
NEWBURY CHORAL SOCIETY

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OF MUSIC SOCIETIES



Established 1884

Messiah

George Frideric Handel
(1685 1759)

Janet Coxwell :: Soprano
Kathleen Ferguson :: Contralto
Robert Horn :: Tenor
Jonathan May :: Bass
Trevor Selby :: Organ

Conductor : **Jonathan Finney**

NEWBURY BACH ORCHESTRA

Leader :: **Miranda Wilson**

St. Nicolas Church : January 14th, 1989

Without doubt Handel's best known and most often performed work is Messiah and it is difficult to understand today the hostile reception which it received when it was first performed in England at the end of Handel's Lenten oratoria season at Covent Garden Theatre in 1742. Handel was firstly a composer of opera and a man of the theatre and for over thirty years his operas had entertained audiences in London. By 1741 however, the popularity of his operas was flagging but Handel was, in twentieth century parlance sufficiently 'market orientated' to realise that oratorios or unstaged dramas were the ideal medium for recapturing the market and catering for the increasing public desire for more morally uplifting works. After an earlier euphoric reception in Dublin in 1741, Messiah was performed infrequently until 1750 when Handel instigated an annual performance for charity for the benefit of the Foundling Hospital and from that time Messiah gradually became more popular until it reached its acme in the late nineteenth century and became a national institution with performances at times involving 2500 singers.

The libretto for Messiah was compiled by Jennings and differs from Hande's other oratorios as it lacks a dramatic story but instead uses text taken from the Authorised version of the Bible and the Book of Common Prayer. Although the text is mainly one of prophecy and meditation it was never intended by either Jennings or Handel as a religious work in spite of subsequently being invested with that mantle by the public.

The three parts into which Messiah is divided and which trace the comings of the Messiah, His suffering and death and His second coming have really no coherent plot and Messiah owes its apparent unity and musical progression to Handel's skill as a composer. Written in twenty four days it appears to us as almost divinely inspired but Handel himself made several modifications to the work after its early performances. Some seven sketches of the Amen chorus exist, the Pastoral Symphony was extended and several arias were arranged to suit the solo voices which were available. It was originally scored for strings and continuo with solo trumpets in four numbers and timpani in two but Handel himself later added oboes and bassoons to double with the strings or the vocal parts of the choruses. Mozart rescored the work in 1789 adding flutes, clarinets and oboes and his version is that most frequently performed with large choral forces. The early music revival of the seventies and the purist movement towards authenticity today frowns at the massive orchestral and choral forces of the Victorian or Sargant Messiah. In spite of the many performing versions however Messiah stands as the greatest of English oratorios.

Diane Knill

Janet Coxwell

Soprano

Janet Coxwell was born in 1960. She studied for four years at the Guildhall School of Music and Drama with Laura Sarti. In 1982 she was the winner of the college Singing Prize.

Janet now freelances as both a solo and choral singer. Groups she has performed with include Richard Hickox Singers, BBC Singers, Academy of Ancient Music, John Alldis Singers and the Gabrieli Consort.

As a soloist her work has taken her all over the country and abroad, most recently to the United States and Amsterdam. Janet made her Wigmore Hall debut with the Gabrieli Consort in 1987 when she sang the leading role of Filia in a performance of Carissimi's *Jephte*, a role she has now recorded with the consort and one she shall be singing for them in an Early Music Network Tour in 1990.

Janet has made many solo performances on commercial recordings, the most recent being Britten's *Hymn to St. Cecilia* for Hyperion, which is still to be released.

Janet is well known in the Newbury area for her solo performances in Oratorio works and for the recitals she gives with her accompanist, Paul Rhodes. This flourishing partnership will be giving more recitals in the coming year, and hopefully making a tape next April.

Janet also teaches choral studies at the West Berkshire Music Centre.

Kathleen McKellar-Ferguson

Contralto

Kathleen McKellar-Ferguson comes from Stirling and trained initially as a pianist at the Royal Scottish Academy of Music and Drama. In 1981 she graduated with teaching and performing diplomas in both piano and singing and subsequently taught music in Dumfermline for a short time before coming to London in 1985 to study singing at the Royal College of Music.

Kathleen now works as a freelance singer and teacher and enjoys a wide variety of music from folk songs to the classical repertoire. She has performed in oratorio and as a recitalist throughout the country and has made several broadcasts for the BBC religious broadcasting department. This year she made her debut on the South Bank at the Queen Elizabeth Hall with the London Bach Orchestra and was a final recitalist for the Young Concert Artists' Trust in the Purcell Room.

While still at the Royal College of Music, Kathleen joined Kent Opera Chorus. Since then her operatic roles include Florence Pike in *Albert Herring* at the Aldeburgh Festival; Mrs. Noye in *Noye's Fludde* with the junior department of the Royal College of Music; Marketaten in *Akhnaten* with the English National Opera; Third Lady and Third Boy in *The Magic Flute* and Marcellina in *The Marriage of Figaro* with Pavilion Opera.

A former pupil of Elizabeth Izatt, Kathleen currently studies with Marion Studholme with the help of a Countess of Munster Scholarship.

Robert Horn — Tenor

Robert Horn was born in Stirling. After graduating in Music from Aberdeen University, he went on to study singing with Anne Wood at the Guildhall School of Music in London.

In June 1988, Robert made his professional operatic debut with the Berlin Kammeroper. Other professional experience includes appearances as Ernesto (Don Pasquale) with *Opera Brava* and most recently as Luiz in *The Gondoliers* and Paris in *La Belle Helene* with the New Sadlers Wells Opera. He is presently singing the role of Don Basilio with *Opera 80* in their performances of *The Marriage of Figaro* and he will be appearing with them in Swindon in February and in Reading in March.

In addition he has performed on numerous occasions as soloist in oratorio both in Britain and abroad enabling him to embrace a wide range of repertoire. Robert's last appearance with the Newbury Choral Society was as Orbin in Elgar's *Caractacus*.

Jonathan May — Bass Baritone

Jonathan May read Religious Studies at Newcastle University, then studied singing privately with Ellis Keeler. He now continues his studies with Ellis Keeler at the Guildhall School of Music and Drama as a member of the Opera Course. He recently took part in masterclasses with Thomas Hemsley, and with John Shirley-Quirk and Martin Isepp at the Britten-Pears School.

Operatic roles have included Lotario in the Cambridge University Operatic Society production of *'Flavio'* (Handel); also Ariadeno — *L'Ormino*' (Cavalli); Will Atkins — *'Robinson Crusoe'* (Offenbach); Convict/Old Man/Wine Seller— *'Julietta'* (Martinu), all at the Guildhall School. He was also a soloist in a recent Chelsea Opera Group performance of *'Ivan IV'* (Bizet) at the Queen Elizabeth Hall.

Jonathan performs regularly in concerts and oratorios. Recent solo work has included performances of Rossini's *Petite Messe Solennelle*, Walton's *Belshazzar's Feast* and the *Requiem*s of Brahms, Mozart and Verdi. He was also a soloist in a performance of Stravinsky's *Renard* at the Barbican Centre and took part as reciter in Walton's *Facade*.

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NEWBURY BACH ORCHESTRA

Leader — Miranda Wilson

Violins

Louise Grattan
John Parsons
Elizabeth Read

Simon Coombs
Lorna Windass
Felicity Salter

Oboe

Gillian Carter
Rachel Porter

Trumpet

Mark Kesel
Andrew Smets

Viola

Carol Hultmark
Judy Bullock

Cello

Clare Jeans
Delia Fuchs

Double Bass

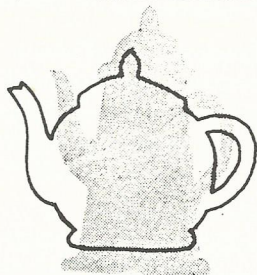
Peter Watcham

Bassoon

Veronica Thomas

Timpany

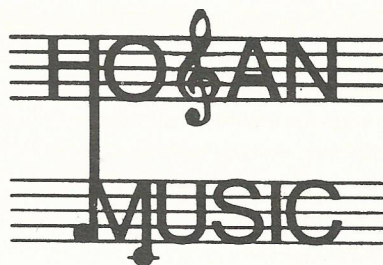
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NEWBURY BACH ORCHESTRA

The Newbury Bach Orchestra is a professional orchestra which was formed early in 1988. It gave its first concerts on June 7th and 14th at the Methodist Church, Northbrook Street performing the entire Brandenburg Concertos of J.S. Bach. Demand for the Orchestra is growing and the Orchestra has been offered several engagements, tonight's performance with Newbury Choral Society and a further engagement on April 22, 1989 when it again joins the Choral Society in a performance of Bachs St. Matthew Passion. On July 21st 1989 the Orchestra will give a concert as part of the Newbury and District Arts Associations Summer Festival of the Arts and the performance will include the Haydn Flute Concerto in D Major. Two further concerts on October 10 and 12 will include the Bach Double Violin Concerto and the Concerto for Oboe and Violin in D minor by J.S. Bach. The concerts will also include two of Bachs arias for soprano and orchestra in which the soloist will be Janet Coxwell, The Orchestra looks forward to performing regularly in Newbury and the surrounding district.

The National Federation of Music Societies, to which this Society is affiliated, subsidises the concert with funds provided by Southern Arts. The Society also acknowledges financial assistance from Newbury District Council and TVS Trust towards this season's concerts.

Members of the audience are reminded that performing rights legislation makes it an offence to make a tape recording of this performance.

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MEMBER

Messiah

George Frideric Handel
(1685 - 1759)

PART ONE

Symphony

Recit. (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: 1-3

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 40:4

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 40:5

Recit. (bass)

Thus saith 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 2:7

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 3:1

Air (bass)

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 3:2

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Malachi 3:3

Recit

Behold a virgin shall conceive and bear a Son, and shall call His name Emmanuel, God with us.

Isaiah 7:14, Matthew 1:23

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 40:9

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah 60:1

Recit. (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 60:2-3

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 9:2

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 9:6

Come unto Him, all ye that labour, ye that
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 11:30

Chorus
His yoke is easy
And His burthen is light.

Matthew 11:30

INTERVAL 15 Minutes

PART II

Chorus
Behold the Lamb of God, that taketh away
the sin of the world.

John 1:29

Air (alto)
He was despised and rejected of men, a
man of sorrows and acquainted with grief.

Isaiah 53:3

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 50:6

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 53:4-5

Chorus
And with His stripes we are healed.

Isaiah 53:5

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 53:6

Pastoral Symphony
Recit. (soprano)
There were shepherds abiding in the
field, keeping watch over their flocks by
night.
Luke 2:8

Recit. (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 2:9

Recit. (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

Recit. (soprano)
And suddenly there was with the angel a
multitude of the heavenly host praising
God, and saying:
Chorus
Glory to God in the highest, and peace on
earth, goodwill towards men.

Luke 2:13-14

Air (soprano)
Rejoice greatly, O daughter of Zion; shout,
O daughter of Jerusalem!
Behold, the King cometh unto thee:
He is the righteous Saviour,
and He shall speak peace unto the
heathen.
Zachariah 9:9-10

Recit. (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 35:5-6

Isaiah 40:11

Air (alto/soprano)
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.

Recit. (tenor)

All they that see Him laugh Him to scorn;
they shoot out their lips, and shake their
heads, saying:

Chorus

He trusted in God that He would deliver
Him; let Him deliver Him, if He delight in
Him.

Psalms 22:8-9

Recit. (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.

Psalms 69:21

Air (tenor)

Behold, and see if there be any sorrow
like unto His sorrow.

Lamentations 1:12

Recit. (soprano)

Unto which of the angels said he at any
time, thou art my Son, this day have I
begotten thee.

Hebrews 1:5

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.

Psalms 68:18

Chorus

The Lord gave the word;
Great was the company of the preachers.

Psalms 68:11

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
ruler take counsel together against the
Lord, and against His Anointed.

Psalms 2:1-2

Recit. (tenor)

He that dwelleth in heaven shall laugh
them to scorn; the Lord shall have them
in derision.

Psalms 2:4

Air (tenor)

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a
potter's wheel.

Psalms 2:9

Chorus

Hallelujah: for the Lord God
Omnipotent reigneth.

Apocalypse 19:6

The kingdom of this world is become the
kingdom of our Lord, and of His Christ;
and He shall reign for ever and ever. King
of Kings, and Lord of Lords.

Apocalypse 11:15

Hallelujah!

PART THREE

Air (soprano)

I know that my Redeemer liveth, and that
He shall stand at the latter day upon
earth.

And though worms destroy this body, yet
in my flesh shall I see God.

Job 19:25-26

For now is Christ risen from the dead, the
first-fruits of them that sleep.

I Corinthians 15:20

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 15:21-22

Recit. (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 15:51-52

Air (bass)

The trumpet shall sound, and the dead shall be raised incorruptible and we shall be changed. For this incorruptible must put on incorruption and this mortal must put on immortality.

I Corinthians 15:52-53

Air (soprano)

If God be for us, wh can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Romans 8:31, 33-34

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. Blessings and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Apocalypse 5:9 and 12-13

Chorus

Amen.



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NEWBURY CHORAL SOCIETY

April 22, 1989

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NEWBURY BACH ORCHESTRA

Leader: MIRANDA WILSON

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Recital Season 1989

February 11th 1989, 7.30 p.m.

The Westbrook Group

J.J. Quantz
J.S. Bach

Telemann
J.S. Bach

D. Scarlatti
J.C. Bach

Lorna Windass (violin), Carol Hultmark (viola), Clare Jeans (cello)
Dawn Holder Corp (harpsichord)

The Arts Workshop

Trio Sonata in C
Violin and harpsichord sonata No. 1 in
B Minor
Concerto in G major for Viola
Cello and harpsichord sonata No.1
in G

Three sonatas
Quartet in G Major

April 15th 1989, 7.30 p.m.

Ewa Miecznikowska
Carole Presland
Beethoven

Shostakovich

Schumann

The Arts Workshop

Cello
Piano
Sonata for cello and piano
in F Major Op.5 No.1
Sonata for cello and piano
in D minor Op. 40
Adagio and Allegro for cello and piano

Notes

Notes

NEWBURY DISTRICT ARTS ASSOCIATION

SUMMER FESTIVAL OF THE ARTS

15-23 July 1989 at the Arts Workshop, Newbury

Preliminary Programme

- July 15 7.30pm St. Nicolas Church Newbury Symphony Orchestra
Newbury Summer Festival Chorus
Mozart Requiem
Mozart Ave Verum
Mozart Oboe Concerto in C
Soloist: Alistair Lomax
- July 16 3.00pm The Arts Workshop West Berkshire Music School Senior Choir
The Penrose Strings
- July 16 8.00pm St. Nicolas Church Newbury Baroque Brass Ensemble
- July 19 7.30pm The Arts Workshop The Cromwell Singers
St. Bartholomew School Swing Band
- July 20 7.30pm The Arts Workshop Janet Coxwell and Paul Rhodes
The Festival Quartet
- July 21 7.30pm St. Nicolas Church Newbury Bach Orchestra

Membership of Newbury District Arts Association is open to individuals and organisations within the Newbury area, who are interested in promoting all aspects of the Arts; Creative, Visual and Performing.

Further details may be obtained from:

The Secretary, High Wood Farm, Long Lane, Newbury.
Telephone: 40542

NEWBURY DISTRICT ARTS ASSOCIATION

SUMMER FESTIVAL CHORUS

Auditions will be held on April 18 and April 25. If you can read music and enjoy singing contact Newbury 40542 for information.

NEWBURY CHORAL SOCIETY

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Mrs. G.E. Buxton

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Mrs. M.M. Chidwick

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