



*Shenandoah
Valley
Choral
Society*

*2003 - 2004
Season*

Program Notes

Water Music — George F. Handel

Evenings on the river were a popular diversion for royalty and commoner alike during the pleasant summer months in eighteenth-century England. It was reported that music by Handel was played for at least one royal excursion on the Thames, and there were probably many others as well.

On Wednesday 17 July, 1717, in the evening, there occurred a royal event of great splendor. King George I and a large gathering of the English nobility boarded open barges on the river at Whitehall and sailed up-river to Chelsea where a royal feast was prepared. The evening's entertainment was such a success that the party did not leave until three o'clock in the morning. One of the river barges (according to a report in the *Daily Courant* of 19 July) "was employed for the Musick, wherein were fifty instruments of all sorts who play'd the finest Symphonies, composed express for this occasion, by Mr. Handel: which his Majesty liked so well that he caused it to be played over three times in going and returning".

Further discussion should attempt to clarify how the Water Music came to be composed. Though the *Daily Courant* reported that Handel wrote the music specifically for the water party of 1717, it seems probable that some parts of it had been composed earlier for other purposes. It is difficult to believe, for example, that the overture with its delicate writing could have been conceived with outdoor performance in mind. The Water Music may have started life as two independent orchestral suites or concertos scored for woodwinds and strings only. In 1717 Handel could have simply combined these and added movements with horns and trumpets which are obviously suited to outdoor performance.

As "occasional" music, combining quality with immediate appeal, Water Music was not rivaled until Handel provided his music for the Royal Fireworks of 1749. The engaging and festive tunes in the suite, now as then, cannot be heard without happily evoking eighteenth-century England in its most genial aspects.

Organ Concertos Opus 4: #5 and #6 — George F. Handel

The six organ concertos of Opus 4 were composed for Handel's oratorio seasons (during Lent) of 1735 and 1736. The eighteenth century music historian, Charles Burney wrote that Handel began composing organ concertos to supplement his oratorio performances as early as 1732. He wrote, "It was during these early performances of the oratorios that Handel first gratified the public by the performances of concertos on the organ, a species of music wholly of his own invention, in which he usually introduced an extempore fugue, a diapason-piece, or an adagio, manifesting not only the wonderful fertility and readiness of his invention, but the most perfect accuracy and neatness of execution."

Concerto #5 was likely used at the performance of the oratorio, *Deborah*, on March 26, 1735. This concerto is an adaptation of the recorder sonata Op. 1: #11 and is scored for the usual strings doubled by oboes and bassoon. The first movement is an example of a diapason-piece that features the organ's stop of that name. It leads into the lively allegro which is followed by a movement of a gentle pastoral character, followed by a vigorous gigue.

Concerto #6 is scored for the usual strings doubled by flutes and was first performed at a production of the oratorio, *Alexander's Feast*, on February 19, 1736. Originally written for solo harp, the concerto was published in 1738 with the organ replacing the harp.

The typical English chamber organ that Handel used consisted of only one manual with seven stops: Open diapason [8'], Stopt diapason [8] (flute), Principal [4'], flute [4], Twelfth [2-2/3'], Fifteenth [2'], and Tierce [1-3/5'].

Te Deum — George F. Handel

The *Te Deum* is a hymn of praise nearly as old as Christian liturgy itself. Its traditional function was as the high point of the morning service of Matins (as was the *Magnificat* for Vespers), but it has served other purposes over the centuries. It was used to end medieval liturgical dramas; by the end of the baroque era it was the hymn of thanksgiving for important events. Not surprisingly, Handel set the text several times for thanksgiving services at the English court.

In April 1743, the year that followed the successful premiere of the *Messiah* in Dublin, Handel suffered a stroke. However, the demands of his resurgent popularity as a result of the *Messiah*, and consequent commissions requested of him, allowed little time for a full recovery. One such high-profile commission was inspired by the English victory over French forces at the Battle of Dettingen in 1743 and required a new celebratory sacred work to be composed and performed in the Chapel Royal during that November. Even in the three public rehearsals the score gained considerable success, and soon superseded Handel's previous *Te Deum* settings in popularity.

Scored for chorus, five soloists and a chamber orchestra augmented by three trumpets, its strong melodic content continually reminds one of the *Messiah*, and its intentional martial overtones of the event for which it was written to celebrate.

Requiem — Gabriel Fauré

"Requiem aeternam dona eis Domine" (Give them eternal rest, o Lord) are the opening words of the introit of the Mass for the Dead and, as such, the source of the mass's alternative title. The requiem was already an integral part of the earliest Catholic liturgy, being performed at funeral services and on All Souls' Day. Over the centuries it became one of the greatest of all challenges for composers, as the consciousness of human transience and mortality demanded ever-new forms of expression for all our fears and sufferings. At the same time, the requiem represents a personal confrontation with death and an attempt to come to terms with it.

According to his own testimony, Fauré wrote his *Requiem* for no other special reason but simply "for the pleasure of it". Yet its origins may be traced, in part, to two personal losses which he suffered, in the form of the death of his father in July 1855 and that of his mother, two and a half years later.

Fauré's setting is not a complete liturgical *Requiem* (moreover, the *In Paradisum* comes from the Burial Service). Fauré made a personal selection of texts, laying primary emphasis of the work on the idea of rest and peace. Consequently, his freer approach to the liturgical text finds expression in the very first words, "Requiem aeternam" and permeates the entire work.

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Handel Fest

Friday, May 7, 8:00 p.m.

Overture from *Messiah*

G. F. Handel
(1685-1759)

Water Music – Suite I in F major

Overture and Allegro

Adagio and Staccato

Andante

Minuet

Air

Minuet

Bouree

Air

Hornpipe

G. F. Handel

Organ Concerto – Op. 4, No. 5 in F major

Larghetto

Allegro

Alla siciliana

Presto

G. F. Handel

Intermission

Te Deum

G. F. Handel

Soloists and Chorus

We praise thee, O God; we acknowledge thee to be the Lord

Soloists and Chorus

All the earth doth worship thee, the father everlasting.

Chorus

To thee all angels cry aloud; the heavens and all the powers therein.

Chorus

To thee cherubim and seraphim continually do cry: Holy, holy, holy,
Lord God of Sabaoth, holy! Heaven and earth are full of the majesty of
thy glory.

Soloists and Chorus

The Glorious company of the apostles praise thee; the goodly fellowship
of the prophets praise thee; the noble army of martyrs praise thee. The
holy church throughout all the world doth acknowledge thee, the father
of an infinite majesty, thine honorable true and only son, also the Holy
Ghost, the comforter.

Bass and Chorus

Thou art the king of glory, O Christ; thou art the everlasting son of the
father.

Bass

When thou tookest upon thee to deliver man, thou didst not abhor the
virgin's womb.

Soloists and Chorus

When thou hadst overcome the sharpness of death, thou didst open the
gates of heaven to all believers.

Soloists and Chorus

Thou sittest at the right hand of God in the glory of the father. We
believe that thou shalt come to be our judge. We therefore pray thee:
help thy servants whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy saints in glory everlasting. O
Lord, save thy people and bless thine heritage. Govern them, and lift
them up forever.

Soloists and Chorus

Day by day we magnify thee, and we worship thy name ever world
without end.

Bass

Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy
upon us; O Lord, let thy mercy lighten upon us, as our trust is in thee.

Soloists and Chorus

O Lord, in thee have I trusted; let me never be confounded.

Handel Fest

Saturday, May 8, 8:00 p.m.

Pastoral from *Messiah*

G. F. Handel
(1685-1759)

Water Music – Suite II in D major

Overture
Alla Hornpipe
Minuet
Lentement
Bouree

G. F. Handel

Suite III in G major

Andante
Rigaudon I & II
Minuet I & II
Gigue I & II

Organ Concerto – Op. 4, No. 6 in B-flat major

Andante allegro
Larghetto
Allegro

G. F. Handel

Intermission

Requiem

Gabriel Fauré
(1845-1924)

Introit and Kyrie

Requiem aeternam dona eis Domine: Rest eternal grant to them, O Lord,
Et lux perpetua luceat eis. And let perpetual light shine upon them

Te decet hymnus Deus in Zion, A hymn benefits thee, O God in Zion.
Et tibi redetur votum in Jerusalem: and to thee a vow shall be fulfilled in
Jerusalem.

Exaudi orationem meam, Hear my prayer,
Ad te omnis caro veniet. for unto thee all flesh shall come.

Kyrie eleison. Lord have mercy.
Christe eleison. Christ have mercy.

Offertory

Domine Jesu Christe, Rex gloriae
libera animas omnium fidelium
defunctorum de poenis inferni et de
profundo lacu;

Lord Jesus Christ, King of Glory,
liberate the souls of all the faithful
departed from the pains of hell and from
the deep pit;

Libra eas de ore leonis,
ne absorbeat eas tartarus,
Ne cadant in obscurum:

Deliver them from the lion's mouth,
let not hell swallow them up,
let them not fall into darkness:

Hostias et preces tibi,
Domine, laudis offerimus,
tu sucipe pro animabus illis,

Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them, O Lord, on behalf of those
souls

quarum hodie memoriam facimus.

we commemorate this day.

Fac eas, Domine,
de morte transire ad vitam.

Grant them, O Lord,
to pass from death unto life.

Quam olim Abrahae promisisti,
et semini ejus.

Which once thou promised to Abraham
and to his seed.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Holy, Holy, Holy.
Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of thy glory.

Hosanna in excelsis.

Hosanna in the highest.

Pie Jesu

Pie Jesu Domine,
dona eis sempiternam requiem.

Merciful Lord Jesus,
Grant them everlasting rest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takes away the sins of the world,
grant them rest everlasting.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

May light eternal shine upon them, O
lord,
in the company of thy saints forever and
ever,
for thou art merciful.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Rest eternal grant them, O Lord,
and let perpetual light shine upon them

Libera Me

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra,
dum veneris judicare saeculum per
ignem.

Deliver me, Lord, from death eternal,
on that day of terror:
When the heavens and the earth shall
quake,
when you come to judge the world by
fire.

Tremens factus sum ego, et timeo
Dum discussio venerit,
Atque ventura ira.

I am seized by trembling and I fear
until the judgment should come,
And I also dread the coming wrath.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per
ignem.

That day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,
when you come to judge the world by
fire.

Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.

Eternal rest grant them, O Lord,
and let perpetual light shine upon them.

In Paradisum

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem
sanctam Jerusalem.

May the angels lead you to paradise,
May the martyrs welcome you upon
your arrival,
and lead you into the holy city of
Jerusalem.

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.

Shenandoah Valley Choral Society Singers

Sopranos

Dorothy Anderson
Margaret Bolton
Doris K. Boyer
Judy Buskirk
Suzanne Cockley
Lisa Dunlap
Karen Early-Williams
Nancy Hanna
Kathy Hensley
Margaret Hottel
Bethany Landis
Amberle Matthews
Shelby May
Nancy Metcalfe
Kathleen M. Molinari
Leona Myers
Betty Myers
Mary Perramond
Marliese Poskitt
Edie Pritt
Maria Prytula
Rita G. Reilly
Jean Rissler
Dorothy Shenk
Joan B. Smith
Elizabeth V. Stanley
Kim Tate
Mazie K. Wampler
Janet Welty

Altos

Nanne Barnes
Gail Berrall
Sue W. Captain
Patsy Froehlich
Mary Green
Wendy Pierce Haines
Betty Hoskins
Jennifer Hunt
Charlene Landes
Esther L. Landis
Carol Laspina
Carolyn Lewis
Debbie McGuire
Barbara S. Miller
Mary Rouse
Audrey Shenk
Jan Showalter
Virginia Spicher
Kathy Thompson
Jo Artz Umberger
Dorothy Jean Weaver
Kay S. Woolf
Margaret Wurst

Tenors

Richard Boyer
Linda Bradley
Philip Buskirk
Dwayne Hartman
Jacob Heatwole
Ray E. Horst
Robert F. Jochen
John Kauffman
Jay B. Landis
Philip J. Markert
Ronald Matthews
Doug Sensabaugh
Welby C. Showalter

Basses

Jerry Bass
Jim Campbell
Tom DeVore
Tom Farrar
John L. Horst
Eugene Lantz
Dwight E. Miller
Clarence M. Moyers
Bill Reed
Francis P. Smith
C. Bernard Troutman
Don Tyson
William H. Voige
Dean Welty
Richard S. Wilson
Richard Wurst
Richard L. Yoder

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