

The Valley Festival's first 1996 concert will be

HAYDN

Sunday, April 28, 1996

in St. Francis Xavier Church (331 Plaunt St. S., Renfrew)

at 3:00 p.m.

The program will be music by Haydn and include his Missa brevis Sancti Joannis de Deo (small organ mass).



THE PEMBROKE COMMUNITY CHOIR

Sopranos: Meghan Beck, Donna Breault, Marisa Casagrande, Pat Charette, Denise Chow, Mary Dillenbeck, Lynne Dunn, Emily Gibson, Mary Frances Harrington, Marjorie Healey, Eileen Hildebrandt, Mary Hill, Nancy Horne, Cheryl Jackson, Bettyanne Jurmalietis, Joyce Kaiser, Eleanor Rose Marion, Laurie McKnight-Walker, Carrie Mohns, Mary Morgenstern, Patricia Orman, Janie Petermann, Heather Rudzinski, Sister St. Agatha, Judy Valliant-Bucholtz, Inge Vibe, Hazel Ward.

Altos: Helen Bayne, Jocelyn Beck, Janet Brennan, Marion Burton, Dolores Chenier, Margit Dehnicke-Templeton, Helen Diserens, Wendy Donohue, Lynne Epps, Sandra Fleming, Margery Gibson, Ruth Grant, Diane Hart, Maureen Havey, Elizabeth Hein, Joan Hein, Shirley Jones, Debbie Lamb, Julie Lantos, Adrienne Madill, Reta McBean, Jane Mottershead, Pauline Neilson, Charlotte Norcop, Stephanie Petermann, Yvonne Powell, Christa Reitlingshoefer, Jill Renault, Margaret Thuemen, Evelyn Van Starckenburg, Barbara Vaudry, Anna Grace Wilson.

Tenors: Maurice Armstrong, Ana Beck, Bill Collins, Deane Detlefsen, Mark Ferrier, Lee Gallagher, Bentley Horne, Christiane Petermann, Betty Rowe, Bob Spadoni, Shelley Spyksma, Vidya Vijay, Ralph Wilson.

Basses: Gordon Brandstadt, Bob Carmichael, Arthur Coles, Jim Diserens, Jim Gilbert, Don Healey, Gerald Laronde, Robert Orman, John Penner, Carl Webb.

LIFE MEMBERS: Henry Akre, Ruth Grant, Joyce Moore, Bob Price.

HANDEL'S Oratorio

JUDAS MACCABAEUS

SUNDAY, APRIL 21, 1996

2:00 p.m.

8:00 p.m.

ST. COLUMBKILLE'S CATHEDRAL

188 Renfrew Street, Pembroke

KEVIN NIEMAN directs the

PEMBROKE COMMUNITY CHOIR,

chamber orchestra, choir member soloists

and guest soloists:

MICHIEL SCHREY, tenor

NIGEL SMITH, bass

RACHEL LEWIS, soprano

BILL GRAHAM, tenor





The choir is remembering their long-time member, and friend
Bill Hugli (June 29, 1928-March 1, 1996) in this concert.

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.

London was in a mood for novelty and sensation. Handel's new librettist, the Reverend Thomas Morrell, gave him an energetic libretto which could as easily salute 'Butcher' Cumberland as the war-like Judas.

The Orchestra (whose members the choir thanks sincerely for helping to make Handel's music so enjoyable):

Violin I - *Sylvie Ring Peterson (concert master), Alison Arthur,
Caroline Kelly, George Cleland.

Violin II - Becky Gilbert, Craig Stewart, *Ian Aitchison, Bill Selander.

Viola - *Betty Lorimer, Rasa Smith, Mark Gilbert, Arden Okazaki.

Cello - Marion Arthur, *Rosalynn Smith Bass - Kit Coleman, Pete Kilpatrick

Bassoon - Carolyn Alsop Flute - Diane Farrell, Cheryl St. Elier,
Andrea Schmaltz

Trumpet - Bayne Logan

Trombone - Peter Turner

Harpsichord - Rosemarie Gilbert

Timpani - Dorothy McPherson

* Valott Quartet accompany some soloists

PATRONS

The Pembroke Community Choir wishes to express a sincere thank you to the following
for their support:

Dr. B.L. Jurmalietis and Associates -- The Royal Bank of Canada

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Marian Patterson-Coombes -- Roy C. Reiche

Dr. and Mrs. K. Siegmund -- National Trust

Mrs. Bodil Weaver -- Anna Grace and Ralph Wilson -- Frances Work.

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THE PEMBROKE COMMUNITY CHOIR, now in its 37th year, rehearses every Monday evening at 7:30 p.m. in the Wesley Community Church, 210 Renfrew St., Pembroke. New members are most welcome. They take part in the Kiwanis Music Festival and entertain the residents of Miramichi, Supple's Landing and Pinewood Residence.

The Choir is a member of the Valley Arts Council and the Ontario Choral Federation.

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

Born in the Netherlands, lyric tenor **MICHEL SCHREY** (who is singing the role of Judas Maccabaeus) grew up in Kingston, where he was a treble chorister. He studied voice at McGill and received a Master's degree. He has sung at Britain's Aldeburgh Festival and the Paris Opéra-Comique, and across Canada and the United States. His repertoire runs the gamut from Monteverdi to Benjamin Britten.

Montreal native **NIGEL SMITH** (singing the role of Judas's brother Simon) received his first music degree at McGill and is currently studying at the Curtis Institute in Philadelphia. The local audience will remember him as the baritone soloist in this choir's performances of Messiah 2 1/2 years ago. More recently he has sung solo roles in Weill's Berlin Requiem, Purcell's Dido and Aeneas, Orff's Carmina Burana, and Requiems by Dvorak, Fauré and Mozart.

New choir member **MARISA CASAGRANDE** sings as one of the Israelite women. Marisa, married recently, moved to Pembroke and is working for the County of Renfrew. A graduate of the University of Waterloo in political science and music, she has an MBA in her future plans. Marisa made her solo debut in grade 6 with her Oakville school choir, and has also sung in church and community choirs since. She finished the Royal conservatory grade 10 voice program.

DENISE CHOW also sings as an Israelite woman. A young pharmacist working in 4 valley pharmacies, Denise joined the choir last September. Her musical background is in piano, saxophone and her church choir.

Another Israelite woman, **PAT CHARETTE**, teaches at Our Lady of Sorrows School in Petawawa. Pat has sung in choirs all her life and is currently working on an ARCT diploma in voice.

BILL GRAHAM sings the role of an Israelite man. Bill lives in Deep River and is a member of the Cantando Singers. A year ago he was tenor soloist in this choir's performance of the Mozart Requiem.

JOSH HOPKINS sings as the Israelite messenger and an Israelite man. A grade 12 student at Petawawa's General Panet School, Josh started his acting career at age 4 and his singing career at 13. He also plays piano and clarinet.

The fourth Israelite woman **RACHEL LEWIS** is studying physics at the University of Western Ontario. Rachel is currently working on a 16-month project at the Chalk River Labs and studying voice in Ottawa. She has had choral experience in Deep River and with the Ontario Youth Choir and Amabile Youth Singers.

JUDAS MACCABAEUS

George Frideric Handel (1685-1759)

Please hold your applause until the end of each half 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. She continues with the appealing air **COME, EVER SMILING LIBERTY**, which is reprised in a duet which she shares with one of the men.

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**.

Intermission

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 **VICTORI-**

