



Messiah

George Frideric Handel

Conductor

Simon Lee

Soprano

Liliana Banev

Contralto

Ellen Smith

Tenor

Tad Davies

Bass

Ollie Barker

Orchestra led by

Jessica Graham

St George's Church

St George's Close

Jesmond NE2 2TF

Saturday 23 March 2024

at 7pm

Doors open from 6.30pm



Tickets £20, Early Bird price £18, £7 for students
and benefit recipients, **free for 18s and under**



Registered Charity 514163



Handel's Messiah

Welcome

We are delighted that you have joined us for this evening for our performance of Handel's oratorio, *Messiah*. This is Cappella Newcastle's largest scale concert since the pandemic, and we are delighted to be joined by four fantastic young soloists plus an orchestra for this core work of the choral canon. If this is your first time at a Cappella concert, may we offer you a particular welcome – we hope that this will be the first of many times that you join us. If you are a regular member of our audience, welcome back!

The choir this evening has been augmented with singers from the Rushley Singers of Lancaster and the Chamber Choir of Durham Cathedral Young Singers.

Here in the sumptuous acoustic of St. George's Church, Jesmond this monumental work will unfold from the opening Sinfonia, to 'Comfort Ye', through the Christmas story and into the Passion narrative. Our soloists, all at the start of their professional singing careers, promise to delight and enthrall.

Handel was a prolific composer, writing 42 operas, 25 oratorios and more than 120 smaller works including cantatas and trio sonatas plus a large number of organ concerti. He is still extremely popular today; his anthem *Zadok the Priest*, written for the coronation of George II, has been performed at every coronation since. His style is engaging for both listener and performer alike.

We hope that you enjoy our performance.

Messiah

Part I

Scene 1: Isaiah's prophecy of salvation

Overture (Instrumental)

Comfort ye my people (Tenor)

Ev'ry valley shall be exalted (air for Tenor)

And the glory of the Lord (anthem Chorus)

Scene 2: The coming judgment

Thus saith the Lord of hosts (recitative for Bass)

But who may abide the day of His coming (Alto)

And he shall purify the sons of Levi (Chorus)

Scene 3: The prophecy of Christ's birth

Behold, a virgin shall conceive (Alto)

O thou that tellest good tidings to Zion (air for Alto and Chorus)

For behold, darkness shall cover the earth (Bass)

The people that walked in darkness have seen a great light (Bass)

For unto us a child is born (Chorus)

Scene 4: The annunciation to the shepherds

Pifa ("pastoral symphony": Instrumental)

(a) There were shepherds abiding in the fields (recitative for Soprano)

(b) And lo, the angel of the Lord (recitative for Soprano)

And the angel said unto them (recitative for Soprano)

And suddenly there was with the angel (recitative for Soprano)

Glory to God in the highest (Chorus)

Scene 5: Christ's healing and redemption

Rejoice greatly, O daughter of Zion (Soprano)

Then shall the eyes of the blind be opened (recitative for Soprano and Alto)

He shall feed his flock like a shepherd (Alto and Soprano)

His yoke is easy (Chorus)

15 minute INTERVAL

Part II

Scene 1: Christ's Passion

Behold the Lamb of God (Chorus)

He was despised and rejected of men (Alto)

Surely he hath borne our griefs and carried our sorrows (Chorus)

And with his stripes we are healed (fugue Chorus)

All we like sheep have gone astray (Chorus)
All they that see him laugh him to scorn (recitative for Tenor)
He trusted in God that he would deliver him (fugue Chorus)
Thy rebuke hath broken his heart (Tenor)
Behold and see if there be any sorrow (Tenor)

Scene 2: Christ's Death and Resurrection

He was cut off (Tenor)
But thou didst not leave his soul in hell (Tenor)

Scene 3: Christ's Ascension

Lift up your heads, O ye gates (Chorus)

Scene 4: Christ's reception in Heaven

Unto which of the angels (Tenor)
Let all the angels of God worship Him (Chorus)

Scene 5: The beginnings of Gospel preaching

Thou art gone up on high (Alto)
The Lord gave the word (Chorus)
How beautiful are the feet (Soprano)
Their sound is gone out (Chorus)

Scene 6: The world's rejection of the Gospel

Why do the nations so furiously rage together (Bass)
Let us break their bonds asunder (Chorus)
He that dwelleth in heaven (Tenor)

Scene 7: God's ultimate victory

Thou shalt break them with a rod of iron (Tenor)
Hallelujah (anthem and fugue Chorus)

Part III

Scene 1: The promise of eternal life

I know that my Redeemer liveth (Soprano)
Since by man came death (Chorus)

Scene 2: The Day of Judgment

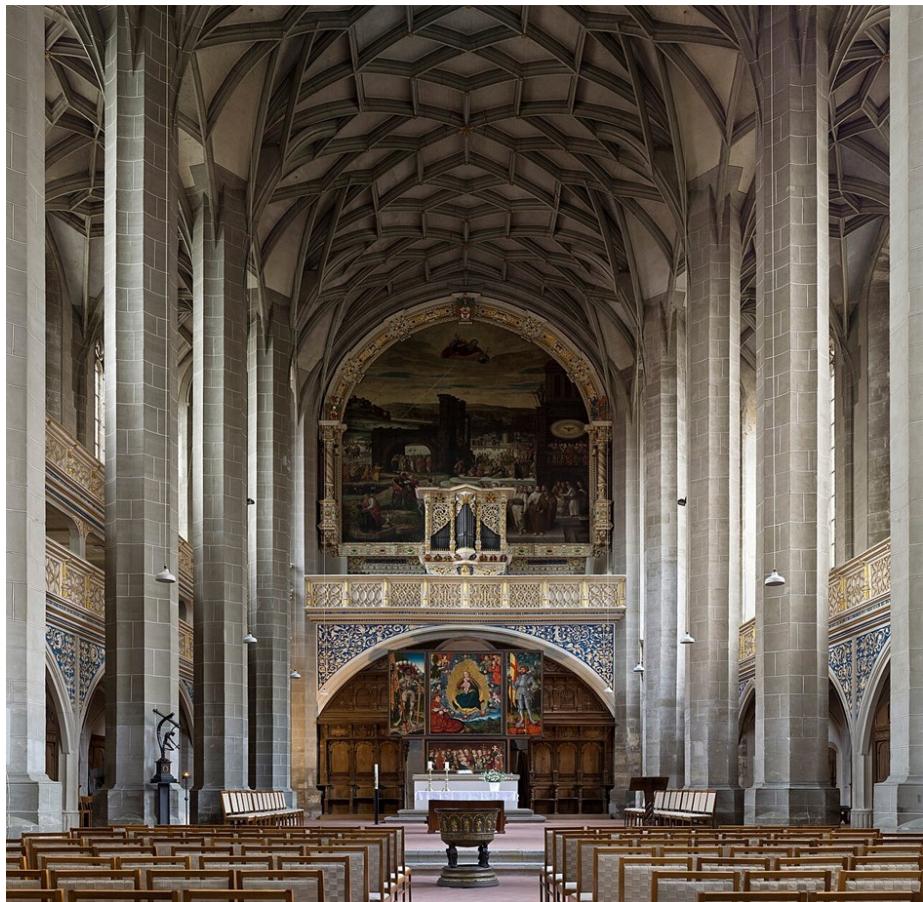
Behold, I tell you a mystery (Bass)
The trumpet shall sound (Bass)

Scene 4: The acclamation of the Messiah

Worthy is the Lamb (anthem and fugue Chorus)
Amen (anthem and fugue Chorus)

George Frideric Handel

Born in Halle, to the west of Leipzig, in 1685, Handel was the second son of his father's second marriage. Many of his siblings followed his father's footsteps into surgery, but George Frideric was identified as having musical talent at an early age and was placed under the tutelage of Friedrich Wilhelm Zachow, organist of the Marktkirche in Halle. The organ upon which Handel's first lessons took place is still in the church, remarkably unaltered. (picture below).



The Reichel organ in the Marktkirche, Halle

Handel's education in Halle continued through to university. In 1706, he travelled to Italy at the invitation of Ferdinando de' Medici. Having explored multiple genres of music, due to the ban on operas in the Papal states, his works became more sacred and it is in this period that he wrote his fabulous *Dixit Dominus*. However, he was soon drawn back to operas and *Rodrigo*, his first all-Italian work, was premiered in 1710.

Shortly after, in 1712, Handel made the decision to settle permanently in England where he had numerous rich and powerful patrons. He wrote music for Queen Anne and King George I, receiving a pension from the former. He remained resident in England until the end of his life, travelling to Italy and also making a brief sojourn in Dublin in 1742.

The premiere of Messiah

The first performance of *Messiah* took place on Friday 13th April 1742 at the New Music Hall on Fishamble Street in Dublin. The singers and instrumentalists were drawn from across the city, and were rehearsed and directed by the composer. Handel had already presented several concerts to great acclaim, and his popularity amongst the Dublin concertgoers was high. Advertisements for the premiere requested that "Ladies attend in dresses without hoops and Gentlemen not bring their swords in order to increase the capacity of the hall" into which 700 people crammed to see the premiere. Compared to our performance this evening, the numbers were small – the combined cathedral choirs (Christ Church and St Patrick's) totalled 16 lower voices (countertenors, tenors and basses) and 16 boy choristers. The soprano and alto solos were sung by the professional female soloists Christina Maria Avoglio and Susannah Cibber, whilst the tenor and bass solos were undertaken by men from the Cathedral Choirs. The concert was warmly received – netting about £400 for the nominated charities – and Handel organised a second performance before his return to London four months later. The London premiere took place in the Covent Garden Theatre on Saturday 23rd March 1743 (281 years ago exactly this evening).

Handel returned to his base in London but continued to travel across Europe. His compositions were extremely popular, over 12000 people attended the premiere of the *Music for the Royal Fireworks* in 1749.

In 1751, he developed a cataract which was operated on by Chevalier John Taylor, a self-promoting eye surgeon. The surgery was not a success, indeed it is thought that the botched procedure hastened the loss of Handel's sight. Taylor also operated on (and blinded) Johann Sebastian Bach.

Handel attended his last public performance in 1759, a performance of *Messiah*, and died on the 14th April. Such was his position that he was given a full state funeral in Westminster Abbey.

Charles Jennens - librettist

Charles Jennens was born in Leicestershire in 1700 and educated at Balliol College, Oxford. However, his refusal to acknowledge the deposition of the Stewart monarchy meant that he was not allowed to graduate. He inherited his father's estate in 1747, which enabled him to live a life of luxury, pursuing his interest in the arts and as a patron of music.

He collaborated with Handel on various occasions, most notably *Saul* (1735-39), *Messiah* (1741-42) and *Belshazzar* (1744-45). During this period when Italian opera had fallen out of fashion, the drama and engagement of theological commentaries inspired Handel to write quickly. The vast majority of *Messiah* was composed in only 24 days! Handel visited him regularly at his home, Gopsall Park and provided the specification for the organ which Jennens had installed. This instrument is now situated in St James' Church, Great Packington. Handel had a great respect for Jennens, accepting his libretti without alteration.

Why do we stand for the Hallelujah chorus?

The apocryphal story is that King George II was present at the London premiere of the piece and he stood at this point during the performance which would have obliged all others present to also stand. Whilst there is no evidence that the King was present, a letter dated 1756 speaks of the tradition of the audience standing for this chorus. We encourage you to stand this evening!

MESSIAH PART ONE

1. Sinfonia – (Instrumental)

2. Recitative (Tenor) – “Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.” (*Isaiah 40*, vv.1–3)

3. Air (Tenor) – “Ev’ry valley shall be exalted, and ev’ry mountain and hill made low: the crooked straight and the rough places plain:” (*Isaiah 40*, v.4)

4. Chorus – “And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40*, v.5)

5. Recitative (Bass) – “Thus saith the Lord, the Lord of hosts: Yet once, a little while and I will shake the heavens and the earth, the sea, and the dry land. And I will shake all nations, and the desire of all nations shall come.” (*Haggai 2*, vv.6–7); “The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.” (*Malachi 3*, v.1)

6. Air (Alto) – “But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner’s fire.” (*Malachi 3*, v.2)

7. Chorus – “And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.” (*Malachi 3*, v.3)

8. Recitative (Alto) – “Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel, God with us.” (*Isaiah 7*, v.14; *Matthew 1*, v.23)

9. Air (Alto) and Chorus – “O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!” (*Isaiah 40*, v.9); “Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.” (*Isaiah 60*, v.1)

10. Recitative (Bass) – “For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.” (*Isaiah 60*, vv.2–3)

11. Air (Bass) – “The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.” (*Isaiah 9, v.2*)

12. Chorus – “For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.” (*Isaiah 9, v.6*)

13. Pifa Pastoral Sinfonia – (Instrumental)

14a. Recitative (Soprano) – “There were shepherds abiding in the field, keeping watch over their flock by night.” (*Luke 2, v.8*)

14b. Recitative (Soprano) “And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.” (*Luke 2, v.9*)

15. Recitative (Soprano) – “And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.” (*Luke 2, 10–11*)

16. Recitative (Soprano) – “And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,” (*Luke 2, v.13*)

17. Chorus – “Glory to God in the highest, and peace on earth, good will toward men.” (*Luke 2, v.14*)

18. Air (Soprano) – “Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.” (*Zechariah 9, vv.9–10*)

19. Recitative (Soprano/Alto) – “Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.” (*Isaiah 35, vv.5–6*)

20. Duet (Soprano/Alto) – “He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. (*Isaiah 40, v.11*); “Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.” (*Matthew 11, vv.28–29*)

21. Chorus – “His yoke is easy, and his burthen is light.” (*Matthew 11, v.30*)

INTERVAL of 15 minutes

PART TWO

22. Chorus – “Behold the Lamb of God, that taketh away the sin of the world.” (*John 1, v.29*)

23. Air (Alto) – “He was despised and rejected of men; a man of sorrows, and acquainted with grief. (*Isaiah 53, v.3*); “He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.” (*Isaiah 50, v.6*)

24. Chorus – “Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him;” (*Isaiah 53, vv.4–5*)

25. Chorus – “And with his stripes we are healed.” (*Isaiah 53, v.5*)

26. Chorus – “All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.” (*Isaiah 53, v.6*)

27. Recitative (Tenor) – “All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying,” (*Psalm 22, v.7*)

28. Chorus – “He trusted in God that he would deliver him: let him deliver him, if he delight in him.” (*Psalm 22, v.8*)

29. Recitative (Tenor) – “Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him.” (*Psalm 69, v.20*)

30. Air (Tenor) – “Behold, and see if there be any sorrow like unto his sorrow.” (*Lamentations 1, v.12*)

31. Recitative (Tenor) – “He was cut off out the land of the living: for the transgressions of thy people was he stricken.” (*Isaiah 53, v.8*)

32. Air (Tenor) – “But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.” (*Psalm 16, v.10*)

33. Chorus – “Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.” (*Psalm 24, vv.7–10*)

34. Recitative (Tenor) – “Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?” (*Hebrews 1, v.5*)

35. Chorus – “Let all the angels of God worship him.” (*Hebrews 1, v.6*)

36. Air (Alto) – “Thou art gone up on high; thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, that the Lord God might dwell among them.” (*Psalm 68, v.18*)

37. Chorus – “The Lord gave the word: great was the company of the preachers.” (*Psalm 68, v.11*)

38. Air (Soprano) – “How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!” (*Romans 10, v.15*)

39. Chorus – “Their sound is gone out into all lands, and their words unto the ends of the world.” (*Romans 10, v.18*)

40. Air (Bass) – “Why do the nations so furiously rage together: and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against his Anointed.” (*Psalm 2, vv.1–2*)

41. Chorus – “Let us break their bonds asunder, and cast away their yokes from us.” (*Psalm 2, v.3*)

42. Recitative (Tenor) – “He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.” (*Psalm 2, v.4*)

43. Air (Tenor) – “Thou shall break them with a rod of iron; thou shall dash them in pieces like a potter’s vessel.” (*Psalm 2, v.9*)

44. Chorus - “Hallelujah: for the Lord God omnipotent reighneth.” (*Revelation 19, v.6*); “The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.” (*Revelation 11, v.15*); “King of Kings. And Lord of Lords.” (*Revelation 19, v.16*); “Hallelujah!”

PART THREE

45. Air (Soprano) – “I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God.” (*Job 19, vv.25–26*); “For now is Christ risen from the dead, the first fruits of them that sleep.” (*I Corinthians 15, v.20*)

46. Chorus – “Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.” (*I Corinthians 15, vv.21–22*)

47. Recitative (Bass) – “Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:” (*I Corinthians 15, vv.51–52*)

48. Air (Bass) – “The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.” (*I Corinthians 15, 52–53*)

53. Chorus – “Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.” (*Revelation 5, vv.12–14*) “Amen.”

Cappella's next performance: 'air' – Saturday 29th June

After Messiah, Cappella change tack completely with a programme inspired by air and spirit. We are delighted to be commissioning a new choral work by north-east composer Lucy Walker and Durham-based librettist Venetia Bridges.

We will also be joined by flautist Clare Crinson, pianist Alison Gill and cellist Deb Thorne who will feature in the concert. The repertoire will be varied, ranging from Bruckner to Greig to Whitacre. Highlights include extracts from Amy Beach's Sonata for Piano and Flute, and J.S. Bach's *Der Geist hilft*.

For more information please see our website: www.cappellanewcastle.org.uk

Simon Lee



Simon Lee holds a Master of Music degree in Choral Conducting from Yale University and the Yale Institute of Sacred Music where he studied under the tutelage of Marguerite L. Brooks, Jeffrey Douma and David Hill. During his time in Connecticut, he was conductor of the Marquand Chapel Choir at Yale Divinity School, the Morse Chorale and temporarily the Director of Music at St. Thomas' Episcopal Church, New Haven. In 2017, he was a semi-finalist in the American Choral Directors' Association's national Graduate Conducting Competition.

Born and raised in the northwest of England, Simon began his musical career as a chorister at Lancaster Priory. He studied clarinet and saxophone performance at Leeds University where he was also a choral scholar at Leeds RC Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. He completed a PGCE in Primary Education at Durham University in 2012, and having done this taught in schools across the north-east. He is in demand as both a tenor soloist and a visiting conductor as well as working regularly with a variety of choirs ranging from children's groups to professional ensembles.

Eimear Hurley - Conducting Scholar



Eimear is in the third year of her PhD at the School of Arts and Creative Technologies, University of York. Her research explores youth music policy and practice in England. Eimear is an experienced choral singer, having performed with a wide variety of ensembles over the past twenty years. Eimear has extensive experience in arts administration, most recently as Opera Learning & Participation Officer at the Royal Opera House. Eimear began conducting children's choirs in her hometown of Cork in 2013 and has worked with many different choirs of all ages and abilities since then. She was Musical Director of Cantar Community Choir in York for two years before relocating to Newcastle in 2023.

Outside of choral singing and conducting, Eimear is a member of the Irish Gamelan Orchestra, performing fusions of traditional Javanese repertoire and collaborative contemporary composition. Eimear has thoroughly enjoyed developing her conducting skills and singing with Cappella Newcastle this season.

Liliana Banev - Soprano



Liliana developed her love of singing as a Chorister at Durham, and over the years has remained involved with the musical life of the cathedral, participating in both its junior and senior consorts, and being regularly invited to sing as a soloist at various private functions. She is also a member of many consorts and choirs, and enjoys performing varied repertoires with them around the North East.

She has performed many of the great choral works, including Bach's St John and St Matthew passions, his Magnificat in D major and his mass in B minor, Mozart's Requiem, Mendelssohn's Elijah and Handel's Messiah and Nelson mass, both in choirs and as a soloist.

Liliana is currently preparing for her singing diploma, auditioning for Genesis Sixteen and planning for a summer recital hosted by the DCCA. She is going on to study at the Royal Northern College of Music.

Ellen Smith - Contralto



Hailing from the Shetland Isles, **Ellen** is currently in her second year of an MMus at the Royal Birmingham Conservatoire, wherein she studies with renowned soprano Amanda Roocroft. Ellen is fortunate enough to have represented the conservatoire on numerous occasions, including their popular VoxBox recital series.

An experienced Choral singer, Ellen has also toured internationally with the National Youth Choir of Scotland (NYCoS).

Prior to commencing her studies, Ellen enjoyed a successful teaching career at the prestigious Glasgow Academy, one of Scotland's leading independent schools. She earned her teaching degree through the Royal Conservatoire of Scotland, wherein she studied with Margaret Izatt, ultimately graduating in 2015.

Ellen is proud to have earned first place in the Birmingham Festival Choral Society's Oratorio Prize, and is in demand from choral societies UK wide. She looks forward to continuing her studies at the Conservatoire next year, on their Advanced Postgraduate Diploma programme.

Tad Davies - Tenor



Tadwyn began his music journey at the age of five on the piano. Two years later he began his choristership at Norwich Cathedral, a place he would return for his first choral scholarship at the age of 18. Having spent three years studying music at Durham University, the North is close to Tadwyn's heart and he has enjoyed a variety of concert performances during his time as a Choral Scholar at Durham Cathedral, including Handel's Messiah, Bach's St. John Passion and most notably Monteverdi's Vespers. Tadwyn currently holds the position of Lay Clerk at King's College Cambridge where he has had the privilege of singing for television and BBC radio broadcasts. Alongside this, he is a keen member of The King's Men, the a Capella group made up of the adult members of King's College Choir. When not singing, Tadwyn can be found creating music with synthesisers, an obsession he formed during lockdown.

Ollie Barker- Bass



Oliver Barker is a 21 year old baritone, currently studying in his final year at the Royal Birmingham Conservatoire (RBC) under the tutelage of Christopher Turner. During his time at RBC Ollie has been fortunate in performing a number of roles, including Pandolfe in Massenet's *Cendrillon* and Harasta in Janacek's *Cunning Little Vixen*, both directed and conducted by Matthew Eberhardt and Paul Wingfield. Outside of RBC, Ollie has begun to create a career nationally and abroad, prominently performing in the chorus of Opera de Bauge's Summer Season 2023, for which he was awarded the Guil-Rodriguez Scholarship. Alongside his work in opera, Ollie also enjoys work in the choral world, currently holding a position as an Enhanced Scholar with the acclaimed choir Ex Cathedra, and previously working as a chorister at the Oratory and St Chad's Cathedral. Upon finishing his studies at RBC, Ollie is thrilled to be joining Waterperry Opera festival as a Young Artist this summer.

The Orchestra

Harpsichord	Organ
John Treherne MBE	David Ratnanayagam
Violin 1	Trumpet
Jessica Graham - leader	Mike Atkinson
Alex Raine	James Corking
Violin 2	Oboe 1
Natalie Wild	Philip Cull
Karen Wigham	Oboe 2
Viola	Vicki Bates
Chrissy Slater	Bassoon
Lydia Atkinson	Sharon Clatworthy
Cello	Timpani
Deborah Thorne	Malcolm Dick
Double Bass	
Tony Abell	

Durham Cathedral Young Singers

Soprano	Alto
Grace Craig	Symeon Banev
Rebeccah Evans	Benedict Bramley
Rebekah Hart	Gabriel Sidaway
Ezra Holtham	Megan Slater
Tami Tunde-Adebaya	
Treble	Tenor
Daniel McConway	Jerome Bramley
Matthew Wherry	Samuel Tunde-Adebaya
Bass	
William Holtham	

The Choir

Soprano

Janet Arkle
Helen Bartlett
Victoria Bazin
Christine Brown
Rachael Douglass
Emma Dowson
Marie El-Khazen
Ellen Green
Sarah Kettle
Sarah Lawrence
Rachael Lee*
Amy McDonough
Natalie Miller*
Harriet Mitchison
Enid Pearson
Monika Smialkowska
Helen Young

Alto

Katherine Anderson
Libby Crawford
Hilary Cullingford
Rosemarie D'Souza
Delphine Gratrix*
Denise Howel
Eimear Hurley++
Alison Menzies
Cherry Summers
Margaret Verney
Annabelle Whittle

Bass

Kim Bartlett
Jeff Chiu+
David Cullingford
Paul Gailiunas
Patrick Hazelhurst
David Saunders
Mike Snow
Ian Walker*
Mike Wetherall

Tenor

Jessica Anderson
Andrew Graydon
Savile Graydon
Peter Howorth
Andrew Keyes
Robert Lawrence
Stephen Watson

*joining Cappella from the Rushley Singers

+ Bass choral scholar

++ Conducting scholar

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Margaret Humphrey	Les Stobbs
Roy Large	Julie Stobbs
Rachael Lee	Anne Thicknes
Jane Noble	Nigel Wyrley-Birch
Tot Wyrley-Birch	

If you would like to support the choir in some way, please consider becoming a Friend. For details contact Helen Bartlett at camphoroil101@gmail.com

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Conducting Scholar: Eimear Hurley

Bass Choral Scholar: Jeff Chiu

Chair: Sarah Lawrence

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Acknowledgements

Cappella is extremely grateful for generous anonymous donations to support its conducting and choral scholarships and commissions. Cappella is dedicated to nurturing emerging talent, especially artists and composers at the beginning of their careers.

 The D'Oyly Carte Charitable Trust

Cappella would like to thank the D'Oyly Carte Charitable Trust for supporting our young soloists.



**Northumbria
University
NEWCASTLE**



**Newcastle upon Tyne
BACH CHOIR**

Cappella is most grateful to Northumbria University Music Department for the loan of vocal scores for this performance, and to Newcastle Bach Choir for the loan of orchestral parts.



Keyes Eyecare is proud to sponsor Cappella Newcastle.

Andrew Keyes, optometrist and Cappella tenor, set up award-winning opticians **Keyes Eyecare** in 2002. Frustrated by the restrictions of working in high pressure environments, where he felt that neither patient experience nor professional satisfaction flourished, Andrew believed that it was critical to create a relaxed and unrushed visit for every patient. Setting up the Gosforth practice from scratch gave the opportunity to grow a business whose focus was on paying truly individual attention to each patient's needs. The practice has grown by personal recommendation, so if you would like to find out more, please have a look at the practice website where there are testimonials from current patients.

In 2023 Andrew set up a new clinic, **Vision Through Colour**, for those with migraine, dyslexia, ADHD, autism and brain injuries who find reading, patterns or bright lights troublesome due to a condition called Visual Stress. Typical symptoms include glare, light sensitivity, difficulty with reading, eyestrain and headache. Sufferers often find text blurred or moving, print distorted or fading, or patterns appearing in print. Reading music can be particularly difficult due to the lines of a stave.

Using individually prescribed coloured filters and precision tinted spectacle lenses, many sufferers of Visual Stress (also known as Irlen Syndrome and Meares-Irlen Syndrome) can be helped to focus their attention, read more easily, tire less and experience fewer headaches.

Keyes Eyecare is situated at **1-3 Ashburton Rd** (corner of Salters Rd), **NE3 4XN**

Vision Through Colour is situated at **Dobson House, Regent Centre, NE3 3PF**

To find out more, please phone **0191 284 7361**
or visit www.keyeseyecare.co.uk



air

music to move the spirit

conductor

Simon Lee

conducting scholar

Eleanor Cully

Boehringer

Jesmond United Reformed Church

Burdon Terrace, Newcastle NE2 3AE

Saturday 29 June 2024

7.30 pm

Doors open from 7pm

flute **Claire Crinson**

piano **Alison Gill**

cello **Deborah Thorne**

including works by

Johann Sebastian Bach

Amy Beach

Anton Bruckner

Eric Whitacre

and a new commission by **Lucy Walker**

**Tickets £15, Early Bird price £13, £6 for students
and benefit recipients, free for 18s and under**

available from choir members or

www.cappellanewcastle.org.uk/

also available on the door.



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