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**Saturday
12 November 2005
St Nicolas Church
Guildford
at 7.30pm**

Julia Doyle - Soprano
Charles Humphries - Counter Tenor
Roy Rashbrook - Tenor
Gareth Dayus-Jones - Bass

Chantry Players

Musical Director
Roy Rashbrook

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*Messiah - G F Handel*

Sinfonia - *Orchestra*  
Comfort ye my people - *Tenor*  
Ev'ry valley shall be exalted - *Tenor*  
And the glory of the Lord - *Choir*  
Thus saith the lord - *Bass*  
But who may abide the day of his coming? - *Counter Tenor*  
And he shall purify - *Choir*  
Behold, a virgin shall conceive - *Counter Tenor*  
O thou that tellest good tidings to Zion - *Counter Tenor & Choir*  
For behold, darkness shall cover the earth - *Bass*  
The people that walked in darkness - *Bass*  
For unto us a child is born - *Choir*  
Pifa ('Pastoral Symphony')- *Orchestra*  
There were shepherds abiding in the field - *Soprano*  
And lo, the angel of the Lord came upon them - *Soprano*  
And the angel said unto them - *Soprano*  
And suddenly there was with the angel - *Soprano*  
Glory to God - *Choir*  
Rejoice greatly, O daughter of Zion - *Soprano*  
Then shall the eyes of the blind - *Counter Tenor*  
He shall feed his flock - *Counter Tenor & Soprano*  
His yoke is easy - *Choir*

*Interval - 20 minutes*

Behold the lamb of God - *Choir*  
He was despised - *Counter Tenor*  
Surely he hath borne our griefs - *Choir*  
And with his stripes we are healed - *Choir*  
All we like sheep - *Choir*  
All they that see him laugh him to scorn - *Tenor*  
He trusted in God - *Choir*  
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*  
The Lord gave the word - *Choir*  
How beautiful are the feet - *Soprano*  
Why do the nations so furiously rage together? - *Bass*  
Let us break their bonds asunder - *Choir*  
He that dwelleth in heaven shall laugh them to scorn - *Tenor*  
Thou shalt break them - *Tenor*  
Hallelujah - *Choir*  
I know that my redeemer - *Soprano*  
Since by man came death - *Choir*  
Behold, I tell you a mystery - *Bass*  
The trumpet shall sound - *Bass*  
Worthy is the lamb that was slain - *Choir*  
Amen - *Choir*

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Next Concert

11 March 2006
Holy Trinity Church
Guildford

Missa Brevis—Kodaly
Give Unto The Lord—Elgar
European Sacred Music

Gareth Dayus-Jones

Gareth was born and educated in Durham. Despite initially studying as a pianist he discovered a love of singing while a member of youth choirs such as The National Youth Choir, Laudibus and Rodolfus. His vocal training continued at Cambridge University where he sang in St. John's College Choir under the direction of Christopher Robinson, while studying for a degree in Music at King's College. Having graduated in 2001, he is now a Lay Clerk in St. George's Chapel Choir, Windsor Castle.

As a pianist, Gareth has performed at St. John's, Smith Square, and has both played and sung in masterclasses with, among others, the conductor Benjamin Zander. He has sung at the Chateau de Chambord and the Linbury Studio, Covent Garden with the English Bach Festival Opera. Solo engagements have encompassed a large repertoire ranging from Handel's *Joshua* to Stravinsky's *Les Noces* and Vaughan-Williams' *Sea Symphony*, and his operatic roles include Amonasro (*Aida*) and Schaunard (*La Boheme*). Gareth sings regularly with many professional choirs including The Kings Consort, Polyphony, European Voices, and the recently-formed vocal ensemble Exaudi (which specialises in early and contemporary music). With Exaudi he has recently spent a week at the Dartington International Summer School giving masterclasses in ensemble singing, and he will soon be appearing with The Saraband Consort at the Wigmore Hall.

The Chantry Singers

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1983 by Tim Venvell, then deputy music director at the Royal Grammar School Guildford, who went on to conduct it for the next ten years. His successors Peter Coulson, Andrew Wilson and Sarah Baldock carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Throughout, the accent has been on a variety of musical styles from a variety of musical ages. Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

Joanna Marsh was guest conductor for the choir's concert in December 2002 and directed the choir until the summer of 2004.

We are delighted to welcome Roy Rashbrook as our musical director from September 2004.

Sopranos

Beryl Disley
Fiona Linford
Jennifer Nicholas
Claire Rennison
Sally Thomas
Pat Turner
Margaret Vine
Elisabeth Willis
Frances Worpe

Altos

Shirley Aston
Michelle Bowles
Judy Davies
Alyson Furness
Jean Matthews
Shirley Neish
Catherine Nunn
Chris Reddin
Vicki Shore

Tenors

Geoff Disley
David De Winter
Tony Kemp
Hugh Walker

Basses

John Hart
Mike Lodge
Tony Morden
James Tickle

Messiah

Handel's final (and most famous) contribution to the repertoire of the Baroque period was the English Oratorio. New musical forms can usually be seen to have evolved over some time, with many composers adding to their development. The English Oratorio, however, is an exception. It was more or less entirely Handel's innovation, although that is not to say that the process was instant, easy, or even particularly planned. In fact, Handel seems to have been motivated more by fiscal propriety than by any particular desire to create a new art form of lasting value and striking originality.

By 1737, Handel was not only beginning the roller-coaster ride of stroke-related illness and recovery that would continue until his death in 1759, but he had also begun to notice a drastic waning in enthusiasm for Italian opera in his adopted home city of London. Despite his opera company closing down in financial ruin, Handel refused to accept the shift in the public's taste towards more homespun, less florid musical drama such as John Gay's *Beggar's Opera*, and so started casting around for new ways of presenting his music. One idea, designed originally simply as a way of clearing some of his debts, was to present a concert of mixed instrumental and vocal music at the King's Theatre, and call it an "Oratorio". In so doing, he was actually appropriating the established name for a musical entertainment, based on a sacred, dramatic text, to which Handel had already contributed a number of times.

Five years previously, Handel had wished to produce a staged version of his sacred masque *Esther* at the King's Theatre in London. He was prevented by the Bishop of London, Edmund Gibson, who objected on the grounds that the theatre (which he considered intrinsically immoral) was not an appropriate venue for a staging of a sacred drama. He also disapproved of the boys of the Chapel Royal going to such a place. Handel compromised and mounted an unstaged, concert performance in the same venue using mature singers. In so doing, he unwittingly invented the English Oratorio, which would guarantee his fame for at least the next two hundred and fifty years. Nevertheless, Handel failed to capitalise on the enormous success of the performance and obstinately returned to attempting to win the London public back to Italian opera.

It was a chance invitation to Ireland in 1741 that mapped out the future of this new art form. Handel was asked by the lord lieutenant to come to Dublin and give some benefit concerts, and it was for these that *Messiah* was originally composed. They were a great success, bringing in an audience of 700 and raising £400 for three charities. However, when Handel attempted to repeat his success on his return to London, he ran into several problems. Although the increasingly prosperous middle classes should have responded well to the simpler melodic writing in *Messiah*, they were mostly suspicious of the hedonistic elements in art and of the theatre in particular. Despite Handel's billing of the concert as "... a new sacred oratorio . . . without controversy" and omitting the title altogether, the performance flopped.

It was only in 1750, when Handel returned *Messiah* to its traditional position of charitable fund-raising perform-

ance, that London audiences began to take it to their hearts. Having presented a pipe organ to the chapel of the Foundling Hospital (an early example of organ donation?), Handel led an inauguration performance of *Messiah* that was so successful it had to be repeated a fortnight later and at least once a year until his death in 1759. Since then, it has become the most famous oratorio by Handel or indeed any other composer.

And this is actually quite curious, since it is atypical of Handel's output and of the genre in general. It has no dramatic plot to speak of, being instead a collection of direct quotations from the Bible (chiefly the old testament) relating to prophecies of and concerning the Messiah. Basically, these are ordered as follows: Prophecy and Preparation (*Every valley shall be exalted, But who may abide the day of his coming*), Advent (*O thou that tellest good tidings to Zion*), Arrival (*For unto us a child is born*), Celebration (*Rejoice greatly, O daughter of Zion*), The Bearing of the Sins of the World (*Surely he hath borne our griefs*), Taunting and Rejection (*He trusted in God that he would deliver him*), Death and Resurrection (*Since by man came death, The trumpet shall sound*) and The Transfiguration of Mankind (*Worthy is the Lamb that was Slain*).

Messiah's success lies in Handel's skilful fusion of various styles and genres including Italian Opera, English Anthem and German Passion, but also in the unique way in which Handel manages fully to express the Anglican religious sentiment. His choral writing was rarely more imaginative, both from a purely musical point of view (witness the joyful melodic writing in *For unto us a child is born*) but also in the way that he sets the biblical texts. The wounding of Christ for our transgressions can be heard in clashing suspensions. His stripes - by which we are healed - can be heard in a tortured chromatic fugue. When the choir sing *All we like sheep have gone astray*, the vocal lines of the tenors and sopranos really do go astray, in that they start a third apart and finish over an octave apart. In short, Handel uses every musical device at his disposal to set the text as imaginatively and enjoyably as possible.

Part One

Sinfony (Overture)

Recitative - Tenor

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Air - Tenor

Ev'ry valley shall be exalted, and every mountain and hill made low: the crooked straight and the rough places plain.

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Consort. Recent solo concert highlights have included working alongside the BBC National Orchestra of Wales, St James Baroque players, the King's Consort, the Gabrieli Consort, the Ulster Orchestra and the Northern Chamber Orchestra. Last year he made his proms debut as a soloist in a performance of Monteverdi *Vespers 1610* directed by Robert King and he also made his Slovenian debut in televised performances of Handel's *Judas Maccabaeus*.

Charles Humphries recently sang the role of Tolomeo in *Giulio Cesare* for the Norwegian National Opera to great acclaim and performed at the English National Opera where he was covering the character Hamor in Handel's *Jephtha*. His recordings include *Jephtha* and *Judas Maccabaeus* (K & K Verlagsanstalt), *Messiah* (Capriccio) and Vivaldi *Cantatas* (ASV). His future recordings include Monteverdi's 1610 *Vespers* with the Kings Consort in 2006. Future projects this season will include solo Italian repertoire with the King's Consort and Venetian programmes with the Gabrieli Consort throughout Europe, performances of *Messiah* in Copenhagen, a programme of Purcell in Riga, Latvia and in 2006 he will be making an appearance, again in Latvia, in a programme of music written for Farinelli.

Roy Rashbrook

Roy read music at Goldsmith's College, London, before going on to the Guildhall School of Music and Drama to study singing under Alexander Oliver, William McAlpine and Rudolf Piernay. Since then he has performed as a tenor soloist with some of Britain's leading orchestras including the Orchestra of the Age of Enlightenment, the City of London Sinfonia and the London Mozart Players. He continually appears on many CD recordings and radio and television broadcasts, both at home and abroad.

Previous solo engagements range from Monteverdi's *Vespers* to Schnittke's cantata *Seid nüchtern und wachet* via Elgar's *The Dream of Gerontius*. Roy is a member of the choirs of St Paul's Cathedral and The King's Consort, as well as occasionally singing with The Academy of Ancient Music, Ex Cathedra and The Gabrieli Consort, combining their schedules with his work as a soloist, teacher and conductor. He has conducted several choirs and ensembles, including the Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers, Hart Voices (Fleet) and Candlelight Opera with whom he has performed at the Bath Festival and at Hever Castle.

The last year has seen his solo debut at the South Bank Centre in a recital of songs by Berg, Brahms, Britten and Schumann. He was also the tenor soloist in Handel's *Messiah* and the Evangelist in Bach's *Saint John Passion* with the London Mozart Players under John Scott, both at St Paul's Cathedral. More recently, he has appeared in performances of Handel's *Ode for the Birthday of Queen Anne*, *Ode for St Cecilia's Day*, *Dixit Dominus* and Purcell's *Welcome to all the pleasures* at St. James' Church, Piccadilly. Future plans include tours to Spain, Hungary and Switzerland, singing the solo tenor rôles in Britten's *Saint Nicholas* and conducting performances of Bach's *Wachet Auf* and Finzi's *In Terra Pax*.

Roy was delighted to accept an invitation in the summer of 2004 to take over as musical director of Chantry Singers.

Julia Doyle

Born and educated in Lancaster, Julia read Social and Political Sciences as a Choral Scholar at Gonville and Caius College, Cambridge before pursuing a singing career.

Julia has performed extensively as a soloist with choral societies throughout the UK and her oratorio repertoire includes Bach *St John Passion*, *St Matthew Passion*, *Jauchzet Gott in allen Landen*, *Wachet Auf*, *Lutheran Masses* and *Magnificat*, Mozart *Requiem* and *Solemn Vespers*, Handel *Dixit Dominus* and *Israel in Egypt*, Vivaldi *Dixit Dominus* and *Gloria*, Pergolesi *Stabat Mater*, and Purcell *Dido and Aeneas*.

Recent solo performances include Pärt *Passio* in Gloucester Cathedral with the Endymion Ensemble and *Tenebrae*, Monteverdi *Vespro della Beata Vergine* in the Windsor Festival with Charivari Agreeable, Carissimi *Jepthe* with the King's Camerata, and *Lamento di Maria Stuardo* in the National Portrait Gallery, and Zipoli *Beatus Vir* with Ex Cathedra in the Salamanca Festival.

Julia's forthcoming solo projects include her Wigmore Hall debut in the King's Consort Young Artists' Showcase singing Schütz, Marenzio and Monteverdi, soprano soloist in Schubert *Mass in G* and Faure *Requiem* with the Wykeham Singers in Romford, *Vespro della Beata Vergine* in Canterbury Cathedral, Handel *Silete Venti* and Vivaldi *Nulla in Mundo Pax* with Nuovo Musiche in Cranleigh, Mozart *Regina Coeli*, Haydn *Missa in Tempore Belli* and Mozart *Vespers* with Aylesbury Festival Chorus, and a recording of Couperin *Leçon de Tenebre* and Charpentier duets for Signum Records.

Julia also tours and records regularly with various vocal ensembles including The King's Consort, The Sixteen, The Monteverdi Choir, *Tenebrae*, Exaudi Vocal Ensemble, Ex-Cathedra and Polyphony.

Charles Humphries

Charles Humphries studied at the Royal Academy of Music with Charles Brett, Michael Chance and James Bowman and was later awarded the role of Associate of the Royal Academy of Music. He continues his studies with Paul Farrington. He appears regularly as a soloist, not only alongside the recognised baroque ensembles of Britain, but also in his own right throughout the UK and Europe. These appearances include venues such as the Barbican Hall, the Queen Elizabeth Hall, the Wigmore Hall, the Concertgebouw in Amsterdam and the Palais des Beaux Arts in Brussels as well as the cities of Copenhagen, Oslo, Prague and Warsaw. Conductors that he has worked for as a soloist include Sir John Eliot Gardiner, Richard Hickox, Robert King, Paul McCreesh, Nicholas McGegan, James O'Donnell, Trevor Pinnock and Rinaldo Alessandrini.

Operatic engagements have included the role of Delfa, *Giasone* (Cavalli) at the Megaron, Athens, the title role in *Pompeo Magno* (Cavalli) at the Varazdin Festival of Baroque Music, Croatia, Lichas *Hercules* at the Hans-Otto Theater, Potsdam, the title role in *Lucio Silla* at the Handel Festival, Karlsruhe, the title role in *Tamerlano* for the Britten-Pears School and *The Sorceress* for the King's

Recitative - Bass

Thus saith the Lord of Hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come: the Lord, whom ye seek, shall suddenly come to his temple, ev'n the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

Air - Alto

But who may abide the day of his coming? and who shall stand when he appeareth? For he is like a refiner's fire.

Chorus

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitative - Alto

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US.

Air with Chorus - Alto

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Recitative - Bass

For, Behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall rise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air - Bass

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa (Pastoral Symphony)

Recitative - Soprano

There were shepherds abiding in the field, keeping watch over their flock by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the City of David a Saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, goodwill towards men.

Air - Soprano

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative - Alto

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Air - Alto & Soprano

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labour, that are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy and his burthen is light.

Part 2

Chorus

Behold the Lamb of God that taketh away the sin of the world.

Air - Alto

He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: He hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

Recitative - Tenor

All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying,

Chorus

He trusted in God that he would deliver him: let him deliver him, if he delight in him.

Recitative - Tenor

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Air - Tenor

Behold, and see if there be any sorrow like unto his sorrow.

Recitative - Tenor

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Air - Tenor

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus

The Lord gave the word: great was the company of the preachers.

Air - Soprano

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Air - Bass

Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and against his Anointed.

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Recitative - Tenor

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Air - Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS AND LORD OF LORDS.

Part 3

Air - Soprano

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first-fruits of them that sleep.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative - Bass

Behold, I tell you a mystery; We shall not all sleep, but we shall all be chang'd, In a moment, in the twinkling of an eye, at the last trumpet.

Air - Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and pow'r, be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Amen