

NEWBURY  
Choral  
SOCIETY

Summer Concert 2013



# Mozart - *Requiem*

Monteverdi - *Beatus Vir*

Haydn - *Symphony No. 88*

Mendelssohn - *Hear my Prayer*

Conductor: Cathal Garvey

Soloists: Claire Bessent, Annie Gill,  
Daniel Joy and Colin Campbell

Covent Garden Chamber Orchestra

Saturday 22nd June 2013, 7:30pm

St Nicolas Church, Newbury



NEWBURY  
**Choral**  
SOCIETY

Winter Season 2013

# Handel - *Judas Maccabaeus*

Orchestra: To be confirmed

Conductor: Cathal Garvey

Saturday 15th December 2013, 7:30pm

St Nicolas Church, Newbury

More details at [www.newburychoral.org.uk](http://www.newburychoral.org.uk)

Tickets £15, under 16s £5, available from choir members, online at  
[www.newburychoral.org.uk](http://www.newburychoral.org.uk) or Newbury Corn Exchange: 0845 5218218



## The Programme

*Beatus Vir* - Claudio Monteverdi

*Symphony No. 88 in G major* - Joseph Haydn

*Hear my Prayer* - Felix Mendelssohn

### **Interval**

*Requiem* - Wolfgang Amadeus Mozart

Conductor: Cathal Garvey

Soprano: Claire Bessent

Mezzo soprano: Annie Gill

Tenor: Daniel Joy

Baritone: Colin Campbell

Covent Garden Chamber Orchestra

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## Programme Notes by Jane Hawker

### ***Beatus Vir*** Claudio Monteverdi (1567-1643)

Monteverdi was a composer, singer, priest with a wife and children and gambist. As *Primo Maestro di Cappella* of St Mark's, Venice, he succeeded in restoring the reputation of the Basilica's sacred music after a period of decline in its standards. But he is primarily known for his secular music: he wrote volumes of madrigals and is credited with inventing the operatic form as we know it. His opera *L'Orfeo* is one of the earliest written that is still performed today.

*Beatus Vir* forms part of *Selva morale e spirituale*, a collection of liturgical pieces including madrigals, a Mass, a *Gloria* and settings of several psalms, published in Venice between 1640 and 1641 in the last few years of Monteverdi's life. It can be viewed almost as a catalogue: encompassing a wide range of musical styles, it is loosely structured so that parts of it can be performed separately, or various elements grouped together, to suit different occasions in the Church's calendar.

The text of *Beatus Vir* is a setting of Psalm 112, which takes the form of an acrostic in the original Hebrew: the letters at the beginning of each line are in alphabetical order. The tune, *Chiome d'oro* (golden tresses), is recycled from his seventh volume of madrigals. Its lively, dance-like style is reminiscent of the Renaissance, rearranged with increased ornamentation and basso continuo in the emerging Baroque style.

### ***Symphony No 88*** Joseph Haydn (1732-1809)

The supreme quality of Haydn's music is undisputed: his compositions were admired by Mozart and he taught Beethoven. He was prolific in all musical forms and wrote 104 symphonies, of which this is one of the most celebrated. It was composed around 1787 in the intervening years between Haydn's tours to Paris and London for which he famously composed sets of symphonies. He had returned to Hungary to resume his duties as *Kapellmeister* for his patron,

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Prince Nikolaus Esterhàzy. This symphony and the next, *Symphony No 89*, are both dedicated to Johann Tost, a violinist in Esterhàzy's orchestra. Evidently Tost wanted to steer his career away from playing and towards the business side of music: it appears that he tried to exploit both works for his own gain on a visit to a publisher in Paris, but eventually all must have been forgiven, as Haydn later dedicated six quartets to Tost.

As *Kapellmeister*, Haydn was constrained by the musicians available to him but always found ways to innovate. *Symphony No 88* is unmistakably Haydn from start to finish: written in four movements, the music sparkles, and throughout there is a feeling of lightness and air. The first movement, *Adagio - Allegro*, starts slowly and soon gathers pace to a steady pulse which is persistent but not ominous. The *Largo* has a lovely, hymn-like theme, into which Haydn introduces trumpets and timpani for the first time in a slow movement, to shocking effect for audiences of the time. The *Menuetto* provides a complete contrast: it is uncomplicated and typically good-humoured. It has been likened to a country dance complete with the drone effect of bagpipes in the bass line. The finale, *Allegro con spirito*, sounds deceptively spontaneous but is a carefully crafted, joyful end to the symphony.

### **Hear my Prayer** Felix Mendelssohn (1809-1847)

Mendelssohn was a German composer, virtuoso pianist, organist and conductor. He was born into a well-connected, intellectual Jewish family but was baptised as a Christian at the age of seven. His parents recognised his early potential but did not want to exploit his talents. Instead they made sure that he had an excellent piano teacher in the form of Marie Bigot, whose playing had been admired by Haydn and Beethoven. Mendelssohn gave his first public concert at the age of nine, and began to have his compositions published when he was thirteen.

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His family connections gave Mendelssohn access to a copy of the manuscript of Bach's *St Matthew Passion*: a performance arranged and conducted by the twenty-year-old Mendelssohn is credited with restoring the forgotten piece to its place as a seminal work.

Mendelssohn's compositions continued to display his thorough grounding in the techniques of the old masters combined with the lyricism and expressiveness of the early Romantic period.

He spent much time in Britain where his work was well received: Queen Victoria and Prince Albert were fans. On a visit to Britain in 1847 he performed Beethoven's *Piano Concerto No 4* and conducted his own *Scottish Symphony* with the Philharmonic Orchestra in the presence of the Queen. The trip left him exhausted and this, together with his distress at the death of his sister Fanny, is thought to have hastened his death at the age of thirty-eight. Schumann was one of his pallbearers.

*Hear my Prayer* is a Christian anthem composed in 1844 for soprano solo (often a treble), choir and organ or orchestra. It was first performed in London a year later. The libretto, taken from Psalm 55, is by William Bartholomew who provided Mendelssohn with English translations. The Psalm's narrator, King David, asks God for protection from his enemies and to guide him to safety through the darkness. There is a dramatic description of the godless forces ranged against him, and the chorus echoes his pleas for deliverance. The final section, *O for the Wings of a Dove!*, has become popular in its own right. A 1927 recording by the fifteen-year-old boy soprano Earnest Lough, with the choir of London's Temple Church, has become one of the most famous musical recordings ever made: it became HMV's biggest seller for that year, so much so that the original master disc wore out. A re-issue in 1962 became the first million-selling classical record.

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### **Requiem** Wolfgang Amadeus Mozart (1756-1791)

Mozart was the most famous musical child prodigy who ever lived, but his gift did not absolve him from working himself to the limit, a fact that probably contributed to his early death. In the last few years of the 1780s he had become ill and less productive, and his finances suffered. But in 1791 his health seemed to improve and he composed prolifically again. *The Magic Flute* appeared that year, as well as a piano concerto, clarinet concerto, a string quartet, the motet *Ave Verum Corpus* and the *Requiem*. Mozart died on 5 December 1791. The specific cause of his death is not known but it was some sort of fever, probably rheumatic.

The *Requiem* had been commissioned by Count Franz von Walsegg to commemorate the anniversary of his wife's death. It is generally assumed that the Count had intended to pass the work off as his own, as he had done with previous commissions. When Mozart died leaving the work incomplete, his widow Constanze had to find a way of fulfilling the commission in order to receive the balance of payment from the Count, a substantial amount of money at the time. She also had an interest in maintaining that it was the work of her husband in order to continue to receive revenue from it. A finished, signed manuscript dated 1792 was duly delivered to the Count, and thus began centuries of controversy, speculation and detective work. Composer Joseph von Eybler was the first to attempt to finish the *Requiem*, but he relinquished the task for reasons not now known. The version of the *Requiem* you will hear tonight, the one delivered to Count von Walsegg and now the most commonly performed, was finished by Franz Xaver Süssmayr, a composer in his own right and Mozart's copyist at the time. Süssmayr's handwriting was said to be remarkably reminiscent of Mozart's: this may well have influenced Constanze in her choice of who to assign the daunting task of working on the *Requiem*. It has to be remembered that sensibilities about the authenticity of artistic works is a modern preoccupation. As a

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widow Constanze was facing an uncertain future and had to secure her finances as best she could.

This *Requiem* is in eight parts with the third part, the Sequence, made up of six shorter sections. At the time of Mozart's death only the opening movement, *Requiem aeternam*, was completed in all vocal and orchestral parts. Mozart worked by sketching detailed outlines for individual movements, including vocal parts and basso continuo, before he orchestrated them. The autograph comprises the movements up to the opening bars of the *Lacrimosa* and the *Offertorium* at this outline stage. The *Sanctus*, *Benedictus* and *Agnus Dei* are completely Süssmayr's own, but he may well have been working from Mozart's verbal instructions, or from the famous 'scraps of paper' that Constanze later claimed Mozart had left behind.

The fact that the choral part was established at the beginning of the process indicates how central it is to the piece. Mozart was influenced by the *stile antico*, a manner of composing mainly sacred music, exemplified by Bach and used by other composers of the early classical period including Haydn. It emphasised structure, modulation, counterpoint and the importance of vocal parts. Mozart synthesised this style with elements that we now think of as characteristic of the classical period, a concern with mood, dynamics and rich variety of textures.

It has been said that there is no such work as 'Mozart's *Requiem*'. This may technically be correct but there is no doubting the enduring appeal of this composition: performances continue to enthral audiences with the whole range of human experience reflected so powerfully in one piece of music.

## Cathal Garvey — Musical Director



Cathal Garvey hails from Ireland where he made his name as a choral and orchestral conductor.

He began his career as an Opera Chorus Master working for most of Ireland's major opera companies including Opera Ireland, Opera Theatre Company, Anna Livia Opera Festival, Opera South and Lyric Opera Productions. For these companies he has worked on over fifty productions including *La Bohème*, *Aïda*, *Lady Macbeth of Mtsensk*, *Madame Butterfly*, *Tosca*, *La Traviata*, *Carmen*, *Macbeth*, *Faust* and *Rigoletto*. He acted as Assistant Conductor for several of these productions and has also conducted several musicals in Cork and Dublin.

In recent years Cathal has conducted the National Symphony Orchestra of Ireland, the RTE Concert Orchestra, Irish Sinfonia, Dublin Symphony Orchestra, Dublin Baroque Players, Royal Irish Academy of Music Wind Ensemble and the Dublin Concert Band, among others, and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players.

From 2004 to 2009 he was Musical Director of the Dun Laoghaire Choral Society with whom he had a highly successful tenure, covering a wide range of sacred music and oratorios.

Cathal began violin and piano studies in his native Cork at an early age, continuing at the Cork School of Music and later reading music at University College Cork. After completing his Masters Degree in Conducting he studied for two years at the prestigious College of Moscow Conservatory. Cathal's principal instrument is the violin; he was a member of the National Youth Orchestra of Ireland and he has played professionally with many orchestras including the National Symphony Orchestra of Ireland and the German-based Philharmonia of the Nations.

Cathal moved to London in April 2009 to take up the position of Chorus Master and Assistant Conductor with Grange Park Opera. Since then, he has conducted London Medical Orchestra, Morley College Choir, King's College London Symphony Orchestra and is a regular guest conductor with London Repertoire Orchestra. He also tutors in Conducting at the Royal Academy of Music.

Newbury Choral Society was delighted to appoint him as Musical Director in September 2009.

## Claire Bessent - Soprano



Claire was born in Scotland and raised in Inkpen, near Newbury. She was educated at the School of S. Helen and S. Katharine in Abingdon and went on to gain a Music degree from the University of Durham. She then completed an MMus in Singing Performance at the Royal Conservatoire of Scotland, supported by the Barcapel Foundation Scholarship. Whilst there she won the coveted Governor's Recital Prize. Claire subsequently studied at the Royal College of Music; her teacher is Lillian Watson.

Claire's extensive solo concert work includes Monteverdi's *1610 Vespers* at St. John's, Smith Square; Christmas concerts with the City of London Choir at the Queen Elizabeth Hall and St. Martin-in-the-Fields; Haydn's *Creation* with the RSAMD Chamber Orchestra under Sir Philip Ledger, broadcast on BBC Radio 3 and Handel's *Messiah* with Florilegium Chorus. Claire has been the soprano soloist with the Worcester Male Voice Choir for their various concerts between 2009 and 2013.

Claire's operatic experience includes the role of Albina in Rossini's *La Donna del Lago* and cover of Norina in *Don Pasquale* by Donizetti, both with Garsington Opera; Giannetta in *The Elixir of Love* by Donizetti with Grange Park Opera and on tour with the same production for Pimlico Opera; Despina in *Il Trespolo Tutore* by Stradella with New Chamber Opera; the role of First Boy and cover of Papagena in *The Magic Flute* by Mozart with British Youth Opera.

Claire's future engagements include a tour to France and Germany with The King's Consort, performances of Britten's *Peter Grimes* and *War Requiem* in Beijing and Shanghai and a solo song recital at Kintbury St Mary's Church on October 19<sup>th</sup>.

## Annie Gill - Mezzo Soprano



Annie Gill completed her postgraduate studies at the RNCM before becoming a young artist at the Opera National du Rhin in Strasbourg. She came to international prominence when she performed the role of *Mercedes* at the Opera Comique Paris in a new production of *Carmen* directed by Adrian Noble under the baton of Sir John Eliot Gardiner. It was screened live in cinemas

throughout Europe. She has since sung *Mercedes* at Opera North and the title role of *Carmen* for Scottish Opera on Tour. Contemporary opera credits include the role of *Donna* in Opera North's world premiere production of *Skin Deep* composed by David Sawer with a libretto by Armando Iannucci and directed by Richard Jones and Babur in London with The Opera Group directed by John Fulljames, which toured throughout Europe.

Concert performances include Handel *Il trionfo del tempo e disinganno* with Alexis Kossenko in Poland, Bach *B Minor Mass* and *St Matthew Passion*, Handel's *Messiah* Durufle *Requiem*. Annie has performed Britten's *Phaedra* with the Orchestre Symphonique de Mulhouse in Strasbourg, Colmar and Mulhouse. Her recordings include the Dublin version of Handel's *Messiah*, which won a Gramophone Award 2007 in the Baroque Vocal category, as well as the recently released *St Matthew Passion*, both with the Dunedin Consort.

Current engagements include *Mrs Herring Albert Herring* for Mid Wales Opera and the *Christmas Oratorio* with Australian Chamber Orc

Annie has sung with the Newbury Choral society on several occasions and we are delighted to welcome her back.

## Daniel Joy - Tenor



Daniel studied music at Durham University where he was a choral scholar at Durham Cathedral, gained a first class music degree and was awarded the Eve Myra Kisch Price Prize for outstanding academic achievement.

He then studied on the postgraduate vocal course at The Royal College of Music, with Ryland Davies and Timothy Evans-Jones and recently graduated with distinction from the opera course at Guildhall School of Music and Drama, studying with Adrian Thompson. These studies were generously supported by The Countess of Munster, The Arts & Humanities Research Council, The Josephine Baker Trust, The Michael James Music Trust, The John Wates Charitable Trust, The Sir Richard Stapley Trust, The Kathleen Trust, The Worshipful Company of Innholders and The Vandervell Foundation. Daniel is also the recipient of a two Grange Park Opera Study Scholarships. He currently studies with Paul Farrington.

Daniel's recent concert performances include Finzi's *Dies Natalis* (Britten Sinfonia), Handel's *Messiah* (Cadogan Hall), the Evangelist in Bach's *St John Passion* (St. Martin-in-the-Fields), Monteverdi's *Vespers of 1610* (The English Cornet and Sackbutt Ensemble), Haydn's *Missa Sancti Nicolai* (European Union Chamber Orchestra), Finzi's *Intimations of Immortality* (West Road Concert Hall, Cambridge), Handel's *Judas Maccabaeus* (London Pro Arte Choir), Evangelist and arias in Bach's *Christmas Oratorio* (Armonico Consort), Britten's *St Nicolas* (Durham Cathedral), Handel's *Israel in Egypt* (Chelmsford Cathedral), Janacek's *Otcenaš* (Bampton Classical Opera), as well as the Evangelist and arias in the Bach's *St Matthew Passion*, arias in Bach's *Magnificat*, Puccini's *Messa di Gloria*, Rossini's *Petite Messe Solenne* and *Stabat Mater* and Requiems by Michael Haydn, Mozart, Saint-Saëns and Verdi.

Roles at GSMD include the title role in *Albert Herring*, Giovanni in Donizetti's *L'Asedio di Calais* and Ricardo in Massenet's *Cherubin*. Daniel made his professional stage debut as Kozak in Statkowski's *Maria* for Wexford Festival Opera, also broadcast on BBC, Schweizer Radio DRS and RTE Radio Ireland. He has also performed Gherardo in *Gianni Schicchi* for Wexford Festival Opera, cover of various roles in Monteverdi's *L'incoronazione di Poppea* for Glyndebourne Festival, Fabrizio (cover) in Martinu's *Mirandolina* for Garsington, the title role in Britten's *The Prodigal Son* and Hermann in the UK premiere of Mendelssohn's *Heimkehr aus der Fremde* for the Ryedale and Grimeborn Festivals, Peasant Leader (*Eugene Onegin*) and cover of Tchalapitsky (*Queen of Spades*), Prince (*Rusalka*) and Melot  
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## Colin Campbell- Baritone



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Colin Campbell has performed the roles of *Don Giovanni* (Opera a la Carte), *Enrico* (Opera 80, New Sussex Opera), *Escamillo* (Opera a la Carte, Opera East), *Figaro* (Opera East), *Germont Pere* (Bel Canto Opera, Opera a la Carte, Pavilion Opera, Opera Interludes), *Marcello* (Opera a la Carte, Opera East), *Mercurio & Nicandro* (Midsummer Opera), *Noye* (Finchley Children's Music Group), *Renato* (Surrey Opera), *Second Prisoner* (Kent Opera), *Second Soldier* (Stockholm Folk Opera), *Sharpless* (Opera East, Opera Interludes), *Silvio* (Surrey Opera), *Speaker* (Opera a la Carte) and *Tarquinius* (Opera East). Colin created the rôle of *Herod* in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK to critical acclaim.

Colin is an established concert artist. International concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Bach's *B Minor Mass* in Japan and Korea with Sir John Eliot Gardiner; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw, also with Sir John Eliot Gardiner; Brahms *Ein Deutsches Requiem* in Shanghai; Marcel Dupré's cantata *De Profundis* in Munich with the Bayerische Rundfunk and Marcello Viotti; Handel's *Atalanta* at the Halle Festival; Handel's *Messiah* in China, Israel and Poland; Handel's *Judas Maccabaeus* in Vilnius, Lithuania with Nicholas McGegan and in Oslo with Laurence Cummings; Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Mozart's *Requiem* in Santiago de Compostela; Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In the UK he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and the Choir of King's College Cambridge in Vaughan Williams' *Fantasia on Christmas Carols* and with the Royal Philharmonic Orchestra in Mahler's *Eighth Symphony*. At the Queen Elizabeth Hall Colin has performed with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and the City of London Sinfonia in Vaughan Williams' *Dona Nobis Pacem*. At Westminster Cathedral he has appeared with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem* and has performed Brahms' *Ein Deutsches Requiem* at Symphony Hall, Birmingham. Colin has appeared as an oratorio soloist in most British cathedrals, including the Three Choirs Festival in Mozart's *Requiem* and Handel's *Israel in Egypt*.

His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

## Covent Garden Chamber Orchestra



Covent Garden Chamber Orchestra is one of London's leading non-professional orchestras. The players come from many different professions, including architecture, arts

administration, the BBC, IT, law, media, medicine, publishing and teaching, for some seriously enjoyable music-making. CGCO has performed in various London venues, including St Paul's Church Covent Garden (the actors' church), St John's Smith Square, St James's Piccadilly, Southwark Cathedral, St Peter's Eaton Square, St Peter's Notting Hill and St Jude's-on-the-Hill, Hampstead. The orchestra has a wide repertoire of classical and modern music. Concerts have included the UK première of *Iscariot* by the American composer Christopher Rouse, *Music for Strings, Percussion and Celeste* (Bartók), Weill's *Violin Concerto*, *Dumbarton Oaks* and *Pulcinella Suite* (Stravinsky), cello concertos by Barber, Korngold, Milhaud and Shostakovich, *Rhapsody for Viola and Orchestra* (Martinu), *Night Music* (Colin Matthews) and Robert Simpson's *Symphony No. 7*.

Raising money for charity has always been important for CGCO. Accompanying choral societies is one of the orchestra's activities, and enquiries for collaborative concerts are always welcome. Several players also participate in chamber ensembles. The orchestra has appeared several times at the Proms at St Jude's in Hampstead, and in June 2008 it was one of the training orchestras in the BBC2 television programme *Maestro*.

CGCO has a policy of inviting guest conductors, and previous conductors have included Nicholas Daniel, Daniel Harding, Joan Enric Lluna, Robert Max, Peter Stark, Benjamin Wallfisch and Howard Williams. Previous soloists have included Nancy Argenta, William Bennett, Nicolai Demidenko, Nicola Eimer, Joy Farrall, Emma Johnson, Ralph Kirschbaum, Colin Lawson, James Lisney, Marie Macleod, Eniko Magyar, John Reid, Paul Silverthorne, Tamsin Waley-Cohen, Raphael Wallfisch and Sarah Williamson. For more information please go to [cgco.org.uk](http://cgco.org.uk).

Violin: Ellen Gallagher, Andrea Broughton, Oliver Davies, Rob Chatley, Diane Wakefield, Ben Hebbert, Ellie Gilchrist, Simon Blake, Vicky Doyle

Viola: Ed Barrett, Emily Myles, Louise Kamill

Cello: Lucy Bailey, Martin Loughran, Ed Marshall

Double Bass: Clare Larkman, Will Mesher

Flute: Caroline Welsh

Oboe: Krysia Misiukiewicz, Lindsay Millar

Clarinets/Basset Horns: Jill Anderson, Catherine Morphett

Bassoon: Rosie Lewis, Hannah Beckwith

Trumpets: Matthew Booth, Antony Kearns

Trombones: Alto, Rob Marsh; Tenor, Sarah Hutchinson; Bass, Martin Holstead

Timps: David Coronel

# Newbury Choral Society

Newbury Choral Society is a non-auditioned choir with a history of over 120 years of bringing a high standard of music to the area. The establishment of a permanent group of singers must have met an urgent need in the town as the Society attracted more than one hundred members for the first concert in 1885. Conducted by the choirmaster and organist of Newbury's St Nicolas Church, John Shepherd Liddle, the choir made a good impression on the *Newbury Weekly News* critic who wrote that 'the execution of the choruses reflected great credit upon the members of the Society and their conductor'.

Since that first concert we have continued to perform a wide and varied repertoire, from the great choral works of Bach, Handel and Vaughan Williams to pieces by more recent composers Tavener, Britten and Karl Jenkins. In its second century the choir's conductors have included Jonathan Finney, Leo Hussain, Robert Barsby and its first female Musical Director Janet Lincé. Cathal Garvey has held the position since December 2009.

You can find out more about Newbury Choral Society, its history and forthcoming events, at [www.newburychoral.org.uk](http://www.newburychoral.org.uk).

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*(Tristan und Isolde)* all for Grange Park, the lead role of Jimmy in John Estacio's *Lillian Ailing* at The Banff Centre, Canada, in a joint production with Vancouver Opera, Remendado (cover) in *Carmen* for Scottish Opera, Alfred in *Die Fledermaus* for Kentish opera, Don Jose in *Carmen* for MJ-UK Arts, Tamino for Opera Ddraig and The Schoolmaster in *The Cunning Little Vixen* for Woodhouse Opera.

As a member of Glyndebourne Festival Chorus Daniel gave recitals of songs by Tchaikovsky accompanied by Liubov Orfenova, and of madrigals by Monteverdi, and a workshop performance of the role of Orpheus in Julian Phillips' *Followers* as part of the Jerwood Young Artists Development Scheme.

Current and future plans include The Poor Horn Player (Delius' *A Village Romeo and Juliet*) for Wexford Festival, Cover of Cassio (*Otello*) for Opera North, Adolfo/Gobin/cover Prunier in Puccini's *La Rondine* for Opera di Peroni / Go Opera, The Duke (*Rigoletto*) and Goro (*Madama Butterfly*) both for Opera Brava, performance and recording of Mathias' *St Teilo* with The British Sinfonietta, the specifically written role of Evangelist in the world premiere of Martin How's *Advent Cantata* in Croydon Minster and Verdi's *Requiem* in The Royal Albert Hall with the The Royal Philharmonic Orchestra.

## *Beatus vir*

Beatus vir, qui timet Dominum:  
In mandatis eius rolet nimis.  
Potens in terra erit semen eius;  
Generatio rectorum benedicetur.

Gloria et divitiae in domo eius;  
Et iustitia eius manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:

Misericors, et miserator et justus.

Jucundus homo qui miseretur et commo-  
dat.

Disponet sermones suos in iudicio:  
Quia in aeternum non commovebitur.  
In memoria aeterna erit justus.

Ab auditione mala non timebit.  
Paratum cor eius sperare in Domino;  
Confirmatum est, cor eius:  
Non commovebitur,  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus:

Iustitia eius manet in saeculum saeculi,

Cornu eius exaltabitur in gloria.

Peccator videbit, et irascetur;  
Dentibus suis fremet et tabescet.

Desiderium peccatorum peribit.  
Gloria Patri et Filio  
Et Spiritui Sancto  
Et nunc et semper et in saecula saeculo-  
rum, Amen.

Blessed is the man who fears the lord:  
He delights greatly in his commandments.  
His seed will be mightily on earth;  
The generation of the upright will be  
blessed.

Wealth and riches are in his house;  
And his righteousness endures for ever  
and ever.

Unto the upright there arises light in the  
darkness:

He is gracious, and full of compassion,  
and righteous.

Good is the man who is full of  
compassion and lends.

He will guide his affairs with discretion:  
Because he will not be moved for ever.  
The righteous will be in everlasting  
remembrance.

He will not be afraid of evil tidings.  
His heart is fixed, trusting in the lord;  
His heart is established:  
He will not be moved,  
Until he gazes at his enemies.  
He has dispersed, he has given to the  
poor:

His righteousness endures for ever and  
ever,

The strength of his soul will be exalted  
with honour.

The sinner will see it, and will be grieved;  
He will gnash with his teeth, and melt  
away.

The desire of the wicked will perish  
Glory to the Father, Son  
and Holy Spirit

As it was in the beginning, is now, and  
ever shall be, world without end, Amen.

## *Hear my prayer*

Hear my prayer, O God, incline Thine ear!

Thyself from my petition do not hide.

Hear my prayer, O God, incline Thine ear!

Thyself from my petition do not hide, Thyself from my petition do not hide!

Take heed to me!

Hear how in prayer I mourn to Thee, hear how in prayer I mourn to Thee, hear how in prayer I mourn to Thee!

Take heed to me, take heed to me!

Without Thee all is dark, I have no guide, I have no guide, no guide, without Thee all is dark, I have no guide, I have no guide.

Hear my prayer, O God, incline Thine ear!

Thyself from my petition do not hide, Thyself from my petition do not hide!

Hear my prayer, O God, incline Thine ear!

The enemy shouteth, The godless come fast!

Iniquity, hatred, up on me they cast!

The wicked oppress me, Ah where shall I fly?

Perplexed and bewildered, O God, hear my cry, O God hear my cry!

O God hear my cry, perplexed and bewildered, O God hear my cry!

O God, O God, hear my cry!

The enemy shouteth, the godless come fast, perplexed and bewildered, O God, hear my cry!

O God, hear my cry!

O God hear my cry, perplexed and bewildered, O God, hear my cry.

O God, hear my cry, O God hear my cry, O God, hear my cry!

O God hear my cry!

My heart is sorely pained, within my breast, my soul with deathly terror is oppressed, trembling and fearfulness up on me fall, with horror overwhelmed, Lord, hear me call, Lord, hear me call!

With horror over whelmed, Lord, hear me call!

O for the wings, for the wings of a dove!

Far away, far away would I rove!

O for the wings, for the wings of a dove!

Far away, far away, far away, far away would I rove!

In the wilderness build me a nest, and remain there forever at rest.

In the wilderness build me, build me a nest; and remain there forever at rest, In the wilderness build me a nest, And remain there forever at rest, and remain there forever at rest, and remain there forever at rest...

# Requiem

Introit: Requiem

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,  
ad te omnis care veniet.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

II. Kyrie

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

III. Sequence

1. Dies irae

Dies irae, dies illa

Solvat saeculum in favilla,

teste David cum Sibylla.

Quantus tremor est futurus,

quando iudex est venturus,

cuncta stricte discussurus!

2. Tuba mirum

Tuba mirum spargens sonum

per sepulcra regionum,

coet omnes ante thronum.

Mors stupebit et natura,

cum resurget creatura,

judicanti responsura.

Liber scriptus proferetur,

in quo totum continetur,

unde mundus iudicetur.

Introit: Requiem

Grant them eternal rest, Lord,  
and let perpetual light shine on them.

You are praised, God, in Zion,  
and homage will be paid to You in  
Jerusalem.

Hear my prayer,  
to You all flesh will come.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.

II. Kyrie

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

III. Sequence

1. Dies irae

Day of wrath, day of anger

will dissolve the world in ashes,

as foretold by David and the Sibyl.

Great trembling there will be

when the Judge descends from heaven

to examine all things closely.

2. Tuba mirum

The trumpet will send its wondrous  
sound

throughout earth's sepulchres

and gather all before the throne.

Death and nature will be astounded,

when all creation rises again,

to answer the judgement.

A book will be brought forth,

in which all will be written,

by which the world will be judged.

## Requiem

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?

### 3. Rex tremendae

Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.

### 4. Recordare

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.  
Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.  
Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

### 3. Rex tremendae

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

### 4. Recordare

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.  
Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.  
Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.  
You, who absolved Mary,  
and listened to the thief,  
give me hope also.  
My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

# Requiem

## 5. Confutatis

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictus.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

## 6. Lacrimosa

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

## IV. Offertory

### I. Domine Jesu

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti  
et semini ejus.

### 2. Hostias

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu sucipe pro animabus illis,  
quaram hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

## 5. Confutatis

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

## 6. Lacrimosa

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## IV. Offertory

### I. Domine Jesu

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.  
Let the standard-bearer, holy Michael,  
bring them into holy light.  
Which was promised to Abraham  
and his descendants.

### 2. Hostias

Sacrifices and prayers of praise, Lord,  
we offer to You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

## Requiem

### V Sanctus

Sanctus, sanctus, sanctus Dominus Deus  
Sabaoth! Pleni sunt coeli et terra gloria  
tua. Osanna in excelsis.

### VI Benedictus

Benedictis qui venit in nomine Domini.  
Osanna in excelsis.

### VII. Agnus Dei

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam.

### VIII. Communion:

Lux aeterna

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctis tuis in aeternum,  
quia pius es.

### V Sanctus

Holy holy holy Lord God of Hosts  
Heaven and earth are full of thy glory.  
Hosanna in the highest

### VI Benedictus

Blessed who comes in the name of the  
Lord. Hosanna in the highest

### VII. Agnus Dei

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.

Lamb of God, who takes away  
the sins of the world,  
Grant them eternal rest.

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

### VIII. Communion:

Lux aeterna

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.

Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.

# Newbury Choral Society Members

Honorary Life Patron: Lady Knill

Chairperson: E Wallace

Secretary: P Daly

Treasurer: T Smith

Concert Manager: M Barthorpe

## SOPRANOS

R Atkinson	S Logan
R Berger	P Lovelock
A Billington	L Moore
H Bomgardner	D Murphy
C Castle	C Quirke
M Croxford	L Raby
A Doyle	S Sim
A Durrent	V Smith
L Fitt	P Stewart
A Forbes	J Stock
J Freer	F Stopher
M Huddie	J Van Haperen
M Jackson	M Vickers
J Leefe	J Waterson
B Lewis	S Youd
	H Yule

## ALTOS

K Andrews	G Hutchinson
M Baker	K Kettunen
H Banks	M Lawler
T Barker	E Leader
D Barthorpe	R McDonald
A Bates	V Masson
J Caddy	J Morris
C Collett	S Padel
H Cook	B Purr
J Cooper	B Riggs
L Coughlan	G Seaman
P Daly	A Shepherd
E Davies	S Sinclair
H Douglass	M Smith
J Flynn	N Smith
N Foster	T Smith
M Freeman	A Turner
L Harper	V Vaughan
J Hawker	A Vodden
J Hayward	L Wallace
	P Webb
	M Yates

## TENORS

M Adams	R Papworth
P Angwin	A Salisbury
M Barthorpe	T Vickers
V Druce	A Ware
M Evans	J Wright
D Harwood	N Yates
N Lampkin	

## BASSES

G Atkinson	R Moore
P Bell	C Morris
A Berridge	A Parker
D Bomgardner	J Raban
J Caddy	B Taylor
G Choules	P Tyson
D Craig	
J Hawkins	
P High	
D Hunt	

## Can you support your local choral society?

We are currently building up our funds to have a Baroque orchestra to play with us at our concert on 14 December. Cathal believes that period instruments will create an exciting accompaniment to Handel's *Judas Maccabeus* and we are sure you will enjoy the result!

We are inviting donations via findmeagrant, the online scheme run by The Greenham Common Trust. For every donation over £10, the Trust will match the value of your gift and reclaim the tax on it if you are a UK tax payer, so that a donation of £10 will provide us with £22.50 in funds.

We are always very grateful to you the audience for your support, in rain or shine and for the big set-piece concerts as well as for the more esoteric works. If you would like to make a further contribution to the rich musical life of our area, please enter this customized link into your browser: <http://tinyurl.com/bok86n3>. Business sponsorship is also very welcome in this way.



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A NEW ERA...  
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After serving the local community for almost 30 years, Hogans have re-launched with a new concept fit for the 21st Century. The creation of a centre of excellence to service a range of musical needs is about to be unveiled in Newbury Town Centre.

Not only will the site have an excellent and well stocked music shop to supply the needs for every genre of music, it will also have a repair centre on the premises and a dedicated music academy providing outstanding teaching facilities for a wide range of instruments. There are also plans to develop workshops for rock/pop and jazz bands, and the setting up of a recording studio/centre open to the public. All of this will be located in the town centre, convenient for access and parking.

We aim to continue to develop our one stop music concept and would welcome your suggestions on what you might want to see in the future. With our 3,000 square foot multi-use site available we believe that music facilities in the Newbury area will truly enter a new era!



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