



A performance of

Handel's

Messiah

St. Peter's, Church Langton

Saturday, 14th May, 2022, at 7.30pm

Programme

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HERITAGE
FUND



PAULO MAJORA CANAMUS

(Let us raise a somewhat loftier strain)

(*Virgil, Eclogue IV*)

And without controversy, great is the mystery of Godliness:

God was manifested in the Flesh, justified by the spirit,
seen of Angels, preached among the Gentiles, believed on
in the world, received up to glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

(I Timothy iii, 16 : Collossians ii, 3)

These words selected by Jennens, the librettist, formed a preface to the word-book of the first performance.

An enigmatic character, Jennens (of Gospall Hall, Leicestershire) had an enormous influence on Handel's life and work. As librettist for the oratorios *Saul* and *Belshazzar*, he provided the composer with words that inspired some of his most challenging and exciting music. His carefully chosen scripture selection for *Messiah* was to inspire Handel to even greater creative heights, and together these two men created one of the greatest musical works of all time.

The Handel House Museum



George Frederick Handel



Charles Jennens

The 280th year of the first performance

2 0 2 2

Rebecca Madden Soprano

Alice Chamber Alto

Brennan Alleyne Tenor

Andrew Radford Baritone

COMMUNITY CHOIR

KNIGHTON CHAMBER ORCHESTRA

(Leader: Simon Chalk)

Conductor: Dr. Paul Jenkins

“MESSIAH”, An oratorio by George Frederick Handel (1685 – 1759) with words adapted from the Bible and Prayer Book by Charles Jennens (1700—1773). First performed at Neal’s Music Hall, Fishamble Street, Dublin, April 13th, 1742. First performance in England at Covent Garden Theatre, March 23rd, 1743 and in a parish church—**St. Peter’s, Church Langton, September 26th, 1759.**

Part 1: Prophecy and Nativity

Overture

| | |
|--|------------------|
| Comfort ye my people | (Tenor) |
| Ev’ry 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 | (Alto) |
| And he shall purify | (CHORUS) |
| Behold, a Virgin shall conceive | (Alto) |
| O thou that tellest good tidings to Zion | (Alto & CHORUS) |
| For behold, darkness shall cover the earth | (Bass) |
| The people that walked in darkness | (Bass) |
| For unto us a child is born | (CHORUS) |
| There were shepherds abiding in the field | (Soprano) |
| And lo, the angel of the Lord | (Soprano) |
| And the angel said | (Soprano) |
| And suddenly there was with the angel | (Soprano) |
| Glory to God | (CHORUS) |
| Rejoice greatly | (Soprano) |
| Then shall the eyes of the blind be opened | (Alto) |
| He shall feed His flock | (Alto & Soprano) |
| His yoke is easy, and His burden is light | (CHORUS) |

INTERVAL

The organ The large 1759 organ, rebuilt 1937–1944, and case by Abraham Adcock from London (a Leicester man), was originally under the tower arch. It was moved to the chancel in 1866 which necessitated having a chamber built out to the north to contain it.

The manual (keyboard) of Hanbury’s 1759 organ.– south aisle. Note the reversal of the normal black and white notes; this was not unusual in the 18th C. (extracts from Visitor’s Guide available to purchase)

Parts 2 & 3: Rejection and Redemption

| | |
|--|-----------|
| Behold the Lamb of God | (CHORUS) |
| He was despised | (Alto) |
| Surely, He hath borne our griefs | (CHORUS) |
| And with His stripes we are healed | (CHORUS) |
| All we, like sheep have gone astray | (CHORUS) |
| Thy rebuked 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) |
| How beautiful are the feet | (Soprano) |
| Why do the nations so furiously rage together? | (Bass) |
| He that dwelleth in heaven | (Tenor) |
| Thou shalt break them | (Tenor) |
| Hallelujah! | (CHORUS) |
| 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 | (Tenor) |
| O death, where is thy sting? | (Tenors) |
| Worthy is the lamb that was slain—Amen | (CHORUS) |

Extract from the History of Langton Trust by Rev. M. Hanbury.

ADVERTISEMENT

“ Church-Langton, near Market Harborough, Leicestershire, July 11, 1759.

“ ON Wednesday the 26th of September, being the day of the grand meeting of the trustees of the Rev. Mr. Hanbury’s charity, will be performed Handel’s *Te Deum* and *Jubilate*, with two other anthems suitable to the occasion, and the celebrated Coronation anthem.

“And on Thursday the 27th, the sacred oratorio of the MESSIAH.

“N.B. Two large galleries will be erected in convenient parts of the church. The doors will be opened at half an hour past ten, and the performances will begin at eleven.”

“N.B. Several booths, particularly two large ones, will be erected for the reception of the company after church. One of these large booths is designed for the gentlemen, and the other for the ladies; and in each of them will be placed a cold collation ready for their repast. In short, every other possible accommodation will be added, which can render this charitable design as agreeable as it is noble, disinterested, and beneficial, conducive to *the glory of God* and *the good of mankind*.”

Knighton Chamber Orchestra

1st Violin

Leader, Simon Chalk,
Angela Donnelly
Sue Holleworth
Cedrick Roberts
Chris Roberts

2nd Violin

Elizabeth Medrow
Liam Mallon
Catherine Ling
Chiara Leonardi

Viola

Steph Fraser
Mac Jones

Cello

Helen Roberts
Clare Parr

Double Bass

Dai Parr
Tim Batchelar

Oboes

Rosy Curtis
Simon Cooper

Organ

Bruce Burbidge

Trumpet

Dan Chinnery

Timpani

Hugh McLaren

Conductor

Dr Paul Jenkins is honorary Director of Student Music at the University of Leicester where he co-ordinates the activities of some 300 students who take part in seven different recreational music groups. Paul conducts the University orchestra and chorus and teaches student conductors. In 2004 Paul founded Knighton Chamber Orchestra, a local orchestra which specialising in performing works rarely or never previously heard in Leicester. In 2006 Paul founded Knighton Opera and to date the group has performed eleven fully staged operas with a complete accompaniment orchestra. The next production is Rigoletto which will be performed in September. Paul's aim is to provide interesting musical opportunities for musicians young and old.

Community Choir

Sopranos—Pam Abbott, R. Adams, Elspeth Allison, Sue Ansell, Kate Aucott, Angela Brady, Val Callis, Helen Herd, Pauline Hiley, Zydrune Jasiuniute, Valerie Mansfield, Masae Nagami, Julia Nixon, Christine Pierce, Jane Prentice, Barbara Preston, Helen Scott, Kay Smith, Patty Ward, J. Whitehead,

Altos—Alison Armstrong, Jenny Berry, Pat Brafield, Lucy Byrne, Jane East, Vanessa Emery, Denise Fabb, Margot Fawcett, Hilary Garnett, Ann Gregory, Rhiannon Jenkins, Chris Lane, Pat Lower, Elizabeth Maitland, Mary Moore, Jane Pochin, Christina Ruiz Villena, Angela Suttle, Julia Wormleighton,

Tenors—Martin Aitken, Clive Carlin, David Gibley, David Hall, John Hindle, Stephen Pointer, Chris Stocker, Richard Worsfold,

Basses—Qyan Amachellum, John Aucott, Gordon Birch, Oliver Crask, Peter Gibley, Graham Giblin, Jeff Green, Pete Harvey, Tim Healy, Alan Herringshaw, Derek Holland, Michael Lessiter, Harry Longman, Martin Richards, Adam Scott, David Toseland, Ian Wardleworth, Bernard Warren,

Soloists

Rebecca Madden, Soprano

Becca Madden is a London based soprano currently studying for a Masters in Vocal Performance at Trinity Laban Conservatoire of Music and Dance under Joan Rogers.

Becca first studied a masters in Aeronautical Engineering at Durham University. While there she continued to sing regularly with Durham Opera Ensemble. She was also awarded a place at Samling Academy in both 2013 and 2014. She performed as Cis (Albert Herring) and Un père & La chouette (L'enfants et les sortilèges) at Sage, Gateshead with Samling Academy Opera.

She has performed several roles with Stanley Opera & Knighton Opera, including Sister Genovieffa (Suor Angelica), Innes (Il Travatore), Tisbe (La Cenerentola), and Susanna (The Marriage of Figaro). In 2019 she took part in the Hinckley Opera Festival and was jointly awarded the Mollie Lane Prize for best singer under 30. Most recently she has performed with Rugby based Random Opera, playing the roles of Giannetta (L'elisir d'amore) and Ännchen (Der Freischütz).

Alice Chambers, Alto

Alice studied English at the University of Leicester where she was a Music Scholar. She was a regular performer at the university's graduations and other events as a soloist, member of chorus and flautist for the university's concert band. Since graduation, Alice is now a writer and editor, working in Leicester, and she continues her musical activities with Knighton Chamber Orchestra and other events in the City of Leicester.

Brennan Alleyne, tenor

Brennan was a music scholar at the University of Leicester where he studied Engineering. He was an active member of all University music groups as a singer, violinist, flautist and bass player and he covered the full range of musical genres. Brennan now studies singing at the Royal Northern College of Music in Manchester. We wish him all the best as he follows his dream to become a professional solo tenor.

Andrew Radford, Baritone

Andrew studied history at the University of Leicester where his final year dissertation was entitled 'Handel and the essence of Britishness.' He is a lover of Baroque music, including works by Purcell, Handel, Charpentier and Mondonville. At University Andrew sang in Chorus and Chamber Choir as well as being a frequent soloist in graduation ceremonies, events, and guest conducting for the Orchestra. Since graduation Andrew works as

The Marketing Officer at Leicester Cathedral and makes frequent visits to Glyndebourne or The Royal Opera House to hear his favourite Handel operas.



Hanbury Gardens

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