



presents

Messiah

By

George Friedrich Handel

Conductor: Dr Christopher Allan

Ashlee Woodgate Soprano

Nicole Smeulders Alto

Paul McMahon Tenor

Joshua Salter Bass

With

Christ Church Camerata

The Great Hall

University of Newcastle

2pm Sunday 9 December 2018

CONDUCTOR'S NOTES

We know, without doubt, that *Messiah* is one of the western world's most loved and performed choral works. First performed in 1742, it has become a staple of choral repertoire and concert planning both at Easter time and at Christmas time. One wonders why this is the case. Certainly there are the 'hits' – perhaps the greatest being the *Hallelujah Chorus*, followed maybe closely by the *Amen*. There are great solos too, such as the tenor's inviting *Comfort Ye My People*, the bass' *The Trumpet Shall Sound* and the soprano's *I Know My Redeemer Liveth*. These are all wonderful movements, but what is it that draws us to the work time after time?

I don't know that there is a complete answer, but for me it's the drama, beauty and sheer joy of the work as a whole. Handel has given us the whole gamut – joy, despair, hope, wonder and exultation. Unlike many of his other character and story based Oratorios (*Solomon, Saul, Judas Maccabeus* to name a few), *Messiah* doesn't have a 'story' to follow and doesn't have set characters. We can draw inferences, and certainly we know it's about the foretelling, the birth, crucifixion and resurrection of Christ, but the librettist (Charles Jennens) has assembled scriptural passages which talk about these things without stating who might be saying the words. This makes us focus on the words and Handel's masterful setting of them. Consider the Chorus *And With His Stripes*. The 'stripes' refer to the marks left after Jesus was flogged. The angular and chromatic lines of the chorus depict the anguish of the 'stripes' but also manages to convey the bittersweet message that with 'His stripes we are healed'.

It's a great privilege to be able to prepare for a performance of *Messiah* as well as to actually perform it. It's been a great journey of preparation over that last few months and I think that the Choir has gained some new musical insights. I've been greatly helped by Peter Guy who has both taken some rehearsals and played for others. It's great to be joined once again by the string players of Christ Church Camerata and other musical friends to bring this performance to life.

Dr Christopher Allan

December 2018

PART ONE

- 1 Sinfonia (Overture)
- 2 **Comfort ye, comfort ye my people**, saith your God. Tenor
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)
- 3 **Ev'ry valley shall be exalted**, and ev'ry mountain and hill made low; the crooked straight and the rough places plain. Tenor
(Isaiah 40: 4)
- 4 **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. Chorus
(Isaiah 40: 5)
- 5 **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. Bass
And I will shake all nations; and the desire of all nations shall come
The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom you delight in; behold, He shall come, saith the Lord of hosts.
(Haggai 2: 6-7, Malachi 3: 1)
- 6 **But who may abide the day of his coming**, and who shall stand when He appeareth? For He is like a refiner's fire. Alto
(Malachi 3: 2)
- 7 **And He shall purify** the sons of Levi, that they may offer unto the Lord an offering in righteousness. Chorus
(Malachi 3: 3)
- 8 **Behold, a virgin shall conceive** and bear a son, and shall call His name Emmanuel, God with us. Alto
(Isaiah 7: 14; Matthew 1: 23)
- 9 **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! Alto and chorus
Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee
(Isaiah 40: 9, Isaiah 60: 1)
- 10 **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. Bass
And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
(Isaiah 60: 2-3)
- 11 **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. Bass
(Isaiah 9: 2)
- 12 **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. Chorus
(Isaiah 9: 6)
- 13 Pifa ("Pastoral Symphony")
- 14a **There were shepherds abiding in the field**, keeping watch over their flocks by night. Soprano

- 14b **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: 8)* Soprano
- 15 **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: 9)* Soprano
- 16 **And suddenly there was with the angel**, a multitude of the heavenly host, praising God, and saying: *(Luke 2: 10-11)* Soprano
- 17 **"Glory to God** in the highest, and peace on earth, good will towards men." *(Luke 2: 13)* Chorus
(Luke 2: 14)
- 18 **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. *(Zecharaiah 9: 9-10)*
- 19 **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)* Soprano
- 20 **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 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 *(Isaiah 40: 11, Matthew 11: 28-29)* Alto and Soprano
- 21 **His yoke is easy, and his burthen is light** *(Matthew 11: 30)* Chorus

INTERVAL

PART TWO

- 22 **Behold the Lamb of God**, that taketh away the sin of the world. *(John 1: 29)* Chorus
- 23 **He was despised** and rejected of men, a man of sorrows and acquainted with grief *(Isaiah 53: 3)* Alto
- 24 **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
- 25 **And with his stripes we are healed** *(Isaiah 53: 5)* Chorus
- 26 **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)* Chorus
- 27 **All they that see Him laugh Him to scorn**; they shoot out their lips, and shake their heads, saying: *(Psalm 22: 7)* Tenor
- 28 **"He trusted in God** that He would deliver Him; let Him deliver Him, if He delight in Chorus

- Him." *(Psalm 22: 8)*
- 29 **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. Tenor
- (Psalm 69: 20)*
- 30 **Behold, and see if there be any sorrow** like unto His sorrow. Tenor
- (Lamentations 1: 12)*
- 31 **He was cut off out of the land of the living:** for the transgressions of Thy people was He stricken. Tenor
- (Isaiah 53: 8)*
- 32 **But Thou didst not leave His soul in hell;** nor didst Thou suffer Thy Holy One to see corruption. Soprano
- (Psalm 16: 10)*
- 33 **Lift up your heads, O ye gates;** and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Chorus
- Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle. 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 of Hosts, He is the King of Glory.
- (Psalm 24: 7-10)*
- 34 **Unto which of the angels said He at any time:** "Thou art My Son, this day have I begotten Thee?" Tenor
- (Hebrews 1: 5)*
- 35 **Let all the angels of God worship him** Chorus
- (Hebrews 1: 6)*
- 36 **Thou art gone up on high;** Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. Alto
- (Psalm 68: 18)*
- 37 **The Lord gave the word;** great was the company of the preachers. Chorus
- (Psalm 68: 11)*
- 38 **How beautiful are the feet** of them that preach the gospel of peace, and bring glad tidings of good things. Soprano
- (Isaiah 52: 7; Romans 10: 15)*
- 39 **Their sound is gone out** into all lands, and their words unto the ends of the world. Chorus
- (Romans 10: 18; Psalm 19: 4)*
- 40 **Why do the nations so furiously rage together,** and why do the people imagine a vain thing? Bass
- The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.
- (Psalm 2: 1-2)*
- 41 **Let us break their bonds asunder,** and cast away their yokes from us. Chorus
- (Psalm 2: 3)*
- 42 **He that dwelleth in Heav'n** shall laugh them to scorn; The Lord shall have them in derision Tenor
- (Psalm 2: 4)*
- 43 **Thou shalt break them** with a rod of iron; thou shalt dash them in pieces like a potter's vessel. Tenor
- (Psalm 2: 9)*
- 44 **Hallelujah:** for the Lord God Omnipotent reigneth. Chorus
- 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.

(Revelation 19: 6, Revelation 11: 15, Revelation 19: 16)

PART THREE

- 45 **I know that my Redeemer liveth**, and that He shall stand at the latter day upon the earth. Soprano
And though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of them that sleep.
(Job 19: 25-26, I Corinthians 15: 20)
- 46 **Since by man came death**, by man came also the resurrection of the dead. Chorus
For as in Adam all die, even so in Christ shall all be made alive.
(I Corinthians 15: 21-22)
- 47 **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. Bass
(I Corinthians 15: 51-52)
- 48 **The trumpet shall sound**, and the dead shall be raised incorruptible, and we shall be changed. Bass
For this corruptible must put on incorruption and this mortal must put on immortality.
(I Corinthians 15: 52-53)
- 49 **Then shall be brought to pass** the saying that is written: "Death is swallowed up in victory." Alto
(I Corinthians 15: 54)
- 50 **O death, where is thy sting?** O grave, where is thy victory? Alto and Tenor
The sting of death is sin, and the strength of sin is the law
(I Corinthians 15: 55-56)
- 51 **But thanks be to God**, who giveth us the victory through our Lord Jesus Christ. Chorus
(I Corinthians 15: 57)
- 52 **If God be for us**, who can be against us? Soprano
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)
- 53 **Worthy is the Lamb that was slain**, and hath redeemed us to God by His blood, Chorus
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.
Amen.
(Revelation 5: 12-14)



Ashlee Woodgate - Soprano

Ashlee Woodgate will be featured as Lucia Di Lammermoor in the title role with Outlaw Opera this December, having just received rave reviews as Musetta in La Bohème with the Central Coast Opera (2018) fresh off performances of both Zerlina in Don Giovanni and Susanna in Le Nozze di Figaro with Opera Hunter (2016-2017).

While at The Sydney Conservatorium Opera School, she sang Despina *Così fan tutte*, Herald of Dawn *The Fairy Queen*, the role of Calisto in *La Calisto*, Zerlina *Don Giovanni*, and Pamina *Die Zauberflöte*. While at Newcastle Conservatorium, she sang *Fiordiligi* in *Così fan Tutti*, *Dido Dido* and *Aeneas and Night The Fairy Queen*.

Woodgate was engaged as First Lady *Die Zauberflöte* making her Carnegie Hall debut with the Manhattan Opera Studio in NYC, where she also made her debut at the National Opera Center in 2018.

2017 offered this young singer an internship with Opera Australia for their production of *Tosca*, as well as a position covering baroque specialist Miriam Allan in a performance of *Haydn's Creation*.

Woodgate also appeared as soprano soloist in *Rossini's Stabat Mater* with the Ku-ring-gai Philharmonic Orchestra. Ashlee has featured as the soprano soloist in *Handel's Messiah* at Sydney Town Hall for repeat engagements that include this holiday season.

Woodgate has been the recipient of the Patricia Lucas Music Achievement Scholarship and the Helpmann Family Scholarship in both 2016-17, the Norman Bushman Scholarship in 2015, and the Tamara Private Hospital Vocal Scholarship in 2012. She recently received a grant from the Phonographic Performance Company of

Australia as part of the Performers' Trust Foundation for her studies in New York. Ashlee Woodgate holds a Masters of Music Studies degree (Opera Performance) at Sydney Conservatorium Opera School (2017), a Bachelor of Music at the Newcastle Conservatorium of Music having graduated with Distinction (2015), and where she also received her Associate Diploma in classical voice.



Nicole Smeulders - Alto

Nicole Smeulders is a graduate of the NSW Conservatorium of music. She has twice been recipient of the Lauris Elms' Contralto Award and has had an extensive career as a soloist. Her most recent performances include: Pergolesi's *Stabat Mater*, lieder and opera recitals at St Paul's Church Burwood, Dvorak's *Mass in D* and Haydn's *Harmoniemesse* for the Choir of St James King Street, Mendelssohn's *Elijah* for the Willoughby Symphony Choir and Orchestra, Scarlatti's *Christmas Cantata* for the Sydney Consort, the *Haydn Requiem* for the Australian Haydn Ensemble and *Mozart's Coronation Mass* and *Britten's Rejoice in the Lamb* for the Sydneian Bach Choir. Previous concert repertoire has included *Caldara's Vaticini di Pace* (recorded live with the Sydney Consort for ABCFM), *Mozart's Requiem*, *Prokofiev's Alexander Nevsky*, *Tippett's A Child of Our Time*, *JS and CPE Bach Magnificats*, *De Falla's El Amor Brujo* and numerous performances of the *Haydn Nelson Mass*, *Vivaldi's Gloria* and the *Messiah*.

Nicole has worked as a chorister for Opera Australia since 2001 and has performed in their most recent productions of *La Bohème*, *Carmen*, *Turandot* and *La Traviata* on Sydney Harbour, as well as *King Roger*, *Verdi's Requiem*, *The Pearl Fishers*, and *The Eighth Wonder* in the Sydney Opera House.

With Cantillation, she has performed on numerous CDs and films, (including the Lego and Peter Rabbit movies) and has been engaged in concert performances with the SSO and the ACO. As part of Pinchgut Opera, she has performed in Handel's Athalia and Theodora, Gluck's Iphigenie en Tauride, Rameau's Castor and Pollux and Haydn's opera L'anima del filosofo at Angel Place Recital Hall. Nicole has worked and toured with the ACO Voices, the Song Company and Hallelujah Junction.



Paul McMahon - Tenor

Tenor Paul McMahon's most recent collaboration with the Newcastle University Choir was in Haydn's "The Creation" in 2017. Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, Paul is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of J. S. Bach. Career highlights include Bach's Johannes-Passion with the Australian Chamber Orchestra under Richard Tognetti; Bach's Matthäus-Passion under Roy Goodman; Haydn's Die Schöpfung under the late Richard Hickox, Mozart's Mass in C Minor under Masaaki Suzuki and Mozart's Requiem with the Hong Kong Philharmonic Orchestra under Manfred Honeck. Paul's recent collaborations include recitals with the renowned pianists Bengt Forsberg and Kathryn Stott, the New Zealand String Quartet and the Australia Ensemble. Paul has appeared as soloist in the festivals of Sydney, Melbourne and Brisbane and has given concerts for broadcast on ABC Classic FM and the MBS network. He was a

member of The Song Company from 1997 to 2001, touring regularly with this ensemble throughout Australia, Asia and Europe. An experienced teacher and lecturer, Paul was a member of the academic staff at the University of Newcastle from 2005–2012. He is currently Deputy Head of School and Convener of Performance at the Australian National University's School of Music, Canberra.



Joshua Salter - Bass

Born in Port Macquarie and now residing in Sydney, Joshua holds a Bachelor of Music degree from the University of Newcastle majoring in voice.

He has performed with Co-Opera (Adelaide), Sydney Independent Opera, Pacific Opera, Newcastle Festival Opera, Opera Hunter, and Cantillation.

He has performed the roles of Guglielmo in *Così fan tutte* in Adelaide and Melbourne (Co-Opera), Papageno (Opera Laboratory-Sydney) and Schaunard in *La Bohème* (Opera Projects).

Joshua also played Masetto in *Don Giovanni* (Sydney Independent Opera), and Giuseppe in *The Gondoliers* (Newcastle Festival Opera).

Joshua's other principal roles include Escamillo (*Carmen*) Sprecher (*The Magic Flute*) and Readymoney Matt (*The Threepenny Opera*).

This year Joshua attended the Berlin Opera Academy on scholarship, performing the role of Peter (der Vater) in Humperdinck's *Hänsel und Gretel*.

Joshua attended the Lisa Gasteen National Opera School on scholarship in 2016, performing the roles of Orfeo (*Orfeo ed Eurydice*-Gluck), Jupiter (*Orpheus in the Underworld*-Offenbach) and Dr Cajus (*Die Lustigen Weiber von Windsor*-Nicolai).

Joshua was also a Young Artist with Pacific Opera based in Sydney.

Joshua has excelled in competitions and was delighted to be named as a Finalist in the German-Australian Opera Grant Wiesbaden, and was also a finalist in the Sydney Eisteddfod Opera Awards.

Recent performance highlights include the Joan Sutherland and Richard Bonyngge Foundation Rossini Gala, Music at Manly's Concert Season, and 'An Evening of Gilbert and Sullivan' with Stuart Maunder and the Opera and Arts Support Group.

He has performed many concerts as Baritone Soloist including Messiah for the National Trust in Sydney, Mozart's *Vesperae solennes de confessore* for the Hastings Choristers, and Faure's Requiem for the Illawarra Choral Society. Joshua has performed Mozart's Requiem K.626 with the Newcastle University Choir and is excited to return for this year's performance of Messiah



Christopher Allan - Conductor

Chris has recently retired as senior lecturer in Voice at the University of Newcastle, NSW where he worked with singers and lectured in academic music courses. He is well known as a baritone soloist with many choral institutions such as Sydney Philharmonia Choir, Newcastle University Choir, Willoughby Choir and Coro Innominata. Chris appeared as guest artist with The Song Company for many years in

concert and radio broadcasts and appeared with Opera Australia as understudy and chorus member. He also toured extensively for Musica Viva with the Song Company and the early music ensemble Sounds Baroque. Chris held the post of Artistic and Musical Director of the Newcastle University Choir from 1999-2004 and was reappointed to the position of Musical Director from 2011. With the University Choir he directed performances of major works of the choral literature including the JS Bach Magnificat, John Rutter's Magnificat, Vittoria's Requiem and Haydn's Mass in Time of War and Mozart's Requiem. In late 2013 the Choir's first commercial CD (Encore) was released. In 2016 the Choir, under Chris' direction, performed Bach's St Matthew Passion to an enthusiastic audience. The Choir continues to present a range of musical genres working with outstanding musicians and ensembles, including (in the last 18 months) performances of Orff's *Carmina Burana* with University of Newcastle Chamber Choir (Echology), Faure's Requiem and Britten's *St Nicholas* for the Newcastle Music Festival and Haydn's masterpiece *The Creation* as a culmination of the choir's 40th anniversary year in December 2017.

Chris is also an accomplished pianist and accompanist and has appeared on many occasions with performers such as Sally Walker (Flute) and in recital with his daughter, soprano Miriam Allan.

In 2011 he successfully completed his doctoral thesis looking at the use of modal voice as a catalyst in encouraging a classical vocal sound in developing singers. He has presented papers on aspects of vocal technique and singing teaching at international and local conferences and enjoys facilitating workshop sessions with choral groups focusing on all aspects of performance. He has presented workshops on vocal technique as well as workshops with a combination of voice and somatic body work with Feldenkrais practitioner Georgi Laney.

CHRIST CHURCH CAMERATA
"Messiah" (Dec 2018)

First Violins

James Ferguson (Concertmaster)
Hilary Burgess
Tadjana Ilicic
Brendan Mee

Violas

Paul Groh (Principal)
David Banney

Double Bass

Heather Price (Principal)
Jeremy Burrows

Oboes sponsored by Janet Harris Pit

Rachel Tolmie
Christopher Pantelidis

Timpani

Charissa Ferguson

Second Violins

Sandra Fitzgerald (Principal)
Ann Hartsuyker-Accardi
Jennifer Kershaw
Michele Donne

Cellos

Elias Suarez (Principal)
David Cooper
Anne Berry

Trumpets

Fiona Watson (soloist)
John Kellaway

Harpsicord

Peter Guy

NEWCASTLE UNIVERSITY CHOIR

Soprano

Kathryn Abbott, Ruth Appleby, Diana Bridgman*, Kirsten Busby, Michelle Cheng, Carol Connaughton, Margaret Coulter, Sukanya Daniels, Joanna Davies, Kerri-Ann Dorahy, Di Doratis, Sherrie-Lee Evans, Kerry Fagan, Joy Fitness, Allison Hayes, Caroline Hill, Trish Hogan, Georgi Laney, Liz Langford*, Barbara Lyle, Diane Maddock, Josephine Maher, Rosalind Manley, Christine McIntosh, Margaret Parsons, Daphne Princehorn, Olga Reeder, Ann Rugendyke, Candace Ryan, Chelsea Ryan, Margaret Ryan, Lynda Shaw, Monica Sinclair, Noelene Skinner, Penny Spencer, Lyn Sprung, Christine Starling, Gisela Tonat, Bronwen Tyler, Anne Vertigan, Nola Wallace, Penny Worrall

Alto

Dorothy Arms, Julie Barnaby, Catherine Brown, Judy Buchhorn, Sandra Christie*, Victoria Clay, Penny Cummins, Hilary DeSouza, Thea den Hollander, Annie De Keyser, Roslyn Evans, Helen Gibbons, Zeny Giles, Wendy Gray, Ann Harbin, Judi Harris, Sarah Hellmirich, Anne-Marie Holley, Paige Li, Christine Lucas, Sylvia Maurer, Anne Miller, Trudy Mills-Evers, Pat Moore, Susan McBurney, Ruth Newman*, Nancy O'Connor, Elizabeth O'Keefe, Louise Pavey, Elaine Perry, Jan Pichler*, Barbara Royle, Maureen Ryan, Rhonda Sessions, Elizabeth Seysener*, Deb Sherwood, Valerie Shevels, Jan Spencer, Anne Stephens, Carolyn Syme, Penny Thompson, Liz Toque, Jenny Whalley*, Wendy White, Bridget Whitehead*

Tenor

Ben Barnes, Anita Berghout, Bob Berghout, Howard Bridgman, Jack Christie, Chris Grice, Nick Higginbotham, Sheila Keane, Richard Kearney, Jim MacDougall, Konstandinos Mitropoulos, Adam Price, Ari Ryan, Helge Sanakuhl, Ross Smith, Valerie Tamblyn-Mills

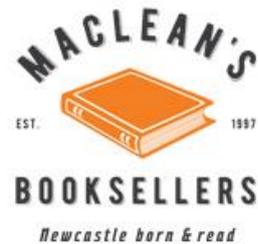
Bass

Thomas Behrendt, Trevor Burndred*, Josh Davis, Roger Davison, Tom Davison, Joe Divjak, Winston James, Ron Klumpes, Victor Lupish, Greg Markham, John Mills, Ross Newman*, Chris Page, John Rostas, Bruce Rowland, Ben Starling, Geoffrey Thomson, Jan van Hoffen, Robert White

*Choir committee member

Thanks

The presentation of a major choral work such as Messiah is a significant undertaking. We are grateful to all those who have volunteered their time to make this performance possible and thank the organisations that support the choir in material ways. The Choir would not be able to stage concerts without this assistance. If you are interested in supporting the choir through sponsorship or donations please contact the President, Ruth Newman on 02 4944 7010.



Raffle

Please support the choir by buying raffle tickets. Tickets cost \$2 each or 3 for \$5.

First prize: One night's accommodation at Rydges Newcastle with parking and a \$100 meal voucher.

Second prize: Two 2019 season tickets to Newcastle University Choir Concerts

Third to sixth prizes: hampers of a variety of delicious and luxurious items

The raffle will be drawn at the end of the interval and the winning tickets displayed on the notice board in the foyer. Please check your ticket as you leave to claim your prize.

Afternoon tea

Afternoon tea is available in the foyer during the interval, with hot and cold drinks available at separate stations. Thank you to the choir members who have baked and donated to provide the goodies on offer this afternoon.