

NEWBURY
Chorai
SOCIETY

Summer Concert 2014



Puccini: *Messa di Gloria*

Mozart: *Symphony No. 40 in G minor*

Conductor: Cathal Garvey

**Soloists: David Butt Philip
Ashley Riches**

Covent Garden Chamber Orchestra

Saturday 21st June 2014, 7:30pm

St Nicolas Church, Newbury



NEWBURY
Choral
SOCIETY

Winter Season 2014



For the Fallen: Music of the First World War

Elgar: *The Spirit of England* (1914-1917)

Holst: *Ode to Death* (1919)

Butterworth: *The Banks of Green Willow*

Dupré: *De Profundis* (1917)

Conductor: Cathal Garvey


Orchestra: Southern Sinfonia

Saturday 29th November 2014, 7:30pm

St Nicolas Church, Newbury

Tickets £15, under 16s £5, available online at
www.newburychoral.org.uk or Newbury Corn Exchange:
0845 5218218 and from choir members



In association with  NEWBURY
TOWN COUNCIL

The Programme

Sir Charles Hubert Parry
Blest pair of Sirens

Wolfgang Amadeus Mozart
Symphony No. 40 in G minor

Interval

Giacomo Puccini
Messa di Gloria

Conductor: Cathal Garvey

Tenor: David Butt Philip

Bass-baritone: Ashley Riches

Organist and Rehearsal Accompanist: Steve Bowey

Please visit <http://www.newburychoral.org.uk/ConcertFeedback/> to give us your feedback on this concert.

Programme Notes by Jane Hawker

Sir Charles Hubert Parry (1848-1918) ***Blest pair of Sirens***

Parry was a composer, music historian and baronet who, as a professor at the newly established Royal College of Music, taught many well-known composers including Ralph Vaughan Williams and Gustav Holst. A privileged member of the upper classes, Parry was a free-thinker with radical politics and a sensitive disposition.

Blest pair of Sirens is a setting of John Milton's ode *At a solemn Musick*, a poem extolling the power of 'voice and verse'. Parry was commissioned by Irish composer Sir Charles Villiers Stanford to write the piece for a concert to celebrate Queen Victoria's Golden Jubilee in 1887. It became immediately popular. In 1898, the year that he was made a Knight Bachelor, Parry conducted Newbury Choral Society's performance of it. In 2011 it was one of three of Parry's compositions sung at the wedding of the Duke and Duchess of Cambridge.

Blest pair of Sirens

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed power employ,
Dead things with inbreathed sense able to pierce.
And to our high-raised phantasy present
That undisturbed song of pure consent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee;
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:

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That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

Wolfgang Amadeus Mozart (1756-1791) ***Symphony No. 40 in G minor***

Only two of Mozart's forty-one symphonies are written in a minor key, *Symphony No. 25* known as the '*Little G minor Symphony*', and this one known as the '*Great G minor Symphony*'. It was loved by Beethoven and Brahms, and has been used extensively in film and television.

Symphony No. 40 was completed in 1788 during a troubled but productive period towards the end of Mozart's life. He had growing financial worries, as shown by surviving letters in which he pleaded with friends for loans, but in the summer of that year he completed his final three symphonies. Music historians disagree about whether this symphony was ever performed in Mozart's lifetime; some argue that the fact that he reworked the score for the woodwind section suggests that it was.

Symphony No. 40 is written in four movements in the customary arrangement for a symphony of the classical period: fast, slow, minuet and fast. Mozart's characteristic memorable tunes and precision of expression are evident; the effect is undoubtedly plaintive but not morose.

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Giacomo Puccini (1858-1924) *Messa di Gloria*

Giacomo Puccini's life was mapped out before he was born: his family had filled the role of *Maestro di Cappella* of the cathedral in Lucca, Italy for generations. Only six years old when his father died, he was not able to take up the mantle immediately but he did go into the family business, first as a chorister and organist in the cathedral, going on to study music at the Istituto Musicale Pacini in Lucca and then at the Milan Conservatory.

Puccini composed his *Messa di Gloria* as his graduation thesis from Lucca in 1880. It was his personal tribute to his family's long association with sacred music in the city. Puccini saw a performance of Verdi's *Aida* in 1876, which must have influenced its operatic style: Verdi remained Puccini's idol. His interests took him away from sacred music once he had graduated and the success of his operas meant that, after its first performance, the *Messa* was not performed again for more than seventy years.

In 1952 an American priest, Father Dante del Fiorentino, visited Lucca in the course of his research for a biography of Puccini. The family of Puccini's secretary gave del Fiorentino a copy of the manuscript of the *Messa di Gloria*, which he took back to the United States with him. While it is arguable that the manuscript was not technically lost, and that the Puccini family had not forgotten about it, it is the case that del Fiorentino was responsible for bringing it to the public's attention once again. It was performed in Chicago in 1952, and reintroduced to European audiences in Naples at the end of that year, to the acclaim that it had received in Lucca in 1880.

The *Messa di Gloria* does not open with full operatic force: the *Kyrie* starts quietly and lyrically, and ends peacefully. The *Gloria* is a tour de force that accounts for nearly half of the mass and gives it its title. In this movement Puccini makes full use of the elements of opera to bring drama to the piece: memorable tunes, rousing choruses, a

Programme Notes

haunting tenor aria, key changes, sudden switches of mood, and he finishes the movement with a fugue in the best tradition of sacred music. The *Credo*, almost as long as the *Gloria*, opens with a solemn dialogue between choir and orchestra followed by the unaccompanied chorus singing a duet with the tenor. The mood darkens with a bass solo, and in another contrast the minuet-like end of the movement prepares us for the tone of the remainder of the *Messa*. Echoing the first movement, the *Sanctus* and *Agnus Dei* are both short and sweet, and the piece almost fades out at the end with a pianissimo '*dona nobis pacem*'.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Glory be to God on high,
and on earth peace, good will
towards men.

We praise thee,

we bless thee,

we worship thee,

we glorify thee,

we give thanks to thee for thy
great glory,

O Lord God, heavenly King, God
the Father Almighty.

O Lord, the only-begotten Son,
Jesus Christ;

O Lord God, Lamb of God, Son of
the Father,

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Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus.

Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei
Patris.

Amen.

that takest away the sins of the
world, have mercy upon us.

Thou that takest away the sins of
the world, receive our prayer.

Thou that sittest at the right hand
of God the Father, have mercy
upon us.

For thou only art holy;

thou only art the Lord;

thou only, O Christ, with the Holy

Ghost, art most high in the glory of
God the Father.

Amen.

Credo

Credo in unum Deum.

Patrem omnipotentem, factorem
caeli et terrae, visibilium omnium
et invisibilium.

Et in unum Dominum Iesum
Christum, Filium Dei unigenitum.

Et ex Patre natum ante omnia
saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum, non factum,
consubstantialem Patri: per
quem omnia facta sunt.

Qui propter nos homines et
propter nostram salutem
descendit de caelis.

I believe in one God,

the Father almighty, Maker of
heaven and earth, and of all things
visible and invisible.

And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all
worlds.

God of God, light of light,
Very God of very God.

Begotten, not made,
being of one substance with the
Father: by whom all things were
made.

Who for us men and for our
salvation came down from heaven.

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Et incarnatus est de Spiritu
Sancto ex Maria Virgine:
Et homo factus est.

Crucifixus etiam pro nobis sub
Pontio Pilato: passus, et sepultus
est.

Et resurrexit tertia die, secundum
scripturas.

Et ascendit in caelum: sedet ad
dexteram Patris.

Et iterum venturus est cum gloria
iudicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,
et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio simul
adoratur, et conglorificatur:

Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

Confiteor unum baptisma in
remissionem peccatorum.

Et expecto resurrectionem
mortuorum.

Et vitam venturi saeculi.
Amen.

And was incarnate by the Holy
Ghost of the Virgin Mary: And was
made man.

And was crucified also for us under
Pontius Pilate: suffered, and was
buried.

And the third day He rose again
according to the scriptures.

And ascended into heaven, and
sitteth at the right hand of the
Father.

And He shall come again with glory
to judge the living and the dead:

His kingdom shall have no end.

And (I believe in) the Holy Ghost,
Lord and giver of life:

Who proceedeth from the Father
and Son.

Who with the Father and Son
together is worshipped and
glorified:

Who spake by the Prophets.

And in one holy catholic and
apostolic church.

I acknowledge one baptism for the
remission of sins.

And I look for the resurrection of
the dead

And the life of the world to come.
Amen.

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Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria
tua.
Osanna in excelsis.
Benedictus qui venit in nomine
Domini.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your
glory.
Hosanna in the highest.
Blessed is he who comes in the
name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.

Lamb of God, who take away the
sins of the world, have mercy on us.
Lamb of God, who take away the
sins of the world, have mercy on us.
Lamb of God, who take away the
sins of the world, grant us peace.

Cathal Garvey — Musical Director



Cathal Garvey hails from Ireland where he made his name as a choral and orchestral conductor. Since moving to London in 2009, he has conducted Southern Sinfonia, London International Orchestra, Covent Garden Chamber Orchestra, I Maestri, London Repertoire Orchestra, London Medical Orchestra, King's College London Symphony Orchestra and Morley College Choir. He was also Chorus Master and Assistant Conductor for two seasons at Grange Park Opera. He is currently on the conducting staff of the Royal Academy of Music.

Cathal 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. For these companies he has worked on over fifty productions, including *La Bohème*, *Il trovatore*, *Boris Godunov*, *Aïda*, *Lady Macbeth of Mtsensk*, *Hérodiade*, *La rondine*, *Madama Butterfly*, *The Flying Dutchman*, *The Silver Tassie*, *Cavalleria rusticana*, *Tosca*, *Don Carlo*, *La traviata*, *Carmen*, *Macbeth*, *Faust*, *Martha*, *The Queen of Spades*, *Andrea Chénier*, *Jenůfa*, *Rigoletto*, *Orfeo ed Euridice*, *La Cenerentola*, *Fidelio*, *Don Pasquale*, *The Pearl Fishers* and *Lucia di Lammermoor*. He acted as Assistant Conductor for many of these productions and has also conducted several musicals in Cork and Dublin.

During his ten years in Dublin, Cathal conducted the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra, the Orchestra of St Cecilia, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players, the Royal Irish Academy of Music Wind Ensemble, Dublin Concert Band, the RTÉ Philharmonic Choir, Bray Choral Society 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. During this time he became a noted champion of British music, conducting many works by Elgar, Delius, Britten, Tippett, Stanford (Irish!) and, in particular,

Cathal Garvey

Vaughan Williams with whose music he has a special affinity. At his 2005 debut concert with Dun Laoghaire Choral Society, the *Irish Times* wrote:

"Cathal Garvey is a young conductor knocking at the door. His most prominent achievement to date has been his transforming impact at Opera Ireland.... Garvey not only has good musical instincts but also the technical proficiency to communicate them to his choir and players."

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.

As a violinist, Cathal was a member of the National Youth Orchestra of Ireland and has played professionally with numerous orchestras including the National Symphony Orchestra of Ireland and the German-based Philharmonia of the Nations. He currently works as a freelance player in London.

As a chorister, Cathal has sung and toured with many large choirs and chamber choirs, among them the Irish Youth Choir, University College Cork Choir, Madrigal '75 and the College of Moscow Conservatory Choir.

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

David Butt Philip - Tenor



David was born and brought up in Wells in Somerset and began his musical training as a chorister at Peterborough Cathedral. He trained at the Royal Northern College of Music, the Royal Academy of Music and the National Opera Studio and now studies privately with Ryland Davies.

His many awards include the John Cameron Prize for Lieder, the Richard Lewis/Jean Shanks Award, the Edwin Samuel Dove Prize for special merit and the Bruce Millar/Gulliver Prize. David was also a member of the RNCM University Challenge team in 2003 and a Samling Scholar in 2009.

David was a member of the Glyndebourne Chorus in 2010-11. He was a Glyndebourne Jerwood Young Artist for the 2011 season and was the winner of the 2011 John Christie Award, going on to perform the role of Rodolfo (*La Bohème*) for Glyndebourne on Tour.

Concert performances include Verdi's *Requiem* with Southern Sinfonia, Mahler's *Das Klagende Lied* with Vladimir Jurowski and the London Philharmonic Orchestra, Britten folk songs with the Royal Philharmonic Orchestra and recitals at the Wigmore Hall with the pianist Simon Lane and the Solstice Quartet.

David is currently a member of the Jette Parker Young Artists Programme at the Royal Opera House, where his roles have included Abdallo (*Nabucco*), First Armed Man (*Die Zauberflöte*), Master of Ceremonies (*Gloriana*), Pang (*Turandot*) and First Knight (*Parsifal*), Gastone (*La traviata*), Premier Commissaire (*Dialogues des Carmélites*) and Offizier (*Ariadne auf Naxos*).

Future plans include Rodolfo (*La Bohème*) for English National Opera.

Ashley Riches - Bass-baritone



Ashley Riches is a member of the Jette Parker Young Artists programme at the Royal Opera House, Covent Garden. Previously he studied at the Guildhall School of Music and Drama and English at Cambridge University, where he was a member of the King's College Chapel Choir under Stephen Cleobury.

Concert appearances include the UK premiere of Shostakovich's *Orango* with Esa-Pekka Salonen and the Royal Philharmonic Orchestra, *Messiah* in Symphony Hall, Birmingham with Stephen Cleobury, *Mass in B Minor* with Arcangelo at Flanders Festival in Ghent, *Belshazzar's Feast* with David Temple at the Royal Festival Hall, Beethoven's *Missa Solemnis* with Sir Roger Norrington, Verdi's *Requiem* at the Royal Albert Hall and Winchester Cathedral, Handel's *L'Allegro* with the Gabrieli Consort at St John's, Smith Square and in Beaune, Mozart's *Requiem* with David Hill and the Bach Choir, Britten's *War Requiem* with Jan Latham-Koenig and Novaya Opera, Moscow, Bach Cantatas with the Academy of Ancient Music and Richard Egarr at the Wigmore Hall and Handel's *Israel in Egypt* at Dartington with Jonathan Cohen.

Operatic appearances include the title roles in *Eugene Onegin* at the Ryedale Festival and *Don Giovanni*, Marcello and Schaunard (*La Bohème*), Aeneas (*Dido and Aeneas*), Father (*Hansel and Gretel*), Tarquinius (*The Rape of Lucretia*) (British Youth Opera), Sid (*Albert Herring*), Demetrius (*A Midsummer Night's Dream*) and Ibn-Hakia (*Iolanta*) (Guildhall), the Drunken Poet, Winter, Corydon and Sleep in *The Fairy Queen* with Paul McCreech and the Gabrieli Consort, Polyphemus (*Acis and Galatea*) with Paul McCreech and Claudio (*Beatrice and Benedict*) with Robin Ticciati and the Scottish Chamber Orchestra. In November 2012 he made his debut at the Royal Opera House, Covent Garden singing with Roberto Alagna in a Gala Concert and appeared as Salieri in Rimsky Korsakov's *Mozart and Salieri* with the Jette Parker Young Artists at the Linbury Studio Theatre, Covent

Ashley Riches

Garden, for which he received outstanding reviews in the national press.

He has given song recitals at the Wigmore Hall, Barbican Hall, the City of London Festival, Chelsea Schubert Festival and Ludlow Festival and has recorded Poulenc's *Chansons Gaillardes* with Graham Johnson for Hyperion. He recently sang several Handel arias for a David Starkey TV series *Music and Monarchy* with the Academy of Ancient Music and Richard Egarr, and has recorded Pilate (*St John Passion*) with Richard Egarr and Mercury in Daniel Purcell's *The Judgement of Paris*.

Future plans include Guglielmo (*Così fan tutte*) with Garsington Opera, the title role in *Owen Wingrave* at Opéra National de Lorraine, *Messiah* with the Scottish Chamber Orchestra and Egarr and with the Orchestra of the Age of Enlightenment in London and Barcelona. His roles at Covent Garden in the 2013-14 season include Morales (*Carmen*), Mandarin (*Turandot*), Baron Douphol (*La traviata*), Officier (*Les Dialogues des Carmelites*) and Osmano (*L'Ormindo*) at the Globe Theatre. Other engagements include *Zais* with the Orchestra of the Age of Enlightenment, Verdi's *Requiem* at King's College Chapel, *Israel in Egypt* with the Holst Singers at St. John's Smith Square, Bach's *Magnificat* with the Britten Sinfonia and the choir of King's College, Haydn's *Harmoniemesse* with Scottish Chamber Orchestra and Britten's *War Requiem* at Cadogan Hall.

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, Eiko Magyar, John Reid, Paul Silverthorne, Tamsin Waley-Cohen, Raphael Wallfisch and Sarah Williamson. For more information please go to cgco.org.uk.

Covent Garden Chamber Orchestra

Violin:	Ellen Gallagher (leader) Nicky Enderby Edith Fox Edith Horton Boris Merlich Matthew Shoults Andrea Broughton Laura Clarke Pru Sedgwick Niamh Collins Louise Kamill	Flute:	Caroline Welsh Margaret O'Shea Hayley Porter
		Oboe:	Nick Theobald Lara Mepham
		Clarinet:	Catherine Morphett Karen do Queijo
		Bassoon:	Rosanna Lewis Glyn Williams
Viola:	Ed Barrett Nick Bryant Alex Hillairet Emily Myles	Horn:	Jo Towler Jeremy Garside
		Trumpet:	Matthew Booth Aidan Kearns
Cello:	Andy Horton Andrew Kelso Matt Strover Monica Vincent	Trombone:	David Barnard Jonathan Bunt Martin Holstead
Double Bass:	Russell Killick Clare Larkman	Tuba:	Tom Brier
		Timpani:	Oliver Patrick

Steve Bowey - Accompanist

Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrews churches in Coulsdon.

After studying Engineering at Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed as accompanist of the Cromwell Singers and became their musical director in 1993. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington, and regularly accompanies for local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs, Worcester College Oxford and Newbury Choral society.

In June 1995 an opportunity at work took Steve to live in Holland. On returning to Newbury in 1997 he returned to St Mary's Shaw-cum-Donnington as organist. He is a regular performer in the Newbury and District Organists' Association lunchtime recital series and has also given recitals in Thaxted, Caterham and Manchester and Farnham. In 2001 he was appointed Musical Director of the Sandham Singers.

In 2006 Steve joined the Royal College of Organists, and in July the following year took the examination for Associate (ARCO) in which he was awarded the Limpus prize for performance, as well as the Sowerbutts and Samuel Baker prizes. After further study, he was awarded the Fellowship diploma (FRCO) in January 2011.

Newbury Choral Society

Newbury Choral Society is a non-auditioned choir with a history of 130 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, Robert Barsby, Leo Hussain 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.



Newbury Choral Society Members

Honorary Life Patron: Lady Knill

Chairperson: Liz Wallace

Treasurer: Tracy Smith

Rehearsal accompanist: Steve Bowey

Secretary: Nat Smith

Concert Manager: Mike Barthorpe

SOPRANOS

Chiara Alessandri	Joan Leefe
Rachael Atkinson	Lauraine Leigh
Rebecca Berger	Chris Letham
Helen Bomgardner	Beverley Lewis
Teresa Brown	Penny Lovelock
Karen Cameron-Taylor	Lynne Moore
Chris Castle	Debbie Murphy
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Janet Freer	Judith Stock
Ellie Gibson	Fenisia Stopher
Juliet Houghton	Jean Waterson
Monica Huddie	Sarah Youd
Murrie Jackson	Heather Yule

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Margaret Baker	Kiki Kettunen
Hilary Banks	Mary Lawler
Theresa Barker	Emma Leader
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Eirlys Davies	Ann Shepherd
Helen Douglass	Sally Sinclair
Dorothy Farnsworth	Margaret Smith
Jane Flynn	Tracy Smith
Nicola Foster	Ann Turner
Margaret Freeman	Vicci Vaughan
Lynette Harper	Ann Vodden
Jane Hawker	Liz Wallace
Jenny Hayward	Penny Webb
Gwenda Hutchinson	Margaret Wright
	Margaret Yates

TENORS

Peter Angwin	Nic Lampkin
Mike Barthorpe	Richard Papworth
Bill Bateman	Andrew Salisbury
Matthew Evans	Jeremy Wright
Derek Harwood	Nick Yates

BASSES

Gerald Atkinson	David Hunt
Robin Basker	Alexander Jackson
Peter Bell	Richard Moore
David Bomgardner	Chris Morris
Michael Braide	Andrew Parker
Greg Choules	Graham Salter
David Craig	Barrie Seaman
Gordon Crowe	David Wilson
Paul High	