

ST PAUL'S, COVENT GARDEN  
(by kind permission of the Vicar)

LONDON CONCORD SINGERS  
AND ORCHESTRA

Musical Director: Malcolm Cottle

Prudence Lloyd, soprano  
Ann McLoughlin, contralto  
Peter Jeffes, tenor  
Michael Pearce, bass

Peter Jones, harpsichord continuo  
Keith Glossop, cello continuo

THE MESSIAH  
by G F Handel

Sunday 16 December, 1979 at 6.30pm

Handel's 'Messiah' was first performed in Neal's Music Hall in Dublin on April 30th, 1742. Early London performances were at the Theatre Royal, Covent Garden in March 1743, and the King's Theatre, Haymarket in April 1745. The fact that none of these happened in churches gives us something of a clue to the nature of the work and its performance. In common with most of the oratorios of the period, 'Messiah' was composed as an opera substitute. The performance of operas was forbidden during Lent, so in order to keep the theatres open and the singers in work, performances of sacred oratorios were given in their place. 'Messiah' was, however, not universally approved when it came to London. One lady is reported to have said, 'to be sure, the playhouse is an unfit place for such a solemn performance'.

'Messiah' is set out in the form of a three-act opera using words from the Bible, arranged and occasionally edited for better service of the music by playwright Charles Jenner and Handel himself.

Part 1 deals with the expectation and the coming of Christ. Part 2 tells of the suffering and sacrifice of Christ, culminating in 'Hallelujah' showing the triumphant victory of the sacrifice. Part 3 is a summary of Christian faith and hope.

In his edition, Watkins Shaw has used three main sources — the manuscript score in the British Museum and that of the library of St Michael's College, Tenbury being the principal ones, the third being the score and orchestral parts bequeathed by Handel to the Foundling Hospital. These manuscripts contain different versions of some of the recitatives and arias, all used by Handel at some time. In tonight's performance we shall, for the most part, be using the more familiar versions, the principal exceptions being the 12/8 version of 'Rejoice greatly' and that for Tenor solo of 'Their sound is gone out.

PART 1

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|-----------------------------|--|
| 1 Sinfonia (Overture)       |  |
| 2 Recit – Tenor             | Comfort ye my people                       |
| 3 Air – Tenor               | Every valley shall be exalted              |
| 4 Chorus                    | And the glory of the Lord                  |
| 8 Recit – Alto              | Behold, a virgin shall conceive            |
| 9 Air – Alto and Chorus     | O thou that tellest good tidings to Zion.  |
| 10 Recit – Bass             | For behold, darkness shall cover the earth |
| 11 Air – Bass               | The people that walked in Darkness         |
| 12 Chorus                   | For unto us a child is born                |
| 13 Pifa (Pastoral Symphony) |  |
| 14a Recit – Soprano         | There were shepherds abiding in the field  |
| b Recit – Soprano           | And lo, the angel of the Lord              |
| 15 Recit – Soprano          | And the angel said unto them               |
| 16 Recit – Soprano          | And suddenly there was with the angel      |
| 17 Chorus                   | Glory to God                               |
| 18 Air – Soprano            | Rejoice greatly, O daughter of Zion        |
| 19 Recit – Alto             | Then shall the eyes of the blind           |
| 20 Air – Alto and Soprano   | He shall feed his flock                    |
| 21 Chorus                   | His yoke is easy                           |

INTERVAL – 20 minutes

PART 2

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|------------------|--|
| 22 Chorus        | Behold the Lamb of God                         |
| 23 Air – Alto    | He was despised                                |
| 24 Chorus        | Surely he hath borne our griefs                |
| 25 Chorus        | And with his stripes we are healed             |
| 26 Chorus        | All we like sheep have gone astray             |
| 27 Recit – Tenor | All that see him                               |
| 28 Chorus        | He trusted in God                              |
| 29 Recit – Tenor | Thy rebuke hath broken his heart               |
| 30 Air – Tenor   | Behold and see if there be any sorrow          |
| 31 Recit – Tenor | He was cut off                                 |
| 32 Air – Tenor   | But thou didst not leave his soul in hell      |
| 33 Chorus        | Lift up your heads O ye gates                  |
| 38 Air – Soprano | How beautiful are the feet                     |
| 39 Air – Tenor   | Their sound is gone out                        |
| 40 Air – Bass    | Why do the nations so furiously rage together? |
| 41 Chorus        | Let us break their bonds asunder               |
| 42 Recit – Tenor | He that dwelleth in Heaven                     |
| 43 Air – Tenor   | Thou shalt break them                          |
| 44 Chorus        | Hallelujah                                     |

INTERVAL – 10 minutes

PART 3

- |                          |                                |
|--------------------------|--------------------------------|
| 45 Air – Soprano         | I know that my redeemer liveth |
| 46 Chorus                | Since by man came death        |
| 47 Recit – Bass          | Behold, I tell you a mystery   |
| 48 Air – Bass            | The trumpet shall sound        |
| 49 Recit – Alto          | Then shall be brought to pass  |
| 50 Duet – Alto and Tenor | O death, where is thy sting?   |
| 51 Chorus and Quartet    | But thanks be to God           |
| 53 Chorus                | Worthy is the Lamb – Amen      |

Prudence Lloyd was born in London. She studied harp and piano at the Royal College of Music, moving on to the Guildhall School of Music and Drama where she specialised in singing and won the Silver Medal. She subsequently studied with Eric Green and Margaret Ritchie. She quickly established herself as a soloist in Oratorio throughout the United Kingdom including performances at the Royal Festival Hall, Queen Elizabeth Hall, Fairfield Hall and at the Proms. She is in constant demand as a soloist abroad, having sung in Holland, Denmark, Sweden, Germany and Luxembourg.

Ann McLoughlin was born in Cheshire. She was awarded a scholarship to the Royal College of Music where she studied singing with Mark Raphael and Hubert Dawkes. While there she won many prizes and in her final year she won the English Song competition, a Vaughan Williams Trust Award and the Clara Butt prize. She has sung with the English National for two years.

Peter Jeffes was awarded a scholarship to the Royal College of Music and then studied with Paolo Silveri in Rome. Last year he made his American debut as Tonio in 'The Daughter of the Regiment' with Boston Opera, sang Almaviva in 'The Barber of Seville' for English National Opera and was awarded a Gulbenkian Music Fellowship. Recent engagements also include 'Cosi fan Tutte', Verdi's 'Attila' and 'Katya Kabanova' with Scottish Opera. He has sung at the Aldeburgh, Buxton and Swansea Festivals and broadcast on Paris Radio, Dutch television, Hessischer Rundfunk (Frankfurt Radio) and the BBC. He has recorded for CBS, Arion and Pye Records.

Future engagements include 'The Magic Flute' with Kent Opera, 'The Rake's Progress' with Glyndebourne and Nero in 'Coronation of Poppea' with Welsh National Opera.

Michael Pearce held a choral scholarship at St John's College, Cambridge, subsequently joining St Paul's Cathedral Choir. He then moved to West Sussex and performed with Opera 70 in many principal roles before returning to London. He now continues his studies with Otakar Kraus and sings in a number of professional groups in addition to an increasing amount of solo work. Recent solo engagements include the Verdi Requiem at Chichester Cathedral and the role of Ferrando with Nonsuch Opera. Most recently he took part in John Tavener's opera 'Therese' at Covent Garden. He has given solo performances on records and on radio and this year gave a series of recitals in Sussex and in London.

## **THE LONDON CONCORD SINGERS**

The choir was started in its present form in 1966. It seeks to maintain a small, well-knit group of some thirty voices, practising and performing a wide range of choral music. Its members come from a great variety of backgrounds, none of them being full-time musicians. The choir's range of activities is equally varied; it has accepted cabaret engagements at many functions, as well as promoting many successful concerts in and around London. It has sung in all three South Bank concert halls, at the Royal Albert Hall and at St John's, Smith Square. The group has travelled widely and has won competitive prizes at home and abroad. Festival appearances include Montreux and Dubrovnik. The choir has enjoyed an enthusiastic reception from audiences and the Press and has recorded with the London Symphony Orchestra. Recently, in recognition of their continuing support of Contemporary Music, particularly British compositions of the last 25 years, London Concord Singers received a Jubilee Award from the Performing Rights Society.

## **MALCOLM COTTLE**

The conductor sang for many years as a boy with the choir of St Paul's Cathedral, during which time he sang at the Coronation of the Queen and toured the United States of America. More recently, as well as conducting the London Concord Singers he has worked as repetiteur with the New Opera Company at Sadlers Wells Theatre and conducted for Orpheus Opera. He has appeared as Musical Director at the Sheffield Playhouse, Swan Theatre, Worcester, Nottingham Playhouse and for the Southern Exchange Theatre Company. He is currently Musical Director at the Wyvern Theatre, Swindon for the Xmas season.

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The National Federation of Music Societies, to whom this society is affiliated, supports these concerts with funds made available by the Arts Council of Great Britain.

London Concord Singers would welcome friends wishing to subscribe to increase the activities of the group. Anyone requiring further details or wishing to be placed on the mailing list please contact:

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