

HEXHAM ORPHEUS CHOIR

HANDEL MESSIAH

Saturday 24th November, 2018

Hexham Abbey

7:00pm

Director: Mark Edwards

Soloists:

Katie Oswell (Soprano)

David McGregor (Alto)

Austin Gunn (Tenor)

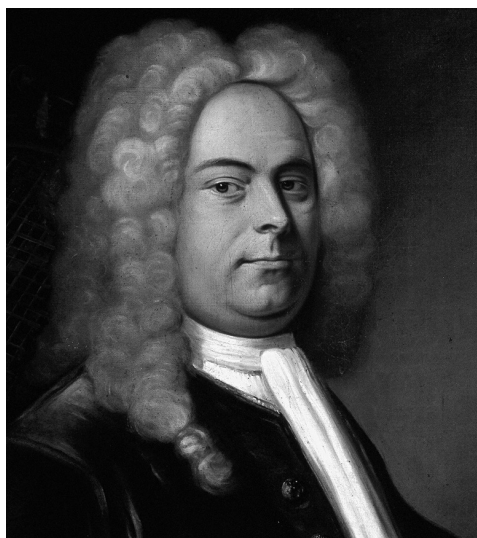
Neil Turnbull (Bass)

Hexham Orpheus Choir Regd. Charity No.514942

Photograph and Programme design - Nick Lord



**making
music**



composing both types of work side by side, Handel reluctantly bowed to public taste and abandoned opera for ever.

The failure of his final two operas led Handel to consider returning to Germany. In July 1741 Charles Jennens wrote to his friend Edward Holdsworth that 'Handel says he will do nothing next Winter, but I hope to persuade him to set another Scripture collection I have made for him, and perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius and Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject.' The subject, *Messiah*, proved particularly suitable for a series of concerts which Handel had been invited to give in Dublin, and he set to work at great speed, completing the score in just over three weeks. The Dublin performance on 13 April 1742 was a great success: it raised £400 for charity and was repeated 'at the particular Desire of several of the Nobility and the Gentry'.

The work was given a less rapturous reception, however, at its first London performance at Covent Garden Theatre in March of the following year. The secular venue and the use of theatrical singers offended many, and Jennens himself was unhappy about several 'weak parts' in Handel's music. Nevertheless, *Messiah* was revived in 1745, with some revisions made at Jennens' suggestion, and again in 1749. From 1750 onwards Handel regularly performed the work both at the close of his annual Lenten oratorio season at Covent Garden and at the recently built chapel of the Foundling

In 1711, during his first visit to England, Handel scored a resounding success with his opera *Rinaldo*. For the next thirty years he wrote a succession of Italian operas for the London stages, pouring into them some of his finest music. However, after the heady days of the Royal Academy of Music – an organisation created solely for the promotion of Italian opera between 1720 and 1728 – Handel had his problems. The great financial burden of putting on these extravagant entertainments, the success of rival works such as John Gay's *Beggars' Opera*, and the temperamental behaviour of the Italian singers, something which came to a head with an on-stage quarrel, complete with wig-pulling, between two rival sopranos in front of the Princess of Wales, all encouraged Handel to move away from opera towards oratorio. The new genre of the English oratorio provided an increasingly middle-class audience with familiar stories sung in the vernacular and in 1741, after a decade of

Hospital. Since this time it has remained by far his most popular work.

Jennens' libretto opens with Old Testament prophecies of the coming of the Messiah, followed by the angel's announcement of Christ's birth to the shepherds as told by St Luke. Part II reflects initially on Christ's suffering and death for the sake of mankind; the mood changes, however, in the second section, which deals with the ascension of Christ into Heaven and the spread of his teaching, culminating in the grand optimism of the Hallelujah Chorus. Part III dwells on the promise of resurrection and eternal life, and derives part of its material from the Burial Service.

Handel's music emphasises the chorus more than in many of his oratorios – one important reason for its great popularity – and it also contains some fine accompanied recitatives. Several of the choruses are based on earlier chamber duets (Handel frequently borrowed material both from himself and from other composers). This is apparent from the sparse textures of numbers such as 'His yoke is easy' and 'For unto us a child is born'. Handel revised the score of *Messiah* many times, adapting or completely recomposing some numbers for new singers.

Eric Cross

Part One

The prophesy and realisation of God's plan to redeem mankind by the coming of the Messiah.

1. Sinfonia (Overture)

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: 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: 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: 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: 6-7)

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.

(Malachi 3: 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: 2)

7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi 3: 3)

8. Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. (Isaiah 7: 14; Matthew 1: 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: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isaiah 60: 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: 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: 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: 6)

13. Pifa (Pastoral Symphony)

14a. Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night. (Luke 2: 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: 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: 13)

17. Chorus

'Glory to God in the highest, and peace on earth, good will towards men.' (Luke 2: 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. Rejoice greatly. (Zechariah 9: 9-10)

21. Chorus

His yoke is easy, and His burthen is light. (Matthew 11: 30)

INTERVAL

Part Two

The accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer, and mankind's utter defeat when trying to oppose the power of the Almighty.

22. Chorus

Behold the Lamb of God, that taketh away the sin of the world. (John 1: 29)

23. 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 His hair: He hid not His face from shame and spitting. He was despised. (Isaiah 53: 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: 4-5)

25. Chorus

And with His stripes we are healed.

(Isaiah 53: 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: 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: 7)

28. Chorus

'He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.' (Psalm 22: 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: 20)

30. Arioso (Tenor)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations 1: 12)

31. Recitative (Soprano or tenor)

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (Isaiah 53: 8)

32. Air (Soprano or Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm 16: 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. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. The Lord of Hosts, He is the King of Glory (Psalm 24: 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: 5)

35. Chorus

Let all the angels of God worship Him. (Hebrews 1: 6)

37. Chorus

The Lord gave the word; great was the company of the preachers. (Psalm 68: 11)

38. Air (Soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Isaiah 52: 7; Romans 10: 15)

39. Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.
(Romans 10: 18; Psalm 19: 4)

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: 1-2)

41. Chorus

Let us break their bonds asunder, and cast away their yokes from us. (Psalm 2: 3)

42. Recitative (Tenor)

He that dwelleth in Heav'n shall laugh them to scorn; The Lord shall have them in derision.
(Psalm 2: 4)

43. Air (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel
(Psalm 2: 9)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. (Revelation 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.
(Revelation 11: 15)
King of Kings, and Lord of Lords.
(Revelation 19: 16)

Part Three

A Hymn of Thanksgiving for the final overthrow of Death.

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: 25-26)
For now is Christ risen from the dead, the first fruits of them that sleep. (I Corinthians 15: 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: 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: 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)

49. Recitative (Alto)

Then shall be brought to pass the saying that is written: 'Death is swallowed up in victory.'
(I Corinthians 15: 54)

50. Duet (Alto & Tenor)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
(I Corinthians 15: 55-56)

51. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians 15: 57)

52. Air (Soprano)

If God be for us, who can be against us?

(Romans 8: 31)

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: 33-34)

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. Amen.

(Revelation 5: 12-14)

DIRECTOR OF MUSIC

Mark Edwards MMus

Originally from Edinburgh, Mark trained as a percussionist before taking up conducting and receiving his MMus with Distinction. Mark is pleased to have studied and worked with many great conductors including: Sian Edwards, Pierre-André Valade, Philippe Bach, Rodolfo Saglimbeni and Christopher Gayford. With a keen interest in contemporary music, Mark has worked on new compositions with Royal Northern Sinfonia, London Sinfonietta and Streetwise Opera.

Recent highlights include performing at the Royal Albert Hall, London, and Symphony Hall, Birmingham, and various live BBC 3 broadcasts. Recent concerts have included Elgar – *The Dream of Gerontius*, Vaughan Williams – *A Sea Symphony*, and Verdi *Requiem*. Mark has been lucky enough to receive scholarships to participate in international conducting masterclasses including working with Sasha Mäkilä in Finland, Dr László Norbert Nemes at the Kodály Institute (Hungary) and Sian Edwards at Dartington International Festival. In June 2017 Mark won the National Brass Band Conducting



Competition. As assistant conductor Mark has worked with Jonathan Bloxham for Northern Chords Festival Orchestra's 'Europe Day' concerts in St John's Smith Square, London as well as the City of Birmingham Symphony Orchestra concert. Next season includes projects with Scottish Chamber Orchestra, Royal Northern College of Music and Liverpool Mozart Orchestra.

He is currently director of music for Newcastle Sinfonietta, Hexham Orpheus Choir, Northern Praeclassica, workshop leader for Streetwise Opera. He is lecturer in conducting at Newcastle University and associate conductor for 'Voices of Hope' which recently won the BBC Choir of the Year Competition.

SOLOISTS

Katie Oswell (Soprano)



Katie Oswell is a Newcastle-based soprano, and graduate of the Royal Conservatoire of Scotland and Newcastle University. During her time in Glasgow at the RCS, Katie studied under Judith Howarth, and was accepted onto an exchange semester at the California Institute of the Arts where alongside opera tuition, she developed her skills in

dance, electronic composition and visual art. With a keen interest in collaboration and other arts, Katie has gone on to explore work in site-specific performance art, which included a performance for the Queen of Norway on a cliff on the island of Sørøya. Her Masters at Newcastle University led her to develop innovative ways of bringing opera to wider audiences, through such means as digital technologies and interdisciplinary collaboration. Her roles to date have included Zerlina in Mozart's *Don Giovanni*, Frasquita in Bizet's *Carmen*, Janthe in Marschner's *The Vampyr*, Rosina in William Shield's *Rosina* with Rocket Opera and Berwick Festival Opera. Musical theatre roles include Dorothy in *The Wizard of Oz*, Belle in *Beauty and the Beast*, Mabel in Gilbert & Sullivan's *The Pirates of Penzance* all with the Hexham Amateur Stage Society.

David McGregor (Alto)



David McGregor (b. 1995) grew up in Grange-Over-Sands, Cumbria, where he began playing piano aged five. He later learnt clarinet and saxophone, performing in a number of chamber groups and orchestras, including the

Westmorland Youth Orchestra in which he was principal clarinettist and a conducting scholar. He won classes in a number of competitions in the North West of England for both performing and composition, and was nominated for the Jim Noble Award as part of the biennial Mary Wakefield Competition. Primarily a saxophonist at this time, David was also a member of a funk band and played and recorded for a number of local DJs in Ulverston and Lancaster.

Following his time at school, David read music at Girton College, University of Cambridge. During his undergraduate study he sang alto in the Girton College Chapel Choir (touring to Hong Kong, Toronto and Lisbon) and in the

Cambridge University Chamber Choir, which included two solo engagements alongside Nicholas Mulroy in Bach's *St. John Passion*. He received vocal lessons from David Lowe, who taught at the Royal Northern College of Music and had previously taught countertenor Iestyn Davies.

After graduating with a first-class degree, David moved to York where he began

a choral scholarship at York Minster. He is now in his second year of this scholarship, having started a year-long MA in Composition at the University of York under the tutelage of Martin Suckling whilst continuing his vocal training with Susan Young. He is also a member of Robert Hollingworth's The 24 and performs weekly as part of the house jazz band within the university.

Austin Gunn (Tenor)

Tyneside based tenor Austin Gunn has appeared as a soloist in France, Italy, Portugal, Sweden, Switzerland and throughout the UK. He has sung with English National Opera every season since his debut there.

Austin's major operatic debut was Vorsinger *Zaide* (Scottish Chamber Orchestra, Charles Mackerras) in the Edinburgh International Festival. Other performances include 1st Tenor Soloist *Curlew River* (EIF) & Zweite Lehrbube *Die Meistersinger von Nürnberg* (EIF, BBC Scottish Symphony Orchestra), cover Don Ottavio *Don Giovanni* (Scottish Opera), Manager *The Waiter's Revenge* and Martin *Hummus* (Musica Na Fabrica Festival, Lisbon), Spectre *The Spectre's Bride* (Ars Cantata, Zurich), Aubrey *Der Vampyr*, Beppe *Rita*, Dormont *La Scala di Seta* (Berwick Festival Opera), Don Jose *Carmen* (Black Cat Opera), Frederick *Pirates of Penzance* and Nanki-Poo *The Mikado* (Opera Anywhere). His extensive work with English National Opera includes cover Pliable/Superstition/Celestial *A Pilgrim's Progress* and cover Dantine *The Perfect American*, Guest John Cage *Dinner Party*



(ENO MusiCircus), Gizmo 3 *The Way Back Home* and Guard *Between Worlds* in preproduction, Tamino *Magic Flute* and Alfredo *La Traviata* (ENO Baylis events), an ENO Late Shift Recital (National Portrait Gallery), Nanki-Poo, Don Basilio *Marriage of Figaro* and Don Ottavio (ENO Opera Squad).

Broadcasts include Maxwell Davies *Solstice of Light*, 1st Tenor Soloist *Curlew River*, 2nd Lehrbube *Die Meistersinger von Nürnberg* (BBC Radio 3), a Scots song recital (PBS America), and as the singing voice of a soldier in the BBC series *Band of Brothers*.

Austin teaches singing at Hull, Durham and Leeds universities and has given masterclasses at York University, the La Cité internationale des arts in Paris and for OperaLab, Brussels.

Neil Turnbull (Bass)



A graduate of Newcastle University and The Royal Conservatoire of Scotland, Neil undertook the PGDip course in Concert Singing. Whilst there, Neil was a choral scholar at both Glasgow Cathedral and Paisley Abbey and took part in Masterclasses with Mhairi Lawson, Giles Denizot and Malcolm Martineau. More recently he took part in a masterclass with Graeme Danby and Valerie Reid and Penelope Randall-Davis.

Neil is also a founder member of Rocket Opera where his roles include Escamillo *Carmen*, Usher *Trial by Jury*, Pirate King *Pirates of Penzance*, The title role in *The Mikado* and Earl of Montararat in *Iolanthe*. Other notable roles include

El Dancairo *Carmen* OperaLabUK at the Pollok House, Glasgow and Earl of Tolloler in *Iolanthe* in Salisbury, Apollo *Semele* for Winterbourne Opera, and Araldo in *Rinaldo* for Newcastle Area Chamber Opera. Neil has also appeared in *Falstaff* at the New Athenaeum Theatre, Glasgow and the King's Theatre, Edinburgh, *Così fan Tutte* at the Alexander Gibson Opera Studio and in a performance of *Fidelio* at the Usher Hall and the Barbican Centre with the Scottish Chamber Orchestra under the direction of Sir Charles Mackerras.

Recent performances include Haydn's *Seven last words of Christ on the Cross* and Handel's *Messiah* with Barnard Castle School Choral Society, Mozart's *Requiem* and Handel's *Messiah* with Pontefract Choral Society, Haydn's *Harmoniemesse* with St Matthew's Choir and Orchestra and *Fantasia on Christmas Carols* with The Cleveland Philharmonic Choir. Other Oratorio performances include most of the masses by Haydn, Schubert, Mozart, Beethoven, as well as Rossini *Messe Solennelle*, Puccini *Messa di Gloria*, Saint-Saëns *Christmas Oratorio* and Vaughan Williams' *Five Mystical Songs*.

Hexham Orpheus Choir (Charity Registration 514942) is dedicated to performing and promoting access to classical music in Tynedale. We have around 85 members and always welcome new singers. Our members range from the very experienced to the less so and both are equally welcome. For the less

experienced, if you have a singing voice, with an innate feel for pitch and rhythm and a desire to practise and develop your singing and sight reading, then membership of the choir is a great way to develop your skills.

hexham-orpheus-choir.org.uk/

HEXHAM ORPHEUS CHOIR

Sopranos

Claire Arnold
Sarah Barker
Carolyn Below
Barbara Brooks
Paddy Burridge
Emily Chandler
Elspeth Christie
Judi Cornforth
Rosemarie Herdman
Margaret Huntington
Pip May

Liz McNeil Grist
Cicely Mortimer
Tanja Pless-Mulloli
Ann Reed
Nuala Rose
Maev Selby
Judi Singleton
Esther Urwin
Carolyn Vasey
June Welch

Altos

Marjorie Anderson
Marion Bates
Rachel Buchanan
Wendy Busby
Aileen Campbell
Gail Chapman
Jane Dammers
Sheila Dance
Camilla Drax
Clare Edwin
Pippa Exham
Julia Grint
Vivien Hubbuck
Claire Huddleston
Margret Jacot
Di Jameson
Anita Jeffries

Diane Keetch
Louise Khazae
Jenny Lewis
Linda Lord
Val Mallinson
Margaret Massey
Rachel MacFarlane
Meg McCaldin
Hilary McKendrick
Liz Nisbet
Joanna O'Neill
Heather Porritt
Bronya Read
Pat Rose
Jenny Sadgrove
Janet Storrie
Jean Wilks

Tenors

John Barker
John Below
Malcolm Chainey
Bill Day
Charles Drax
Tim Grew
Denis McCaldin

Jenny McKay
Chris Moss
Peter Nevin
Rachel Ogilvie
Simon O'Neill
Anne Stennett
Peter Vasey

Basses

Paul Berry
James Brady
Stuart Dearlove
Warwick Eden
Graeme Helliwell
Nick Lord
Don MacLeod

Keith Mallinson
Tony May
Simon Roberson
John Rose
Alan Verheyden
Chris Welch

INSTRUMENTALISTS

Violin 1	Hannah Tattersfield
Violin 2	Rebecca Howell
Viola	Laura Newton
Cello	Peter Richardson
Trumpet	Chris Lewis
Timpani	Matt Moore
Organ	Shaun Turnbull
Chamber Organ	Warren Smith

Warren Smith (Rehearsal Pianist)

We would like to thank our rehearsal pianist, Warren Smith, for all his hard work in helping to prepare the chorus for this performance.

Stained Glass Window

The window, depicting the Ascension, on the cover of this programme is found in the south choir aisle of Hexham Abbey. It was unveiled between 1870 and 1879. In 1960 the glass depiction of blue sky above the figure of Christ replaced an earlier image of a canopy.



ACKNOWLEDGEMENTS

This performance has been a major project and we are extremely grateful for the support offered by many in our community.

Cogito Books: Hexham's award-winning independent bookshop for ticket sales.
cogitobooksonline.co.uk

Margaret Huntington and **Tony May**, for the loan of lighting equipment.

Members of the committee and others who have helped, for their valuable contributions throughout this project.

KEEP IN TOUCH

If you would like to be kept up to date on all future concerts by the Hexham Orpheus Choir, please sign up for our electronic mailing list. You can do this in two ways:

Send an email to:

orpheushexham@gmail.com

or visit the Contact Us page on our website

hexham-orpheus-choir.org.uk/contact-us/

NEXT CONCERTS

Christmas Concert

Wednesday December 12, 2018

Trinity Church, Beaumont Street.

Free Entry with donations to
'Crisis at Christmas'

Michael Tippett

A Child of our Time

Saturday May 11, 2019

Hexham Abbey

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