

Dulwich Choral Society

MUSICAL DIRECTOR: AIDAN OLIVER

Registered Charity No. 264764

*Judas
Maccabaeus*

George Frideric Handel

Dulwich Choral Society
Sinfonia Britannica
Adrian Butterfield Leader

Adrian Dwyer Tenor
Martene Grimson Soprano • Catherine Hopper Mezzo Soprano
Tim Mead Countertenor • Robert Winslade Anderson Bass

Aidan Oliver Conductor

7.30pm Saturday 26 March 2011
St John's Church, Goose Green, East Dulwich

Dulwich Choral Society

The Dulwich Choral Society was founded in 1944. Today it is a thriving, friendly choir that performs at least three concerts a year, including two with professional orchestras and top-class soloists. Since 2006 Aidan Oliver, one of the UK's leading choral conductors, has directed.

As well as giving concerts in the Dulwich area, the choir has performed more widely in central London and abroad. Since our first overseas concert tour in 1998, we have visited Belgium, the Czech Republic, France, Italy, Germany and Estonia, performing in a number of prestigious venues. A tour to Bosnia and Herzegovina in 2004 included concerts in Sarajevo and Mostar. Closer to home the choir performs in several of the beautiful churches in and around Dulwich, and enjoys a strong local following.

If you would like to support the choir, you can find details of our Friends and Patrons scheme after the programme notes in this programme.

Please visit our website, www.dulwichchoralsociety.org.uk, where you will find details of forthcoming concerts. The website also contains information about who we are, what we do, how you can join us as a singer, or how you can support us as a friend or patron.

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Musical Director **Aidan Oliver**
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	Helen Davies	Jenny Kay	Frances Steele
Becky Bahar	Julia Field	Kathryn Livingston	Sue Stratton
Helen Bang	Jane Fletcher	Linnéa Mitchell	Sophie Thompson
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Katharine Bolton	Jill Harris	Sue Newell	Matilda Wallis
Helen Boothman	Barbara Hillier	Chrissi Pallidis	Jessica Wattles
Sonia Butler	Charlotte Hutchinson	Nicola Prior	
Sarah Coate	Karen Jensen-Jones	Rosemary Publicover	

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Ed Gerstner	Jonathan Palmer	Peter Swift
Roger Atkins	Michael Palmer	James Thorpe
Forbes Bailey	Chris Papavassiliou	Nick Vaisey
Giles Craven	John Quigley	

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Simon Foster	Oliver Lake	Jonathan Sedgwick
Christopher Braun	Richard Lampert	Mike Shepherd
Richard Davies	Mike Lock	Paul Stern
Chris Dodd	Peter Main	Richard Webb
Michael Faulkner	Aziz Panni	

Sinfonia Britannica was formed in 1999 by the oboist Anthony Robson, and made its debut in a performance of Bach's Mass in B minor at Eton College. It provides orchestras of the highest standard for a wide variety of choral and vocal groups, and rapidly became established as an outstanding and versatile ensemble. Its players, all specialists in historical performance, work regularly with the UK's leading period-instrument orchestras including the Orchestra of the Age of Enlightenment, Academy of Ancient Music, and the Monteverdi Orchestra. Sinfonia Britannica recently appeared with Opera by Definition in its acclaimed production of Handel's Tamerlano. Besides its many performances at Eton College, it has appeared at the Windsor Festival, Canterbury Cathedral, St Paul's Knightsbridge, and at Covent Garden with the English Bach Festival.



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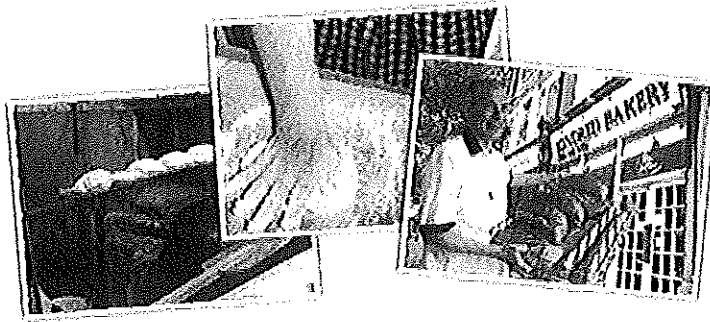
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Judas Maccabaeus

George Frideric Handel

Part One

Overture

Chorus of Israelites Mourn, ye afflicted children

Recitative *Israelitish Man* Well may your sorrows

Israelitish Woman Daughters, let your distressful cries

Duet *Israelitish Woman and Man* From this dread scene

Chorus of Israelites For Sion lamentation make

Recitative *Israelitish Man* Not vain is all this storm

Air *Israelitish Woman* Pious orgies, pious

Chorus of Israelites O Father, whose Almighty pow'r

Accompagnato *Simon* I feel, I feel the deity within

Air *Simon* Arm, arm, ye brave!

Chorus of Israelites We come, we come, in bright array

Recitative *Judas Maccabaeus* 'Tis well, my friends

Air *Judas Maccabaeus* Call forth thy pow'rs

Recitative *Israelitish Woman* To Heav'n's immortal king

Air *Israelitish Woman* Come, ever-smiling liberty

Recitative *Israelitish Man* O Judas, may these noble views

Air *Israelitish Man* 'Tis liberty, dear liberty alone

Duet *Israelitish Woman and Man* Come, ever-smiling
liberty

Chorus of Israelites Lead on, lead on!

Recitative *Judas Maccabaeus* So will'd my father

Semi-chorus Disdainful of danger, we'll rush on the foe

Recitative *Judas Maccabaeus* Ambition!

Air *Judas Maccabaeus* No unhallow'd desire

Chorus of Israelites Hear us, O Lord

Interval

Part Two

Chorus of Israelites Fall'n is the foe

Recitative *Israelitish Man* Victorious hero!

Air *Israelitish Man* So rapid thy course is

Recitative *Israelitish Woman* Oh, let eternal honours

Air *Israelitish Woman* From mighty kings he took

Duet *Israelitish Woman and Man* Hail, hail, Judea

Chorus of Israelites Hail, hail, Judea, happy land!

Recitative *Judas Maccabaeus* Thanks to my brethren

Air *Judas Maccabaeus* How vain is Man

Recitative *Messenger* O Judas, O my brethren!

Air *Israelitish Woman* Ah! Wretched, wretched Israel!

Chorus of Israelites Ah! Wretched, wretched Israel!

Recitative *Simon* Be comforted

Air *Simon* The Lord worketh wonders

Recitative *Judas Maccabaeus* My arms!

Air *Judas Maccabaeus* Sound an alarm!

Chorus We hear, we hear the pleasing dreadful call,

Recitative *Simon* Enough! To Heav'n we leave the rest

Air *Simon* With pious hearts

Recitative *Israelitish Man* Ye worshippers of God

Israelitish Woman No more in Sion let the virgin throng

Duet *Israelitish Woman and Man* Oh, never, never

Chorus of Israelites We never, never will bow down

Part Three

Air *Israelitish Priest* Father of Heav'n!

Accompagnato *Israelitish Man* See, see yon flames

Recitative *Israelitish Woman* Oh, grant it, Heav'n

Air *Israelitish Woman* So shall the lute and harp awake

Recitative *Messenger* From Capharsalama

Chorus See, the conqu'ring hero comes!

March

Soli (alto, tenor) and *Chorus of Israelites* Sing unto God

Recitative *Judas Maccabaeus* Sweet flow the strains

Air *Judas Maccabaeus* With honour let desert be crown'd

Recitative *Eupolemus* Peace to my countrymen

Chorus of Israelites To our great God

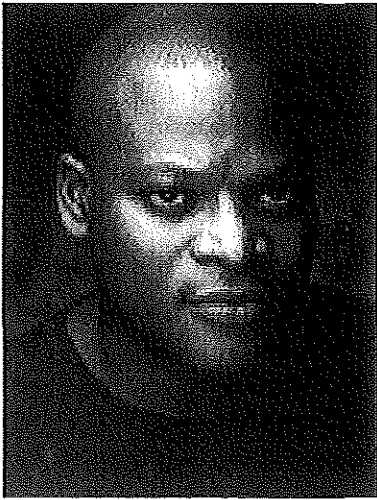
Recitative *Israelitish Woman* Again to earth

Air (Duet) *Israelitish Woman, Israelitish Man* O lovely
peace

Air *Simon* Rejoice, O Judah, and, in songs divine

Chorus of Israelites Hallelujah! Amen

Please check that your mobile phone is switched off, and kindly
do not take photographs during the performance. Thank you



Robert Winslade Anderson first studied singing with Norma Fay-Ennevor Robotham in his native Jamaica before going to the Royal Academy of Music as an ABRSM International Scholar. His prizes and awards included the Tom Hammond Opera Prize, the Vice Principal's Award for Excellence, the Kiwanis International Music Festival Silver Tray, the Oratorio Prize and the Major Van Someren-Godfery Prize for English Song.

As a solo artist Robert has appeared on stage with English National Opera, Opera North, Scottish Opera, Welsh National Opera, Birmingham Opera Company, Opera Holland Park, Brampton Classical Opera and Glyndebourne. His operatic roles include King Phillip and The Monk (*Don Carlos*), Mephistopheles (*Faust*), Masetto and Il Commendatore (*Don Giovanni*), 2nd Grail Knight and Titurel (*Parsifal*), Time and Antinous (*The Return of Ulysses*) Lodovico (*Otello*) Mastricco (*Le Pescatrici*), Mordec

(*Knight Crew*), Basillio (*The Marriage of Figaro*), Sarastro (*The Magic Flute*), Buonafede (*Il Mondo Della Luna*), Lunardo (School of Fathers), 1st Streltsy (*Khovanshchina*), Captain Petrovich (*Eugene Onegin*) and Mel (*The Knot Garden*).

As concert, recitalist and oratorio singer, Robert has worked with the Hallé Orchestra, Sinfonieorchester Villingen-Schwenningen, the Orchestra of Scottish Opera and the London Philharmonic Orchestra in venues such as the Royal Albert Hall, Manchester's Bridgewater Hall, Snape Maltings and The Tokyo Bunka Kaikan. Highlights include Gershwin's *Porgy and Bess*, the Verdi Requiem, Mozart's Requiem, Rossini's *Stabat Mater* and Haydn's *Nelson Mass*.

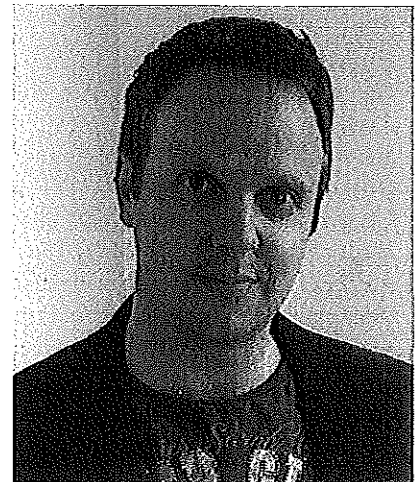
Future engagements include, Don Fernando (*Fidelio*) and 2nd Guard Commandant (*House of the Dead*) for Opera North and Ramphis (*Aida*) for Raymond Gubbay at the Royal Albert Hall.

Born in Melbourne, Australia, **Adrian Dwyer** studied at the Guildhall School of Music and Drama, London, under Rudolf Piernay, and at the National Opera Studio with the support of the Friends of Covent Garden. He currently studies with Julian Gavin.

He made his European debut at the Opéra Comique, Paris, as *Bénédict* (*Béatrice et Bénédict*), his North American debut as Rodolfo in Baz Luhrmann's TONY award-winning *La Bohème* in Los Angeles, a role he has also played in the Royal Albert Hall production, and in South Africa. Other highlights have included Count Almaviva, Arturo (*Lucia di Lammermoor*), Miroslav/Harpist (*Excursions of Mr Broucek*) and performances at The Young Vic, Buxton Festival, Scottish Opera, Sadler's Wells, Garsington Opera, Grange Park Opera, Buxton, Aldeburgh Festival, Opera Holland Park, Belle Île Festival France and others with the Birmingham Opera Company and Mid-Wales Opera.

He has sung Alfredo and Almaviva for Opera Queensland, Ismaele for the State Opera of South Australia, in *Der Fliegende Hollander* with the Melbourne Symphony Orchestra and has performed with The Bayerische Rundfunkorchester, the Royal Scottish National Orchestra, The Royal Philharmonic Orchestra, The Royal Liverpool Philharmonic, Manchester Camerata, L'Orchestre de Paris, Orchestre Léonard da Vinci/Opera de Rouen, The Britten-Pears Orchestra, the Adelaide Symphony Orchestra, the Queensland Orchestra and the State Orchestra of Victoria.

His recordings include *Cherevichki* with the RPO, *Der Fliegende Hollander* with Melbourne Symphony Orchestra, and *Trouble in Tahiti* with the Bayerische Rundfunkorchester.



Future engagements include a return to Scottish Opera and work with Opera de Toulon, English Touring Opera, Diva Opera, ENO, Opera North and Opera Holland Park. He can also be seen in concert at the Bridgewater Hall, Manchester and the Royal Philharmonic Hall, Liverpool.



Martene Grimson graduated from the Sydney Conservatorium of Music before moving to London where she completed her studies at the Royal College of Music's Benjamin Britten Opera School and at the National Opera Studio. She was supported by the Royal Opera House, Countess of Munster Musical Scholarship and the Madeline Finden Memorial Award.

Martene was awarded second prize in the 2006 Kathleen Ferrier Competition and has given recitals at the Aldeburgh Festival, Wigmore Hall, Royal Opera House (in the Linbury Studio and Crush Room), St John's Smith Square, Fairfield Hall and the Harrogate Festival.

Recent concert engagements include *Pulcinella* with the Scottish Chamber Orchestra, Bernstein's *Trouble in Tahiti* with the Bayerischer Rundfunk, a concert performance as Dorinda Orlando with Independent Opera at the Wigmore Hall, a Strauss tour of the UK for Raymond Gubbay, Haydn with the Orchestra of the Age of Enlightenment London and Bristol, Gretel in *Hansel and Gretel* with the BBC Concert Orchestra at the Queen Elizabeth Hall and the Chichester Festival, and Brahms' Requiem at the Royal Albert Hall.

Operatic engagements include Susanna (*Le nozze di Figaro*), Melia (*Apollo and Hyacinthus*), Ilia (*Idomeneo*), First Witch (*Dido and Aeneas*), Mrs Gleaton in Floydd's *Susannah* and Laurette in Bizet's *Le Docteur Miracle*. With the Classical Opera Company she has sung Hyacinthus (*Apollo and Hyacinthus*), Aminta (*Il Re Pastore*) and Cinna (*Lucio Silla*). Recent engagements include her debut for the Nationale Reisopera as Glauce Medea, Howard Goodall's Requiem *Eternal Light* with the Rambert Dance Company, a concert with the BBC Concert Orchestra, Handel's *Israel in Egypt* in France, Handel's cantata *Alpestre Monte* with the Classical Opera Company, Sivene (*Le Cinesi*) with Bampton Classical Opera at the Wigmore Hall, and Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*) with Longborough Festival Opera.

Future engagements include Despina (*Così fan tutte*) for Longborough Festival Opera, Nanetta (*Falstaff*) with Mid-Wales Opera, and performances of *The Giacomo Variations* with John Malkovich in Vienna, Sydney, Lyon and Versailles.

Catherine Hopper studied Music at the University of Leeds and the Franz Liszt Hochschule in Weimar, Germany. She graduated from Royal Academy Opera, where she studied with Elizabeth Ritchie and Jonathan Papp, before completing her studies at the National Opera Studio. She currently studies with Noelle Barker.

At Royal Academy Opera Catherine Hopper sang Lucretia (*Rape of Lucretia*), Ramiro (*La Finta Giardiniera*), Mezzo-Actress in Judith Weir's *Night at the Chinese Opera*, Zita (*Gianni Schicci*) and Marta (*Iolanta*). Since completing her formal studies, her roles have included Dinah in Bernstein's *Trouble in Tahiti* with Psappha Ensemble at the Queen Elizabeth Hall and Buxton Festival, Lucretia for Key Productions at the Arcola Theatre, the Kitchen Boy in Dvorak's *Rusalka* for Opera North, Hänsel (*Hänsel und Gretel*)



for Opera Holland Park, Popova in Walton's *The Bear* for Mahogany Opera, Second Lady in *Die Zauberflöte* at Clonter Opera, Mme Larina in *Eugene Onegin* and Mrs Herring in *Albert Herring* for British Youth Opera.

Catherine has worked with such conductors as Sir Colin Davis, Sir Andrew Davis at the 2008 BBC Proms and Valery Gergiev at the 2010 Verbier Festival. She gave a lunchtime recital at the 2009 Cheltenham Music Festival with Simon Lepper and made her Wigmore Hall debut with Joseph Middleton. She also had the privilege of sharing a recital with Sir Thomas Allen, accompanied by John Reid, as part of the Oxford Lieder Festival. In 2010 she returned to the Wigmore Hall with Joseph Middleton in a recital supported by the Kirkman Concert Society and a recital with Julius Drake, in which they premiered Michael Zev Gordon's *Mandelstam Settings*.

Future engagements include a tour of operatic arias with Scottish Opera, and Second Lady in *Die Zauberflöte* for Garsington Opera 2011.

Tim Mead read Music at King's College, Cambridge, where he was a choral scholar, before winning a number of scholarships to study at the Royal College of Music, London with Robin Blaze.

Operatic performances have included the title roles in *Giulio Cesare*, *Orlando*, *Admeto*, *Rinaldo*, *Orfeo ed Eurydice*, *Siroe* (*Oper der Zeit*) and *Ezio*. Other performances include Ottone (*Il Coronazione di Poppea*), Clearte (*Niobe, regina di Tebe*), Innocent (*The Minotaur*), Endimione (*La Calisto*), Paggio and Ombra di Bussiride (*Ercole Amante*), Tolomeo (*Giulio Cesare*), David (*Saul*), Trasimede (*Admeto*), Oronte (*Riccardo Primo*) and Idelberto (*Lotario*), Ometh (*Golem*), the world premiere of Julian Philips' *Varjak Paw* (The Opera Group), *Orfeo*, Melo (*Sosarme*) and Athamas (*Semele*).

He has also sung with the Orchestra of the Age of Enlightenment, Academy of Ancient Music, Les Arts Florissants, Le Concert d'Astrée, Concerto Köln, Akademie für Alte Musik and De Nederlandse Bachvereniging and works with conductors including Bolton, Christie, Curtis, Goodwin, Haim, Jurowski, McGegan and Suzuki. He made his debut at the BBC Proms in 2004 in Biber's *Missa Bruxellenis* with the AAM under Paul Goodwin. In 2010 he made his recital debut at the Wigmore Hall.

Recent recordings include the title role in *Flavio* for Chandos, Oronte (*Riccardo Primo*) for Deutsche Harmonia Mundi, Solomon and Saul for Carus, Purcell *Odes* and Domenico Scarlatti (*Laetatus Sum*) with the Choir of King's College, Cambridge) both for EMI, *On an echoing road* for Linn, *Israel in Egypt* for Brilliant Classics and J C Smith's *Paradise Lost* for Leico. Appearances on DVD include the title role in *Admeto* for Unitel Classica, Trasimede (*Admeto*) for Arthaus Musik, Innocent (*The Minotaur*) and Paggio/Ombra di Bussiride (*Ercole Amante*) for Opus Arte.

Plans include Eustazio (*Rinaldo*), Ottone (*Agrippina*), Ottone (*Il Coronazione di Poppea*), Edimione (*La Calisto*) and a return to ENO. Concert performances include a return to the Wigmore Hall. Forthcoming recordings include *Matthaus-Passion* for Channel Classics, Brahms' *Liebeslieder* for Linn and a DVD of *Poppea* from Den Norske Opera.

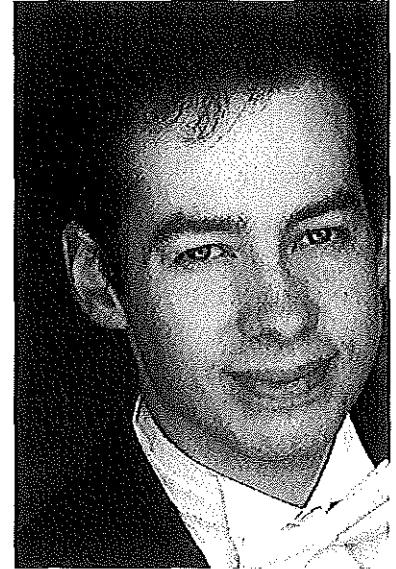


Aidan Oliver is one of the most sought-after choral directors in the UK. He is Director of Music at St Margaret's Westminster, the Parliamentary Church, and the founding chorus master of Philharmonia Voices, the professional chorus that performs regularly with the Philharmonia Orchestra. Founded at the invitation of the Philharmonia in 2004, this is now one of the country's leading choirs.

Working predominantly in the fields of opera and choral music, Aidan assists regularly on the music staff at the Royal Opera House, Covent Garden and, as a chorus master, has worked with all London's major choruses including the BBC Singers, BBC Symphony Chorus, Philharmonia Chorus, New London Chamber Choir, London Symphony Chorus and The Bach Choir.

Working particularly closely with Esa-Pekka Salonen, Aidan has also assisted Kent Nagano, Osmo Vänskä, Martyn Brabbins, Christoph von Dohnányi, Charles Dutoit, Thomas Adès, and András Schiff. Recent projects involving Philharmonia Voices have included everything from Wagner's *Tristan* to the first-ever concert performance of the complete *Singin' in the Rain* soundtrack. This year Aidan will act as Principal Chorus Master for a complete Mahler Symphony cycle with Lorin Maazel.

Aidan is also the Associate Conductor of the St Endellion Summer Festival, and this year will appear as guest conductor with choirs including Manchester Chamber Choir, the Cheltenham Oriol Singers, Kent Youth Choir and Kingston Choral Society.



Synopsis

Part One

The Israelites mourn the death of Mattathias, their leader in the struggle against the persecution of Antiochus Epiphanes, King of Syria. They appeal to God to grant them another leader. Simon, one of Mattathias's sons, rallies the Israelites, telling them to put their trust in God. Claiming divine inspiration, he proclaims his brother, Judas Maccabaeus, the new commander.

Judas addresses his followers, calling on them to be inspired by the battle honours of their forefathers. The Israelites offer prayers for their newly appointed leader and for the restoration of their liberty. Judas demands that his troops face the enemy resolved on liberty or death. Part One ends with the Israelites imploring the Almighty to support them in their struggle.

Part Two

Judas receives the acclaim of his people, having defeated one group of invaders from Samaria led by Apollonius, and another from Syria under the command of Seron. Judas acknowledges their acclaim, but tells them to give thanks to Almighty God. News then arrives that King Antiochus has decided to dispatch an army from Egypt under General Gorgias to destroy the Jewish nation. The Israelites are in despair, but Simon tries to comfort them, telling them to turn to God, since He alone can work wonders.

Declaring Jehovah his leader, Judas once again calls on his troops to fight. They declare their loyalty to him and their willingness to die for their laws, their religion and their liberty. Simon, approving of his brother's rallying call, tells him that he will be responsible for restoring the temple recently desecrated by the Syrians. He believes that its restoration is vital if God is to give Israel success in battle. The Israelites vow not to worship heathen idols as ordered by the Syrian king, but to worship God and God alone.

Part Three

Part Three opens after the Temple has been returned to the Israelites and reconsecrated. In commemoration, a festival of thanksgiving is to be celebrated, and since the ceremonial lighting of lamps was a prominent feature of this, it became known as the Feast of Lights.

In the next scene an Israelitish Messenger arrives bearing the news of the rout of the invaders by Judas at Capharsalama. The Israelites sing unto God 'with unmeasured praise'. Judas enters in triumph and is greeted enthusiastically by his countrymen. He asks for those killed in battle to be remembered, and especially Eleazar, his brother, who triumphed in a glorious death. He had attacked a heavily guarded armoured elephant that he assumed was carrying the enemy's king. Getting under the elephant, he stabbed it, whereupon the elephant collapsed on top of Eleazar, killing him.*

In the final scene Eupolemus, the Israelite Ambassador, returns from a mission to Rome with a treaty ensuring protection for Judea as an independent nation. With grateful hearts the Israelites rejoice with the celestial spirits, Cherubim and Seraphim, singing 'songs divine'. A fine Hallelujah Chorus ends the oratorio.

With acknowledgements to Novello & Co Ltd for synopsis and libretto

*Although there were no formal public zoos established by 1747, it is quite possible that Handel would have seen a live elephant at one of the various royal menageries dotted around Europe at the time. The Royal Menagerie at the Tower of London was opened to the public (in a limited capacity) by Elizabeth I. As well as big cats and other large carnivores, elephants were given as gifts and kept at the Tower. The first of these (an African elephant) was given to Henry III by Louis IX in 1255. At some point in the 18th century an elephant was apparently kept at the tower; no one knew what to feed it so it survived for a year on a diet of meat and wine! A slightly later elephant at the Tower went crazy – soldiers were called in to shoot it but failed. The Governor of the Tower was getting one of his ceremonial cannons ready when someone killed the animal with a harpoon from the museum. Other notable menageries included a famous collection of animals at Versailles.

With thanks to Honor Gay, Richard Sabin and Frances Palmer

Dulwich Choral Society

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The Dulwich Choral Society gratefully acknowledges the financial support it receives from its
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You are invited to join the scheme, which will entitle you to:

- Advance booking for concerts at reduced ticket price
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- Regular mailings of news and details of future programmes

Dulwich Choral Society is registered charity number 264764. Donations made under gift aid will enable the income tax to be recovered as an additional benefit.

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Judas Maccabaeus

Part One

Overture

Chorus of Israelites MEN AND WOMEN,
LAMENTING THE DEATH OF MATTATHIAS, THE FATHER OF
JUDAS MACCABAEUS.

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er,
Your hero, friend and father is no more.

Recitative: Israelitish Man

Well may your sorrows, brethren, flow
In all th'expressive signs of woe:
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear,
With hands remorseless, your dishevell'd hair;
For pale and breathless Mattathias lies,
Sad emblem of his country's miseries!

Duet: Israelitish Woman and Man

From this dread scene, these adverse pow'rs,
Ah, whither shall we fly?
O Solyma! Thy boasted tow'rs
In smoky ruins lie.

Chorus of Israelites

For Sion lamentation make,
With words that weep, and tears that speak.

Recitative: Israelitish Man

Not vain is all this storm of grief;
To vent our sorrows gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.
Distractful doubt and desperation
Ill become the chosen nation,
Chosen by the great I AM,
The Lord of hosts, who, still the same,
We trust, will give attentive ear
To the sincerity of pray'r.

Air: Israelitish Woman

Pious orgies, pious airs,
Decent sorrow, decent pray'rs
Will to the Lord ascend, and move
His pity, and regain His love.

Chorus of Israelites

O Father, whose Almighty pow'r

The heav'ns and earth and seas adore;
The hearts of Judah, thy delight,
In one defensive band unite.
And grant a leader bold, and brave,
If not to conquer, born to save.

Accompagnato: Simon

I feel, I feel the deity within,
Who, the bright cherubim between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsafed a gracious ear,
And points out Maccabaeus to their aid.
Judas shall set the captive free,
And lead us all to victory.

Air: Simon

Arm, arm, ye brave! A noble cause,
The cause of Heav'n your zeal demands.
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

Chorus of Israelites

We come, we come, in bright array,
Judah, thy sceptre to obey.

Recitative: Judas Maccabaeus

'Tis well, my friends; with transport I behold
The spirit of our fathers, fam'd of old
For their exploits in war. Oh, may their fire
With active courage you, their sons, inspire:
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

Air: Judas Maccabaeus

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war.
Great is the glory of the conqu'ring sword,
That triumphs in sweet liberty restor'd.

Recitative: Israelitish Woman

To Heav'n's immortal king we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thine own Israel liberty restore.

Air: Israelitish Woman

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

Recitative: Israelitish Man

O Judas, may these noble views inspire

All Israel with thy true heroic fire!

Air: Israelitish Man

'Tis liberty, dear liberty alone,
That gives fresh beauty to the sun;
That bids all nature look more gay,
And lovely life with pleasure steal away.

Duet: Israelitish Woman and Man

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

Chorus of Israelites

Lead on, lead on! Judah disdains
The galling load of hostile chains.

Recitative: Judas Maccabaeus

So will'd my father now at rest
In the eternal mansions of the blest:
'Can ye behold', said he 'the miseries,
In which the long-insulted Judah lies?
Can ye behold their dire distress,
And not, at least, attempt redress?'
Then, faintly, with expiring breath,

'Resolve, my sons, on liberty, or death!'

We come! Oh see, thy sons prepare
The rough habiliments of war;
With hearts intrepid, and revengeful hands,
To execute, O sire, thy dread commands.

Semi-chorus

Disdainful of danger, we'll rush on the foe,
That Thy pow'r, O Jehovah, all nations may know.

Recitative: Judas Maccabaeus

Ambition! If e'er honour was thine aim,
Challenge it here:
The glorious cause gives sanction to thy claim.

Air: Judas Maccabaeus

No unhallow'd desire
Our breasts shall inspire,
Nor lust of unbounded pow'r!
But peace to obtain:
Free peace let us gain,
And conquest shall ask no more.

Chorus of Israelites

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

Interval

Part Two

Chorus of Israelites

Fall'n is the foe; so fall Thy foes, O Lord,
Where warlike Judas wields his righteous sword!

Recitative: Israelitish Man

Victorious hero! Fame shall tell,
With her last breath, how Apollonius fell,
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around,
With their own leader's sword, the deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell, with his unnumber'd host.

Air: Israelitish Man

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword.
Though nations surround thee,
No pow'r shall confound thee,
Till freedom again be restor'd.

Recitative: Israelitish Woman

Oh, let eternal honours crown his name:
Judas, first Worthy in the rolls of fame.
Say, 'He put on the breast-plate as a giant,
And girt his warlike harness about him;
In his acts he was like a lion,
And like a lion's whelp roaring for his prey.'

Air: Israelitish Woman

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.

Duet: Israelitish Woman and Man

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

Chorus: Israelites

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

Recitative: Judas Maccabaeus

Thanks to my brethren; but look up to Heav'n;
To Heav'n let glory and all praise be giv'n;
To Heav'n give your applause,
Nor add the second cause,
As once your fathers did in Midian,
Saying, 'The sword of God and Gideon'.
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought.

Air: Judas Maccabaeus

How vain is man, who boasts in fight
The valour of gigantic might!
And dreams not that a hand unseen
Directs and guides this weak machine.

Please turn page quietly

Recitative: Messenger

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus; from the Egyptian coast,
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud, victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

Air: Israelitish Woman

Ah! wretched, wretched Israel! fall'n, how low,
From joyous transport to desponding woe.

Chorus: Israelites

Ah! wretched, wretched Israel! fall'n how low,
From joyous transport to desponding woe.

Recitative: Simon

Be comforted, nor think these plagues are sent
For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin. Turn to God,
And draw a blessing from His iron rod.

Air: Simon

The Lord worketh wonders
His glory to raise;
And still, as he thunders,
Is fearful in praise.

Recitative: Judas Maccabaeus

My arms! Against this Gorgias will I go.
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

Air: Judas Maccabaeus

Sound an alarm! Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth, follow; to the field again!
Justice with courage is a thousand men.

Chorus

We hear, we hear the pleasing dreadful call,

And follow thee to conquest; if to fall,
For laws, religion, liberty, we fall.

Recitative: Simon

Enough! To Heav'n we leave the rest.
Such gen'rous ardour firing ev'ry breast,
We may divide our cares. The field be thine,
O Judas, and the sanctuary mine;
For Sion, holy Sion, seat of God,
In ruinous heaps is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

Air: Simon

With pious hearts, and brave as pious,
O Sion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

Recitative: Israelitish Man

Ye worshippers of God,
Down, down with the polluted altars, down.
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod.
Our fathers never knew
Him, or his beastly crew,
Or, knowing, scorn'd such idol vanities.

Israelitish Woman

No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth, yclep'd the Queen of Heav'n.
Hence, to Phoenicia be the goddess driv'n,
Or be she, with her priests and pageants, hurl'd
To the remotest corner of the world,
Ne'er to delude us more with pious lies.

Duet: Israelitish Woman and Man

Oh, never, never bow we down
To the rude stock or sculptur'd stone.
But ever worship Israel's God,
Ever obedient to His awful nod.

Chorus of Israelites

We never, never will bow down
To the rude stock or sculptur'd stone.
We worship God, and God alone.

Part Three

Air: Israelitish Man

Father of Heav'n! From Thy eternal throne,
Look with an eye of blessing down,
While we prepare with holy rites,
To solemnize the feasts of lights.
And thus our grateful hearts employ;
And in Thy praise
This altar raise,

With carols of triumphant joy.

Accompagnato: Israelitish Man

See, see yon flames, that from the altar broke,
In spiry streams pursue the trailing smoke.
The fragrant incense mounts the yielding air;
Sure presage that the Lord hath heard our pray'r.

Recitative: Israelitish Woman

Oh, grant it, Heav'n, that our long woes may cease,

And Judah's daughters taste the calm of peace,
Sons, brothers, husbands to bewail no more,
Tortur'd at home, or havock'd in the war.

Air: Israelitish Woman

So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's son.

Recitative: Messenger

From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy:
Came Lysias, with his host, array'd
In coat of mail; their massy shields
Of gold and brass, flash'd lightning o'er the fields,
While the huge tow'r-back'd elephants display'd
A horrid front. But Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.
Yet more, Nicanor lies with thousands slain;
The blasphemous Nicanor, who defied
The living God, and, in his wanton pride,
A public monument ordain'd
Of victories yet ungain'd.
But lo, the conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

Chorus: Youths

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.

Virgins

See the godlike youth advance!
Breathe the flutes, and lead the dance;
Myrtle wreaths, and roses twine,
To deck the hero's brow divine.

Israelites

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.

March

Soli (alto, tenor), Chorus of Israelites
Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

Recitative: Judas Maccabaeus

Sweet flow the strains, that strike my feasted ear;
Angels might stoop from Heav'n to hear

The comely song we sing,
To Israel's Lord and King.

But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To the distinguish'd elephant, and, whelm'd beneath
The stabbed monster, triumph'd in a glorious death.

Air: Judas Maccabaeus

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound;
But, all attentive to alarms,
The willing nations fly to arms,
And, conquering or conquer'd, claim the prize
Of happy earth, or far more happy skies.

Recitative: Eupolemus

Peace to my countrymen; peace and liberty.
From the great Senate of imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her vet'ran pow'r,
And stretch her vengeful arm, by land or sea
To curb the proud, and set the injur'd free.

Chorus of Israelites

To our great God be all the honour giv'n,
That grateful hearts can send from earth to Heav'n.

Recitative: Israelitish Woman

Again to earth let gratitude descend,
Praiseworthy is our hero and our friend.
Come then, my daughters, choicest art bestow,
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
The valour that preserv'd, the pow'r that bless'd,
Bless'd you with hours, that scatter, as they fly,
Soft quiet, gentle love, and boundless joy.

Air (Duet):

Israelitish Woman, Israelitish Man

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around.
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.
Let the shrill trumpet cease, nor other sound
But nature's songsters wake the cheerful morn.

Air: Simon

Rejoice, O Judah, and, in songs divine,
With Cherubin and Seraphin harmonious join!

Chorus: Israelites

Hallelujah! Amen.

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The programme will include music from the Golden Age of Renaissance polyphony by Victoria and Lobo, right up to 20th-century music by Granados and Javier Busto. Evocations of Spain by composers from elsewhere will also feature: Bizet, Elgar, Verdi and Ravel were all seduced by Spain, and our programme includes a feast of operatic favourites, piano and guitar music and partsongs, all inspired by this most alluring of cultures.

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Poulenc *Gloria*
Finzi *In terra pax*
Vaughan Williams *Fantasia on Christmas Carols*

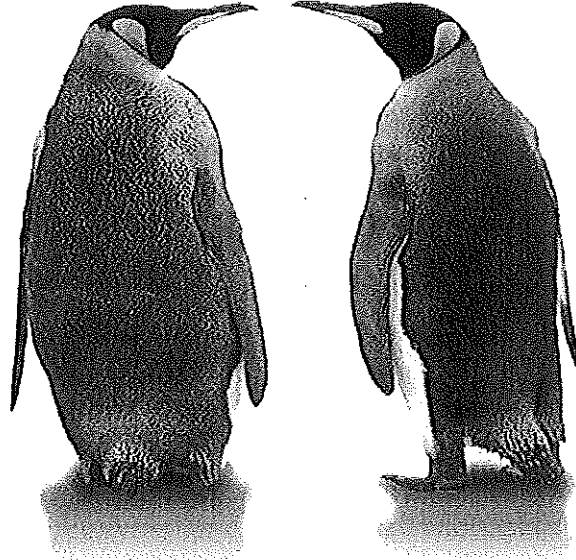
'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.'

So said Francis Poulenc of his *Gloria*, a firm favourite with audiences ever since its première thanks to its almost sacrilegious mix of fervent solemnity and mischievous exuberance. Dulwich Choral Society and the Dulwich Festival Orchestra perform the piece alongside two atmospheric works for Christmas from this side of the Channel.

To book your space for a quarter-, half- or full-page advertisement in future Dulwich Choral Society programmes, please contact
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