

The logo for the Newbury Choral Society is located in the top left corner. It features the text "NEWBURY Choral SOCIETY" in a white serif font on a black rectangular background. The word "NEWBURY" is in all caps and smaller font, "Choral" is in a larger, lowercase serif font, and "SOCIETY" is in all caps and smaller font below it.

NEWBURY
Choral
SOCIETY

Spring Concert 2014

The background of the entire poster is a photograph of a lush green field filled with numerous bright yellow buttercup flowers. In the upper right background, a stone church with a prominent square tower is visible under a clear blue sky.

Sacred Music through the Ages: *A Guided Tour*

Renaissance: Monteverdi, Victoria, Palestrina

Baroque: Bach and Purcell

Classical: Mozart and Haydn

Romantic: Mendelssohn, Fauré and Parry

Modern: Poulenc, Howells, Tavener and Eben

Conductor: Cathal Garvey

Soprano: Janet Coxwell

Organist: Steve Bowey

Saturday 22nd March 2014, 7:45pm

Douai Abbey, Woolhampton



NEWBURY
Choral
SOCIETY

Summer Season 2014



Puccini: *Messa di Gloria*
Mozart: *Symphony No. 40 in G minor*

Conductor: Cathal Garvey

Covent Garden Chamber Orchestra

Saturday 21st June 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**



The Programme

Renaissance:

Cantate Domino - Monteverdi

Jesu, dulcis memoria - Victoria

Kyrie from Missa Aeterna Christi Munera - Palestrina

Baroque

Et exultavit from *Magnificat* - Bach (Solo soprano)

Jesu, meines Herzens Freud - Bach

I was glad - Purcell

Classical

Laudate Dominum - Mozart (choir with soprano solo)

Little Organ Mass - Haydn (choir with soprano solo)

Interval

Romantic

Verleih uns Frieden - Mendelssohn

Pie jesu from *Requiem* - Fauré (Solo soprano)

Blest Pair of Sirens - Parry

Modern

Salve Regina - Poulenc

Come sing and dance - Howells (Solo Soprano)

Song for Athene - Tavener

Prague Te deum 1989 - Eben

Conductor: Cathal Garvey

Soprano: Janet Coxwell

Organist and Rehearsal Accompanist: Steve Bowey

String quartet: Julia Loyal Flint - Violin

Abigail Dance - Violin

Robert Spriggs - Viola

Celine Barry - Cello

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

Programme Notes by Jane Hawker

Cantate Domino Claudio Monteverdi (1567-1643)

Claudio Monteverdi's long musical life encompassed both the Renaissance and the Baroque periods. He is primarily known as a prolific composer of madrigals and is credited with inventing opera as we know it today. His sacred compositions are written in an equally lively and jubilant style, in contrast to the norms of the day.

Cantate Domino appears in a collection of motets published in 1620 by one of Monteverdi's pupils. The words are taken from Psalms 96 and 98, exhorting the listener to sing praises to God 'with exultation' and 'on the merry harp'. It is typically bouncy and cheerful, punctuated with slower passages of dissonance and satisfying resolution.

Jesu, dulcis memoria Tomás Luis de Victoria (1548-1611)

Sometimes known as 'the Spanish Palestrina', Tomás Luis de Victoria wrote only sacred music, suffused with the mysticism of the Catholic Revival. His compositions have an emotional intensity achieved by complex interweaving of voice parts, and using rhythm and intervals more freely than was conventional at the time.

The words of *Jesu, dulcis memoria* (*Jesu, sweet are those thoughts of thee*) are from the hymn for the Feast of the Holy Name, attributed to the twelfth-century Saint Bernard of Clairvaux.

Kyrie Giovanni Pierluigi da Palestrina (c.1525-1594)

Palestrina's music is considered to illustrate the Renaissance polyphonic style at its height: the 'Palestrina style' is a feature of the teaching of composition today. He took his name from the town of his birth, near Rome, and was a prolific composer while serving as organist and *Maestro di Cappella* in Palestrina and then in St Peter's Basilica in Rome.

Palestrina wrote more than a hundred masses. This *Kyrie* is part of his *Missa Aeterna Christi Munera*, published in 1590.

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Et exultavit Johann Sebastian Bach (1685-1750)

Bach's music represents the flowering of the Baroque period, characterized by the increasing importance of form and structure, with harmonic complexity and ornamentation creating a richness of texture. He was an extremely devout Christian and attributed to God his ability to express this through music.

This aria for soprano solo is taken from his *Magnificat in D major* of 1733, reworked from a previous version in a different key. The text, a hymn to the Virgin Mary, is taken from the Gospel of Luke.

Jesu, meines Herzens Freud Johann Sebastian Bach (1685-1750)

As *Kantor* of the Lutheran Thomaskirche in Leipzig, Bach composed more than two hundred cantatas for the weekly services. They feature chorales such as this one that are simple but expressive of the certainty and humility of his deep faith.

I was glad Henry Purcell (1659-1695)

One of the most important English composers of all time, Purcell developed the English Baroque style and has influenced composers from Handel to Britten. He grew up in the shadow of Westminster Abbey and through family connections entered the royal household as a boy chorister.

This anthem was written for the coronation of King James II in 1685. The text, taken from Psalm 122, is a prayer for the peace and prosperity of Jerusalem, a metaphor for the United Kingdom. Other settings of these words have been used for subsequent coronations, including Parry's for that of Edward VII.

Laudate Dominum Wolfgang Amadeus Mozart (1756-1791)

In Mozart's relatively short life he composed a huge body of work in nearly every genre and brought what we now know as the classical period of music to fruition. He took what he had learnt from earlier composers such as Bach and Handel, and used his technical genius

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and love of virtuosity to create his unmistakable sound.

The words for *Laudate Dominum* are taken from Psalm 117. The piece is a movement of his *Vesperae solennes de confessore*, written for a particular day in the liturgical calendar at Salzburg cathedral, for soprano solo and choir.

Little Organ Mass Joseph Haydn (1732-1809)

Haydn was a friend to, and inspiration for, the younger Mozart. He was responsible for the rise of the symphony and the string quartet as important musical forms, but choral music always remained central to his work.

The *Missa Brevis Sancti Joannis de Deo* is known as the *Little Organ Mass* because of the organ solo in the *Benedictus* movement. The eponymous John of God was a fifteenth-century Portuguese saint who founded a religious order dedicated to the care of the sick: he was patron saint of a Catholic hospital in Austria, which commissioned the work in 1775. It is a *Missa Brevis* because the voice parts sing different lines of the mass simultaneously, condensing it into a shorter piece.

Verleih uns Frieden Felix Mendelssohn (1809-1847)

The Romantic period encompassed European art, literature and music and was in part a backlash against what was seen as the cold, scientific light shed by the Age of Enlightenment. Mendelssohn was a child prodigy and charismatic adult who drew on his extensive study of his predecessors, notably Bach, and infused his compositions with the new passion for expression and lyricism. After a glittering career he died tragically young at the age of thirty-eight.

The words of *Verleih uns Frieden - Lord in thy mercy grant us peace* – are by Martin Luther. Mendelssohn wrote many sacred pieces like this for choir and organ, and they remain popular today for their timelessness, simplicity and charm.

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Pie Jesu Gabriel Fauré (1845-1924)

Fauré was one of the great French organist-composers whose talent was recognized at the age of nine. The importance of his contribution to music was recognized in his own lifetime. His composing life spanned the Romantic era and heralded the beginnings of modernism.

This deceptively simple *Pie Jesu* is the central one of the seven movements of Fauré's *Requiem*. Unlike the fire-and-brimstone Requiems of Verdi and Berlioz, Fauré's is restrained and compassionate, suffused with the promise of eternal happiness and rest.

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

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. It was one of three of Parry's compositions sung at the wedding of the Duke and Duchess of Cambridge in 2011.

Salve Regina Francis Poulenc (1899-1963)

Poulenc, like his music, was at once a simple and complex character. The Paris of his youth saw radical change in all art forms. Poulenc became a member of *Les Six*, a group of composers who rejected the Impressionist style of Debussy and Ravel. He had always loved Vaudeville, jazz and Latin American music, and had sometimes

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written in a deliberately provocative style. But after the death of a close friend in 1936 he turned to sacred music and gained his reputation as one of the greatest French composers of sacred choral works.

Salve Regina, also known as *Hail Holy Queen*, is one of the four hymns to the Virgin Mary sung in the Catholic liturgy. It is one of two motets Poulenc composed in 1941, possibly in response to the horrors of the war. Poulenc's setting is economical but deeply expressive, with the exquisite harmonies characteristic of his unique sound.

Come sing and dance Herbert Howells (1892-1983)

Like contemporaries Ralph Vaughan Williams and Ivor Gurney, Howells' compositions were rooted in his love of the English landscape. Howells' family background was not musical, and his career started when he was apprenticed to the organist at Gloucester Cathedral. He studied at the Royal College of Music under Charles Villiers Stanford and Hubert Parry, and went on to be a member of staff there for more than fifty years. In the latter part of his life he concentrated on sacred music and was composing well into his eighties.

Howells' songs are considered some of the finest in the English repertoire. *Come sing and dance*, written in 1927, is a gentle and lyrical setting of the words of an old English carol.

Song for Athene Sir John Tavener (1944-2013)

From his earliest works, John Tavener seemed to emerge as a fully formed composer of music with a distinctive style. His membership of the Greek Orthodox Church influenced his life and work, and his funeral, held in Winchester Cathedral, was an Orthodox service.

Many of his lyrics, including *Song for Athene*, were given to Tavener by his spiritual muse, Mother Thekla, a Russian Orthodox abbess.

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These words are taken from the Orthodox service and from Shakespeare's *Hamlet*. Tavener wrote it in 1993 in response to the death of a young family friend who was knocked off her bicycle and killed. He said that it had started as a 'private tribute to a friend which suddenly gained huge national significance' when it was sung at the funeral of Diana, Princess of Wales by the Westminster Abbey Choir in 1997.

Prague Te Deum 1989 Petr Eben (1929-2007)

Czech composer Petr Eben was brought up a Catholic, but was interned in Buchenwald concentration camp during the Second World War because his father was Jewish. His open and regular attendance at church during the subsequent Communist Party rule made life difficult for him, but he nevertheless became an internationally recognised composer and performer, and was honoured by his own and other countries.

Eben wrote his *Prague Te Deum* as a joyful response to the peaceful liberation of his country in the non-violent Velvet Revolution of 1989. His juxtaposition of traditional Gregorian plainsong with a modern musical language symbolises the 'reconciling of historical traditions and contemporary reality within the Church'. The piece was first performed in Prague on 20 April 1990 at a concert given in honour of Pope John Paul II on the eve of his historic visit.

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.

Janet Coxwell - Soprano



Since graduating from the Guildhall School of Music and Drama, Janet has worked professionally as both a solo artist and consort singer. Whilst specializing in early music and performing with many of the UK's leading ensembles, her versatility has led to her performing and enjoying all genres from Tallis and Purcell to Verdi and

Puccini, backing on pop CDs, Jazz and Disney soundtracks, as well as enjoying an end-of-course Karaoke session!

Janet has long worked closely with Norfolk-based composer Patrick Hawes. Their first album, *Blue in Blue*, featured Janet's "voice like melting honey on freshly buttered toast" (Radio 3) with The English Chamber Orchestra. Released to considerable critical acclaim, the album became the highest ever entry in the UK's Classic FM "Hall of Fame" and continues to be regularly featured in their programming. Janet also premiered Patrick's *The Call*, written for her, in Lincoln Cathedral with The English Chamber Orchestra. Her work with Patrick has launched her into the world of media music and her "bell-like tones" (Financial Times) can be heard regularly on TV, radio and films as well as on numerous classical and pop CDs. Janet was thrilled to premiere Patrick's *Song of Songs* with her own choir, the Cecilia Consort, two years ago.

Having sung with The Tallis Scholars for twenty-three years, Janet left the group in November last year. After a wonderful career with them, touring around Australia, Japan, the United States and Europe and having sung in more than 900 concerts, she was ready for new challenges. Janet is still currently a director of the ensemble's hugely popular Summer Schools (TSSS), which are held annually in the UK, US and Australia (see www.tsss.uk.com website for full details). The 2014 theme is the "The Tudors".

As well as fulfilling her solo and recording engagements, Janet enjoys adjudicating choir competitions and festivals, as well as leading singing master classes and choral workshops for all ages, with more planned this year. Janet is very enthusiastic about working with local amateur singers and has had a long and happy association with both the Cecilia Consort and Newbury Choral Society. Janet is the Assistant Chorus Master for the choral society and is very happy to be performing with them again this evening, especially in Douai Abbey. Janet teaches singing at Cheam School, where she has an ever-growing family of pupils.

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 over 125 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.

Renaissance

Cantate Domino

Cantate Domino canticum novum,
Cantate et benedicite nomini ejus,
Quia mirabilia fecit.
Cantate et exultate et psallite
In cithara et voce psalmi,
Quia mirabilia fecit.

Sing to the Lord a new song,
sing and give praise to his name,
for he has done marvellous deeds.
Sing and exult and praise
with harp and the sound of psalms,
For he has done marvellous deeds.

Jesu, dulcis memoria

Jesu, dulcis memoria,
dans vera cordi gaudia:
Sed super mel et omnia,
ejus dulcis praesentia.

The memory of sweet Jesus
gives true joy to the heart:
His presence is sweeter than honey,
greater than all things.

Kyrie

Kyrie eleison
Christe eleison

Lord, have mercy.
Christ, have mercy.

Baroque

Et exultavit

Et exultavit spiritus meus in Deo salutari
meo.

And my spirit has rejoiced in God my
Saviour.

Jesu, meines Herzens Freud

Jesu, meines Herzens Freud,
süßer Jesu!
Meiner Seelen Seligkeit,
süßer Jesu!
Des Gemütes Sicherheit,
süßer Jesu!
Jesu, süßer Jesu!

Tausendmal gedenk ich dein,
mein Erlöser!
Und begehre dich allein,
mein Erlöser!
Sehne mich, bei dir zu sein,
mein Erlöser!
Jesu! Mein Erlöser!

Jesus, my heart's joy,
Sweet Jesus!
My soul's bliss,
Sweet Jesus!
The soul's certainty,
Sweet Jesus!
Jesus, sweet Jesus!

A thousand times I think of you,
my Redeemer!
And love you, you alone,
my Redeemer!
I long to be with you,
my Redeemer!
Jesus! My Redeemer!

Ich bin krank, komm stärke mich,
meine Stärke!

Ich bin matt, erquickte mich,
süßer Jesu!

Wenn ich sterbe, tröste mich,
du mein Tröster!

Jesu, du mein Tröster.

I am sick, come strengthen me,
you who are my strength.

I am weak, refresh me,
sweet Jesus!

When I die, comfort me,
you are my comforter!

Jesus, my comforter.

I was glad

I was glad when they said unto me: we will go into the house of the Lord.

For thither the tribes go up, even the tribes of the Lord: to testify unto Israel, and to give thanks unto the name of the Lord.

For there is the seat of judgement: even the seat of the house of David.

O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls: and plenteousness within thy palaces.

Glory be to the Father, and to the Son: and to the Holy Ghost;

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

Classical

Laudate Dominum

Laudate Dominum omnes gentes,

Laudate eum omnes populi.

Quoniam confirmata est super nos

misericordia ejus et veritas,

Domini manet in eternum.

Gloria patri et filio

Et spiritui sancto,

sicut erat in principio

et nunc et semper

et in secula seculorum.

Amen

Praise the Lord, all nations,
praise Him, all people.

For He has bestowed
his mercy upon us, and the truth
of the Lord endures forever.

Glory to the Father and to the Son and
to the Holy Spirit,

as it was in the beginning,

is now, and forever,

and for generations of generations.

Amen.

Little Organ Mass

Kyrie

Kyrie eleison

Christe eleison

Lord, have mercy.

Christ, have mercy.

Gloria

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis

Laudamus te, benedicimus te

adoramus te, glorificamus te.

Glory to God in the highest,

and on earth peace to men of good will.

We praise thee, we bless thee,

we adore thee, we glorify thee.

Gratias agimus tibi propter magnam
gloriam tuam
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis

Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus sanctus. Quoniam tu
solus Dominus.
Quoniam tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filius 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.
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 judicare
vivos et mortuos:

We give thee thanks for thy great glory.

O Lord God, heavenly King, God the
Father almighty.
O Lord Jesus Christ, the only begotten Son!
O Lord, God, Lamb of God, Son of the father.
Thou who takest away the sins of the
world, have mercy upon us.
Thou who takest away the sins of the
world, receive our prayer.
Thou who sittest at the right hand of the
Father, have mercy upon us.
For thou alone art holy. Thou alone art the
Lord.
Thou only, o Jesus Christ, art most high.
Together with the Holy Ghost, in the glory of
God, the Father. Amen.

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,
the only begotten Son of God.
born of the Father before all ages;
God of God, light of light,
true God of true God;
begotten not made; consubstantial with the
Father;
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven;
And He was made incarnate by the Holy
Ghost of the Virgin Mary;
and He was made man.
He was crucified also for us, suffered under
Pontius Pilate, and was buried.
And the third day he rose again
according to the Scriptures;
And ascended into heaven, He sitteth at the
right hand of the Father;
and he shall come again with glory to judge
the living and the dead;

Cujus regni non erit finis.
Credo 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.
Credo in unam sanctam catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.

and his Kingdom shall have no end.
I believe in the Holy Ghost, the Lord and
giver of life,
who proceedeth from the Father and
the Son,
who together with the Father and the
Son is adored and glorified,
who spoke through the Prophets.
I believe in one holy catholic and
apostolic Church.
I confess one baptism for the
remission of sins.
And I await the resurrection of the dead.
And the life of the world to come.
Amen.

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

Blessed is he that cometh in the name
of the Lord.
Hosanna in the highest.

Lamb of God, Thou who takest away the
sins of the world, have mercy on us.
Lamb of God, Thou who takest away the
sins of the world, give us peace.

Romantic

Verleih uns Frieden

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten!
Es ist doch ja kein Andrer nicht,
Das für uns könnte streiten,
Denn du, unser Gott, alleine.

Grant us peace in your mercy,
Lord God, throughout our times!
For there is indeed no other
that can fight for us
but you, our God, alone.

Pie Jesu

Pie Jesu Domine,
dona eis requiem,
requiem sempiternam .

Merciful Lord Jesus,
grant them rest,
eternal rest.

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:
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.

Modern

Salve Regina

Salve, Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Evae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eja ergo, Advocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis
Virgo Maria.

Hail holy Queen, mother of mercy:
Hail our life, our sweetness, and hope.
We cry to you, poor banished children
of Eve.
To you we sigh, mourning and
weeping in this valley of tears.
Turn then, O our advocate,
Your merciful eyes towards us
And after this exile is over,
show us Jesus,
The blessed fruit of your womb,
O kind, O holy, O sweet Virgin Mary.

Come sing and dance

From far the Angels draw near,
Eia, Eia;
Sweet is the Day Spring that heals our fear;
Come sing and dance,
Come pipe and play.
Alleluia, Alleluia,
Sing Jesus Christ and Mary dear.

A child this day to us is born
Eia, eia;
Sing all ye shepherds, proclaim the morn.
Come sing and dance,
Come pipe and play.
Alleluia, Alleluia,
Sing Jesus Christ and Mary dear.

Now all mankind doth say and sing
Eia! Eia!
This is the day of Christ and King.
Come sing and dance,
Come pipe and play.
Alleluia, Alleluia,
Sing Jesus Christ and Mary dear.

Song for Athene

Alleluia.
May flights of angels sing thee to thy rest.
Remember me, O Lord, when you come into your kingdom.
Give rest, O Lord, to your handmaid who has fallen asleep.
The Choir of Saints have found the well-spring of life and door of paradise.
Life: a shadow and a dream.
Weeping at the grave creates the song: Alleluia.
Come, enjoy rewards and crowns I have prepared for you.

Prague Te Deum

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Sanctus Deus Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae.

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim:
continually do cry,
Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full of the Majesty:
of thy glory.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, tu in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria
numerari.

Salvum fac populum tuum,
Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.

Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum, et in
saeculum saeculi.
Dignare, Domine, die isto sine peccato nos
custodire.
Miserere nostri Domine, miserere nostri.

Fiat misericordia tua,
Domine, super nos, quemadmodum
speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.

The glorious Apostle chorus, praise thee.
The fellowship of the Prophets: praise thee.
The noble army of Martyrs praise thee
The holy Church throughout all the world:
doth acknowledge thee;
The Father: of infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou overcame the sharpness of death:
thou opened the Kingdom of Heaven to all.
Thou sittest at the right hand of God in glory.
We believe thou shalt come to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious
blood.

Make them to be numbered with thy Saints: in
glory everlasting.

O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them up for ever.

Day by day: we magnify thee;
And we worship thy Name: ever world
without end.

Vouchsafe, O Lord: to keep us this day
without sin.

O Lord, have mercy upon us: have mercy
upon us.

O Lord, let thy mercy lighten upon us:
as our trust is in thee.

O Lord, in thee have I trusted:
let me never be confounded.

Newbury Choral Society Members

Honorary Life Patron: Lady Knill

Chairperson: E Wallace

Secretary: N Smith

Treasurer: T Smith

Concert Manager: M Barthorpe

Rehearsal accompanist: S Bowey

SOPRANOS		ALTOS	
R Atkinson	B Lewis	K Andrews	K Kettunen
C Alessandri	S Logan	M Baker	M Lawler
R Berger	P Lovelock	H Banks	E Leader
A Billington	L Moore	T Barker	R McDonald
H Bomgardner	D Murphy	D Barthorpe	J Morris
C Brown	M Owen	J Basker	B Purr
C Castle	P Phillips	A Bates	B Riggs
M Croxford	S Pring	J Caddy	G Seaman
A Doyle	S Sim	H Cook	A Shepherd
L Fitt	V Smith	J Cooper	S Sinclair
J Freer	P Stewart	L Coughlan	M Smith
N Furr	J Stock	E Davies	N Smith
J Houghton	F Stopher	H Douglass	T Smith
J Hitchcock	A Taylor	D Farnsworth	C Starkey
M Huddie	J Van Haperen	J Flynn	A Turner
M Jackson	J Waterson	N Foster	V Vaughan
J Leefe	H Yule	M Freeman	A Vodden
L Leigh	S Youd	E Hanning	L Wallace
		L Harper	P Webb
		J Hawker	M Wright
		G Hutchinson	M Yates
TENORS		BASSES	
M Adams	N Lampkin	G Atkinson	P High
P Angwin	R Papworth	J Avery	D Hunt
M Barthorpe	A Salisbury	R Basker	A Jackson
B Bateman	T Vickers	P Bell	R Moore
R Bates	J Wright	D Bomgardner	C Morris
M Evans	N Yates	M Braide	A Parker
D Harwood		J Caddy	J Raban
		G Choules	G Salter
		D Craig	B Seaman
		G Crowe	R Whiting