

A photograph of the Aurora Borealis (Northern Lights) in shades of green and blue, dancing over a dark, snow-covered mountain range. The sky is filled with stars, and the water in the foreground is calm, reflecting the light from the aurora.

NEWBURY
Chorai
SOCIETY

Summer Season 2019

Lauridsen: *Lux aeterna*

Vaughan Williams: *Three*

Shakespeare Songs

and popular works by Britten, Elgar
Rutter and others

Conductor: Cathal Garvey

Organ: Steve Bowey

Saturday 29th June 2019, 7:30pm
Douai Abbey, Upper Woolhampton

A tribute concert for Godfrey Abbott



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The Programme

Rutter - *Gloria*

Lauridsen - *Lux Aeterna*

————— *Interval* —————

Purcell - *I was glad*

Tomkins - *I heard a voice from heaven*

Elgar - *Great is the Lord*

Grieg - *Ave, maris stella*

Vaughan Williams - *Three Shakespeare Songs*

Britten - *Festival Te Deum*

Ola Gjeilo - *The Ground*

Conductor: Cathal Garvey

Organ: Steve Bowey

Please visit www.newburychoral.org.uk/Feedback to tell us about your experience of our performance.

Tribute to Godfrey Abbott



Newbury Choral Society was very important to Dad. He joined in the early 60s, soon after he arrived in Newbury, became a committee member within a few years and spent nearly two decades as Treasurer, Secretary or Chair. Even when he left the committee, he continued to be an active member, singing, creating programmes and producing rehearsal tapes, CDs and, eventually, a rehearsal website to help his fellow members.

He first started singing aged five, when he became a chorister, developing a love of performing which never left him. In the years which followed, he rose to Assistant Head-Chorister. He was reluctant to appear in the limelight and greatly disliked singing solo, especially in public. To the surprise of many who met him later, this inner reserve never left him.

He felt strongly that it was not enough just to join a choir but he should also be fully involved and contributing his many skills to benefit others. However, his abiding love was singing and he continued to perform well into his eighties, citing this as the reason he kept so fit.

Dad's passion for choral music was infectious and we shared this with him from a very early age. We have very fond memories of many, many performances over the years. As small children, we came to the afternoon rehearsals to hear him sing. Even in such an informal situation the power of the music was evident to each of us and provoked lifelong emotions. As we graduated to attending the actual performances, our strongest memory was the need to sit ABSOLUTELY still for the whole concert, a habit that we retain to this day! As the youngest of us was only five, that is a real testament to our parents' trust in our good behaviour and a demonstration of the power of music to entrance.

Having attended pretty much every NCS performance since the early sixties, a few really stand out in the memory: in the late sixties, the celebrated Bass, Owen Brannigan, in an aubergine tuxedo, about six feet away from the front row, singing Verdi's *Requiem*, John Russell, conducting his last concert with the choir in 1979, finding the emotion of *Elijah* too much to bear, *Messiah* in St Nicolas Church, with trumpets in the tower challenging the choir to match the sound!

Throughout all these years, Dad was there, sitting with the Tenors, reliable, accurate, enjoying the thrill of producing music with his friends and bringing that delight to the music lovers of the Newbury area.

Sue Abbott

NCS tribute to Godfrey Abbott



“Godfrey was the first person to say hello, and make me feel welcome when I joined” recalls one choir member. This was in 1986, when Godfrey had already been in the choir for 25 years, nearly 20 of them on the committee, and was now enjoying life on the back benches. Many choir members say how supportive Godfrey was. For many years he created the concert programmes, which magically appeared without fail for each

concert. He encouraged many of us to stand for the committee and supported us in our roles. Godfrey was always loyal and dependable, though he would also keep you honest at the AGM.

Gillian Lovett, for many years the choir’s accompanist and deputy conductor, recalls how Godfrey anchored the tenor line when the choir competed in the Newbury and District Festival of Choirs’ hotly contested annual competition. He was also a regular in the small group of tenors and basses who for several years took part in an annual performance of Handel’s “Messiah” at St Bernard’s Hospital, Hanwell, for the patients, staff and local community. Godfrey, a notoriously reluctant passenger, always drove.

Godfrey wanted the choir to sing the widest possible range of music. In 1978, whilst he was chairman, the choir sang the Verdi Requiem in May, and Walton’s “Belshazzar’s Feast” in December, both large, expensive works. This nearly caused the choir to run out of money. Godfrey, in his most calm, diplomatic, but persuasive way saved the day by asking for, and receiving, donations from all the choir members.

Committee member, chairman, programme editor, knowledgeable musician, tenor, friend - Godfrey will be greatly missed.

Newbury Choral Society

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 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.

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.

Programme Notes

John Rutter: *Gloria* is one of his most ambitious concert works, and its premiere was the occasion for his first visit to the US, in May, 1974. The Voices of Mel Olson commissioned the work, and the composer conducted the performance. Rutter himself sees this work as analogous to a symphony, with three movements— *allegro vivace, andante, vivace e ritmico* - i.e., fast, slow, fast, in common with symphonic practice, and, says Rutter, "exalted, devotional and jubilant by turns". Here we hear the first movement.

TEXT

I. 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.

I. 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.

Morten Lauridson: *Lux Aeterna* was composed for and is dedicated to the Los Angeles Master Chorale and its conductor, Paul Salamunovich, who gave the world premiere in 1997. Each of the five connected movements contains references to light, assembled from various sacred texts. The piece opens and closes with the beginning and ending of the Requiem Mass, with the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus vir*), *O nata lux*, and *Veni, Sancte Spiritus*.

TEXT

I. Introitus

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

Rest eternal give to them, Lord:
and let light perpetual shine on
them.

Te decet hymnus Deus in Zion,
et tibi reddetur
votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine:
et lux perpetua luceat eis.

A hymn befits you, God, in Zion,
and to you shall be fulfilled a
promise in Jerusalem:
Hear my prayer,
to you all flesh shall come.
Rest eternal give to them, Lord:

and let light perpetual shine on
them.

II. In Te, Domine, Speravi

Tu ad liberandum suscepturus
hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna
coelorum.
Exortum est in tenebris lumen
rectis.
Miserere nostri, Domine, miserere
nostri
Fiat misericordia tua, Domine,
super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

You to deliver us became man

not disdaining the Virgin's womb
You overcame death's sting,
opened to believers the kingdom
of heaven.
Risen in the darkness, a light for
the upright
Have mercy on us, Lord, have
mercy on us.
Let your mercy, Lord, be upon us

Inasmuch as we have trusted you.
In you Lord, I have trusted:
Let me never be confounded.

III. O Nata Lux

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

Born light from light,
Jesus redeemer of the age,
Mercifully deign to accept
supplicants' praises and prayers.

You once deigned to take on flesh
For the sake of the lost damned.
Grant that we be made members
of your blessed body.

IV. Veni, Sancte Spiritus

Veni Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium

Come, Holy Spirit
and send from heaven
the ray of your light.

Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Come, father of paupers,
Come, donor of gifts,
Come, light of hearts.

Consolatur optime,
Dulcis hospes animae,
Dulce refrigerium.

Best of consolers,
sweet host of the soul,
sweet respite.

In labore requies,
In aestu temperies,
In fletu solatium.

Amid labour rest,
amid heat moderation,
amid tears, solace

O lux beatissima
Reple cordis intima
Tuorum fidelium.

Light most blessed,
fill the innermost parts of the heart
of your faithful.

Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

Without your spirit,
There is nothing in man,
nothing harmless.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.

Cleanse what is dirty,
moisten what is dry,
Heal what is wounded

Flecta quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

Bend what is rigid,
warm what is cold,
guide what is straying.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.

Give to your faithful,
those trusting in you,
sacred seven-fold gifts.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Give the reward of virtue,
Give the deliverance of salvation,
give eternal joy.

V. Agnus Dei

Agnus Dei
qui tollis peccata mundi,
dona eis requiem.
dona eis requiem sempiternam
Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum
quia pius es.
Requiem aeternam dona eis,
Domine:
et lux perpetua luceat eis.

Alleluia. Amen.

Lamb of God
who takes away the sins of world,
give them rest.
grant them rest everlasting.
Let light eternal shine upon them,
Lord:
In the company of your saints
forever
for you are merciful
Rest eternal give to them, Lord:
and let light perpetual shine on
them.
Alleluia. Amen.

Interval

Purcell - *I was glad* 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 Great Britain. Other settings of these words have been used for subsequent coronations, including Parry's for that of Edward VII.

TEXT

I was glad when they said unto me : We will go into the house of the Lord.
Our feet shall stand in thy gates : O Jerusalem.
Jerusalem is built as a city : that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord : to testify unto
Israel, 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.
For my brethren and companions' sakes : I will wish thee prosperity.
Yea, because of the house of the Lord our God : I will seek to do thee good.

Tomkins: *I heard a voice from heaven* is taken from Revelation, chapter 14 verse 13, as rendered in the Great Bible of 1549.

TEXT

I heard a voice from heaven saying unto me,
Write, From henceforth, blessed are the dead which die in the Lord:
Even so, saith the Spirit: for they rest from their labours; and their works do
follow them.

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.

Grieg - *Ave, maris stella* (Hail Star of the Sea), was composed in 1898. It is
based on a plainsong Vespers hymn to the Virgin Mary that dates to the
eighth century.

TEXT

Ave, maris stella,
Dei mater alma,
atque semper virgo,
felix cœli porta.

Hail, star of the sea,
Nurturing Mother of God,
And ever Virgin
Happy gate of Heaven

Sumens illud "Ave"
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen

Receiving that "Ave"
From the mouth of Gabriel,
Establish us in peace,
Transforming the name of "Eva"

Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.

Loosen the chains of the guilty,
Send forth light to the blind,
Our evil do thou dispel,
Entreat (for us) all good things.

Monstra te esse matrem,
sumat per te precem

qui pro nobis natus
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætetur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto
tribus honor unus. Amen.

Show thyself to be a Mother:
Through thee may he receive
prayer

Who, being born for us,
Undertook to be thine own.

O unique Virgin,
Meek above all others,
Make us, set free from (our) sins,
Meek and chaste.

Bestow a pure life,
Prepare a safe way:
That seeing Jesus,
We may ever rejoice.

Praise be to God the Father,
To the Most High Christ (be) glory,
To the Holy Spirit
(Be) honour, to the Three equally.
Amen.

Ralph Vaughan Williams: *Three Shakespeare Songs* was written in 1951 for a choral competition called National Competitive Festival, held during The British Federation of Music Festivals. The work comprises three short pieces, which are settings of text from William Shakespeare's *The Tempest* (Nos 1 & 2) and *A Midsummer Night's Dream* (No. 3). The songs were premiered in the Royal Festival Hall on 23 June 1951, conducted by Armstrong Gibbs.

Full Fathom Five

Full fathom five thy father lies,
 Of his bones are coral made;
 Those are pearls that were his eyes:
 Nothing of him that doth fade,
 But doth suffer a sea-change
 Into something rich and strange.
 Sea-nymphs hourly ring his knell:
 Ding-dong.
 Hark! now I hear them, – ding-dong bell.

The Cloud-Capp'd Towers

The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea, all which it inherit, shall dissolve,
 And, like this insubstantial pageant faded,
 Leave not a rack behind: We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep.

Over Hill, Over Dale

Over hill, over dale,
 Thorough bush, thorough briar,
 Over park, over pale,
 Thorough flood, thorough fire
 I do wander everywhere.
 Swifter than the moonè's sphere;
 And I serve the fairy queen,
 To dew her orbs upon the green.
 The cowslips tall her pensioners be;
 In their gold coats spots you see;
 Those be rubies, fairy favours,
 In those freckles live their savours:
 I must go seek some dew-drops here,
 And hang a pearl in every cowslip's ear.

Britten: *Festival Te Deum* is one of the great Latin hymns, which, except in Lent, is generally sung during Matins in both the Catholic and Anglican Churches. Settings of the Te Deum for large orchestral and choral forces have been written by Bruckner, Dvořák, Stanford and Walton (among others). Britten's *Festival Te Deum* is however a relatively short and simple setting, in which Britten brings a fresh approach to the familiar words. By combining deceptively simple plainsong with passages of unusual harmonies, Britten avoids any repetitious contrapuntal devices or over-dramatised passages, which are so popular with other composers. It was written in 1945 for the centenary festival of St. Georges, Swindon.

TEXT

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 Cherubin and Seraphin continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise thee;
the holy Church throughout all the world
doth acknowledge thee the Father of infinite Majesty,
venerating 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 hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that 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 forever, world without end.
 Vouchsafe, O Lord, to keep us this day without sin.
 Have mercy upon us, O Lord, 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.

Ola Gjeilo - *The Ground* is based on a chorale from the last movement of the *Sunrise Mass* (2008). The chorale, beginning at *Pleni sunt caeli* in that movement, is the culmination of the Mass, and it's called *The Ground* because it conveys a sense of having 'arrived' at the end of the Mass.

TEXT

Mmm	Mmm
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of your glory.
Hosanna, Hosanna in excelsis.	Hosanna, Hosanna in the highest.
Mmm	Mmm
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Benedictus qui venit.	Blessed is he who comes.
Hosanna in excelsis.	Hosanna in the highest.
Agnus Dei, qui tollis peccata mundi	Lamb of God, who takes away the sins of the world
Agnus Dei, qui tollis peccata mundi	Lamb of God, who takes away the sins of the world
Mmm, dona nobis pacem, pacem	Mmm, grant us peace, peace

Composers

John Milford Rutter CBE (born 1945)

John Rutter is an English composer, conductor, editor, arranger and record producer, mainly of choral music. He served as Director of Music at Clare College from 1975 to 1979 and led the choir to international prominence. He also works as an arranger and editor and, as a young man, he collaborated with Sir David Willcocks on five volumes of the extraordinarily successful *Carols for Choirs* anthology series.

Morten Johannes Lauridsen (born 1943)

Morten Lauridsen is an American composer and a National Medal of Arts recipient (2007). He was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years.

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.

Thomas Tomkins (1572 - 1656)

Thomas Tomkins was a Welsh-born composer of the late Tudor and early Stuart period. In addition to being one of the prominent members of the English Madrigal School, he was a skilled composer of keyboard and consort music, and the last member of the English virginalist school.

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.

Edvard Grieg (1843 - 1907)

Edvard Grieg was a Norwegian composer and pianist. He is widely considered one of the leading Romantic era composers, and his music is part of the standard classical repertoire worldwide. His use and development of Norwegian folk music in his own compositions brought the music of Norway to international consciousness, as well as helping to develop a national identity, much as Jean Sibelius and Bedřich Smetana did in Finland and Bohemia, respectively.

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.

Edward Benjamin Britten (1913 - 1976)

Benjamin Britten was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. His best-known works include the opera *Peter Grimes* (1945), the *War Requiem* (1962) and the orchestral showpiece *The Young Person's Guide to the Orchestra* (1945).

Ola Gjeilo (Born 1978)

Ola Gjeilo grew up in Skui, Norway and began playing piano and composing when he was five years old and learned to read music when he was seven. In his undergraduate career, Gjeilo studied at the Norwegian Academy of Music (1999–2001), transferred to the Juilliard School (2001), and studied at the Royal College of Music, London (2002–2004), where he received a bachelor's degree in composition. He continued his education at Juilliard (2004–2006), where he received his master's degree in 2006, also in composition. He currently resides in Manhattan, working as a freelance composer and is currently composer-in-residence with DCINY and Albany Pro Musica.

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 tour of China at the end of 2016, 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, he 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 several.

During his ten years in Dublin, Cathal conducted the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra and the Dublin Baroque Players, and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players. From 2004 to 2009, he was also Musical Director of the Dun Laoghaire Choral Society. In 2019, he was awarded an honorary ARAM by the Royal Academy of Music.

Steve Bowey – Organ and Accompanist



Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrew's churches in Coulsdon. After gaining an engineering degree from Salford University he moved to Newbury to work for Vodafone.

In 1991 Steve was appointed accompanist of the Cromwell Singers and later became their Musical Director. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington and regularly worked with other local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs and Worcester College Oxford.

In 2006 Steve joined the Royal College of Organists and in July the following year took the examination for Associate (ARCO) for 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.

His current musical commitments include teaching organ, piano, and music theory. He is Director of Music at St Mary's Shaw-cum-Donnington, organist at Cheam School and regularly gives solo organ recitals including one at Worcester Cathedral in 2018.

Steve is currently the regular accompanist for Newbury Choral Society and The Cecilia Consort and also enjoys working with many other choirs in Newbury and the surrounding area

NCS members singing in tonight's performance

SOPRANOS

Rebecca Berger	Chris Letham
Helen Bomgardner	Beverley Lewis
Christina Castle	Ann Miemczyk
Susie Chandler	Lynne Moore
Judy Colley	Rachel Nurse
Rachael Colley	Clare Owen
Marion Croxford	Laura Pearce
Charmaine Dennis	Pauline Phillips
Ann Doyle	Claire Powell
Janet Frear	Patricia Stewart
Murrie Jackson	Fenisia Stopher
Lauraine Klugman	Ellie Trickey
	Ann Vodden

ALTOS

Katherine Andrews	Mavis Hughesdon
Gayle Ashby	Gwenda Hutchinson
Margaret Baker	Ceinwen Lally
Hilary Banks	Mary Lawler
Denise Barthorpe	Emma Leader
Helen Cook	Georgie Seaman
Jacque Cooper	Ann Shepherd
Eirlys Davies	Sally Sinclair
Helen Douglass	Tracy Smith
Nicola Foster	Ann Turner
Fiona Friend	Vicci Vaughan
Sinead Hall	Liz Wallace
Lynette Harper	Sally Walsh
Jenny Hayward	Penny Webb
	Margaret Yates

TENORS

Bill Bateman	Richard Papworth
Mike Barthorpe	Neil Rendall
Andy Blake	Angela Whitcomb
Henry Chandler	Jeremy Wright
Matthew Evans	

BASSES

Peter Angwin	John Garbutt
Philip Bann	Paul High
Peter Bell	Alexander Jackson
Mike Braide	Richard Moore
David Craig	Barrie Seaman
Peter Dann	Bob Seath

NCS would like to thank

Matthew Evans - Website, Publicity Flyers, Concert Programmes and Ticketing

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Angela Whitcomb - Concert Refreshments

Lynne Moore and Team - End of Season Cakes

Fiona Friend & Becky Dabbs - Vodafone Money Match

Dates for the diary

Saturday 7th December 2019, 7:30pm, St Nicolas Church

NCS Winter Season Concert

Rheinberger: *The Star of Bethlehem* and other seasonal music

Saturday 21st March 2020, 7:30pm, St Nicolas Church

NCS Spring Season Concert

Saturday 27th June 2020, 7:30pm, Douai Abbey

NCS Summer Season Concert

Children's mental health specialist HCPC/author/teacher
goodcompany@talktalk.net 01635 292434

The background of the entire poster is a photograph of sand dunes at night. The dunes are illuminated from the side, creating soft shadows and highlights. The sky is dark and filled with stars, with a particularly bright star in the upper right quadrant.

Rheinberger: *The Star
of Bethlehem*
and other seasonal music

Conductor: Cathal Garvey

Saturday 7th December 2019, 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**

