

The logo for the Newbury Choral Society, featuring the text 'NEWBURY Choral SOCIETY' in white on a black background. 'NEWBURY' is in a smaller, sans-serif font above 'Choral', which is in a larger, stylized font. 'SOCIETY' is in a smaller, sans-serif font below 'Choral'.

NEWBURY  
Choral  
SOCIETY

Summer Season 2018



# Visions of Albion

A festival of the finest  
English choral music

Conductor: Cathal Garvey

Organist: Steve Bowey

Baritone: Ben McAteer

Saturday 23rd June 2018, 7:30pm  
Douai Abbey, Woolhampton



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# Newbury Choral Society



Honorary Life Patron: Lady Knill

Chairperson: Liz Wallace

Treasurer: Tracy Smith

Concert Manager: Mike Barthorpe

Rehearsal Accompanist: Steve Bowey

Newbury Choral Society is a non-auditioned choir with a history of over 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 like 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](http://www.newburychoral.org.uk).

If you are interested in joining us, please contact our secretary through the website. We rehearse on Monday evenings at the Methodist Church Hall, Newbury, from 7.20pm to 9.40pm. We ask that you are able to read music but not necessarily to sight-read. You will receive a warm welcome.

# The Programme

## **Visions of Albion - A festival of the finest English choral music**

Tallis: *If ye love me*

Finzi: *God is gone up*

Elgar: *The spirit of the Lord*

Tavener: *Hymn to the mother of God*

Vaughan Williams: *Five Mystical Songs*

### **INTERVAL**

Elgar: *Great is the Lord*

Stanford: *A Soft Day*

Stanford: *For lo, I raise up*

Parry: *Jerusalem*

Tavener: *Song for Athene*

Parry: *Blest pair of sirens*

Purcell: *Thou knowest, Lord*

Conductor: Cathal Garvey

Organist: Steve Bowey

Baritone: Ben McAteer

Please visit [www.newburychoral.org.uk/ConcertFeedback](http://www.newburychoral.org.uk/ConcertFeedback)  
to tell us about your experience of our performance.

## Programme Notes

**Tallis: *If ye love me*** is a four-part motet or anthem by the English composer Thomas Tallis, a setting of a passage from the Gospel of John. First published in 1565, it is a typical example of Tudor music and is part of the repertoire of Anglican church music. An early homophonic motet in English, it is frequently performed on special occasions such as papal visits and royal weddings, including Meghan and Harry's wedding last month.

### TEXT

*If ye love me, keep my commandments.  
And I will pray the Father,  
and he shall give you another comforter,  
that he may 'bide with you forever;  
E'en the sp'rit of truth.*

— John 14:15–17

**Finzi: *God is gone up*** is a work specially composed for St Cecilia's Day Service at St Sepulchre's Church, Holborn in 1951. The words are by Edward Taylor (1646 – 1729) from *Sacramental Meditations*.

### TEXT

*God is gone up with a triumphant shout,  
The Lord with sounding Trumpets' melodies:  
Praise, sing Praise, Sing Praise,  
Sing Praises out, sing Praises out, sing Praises out,  
Unto our King sing praise seraphicwise!  
Lift up your Heads, ye lasting Doors, they sing,  
And let the King of Glory enter in.*

*Methinks I see Heaven's sparkling courtiers fly,  
In flakes of Glory down him to attend,  
And hear Heart-cramping notes of Melody  
Surround his Chariot as it did ascend;  
Mixing their Music, making every string  
More to enravish as they this tune sing.*

*God is gone up with a triumphant shout,  
The Lord with sounding Trumpets' melodies:  
Praise, sing Praise, Sing Praise,  
Sing Praises out, sing Praises out, sing Praises out,  
Unto our King sing praise seraphicwise!  
Lift up your Heads, ye lasting Doors, they sing,  
And let the King of Glory enter in.*

**Elgar: *The spirit of the Lord*** is the opening chorus from his 1903 oratorio *The Apostles*. The text is taken from various parts of the New Testament and the Apocrypha.

#### TEXT

*The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel to the poor:*

*He hath sent me to heal the broken-hearted to preach deliverance to the captives and recovery of sight to the blind – to preach the acceptable year of the Lord;*

*to give unto them that mourn a garland for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness;*

*that they might be called the trees of righteousness, the planting of the Lord, that He might be glorified. For as the earth bringeth forth her bud, and as the garden that causeth the things that are sown in it to spring forth;*

*so the Lord God will cause righteousness and praise to spring forth before all the nations. The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel.*

**Tavener: *Hymn to the mother of God*** was written in memory of his mother in 1985 and is the first of two hymns in the work. The text is from the Liturgy of St Basil and speaks of the almost cosmic power attributed to the mother of God by the Orthodox Church.

TEXT

*In You, O Woman full of Grace, the angelic choirs,  
and the human race all creation rejoices.  
O sanctified Temple, mystical Paradise, and glory of Virgins.  
In You, O Woman full of Grace, all creation rejoices.  
All praise be to you.*

**Vaughan Williams: *Five Mystical Songs***, written between 1906 and 1911, sets four poems ("Easter" divided into two parts) by seventeenth-century Welsh-born English poet and Anglican priest George Herbert (1593–1633), from his 1633 collection *The Temple: Sacred Poems*.

TEXT

**Easter**

*Rise heart; thy Lord is risen.  
Sing his praise without delays,  
Who takes thee by the hand,  
that thou likewise with him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.*

*Awake, my lute, and struggle for thy part with all thy art.  
The crosse taught all wood to resound his name, who bore the same.  
His stretched sinews taught all strings, what key  
is the best to celebrate this most high day.*

*Consort both heart and lute, and twist a song pleasant and long;  
Or since all musick is but three parts vied and multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.*

### **I Got Me Flowers**

*I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with  
thee.*

*The Sun arising in the East.  
Though he give light, and the East  
perfume;  
If they should offer to contest  
With thy arising, they presume.*

### **Love Bade Me Welcome**

*Love bade me welcome: yet my soul  
drew back.  
Guilty of dust and sin.  
But quick-eyed Love, observing me  
grow slack  
From my first entrance in,  
Drew nearer to me, sweetly  
questioning  
If I lack'd anything.*

*A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did  
reply,  
Who made the eyes but I?*

*Can there be any day but this,  
Though many suns to shine  
endeavour?  
We count three hundred, but we  
miss:  
There is but one, and that one  
ever.*

*Truth Lord, but I have marr'd them:  
let my shame  
Go where it doth deserve.  
And know you not, says Love, who  
bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and  
taste my meat:  
So I did sit and eat.*

## **The Call**

*Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.*

*Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.*

*Come, my Light, my Feast, my  
Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.*

## **Antiphon**

*Let all the world in ev'ry corner sing:  
My God and King.  
The heavens are not too high,  
His praise may thither fly;  
The earth is not too low,  
His praises there may grow.*

*Let all the world in ev'ry corner sing:  
My God and King.  
The Church with psalms must shout,  
No door can keep them out;  
But above all, the heart  
Must bear the longest part.*

*Let all the world in ev'ry corner sing:  
My God and King.*

## **INTERVAL**

**Elgar: *Great is the Lord*** was written in 1912 with the text taken from the King James Bible, Psalm 48.

## TEXT

*Great is the Lord and greatly to be praised in the city of our God, in the mountain of His holiness.*

*Beautiful in elevation, the joy of the whole earth, is mount Zion, on the sides of the north, the city of the great King.*

*God hath made Himself known in her palaces for a refuge.*

*For lo! the kings assembled themselves, they passed by together; they saw, then were they amazed; they were dismay'd, they hasted away; trembling took hold of them there, pain as of a woman in travail, as with the east wind that breaketh the ships of Tarshish.*

*As we have heard, so have we seen in the city of the Lord of hosts, in the city of our God: God will establish it for ever.*

*We have thought on thy loving kindness, O God, in the midst of Thy temple: as is thy name, O God, so is Thy praise unto the ends of the earth; Thy right hand is full of righteousness.*

*Let mount Zion be glad, because of Thy judgements, let the daughters of Judah rejoice;*

*walk about Zion and go round about her, tell the towers thereof, mark ye well her bulwarks, consider her palaces, that ye may tell it to the generation following.*

*For this God is our God for ever and ever; He will be our guide even unto death. Amen.*

**Stanford: A Soft Day** is a song composed by Charles Villiers Stanford in 1913. It is arguably one of his most enduring utterances in song and captures the warmth and scents of a misty day in a euphonious lyricism. The text is taken from a poem of the same name by the English poet Winifred M. Letts (1882-1972).

TEXT

*A soft day, thank God!  
A wind from the south  
With a honey'd mouth;  
A scent of drenching leaves,  
Briar and beech and lime,  
White elderflower and thyme,  
And the soaking grass smells sweet,  
Crushed by my two bare feet,  
While the rain drips,  
Drips, drips, drips from the eaves.*

*A soft day, thank God!  
The hills wear a shroud  
Of silver cloud;  
The web the spider weaves  
Is a glittering net;  
The woodland path is wet,  
And the soaking earth smells sweet  
Under my two bare feet,  
And the rain drips,  
Drips, drips, drips from the leaves.*

**Stanford: *For lo, I raise up*** was composed in 1914 and is Stanford's most dramatic anthem. The text is taken from Habakkuk's Old Testament prophecies.

## TEXT

*For, lo, I raise up that bitter and hasty nation,  
Which march through the breadth of the earth,  
To possess the dwelling places that are not theirs.  
They are terrible and dreadful,  
Their judgment and their dignity proceed from themselves.  
Their horses also are swifter than leopards,  
And are more fierce than the evening wolves.  
And their horsemen spread themselves,  
Yea, their horsemen come from far.  
They fly as an eagle that hasteth to devour,  
They come all of them for violence;  
Their faces are set as the east-wind,  
And they gather captives as the sand.  
Yea, he scoffeth at kings,  
And princes are a derision unto him.  
For he heapeth up dust and taketh it.  
Then shall he sweep by as a wind that shall pass over,  
And be guilty,  
Even he, whose might is his God.  
Art not thou from everlasting,  
O Lord, my God, mine Holy One?  
We shall not die.  
O Lord, thou hast ordained him for judgement,  
And thou, O Rock, hast established him for correction.  
I will stand upon my watch and set me upon the tower,  
And look forth to see what he will say to me,  
And what I shall answer concerning my complaint.  
And the Lord answered me and said:*

*The vision is yet for the appointed time,  
And it hasteth toward the end, and shall not lie:  
Though it tarry, wait for it, because it will surely come.  
For the earth shall be filled  
with the knowledge of the glory of the Lord,  
As the waters cover the sea.  
But the Lord is in his holy temple:  
Let all the earth keep silence before Him.*

**Parry: *Jerusalem*** was composed in 1916, set from a poem by William Blake, and is one of the most famous English choral songs.

#### TEXT

*And did those feet in ancient time  
Walk upon England's mountains green?  
And was the Holy Lamb of God  
On England's pleasant pastures seen?  
And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark satanic mills?*

*Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight  
Nor shall my sword sleep in my hand  
Till we have built Jerusalem  
In England's green and pleasant land.*

**Tavener: *Song for Athene*** was written in April 1993 as a tribute to Athene Hariades, a young half-Greek actress who was a family friend killed in a cycling accident. The lyrics are by Mother Thekla, a leading Orthodox theologian and religious thinker.

TEXT

*Alleluia. May flights of angels sing thee to thy rest.*

*Alleluia. Remember me, O Lord, when you come into your kingdom.*

*Alleluia. Give rest, O Lord, to your handmaid, who has fallen asleep.*

*Alleluia. The Choir of Saints have found the well-spring of life and door of Paradise.*

*Alleluia. Life: a shadow and a dream.*

*Alleluia. Weeping at the grave creates the song:*

*Alleluia. Come, enjoy rewards and crowns I have prepared for you.*

*Alleluia.*

**Parry: *Blest pair of Sirens*** is a setting of John Milton's ode *At a solemn Musick*. It was first performed at St James's Hall, London on 17 May 1887, conducted by its dedicatee, Charles Villiers Stanford.

TEXT

*Blest pair of Sirens, pledges of Heav'n's joy,*

*Sphere-born harmonious sisters, Voice and Verse,*

*Wed your divine sounds, and mix't pow'r employ,*

*Dead things with inbreathed sense able to pierce;*

*And to our high-raised phantasy present*

*That undisturbed song of pure concert,*

*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.*

**Purcell: *Thou knowest, Lord*** was composed in 1677 and is a setting of funeral sentences from the Book of Common Prayer.

TEXT

*Thou knowest, Lord, the secrets of our hearts;  
Shut not thy merciful ears unto our prayer;  
But spare us, Lord most holy, O God most mighty.  
O holy and most merciful Saviour,  
Thou most worthy Judge eternal,  
Suffer us not at our last hour,  
For any pains of death to fall away from Thee.*

# Composers

## Thomas Tallis (c. 1505 – 1585)

Thomas Tallis occupies a primary place in anthologies of English choral music and is considered one of England's greatest composers. Tallis composed and performed for Henry VIII, Edward VI (1547–53), Queen Mary (1553–58), and Queen Elizabeth I (1558 until Tallis died in 1585).

## Henry Purcell (1659 – 1695)

Henry Purcell was born in St Ann's Lane, Old Pye Street, Westminster.

Although incorporating Italian and French stylistic elements into his compositions, Purcell's legacy was a uniquely English form of Baroque music. He is generally considered to be one of the greatest English composers; no later native-born English composer approached his fame until Edward Elgar, Ralph Vaughan Williams, William Walton and Benjamin Britten in the 20th century.

## Sir Charles Hubert Hastings Parry (1848 – 1918)

Hubert Parry was an English composer, teacher and historian of music.

As a composer, he is best known for the choral song *Jerusalem*, his 1902 setting for the coronation anthem *I was glad*, the choral and orchestral ode *Blest Pair of Sirens*, and the hymn tune *Repton*, with its familiar words “Dear Lord and Father of Mankind”. His orchestral works include five symphonies and a set of Symphonic Variations.

## Charles Villiers Stanford (1852 – 1924)

Charles Stanford was an Irish composer, music teacher, and conductor.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge.

## Sir Edward William Elgar (1857 – 1934)

Edward Elgar was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are numerous orchestral works, including the *Enigma Variations*, the *Pomp and Circumstance* marches, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music and songs. He was appointed Master of the King's Music in 1924.

## Ralph Vaughan Williams (1872 – 1958)

His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions, including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

## Gerald Raphael Finzi (1901 – 1956)

Gerald Finzi was born in London and became one of the most characteristically "English" composers of his generation. Despite being an agnostic of Jewish descent, several of his choral works incorporate Christian texts.

Finzi's choral music includes the popular anthems *Lo, the full, final sacrifice* and *God is gone up* as well as unaccompanied partsongs, but he also wrote larger-scale choral works such as *For St Cecilia*.

In 1939 the Finzis moved to Ashmansworth in Hampshire, where he founded the Newbury String Players, an amateur chamber orchestra which he conducted until his death. He also conducted Newbury Choral Society in December 1953 performing *For St Cecilia* and *Intimations of Immortality*.

## Sir John Kenneth Tavener (1944 – 2013)

John Tavener was an English composer, known for his extensive output of religious works, including *The Protecting Veil*, *Song for Athene* and *The Lamb*.

During his career he became one of the best known and most popular composers of his generation, particularly for *The Protecting Veil* and also *Song for Athene*, which was sung at the funeral of Princess Diana.

Tavener converted to the Russian Orthodox Church in 1977 and Orthodox theology and liturgical traditions became a major influence on his work. He was particularly drawn to its mysticism, studying and setting to music the writings of Church Fathers.

## Cathal Garvey - Musical Director



Since moving from his native Ireland to London in 2009, Cathal Garvey 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 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 is conductor and Artistic Director of the London-based Ulysses Symphony Orchestra, which he founded in 2015. More recently, he took its professional sister-orchestra, the London Ulysses Orchestra, on a six-city, New-Year tour of China in January 2017, which included a performance at the Great Hall of the People in Beijing. Cathal was appointed Musical Director of Newbury Choral Society in 2009 and, since 2015, has also been Musical Director of Billingshurst Choral Society.

Cathal began violin and piano studies in 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 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. He worked on over fifty productions with these companies and acted as Assistant Conductor for many of them. He also conducted several musicals in Dublin and Cork.

During his ten years in Dublin, Cathal conducted many orchestras including the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra, the Dublin Baroque Players, and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players. From 2004 to 2009 he was Musical Director of Dun Laoghaire Choral Society.

## Baritone - Ben McAteer



Northern Irish baritone, **Ben McAteer** trained at the National Opera Studio in London and on the Guildhall School of Music & Drama opera course. Before embarking on a musical career, he studied Chemistry at the University of St Andrews.

Recent operatic roles include the **Earl of Mountararat** in Gilbert & Sullivan's *Iolanthe* at English National Opera and **Count Almaviva** in Irish National Opera's production of *Le Nozze di Figaro*. While in residence at Scottish Opera, Ben created the role of **James** in the world première of *The Devil Inside*, for which he won *Outstanding Performance in an Opera* at the My Theatre Awards in Toronto. He also sang the title role in *Le Nozze di Figaro* and toured as **Guglielmo** in *Così fan tutte* and **Pish-Tush** in *The Mikado*. This summer he sings **Voltaire & Pangloss** in Bernstein's *Candide* with the Xi'an Symphony Orchestra in China.

Other notable roles include **Falke** (*Die Fledermaus*) and **Goryanchikov** (*From the House of the Dead*) for Welsh National Opera, **Papageno** (*The Magic Flute*) for Northern Ireland Opera, **Sharpless** (*Madama Butterfly*) at Opera Holland Park, **Peter** (*Hansel & Gretel*) with Clonter Opera, **Des Grieux** (*Le Portrait de Manon*), **Remigio** (*La Navarraise*), and **Mr Webb** in the European première of Ned Rorem's *Our Town*.

His extensive concert repertoire includes Handel *Messiah* and *Samson*, Beethoven *Symphony No. 9*, Bach *St John Passion*, *Christmas Oratorio* and *Mass in B Minor*, Meador *Crucifixus*, Adams *The Wound-Dresser* and Requiem masses by Brahms, Duruflé, Fauré and Mozart. Other concert performances include the world première of Turnage's *At Sixes & Sevens* with the LSO, *Carmina Burana* at the Barbican, and performances of Vaughan Williams' *Fantasia on Christmas Carols* and Copland's *Old American Songs* with the Ulster Orchestra.

[www.benmcateer.com](http://www.benmcateer.com)

## Steve Bowey – Organist and 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.

## NCS members singing in tonight's performance

### SOPRANOS

|                  |                  |
|------------------|------------------|
| Rebecca Berger   | Gill Hitchcock   |
| Christina Castle | Murrie Jackson   |
| Susi Chandler    | Lauraine Klugman |
| Judy Colley      | Chris Letham     |
| Marion Croxford  | Lynne Moore      |
| Ann Doyle        | Debbie Murphy    |
| Sarah Foley      | Clare Owen       |
| Janet Freer      | Margaret Owen    |
| Emily Jones      | Patricia Stewart |
| Ellie Gibson     | Fenisia Stopher  |
| Pat Hayward      |                  |

### ALTOS

|                   |                |
|-------------------|----------------|
| Katharine Andrews | Kiki Kettunen  |
| Gayle Ashby       | Mary Lawler    |
| Margaret Baker    | Emma Leader    |
| Hilary Banks      | Georgie Seaman |
| Denise Barthorpe  | Sally Sinclair |
| Helen Cook        | Nat Smith      |
| Liz Coughlan      | Tracy Smith    |
| Helen Douglass    | Ann Turner     |
| Fiona Friend      | Vicci Vaughan  |
| Sinead Hall       | Liz Wallace    |
| Elizabeth Hanning | Sally Walsh    |
| Lynette Harper    | Penny Webb     |
| Jenny Hayward     | Margaret Yates |
| Gwenda Hutchinson |                |

### TENORS

|                |                  |
|----------------|------------------|
| Mike Barthorpe | Jim Needham      |
| Andy Blake     | Richard Papworth |
| Bill Bateman   | Neil Rendall     |
| Henry Chandler | Angela Whitcomb  |
| Matthew Evans  | Jeremy Wright    |
| Derek Harwood  | Nick Yates       |

### BASSES

|                 |                   |
|-----------------|-------------------|
| Peter Angwin    | Peter Dann        |
| Gerald Atkinson | John Garbutt      |
| Philip Bann     | David Hunt        |
| Peter Bell      | Alexander Jackson |
| Mike Braide     | Richard Moore     |
| David Craig     | Barrie Seaman     |
|                 | Jon Trickey       |

# Newbury Choral Society



Spring Season 2017

## Acknowledgements

Newbury Choral Society would like to express their sincere thanks to:

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**Newbury Library** – Music Scores

**Ceinwyn Lally** – Librarian

**Mike Barthorpe** – Concert Manager

**Matthew Evans & David Craig** – Publicity Flyers & Concert Programmes

**Methodist Church Hall, Newbury** for rehearsal facilities

and everyone else who assisted in the production of this concert

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Concert Information Service. Visit

[www.newburychoral.org.uk/ConcertInformationIL.htm](http://www.newburychoral.org.uk/ConcertInformationIL.htm)

A classical oil painting portrait of George Frideric Handel, showing him from the chest up. He has a large, white, curly wig and is wearing a dark coat with a white cravat. The background is dark and indistinct.

NEWBURY  
Choral  
SOCIETY

Winter Season 2018

# Handel: *Samson*

Conductor: Cathal Garvey  
London Ulysses Orchestra

Saturday 1st December 2018, 7:30pm  
St Nicolas Church, Newbury

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

