

Nantwich Choral Society

FORTHCOMING CONCERTS

Saturday 4th December 1999

THE COMPANY OF HEAVEN - Britten
IN TERRA PAX - Finzi
SINFONIA NATIVITIE - Larley

Saturday December 18th 1999

JOY TO THE WORLD
Carols for Choir and Audience

THE MILLENNIUM CONCERT

Saturday April 8th 2000

World Premiere

MASS OF A THOUSAND AGES - Larley

Saturday June 10th 2000

MY SPIRIT SANG ALL DAY

20th Century music for unaccompanied choir

Nantwich Choral Society is supported by
Crewe and Nantwich Borough Council
Nantwich Town Council
The National Federation of Music Societies
The Harding Trust

Box Office: Telephone 01270 625641

Nantwich Choral Society is a registered charity No. 516572

handel's **messiah** nantwich choral society

St Mary's Church Nantwich

Saturday 13th November 99

7.30pm

nantwich
sinfonia
handel's
messiah

Nantwich Choral Society

NANTWICH SINFONIA

(Leader: Joanne Quigley)

Fiona Louise Campbell, *soprano*

Rachel Payne, *contralto*

Stephen Newlove, *tenor*

David Campbell, *bass/baritone*

Andrew Mildinhall, *harpisichord*

Conducted by

Patrick Larley

NATIONAL FEDERATION
OF MUSIC SOCIETIES



~ PROGRAMME ~

MESSIAH - George Frederick Handel (1685 - 1759)

PART THE FIRST

Sinfonia
Comfort ye my people (tenor)
Every valley shall be exalted (tenor)
And the glory of the Lord (chorus)
Thus saith the Lord (bass)
But who may abide the day of his coming? (bass)
And he shall purify (chorus)
Behold, a virgin shall conceive (contralto)
O thou that tellest good tidings to Zion (contralto & chorus)
For behold, darkness shall cover the earth (bass)
The people that walked in darkness (bass)
For unto us a child is born (chorus)
Pifa
There were shepherds abiding in the fields (soprano)
And lo, the angel of the Lord came upon them (soprano)
And the angel said unto them (soprano)
Glory to God (chorus)
Rejoice greatly, O daughter of Zion (soprano)
Then shall the eyes of the blind (contralto)
He shall feed his flock (contralto & soprano)
His yoke is easy, and his burthen is light (chorus)

~ INTERVAL ~

PART THE SECOND

Behold the Lamb of God (chorus)
He was despised (contralto)
Surely he hath borne our griefs (chorus)
And with his stripes we are healed (chorus)
All we like sheep have gone astray (chorus)
All they that see him laugh him to scorn (chorus)
Thy rebuke hath broken his heart (tenor)
Behold, and see if there be any sorrow (tenor)
He was cut off out of the land of the living (tenor)
But thou didst not leave his soul in hell (tenor)
Lift up your heads, O ye gates (chorus)
The Lord gave the word (chorus)
How beautiful are the feet (soprano)
Why do the nations so furiously rage together? (bass)
Let us break their bonds asunder (chorus)
He that dwelleth in heaven (tenor)
Thou shalt break them (tenor)
Hallelujah (chorus)

PART THE THIRD

I know that my redeemer liveth	(soprano)
Since by man came death	(chorus)
Behold, I tell you a mystery	(bass)
The trumpet shall sound	(bass)
Then shall be brought to pass	(contralto)
O death, where is thy sting?	(contralto & tenor)
But thanks be to God	(chorus)
Worthy is the Lamb that was slain	(chorus)

'A fine entertainment' Thus did Handel's librettist describe *Messiah*, which has become one of the unshakable foundations of the choral repertory in English-speaking countries.

It was composed in twenty four days in response to a chance invitation by the Lord Lieutenant of Ireland, on behalf of several charities, to present a series of concerts in Dublin. The city was the second city of the British Isles and an important centre of the arts; and it was there, on 13th April 1742, that its first public performance took place (its first London performance took place on 23rd March 1743).

An English musical dictionary of 1740 described the work as 'a sort of spiritual opera'. *Messiah* (with *Israel in Egypt*) stands apart from most of Handel's oratorios in that its text is taken exclusively from the Bible and that it does not have a plot in the ordinary sense of the word. There is no drama in the theatrical sense; it is revealed by inference and report, but only rarely by narrative. The soloists are commentators on the story rather than participants in it. The chorus plays an important part in *Messiah*; only *Israel in Egypt* has a higher proportion of them.

Handel's librettist for *Messiah* was Charles Jennens, a wealthy country gentleman, eccentric, arrogant and irascible, with whom Handel's relationship was often difficult. But he was a man of learning and taste and Handel had considerable respect for his work. The importance of a good libretto to the quality of a work is easily underestimated. Jennens had a remarkable ability to construct the type of libretto to bring in Handel and for *Messiah* he skilfully blended the Old and New Testaments.

'*Messiah*' is divided into three parts. Part 1 is concerned with prophecy and the Nativity; Part 2 encompasses the Passion, the Resurrection and the spreading and acceptance of the Gospel; and Part 3 is a straightforward affirmation of faith culminating in the final 'Amen', a monumental 'chorus' displaying Handel's complete mastery of melody, harmony and contrapuntal invention.

For this performance Nantwich Choral Society welcomes Rachel Payne as contralto and looks forward to the return of favourite singers, Fiona Louise Campbell, Stephen Newlove and David Campbell.

FIONA LOUISE CAMPBELL (soprano) was born in Staffordshire and was educated at Chetham's Music School in Manchester before receiving a scholarship to the Royal Academy of Music, London. There she sang in masterclasses with Paul Hamburger, Robert Tear and Sir Geraint Evans before completing her studies in 1994 when she was awarded a Diploma of the R.A.M.

Fiona Louise has sung in concerts and recitals throughout Britain, France and Germany. She is also a busy oratorio soloist having participated in performances of *Messiah*, *Elijah*, *St John Passion*, Rossini's *Petite Messe Solennelle* and Britten's *Les Illuminations* with choirs such as Tring and Congleton Choral Societies and Rugby Philharmonic Choir. In 1996 she sang Haydn's *Creation* with the London Soloists' Chamber Orchestra at the Barbican Hall, London.

Fiona Louise's operatic work includes roles in *Magic Flute*, *Dido and Aeneas*, *Werther*, and *Queen of Spades*. In 1993 she sang the role of Laodice in the first British production of Handel's *Siroe* with the London Handel Society and the following year she undertook the role of Denise in Sir Michael Tippett's *The Knot Garden*, performed in the presence of the composer. Since August 1995 she has been a member of English National Opera, her appearances including *La Traviata*, *Carmen*, *Fairy Queen* and *Turandot*.

Prizes and awards for her singing include the coveted *Ernest Butcher Singing Prize* and the prestigious *Tom Hammond Opera Prize*.

RACHEL PAYNE (contralto) was born in Manchester and studied singing with Eric Greene and Olive Groves at the Royal Academy of Music, where she was a frequent soloist with the London Bach Society under Paul Steinitz.

An experienced recitalist, she appeared with the Royal Philharmonic Orchestra, the BBC Philharmonic, The Manchester Camerata and Collegium Musicum of London. Concerts and recitals have taken her to France, Germany, Spain, Turkey and Australia. She has broadcast regularly with the BBC Northern Singers (now the Britten Singers) as both ensemble singer and soloist, and has performed songs with viol consort by Byrd at a Promenade concert.

Rachel Payne's repertoire is extensive, including all the major oratorios, a wide range of songs and song cycles, and an increasing number of operas. Her repertoire covers works by a variety of composers; including Bach, Handel, Mozart, Rossini, Verdi, Fauré, Elgar, Britten and Maw. Recent performances include Rossini's *Petite Messe Solennelle*, Bach's *Christmas Oratorio*, Miss Baggott in Britten's *The Little Sweep*, *Missa Solemnis* by Beethoven and Dvorák's *Stabat Mater*, Tippett's *Child of Our Time* and the role of Miss Pike in *Albert Herring* by Britten.

STEPHEN NEWLOVE (tenor) studied for a music degree at Huddersfield and then took his Master's Degree in composition and twentieth century analysis at the University of Hull. As an experienced cathedral singer in the choirs of York Minster and Chester Cathedral he has broadcast on Radio 3 and television and has featured on a number of acclaimed recordings. Stephen is currently a member of Chudleigh's Cumpanie and The Vale Royal Singers. Recent solo engagements have included Britten's *St Nicolas Cantata*, Monteverdi's *Vespers*, Bach's *St John's Passion* and the Evangelist in the *St Matthew Passion*.

He studies singing with Nicholas Powell.

Composition figures prominently in Stephen's life, having composed for various ensembles and choirs. He is presently Director of Music at Broughton Hall High School, Liverpool.

DAVID CAMPBELL (bass/baritone) was born in Lincolnshire and was a chorister in the choir of Manchester Cathedral and a pupil at Chetham's School of Music. In 1987 he moved to London to continue his singing studies at the Royal Academy of Music with the help of a Foundation Scholarship winning many awards, most notably the Chrichton Opera Prize, and participating in masterclasses with Elizabeth Soderstrom, Sir Geraint Evans, Nicolai Gedda and Luigi Alva.

Since leaving college David has been much in demand as an opera performer working with companions such as Opera Ireland, Crystal Clear Opera, Opera East and Clonter Opera. Roles include Geronimo (*Il Matrimonio Segreto*), Falke (*Die Fledermaus*), Tomsky (*Queen of Spades*), Schicchi (*Gianni Schicchi*), Guglielmo (*Così fan Tutte*), Figaro (*The Marriage of Figaro*) and, in 1995, the role of Gasparo in a new production of Donizetti's *The Battered Husband* for the Covent Garden Opera Festival. David is a member of English National Opera and has sung in productions of *Tristan and Isolde*, *Otello* and *Tosca*.

David has given recitals throughout Britain and abroad and has made appearances at the Cambridge, Chester and Canterbury Arts Festivals. Oratorio performances include *Messiah*, *B Minor Mass* and *Elijah* with choirs such as Finchley, Kingston and Huntingdon Choral Societies and Nottingham Bach Choir as well as *Creation* with Southend Bach Choir. Rossini's *Petite Messe Solennelle* in St John's, Smith Square, London and *St Matthew Passion* at Snape Maltings Concert Hall, Aldeburgh.

PATRICK LARLEY (conductor) is Musical Director of Nantwich Choral Society and also conducts Stone and Ludlow Choral Societies. He is a freelance harpsichordist, organist, singer and composer, and as a conductor has worked extensively with choirs and professional orchestras. As a member of the BBC Northern Singers, Patrick has broadcast regularly on Radio 3 and taken part in many of the leading music festivals in the UK. He is also founder and director of his own vocal ensemble, *Chudleigh's Cumpanie* and the early music group, *The Gallery Players*.

An important aspect of Patrick's musical career has been his work with young singers. He was Director of Music of St James' Choir in Great Grimsby, Conductor of Howell's School Girl's Choir and Director of the Chapel Choir at Ellesmere College. He founded the Maelor Young Voices and has recently launched the new Nantwich Youth Choir - affiliated to Nantwich Choral Society.

Patrick now spends a great deal of his time composing and arranging. His compositions include *Appearing, Shining, Distant or Near*, a setting of the great Hymn to Aten; *Stone Circles* - an oratorio celebrating the 30th anniversary of the Stone Choral Society; and *Sinfonia Nativitie*, for string orchestra, inspired by the Divine Poem *Nativitie* by John Donne. In 1997 he composed *On the Edge of Glory* for St Columba's Church in Chester, which received its first performance at the 1400th anniversary celebrations of the death of St Columba, on June 13th 1997 - performed by Chudleigh's Cumpanie. Recent commissions are *Psalm 150* for the 150th anniversary of Flint Parish Church; *The Farmington Suite*, for the dedication of the new organ in Farmington Church in Gloucestershire; and *Mass of a Thousand Ages*, commissioned for the Millennium by Nantwich Choral Society. This is to be a full-scale setting of the mass in Latin for chorus, youth choir, soprano and bass soloists and orchestra. The movements will be interspersed with settings of four poems written especially for this work by local poets. The *Mass of a Thousand Ages* will receive its world première on Saturday 8th April 2000 in Nantwich Parish Church.