

VOICES FOR HOSPICES
BT 

1994

Hallelujah

for

Hospices

8th October 1994

BBC RADIO



Radio presentation on
8th October 1994 by
BBC Radio Two 88-91 FM

Hallelujah



VOICES FOR HOSPICES 1994

On October 5th 1991 the explosion of sound, which I hoped would be heard as a Voice for Hospices, materialised in a way we could none of us have predicted. Now, another such explosion is planned for October 8th 1994, this time with the most popular of all choral works as its basis.

The music is vital but just as vital is the message it carries: that the work of the Hospice, wherever it takes place, is something we must support and value.

A handwritten signature in black ink, appearing to read 'The Earl of Harewood', written in a cursive style.

The Earl of Harewood KBE

The first page of the Chorus *Hallelujah* on the cover is reproduced by kind permission of The British Library, and can be found in the Music Library (E.452.a).

We are very grateful to Clifford Frost Ltd for their assistance with the design and printing of this commemorative cover.

BT VOICES FOR HOSPICES 1994

8 October 1994

You are participating in the world's largest simultaneous singing event. As your voice resounds, as you listen to Handel's stirring and uplifting *Messiah*, so too do hundreds of thousands of others. The common bond is to raise funds for local hospices.

BT VOICES FOR HOSPICES 1994 is vitally important to the hospice movement to raise funds and create awareness of its key role in the community. Seventy-five percent of the 203 hospices in the British Isles are funded voluntarily.

Three years ago just under £500,000, together with many other benefits, was raised from a smaller event. In 1994, with over 200 venues and the participation of some of the world's leading soloists, conductors and orchestras, and with your help, we hope to raise much more to help fund the estimated 50,000 hospice admissions per year. Approximately 100,000 home care patients are also seen annually and 5,000 people attend day care facilities in just one week.

Whichever of our nationwide venues you are in - and they range from the north of Scotland to the Isle of Wight and Northern Ireland to East Anglia and every county in between - you are united in our cause to finance hospices, their special care for patients, and the support they extend to families. As Rodger Broad, BT Head of Corporate Sponsorship, says:

"There are very few opportunities so worthwhile as those offered by the VOICES FOR HOSPICES project. We are delighted to be supporting such a deserving cause and the valuable work undertaken by the hospice movement. The genuine enthusiasm of all those involved is truly uplifting."

We are indebted to **British Telecommunications plc (BT)** for its sponsorship and enabling events to occur, and to **BBC Radio Two** for launching today's countdown.

In conjunction with the Council for Music in Hospitals, during October and November, BT is also providing around 120 free concerts in hospices to provide musical entertainment for patients, their families and staff.

In the UK we have around 154 simultaneous performances of *Messiah* with over 50 additional performances worldwide. We are delighted that hospices in many parts of the world have responded to our invitation and are joining us today, raising their *Voices for Hospices* too. As Dr Cynthia Goh (Singapore) wrote in a recent letter: *"It's great to be in this together!"*

For various local, religious or cultural reasons, not all international performances will consist of the entire *Messiah*, but all will be including at least some of its well known choruses.

However much of Handel's work we sing we will be united in spirit, surrounding the world with a chain of praise in support of those who care for the dying and those for whom they care.

Wishing you much joy and success in raising your *Hallelujah for Hospices*, and our grateful thanks for your financial support.

Sheila Hurton

Chairman: National Executive Committee

VOICES FOR HOSPICES

President: The Earl of Harewood, KBE

Vice President: Martyn Lewis

COUNCIL

Michael Blackburn Chairman

Sheila Hurton

Iain Baxter

Roger Formby

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BT VOICES FOR HOSPICES 1994

is very grateful to:

BRITISH TELECOMMUNICATIONS plc (BT) for its very generous and sympathetic sponsorship without which the project could not have proceeded

BBC RADIO TWO for its support of the project with live broadcasts

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THE SIMON GIBSON CHARITABLE TRUST

THE CONDUCTORS, SOLOISTS and MUSICIANS whose continuing support has enriched our performances

NATIONAL ASSOCIATION of HOSPICE FUNDRAISERS

THE COUNCIL for MUSIC in HOSPITALS

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DEANE DESIGN ASSOCIATES

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NATIONAL ASSOCIATION of HEAD TEACHERS for free distribution of leaflets to schools.

The Staff, Volunteers, Friends and Retail Department of The Princess Alice Hospice for their invaluable help in countless ways, so willingly given, during the two years of planning.

All those throughout the UK who have supported the project with great enthusiasm and much hard work.

And finally to the National Executive Committee, National Co-ordinator and Overseas Co-ordinator:

Sheila Hurton	(NEC Chairman)	Rowena Dean	(Home Counties)	Elizabeth Smith	(North-East/North)
Terry Taylor	(Help the Hospices)	Carol Hollingsworth	(London Central)	Ernie Smyth	(Scotland/Northern Ireland)
Pamela Smith	(Council for Music in Hospitals)	Yvonne Johnstone	(South-East)	Gordon Swatridge	(South-West)
Barbara Hampel	(Marie Curie Foundation)	Hazel McGill	(North-East/Yorkshire)	Elizabeth White	(Essex/East Anglia)
		Val Maden	(North-West)	Jacqui Wood	(Midlands)
		John Nickson	(North-West)	Jean Deane	(Secretary)

Alexandra White (National Co-ordinator)

Hilary Elfick (Overseas Co-ordinator)

an exceptional team whose constant support, hard work and enthusiasm have been a very special feature throughout the organisation of

BT VOICES FOR HOSPICES 1994

Hospice at home is very grateful to . . .

NPI

for generously sponsoring a section of the orchestra, the Mayor's reception, publicity posters and providing programme sellers

Mazda Cars UK Ltd

for generously sponsoring the soloists

Barclays Bank plc

for generously sponsoring a section of the orchestra and assisting with publicity through local branches

Sirti Ltd

for generously sponsoring a section of the orchestra

Tunbridge Wells Equitable Friendly Society

for generously sponsoring the Conductor

British Telecom plc

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for generously sponsoring the publicity leaflets.

**John Darcy, McDonald Thompson Chartered Accountants, Bentalls Ltd,
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for their generous donations towards the cost of individual members of the orchestra

Hospice at home is very grateful to . . .

Rapido '91 and TWTS for programme production

Bridget Furneaux for design and layout

Hospice at home is indebted to . . .

The Soloists - for generously donating their services at greatly reduced fees

Howard Gascoine - for concert management

Richard Morley - Tunbridge Philharmonic Society

Helen McNab - Royal Tunbridge Wells Choral Society

and the 150 members of the three Coral Societies who have so generously given their time and talent that has enabled this performance of the Messiah.



BARCLAYS

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Donations to support the work of your local hospice may be made at any branch of Barclays free of charge.

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3-21 October 1994

HANDEL, *MESSIAH* and CHARITY

And from that time to the present, this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, enriched succeeding managers of the Oratorios, more than any single production in this or any country.

In these terms Charles Burney, the musical historian, described *Messiah* in 1785, more than half a century after the work's composition and first performance. The particular association of *Messiah* with charitable enterprises began during Handel's own lifetime, and at the composer's instigation. We do not know for certain the circumstances of performance that Handel envisaged when he wrote *Messiah* in the summer of 1741. Charles Jennens, the compiler of the text, said that he expected Handel to perform the oratorio 'for his own Benefit, in Passion Week', presumably in the course of one of his regular London theatre seasons. But soon after finishing *Messiah* Handel set off for Dublin, where he gave a series of subscription performances. The first performance of *Messiah* came in as an extra event after the close of his subscription season, and it was given for the benefit of three charities - two Dublin hospitals and the 'Relief of the Prisoners in the several Gaols'.

Messiah was rapturously received in Dublin, but found a very different reception in London, where Handel introduced it into his programme at Covent Garden Theatre in 1743. It sparked off a controversy in the London newspapers about whether the subject of the 'Sacred Oratorio' was fit matter for performance in the public theatres. The controversy did not recur when Handel revived the oratorio in his theatre seasons of 1745 and 1749: indeed, no special attention seems to have been paid to the oratorio at this time. However, the reputation of the work changed dramatically in 1750 when Handel gave *Messiah* in aid of the Foundling Hospital, a London children's charity. The first performance in the Foundling Hospital chapel was so over-sold that Handel agreed to a second performance. Thereafter, he gave *Messiah* in aid of the Hospital every year, raising during his lifetime a sum in excess of £5,800 - a prodigious sum for the period.

The success of *Messiah* through its association with the Foundling Hospital performances almost certainly had beneficial effects on the audience for Handel's regular theatre oratorio seasons, and on the reputation of the composer himself. But it would be wrong to exaggerate this aspect: although Handel's popularity with a new section of the London public may have filled seats for him in the theatre, he never attempted to capitalise by running a longer season with more performances. And we need have no doubts about the genuineness of Handel's own charitable motives. More than a decade before his first association with the Foundling Hospital, he had become one of the founders of a charity for professional musicians, and it seems quite likely that his outlook on charities had been influenced in his early years by the activities of August Hermann Francke in Halle. The 'Great and Good Mr Handel' would surely have been pleased that his Sacred Oratorio has continued to be associated with relieving and improving the human condition.

Donald Burrows

Donald Burrows is a founding Council Member of the Handel Institute, which exists to promote a wider understanding of Handel and his music. Information on the Handel Institute can be obtained from the secretary, Professor Colin Timms at:

*The University of Birmingham, Music Department
The Barber Institute of Fine Arts
Ring Road North, PO Box 363
BIRMINGHAM B15 2TT*

Conductor

Derek Watmough

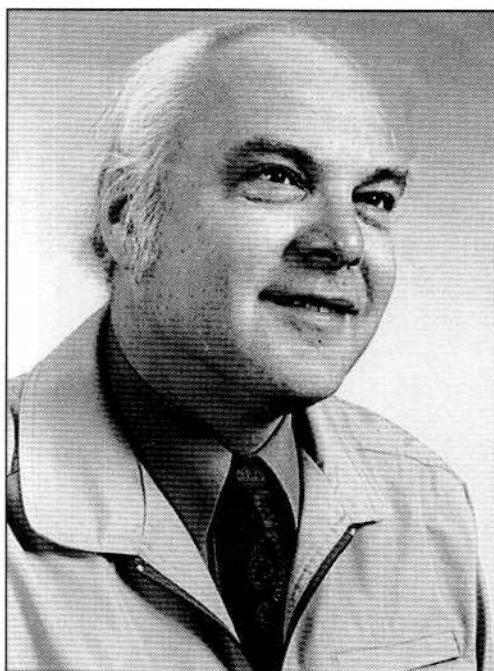
Derek Watmough was born in Yorkshire and as a teenager, played violin for several years in the National Youth Orchestra of Great Britain.

He read both Classical Languages and Music at the University of Durham where he was leader of the University Orchestra and then came south to teach at the Royal Grammar School, High Wycombe for five years. Subsequently he taught in Tunbridge Wells and Crowborough until 1993.

Derek has been Musical Director of Tunbridge Wells Choral Society since 1973 and he has guest conducted the Tunbridge Wells Symphony Orchestra on a number of occasions. In summer he conducts the Tunbridge Wells Sinfonietta and he has directed piano concerts from the keyboard both with them and with the Mid-Sussex Sinfonia whose chief conductor he has been since 1990.

In addition he accompanies and sings with Crowborough Choral Society and he plays chamber music with the Sussex Camerata and the Little London Trio whose members play with the London Philharmonic Orchestra.

In June 1992 Derek was awarded the M.B.E. for services to music in the area.



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Alison Pearce

Alison Pearce is one of the United Kingdom's top soprano soloists with a career which takes her all over the world.

She has performed in Brazil, the Far East, Scandinavia, the Netherlands, Spain and most of the other European countries, as well as making frequent appearances with choirs and orchestras in London's major venues and throughout England.

This year her engagements include performances of Elis Pehkonen's *Russian Requiem* with the Bach Choir and Sir David Willcocks, and Mahler's *Eighth Symphony* at the Royal Festival Hall, Britten's *War Requiem* at the Royal Albert Hall on Remembrance Sunday and in the Netherlands, a tour of *Messiah* throughout France and Spain as well as William Mathias' *Lux Aeterna* at the Three Choirs Festival with the RLPO conducted by Roy Massey.

She has recently returned from her third recital tour of the Far East, a gala opera concert in Belgium and concerts with harp featuring some of the songs from her four CDs of Celtic Music.

Alison is looking forward to rounding off this year with performances of Vaughan Williams' *Sea Symphony*, Tippett's *Child of our Time*, a recital with Howard Blake of his vocal music, plus master classes and lecture recitals in various parts of the country.

Margaret Cable

Firmly established as one of Britain's leading mezzos, Margaret Cable's career has taken her all over Europe, Scandinavia, Israel and USA, while, in the UK, she appears regularly at the major British Festivals including the Bath Festival, the Three Choirs Festival and the Henry Wood Promenade concerts.

Outstanding in the baroque repertoire, Miss Cable sings in many performances using original instruments. Bach's *St. Matthew Passion* with Andrew Parrott at the Proms and Handel's *Messiah* at the Lucerne Festival with Christopher Hogwood and the Academy of Ancient Music were among many such performances in the Tercentenary year of these composers.

On the operatic stage she has sung the roles of Mrs. Grose in *The Turn of the Screw*, Dorabella in Jonathan Miller's production of *Così fan Tutte* and Marcellina in *Figaro* - all for Kent Opera. The latter production was presented with great success at the 1986 Vienna International Festival.

Her wide-ranging voice and fine musicianship bring invitations to sing a very varied repertoire. Recent broadcasts range from Handel's *Belshazzar* to Tippett's *A Child of our Time* and include works by Arthur Bliss and Robin Holloway with orchestra and 20th Century English Songs.

Her many recordings include Haydn Masses with the Academy of Ancient Music, madrigals directed by Sir Peter Pears, and works by Scarlatti and Mozart with George Guest and the choir of St. John's College, Cambridge, while in complete contrast she has recorded a disc of Glazunov songs, and William Mathias's *Lux Aeterna* with the Bach Choir and LSO conducted by Sir David Willcocks. Her recordings of Handel's *Carmelite Vespers* with Andrew Parrott and the Taverner Players has recently been released, and last year she made a complete *Messiah* recording with the same forces.



