For the Fallen: Music of the First World War

Elgar: *The Spirit of England*

Holst: *Ode to Death*

Butterworth: *The Banks of Green Willow*

Dupré: *De Profundis*

Conductor: Cathal Garvey

Soloists: Claire Bessent, Colin Campbell and Paul Austin Kelly

Orchestra: Southern Sinfonia

Saturday 29th November 2014, 7:30pm

St Nicolas Church, Newbury
Bach: *St John Passion*

Conductor: Cathal Garvey
Orchestra: Southern Sinfonia Baroque

Saturday 14th March 2015, 7:45pm
Douai Abbey, Woolhampton

Tickets £15, under 16s £5, available online at www.newburychoral.org.uk or Newbury Corn Exchange: 0845 5218218 and from choir members
The Programme

Sir Edward Elgar  *The Spirit of England*

George Butterworth  *The Banks of Green Willow*

Gustav Holst  *Ode to Death*

**Interval**

Marcel Dupré  *De Profundis*

Conductor: Cathal Garvey
Soprano: Claire Bessent
Tenor: Paul Austin Kelly
Baritone: Colin Campbell
Organist and rehearsal accompanist: Steve Bowey

Please visit [http://www.newburychoral.org.uk/ConcertFeedback/](http://www.newburychoral.org.uk/ConcertFeedback/) to give us your feedback on this concert.

In 1914, just weeks after the German invasion of Belgium that brought Britain into the conflict that would become the First World War, art scholar and poet Laurence Binyon sat on a cliff top in Cornwall and wrote the words that would become synonymous with Remembrance Day ceremonies throughout the English-speaking world, the poem *For the Fallen*. It was published in *The Times* in September 1914 when the British public was beginning to realise the scale of casualties following the Battles of the Marne and Mons.

Binyon’s boss at the British Museum, Sir Sidney Colvin, suggested to his friend Sir Edward Elgar that the poem would be a fitting text for a Requiem for those killed during the war. Elgar’s *Land of Hope and Glory* had been adopted early on in the war as a second national anthem, but for his treatment of *For the Fallen* he avoided expressions of patriotic fervour, choosing instead to reflect the profound sadness and loss suffered by all participants in war.

Elgar’s setting of this poem and another of Binyon’s verses called *To Women* were performed together in 1916, but Elgar did not tackle what became the first movement, *The Fourth of August*, until public sentiment had hardened against Germany. The poem describes how England ‘fights the fraud that feeds desire on lies’ and talks of the ‘Vampire of Europe’s wasted will’. The German people had been supportive of Elgar’s work, in particular *The Dream of Gerontius* which had been shunned by the Anglican establishment here at home because of its text written by Cardinal John Newman. All three movements were performed for the first time together in 1917, and we will perform the first and last movements tonight.

Both Elgar and Binyon were too old to enlist in 1914, but both men did war work as well as using their creativity as artists to highlight the futility of so much death and destruction. Binyon’s words in *For
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the Fallen capture not only the soldiers’ bravery and patriotism but the loss of their future lives in the most poignant way, and mark the finality of their deaths in a foreign country, ‘beyond England’s foam’. Elgar’s composition expresses this dichotomy in the range of styles he uses for the settings of the text, from the insistent, marching rhythm of the young men going into battle ‘Straight of limb, true of eye, steady and aglow’, to the restrained and stirring harmonies in the famous verse that culminates in the words ‘We will remember them’. The only change Elgar made was in the word order of the line ‘We shall grow not old’ in Binyon’s poem, which becomes ‘We shall not grow old’ in The Spirit of England.

Elgar retained his link with the county of his birth, Worcestershire, and dedicated The Spirit of England to ‘the memory of our glorious men, with a special thought for the WORCESTERS’. Binyon spent his last years in the Berkshire village of Aldworth where he died in 1943 and was buried in the churchyard there. He is one of sixteen First World War poets to be commemorated in Poets’ Corner in Westminster Abbey.

The Spirit of England

The Fourth of August

Now in thy splendour go before us,
Spirit of England, ardent-eyed,
Enkindle this dear earth that bore us,
In the hour of peril purified.

The cares we hugged drop out of vision,
Our hearts with deeper thoughts dilate.
We step from days of sour division
Into the grandeur of our fate.

For us the glorious dead have striven,
They battled that we might be free.
We to their living cause are given;  
We arm for men that are to be.

Among the nations nobliest chartered,  
England recalls her heritage.  
In her is that which is not bartered,  
Which force can neither quell nor cage.

Now in they splendour go before us,  
Spirit of England, go before us.

For her immortal stars are burning,  
With her the hope that’s never done,  
The seed that’s in the Spring’s returning,  
The very flower that seeks the sun.

She fights the fraud that feeds desire on  
Lies, in a lust to enslave or kill,  
The barren creed of blood and iron,  
Vampire of Europe’s wasted will...

Endure, O Earth! and thou, awaken,  
Purged by this dreadful winnowing-fan,  
O wronged, untameable, unshaken  
Soul of divinely suffering man.

Now in they splendour go before us,  
Spirit of England, ardent-eyed,  
In the hour of peril purified.  
Now in thy splendour go before us,  

**For the Fallen**

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.
Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

They shall not grow old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England’s foam.
We will remember them.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night.

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.
George Butterworth (1885-1916) *The Banks of Green Willow*

George Butterworth did not excel in academic progress as a student at Eton and then Trinity College, Oxford. Preferring to spend his time making and writing music, the young composer found his niche collecting folk songs and dances in company with Ralph Vaughan Williams and Cecil Sharp, who were at the forefront of the folk revival. They could all see that the growing popularity of the gramophone would threaten the oral tradition and they set about keeping the old tunes and dances alive by travelling the country and noting them down or recording them on wax cylinders. Butterworth eventually collected more than 450 items in this way.

Struggling to have a career in music, Butterworth made ends meet by writing reviews for *The Times* and teaching in a school while continuing to compose. *The Banks of Green Willow* was completed in 1913, and his setting of the poems of A.E. Housman, *A Shropshire Lad*, was first performed at the Leeds Festival in the same year.

When war broke out in 1914, Butterworth enlisted and was commissioned into the 13th Battalion Durham Light Infantry. He took charge of his company, largely made up of miners, in 1916 and from his letters it is clear that he relished the easy camaraderie, perhaps because his shyness had made social situations in civilian life difficult. He was recommended for the Military Cross for capturing a series of trenches in July 1916. A month later Butterworth led his company to capture and hold a strategic trench under heavy fire in what became the first Battle of the Somme. He was shot in the head and hastily buried on the front line; his body was never recovered but the Thiepval memorial bears his name. His father was unaware of his military honours, and his superiors in the army did not know he was a musician, until after his death.

Butterworth was inspired to write his orchestral ‘idyll’ by a folk song that he heard in Billingshurst, Sussex in 1907. The ballad on which it
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is based tells the sorry tale of a young woman who falls in love with a sea captain, gives birth to his child on board ship and is thrown with her new-born baby into the waves, either at her request or on the captain’s orders, depending on the version. The captain laments her death and imagines that, instead of drowning at sea, she will be buried on ‘the banks of green willow’. It was first performed in Merseyside with Adrian Boult conducting a combination of the Hallé and Liverpool orchestras in February 1914, and again three weeks later in London when Butterworth was present for the last time at a performance of his music.

Gustav Holst (1874-1934) Ode to Death

Gustav Holst was a friend of both Ralph Vaughan Williams and George Butterworth. Unlike them, he was declared medically unfit to enlist in 1914. Frustrated that he could not join the war effort, he continued to teach and compose, working on The Planets amongst other pieces, until 1918 when he went to Greece to work for the YMCA helping with the demobilisation of troops in a music education scheme. Born Gustav von Holst, it was then that he decided formally to drop the ‘von’ from his name to remove any suggestion of a connection with Germany.

After the war in 1919, Holst wanted to compose a piece to commemorate friends and fellow composers who had been killed in battle, including Butterworth, and Cecil Coles who had sent manuscripts back to Holst from the Western Front and was killed by sniper fire while recovering bodies in 1918. His Ode to Death was composed in his soundproofed office at St Paul’s Girls’ School where he was to teach for nearly three decades, and did much to promote the musical education of women. The poetry of Walt Whitman was a major literary influence on Holst and he had used it in previous compositions. For this piece he turned to Whitman’s collection Leaves of Grass, from which Vaughan Williams had taken the text for A Sea Symphony. Whitman wrote his poem When lilacs last in the
dooryard bloom’d about the assassination of Abraham Lincoln in 1865. Reminiscent of English pastoral elegies, the passage selected by Holst deals with the inevitability of death by accepting that it is part of the natural cycle of life in the physical world, like the stars, oceans, fields and cities.

Holst reflects the transcendent spirit of the poem in his music, which is peaceful and restrained but has a luminous quality suggestive of infinite space and time. His daughter Imogen Holst told Gramophone magazine in 1974 that the work of her father that she most wished to be recorded was Ode to Death. It was ‘hardly known except by choral societies’; Imogen described it as not perfect, but ‘marvellous music and very characteristic’.

**Ode to Death**

Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.

Prais’d be the fathomless universe,
For life and joy, and for objects and knowledge curious,
And for love, sweet love – but praise! praise! praise!
For the sure-enwinding arms of cool-enfolding death.

Dark mother always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach strong deliveress,
When it is so, when thou hast taken them I joyously sing the dead,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.
From me to thee glad serenades,
Dances for thee I propose saluting thee,...
And the sights of the open landscape and the high-spread sky are fitting,
And life and the fields, and the huge and thoughtful night.
The night in silence under many a star,
The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee O vast and well-veil’d death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song,
Over the rising and sinking waves, over the myriad fields and the prairies wide,
Over the dense-pack’d cities all and the teeming wharves and ways,
I float this carol with joy, with joy to thee O death.
Come, come.

**Marcel Dupré (1886–1971) De Profundis**

Marcel Dupré is best known as a prolific composer of organ music, as well as a virtuoso performer, improviser and teacher; one of his many pupils was Olivier Messiaen. He was interested in and wrote about organ technique, acoustics, construction and the philosophy of music. Born in Rouen into a musical family on both parents’ sides, he was recognised early on as a child prodigy and was given his first position as organist at the age of eleven. He became known internationally, particularly in the UK, United States and Australia. In the 1920s he gave two series of ten-concert performances of the entire works of J.S. Bach from memory. He held the post of organist at St Sulpice in Paris for more than three decades, and was both director of the American Conservatory in Paris and the Paris Conservatoire. His compositions are so technically demanding that he was often the only recitalist who could play them.

Growing up, Dupré was exposed to the full choral repertoire as his
father conducted a choral society at their home, gradually expanding their music room, at the expense of the garden, until it could accommodate one hundred singers. It was to the human instrument that Dupré turned to express his anguish in both World Wars. Unable to enlist in 1914 due to a childhood injury, he worked in military hospitals and once relieved of his duties he started work on *De Profundis*, first performed in 1917. During the Second World War he wrote another choral work, *La France au Calvaire*, in response to the destruction wreaked on his beloved Rouen Cathedral, which housed one of the finest organs in the country.

Dupré dedicated *De Profundis* to ‘les soldats morts pour la patrie’. It is a setting of Psalm 130, divided into nine movements, one for each verse of the psalm and ending with the response of the Requiem Mass, *Requiem aeternam*. Psalm 130 is used in prayers for the faithful departed, imploring God to hear their pleas for the forgiveness of sins and redemption. Each movement is characterised by a distinct musical style, from the insistent rhythm of military drumbeats to a Renaissance-style canon, and taken as a whole the piece reflects the composer’s heartfelt expression of grief at the loss of life. The choruses are interspersed with solo duets and trios, and in the final movement, quiet and serene, soloists and choir join together in a plea for eternal rest and perpetual light.

*De Profundis*

_De profundis clamavi ad te, Domine, Domine, exaudi vocem meam._
From the depths I have cried out to you, O Lord; Lord, hear my voice.

_Fiant aures tuae intendentes in vocem deprecationis meae._
Let your ears be attentive to the voice of my supplication.

_Si iniquitates observaveris, Domine, Domine, quis sustinebit?_
If you, Lord, were to mark iniquities, who, O Lord, shall stand?
Quia apud te propitiatio est, et propter legem tuam sustine te, Domine.
For with you is forgiveness; and because of your law I stood by you, Lord.

Sustinuit anima mea in verbo ejus, speravit anima mea in Domino.
My soul has stood by his word, my soul has hope in the Lord.

A custodia matutina usque ad noctem, speret Israël in Domino.
From the morning watch, even until night, let Israel hope in the Lord.

Quia apud Dominum misericordia, et copiosa apud eum redemptio.
For with the Lord there is mercy, and with him is plenteous redemption.

Et ipse redimet Israël ex omnibus iniquitatibus ejus.
And he will redeem Israel from all its iniquities.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Grant them eternal rest, O Lord, and let perpetual light shine upon them.
Cathal Garvey — Musical Director

Cathal Garvey hails from Ireland where he made his name as a choral and orchestral conductor. 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. For these companies he worked on over fifty opera productions and has acted as Assistant Conductor for several of them. He has also conducted several musicals in Cork and Dublin.

During his ten years in Dublin, Cathal conducted the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra, the Orchestra of St Cecilia, the Ulysses Orchestra, Irish Sinfonia, the Dublin Baroque Players, the Royal Irish Academy of Music Wind Ensemble, Dublin Concert Band, the RTÉ Philharmonic Choir, Bray Choral Society and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players.

From 2004 to 2009 he was Musical Director of the Dun Laoghaire Choral Society with whom he had a highly successful tenure, covering a wide range of sacred music and oratorios. During this time he was a noted champion of British music, conducting many works by Elgar, Delius, Britten, Tippett, Stanford (Irish!) and Vaughan Williams.

Since moving to London in 2009, he has conducted Southern Sinfonia, London International Orchestra, Covent Garden Chamber Orchestra, I Maestri, London Repertoire Orchestra, London Medical Orchestra, King’s College London Symphony Orchestra and Morley College Choir. He is also Musical Director of Newbury Choral Society and for two seasons was Chorus Master and Assistant Conductor at Grange Park Opera. He is currently on the conducting staff of the Royal Academy of Music.

Cathal began violin and piano studies in his native Cork at an early age, continuing at the Cork School of Music and later reading music at University College Cork. After completing his Masters Degree in Conducting he studied for two years at the prestigious College of Moscow Conservatory.

As a violinist, he has played with the National Youth Orchestra of Ireland and with numerous professional orchestras, including the National Symphony Orchestra of Ireland and the German-based Philharmonia of the Nations. He currently works as a freelance player in London. He has sung and toured with many choirs, among them the Irish Youth Choir, University College Cork Choir, Madrigal ‘75 and the College of Moscow Conservatory Choir.
Claire Bessent - Soprano

Claire was born in Scotland and raised in Inkpen, near Newbury. She was educated at the School of S. Helen and S. Katharine in Abingdon and went on to graduate with a music degree from the University of Durham. She then completed an MMus in Singing Performance at the Royal Conservatoire of Scotland, supported by the Barcapel Foundation Scholarship. She was winner of the coveted Governor's Recital Prize. Claire subsequently undertook postgraduate vocal studies at the Royal College of Music; her teacher is Lillian Watson.

Claire's solo concert work includes Monteverdi’s 1610 Vespers at St. John's, Smith Square; Christmas concerts with the City of London Choir at the Queen Elizabeth Hall and St. Martin-in-the-Fields; Haydn’s Creation with the Royal Conservatoire of Scotland Chamber Orchestra under the late Sir Philip Ledger, broadcast on BBC Radio 3 and Handel's Messiah with the Dunedin Consort. In 2013, Claire was the soprano soloist with Newbury Choral Society for their performance of Mozart’s Requiem and Mendelssohn’s Hear my Prayer and most recently she was soloist with St Albans Bach Choir for Handel’s Israel in Egypt.

Claire’s work in opera includes the role of Albina in Rossini’s La Donna del Lago and cover of Norina in Don Pasquale by Donizetti, both with Garsington Opera; Soprano Soloist in the world premiere of Ornamental Happiness, part of a theatre/circus show at The Unity Theatre, Liverpool; Giannetta in The Elixir of Love by Donizetti with Grange Park Opera and on tour for Pimlico Opera; Despina in Il Trespolo Tuto by Stradella with New Chamber Opera; the role of First Boy and cover of Papagena in The Magic Flute by Mozart with British Youth Opera.

In 2012 Claire was a soloist with London Early Opera for their recording of a CD of works by Handel, due for release shortly.

Claire is a deputy with the BBC Singers and is a member of the Choir of the King’s Consort and London Voices, with whom she sang in the Chinese premiere of Britten’s Peter Grimes in Beijing in 2013.

Forthcoming solo engagements include a performance of Monteverdi’s 1650 Vespers with Hull Bach Choir and Handel’s Messiah with Gloucester Choral Society, conducted by Adrian Partington.
Paul Austin Kelly - Tenor

Paul Austin Kelly has performed leading tenor roles with the NY Metropolitan Opera, the Royal Opera, Glyndebourne Festival, and Milan’s La Scala opera houses, to name but a few. Originally a specialist in the Rossini repertoire, he sang numerous times at the Pesaro Festival, and recorded several operas and song collections with the Opera Rara label.

On the concert stage, Paul recently sang 5 songs by Richard Strauss and Britten’s *Serenade for Tenor, Horn, and Strings* with the Kantanti Ensemble both in London and in Lewes. He has performed at the Théâtre des Champs-Elysées in Paris, at Amsterdam’s Concertgebouw, at the Kennedy Center and Lincoln Center in the US, and throughout the UK and the rest of the world, including appearances in Singapore and Kuala Lumpur. His repertoire ranges from Bach and Handel through to Britten and Berg.

An artist across the musical spectrum, Paul performed and recorded songs from The Great American Songbook, partnering with Petula Clark’s long-standing music director, Kenny Clayton. Paul also toured with Lesley Garrett as her special guest artist, and made several appearances on the BBC programmes In Tune and Friday Night is Music Night.

Paul’s first compositions for trumpet and piano will soon be published by Forton Music. And, his series of *Songs of Rights and Respecting* for the UNICEF charter on the Rights of the Child are now being used by schools striving for the UNICEF award.

In 2003, Paul and his wife Carol founded the children’s music label, Walking Oliver, writing and recording a catalogue of twelve CDs for children. These CDs won awards from NAPPA and iParenting Media for the high quality of the music and the songs, and are still widely popular with educators and parents alike.

A seventeen-year resident of Lewes, England, Paul and his wife enjoy the proximity to the South Coast, to the Weald, and to the Downs for walking the dog.
Colin Campbell - Baritone

Colin Campbell is an established concert soloist and has appeared throughout the UK, in Europe, the U.S.A. and the Far East, in repertoire ranging from Monteverdi to Tavener. International concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Bach's *B Minor Mass* in Japan and Korea with Sir John Eliot Gardiner; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw, also with Sir John Eliot Gardiner; Brahms *Ein Deutsches Requiem* in Shanghai; Marcel Dupré’s cantata *De Profundis* in Munich with the Bayerische Rundfunk and Marcello Viotti; Handel's *Atalanta* at the Halle Festival; Handel’s *Messiah* in China, Israel and Poland; Handel’s *Judas Maccabaeus* in Vilnius, Lithuania with Nicholas McGegan and in Oslo with Laurence Cummings; Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Mozart's *Requiem* in Santiago de Compostela; Telemann’s *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In the UK he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and the Choir of King’s College Cambridge in Vaughan Williams’ *Fantasia on Christmas Carols* and with the Royal Philharmonic Orchestra in Mahler’s *Eighth Symphony*. At the Queen Elizabeth Hall Colin has performed with the Royal Philharmonic Orchestra in Elgar’s *Dream of Gerontius* and the City of London Sinfonia in Vaughan Williams’ *Dona Nobis Pacem*. At Westminster Cathedral he has appeared with the Bach Choir and the English Chamber Orchestra in Fauré’s *Requiem* and has performed Brahms' *Ein Deutsches Requiem* at Symphony Hall, Birmingham. Colin has appeared as an oratorio soloist in most British cathedrals, including the Three Choirs Festival in Mozart’s *Requiem* and Handel’s *Israel in Egypt*.

Colin’s operatic repertoire is extensive and he has performed with Kent Opera, English Touring Opera, Welsh National Opera, Aix en Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden. Roles include *Don Giovanni*, *Escamillo*, *Germont Pere*, *Marcello*, *Renato*, *Sharpless* and *Tarquinius*. Colin created the rôle of *Herod* in Nigel Short’s opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK to critical acclaim.

His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.
Southern Sinfonia’s reputation continues to grow as the leading professional chamber orchestra in the south of England. With Sir Roger Norrington as patron and David Hill as Music Director, the orchestra is based in Newbury, Berkshire.

The orchestra has a commitment to performing music of all periods, particularly dedicated to new and contemporary music. They are currently the orchestra in residence at the Corn Exchange, Newbury, and the University of Winchester; they also have an association with Reading University and regularly perform in venues throughout England including London, Wells, Exeter, Canterbury, Cambridge, Nottingham and Bath.

Southern Sinfonia believes that music is for everyone, from two to ninety-two. Through its workshops in local primary and secondary schools, the orchestra aims to bring music into the lives of as many children as possible, regardless of their background or upbringing. A community-based organisation on every level, it is one of the few orchestras that goes out and spends time with the older members of its community, regularly performing at residential homes throughout the south of England.

As well as regular orchestral concerts and performances with the south of England’s most established chamber choirs and choral societies, the organisation runs an annual young musician of the year, a biennial older musician of the year, provides a platform for the Hampshire singing competition winner, and runs regular and extensive educational programmes as well as a popular lunchtime series of Café Concerts.

Southern Sinfonia’s most recent releases include the world premiere of Carl Rutti’s Requiem (Naxos); a remarkable achievement, highly appreciated by the musical world.

For further information about the orchestra, our Friends scheme, or our community and education work, please contact 01635 580035 or see our website www.southernsinfonia.co.uk.
Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrews churches in Coulsdon.

After studying Engineering at Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed as accompanist of the Cromwell Singers and became their musical director in 1993. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington, and regularly accompanies for local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs, Worcester College Oxford and Newbury Choral society.

In June 1995 an opportunity at work took Steve to live in Holland. On returning to Newbury in 1997 he returned to St Mary's Shaw-cum-Donnington as organist. He is a regular performer in the Newbury and District Organists' Association lunchtime recital series and has also given recitals in Thaxted, Caterham and Manchester and Farnham. In 2001 he was appointed Musical Director of the Sandham Singers.

In 2006 Steve joined the Royal College of Organists, and in July the following year took the examination for Associate (ARCO) in which he was awarded the Limpus prize for performance, as well as the Sowerbutts and Samuel Baker prizes. After further study, he was awarded the Fellowship diploma (FRCO) in January 2011.
Newbury Choral Society

Newbury Choral Society is proud to be part of a long tradition of choral music. This season we are celebrating 130 years of performing several concerts every year, with the exception of 1940. An advertisement for the very first rehearsal in October of 1884 invited singers to meet at the West Street schoolroom. The town had a rich musical life but at the time there was no permanent choral society. By the first concert in January 1885, the choir had attracted more than one hundred members. Conducted by the choirmaster and organist of St Nicolas Church, Mr J.S. 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'. He did suggest, however, that the Town Hall was a little cramped for the size of choir and orchestra, and that the Society should investigate the Corn Exchange for future performances.

The choir had good musical connections from the beginning. In the 1890s the celebrated composer of *Jerusalem*, Sir Charles Hubert Parry, conducted the choir in performances of several of his pieces. In 1902 the ‘African Mahler’, Samuel Coleridge-Taylor, conducted NCS singing his cantata *Hiawatha’s Wedding Feast*, first performed under the baton of Sir Charles Villiers Stanford, one of the founders of the Royal College of Music.

Mr Liddle’s dedication led the choir through its first thirty-five years. Almost as long, for three decades from 1948, was the tenure of John Russell. He introduced the choir to the music of his great friend Gerald Finzi. In 1953 Finzi, who lived in the area, conducted Newbury Choral Society’s performances of two of his best-known works. Since then conductors have included Robert Barsby, Janet Lincé who was the first woman to hold the position, and Leo Hussain who left to take up the post of Musical Director at the Landestheater Salzburg, and has gone on to have great success in the world of opera. Since 2009 we have been conducted by Cathal Garvey who hails from Cork.
Newbury Choral Society

in Ireland: conductor, violinist and raconteur, he livens up rehearsals and enriches the musical experience for choir and audience with stories about the composers and background to the pieces.

Just as in Mr Liddle’s day we rehearse on Monday evenings and now perform three concerts a year, in St Nicolas Church and in the sonorous Abbey Church at Douai, Woolhampton. Our membership is around 120 strong, and just as the choir has been a feature of musical life in the town, it has been an important thread running through the lives of its members, whose age range spans more than half a century. We collaborate with many professional and amateur musicians and soloists, from our accomplished organist and rehearsal pianist Steve Bowey, to the excellent Covent Garden Chamber Orchestra and the region’s leading symphony orchestra, Southern Sinfonia. Our programmes aim to present the best of the choral tradition of classical music, as well as to showcase innovative works and reflect events in the community.

You can find out more about NCS, its history and forthcoming events, and buy tickets, at www.newburychoral.org.uk.
Can you support your local choral society?

We are inviting donations via findmeagrant, the online scheme run by The Greenham Common Trust. For every donation over £10, the Trust will match the value of your gift and reclaim the tax on it if you are a UK tax payer, so that a donation of £10 will provide us with £22.50 in funds.

We are always very grateful to you the audience for your support, come rain or shine, for the big set-piece concerts as well as for the more esoteric works. If you would like to make a further contribution to the rich musical life of our area, please enter this customized link into your browser: http://tinyurl.com/q22dlrv. Business sponsorship is also very welcome in this way.

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<th>Newbury Chamber Choir</th>
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<tbody>
<tr>
<td><strong>Forthcoming concerts in 2015</strong></td>
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<tr>
<td><strong>Sunday 25 January at 4.00pm</strong></td>
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<tr>
<td><em>The Play of Daniel</em></td>
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<tr>
<td>St John’s Church, Newbury</td>
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<tr>
<td><strong>Saturday 25 April at 7.30pm</strong></td>
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<tr>
<td><em>Bach: Mass in G major, Mass in A major</em></td>
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<tr>
<td>St John’s Church, Newbury</td>
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<tr>
<td><strong>Saturday 13 June at 7.30pm</strong>, St Mary’s Church, Kintbury and</td>
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<tr>
<td><strong>Sunday 14 June at 7.00pm</strong>, St Michael’s Church, Aldbourne</td>
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<tr>
<td><em>A potpourri of English music</em></td>
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<tr>
<td>More information at <a href="http://www.newburychamberchoir.co.uk">www.newburychamberchoir.co.uk</a></td>
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Newbury Choral Society Members

Honorary Life Patron: Lady Knill
Chairperson: Liz Wallace
Treasurer: Tracy Smith
Rehearsal accompanist: Steve Bowey

<table>
<thead>
<tr>
<th>SOPRANOS</th>
<th>ALTOS</th>
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<tbody>
<tr>
<td>Rachel Atkinson</td>
<td>Katharine Andrews</td>
</tr>
<tr>
<td>Rebecca Berger</td>
<td>Margaret Baker</td>
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<tr>
<td>Helen Bomgardener</td>
<td>Hilary Banks</td>
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<tr>
<td>Teresa Brown</td>
<td>Denise Barthorpe</td>
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<tr>
<td>Karen Cameron-Taylor</td>
<td>Jaquie Basker</td>
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<tr>
<td>Chris Castle</td>
<td>Angela Bates</td>
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<tr>
<td>Marion Croxford</td>
<td>Helen Cook</td>
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<tr>
<td>Ann Doyle</td>
<td>Jacquie Cooper</td>
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<tr>
<td>Janet Freer</td>
<td>Liz Coughlan</td>
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<tr>
<td>Jill Hichcock</td>
<td>Helen Douglass</td>
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<tr>
<td>Monica Huddie</td>
<td>Margaret Freeman</td>
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<tr>
<td>Murrie Jackson</td>
<td>Nicola Foster</td>
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<tr>
<td>Joan Leefe</td>
<td>Lily Green</td>
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<td>Lauraine Leigh</td>
<td>Elizabeth Hanning</td>
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<td></td>
<td>Lynnette Harper</td>
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<td>Jane Hawker</td>
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<td>Jenny Hayward</td>
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<thead>
<tr>
<th>TENORS</th>
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<tbody>
<tr>
<td>Peter Angwin</td>
<td>John Avery</td>
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<tr>
<td>Mike Barthorpe</td>
<td>Robin Basker</td>
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<tr>
<td>Tom Brown</td>
<td>Peter Bell</td>
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<tr>
<td>Matthew Evans</td>
<td>David Bomgardner</td>
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<tr>
<td>Christopher Hann</td>
<td>Mike Braide</td>
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<tr>
<td>Derek Harwood</td>
<td>Greg Choules</td>
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<tr>
<td>Richard Papworth</td>
<td>David Craig</td>
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<tr>
<td>Neil Rendall</td>
<td>Gordon Crowe</td>
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<tr>
<td>Jeremy Wright</td>
<td>Peter Donnelly</td>
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<td></td>
<td>Josh Farrell</td>
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<td>Paul High</td>
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<td>David Hunt</td>
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<td>Richard Moore</td>
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<td>Brendan Murphy</td>
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<td>Andrew Parker</td>
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<td>John Raban</td>
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<td>Barrie Seaman</td>
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This collage was put together by the children of Falkland Primary School and displayed in their hall. Every child, from reception to Year 6, made their own poppy to add to the display. With the kind permission of their headteacher, Fiona Henderson, we have been allowed to share the poppies with you.