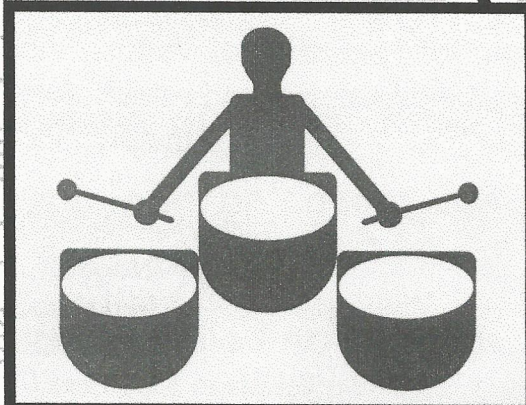


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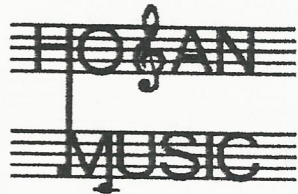
NEWBURY SYMPHONY ORCHESTRA

St Nicolas Church, Newbury
Saturday 2nd December 2000 at 7.45 pm



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**NEWBURY
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LOUISE MOTT	MEZZO-SOPRANO
HUW RHYS-EVANS	TENOR
MARTIN ROBSON	BASS
ROSEMARY EVANS	PIANO
CONDUCTOR:	ADRIAN BROWN

Programme

**Benedicite (Ralph Vaughan Williams) Soprano Solo
with Chorus**

Interval

**Refreshments provided by Christian Aid, Thatcham.
(Also available after the concert)**

Symphony No 9 in D minor opus 125 (Ludwig van Beethoven)

Allegro ma non troppo, un poco maestoso

Molto vivace - Trio - Presto

Adagio molto e cantabile - Andante moderato

Presto - Allegro assai

**Concert made possible with the aid of a grant from the
Greenham Common Trust**

Benedicite. Ralph Vaughan Williams (1872 – 1958)

One of the greatest sources of inspiration to Vaughan Williams lay in Tudor Church music with its medieval tonalities and counterpoint and this influence permeates much of Vaughan Williams' choral and orchestral music. The beautiful *Mass in G minor* and ethereal *Fantasia on a Theme of Tallis* are but two well loved examples. Vaughan Williams was one of the most democratic of men and he enjoyed working with both amateur and professional musicians and composing works where he could skilfully combine the talents of both. The *Benedicite* which we hear tonight was such a work and was written for performance by amateur and professional instrumentalists and singers at the Leith Hill Festival in 1930.

Although influenced by medieval tonality, the *Benedicite* also encapsulates the harsh spirit of the twentieth century. Vaughan Williams did not however find refuge in the atonality, serialism or jangling hexachords of many of his contemporaries but imposed strong barbaric rhythms of pagan intensity onto a Gregorian melodic theme which is flung polyphonically between the voices to create a vision of a world of eternal song, praise and hope.

BENEDICITE

- all ye Works of the Lord, bless ye the Lord : praise him, and magnify him for ever.
- ye Angels of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- ye Heavens, bless ye the Lord:
- ye Waters, bless ye the Lord:
- all ye Powers of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- ye Sun and Moon, bless ye the Lord:
- ye Stars of Heaven, bless ye the Lord:
- ye Showers and Dew, bless ye the Lord:
- ye Winds of God, Fire and Heat, bless ye the Lord:
- ye Winter and Summer, O ye Dews and Frosts, bless ye the Lord:
- ye Frost and Cold, O ye Ice and Snow, bless ye the Lord:
- Nights and Days, Light and Darkness, Lightnings and Clouds, bless ye the Lord.
- all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.
- all ye Green Things upon the Earth, bless ye the Lord : praise him, and magnify him for ever.
- ye Mountains, O ye Hills, O ye Wells, bless ye the Lord: praise him, and magnify him for ever.
- ye Seas, O ye Floods, and all that move in the Waters; O all ye Fowls of the Air,
- all ye Beasts and Cattle, bless ye the Lord. praise him, and magnify him for ever.
- ye Children of Men, bless ye the Lord:
- let Israel bless the Lord : O ye Priests, bless ye the Lord: praise him, and magnify him for ever.
- ye Servants of the Lord, bless ye the Lord:
- ye Spirits and Souls of the Righteous, O ye holy and humble Men of Heart,
- let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.

Hark, my soul, how everything	Call whole nature to thy aid;	Live for ever, glorious Lord!
Strives to serve our bounteous King;	Since 'twas he whole nature made;	Live by all thy works adored,
Each a double tribute pays,	Join in one eternal song,	One in Three, and Three in One,
Sings its part, and then obeys.	Who to one God all belong.	Thrice we bow to thee alone.

Bless ye the Lord: praise him, and magnify him for ever.

- all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.
- all ye Powers of the Lord, bless ye the Lord : praise him, and magnify him for ever.
- let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.

Interval

Refreshments provided by Christian Aid, Thatcham.
(Also available after the concert)

Symphony No. 9 in D minor opus 125 Ludwig van Beethoven (1770 – 1827)

Allegro ma non troppo, un poco maestoso

Molto vivace - Trio - Presto

Adagio molto e cantabile - Andante moderato

Presto - Allegro assai

Born into a musical family that had provided three generations of musicians for the court of the Elector of Cologne at Bonn, Beethoven from the earliest age exhibited musical talent. His earliest lessons in violin and piano were from his father, a tenor at the court, and his first recorded public appearance appears to have been in 1778 when he played various clavier concertos and trios at a concert given by one of his father's pupils. His teachers in his early years were numerous but in 1779 he began to study with Christian Gottlob Neefe. Neefe became court organist in Bonn in 1781 and by the age of 11 Beethoven was competent enough to deputise for Neefe during his frequent absences. Neefe thought highly of Beethoven's potential and a short notice by Neefe in Cramer's *Magazin der Music* (1783) states 'Louis van Beethoven ... a boy of eleven years and of the most promising talent. He plays the piano very skilfully and with power, reads at sight very well...' The notice concludes 'This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun'. (A reference to Mozart when he was a child prodigy)

In the spring of 1787 Beethoven visited Vienna where he is believed to have had a few lessons from Mozart but it was not until 1792, the year after Mozart's death, that he moved permanently to Vienna to study with Haydn and Albrechtsberg. Although Beethoven's personal knowledge of Mozart was slight and his relationship with Haydn was not cordial, their music and their style of musical writing, known as the Classical style, was the basis on which Beethoven built and extended to the brink of Romanticism.

The Ninth Symphony, written when Beethoven was 54 marks the culmination of his career as a symphonic composer and was the only symphony of his late and difficult years. While adhering to the classical style, albeit with romantic overtones, the symphony is brilliantly innovative with its chorale finale which even today, after decades of choral symphonies, is still striking. The Ninth Symphony is also notable for its length and for the large orchestra (for its time) which includes piccolo, double bassoon, trombones and augmented horns as well as a bass drum, cymbals and triangle to bring a military accompaniment to the 'freedom march' of the last movement. The words to the last movement are taken from Schiller's semi-religious poem *Ode to Joy* (or more correctly *Freedom*).

The Ninth Symphony begins quietly before swelling to full orchestra and the announcement of the arrival of the extended main theme with thunderous drums. The second movement (not the more usual third) is a scherzo divided into the usual three sections, the final section being marked by forceful kettledrums. The third movement begins with clarinets and bassoons which introduce a long slow solemn melody on the strings who are later joined by woodwinds. The theme, through several key changes, is handed to different sections of the orchestra where it is expanded and developed. The fourth movement which is a brilliant exposition of the sonata form is divided into four 'symphonic' movements: allegro, scherzo, andante, finale.

The final movement begins with an almost twentieth century loud jarring chord. The lower strings respond with a melodic theme which is abruptly terminated by a further loud discord. The theme, or recitative as Beethoven preferred to call it, recurs but before any further

development, snatches of themes from earlier movements are heard. Eventually the recitative and earlier themes are adopted and expanded by the whole orchestra, culminating in the theme of the celebrated 'Ode to Joy'.

A lesser composer would have been satisfied with matters at this stage but Beethoven continues to intervene and once more interrupts the melodic theme with a crashing discord. The baritone interjects and using the original recitative theme requests '*more pleasant, more joyful sounds*' while the chorus joins with the main theme '*Hail to thee, Freedom, daughter of the gods, uniter of mankind.*' Changes of tempi, a wild Turkish band, a quartet of soloists and a supremely taxing dramatic choral finale all combine to draw the symphony to a climax which is musically without parallel.

The Ninth Symphony and the Missa Solemnis shared the programme at their first performance in the Karntnertor Theater in Vienna on May 7 1824. By this time, Beethoven was profoundly deaf and was unable to conduct, his place being taken by Michael Umlauf. Beethoven did however take his place within the orchestra and indicated the beat for each of the movements, apparently continuing to beat even when the symphony had finished and the audience tumultuously applauded.

Programme Notes: Diane Knill

SCHILLER: Ode to Joy

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudvollere.

*My friends, stop this noise!
Let us rather strike up a more pleasing
and more joyous sound.*

Freude, schöner Götterfunken,
Tochter aus Elysium
Wir betreten feuer trunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

*Joy, O thou lovely divine spark,
daughter of Elysium,
intoxicated with fire, O heavenly one,
we enter your sacred realm.
Your magic will reunite those
whom customarily have been divided.
All men will become brothers,
where your gentle wings rest.*

Wem der große Wurf gelungen,
eines Freundes Freund zu sein,
Wer ein holdes Weib errungen
mische seinen Jubel ein.
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund.

*He who achieves the great blessing
of being the friend of a friend,
he who has won a beloved wife,
may join in with the rejoicing;
yes, even he who has but one soul
on the face of the earth to call his own!
And whoever has not, let him steal away
weeping from this assembly.*

Freude trinken alle Wesen
an den Brüsten der Natur;
Alle Guten, alle Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott:

*All beings drink joy
from the breasts of Nature.
All good people and all sinners
may follow her path of roses.
She gave us kisses and wine,
and a friend tested unto death;
Bliss is given even to a worm
and even the cherub stands before God.*

Froh, wie seine Sonnen fliegen
durch des Himmels prächtgen Plan,
laufet, Brüder, eure Bahn,
freudig wie ein Held zum Siegen

*Just as his suns fly happily across
the magnificent map of heaven,
my brothers, you follow your path
joyfully like a hero to the victory.*

Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder! überm Sternenzelt
muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt.
Über Sternen muß er wohnen.

*Oh you millions, let me embrace you!
this kiss is for the whole world!
My brothers, above this starry canopy
must dwell a beloved Father.
Oh millions, do you bow down low?
Can you not sense the Creator, oh world?
Seek him above the canopy of stars.
He must surely dwell above the stars.*

* * * * *

Adrian Brown can justifiably claim to come from a truly blue-blooded pedigree of Musical antecedents. After graduating from the Royal Academy in London he studied with Sir Adrian Boult with whom he worked for several years. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition and the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian said of his work "He has always impressed me as a musician of exceptional attainments who has all the right gifts and ideas to make him a first class conductor".



Adrian Brown works regularly with many of England's leading orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is also a great proponent of contemporary music and has several first performances to his credit. In 1998 he was invited to work with the Camarata Salzburg and such was his success with this eminent ensemble that he has been invited back there.

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life of not only this country but many in Europe and further afield. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young conductors and his success in this general arena was recognised when he was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival. 1997 marked Adrian Brown's 10th year with Harrow Young Musicians.

Recently he returned to the Royal Academy of Music in London to work with their Senior Orchestra and in 1999 conducted the first of a series of four courses and concerts with the West of England Schools' Symphony Orchestra in Bristol. He has been a regular Chairman of the jury for the National Association Youth Orchestras' Conducting Competition and in 1996 he went to Japan to work with the Toyama Academy Orchestra, a visit that was received with much enthusiastic acclaim from all those with whom he worked.

In 1992 Adrian Brown was engaged to conduct the St. Petersburg Orchestra. Such was his success that he was immediately invited to return. The critic of the Nova Times wrote "He is absolutely brilliant. He filled the hall with his energy and charm."

Future engagements include a Millennium performance of Tippett's *A Child of Our Time*, *Die Fledermaus*, a concert of Vaughan Williams with the Salomon Orchestra in St John's and the Chelsea Opera Group's performance of Strauss's *Fuersonot*.

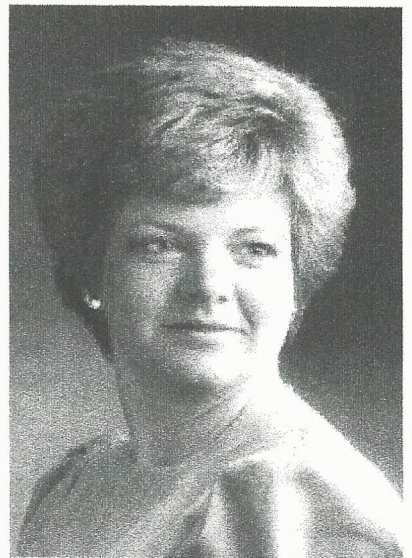
Janet Coxwell studied singing with Laura Sarti at the Guildhall School of Music and Drama, where she was awarded the college's coveted Singing Prize. As a professional she has worked both as a solo artist and choral singer, predominately in the field of early music, but an interest in all styles of music has resulted in a wide range of engagements, from Verdi *Requiem* to cabaret, Allegri and Puccini to big band music. Her work has taken her all over the world, appearing in many leading concert halls and festivals.

Janet has performed and recorded with many of this country's leading ensembles including the Academy of Ancient Music, The 16, the English Concert, the Gabrieli Consort, Scholars Baroque, Magnificat, CM90 and since 1991 she has been a member of the Tallis Scholars.

Last year Janet sang the premiere of a 10-song cycle - *The Call: Songs of Spiritual Awakening* - written for her by Patrick Hawes - in Lincoln Cathedral with the English Chamber Orchestra.

Through her work with Patrick, Janet has entered into the world of media music. She can now be heard on advertisements in England and Germany, as well as being frequently heard on television, film and radio. Recent engagements include appearances in Millenium concerts in Newbury, and along the banks of the Thames in Maidenhead, *St. John Passion* in Reading, *Carmina Burana* in the Albert Hall, a recital in The National Portrait Gallery and tours to Australia and China with The Tallis Scholars.

Janet is also known locally as a teacher and for her work with the Berkshire Young Musicians Trust. She presently teaches at Cheam Hawtreys School, has many private pupils and also takes choral workshops (the most recent being at Boxgrove Priory in Sussex). Two are planned for next year, one with Newbury Choral Society and the other with The Cecilia Consort.

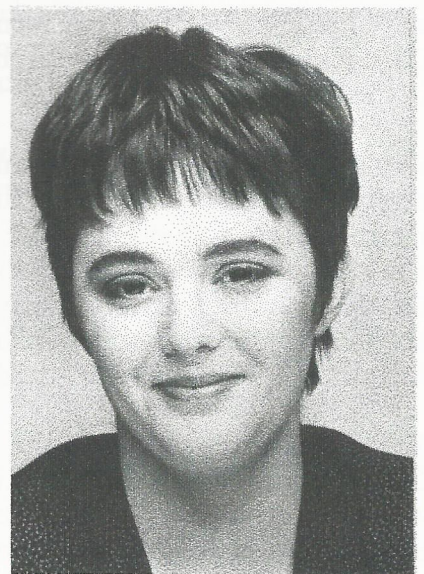


Born in Barnet, Louise Mott was awarded a Wolfson Foundation Scholarship to the Royal College of Music. A former Recommended Artist of the NFMS, she also won the Madeline Finden Memorial Trust and the Audrey Strange Memorial Prize at the Royal Over Seas League Music Competition and is currently completing her studies at the National Opera Studio.

Louise Mott is a highly experienced concert artist. Her engagements include the Bach *St Matthew Passion* with the Northern Sinfonia and Handel's *Messiah* with the Halle Orchestra. She has appeared at the Beaumaris Festival, the 1999 Cambridge Goehr Festival and the Thaxted Festival. Louise has performed in the Barbican Hall, the Royal Albert Hall, St John's Smith Square, St Paul's Cathedral, the Wigmore Hall (with Graham Johnson), the Purcell Room, King's College Cambridge, York Minster and Westminster Abbey. She has also sung with most of the major UK choral societies. She has

broadcast for BBC Radio 3, Radio Scotland, Classic FM, RTBF Belgium, Radio Classique, France, Blue Danube Radio, Vienna, and recorded Marthel Schuld / Maria Aegyptica in Schumann's Scenes from Goethe's *Faust* under Philippe Herreweghe for Harmonia Mundi.

Louise Mott recently broadcast her second BBC Recital and toured with the London Sinfonietta in Greece. Her future engagements include Bach *St John Passion* for Maidenhead Chamber Choir and *Magnificat* for Dundee Choral Union, Berlioz *L'Enfance du Christ* and Handel's *Messiah* in Canterbury Cathedral, Dvorak *Stabat Mater* for Reading Festival Chorus, d'Erlanger *Requiem* for Birmingham Festival Choral Society and Mozart *Requiem* at the Dorking Halls.



Huw Rhys-Evans was born in Tregaron. He won the Blue Riband Prize for the Singer of the Year at the Royal National Eisteddfod of Wales and, on three occasions, the tenor Solo Award. Following studies with Kenneth Bowen at the Royal Academy of Music, he was awarded the Tenor Prize at the 1990 Great Grimsby International Competition for Singers and completed his studies at the National Opera Studio.

His many and varied oratorio engagements have included the Bach *Passions* in the Netherlands, the *B Minor Mass* in Besançon, the *St Matthew Passion* with the Northern Chamber Orchestra, Handel's *Joshua* at St John's, Smith Square, *Messiah* at the Royal Albert Hall, *Saul* with the Darmstadt Konzertchor, The Haydn *Creation* with the English Chamber Orchestra, the *Nelson Mass* at the Fenice Theatre, Venice, Mendelssohn *Elijah* with the Singapore Symphony Orchestra and appearances with many of the major UK Choral Societies.

For Opera Vox Cartoon, he recorded *Tamino and Almadiva* and his CD credits include *All Through the Night* (Welsh Songs with Harp), *Le calife de Bagdad*, *Gouvy Stabat Mater*, *Die Hochzeit des Camacho*, *Così fan tutte*, *Die Entführung aus dem Serail* and *Carmina Burana*.

Future engagements include *Brighella (Ariadne auf Naxos)* for the Fondation Royaumont, *Messiah* in Amsterdam and Besançon, and the *St Matthew Passion* in Manchester Cathedral and at the Leith Hill Musical Festival as well as concerts with choral societies throughout the UK.

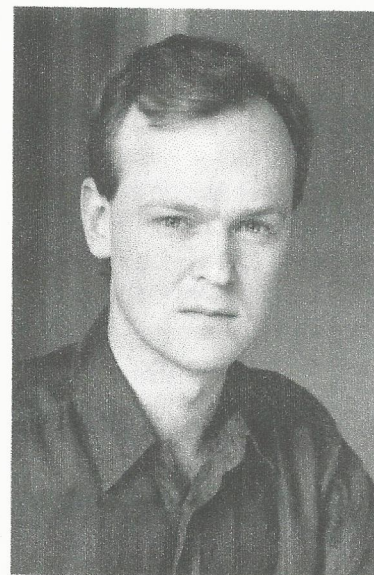


Martin Robson read Music at Leeds University. To further his singing he studied at the Royal Northern College of Music with Nicholas Powell and at the Britten-Pears School, Aldeburgh with Dame Joan Sutherland and Richard Bonyngé.

Concert work has taken him to America, Belgium, Germany, Israel, Luxembourg, New Zealand, Spain and Switzerland as well as throughout the UK singing with many leading orchestras and ensembles including the Bournemouth Symphony Orchestra, the Britten Sinfonia, Florilegium, the London Mozart Players, the London Symphony Orchestra, the Moscow Virtuosi, Musica Antiqua Koln and New London Consort under the direction of conductors such as Matthias Bamert, Ivor Bolton, William Christie, John Eliot Gardiner, Reinhard Goebel, Bernard Haitink, Philip Pickett and Vladimir Spivakov.

Martin Robson has recorded for Westdeutscher Rundfunk and BBC Radio 3. Recently released on DG is his recording as Trulove (*The Rake's Progress*) with Ian Bostridge, Bryn Terfel and the LSO under John Eliot Gardiner.

He recently sang Time/Neptune (*Il ritorno d'Ulisse*) with Les Arts Florissants at the Aix-en-Provence Festival, the Bach *St John Passion* for the Carmel Baroque Players, Israel, and *King Arthur* at the Festival Tibor Varga, Switzerland. Future engagements include further performances of *Il ritorno d'Ulisse* on tour in London, France and the USA, the Verdi *Requiem* for Nottingham Philharmonic Society and a recording of Schubert *Lieder for Bass* with Roger Vignoles as well as performances with choral societies throughout the country.



Newbury Choral Society

(116th Season)

Chairman: Lady Knill

Principal Conductor: Janet Lincé

Rehearsal Accompanist: Rosemary Evans

Secretary: Jeremy Wright (01635 37657)

Registered Charity
No. 291321

Sopranos

Jill Blythman
Jenny Campbell
Joan Connolly
Marion Croxford
Pat Danks
Jean Fayle
Margaret Freeman
Janet Freer
Nuala Furr
Margaret Kimble
Joan Leefe
Jenny Liddell
Bernice Needham
Marian Penney
Pauline Phillips
Kathryn Pollard
Pat Powers
Debbie Scarr

Veronica Smith
Jean Thomas
Sarah Urquhart
Martha Vickers
Amanda Wheeler
Lynn Whitaker

Contraltos

Katharine Andrews
Margaret Baker
Hilary Banks
Elizabeth Beverley
Jennifer Campbell
Gill Careless
Helen Cook
Angela Cull
Joan Dunn
N de Lavis-Trafford
Sarah Fidgeon

Edna Hayward
Diane Knill
Sylvia Payne
Jackie Renouf
Amanda Rodger
Jane Selby
Maureen Slade
Ann Turner

Tenors

Godfrey Abbott
Steve Clive
Richard Papworth
Grenville Stephens
Tony Vickers
Jeremy Wright

Basses

Peter Beverley
David Blythman

Timothy Bradley
Jeremy Caddy
Ian Cavill
Frank Dalton
Malcolm Dean
Grahame Foulkes
Vince Giles
Richard Goodwin
Chris Gwynn
Michael Head
Ivan Johnson
Norman Lock
Paul Millard
Brian Norrie
Eric Scoles
David Stevenson
Brian Tubman
Ian Walker
Robert Whiting

Newbury Symphony Orchestra

(122nd Season)

President: P.J.M.Davies

Conductor: Adrian Brown

Secretary: Eileen Caster (01635 248579)

Registered Charity
No 277308

Violins

Peter Denny (Leader)
Roger Bates
Joanne Beal
Francis Beardsell
Joanne Bracey
Frances Brierley
Eileen Caster
Terry Caster
Jennifer Davies
Brian Davison
Claire Douglas
Andrew Jones
Stephen Kent-Davies
Fiona Lees
Fiona Little
Martin Mitchell
Henry Moffatt
Hamish Overend
Julia Rowntree
James Roy
Felicity Salter

Robert Seath
Ted Smith
Karen Snook
Unity Thompson
Ingrid Uden
Lynne Valentine
Tim Warren
Barnaby Wheeler
Jennie Wood

Violas

Helke Bartley
Bruce Chivers
Mark Little
Jean MacMaster
Rowena Overend
Sylvia Pye
Susan Rendel
Eva Siegrist

Violincellos

Jo Coote
David Edwards

Avril Ivin
Rob Napier
Amanda Richards
Jill Roy
Joanna Woolley

Double Basses

Graham Longton
Catherine Side

Flutes

Angela McKay
Victoria Walton

Oboes

Ursula Martin
Jane Shillam
Richard Whitaker

Clarinets

Robert Sales
Jacquie Wicks

Bassoons

Gabrielle Seth-Smith
Geoff Shillam

Contra Bassoon

Phillipa Regan

Horns

Tielman Botha
Robert Fox
Colin McKay

Trumpets

Andrew Willis
Jeremy Wood

Trombones

Tim Armitage
Jonathan Bunt
Martin Harvey

Timpani

Sue Whitting

Percussion

Sally Basker
Daniel Johnson
Charlotte Walters

FORTHCOMING EVENTS

<p>Feb 3rd, 2001 NCS</p>	<p>Tallis <i>Spem in alium</i> Choral Workshop with Janet Coxwell At Newbury Methodist Church Hall</p>
<p>March 24, 2001 NCS</p>	<p>Mendelssohn <i>Elijah</i> At St Nicolas Church, conductor Janet Lincé</p>
<p>March 31, 2001 NSO</p>	<p>Smetana <i>from Ma Vlast</i> <i>Vysehrad, Vitava, Blanik</i> Brahms <i>Symphony No. 2 in D major</i> At St Nicolas Church, conductor Adrian Brown</p>
<p>May 12, 2001 Newbury Spring Festival Concert NSO</p>	<p>Tchaikovsky <i>Nutcracker Suite</i> Prokofiev <i>Peter and the Wolf</i> (narrator Mark Denham) At the Corn Exchange, conductor Nicholas Jenkins</p>
<p>June 23, 2001 NCS</p>	<p>Anton Bruckner <i>Ecce Sacerdos</i> John Taverner <i>The Lamb</i> <i>Song for Athene</i> Arvo Pärt <i>The Beatitudes</i> Gorecki <i>Totus Tuus</i> At Douai Abbey, Woolhampton, conductor Janet Lincé</p>
<p>11th July, 2001 HADCAF Concert NSO</p>	<p>At St Lawrence's Church, Hungerford</p>

Both Societies are very grateful for the financial

assistance which has been provided by:

West Berkshire Council

Southern Arts



New playing members of the Newbury Symphony Orchestra are welcome. We do not generally audition but ask you to come and play in a practice. This enables you to see how you fit in and allows the conductor to assess your potential. Our members are of all ages from teens to OAPs and new members will find that this orchestra is an enjoyable community. The Hon Secretary can answer any enquiries on 01635 248579.

DO YOU ENJOY SINGING? THEN WHY NOT JOIN US?

Membership of Newbury Choral Society is open to all who enjoy choral singing, can read music, and can promise a regular commitment. The Society meets regularly on Monday evenings at 7.30 pm at the Newbury Methodist Church Hall. If you are interested in joining the Choral Society and would like more information, telephone the Secretary on 01635 37657. Rehearsals for the next concert begin on Monday 8th January, 2001 at 7.30 pm.

Newbury Choral Society has provided the finest choral music for Newbury citizens for over 110 years. If you or your company would like to support this thriving Society and contribute to its splendid musical programme please contact **Jeremy Wright** on 01635 37657