

A detailed oil painting of William Shakespeare, showing him from the chest up. He has long, wavy brown hair, a full beard, and a mustache. He is wearing a dark, patterned garment with a prominent white ruffled collar. The background is a textured, patterned fabric in shades of green and gold.

NEWBURY
Choral
SOCIETY

Summer Season 2026

Shakespeare in Music

Bernstein: *West Side Story Suite*

Shearing: *Songs & Sonnets*

Vaughan Williams:

Three Shakespeare Songs

Conductor: Joe Tobin

Piano: Steve Bowey

Saturday 27th June 2026 7:30pm St Nicolas Church, Newbury

Newbury Choral Society



Chair: 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 held the position from December 2009 until September 2022. From January 2023 NCS's music director has been Joe Tobin.

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

Shearing: *Songs & Sonnets*

Live with me and be my love
When daffodils begin to peer
It was a lover and his lass
Spring
Who is Silvia?
Fie on sinful fantasy
Hey, ho, the wind and the rain

Morley: *It was a lover and his lass*

Interval

Vaughan Williams: *Three Shakespeare songs*

Full Fathom Five
The Cloud-Capp'd Towers
Over Hill, Over Dale

From Roger Quilter's *Three & Five Shakespeare songs*

Come Away, Come Away, Death
O mistress mine
Fear no more the heat of the sun
Take, o take those lips

Bernstein: *West Side Story Suite*

Something's Coming; Tonight
Maria; One Hand, One Heart
I Feel Pretty; Cool; America
Somewhere

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

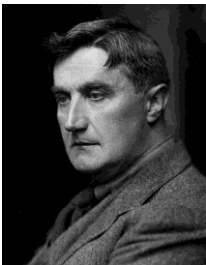
Programme Notes

Sir George Shearing (1919-2011)



As a British jazz musician who rose to fame in the USA, George Shearing belongs to a small but elite club that includes clarinetist Acker Bilk (who scored a No.1 hit single in America with “Stranger on The Shore”), saxophonist and club owner Ronnie Scott, saxophonist/composer John Dankworth and guitarist John McLaughlin. Helped by his emigrating to the US in 1947, Shearing was the first to make his mark and it was there that he put together his ground-breaking quintet (combining piano, vibraphone, guitar, bass, and drums) whose distinctive sound combined elements of bebop with swing, Latin, and classical music to usher in a new age of modern chamber jazz.

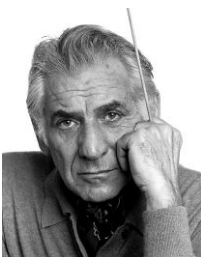
Ralph Vaughan Williams (1872 – 1958)



Vaughan Williams was born at Down Ampney, Gloucestershire. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. He was 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.

His *Three Shakespeare Songs* is intended for a capella performance. The suite was specially composed a 1951 festival run by the British Federation of Music Festivals and is regularly used in singing competitions.

Leonard Bernstein (1918 - 1990)



Leonard Bernstein was an American conductor, composer, pianist, music educator, author, and humanitarian. Considered to be one of the most important conductors of his time, he was the first American-born conductor to receive international acclaim.

As a composer, Bernstein wrote in many genres, including symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music, and pieces for the piano. Bernstein's works include the Broadway musical *West Side Story*. Most will be very familiar with the Bernstein and Sondheim retelling of Romeo and Juliet in *West Side Story*, but perhaps not with the choral suite of songs from the musical arranged by Mac Huff.

Thomas Morley (1557 – 1602)



Thomas Morley was an English composer, theorist, singer and organist of late Renaissance music. He was one of the foremost members of the English Madrigal School. Living in London at the same time as Shakespeare, Morley was the most famous composer of secular music in Elizabethan England. He was born in Norwich and moved to London to be a chorister at St. Paul's Cathedral and shortly thereafter was employed as its organist. Morley lived for a time in the same parish as Shakespeare, and a connection between the two has been long speculated, but never proved. His famous setting of "It was a lover and his lass" from *As You Like It* has never been established as having been used in a performance of Shakespeare's play during the playwright's lifetime. However, given that the song was published in 1600, there is evidently a possibility that it was used in stage performances.

Roger Cuthbert Quilter (1877 – 1953)



Roger Cuthbert Quilter was born on 1 November 1877 in Hove, Sussex, UK, the third of five sons in a wealthy family; his father, Sir William Quilter, was a noted art collector and politician, which provided a supportive environment for his artistic pursuits. He began his musical studies at Eton College in 1892, where he was allowed to pursue music alongside the school's emphasis on sports. Around 1896, he continued his studies at the Hoch Conservatory in Frankfurt, studying composition under Iwan Knorr and joining the circle of composers known as the Frankfurt Group, which included Percy Grainger, Cyril Scott, and Balfour Gardiner

Songs & Sonnets

Sonnet 18 read by David Craig

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

1. Live with me and be my love (*Sonnets to Sundry Notes of Music*)

Live with me and be my love, and we will all the pleasures prove that
hills and valleys, dales and fields, and all the craggy mountains yields.
There will we sit upon the rocks and see the shepherds feed their
flocks, by shallow rivers, by whose falls melodious birds sing
madrigals.

There will I make thee a bed of roses, with a thousand fragrant
posies, a cap of flowers, and a kirtle embroider'd all with leaves of
myrtle. A belt of straw and ivy buds, with coral clasps and amber
studs.

And if these pleasures may thee move, then live with me and be my
love.

If that the world and love were young, and truth in ev'ry shepherd's tongue, these pretty pleasures might me move, to live with thee and be thy love.

Sonnet 98 read by Penny Webb

From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laughed and leapt with him.
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew:
Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seemed it winter still, and you away,
As with your shadow I with these did play.

2. When daffodils begin to peer (*The Winter's Tale*, Act 4, scene 2)

When daffodils begin to peer, With heigh! the doxy, over the dale,
why then comes in the sweet o' the year; for the red blood reigns in
the winter's pale.

The white sheet bleaching on the hedge, With heigh! the sweet birds,
O how they sing! Doth set my pugging tooth on edge; for a quart of
ale is a dish for a king.

The lark, that tiralira chants, With heigh! with heigh! the thrush and
the jay, are summer songs for me and my aunts, while we lie
tumbling in the hay.

Sonnet 128 read by Matthew Evans

How oft when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap,
To kiss the tender inward of thy hand,
Whilst my poor lips which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more bless'd than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

3. It was a lover and his lass (*As You Like It*, Act 5, scene3)

It was a lover and his lass, with a hey and a ho, and a hey non-i-no,
that o'er the green cornfield did pass, in the springtime,
the only pretty ring time when birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye, with a hey and a ho, and a hey non-i-
no,

These pretty country folks would lie, in the springtime,
the only pretty ring time when birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour, with a hey and a ho, and a hey non-i-
no, how that life was but a flow'r in the spring time,
the only pretty ring time when birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time, with a hey and a ho, and a hey non-i-no, for love is crowned with the prime in the in the springtime, the only pretty ring time when birds do sing, hey ding a ding, ding; Sweet lovers love the spring.

Sonnet 29 read by Alison Dewar

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

4. Spring (*Love's Labour's Lost*, Act 5, scene 2)

When daisies pied and violets blue and lady smocks all silver white
and cuckoo buds of yellow hue do paint the meadows with delight.
The cuckoo then, on ev'ry tree, mocks married men; for thus sings he,
Cuckoo, cuckoo, cuckoo. O word of fear, unpleasing to a married ear!
When shepherds pipe on oaten straws, and merry larks are
ploughmen's clocks, when turtles tread, and rooks, and daws, and
maidens bleach their summer smocks.
The cuckoo then, on ev'ry tree, mocks married men; for thus sings he,
Cuckoo, cuckoo, cuckoo. O word of fear, unpleasing to a married ear!

Sonnet 54 Gayle Ashby

O! how much more doth beauty beauteous seem
By that sweet ornament which truth doth give.
The rose looks fair, but fairer we it deem
For that sweet odour, which doth in it live.
The canker blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses:
But, for their virtue only is their show,
They live unwoo'd, and unrespected fade;
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, my verse distills your truth.

5. Who is Silvia? (*Two Gentlemen of Verona*, Act 4, scene 2)

Who is Silvia? What is she, that all our swains commend her?
Holy, fair and wise is she; the heav'n such grace did lend her,
that she might admired be.

Is she kind as she is fair? For beauty lives with kindness:
Love doth to her eyes repair, to help him of his blindness;
and, being helped, inhabits there.

Then to Silvia let us sing, that Silvia is excelling;
she excels each mortal thing upon the dull earth dwelling;
to her let us garlands bring.

Sonnet 129 read by Oliver Dodd

The expense of spirit in a waste of shame
Is lust in action: and till action, lust
Is perjured, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoyed no sooner but despised straight;

Past reason hunted; and no sooner had,
Past reason hated, as a swallowed bait,
On purpose laid to make the taker mad.
Mad in pursuit and in possession so;
Had, having, and in quest to have extreme;
A bliss in proof, and proved, a very woe;
Before, a joy proposed; behind a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

6. Fie on sinful fantasy (*The Merry Wives of Windsor*, Act 5, scene 2)

Fie on sinful fantasy! Fie on lust and luxury!

Lust is but a bloody fire, kindled with unchaste desire.

Fed in heart, whose flames aspire,

as thoughts do blow them higher and higher.

Pinch him, fairies, mutually; pinch him for his villainy;

Pinch him, and burn him, and turn him about, till candles and
starlight and moonshine be out.

Sonnet 116 read by Rebecca Berger

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove:

O, no! it is an ever-fixed mark,

That looks on tempests and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon me proved,

I never writ, nor no man ever loved.

7. Hey, ho, the wind and the rain (*Twelfth Night*, Act 5, scene 2)

When that I was and a little tiny boy, with hey, ho, the wind and the rain; A foolish thing was but a toy, for the rain it raineth ev'ry day.

But when I came to man's estate, with hey, ho, the wind and the rain; 'Gainst knaves and thieves men shut their gates, for the rain it raineth ev'ry day.

But when I came, alas! to wive, with hey, ho, the wind and the rain; By swaggering could I never thrive, for the rain it raineth ev'ry day.

But when I came unto my beds, with hey, ho, the wind and the rain; With tosspots still had drunken heads, for the rain it raineth ev'ry day. A great while ago the world begun, with hey, ho, the wind and the rain;

But that's all one, our play is done, and we'll strive to please you ev'ry day.

It was a lover and his lasse

Inspired by Shakespeare's *As you like it* (Act V, Scene iii)

It was a lover and his lasse,
With a hey, and a ho, and a hey nonie no,
That o'er the green corne fields did passe,
In spring time, the only pretty ring time,
When birds doe sing, hey ding a ding, ding;
Sweete lovers love the spring.

Between the akers of the rye,
With a hey, and a ho, and a hey nonie no,
These pretty countrie fooles would lie,
In spring time, the only pretty ring time,
When birds doe sing, hey ding a ding, ding;
Sweete lovers love the spring.

This carrell they began that houre,
With a hey, and a ho, and a hey nonie no,
How that life was but a flower
In spring time, the only pretty ring time,
When birds doe sing, hey ding a ding, ding;
Sweete lovers love the spring.

Then prettie lovers take the time,
With a hey, and a ho, and a hey nonie no,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds doe sing, hey ding a ding, ding;
Sweete lovers love the spring.

Interval

Three Shakespeare songs

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.

**From Thomas Quilter's *Three & Five*
*Shakespeare songs***

Sung by Joe Tobin

Come Away, Come Away, Death

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

O mistress mine

O mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low;
Trip no further, pretty sweetening;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;

Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

Fear no more the heat o' the sun
English source: William Shakespeare

Fear no more the heat of the sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

Take, o take those lips

Take, o take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain, sealed in vain.

Hide, o hide those hills of snow
that thy frozen bosom wears,
On whose tops the pinks that grow
are yet of those that April wears;
But first set my poor heart free,
Bound in those icy chains by thee.

West Side Story Suite

Inspired by William Shakespeare's play *Romeo and Juliet*, the story is set in the mid-1950s on the Upper West Side of Manhattan in New York City, then a multiracial, blue-collar neighbourhood. The musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The Sharks, who are recent migrants from Puerto Rico, and the Jets, who are white, vie for dominance of the neighbourhood, and the police try to keep order. The young protagonist, Tony, a former member of the Jets and best friend of the gang's leader, Riff, falls in love with Maria, the sister of Bernardo, the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, tragic love story, and focus on social problems marked a turning point in musical theatre.

Libretto

We are sorry but due to copyright reasons, we are unable to provide the libretto for this work.

Joe Tobin – Musical Director



Joe is a prize-winning conductor, composer and singer. He works with many leading professional and amateur ensembles in the UK and internationally. In addition to his role in Newbury Choral Society, Joe is the Musical Director of Penshurst Choral Society, and Founder and Musical Director of the professional choir, the Lerion Consort. As Director of Music at St John the Divine church in Kennington, he leads one of the most exciting church music programmes in the country with over a hundred singers in its choirs.

Joe was first introduced to music as a chorister of St James the Greater church, Leicester. He read music at the University of York and founded Animas, a student chamber choir that continues its leading role today. He proceeded to the world-leading choral conducting postgraduate course at the Royal Academy of Music under the tutelage of Patrick Russill, taking orchestral conducting lessons with former Newbury Choral Society director Cathal Garvey. In October 2024, Joe represented the UK in the Eric Ericson Award, the world's foremost choral conducting competition, in Stockholm, Sweden.

In addition to his conducting career, Joe is a dedicated teacher and advocate for musical education and equality. His students have gone on to secure scholarships at leading schools, colleges, universities, and conservatoires. In his spare time Joe can usually be found at home in Ealing with his tortoise, Otto, poring over scores of obscure sheet music and history.

Steve Bowey – Piano 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.

Dates for the diary

Saturday 19th December 2026, 7:30pm, St Nicolas Church
NCS Winter Season Concert

Saturday 10 April 2027, 7:30pm, St Nicolas Church
NCS Spring Season Concert

Saturday 3rd July 2027, 7:30pm, St Nicolas Church
NCS Summer Season Concert

Saturday 18th December 2027, 7:30pm, St Nicolas Church
NCS Winter Season Concert

Programmes printed by



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New Music Director

After three fantastic years, Joe is moving taking up the Music Director position at Harrow Choral Society. His time has seen the choir significantly increase its membership, grow in stature and confidence and stage many stunning concerts including a sellout Fauré's *Requiem* and a dramatic Elgar's *Dream of Gerontius*. Joe will be hugely missed and we wish him well for the future.



We are delighted to welcome Tom Edney who will take up the Music Director position in September.

Tom is currently studying for his PhD at the Royal School of Music, where he has worked as an orchestrator with Northern Opera Group, Winchester College Chapel Choir, and Sing for Pleasure.

Tom also has a successful career as a conductor, conducting a variety of choirs across the country, including being the artistic director of Vox Populi and musical director of the Durham Singers.

We are all looking forward to the start of a new adventure with Tom and will be announcing the Winter Season programme in the near future.

NCS members singing in tonight's performance

SOPRANOS

Rebecca Berger	Lauraine Klugman
Christina Castle	Chris Letham
Rebecca Couzens	Beverley Lewis
Marion Croxford	Lynne Moore
Charmaine Denis	Claire Powell
Judith Fowler	Sophie Roe
Janet Freer	Sue Sim
Isobel Gibson	Mary Stagg
Gill Hitchcock	Judith Stock
Monica Huddie	Fenisia Stopher
Murrie Jackson	Ellie Trickey
Fran Jeffrey	Martha Vickers
	Louise Watson

ALTOS

Katharine Andrews	Jenny Hayward
Gayle Ashby	Mary Lawler
Margaret Baker	Margaret Marsh
Helen Cook	Emma Moscow
Penny Daly	Sarah Palmer
Judith Denny	Georgina Seaman
Alison Dewar	Sally Sinclair
Helen Douglass	Harriet Smailes
Nicola Foster	Tracy Smith
Georgina Furr	Jenny Stewart
Suzanne Graves	Gill Taylor
Sinead Hall	Martha Vickers
Lynette Harper	Liz Wallace
	Penny Webb

TENORS

Michael Adams	Matthew Evans
Mike Barthorpe	David Taylor
Catie Colston	Tony Vickers
Oliver Dodds	Jeremy Wright

BASSES

Geoff Anderson	Alasdair Gibson
Philip Bann	Paul High
Mike Braide	Kerry Marsh
David Craig	Richard Moore
Peter Dann	Barry Seaman
Jonathan Edwards	John Stewart
	Andrew Swainston

Come and join The Cromwell Singers



3pm Saturday 4th July 2026
Newbury Methodist Church, Newbury RG14 1AN

In aid of:-



Tickets £12 adults, free for under 18s

Tickets are available from
***thecromwellsingers@gmail.com* or from choir members**

There will be a retiring collection and raffle



NEWBURY
Choral
SOCIETY

Winter Season 2026

NCS Christmas Concert

Conductor: Tom Edney

Organ: Steve Bowey

Saturday 19th December 2026 7:30pm

St Nicolas Church, Newbury