

## SPC Concert brief – 3 December 2011

### Handel – Messiah

**Concert date, place and times:**

Saturday 3 December at the Guildhall, Southampton. See [here](#) for venue information, including directions, and [here](#) for a map.

Set up: from 12.00.

Rehearsal: tutti from 14.30 – no later than 17.00, and possibly as early as 16.00. There will be a 20-minute break at approximately 16.00 for the orchestra's tea.

Concert: starts at 19.30. Chorus to be ready backstage at marshalling points to move on stage at 19.15.

First half: Part I

Interval: estimated time 20.30 (25 minutes).

Second half: Parts II and III

Estimated end time is 22.15.

**Access:** Please use the main door of the Guildhall. The Stage door will not be in use.

**Changing facilities:**

The chorus uses the dressing rooms on the upper floor at the rear of the stage.

The orchestra uses the large dressing room behind the stage at stage level.

**Choir's concert dress:**

Gentlemen: Black dinner suit (no handkerchief in jacket breast pocket); black bow tie; long-sleeved white shirt; black shoes. (In the rather unlikely event – it is December, after all! – of the venue's being particularly warm, it may be announced at the final rehearsal that jackets will not be worn.)

Ladies: Ankle or full-length black skirt or full-length, formal, black trousers; ¾ or long-sleeved black top; black shoes. No sequins, beads, off-the-shoulder styles, etc.; no sparkly jewellery, please.

**Music and covers:** Each member of the chorus is responsible for their own black music cover. Please remember to bring yours with you on the day of the concert and take it home again at the end. If you do not yet have a black folder, please collect one from Sue at rehearsal. After the concert, please leave hired music in the boxes provided, in the dressing room. (SU Phil members: please also leave borrowed folders in the dedicated box in the dressing room.)

**On stage:** For the performance, the chorus enters the stage as directed by the Stage Manager at the afternoon rehearsal. Sit down immediately you reach your place. The chorus stands with the orchestra leader when the conductor enters, and sits when the leader of the orchestra sits. Do not applaud. Follow any briefed sits and stands (see page 2 ) and any others indicated by the conductor on the night.

Please do not bring drinks on stage with you for the performance – it looks very unprofessional when performers take a swig of liquid in full view of the audience. Similarly, please be aware that you are in full view of over 1100 people for every moment that you are on stage: look engaged when you are singing; remain quite still during the numbers in which you not singing, as even very small movements – for example, page turns – can be very distracting for the audience. Please note all cuts (listed over) in your score and section off the pages with paperclips to ensure that page turns are as unobtrusive as possible.

**During the interval:** We prefer it if performers remain backstage during the interval and arrange to meet their friends afterwards.

**Security:** During the afternoon, the Guildhall remains open to the public. Security cannot be guaranteed. If you leave anything unattended, you do so at your own risk.

**Parking:** There is limited "pay and display", short-stay parking near the Guildhall, but several long-stay [car parks](#) nearby (for example, Grosvenor Square, off Cumberland Place). Allow yourself plenty of time to drive into town and find somewhere to park.

Parking in the evening is also likely to be at a premium, as the WNO are performing *The Barber of Seville* at The Mayflower Theatre (Grosvenor Square car park is the car park of choice for The Mayflower's audience, too).

## Please mark all instructions in your score.

Sits, Stands and Cuts (Page and bar numbers and letters refer to the New Novello Choral Edition)

We strongly recommend the use of paperclips to clip together the pages between choruses (including cut numbers). This reduces the amount of riffling as you search for the next number and does away with the gale of communal page-turning during solos.

Stand with the orchestra as David enters. David will give the signal to sit again. Have score open at page 11 (No. 4).

### PART ONE

Page 10, at letter E (bar 76) of No. 3 – stand.

Page 18, at the end of No. 4 – sit.

Page 27, bar 151, near the end of No. 6 (Version I) – stand, with score ready at page 35 for No. 7.

Remain standing at end of No. 7 for No.s 8 and 9. Turn to page 45. Chorus sings at page 46, letter H of No. 9. Mark score at page 45 to remind yourself to be ready to sing at the top of the next page.

Page 49, bar 147, near the end of No. 9 – sit.

Page 55 – stand for No. 12.

Page 64, bar 96, near the end of No. 12 – sit.

Page 67, bar 4 of No. 16 – stand as the Soprano soloist sings “suddenly”. But please have your score open, ready, at page 68, for No. 17.

Page 72, at the end of No. 17 – sit.

Page 85, bar 53 of No. 20 (Version II – cross through Version I) – stand. Have your score open at page 86, for No. 21.

Interval follows the end of No. 21.

### PART TWO

Stand at David's signal, ready for the start of No. 22, page 91.

Page 93, at the end of No. 22 – sit.

Page 98, No. 24 – stand.

Remain standing for No. 27 (Tenor solo).

Page 121, at the end of No. 28 – sit.

No.s 29 – 35 inclusive are cut. No. 36 (Version I) is a solo, so turn to page 141.

Page 141, bar 106 of No. 36 – stand, but have score open at page 146 for the start of No. 37.

Page 148, at the end of No. 37 – sit for No. 38.

No. 39 is cut. No. 40 is a solo.

Page 160, bar 92 of No. 40 (Version I) – stand as the soloist sings 'Lord' (Note: he sings 'Lord' the first time in bar 84; listen out for this, and be ready to rise the next time). At the end of Version I, tenors (shortly followed by sopranos) must be ready to launch into No. 41, which follows on without pause.

Page 166, bar 63 of No. 41 – sit.

Page 171 – stand for No. 44 (*Hallelujah* chorus). But you won't actually have your score open, of course, because we are singing this from memory! You may want to clip together pp. 171-180, incl.

Page 180, at the end of No. 44 – sit. Turn to page 185.

### PART THREE

Page 185, 1 bar after letter H of No. 45 – stand.

Page 188, at the end of No. 46 – sit.

Page 194, end of bar 156 of No. 48, where the *Fine* is marked (first time) – stand. (The middle section and DC are cut.) Have score ready at page 199.

Remain standing for No. 49 (recit) and for No. 50 (duet), which runs straight into No. 51 on page 199.

Page 204, at the end of No. 51 – sit.

No. 52 is Version I (soprano soloist), so you can clip together pp. 205-216, incl.

Page 217 – stand for No. 53 (the last number).