

NEWBURY
Choral
SOCIETY

Spring Season 2026



Carl Orff:

Carmina Burana

Anton Bruckner: *Te Deum*

Conductor: Joe Tobin

Pianos: Steve Bowey & Sue Garcia-Serria

Soprano: Charlie Swann

Mezzo-Soprano: Lydia Ward

Tenor: James Botcher

Baritone: Julian Chou-Lambert

Saturday 28th March 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.

Anton Bruckner - *Te Deum*

1. Te Deum
2. Te Ergo
3. Aeterna fac
4. In te, Domine, speravi

Interval

Carl Orff - *Carmina Burana*

- | | |
|-------------------------------|-----------------------------|
| 1. O Fortuna | 14. In taberna quando sumus |
| 2. Fortune plango vulnere | 15. Amor volat undique |
| 3. Veris leta facies | 16. Dies, nox et omnia |
| 4. Omnia sol temperat | 17. Stetit puella |
| 5. Ecce gratum | 18. Circa mea pectora |
| 6. Tanz | 19. Si puer cum puellula |
| 7. Floret silva nobilis | 20. Veni, veni, venias |
| 8. Chramer, gip die varwe mir | 21. In trutina mentis dubia |
| 9. Reie | 22. Tempus est iocundum |
| 10. Were diu werlt alle min | 23. Dulcissime |
| 11. Estuans interius | 24. Ave formosissima |
| 12. Olim lacus colueram | 25. O Fortuna |
| 13. Ego sum abbas Cucaniensis | |

This concert is dedicated to the memory of Derek Harwood, tenor and longest standing member of the society who had been a member for over 50 years.

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

Programme Notes

Carl Orff's "confidently sensuous celebration of life's hedonistic pleasures" (Ivan March) takes as its source a collection of mediaeval verse and song popularly performed by the wandering minstrels of the times. There has been speculation that many of them may have been disgraced monks, for not many lay folk could read. This would tie in with the fact that the manuscripts were discovered at Benediktbeuern Monastery (Burana in Latinised form). Despite their origin, however, the texts are anything but holy, being described as "Cantiones Profanae". The work was composed between 1935 and 1936, opening to huge acclaim in June 1937.

Orff has constructed a developing scenario in four sections: In Springtime, On the Green, In the Tavern and Courtly Love, bracketed by the well-known *O Fortuna*, proclaiming Fortune or Luck as "The Empress of the World". The tale is shared by three soloists and the choir in a succession of striking and simple tunes, which are both evocative and memorable. Orff shuns the thematic development and polyphony of most classical music, relying on rhythm as the primary musical element. With early choruses and solos celebrating the joys of spring, we are led through the bitter fate of being without a lover and the carousing tavern scene to the soprano venerating the physical joys of love.

There is a vitality and drive to the work which is emphasised and underpinned by the rhythmic and imaginative percussion, a notable feature of the music. We move from bawdy rollicking and plangent railing against fate to the farcical and fanciful, with the counter tenor taking on the persona of a swan being roasted for a banquet. But the key to the whole work is the courtly love which forms the later section. From the earlier sorrow of having no lover, through the knowing impudence of the boys' chorus, we are led to the fulfilment of passion.

Anton Bruckner (1824-1896) considered his *Te Deum* his best work. Received with huge enthusiasm at its premiere, the work offers a complete contrast to the Orff. It is a devout rendition of the traditional Latin hymn of praise (We praise thee, O God), which has been set to music by many composers both past and present. Begun in 1881, it was not completed until 1884. A version of the work was performed in May 1885 to great acclaim. Bruckner wrote, "The *Te Deum* was received with indescribable jubilation..." The first performance of the orchestral version took place in 1886, again receiving an enthusiastic response. Bruckner, who singled out this work as the pride of his life, is said to have made the following statement: "When the Almighty finally calls me to Him and asks, 'Where are the talents that I gave you?', then I will proffer the roll of sheet music containing my *Te Deum*, and He will judge me mercifully."

Anton Bruckner: *Te Deum*

Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.

Tibi omnes Angeli; tibi Caeli
et universae Potestates,
Tibi Cherubim et Seraphim
incessabili voce proclamant:

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis:
Venerandum tuum verum et unicum
Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.

Tu, devicto mortis aculeo,
aperuisti credentibus
regna caelorum.

Tu ad dexteram Dei sedes,
in gloria Patris.

We praise thee, Oh, God:
we acknowledge thee to be the Lord.
All the earth doth worship thee :
the Father everlasting.

To thee all Angels cry aloud :
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim :
continually do cry,

Holy, Holy, Holy :
Lord God of Sabaoth;
Heaven and earth are full of the Majesty :
of thy glory.

The glorious company of the Apostles :
praise thee.
The goodly fellowship of the Prophets :
praise thee.
The noble army of Martyrs : praise thee.

The holy Church throughout all the world:
doth acknowledge thee;
The Father : of an infinite Majesty;
Thine honourable, true : and only Son;
Also the Holy Ghost : the Comforter.

Thou art the King of Glory : O Christ.
Thou art the everlasting Son : of the
Father.
When thou tookest upon thee to deliver
man :
thou didst not abhor the Virgin's womb.

When thou 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.

Judex crederis esse venturus.

We believe that thou shalt come: to be our Judge.

Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine redemisti.

We therefore pray Thee, help Thy servants whom Thou hast redeemed with Thy precious blood.

Aeterna fac cum sanctis tuis in gloria numerary.

Make them to be numbered with Thy Saints in glory everlasting.

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

O Lord, save Thy people and bless Thine heritage.
Govern them and lift them up forever.

Per singulos dies benedicimus te.
et laudamus nomen tuum
in saeculum, et in saeculum saeculi.

Day by day, we magnify Thee.
And we worship Thy Name
ever, world without end.

Dignare, Domine, die isto
sine peccato nos custodire.

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

Miserere nostri, Domine,
miserere nostril.

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

Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.

O Lord, let Thy mercy be upon us as our trust is in Thee.

In te, Domine, speravi: non confundar in aeternum.

O Lord, in Thee have I trusted; let me never be confounded.

Interval

Carl Orff: *Carmina Burana*

1. O Fortuna

O Fortuna, velut luna,
statu variabilis, semper crescis,
aut decrescis; vita detestabilis
nunc obdurat et tunc curat
ludo mentis aciem, egestatem, potestatem,
dissolvit ut glaciem.

Sors immanis et inanis,
rota tu volubilis, status malus, vana salus
semper dissolubilis, obumbrate et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.

Sors salutis et virtutis
michi nunc contraria, est affectus
et defectus semper in angaria.
Hac in hora sine mora
corde pulsum tangite; sternit fortem,
mecum omnes plangite!

O Fortune, like the moon
you are changeable, ever waxing
and waning; hateful life
first oppresses and then soothes
as fancy takes it; poverty and power, it
melts them like ice.

Fate, monstrous and empty,
you turning wheel, you are malevolent,
your favor is idle and always fades,
shadowed, veiled, you plague me too.
I bare my back for the sport
of your wickedness.

In prosperity or in virtue
fate is against me, Both in passion and in
weakness fate always enslaves us.
So at this hour pluck the vibrating strings;
because fate brings down even the strong,
everyone weep with me.

2. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur Occasio calvata.

In Fortune solio sederam elatus,
prosperitas vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice
caveat ruinam:
nam sub axe legimus
Hecubam reginam.

I bemoan Fortune's wounds
with weeping eyes,
for the gifts she gave me
she perversely takes away.
It is true, what is written,
Opportunity has hair on her brow,
but from behind she is bald.

On fortune's throne I once sat, raised up
and crowned
with the blossoms of prosperity;
though I once flourished,
happy and blessed,
now I fall from the peak,
deprived of glory.

The wheel of fortune turns
and I descend, debased;
another rises in turn; raised too high
the king sits at the top,
let him fear ruin:
for below the axle we read
Queen Hecuba.

3. Veris leta facies

Veris leta facies
mundo propinatur,
hiemalis acies victo iam fugatur;
in vestitu vario Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio Phebus novo more
risum dat, hoc vario
iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

The merry face of spring
turns toward the world,
sharp winter now flees, vanquished;
clothed in diverse garb Flora reigns,
the sweet sounds of the woods praise her
in song.

Reclining in Flora's lap Phoebus once again
smiles, now covered
with many-colored flowers.
Zephyr breathes nectar-scented breezes.
Let us rush to compete in the race of love.

With harp-like tones
the sweet nightingale sings,
the meadows now laugh
covered with many flowers,
a flock of birds takes flight
through the pleasant forests,
a chorus of virgins
promises a thousand joys.

4. Omnia sol temperat

Omnia sol temperat purus et subtilis,
novo mundo reserat
faciem Aprilis, ad amorem properat
animus herilis
et iocundis imperat deus puerilis.

Rerum tanta novitas
in solemnibus vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas
et in tuo vere
fides est et probitas
tuam retinere.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter
volvitur in rota.

The sun, pure and gentle, warms all things,
and again reveals to the world
the face of April, a man's soul
is urged toward love
and joys are ruled by the boy-god.

The renewal of all things
in spring's festivity
and spring's power
bid us all rejoice;
it shows us the familiar way,
and in your springtime
it is right and true
to keep what is yours.

Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul
I am with you
even when I am far away.
Whoever loves this much
is turned on the wheel.

5. Ecce gratum

Ecce gratum et optatum
ver reducit gaudia, purpuratum
florete pratum,
sol serenat omnia.
Iam iam cedant tristia!
Estas redit,
nunc recedit Hyemis sevitia.
Iam liquescit et decrescit
grando, nix et cetera;
Bruma fugit, et iam sugit
Ver Estatus ubera;
illi mens est misera qui nec vivit,
nec lascivit sub Estatus dextera.

Gloriantur et letantur
in melle dulcedinis,
qui conantur ut utantur premio Cupidinis:
simus jussi Cypridis gloriantes
et letantes pares esse Paridis.

Behold the pleasant and long-sought
Spring brings back joy, purple flowers
fill the meadows,
and the sun brightens everything.
Sadness is now at an end!
Summer returns
and the harshness of winter now recedes.
Now melting and disappearing
is snow, ice and the rest,
Winter flees, and Spring sucks
at Summer's breast;
it is a wretched soul who neither lives
nor loves under Summer's rule.

They glory and rejoice
in the honeyed sweetness
who strive to enjoy Cupid's reward:
at Venus' command let us glory
and rejoice in being the equals of Paris

6. Tanz

7. Florete silva nobilis

Florete silva nobilis
floribus et foliis.

Ubi est antiquus meus amicus?
Hinc equitavit!
Eia, quis me amabit?

Florete silva undique
nah mime gesellen ist mir wê.

Gruonet der walt allenthalben,
wâ ist min geselle also lange?
Der ist geritten hinnen!
O wî, wer sol mich minnen?

The noble forest blooms
with flowers and leaves.

Where is my lover of old?
He has ridden away!
Alas, who will love me?

The woods are blooming all around,
but I am pining for my love.

The woods are greening all around, why is
my lover away so long?
He has ridden off!
Alas, who will love me?

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
Lat mich iu gevallen!

Minnet, tugentlich man,
minneclike vrouwen!
minne tuot iu hoch gemout

Merchant, give me rouge
to make my cheeks red,
so that I can make the young men
love me whether they will or not.
Look at me, young men!
Let me please you!

Virtuous men, give your love
to lovely women!
Love ennobles your spirit

unde lat iuch in hohen eren schouwen.
Seht mich an, jungen man!
Lat mich iu gevallen!

Wol dir, werlt, daz du bist also
freudenriche!
Ich wil dir sin untertan
durch din liebe immer sicherliche.
Seht mich an, jungen man!
Lat mich iu gevallen!

and lets you shine in high honor.
Look at me, young men!
Let me please you!

Hail, o world so rich in
joys!
I will be obedient to you
because of the pleasures you afford.
Look at me, young men!
Let me please you!

9. Reise

Swaz hie gat umbe
daz sint allez megede
die wellent ân man
allen diesen sumer gan!

Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum, geselle min.

Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt
suzer rosenvarwer munt.

Those who dance around
are all maidens
who want to do without a man
the whole summer long!

Come, come, my love,
I long for you,
I long for you,
come, come, my love.

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

10. Were diu werlt alle min

Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen.

Were all the world mine
from the sea to the Rhine,
I would give it all up
to have the queen of England
lie in my arms.

11. Estuans interius

Estuans interius ira vehementi
in amaritudine loquor mee menti: factus
de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris

Burning inwardly with strong anger
in my bitterness I speak to my soul:
created from matter, from the ashes of the
earth
I am like a leaf
with which the winds play.

If it is proper for the wise man
to build his foundations upon stone,
then I am a fool, like a flowing river
whose course is always changing.

I am carried along
like a ship without a steersman,
as a wandering bird

vaga fertur avis:
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis:
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus habitat ignavis.

Via lata gradior
more iuventutis
inplicor et vitiis immemor virtutis,
voluptas avidus
magis quam salutis,
mortuus in anima curam gero cutis.

is carried along paths of air;
chains cannot hold me,
nor locks imprison me,
I seek out men like myself
and join with the depraved.

To me a serious heart
seems too grave a thing;
a joke is pleasant
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
for she never dwells in faint hearts.

I travel the broad path
as is the way of youth,
I give myself up to vice, heedless of virtue,
more greedy for pleasure
than for salvation,
my soul is dead so I look after the flesh.

12. Olim lacus colueram

Olim lacus colueram, olim pulcher
extiteram, dum cignus ego fueram.

Miser, miser! Modo niger et ustus
fortiter!

Girat, regirat garcifer; me rogos urit
fortiter;
propinat me nunc dapifer.

Miser, miser! Modo niger et ustus
fortiter!

Nunc in scutella iaceo, et volitare nequeo
dentes fredentes video.

Miser, miser!
Modo niger et ustus fortiter!

Once I lived on lakes, Once I was beautiful
when I was a swan.

Miserable me! Now black and roasting
fiercely!

The servant turns me on a spit, I burn
fiercely upon the pyre,
the waiter now serves me up.

Miserable me! Now black and roasting
fiercely!

Now I lie upon a plate, and can fly no
more, I see gnashing teeth.

Miserable me!
Now black and roasting fiercely!

13. Ego sum abbas Cucaniensis

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quiesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna!
Quid fecisti sors turpissima?
Nostre vite gaudia abstulisti omnia!

I am the abbot of Cockaigne
and my congregation is of drinkers,
and my desire is to be in the order of gamblers,
and whoever seeks me out in the tavern by
morning will depart naked by Vespers,
and thus stripped of his clothes, will cry out:
Wafna, wafna!
What have you done, most vile fortune?
You have taken away all the joys of my life!

14. In taberna quando sumus

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
Quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem.
Primo pro nummata vini
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinq̄ies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis,

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter argentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servis cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus,

Bibit pauper et egrotus,
bibit exsul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,

When we are in the tavern
we do not consider our mortality,
but we hurry to gamble
which always makes us sweat.
What happens in the tavern
where money is host,
is something you may well ask,
so listen to what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
while others win new clothes,
and others are dressed in sacks.
Here no one fears death
but throws the dice in the name of Bacchus.
First, it is to the wine merchant
that the libertines drink;
next they drink to prisoners,
third, they drink to the living,
fourth, they drink to all Christians,
fifth, they drink to the faithful departed,
sixth, they drink to the wayward sisters,
seventh, they drink to the soldiers in the forest,

Eighth, they drink to the errant brothers,
Ninth, they drink to the dispersed monks,
Tenth, they drink to sailors,
Eleventh, they drink to squabblers,
Twelfth, they drink to the penitent,
Thirteenth, they drink to travelers.
They drink without restraint
to the pope as well as to the king.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the quick man drinks, the slow man drinks,
the white man drinks, the black man drinks,
the faithful man drinks, the aimless man drinks,
the bumpkin drinks, the sage drinks,

The pauper and the sick man drink,
the exile and the stranger drink,
the boy drinks, the old man drinks,
the bishop and the deacon drink,
the sister drinks, the brother drinks,

bibil anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

the old woman drinks, the mother drinks,
this one drinks and that one drinks,
a hundred drink, a thousand drink.

Six hundred coins scarcely suffice,
for everyone drinks immoderately
and without measure.
Although they cheerfully drink,
they all slander us,
and thus we become poor.
May those who slander us be confounded
and not be written in the book of the just.

15. Amor volat undique

Amor volat undique, captus est libidine.
Iuvenes, iuencule
coniunguntur merito.

Siqua sine socio,
caret omni gaudio;
tenet noctis infima sub intimo
cordis in custodia:
fit res amarissima.

Cupid flies everywhere, seized by desire.
Young men and young women
couple together, as is right.

The girl without a lover
misses out on all joys;
she holds the dark night hidden
in her inmost heart:
it is a most bitter thing.

16. Dies, nox et omnia

Dies, nox et omnia michi sunt contraria;
virginum colloquia
me fay planszer, oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite, grand ey dolor,
attamen consulite per voster honur.

Tua pulchra facies,
me fay planszer milies,
pectus habet glacies.
A remender
statim vivus fierem per un baser.

Day, night and everything is against me;
the chattering of maidens makes
me weep, and often sigh,
and makes me more afraid.

O friends, you are toying with me,
you do not know what you are saying,
spare me in my misery, great is my sorrow,
advise me, at least, for your honor.

Your beautiful face
makes me weep a thousand times,
you have a heart of ice.
To restore me,
I would be revived by a single kiss.

17. Stetit puella

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit.
Eia.

Stetit puella tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

A girl stood in a red dress;
if anyone touched it, it rustled.
Eia.

A girl stood like a little rose;
her face was radiant
and her mouth in bloom.
Eia.

18. Circa mea pectora

Circa mea pectora multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Manda liet, manda liet
min geselle chumet niet.

Tui lucent oculi sicut solis radii,
sicut splendor fulguris
luceam donat tenebris.

Manda liet, manda liet
min geselle chumet niet.

Vellet deus, vellent dii,
quod mente proposui: ut eius virginea
reserassem vincula.

Manda liet, manda liet
min geselle chumet niet.

In my breast are many sighs
for your beauty
which distress me sorely.

Manda liet, manda liet
my lover is not coming.

Your eyes shine like the sun's rays,
like a flash of lightning
which brightens the darkness.

Manda liet, manda liet
my lover is not coming.

May God grant, may all the gods grant
what I have in mind: that I might loose
the chains of her virginity.

Manda liet, manda liet
my lover is not coming.

19. Si puer cum puellula

Si puer cum puellula
moraretur in cellula,
felix coniunctio.

Amore suscrescente pariter in medio
avulso procul tedio
fit ludus ineffabilis
membris, lacertis, labiis.

If a boy and a girl
linger together in a little room,
their union is a happy one.

Love rises up equally between them,
boredom is driven away
and the age-old game begins
with their limbs, arms and lips.

20. Veni, veni, venias

Veni, veni, venias, ne me mori facias,
hyrca, hyrce, nazaza, trillirivos!
Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior, lilio candidior,
omnibus formosior,
semper in te glorior!

Come, come, oh, come, don't make me die,
he-goat, she-goat, nazaza, trillirivos!
Beautiful is your face,
the gleam of your eyes,
the tresses of your hair,
how beautiful your appearance!

Redder than the rose, whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. In trutina mentis dubia

In trutina mentis dubia,
fluctuant contraria,
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

In my hesitating feelings,
wanton love and chastity
oppose each other on the scales.
But I choose what I see,
and bend my neck to the yoke:
such a sweet yoke to which I submit.

22. Tempus est iocundum

Tempus est iocundum, o virgines,
modo congaudete, vos iuvenes.

O, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

Mea me confortat promissio,
mea me deportat negatio.

O, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

Tempore brumali vir patiens,
animo vernali
lasciviens.

O, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

Mea mecum ludit virginitas,
mea me detrudit simplicitas.

O, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

Veni domicella, cum gaudio,
veni, veni, pulchra, iam pereo.

O, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

This is the time of joy, O maidens,
Rejoice with them, young men.

O, I am all aflower,
I am burning all over with my first love,
it is new love of which I am dying!

I am elated by my promise,
I am downcast by my refusal.

O, I am all aflower,
I am burning all over with my first love,
it is new love of which I am dying!

In wintertime a man is patient,
but with the breath of spring
he is amorous.

O, I am all aflower,
I am burning all over with my first love,
it is new love of which I am dying!

My virginity leads me on,
my innocence holds me back.

O, I am all aflower,
I am burning all over with my first love,
it is new love of which I am dying!

Come, my mistress, with joy,
come, come, my pretty, I am already dying.

O, I am all aflower,
I am burning all over with my first love,
it is new love of which I am dying!

23. Dulcissime

Dulcissime, totam tibi subdo me!

Sweetest one, I give myself to you wholly.

24. Ave formosissima

Ave formosissima, gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanzifor et Helena, Venus generosa!

Hail, most beautiful one, precious jewel,
hail, pride among virgins,
most glorious virgin,
hail, light of the world,
hail, rose of the world,
Blanchefleur, Helen, noble Venus!

25. O Fortuna

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.

Piano – Sue Garcia-Serria



Sue started her professional career as a Vocal Coach and Accompanist at the Royal Welsh College of Music and Drama in Cardiff where she gained valuable experience working alongside distinguished singing teachers, observing a broad selection of teaching styles and coaching singing pupils in notation, technique and language skills.

Besides directing Three Rivers Community Choir, Sue is also Head of Performance at Kennet School and co-ordinates the school's extensive extra-curricular music provision. This includes directing several large-scale choirs, instrumental ensembles and musical theatre productions with performances at high profile venues such as Douai Abbey, Shaw House, Reading Hexagon, Englefield House and Highclere Castle.

Sue is especially passionate about the wide ranging benefits of singing and making it accessible to all, regardless of age or prior experience.

Percussionists performing in tonight's performance

Stef Beckett
Charlie Payne

William Ewins
Neil Streeter

Anna Fyl
Sue Whitling

Soprano – Charlie Swann



Charlie Swann is a young, queer soprano from South London, studying at the Royal Academy of Music with Alex Ashworth and Libby Burgess. After a decade of singing as a cathedral chorister and a choral scholar, Charlie sings in and around London as a professional; notable mentions include the Happenstance Singers, Armonico Consort and The Cambridge Singers.

Over the first year of their studies, Charlie was selected for John Eliot Gardiner’s Constellation Academy, along with 12 other young singers at the start of their careers in April 2025. They are also part of the new baroque Academy ensemble, the Duke’s Consort, and took part in the first concert of Charpentier’s choral works for Christmas and Advent in October 2025.

Charlie debuted on stage as Prometheus in Stuart Hancock’s *Pandora’s Box*, with London Youth Opera in late 2023, which was nominated for a Jerry Goldsmith Award. Charlie continues to work with LYO, now as a professional, and presented the new opera at its planning stages for December 2025.

Mezzo-Soprano: Lydia Ward



Lydia is a Nottinghamshire-born Mezzo-Soprano who recently completed her Master’s Degree in vocal performance with distinction from Trinity Laban Conservatoire. She began her musical journey as a vocal specialist at Wells Cathedral School and later graduated with a First Class Honours Degree in Music and German from Royal Holloway, University of London, where she was awarded a choral scholarship.

A recipient of the Southwell Choral Society Music Bursary Prize, Lydia has built a vibrant career in London as both a soloist and ensemble singer. She was a finalist in both the English Song and Lieder Competitions during her time at Trinity Laban, and has performed with renowned groups such as the Academy of Ancient Music, Siglo de Oro, Sansara, and Ensemble OrQuesta, where she portrayed Iphis in *Céphale et Procris* at the 2023 Grimeborne Festival and in a new recording of the opera to be released this year. In December 2023, Lydia starred as Ruby in César Cui's *Little Red Riding Hood* with St Paul's Opera. In May 2024, she performed Judith Weir's one-woman unaccompanied opera, *King Harald's Saga*. Later that summer, she sang with Trinity Laban Opera as Second Woman in Errollyn Wallen's opera, *Dido's Ghost*. Most recently, Lydia has performed as First Witch in Purcell's *Dido and Aeneas* at the Cockpit in London last summer, and Queen Humility in a modern adaptation of Hildegard von Bingen's 'Ordo Virtutum' at Tete-a-Tete opera festival 2025.

Outside of singing, Lydia is a trained yoga teacher and dedicated runner who strongly believes in the complementary relationship between movement and the voice.

Tenor: James Botcher



London-based tenor James Botcher combines ensemble and consort singing with a blossoming solo career. He has performed and recorded with ensembles across Europe, including The BBC Singers, Mogens Dahl Kammerkor, and I Fagiolini, and is a founding member of The Lyons Mouth Consort.

Increasing in demand as a concert soloist, James is gaining a reputation for evangelising in Bach's *John* and *Matthew Passions*, and performing increasingly higher solos such as Rossini's *Stabat Mater* and tonight's performance. He can also be found

performing around the world in the Grammy award-winning contemporary a cappella group The Swingle Singers.

James read music at The University of York, under the supervision of Robert Hollingworth and taught by Susan Young. During his postgraduate study he also held a choral scholarship in the York Minster.

When James isn't singing he enjoys amateur photography, learns useless facts, and moonlights as a beatboxer. James also owns two small dogs and a very large cat. Ask him about dinosaurs.

Baritone: Julian Chou-Lambert



Julian began singing as a chorister at King's College, Cambridge, returning to Cambridge as a choral scholar at Trinity College, achieving first class honours in music. He completed postgraduate studies with distinction at the Royal Academy of Music. He's also trained at Identity School of Acting and is a DEBUT Horizon artist.

Operatic roles include Papageno at Rhosygilwen, Boris Johnson in *Cummings & Goerings* for Tête à Tête, Mr. Bear in *Peace at Last* for ENO/OperaUpClose, Papageno at Berlin Opernfest, Hildebrand/North Wind in *The Enchanted Pig* for Hampstead Garden Opera, and Dream Sweeper in his composition *The Lingerer* for ENO mini-opera competition finals.

Concert highlights include *Carmina Burana* at Fairfield and Saffron Halls, *St. John Passion* at Ely Cathedral, Haydn's *Creation* with Covent Garden Chorus, Haydn's *The Seasons* at Dartington, *Five Mystical Songs* with Trinity College Choir, and his own song cycle *Sommerlied und Winterlied* for Pembroke Music Society, Cambridge.

Dates for the diary

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

NCS Summer Season Concert

Shakespeare in Music

Bernstein: *West Side Story Suite*

Shearing: *Songs & Sonnets*

Vaughan Williams: *Three Shakespeare Songs*

Saturday 19th December 2026, 7:30pm, St Nicolas Church

NCS Winter Season Concert

Saturday TBC March 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



PRINT SERVICES
NEWBURY COLLEGE

Why not be kept up to date with our future concerts?

Sign up to our Concert Information Service via
newburychoral.org.uk/SubscribeCIS

NCS members singing in tonight's performance

SOPRANOS

Rebecca Berger	Lauraine Klugman
Teresa Brown	Dorothy Lawrence
Christina Castle	Chris Letham
Marion Croxford	Lynne Moore
Charmaine Dennis	Claire Powell
Janet Freer	Sue Sim
Judith Fowler	Mary Stagg
Luci Galer	Judith Stock
Isobel Gobson	Fenisia Stopher
Gill Hitchcock	Ellie Trickey
Caroline Imi	Martha Vickers
Murrie Jackson	Rosie Wallis
Fran Jeffery	Louise Watson

ALTOS

Katharine Andrews	Lynette Harper
Gayle Ashby	Jenny Hayward
Margaret Baker	Judith Hobdell
Hillary Banks	Ceinwen Lally
Denise Barthorpe	Mary Lawler
Susie Howell	Margaret Marsh
Julia Bowsher	Rebecca Mathis
Jane Brown	Sarah Palmer
Helen Cook	Georgina Seaman
Leonie Cooke	Harriet Smailes
Liz Coughlan	Tracy Smith
Penny Daly	Jenny Stewart
Judith Denny	Gill Taylor
Helen Douglass	Ann Turner
Sarah Foley	Liz Wallace
Nicola Foster	Penny Webb
Suzanne Graves	Kate Wheeler
Sinead Hall	

TENORS

Mike Barthorpe	Neil Rendall
Catie Colston	Andrew Salisbury
Matthew Evans	Tony Vickers
Nick Hobdell	Jeremy Wright

BASSES

Geoff Anderson	Paul High
Philip Bann	Stephen Jeffery
Mike Braide	John Karperien
David Craig	Kerry Marsh
Peter Dann	Richard Moore
Jonathan Edwards	Simon Stagg
John Garbutt	John Stewart
Alasdair Gibson	Andrew Swainston

A detailed oil painting of William Shakespeare, showing him from the chest up. He has a full, dark beard and mustache, and is wearing a dark, patterned doublet with a white ruffled collar. The background is a gold and brown floral pattern.

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

Organ: Steve Bowey

Saturday 27th June 2026 7:30pm

St Nicolas Church, Newbury

**Tickets £18, 12-18 years & fulltime students
18-22 years £10, under 12s £5, available online
at www.newburychoral.org.uk and from choir
members**

