

Assisting This Week: *Welcome Team:* Lead – Ev Courtney
Lower Hall – Joyce Rolston, Anita King *Welcome Table* – Christine
Viau *Balcony* – Bev Mathew *Elevator* – David Faulkner
Nursery – Laura Mara *Coffee* – Pastoral Care

Assisting Christmas Eve:

10 am: *Welcome Team:* Lead – Kate Sparrow *Lower Hall* – Marilyn
Finnie, Joyce Rolston *Welcome Table* – Wendy Johnson
Balcony – Martha Heeney *Elevator* – Doug Hitchcock
Nursery – Ruth Kochanuk *Coffee* – Outreach

7 pm: *Welcome Team:* Lead – Peter Mara *Lower Hall* – Bill &
Katie Powell *Welcome Table* – Laura Mara *Balcony* – Anna
Loughlin *Elevator* – David Faulkner

10:30 pm: *Welcome Team:* Lead – Chris Monk *Lower Hall* – Karen
Monk, Gail Boulton *Welcome Table* – Doug Hitchcock
Balcony – Closed *Elevator* – Doug Hitchcock

Nursery Room for your small children is available with an audio/video feed of the service. Attendants are glad to show you where the nursery is located.

Parents: For safety reasons, please ensure your children are supervised while in the balcony.

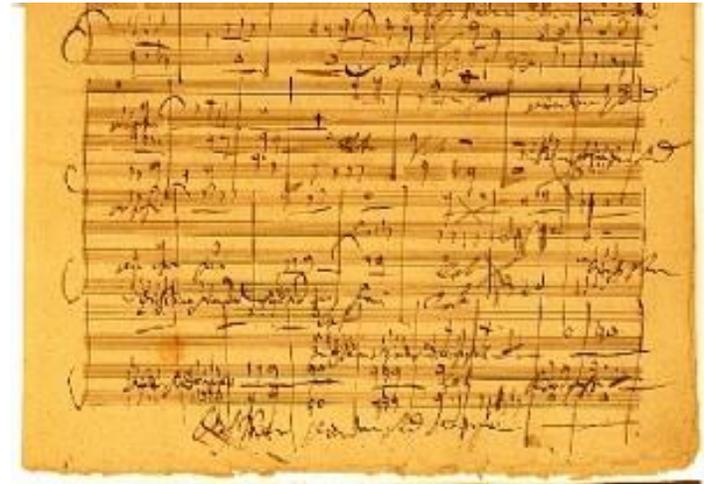
Hospital Visits: Please let Rev. John know when any of our members or friends are in hospital – 647-522-9483 (cell); 905-826-1542 (office); john.tapscott@streetsvilleunited.ca

Our Prayer Chain is available. When you have a prayer concern, call Kate Sparrow @ 905-302-4549 or the church office.

Streetsville United Church Leadership Team

Minister: Rev. John Tapscott John.Tapscott@streetsvilleunited.ca
Organist/Choir Director: John Shillingberg
Sunday School Leader: Richard Wilkins
Chair of the Official Board: Rob Gravelins
Administrative Assistant: Kelly Crewson kellycrewson@streetsvilleunited.ca
Office: info@streetsvilleunited.ca Tel: 905-826-1542
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Address: 274 Queen St. S, Mississauga, ON, L5M 1L8

December 17, 2017
Advent 3
Christmas in Music



Messiah
an Oratorio

Meetings

Today

Streetsville Home – Today we are collecting money for “Streetsville Home” on Thomas Street. Please help in making their Christmas a bit brighter. Thank you.

2018 Giving Envelopes – please pick up your envelopes if you did not do so last week.



Christmas Eve Services

10:00 am – Christmas Celebration - Advent 4

7:00 pm – Contemporary Service – music by our bands!

10:30 pm – Christmas Eve Communion Service

This Week

Wed. 11:45 am “The Café” Luncheon – final meeting for 2017 in FL.

Wed. 7:00 – 8:30 – Choir practice.

Thu. Dec. 21 8:00 pm Boomer band practice.

Thu. Eden United Church - Christmas Market. Providing fresh produce and gifts on December 21 at Eden United Church. On Dec. 20, you can drop off a gift for a child or adult to Eden United Church. Other volunteers are needed to sort, shop and set up on Dec. 20 and on Dec. 21 to serve tables. Choir members and musicians welcome to entertain. For information contact Sheena MacLean and Heather Barbour at hbarbour@look.ca

Announcements

Church Food Pantry – In November, we helped 16 people. This week we need ONLY the following: canned peas, fruit, mayonnaise, cookies, crackers, comet or ajax. Thank you to everyone who helped fill our empty shelves!

Messiah

by George Frederick Handel

A Brief Background

While it has become the most widely recognized piece of Christmas (and Easter) music, Messiah has also an interesting history as it evolved through the centuries from its first performance in Dublin, Ireland in April 1742 at a charity concert. In reality, Handel wrote the music around text provided by his friend Charles Jennens and based on the King James Bible and the Book of Common Prayer.

The music for Messiah was completed in 24 days of swift composition. Having received Jennens's text some time after 10 July 1741, Handel began work on it on 22 August. His records show that he had completed Part I in outline by 28 August, Part II by 6 September and Part III by 12 September, followed by two days of "filling up" to produce the finished work on 14 September. The autograph score's 259 pages show some signs of haste such as blots, scratchings-out, unfilled bars and other uncorrected errors, but according to the music scholar, Richard Lockett the number of errors is remarkably small in a document of this length. The original manuscript for Messiah is now held in the British Library's music collection.

He sought and was given permission from St Patrick's and Christ Church cathedrals (In Dublin) to use their choirs for this occasion. These forces amounted to 16 men and 16

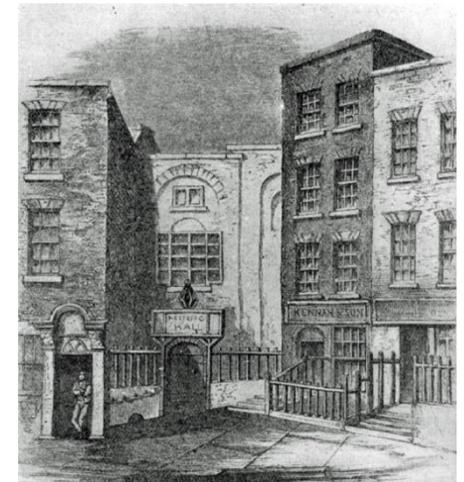


Figure 1: Musick Hall, Dublin

boy choristers; several of the men were allocated solo parts.

The women soloists were Christina Maria Avoglio, who had sung the main soprano roles in the two subscription series, and Susannah Cibber, an established stage actress and contralto who had sung in the second series of Handel's earlier oratorios.

The orchestra in Dublin comprised strings, two trumpets, and timpani; the number of players is unknown. Handel had his own organ shipped to Ireland for the performances; a harpsichord was probably also used. So that the largest possible audience could be admitted to the concert, gentlemen were requested to remove their swords, and ladies were asked not to wear hoops in their dresses.

A year later after returning to London he then organized a performance in March 1743.

The warm reception accorded to Messiah in Dublin was not repeated in London when Handel introduced the work at the Covent Garden theatre on 23 March 1743. Avoglio and Cibber were again the chief soloists; they were joined by the tenor John Beard, a veteran of Handel's operas, the bass Thomas Rheinhold and two other sopranos, Kitty Clive and Miss Edwards. The first performance was overshadowed by views expressed in the press that the work's subject matter was too exalted to be performed in a theatre, particularly by secular singer-actresses such as Cibber and Clive. In an attempt to deflect such sensibilities, in London Handel had avoided the name Messiah and presented the work as the "New Sacred Oratorio". As was his custom, Handel rearranged the music to suit his singers. He wrote a new setting of "And lo, the angel of the Lord" for Clive, never used subsequently. He added a tenor song for Beard: "Their sound is gone out", which had appeared in Jennens's original libretto but had not been in the Dublin performances.

The custom of standing for the "Hallelujah" chorus originates from a belief that, at the London premiere, King George II did so, which

would have obliged all to stand. There is no convincing evidence that the king was present, or that he attended any subsequent performance of Messiah; the first reference to the practice of standing appears in a letter dated 1756, three years prior to Handel's death.

Over time various arrangements have appeared, whether for full performances or where individual choruses were sung as anthems. Even Handel would modify arrangements to adapt to the soloists performing. In the late 18th century large-scale performances, encompassing larger choirs and accompanying instruments began; a performance at Westminster Abbey in 1787 involved over 800 performers. Today we see performances with choruses up to 500 members and larger orchestras such as those by the Mormon Tabernacle Choir and Toronto Symphony/Mendelsohn Choir. Every Christmas season up to 3500 gather at London's Royal Albert Hall to sing along in the choruses at an event called "Messiah from Scratch" where singers sit according to their voice, accompanied by soloists and a small orchestra.

The most commonly accepted arrangement is the Prout edition, used in today's performance. *In 1902, the musicologist Ebenezer Prout produced a new edition of the score, working from Handel's original manuscripts rather than from corrupt printed versions with errors accumulated from one edition to another. However, Prout started from the assumption that a faithful reproduction of Handel's original score would not be practical.*

Today we are reverting to a "small choir" performance accompanied largely by harpsichord and, where appropriate, trumpets.

With extracts from Wikipedia: Messiah (Handel)