



NEWBURY  
Choral  
SOCIETY

Summer Season 2022

# *Vive la Renaissance!*

A selection of sacred music from the 15th, 16th, and 17th centuries, featuring music by Palestrina, Victoria, Tallis, Byrd, and others.

Conductor: Cathal Garvey  
Organ: Steve Bowey

Saturday 2nd July 2022, 7:30pm  
Douai Abbey, Upper Woolhampton



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# Newbury Choral Society



Honorary Life Patron: Lady Knill

Chairperson: Liz Wallace

Treasurer: Nat Smith

Secretary: 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](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 7.30pm to 9.30pm. We ask that you are able to read music but not necessarily to sight-read. You will receive a warm welcome.

## **VIVE LA RENAISSANCE!**

### **The Liturgical Year**

- Guerrero: *Canite tuba in Sion*  
Palestrina: *Alma redemptoris mater*  
Sweelinck: *Hodie Christus natus est*  
Victoria: *O magnum mysterium*  
Gibbons: *Almighty and everlasting God*  
Hassler: *Dixit Maria*  
Farrant: *Call to remembrance*  
Anerio: *Christus factus est*  
Palestrina: *Sicut cervus*  
Susato: *Three Dances* (organ)  
Tallis: *If ye love me*  
Philips: *Ascendit Deus*  
Tallis: *O nata lux*  
Monteverdi: *Cantate Domino*

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## *Interval*

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### **The Protestant Tradition**

- Batten: *Sing Joyfully*  
Gibbons: *Nunc Dimittis*  
Tomkins: *I heard a voice from heaven*  
Tye: *Give almes of thy goods*  
Tomkins: *When David heard*  
  
Gabrieli: *Canzona per sonare No.1 'La spiritata'* (organ)

### **The Catholic Tradition**

- Victoria: *O quam gloriosum*  
Aichinger: *Factus est repente*  
Byrd: *Ave verum corpus*  
Victoria: *Jesu, dulcis memoria*  
Monteverdi: *Beatus vir*

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

## ADVENT

### ***Canite tuba in Sion***

**Francisco Guerrero** (Spain, 1528-1599)

Born in Seville, he spent most of his life there, becoming chapel master at Seville Cathedral in 1574. His vocal music captures a remarkable variety of moods, often evoking a vivid and serene spirituality.

*Canite tuba in Sion,  
quia prope est dies Domini.  
Ecce veniet ad salvandum nos.  
Erunt prava in directa,  
et aspera in vias planas:  
Veni, Domine, et noli tardare.  
Alleluia.*

Blow the trumpet in Zion,  
for the day of the Lord is nigh.  
Lo, He comes to our salvation.  
The crooked shall be made straight,  
and the rough ways plain.  
Come, Lord, and do not delay.  
Alleluia.

### ***Alma redemptoris mater***

**Giovanni Pierluigi da Palestrina** (Italy, 1525-1594)

He began his musical career as organist and choir master in Rome, serving in many of the major churches in turn, and eventually becoming a very wealthy man, able to fund the publication of sixteen collections of his works, hundreds of which survive. His sacred music is widely regarded as the pinnacle of contrapuntal style, with a rich and flowing sound. It is notable for elegant melodic lines in all voice parts and sensitivity to text setting.

*Alma Redemptoris Mater, quae  
pervia caeli porta manes,  
  
et stella maris, succurre cadenti  
surgere qui curat populo:  
Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:  
Virgo prius ac posterius, Gabrielis ab  
ore sumens illud Ave,  
peccatorum miserere.*

Loving Mother of the Redeemer, who  
remains the gate by which we mortals  
enter heaven,  
and star of the sea, help your fallen  
people who strive to rise:  
You who gave birth, amazing nature, to  
your sacred Creator:  
Virgin prior and following, taking from  
the mouth of Gabriel that Hail!  
have mercy on our sins.

## CHRISTMAS DAY

### ***Hodie Christus natus est***

**Jan Pieterszoon Sweelinck** (Netherlands, 1562-1621)

Better known as an organist and teacher (he served as Amsterdam's Oude Kerk organist for more than forty years) he published over 250 vocal works. It has been suggested that his influence on north German organ playing culminated in the music of J.S. Bach.

<i>Hodie Christus natus est</i>	Today is Christ born;
<i>hodie Salvator apparuit:</i>	today the Saviour has appeared;
<i>hodie in terra canunt Angeli,</i>	today the Angels sing,
<i>laetantur Archangeli:</i>	the Archangels rejoice;
<i>hodie exsultant justi, dicentes:</i>	today the righteous rejoice, saying:
<i>Gloria in excelsis Deo. Alleluja</i>	Glory to God in the highest. Alleluia!

### ***O magnum mysterium***

**Tomás Luis de Victoria** (Spain, 1548-1611)

After starting to compose in Italy, where it is believed he may have studied with Palestrina, he became the greatest Spanish composer of Renaissance music. He returned to Spain in 1587 to serve Empress Maria as organist and choirmaster at a convent in Madrid. Much of his writing is characterised by an underlying optimism and confidence. *O magnum mysterium* is an early motet, published in 1572, and is amongst the best loved of his output. Like Palestrina's, his work satisfies the restrictions imposed on church music by the Council of Trent, namely that texts should be clear and plainly understandable.

<i>O magnum mysterium,</i>	O great mystery,
<i>et admirabile sacramentum,</i>	and wonderful sacrament,
<i>ut animalia viderent Dominum</i>	that animals should see the newborn
<i>natum,</i>	Lord,
<i>iacentem in praesepe!</i>	lying in a manger!
<i>Beata Virgo, cujus viscera</i>	Blessed is the virgin whose womb
<i>meruerunt portare</i>	was worthy to bear
<i>Dominum Iesum Christum. Alleluia!</i>	the Lord, Jesus Christ. Alleluia!

## EPIPHANY

### ***Almighty and everlasting God***

**Orlando Gibbons** (England, 1583-1625)

Born in Oxford, he studied at Cambridge before working for the Chapel Royal. A supremely accomplished organist and composer of many contemporary forms of music, he is most remembered for his sacred music.

Almighty and everlasting God, mercifully look upon our infirmities, and in all our dangers and necessities stretch forth thy right hand to help and defend us, through Jesus Christ our Lord. Amen

## FEAST OF THE ANNUNCIATION

### ***Dixit Maria***

**Hans Leo Hassler** (Germany, 1564-1612)

One of the most influential of German composers, he studied in Italy before returning to Germany in 1585, bringing with him that Italian influence that dominated a good deal of German music for a considerable time. He was also an organist of great ability. His *Dixit Maria*, published in 1591, begins in the A section with imitative polyphony before the B section sets forth Mary's words of consent to the incarnation.

*Dixit Maria ad angelum:  
Ecce ancilla Domini,  
fiat mihi secundum verbum tuum.*

Mary said to the Angel:  
Behold, I am the handmaid of the Lord,  
let it be done to me, according to your  
word.

## LENT

### ***Call to remembrance***

**Richard Farrant** (England, 1525-1580)

Composer, choirmaster and theatrical producer, he was very active in the musical and theatrical life of his time, establishing the original Blackfriars Theatre.

Call to remembrance, O Lord, Thy tender mercies, and Thy loving kindness,  
which hath been ever of old,  
O remember not the sins and offences of my youth:  
but according to Thy mercy, think Thou on me, O Lord, for Thy goodness.

## EASTER

### ***Christus factus est*** (Holy Thursday)

**Felice Anerio** (Italy, 1560-1614)

One of the leading Roman composers of his era, he succeeded his master, Palestrina, as composer to the Papal Chapel. Not unexpectedly, his style is similar to that of Palestrina, but his works also contain many passages of personal expression.

*Christus factus est pro nobis obediens  
usque ad mortem, mortem autem  
crucis.* Christ became obedient for us unto death,  
even to the death, death on the cross.

*Propter quod et Deus exaltavit illum  
et dedit illi nomen,  
quod est super omne nomen.* Therefore God exalted Him and gave  
Him a name  
which is above all names.

### ***Sicut cervus*** (Easter Saturday)

**Giovanni Pierluigi da Palestrina** (Italy, 1525-1594)

*Sicut cervus desiderat ad fontes  
aquarum, ita desiderat anima mea  
ad te, Deus.* As the deer longs for running waters,  
so my soul thirsts for you, my God.

## **- Instrumental Interlude -**

### **Three Dances - *Ronde, Pavane, Saltarelle*** (organ)

**Tielman Susato** (Belgium, c.1510-c.1570)

Tielman Susato (also Tylman) was a Renaissance Flemish composer, instrumentalist and publisher of music in Antwerp. While his place of birth is unknown, it is believed he came from the town of Soest in Westphalia.

From his 1551 collection, *Danserye*, the composer wrote, "The dances shall be pleasing and appropriate, to be played on instruments of all kinds". Performances on different combinations of Renaissance, or modern brass, wind and percussion instruments, are common.

## PENTECOST

### *If ye love me*

**Thomas Tallis** (England, c.1505-1585)

A superb organist, he composed during the reigns of four monarchs, both Catholic and Protestant, and was thus required to write service music for both styles of worship. *If ye love me*, written in 1550, communicates the message of obedience through careful phrasing and imitation.

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, ev'n the spirit of truth.

## FEAST OF THE ASCENSION

### *Ascendit Deus*

**Peter Philips** (England, c.1565-1635)

He was a prolific and eminent composer, as well as being an organist and Catholic priest. Because of his faith, he was exiled to Flanders, whence he travelled to Rome and then extensively in Italy, before dying in Brussels.

*Ascendit Deus in jubilatione, et*

*Dominus in voce tubae.*

*Alleluia.*

*Dominus in caelo paravit sedem  
suam. Alleluia.*

God is gone up with a merry noise, and  
the Lord with the sound of the trumpet.

Alleluia.

The Lord hath prepared his seat in  
heaven. Alleluia.

## FEAST OF THE TRANSFIGURATION

### *O nata lux*

**Thomas Tallis** (England, c.1505-1585)

Despite its Latin text, *O nata Lux* seems to have been written during the reign of Elizabeth I. It was first published in *Cantiones sacrae*, which also contained works by Byrd.

*O nata lux de lumine  
Jesu redemptor saeculi  
Dignare clemens supplicum  
Laudes precesque sumere  
Qui carne quondam contegi*

*Dignatus es pro perditis  
Nos membra confer effici  
Tui beati corporis*

O Light born of Light,  
Jesus, redeemer of the world,  
with loving-kindness deign to receive  
suppliant praise and prayer.  
Thou who once deigned to be clothed in  
flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.

## **FEAST OF THE HOLY CROSS**

### ***Cantate Domino***

**Claudio Monteverdi** (Italy, 1567-1643)

A giant of Western music, his progressive treatment of the words and his use of chromaticism and dissonance were a radical departure from the old polyphonic style. His work led to years of controversy, and its vast repercussions suggest that Monteverdi must rank with a handful of composers who changed the history of Western music.

*Cantate Domino canticum novum,  
Cantate et benedicite nomini ejus:  
Quia mirabilia fecit.  
Cantate et exultate et psallite  
in cythara 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.  
in songs with the harp and the voice:  
for he has done marvellous deeds.

————— Interval —————

## THE PROTESTANT TRADITION

***Sing joyfully*** (Evensong, Psalm 80, verses 1-4)

**Adrian Batten** (England, 1591-1637)

Born in Salisbury, he became an organ scholar at Winchester. He was active during the period in which Anglican liturgical music began to diverge from that of the continent. His music has been described as “serious and somewhat sad, but not altogether devoid of more joyous touches”.

O sing joyfully unto God our strength:

make a cheerful noise unto the God of Jacob.

Take the song, bring hither the tabret: the merry harp with the lute.

Blow up the trumpet in the new-moon: even in the time appointed, and upon our solemn feast-day.

For this was made a statute for Israel:

and a law of the God of Jacob.

***Nunc Dimittis*** (Evensong)

**Orlando Gibbons** (England, 1583-1625)

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation,

Which thou hast prepared before the face of all people;

To be a light to lighten the Gentiles and to be the glory of thy people Israel.

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.

***I heard a voice from heaven*** (Burial Service)

**Thomas Tomkins** (Wales, 1572-1656)

A pupil of William Byrd, he was organist at Worcester Cathedral before his employment at the Chapel Royal. His *When David heard* is a particularly moving expression of grief, which has sometimes been related to royal figures who have died.

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

## ***Give almes of thy goods*** (Offertory)

**Christopher Tye** (England, c.1505-1572)

A composer and organist who trained at Cambridge, he went on to become choirmaster at Ely Cathedral. At one stage musical adviser to the court, he later became a clergyman and ceased composing. He was very influential during his lifetime, though many of his works have not survived.

Give almes of thy goods, and turn never thy face from any poor man,  
and then the face of the Lord shall not be turned away from thee.

## ***When David heard*** (Response to the death of Henry, Prince of Wales)

**Thomas Tomkins** (Wales, 1572-1656)

When David heard that Absalom was slain  
He went up to his chamber over the gate and wept,  
and thus he said: O my son, my son, O Absalom my son,  
would God I had died for thee!

### **- Instrumental Interlude -**

## ***Canzona per sonare No.1 'La spiritata'*** (organ)

**Giovanni Gabrieli** (Italy, c. 1554/1557-1612)

Giovanni Gabrieli was an Italian composer and organist. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms.

*Canzona No.1* was initially published in 1608 as part of a collection of canzone containing works by Gabrieli and several other composers. Like the Susato in the first half, it was written for a free combination of instruments, with the organ as an alternative. Gabrieli was fascinated by the acoustical resonance of voices and instruments within cathedral spaces, and composed his pieces to maximize the resonance of the instruments and the space in which they were performed.

## THE CATHOLIC TRADITION

### ***O quam gloriosum*** (Vespers - Feast of All Saints)

**Tomás Luis de Victoria** (Spain, 1548-1611)

<i>O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti!</i>	O how glorious is the kingdom in which all the saints rejoice with Christ,
<i>Amicti stolis albis, sequuntur Agnum, quocumque ierit.</i>	clad in robes of white they follow the Lamb wherever he goes.

### ***Factus est repente*** (Pentecost)

**Gregor Aichinger** (Germany, 1564/5-1628)

After taking holy orders, he became organist to the family of Jakob Fugger at Augsburg from 1584. Influenced by the Venetian school of composers, his music is conservative, mainly choral and ecclesiastical. He was one of the first German composers to introduce basso continuo.

<i>Factus est repente de coelo sonus, tamquam advenientis spiritus vehementis.</i>	Suddenly there was a sound from heaven, a the rushing of a mighty wind.
<i>Confirma hoc Deus, quid operatus es in nobis: a templo sancto tuo, quod est in Jerusalem.</i>	Strengthen O God the thing that thou hast wrought in us: from thy holy temple which is in Jerusalem.

### ***Ave verum corpus*** (Eucharist)

**William Byrd** (England, c.1540-1593)

He is perhaps best known for his eminence in Protestant England despite his Catholic faith. His deeply expressive religious works display a polished contrapuntal technique, particularly in their use of imitation. His *Ave Verum Corpus* is one of the masterpieces of the Renaissance. Published in 1605, it shows Byrd at his most intimate and concentrated, unfolding a top line with elegance and economy.

*Ave, verum corpus natum  
de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cuius latus perforatum  
unda fluxit sanguine:  
esto nobis praegustatum,  
in mortis examine.  
O dulcis, O pie, O Jesu Fili Mariae.  
Misere mei. Amen.*

Hail the true body, born  
of the Virgin Mary:  
You who truly suffered and were  
sacrificed on the cross for the sake of man  
From whose pierced flank  
flowed water and blood:  
Be a foretaste for us  
in the trial of death.  
O sweet, O merciful, O Jesus, Son of Mary.  
Have mercy on me. Amen.

## ***Jesu, dulcis memoria*** (Liturgy of the hours)

**Tomás Luis de Victoria** (Spain, 1548-1611)

*Jesu, dulcis memoria  
Dans vera cordi gaudia:  
Sed super mel et omnia  
Ejus dulcis praesentia.*

Jesus, sweet remembrance,  
Granting the heart its true joys,  
But above honey and all things  
Is His sweet presence.

## ***Beatus vir*** (Vespers)

**Claudio Monteverdi** (Italy, 1567-1643)

Berkshire Maestros Violinists - Elliot Crouch and Joseph May

Like Byrd, Monteverdi believed that the music should be “servant to the word”.

*Beatus vir* is both tuneful and diverse, as voices enter and depart in turn. Not only that, but instruments are brought in, with instrumentation providing a distinctive ritornello figure between the voices. Edward Higginbottom comments “In this luminous setting, a long psalm text becomes a vehicle for textural and figurative variation rather than the occasion for unremitting contrapuntal technique”.

*Beatus vir, qui timet Dominum:  
In mandatis eius volet nimis.  
Potens in terra erit semen eius;  
Generatio rectorum benedicetur.  
Gloria et divitiae in domo eius;  
Et justitia eius manet in saeculum  
saeculi.  
Exortum est in tenebris lumen rectis:*

Blessed is the man who fears the lord:  
He delights greatly in his commandments.  
His seed will be mightily on earth;  
The generation of the upright will be bless  
Wealth and riches are in his house;  
And his righteousness endures for ever  
and ever.  
Unto the upright there arises light in the  
darkness:

*Misericors, et miserator et justus.*

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

*Jucundus homo qui miseretur et  
commodat.*

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

*Disponet sermones suos in iudicio:  
Quia in aeternum non commovebitur.*

He will guide his affairs with discretion:  
Because he will not be moved for ever.

*In memoria aeterna erit justus.*

The righteous will be in everlasting  
remembrance.

*Ab auditione mala non timebit.*

He will not be afraid of evil tidings.

*Paratum cor eius sperare in Domino;*

His heart is fixed, trusting in the lord;

*Confirmatum est, cor eius:*

His heart is established:

*Non commovebitur,*

He will not be moved,

*Donec despiciat inimicos suos.*

Until he gazes at his enemies.

*Dispersit, dedit pauperibus:*

He has dispersed, he has given to the  
poor:

*Justitia eius manet in saeculum saeculi,*

His righteousness endures for ever and  
ever,

*Cornu eius exaltabitur in gloria.*

The strength of his soul will be exalted  
with honour.

*Peccator videbit, et irascetur;*

The sinner will see it, and will be grieved;

*Dentibus suis fremet et tabescet.*

He will gnash with his teeth, and melt  
away.

*Desiderium peccatorum peribit.*

The desire of the sinner shall perish.

*Gloria Patri, Gloria et Filio, Gloria et*

Glory to the Father, and glory to the Son,

*Spiritus Sancto,*

and glory to the Holy Spirit,

*Gloria, sicut erat in principio, gloria et*

Glory, as it was in the beginning, glory,

*nunc et semper,*

both now and always.

*Gloria in saecula saeculorum. Amen.*

Glory for ever and ever. Amen.

## 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, Isle of Wight Symphony Orchestra, Lambeth Orchestra and Morley College Choir, and 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.

In 2015, Cathal founded the Ulysses Symphony Orchestra, and in 2017, took its professional sister-orchestra, the London Ulysses Orchestra on a six-city tour of China, 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 from 2015 to 2020 was 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 Master's 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, also regularly acting as Assistant Conductor.

During his ten years in Dublin, Cathal conducted the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra and Dublin Baroque Players, and between 2001 and 2009, was Principal Conductor of the Dublin Orchestral Players, and Musical Director of 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

<b>SOPRANOS</b>		<b>ALTOS</b>	
Rebecca Berger	Lauraine Klugman	Gayle Ashby	Mary Lawler
Teresa Brown	Lynne Moore	Denise Barthorpe	Rebecca Mathis
Judy Colley	Clare Owen	Helen Cook	Emma Moffat
Marion Croxford	Sue Sim	Joan Harborne	Emma Moscow
Charmaine Dennis	Sarah South	Lyn Harper	Sarah Palmer
Ann Doyle	Fenisia Stopher	Jenny Hayward	Nat Smith
Helen Franklin	Martha Vickers	Sinead Hall	Georgie Seaman
Murrie Jackson	Ann Vodden	Gwenda Hutchinson	Jenny Stewart Ann Turner Penny Webb
<b>TENORS</b>		<b>BASSES</b>	
Bill Bateman	Richard Papworth	Philip Bann	Paul High
Mike Barthorpe	Neil Rendall	Mike Braide	Barrie Seaman
Matthew Evans	Andrew Sailsbury	David Craig	Bob Seath
Derek Harwood	Tony Vickers	Peter Dann	John Stewart
Tom Moffatt		John Garbutt	Andrew Swainston

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# Dates for the diary

**Saturday 3rd December 2022, 7:30pm, St Nicolas Church**

NCS Winter Season Concert

Benjamin Britten: *A Ceremony of Carols*

Karl Jenkins: *A Celebration of Christmas*

Goff Richards: *A Merry Little Christmas*

John Rutter: *Candlelight Carol*

**Saturday 18th March 2023, 7:30pm, St Nicolas Church**

NCS Spring Season Concert

Leonard Bernstein: *Chichester Psalms*

Poulenc: *Gloria*

Eben: *Prague Te Deum*



The Cromwell Singers  
present  
**'For the Beauty of the Earth'**  
Music for a summer afternoon  
3pm Saturday 9th July 2022  
Newbury Methodist Church  
In aid of Newbury Cancer Care  
Tickets £10, including refreshments,  
available via [thecromwellsingers@gmail.com](mailto:thecromwellsingers@gmail.com)  
on the door or from choir members  
Free entry for under 18s



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Winter Season 2022

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Goff Richards - *A Merry Little Christmas*  
John Rutter - *Candlelight Carol*

Conductor: Cathal Garvey

Organ: Steve Bowey

Saturday 3rd December 2022, 7:30pm  
St Nicolas Church, Newbury

**Tickets £15, under 16s £5, available online  
at [www.newburychoral.org.uk](http://www.newburychoral.org.uk) and from  
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