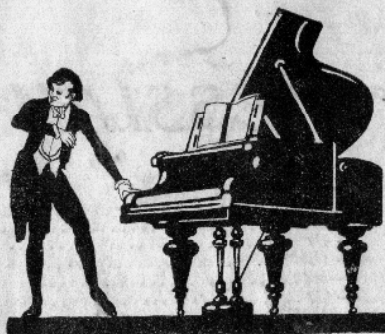


POPE once asked Arbuthnot, of whose knowledge of music he had a high regard, what was his real opinion of Handel as a master of that science.

“Conceive the highest that you can of his abilities,” replied the Doctor, “and they are much beyond anything that you can conceive.”



1843—1944



CENTURY ago the house of Nield and Hardy Ltd. was founded in Stockport and during that time they have accumulated a knowledge of music, in all its various phases, which is far beyond anything that you can conceive.

This unique knowledge, along with the practical co-operation of Instrument Technicians and Music Librarians, is available at their Showrooms—

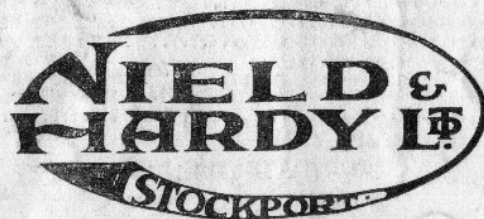
**14 Gt. Underbank
Stockport**

PIANOFORTE : RADIO : GRAMOPHONES : RECORDS

Piano and Player Piano Repairs : Tunings : Radio and Gramophone

Repairs : French Polishing : Studio Accommodation.

Tel.
STO 2888



Tel.
STO 2888

Up-to-Date Library of Music—including Choral Scores.

Printed by Connell & Bailey Ltd.,
Stockport.

Programme

FOR THE 2nd ANNUAL PERFORMANCE OF

HANDEL'S

“MESSIAH”

CARLTON THEATRE, STOCKPORT

SUNDAY, DECEMBER 17th, 1944

Oltham Musical Society
Professional Orchestra..

Conductor :
ERNEST CRAIG, A.R.C.M.

Leader :
H. JONES

SOLOISTS:



ELENA DANIELI
(Soprano)



JAN VAN DER GUCHT
(Tenor)



KATHLEEN FERRIER
(Contralto)



ROBERT EASTON
(Bass)

ENTIRE PROCEEDS TO BE DONATED TO CHARITY

Organisers : HERBERT BOOTH * REG. WALLEY * J. R. HENSHAW * E. W. RILEY

SMOKING PERMITTED DURING INTERVAL ONLY

Price 3d.

The audience is requested not to applaud
between the items

"And the Angel said unto them, 'Fear not' " . . .

HANDEL—THE INFANT GENIUS

GEORGE FREDERICK HANDEL was one of the greatest musicians and composers that ever lived. He was born at Halle in the Duchy of Magdeburg, Lower Saxony, on Feb. 23, 1685, and died in London at 57 Brook Street, Hanover Square, on April 5, 1759.

Handel was the son of a surgeon, and though as a boy he showed remarkable musical aptitude, his father sternly forbade him to practice. So keen was the boy Handel's desire for music that he hid a claricord in the garret of his home, muffled it, and practiced in secret. The world has the Duke of Sax-Wiessensfels to thank for the development of Handel's genius. While visiting his half-brother, who was valet to the Duke, young Handel—he was then seven—made friends with the organist at the chapel, and the Duke, hearing him play, advised his father to provide an outlet for his son's genius. That was the turning point. From his enforced studies of the law, Handel turned to music with passionate eagerness. While he studied composition he became proficient on the harpsicord, organ, violin and oboe.

After achieving fame in Germany and Italy, Handel came to Britain, in response to many invitations, in 1710. He made this country his home, and it was under British patronage that many of his works were composed. Handel's fame undoubtedly rests on his English oratorios. His operas, sonatas for the violin and pieces for the harpsicord have gone, but his oratorios are immortal. "Messiah" was written prior to Handel's visit to the Duke of Devonshire in Dublin. It was first performed in Dublin on April 13, 1742, at a charitable concert. Its success was immediate. Almost a year later it failed to gain the unanimous approval of a London audience—it was announced on that occasion as a sacred oratorio and not "Messiah." Seven years were to pass before the work was given that acclaim which has been constant through the years.



CHRISTMAS HYMN

CHRISTIANS, awake, salute the happy morn
Whereon the Saviour of mankind was born;
Rise to adore the mystery of love,
Which hosts of angels chanted from above;
With them the joyful tidings first begun
Of God Incarnate and the Virgin's Son.

Then may we hope, the Angelic hosts among,
To sing, redeem'd a glad triumphal song:
He that was born upon this joyful day
Around us all His glory shall display;
Saved by His love, incessant we shall sing
Eternal praise to Heav'n's Almighty King.

"Why do the Nations rage?"

"MESSIAH" Programme

FIRST PART

- 1—Overture
- 2—Recit. "Comfort ye my people"
- 3—Air "Every Valley"
- 4—Chorus "And the glory of the Lord"
- 5—Recit. "Thus saith the Lord"
- 6—Air "But who may abide"
- 7—Recit. "Behold a Virgin shall conceive"
- 8—Air and Chorus "O thou that tellest glad tidings"
- 9—Recit. "For behold darkness"
- 10—Air "The people that walked in darkness"
- 11—Chorus "For unto us a child is born"
- 12—Pastoral Symphony
- 13—Recit. "There were Shepherds"
- 14—Recit. "And lo! the Angel of the Lord"
- 15—Recit. "And the Angel said unto them"
- 16—Chorus "And suddenly"
- 17—Air "Glory to God in the highest"
- 18—Recit. "Rejoice greatly"
- 19—Air "Then shall the eyes of the blind"
- 20—Chorus "He shall feed His flock"
- 21—Chorus "His yoke is easy"
- 22—Air "Behold the Lamb of God"
- 23—Chorus "He was despised"
- 24—Chorus "Surely He hath borne our griefs"
- 25—Chorus "And with His stripes"
- 26—Recit. "All we like sheep"
- 27—Chorus "All they that see Him"
- 28—Recit. "He trusted in God"
- 29—Air "Thy rebuke hath broken His heart"
- 30—Recit. "Behold and see"
- 31—Air "He was cut off"
- 32—Chorus "But thou didst not leave"
- 32—Chorus "Lift up your heads"

INTERVAL OF TEN MINUTES

SECOND PART.

- 33—Chorus "The Lord gave the word"
- 34—Air "How beautiful are the feet"
- 35—Chorus "Their sound is gone out"
- 36—Air "Why do the nations"
- 37—Chorus "Let us break their bonds asunder"
- 38—Recit. "He that dwelleth in heaven"
- 39—Air "Thou shalt break them"
- 40—Chorus "Hallelujah"
- 41—Air "I know that my Redeemer liveth"
- 42—Quartette "Since by man came death"
- 43—Chorus "By man came also"
- 44—Quartette "For as in Adam all die"
- 45—Chorus "Even so in Christ"
- 46—Air "The trumpet shall sound"
- 47—Chorus "Worthy is the Lamb"
- 48—Chorus "Amen"

GOD SAVE THE KING

The promoters of this Concert thank most heartily Mr. Mac Parker
and the Carlton Theatre Staff, the Ladies and other voluntary
helpers for their valuable assistance.