



50th!
Anniversary

The Pembroke Community Choir
presents Handel's
Magnificent Oratorio...

Judas
Maccabaeus

performed in English • Accompanied by Orchestra

SUNDAY, MAY 4, 2008

OUR LADY OF LOURDES CHURCH - PEMBROKE

7:00 p.m.

~ Background ~

An oratorio is a narrative or dramatic work of music, with the text usually telling a story from the Bible or mythology. It uses voices in combinations from solo to full chorus, with accompaniment ranging from single instruments to full orchestra. Its roots go back through early passions to the 5th century when the complete story of the events leading to Christ's crucifixion were chanted by one priest at Holy Week liturgies. By 1600, other biblical stories were being given elaborate musical settings with many characters and chorus. The oratorio tradition originated in Italy but by the middle 1600s German and other middle European composers also were producing oratorios.

Handel, from his childhood and early manhood in northern Germany, was familiar with German oratorio; and while living in Italy (1706-10), he and his Italian colleagues got around the papal ban on opera in effect at that time by composing oratorios and cantatas in an operatic style.

When he made London his home after 1710, Italian opera was the fashion, and writing music for them and producing them was his main source of income.

Although Handel continued to compose operas until 1741, by the early 1730s the English public was losing interest in them and this income was further eroded when the Bishop of London in 1732 banned the staging of any biblical subject with scenery, costumes and action. Handel more and more turned his energy to composing the music for oratorios. Also, because of the English middle class's appreciation of familiar Bible stories treated in an epic style that combined entertainment and education, his oratorios became very popular (and financially successful).

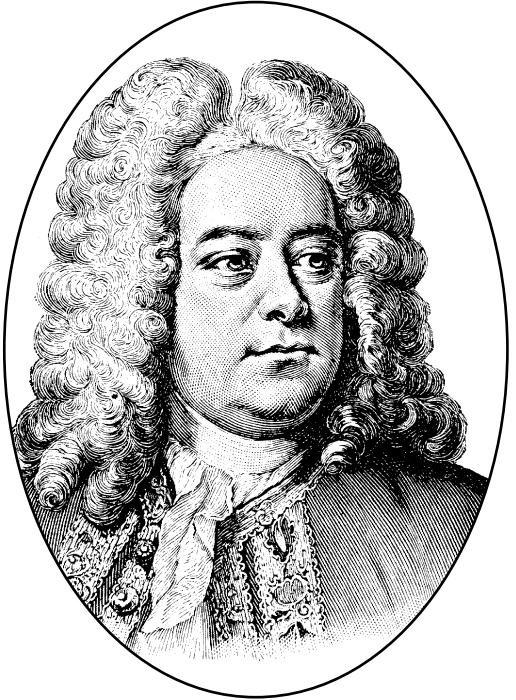
Handel's genius was manifested in the way he combined many sources of inspiration: the German Lutheran cantatas, passions and oratorios; the Neapolitan opera; and the early English choral tradition. His greatest innovation was in the use of the chorus. He lavished his greatest care on them and his best writing appeared in them, especially the fugues. He was also a master of dramatic effects.

His "Messiah" was produced in Dublin in 1742 (to great success), and in London a year later where it wasn't successful. However, England was in an era of prosperity and expanding empire, and Handel's English audiences felt akin to the chosen people of the Old Testament, whose heroes triumphed by the special favour of Jehovah (the subject matter of many of his oratorios).

When Handel began work on "Judas Maccabaeus" in autumn 1745, Bonnie Prince Charlie and his Jacobite followers were two months into their foray south. At Derby, the central English city, they were forced to begin their retreat.

Handel shelved "Judas Maccabaeus" early in 1746 in order to compose the "Occasional Oratorio", a pastiche of mainly pre-existing material put together quickly to be used as propaganda to encourage the English loyal to George II. After the Jacobites were violently defeated by the Duke of Cumberland's army at Culloden in April 1746, Handel returned to his score of "Judas Maccabaeus", knowing that a victory oratorio would be called for. By mid-August it was complete.

Handel wasn't able to mount an oratorio season that fall, but "Judas Maccabaeus" did open April 1, 1747. For the first time he abandoned the subscription scheme and opened the doors to everyone. It was a resounding success. For the first time the middle classes were able to attend performances with the upper classes.



*THE PEMBROKE COMMUNITY CHOIR, now in its 50th year,
rehearses every Monday evening at 7:30 p.m. at Wesley Community Church,
210 Renfrew St., Pembroke.*

*New members are most welcome. The Choir is a member of the
Valley Arts Council and Choirs Ontario.*

JUDAS MACCABAEUS

George Frideric Handel (1685-1759)

Please withhold your applause until the end of each third of the program.

Part the First

Following one of Handel's greatest overtures, the opening chorus of Israelites lament the death of their leader Mattathias (**MOURN, MOURN, YE AFFLICTED CHILDREN**). An Israelite man and woman continue the mournful mood with **WELL MAY YOUR SORROWS** and then the dramatic duet **FROM THIS DREAD SCENE**.

The funereal atmosphere returns with the chorus **FOR SION LAMENTATION MAKE**. Then enters Simon, one of Mattathias's sons, telling the Israelites that as God's chosen people they should not be grieving so (**NOT VAIN IS ALL THIS STORM OF GRIEF**). The Israelites respond with a hymn-like prayer **O FATHER WHOSE ALMIGHTY POWER**, which turns at mid-point into a confident fugue **AND GRANT A LEADER BOLD AND BRAVE**.

Simon returns with a brisk introduction of his brother Judas (**I FEEL THE DEITY WITHIN**), and then stirs the Israelites into action (**ARM, ARM, YE BRAVE**), which inspires them into the lively chorus **WE COME, WE COME IN BRIGHT ARRAY**.

Judas enters (**'TIS WELL MY FRIENDS**) and responds with his dramatic air **CALL FORTH THY POWERS**.

An Israelite woman prays **TO HEAVEN'S ALMIGHTY KING WE KNEEL**, for blessings on Judas and Israel. **COME, EVER SMILING LIBERTY**, is sung as a duet.

The chorus **LEAD ON, LEAD ON** brings back the warlike mood and Judas fires up his troops with **SO WILL'D MY FATHER ... RESOLVE ON LIBERTY OR DEATH**. His army responds **DISDAINFUL OF DANGER** and Judas urges them **HASTE WE, MY BRETHREN**. The last chorus of this act begins with the Israelites' prayer **HEAR US, O LORD**, but ends as the troops go off to battle **RESOLV'D ON CONQUEST OR A GLORIOUS FALL**.

Part the Second

Act II opens with **FALLEN IS THE FOE**, as the Israelites celebrate Judas's victory over the Samaritan and Syrian invaders. One of the men lauds Judas **VICTORIOUS HERO**, and a quartet of women continues **SION NOW HER HEAD SHALL RAISE**, which develops into the sumptuous chorus **TUNE YOUR HARPS**.

With the duet and chorus **HAIL JUDEA! HAPPY LAND**, the Israelites are now confident and happy. Judas reminds his people (**THANKS TO MY BRETHREN**) that they should give their applause to Heaven because the Lord was fighting on their side, and continues this theme with his air **HOW VAIN IS MAN WHO BOASTS IN FIGHT** but forgets "that a hand unseen directs and guides this weak machine."

Suddenly a messenger breaks their triumphant mood with his news (**O JUDAS! O MY BRETHREN!**) that Antiochus, king of Samaria, is sending an army under Gorgias against them. One of the women begins the lament **AH! WRETCHED ISRAEL** and is joined by the chorus. But Simon tries to comfort them (**BE COMFORTED**), telling them "these plagues are sent [not] for [their] destruction but for chastisement." He tries to encourage them with **THE LORD WORKETH WONDERS**.

The warlike Judas takes over to rouse his troops into battle **MY ARMS! AGAINST THIS GORGAS WILL I GO**, and **SOUND AN ALARM**. His people respond **WE HEAR! WE HEAR THE PLEASING DREADFUL CALL**.

Simon, the calm voice of reason, returns to call a halt to the bellicose mood (**ENOUGH: TO HEAVEN WE LEAVE THE REST**). While his brother is at war, he must clean up the temple, which has been profaned by the heathen (**WITH PIOUS HEARTS**). He is helped by two Israelites singing

YE WORSHIPPERS OF GOD ... "down with the polluted altars ... hurl Jupiter Olympus from his throne No more in Sion let the virgin throng ... pay their nightly song to Astoreth...."

The cleaning of the temple being complete, a quartet states their resolve O NEVER, NEVER BOW WE DOWN to any god but Israel's God, and this expands into the whole people taking out the chorus in a double fugue.

Intermission

Part the Third

The celebration of the Feast of Lights which opens the third act allowed Handel to produce a masterpiece FATHER OF HEAVEN sung by Simon. An Israelite sees the incense rising from the altar (SEE YON FLAMES) "sure presage that the Lord hath heard our pray'r." One of the women prays that peace will descend on Israel (O GRANT IT HEAVEN), and continues with a delightful air (SO SHALL THE LUTE AND HARP AWAKE).

A breathless messenger brings the good news FROM CAPHARSALAMA that Judas has vanquished Lysias and Nicanor and their hosts, even "the huge tower-backed elephants." Then Judas returns in triumph SEE THE CONQUERING HERO COMES. A lively march leads in the joyous SING UNTO GOD, but Judas puts a halt to the celebration (SWEET FLOW THE STRAINS) while his fallen warriors are decently buried -- including Eleazar, who "triumphed in a glorious death" squashed under one of the fallen elephants. Judas sings WITH HONOUR LET DESERTS BE CROWN'D.

Following the Jewish ambassador to Rome, Eupolomeus's news that the Romans have agreed to protect Israel (PEACE TO MY COUNTRYMEN), the chorus gives thanks with the hymn TO OUR GREAT GOD BE ALL THE HONOUR GIVEN.

An Israelite woman returns the people's celebratory mood to Judas (AGAIN TO EARTH LET GRATITUDE DESCEND), and is joined by other women in the pastoral air O LOVELY PEACE.

Simon, with his joyful air REJOICE, O JUDAH!, introduces the final chorus HALLELUJAH! AMEN.

The Pembroke Community Choir takes pleasure in introducing to you our soloists and members of the orchestra:

JEREMY CARVER-JAMES began his vocal studies when he was accepted into the Calgary Boys Choir at the age of five years old in his hometown of Calgary, Alberta. At age thirteen, he performed in Europe, the United States and throughout Canada as the principal soprano soloist for the Calgary Boys Choir's elite Touring Choir. Currently, Jeremy is studying for his bachelor of music in Voice Performance at McGill University under the tutelage of Prof. Stefano Algieri. His operatic repertoire includes the baritone roles of The Vicar in Benjamin Britten's *Albert Herring* (Opera McGill), the Indian for Opera NUOVA's production of *Prodaná nevěsta* and Mr. Jenks in *The Tenderland* (Opera NUOVA). This summer he will be making his role debut of Figaro in Mozart's *Le Nozze di Figaro* (HSOW) and performing the Armored man in *The Magic Flute* (Opera NUOVA).

DAVID LAFLEUR completed a bachelor's degree at The Schulich School of Music of McGill University partially supported by the Jean Millar scholarship and is currently completing his Master's there under the direction and mentorship of Prof. Stefano Algieri. David's operatic experience consists of Frederic in *The Pirates of Penzance*, Kasper in Gian Carlo Menotti's production of *Amahl and the Night Visitors* and Mr. Upfold in Benjamin Britten's *Albert Herring*. He has also appeared in scenes from *La Traviata*, *Martha* and Puccini's *La Rondine*. David has also sung in the recital hall where he sang Beethoven's *An die Ferne Geliebte* and on the concert stage where he sang Mozart's *C Minor Mass*. He also sang Vivaldi and Purcell excerpts with La Choeur Classique and recently appeared in Handel's *Messiah* with Cantabile Choir and Orchestra. In September he will be singing Schubert's *Die Winterreise* at McGill University.

The Orchestra

Violin I - Karoly Sziladi, Kirsten Waymann
Violin II - Alison Arthur, Caren Abramoff
Viola - Betty Lorimer, Emmanuel Beaudet
Cello - Marion Arthur, Rosalynn Heuer

Bass - Peter Kilpatrick
Flute - Cheryl St. Elier, Sandra Allan
Bassoon - Carolyn Alsop
Harpsichord - Darlene TerMarsch

Pembroke Community Choir Members

SOPRANO – Marie Arnold, Joan Boucher, Amy Boudreau, Jacqueline Boulanger, Paulette Bromilow, Patricia Charette (Publicity), Linda Clark, Meghan Colbear, Stephanie Duhamel, Jenny Dumas, Anne Gaskin, Maureen Havey, Marjorie Healey, Mary Hill (Past-President), Judy Lawton, Adrienne Madill (Life Member), Bernice McCaig, Elva Merredew, Maria Merredew, Nellie Moores, Catherine Nieman, Erin Norris, Helen Owens, Janet Pearson (President), Terri Peever, Marcia Perryman, Myrna Szombathelyi, Barbara Vaudry, Inge Vibe, Dawna Webber (Secretary), Anna Grace Wilson (Librarian).

ALTO – Barbara Austen, Marion Burton, Margit Dehnicke-Templeton, Wendy Donohue, Lynne Epps, Ruth Grant (Life Member), Jane Hebert, Pam Lavery, Reta McBean, Pam McNeil, Jane Mottershead (Treasurer), Pauline Neilson, Eleanor Newman, Christa Reitlingshoefer, Jill Renault (Social), Pauline Sack, Loreen Scales, Marilyn Schooley, Anne Sutherland, Margaret Thuemen, Sylvia VanderSluis, Diane Wolfram.

TENOR – Ana Beck (Ways and Means), Robert Cotter, Deane Detlefsen, Lee Gallagher, Bentley Horne (Concert Chairman), Sean Keels, Betty Rowe, Murray Sell, Claudette Thanasse (Social), Chris Thuemen, Vidya Vijay (Vice-President), Ralph Wilson.

BASS – Patricia Costey-Henry, Don Healey, Robert Lauder, Myron Loback, John Macgillivray, Ralph Miles, Mel Pilatzke, Larry Scales, John Van Delen, Carl Webb.

N.B. Not all singers appear in all concerts.

Kevin Nieman (A. Mus.) – Choral Director

In January, Kevin begins his 25th year as choral director of the Pembroke Community Choir. He is an Associate of the Western Conservatory of Music (Conservatory Canada), affiliated with the University of Western Ontario, London. Kevin is the organist at Christ Lutheran Church, Petawawa, and directs the senior, junior and handbell choirs there as well.

His wife, Catherine, enjoys being part of the choir, while children, Greg has joined the Military and Stephanie and Natalie, are pursuing their careers.

Darlene TerMarsch – Accompanist

Darlene TerMarsch has been involved with various musical organizations over the years, i.e., Pembroke Community Choir, Pembroke Musical Society, Legion Swing Band, Deep River Symphony Orchestra, Deep River Cantando Singers, Valley Festival Choir, Pembroke Symphony Orchestra and Sounds of Swing Orchestra.

She is accomplished in piano, organ, harpsichord and percussion, and has studied both piano and voice through the Royal Conservatory of Music. Her experience as a church organist began at the age of 14 at The Church of the Most Holy Name of Jesus, Pembroke. Since September 1991, she has been the Music Director at St. George's Protestant Chapel, CFB/ASU Petawawa. In addition to performing, Darlene enjoys composing and arranging music for piano, voice and woodwind instruments.

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**New patrons are welcome, as they enable us to give our best to the community.
Patrons receive complimentary tickets to our performances, and are issued tax receipts.
Contact Ana Beck (Ways and Means) for more information.**

Special Acknowledgements and Thanks ...

To: Father Bill Kenney and Staff – Our Lady of Lourdes Church: Custodian - Claude Lacroix; Jane Levoy – Festival Hall, thank you for all your help.
To: Nancy Horne, Mary Frances Harrington, Bob Spadoni, Maralyn Quinton, Wesley Community Church, D-H Printing, Jayne Brophy – Pembroke Mall, Kevin's Flowers (Petawawa), COGECO Cable 12, Star 96 FM, The Daily Observer, and all others who contributed in any way to the success of this concert, we couldn't do it without you!

Our Special Thanks to Dan and all the guys at...

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