

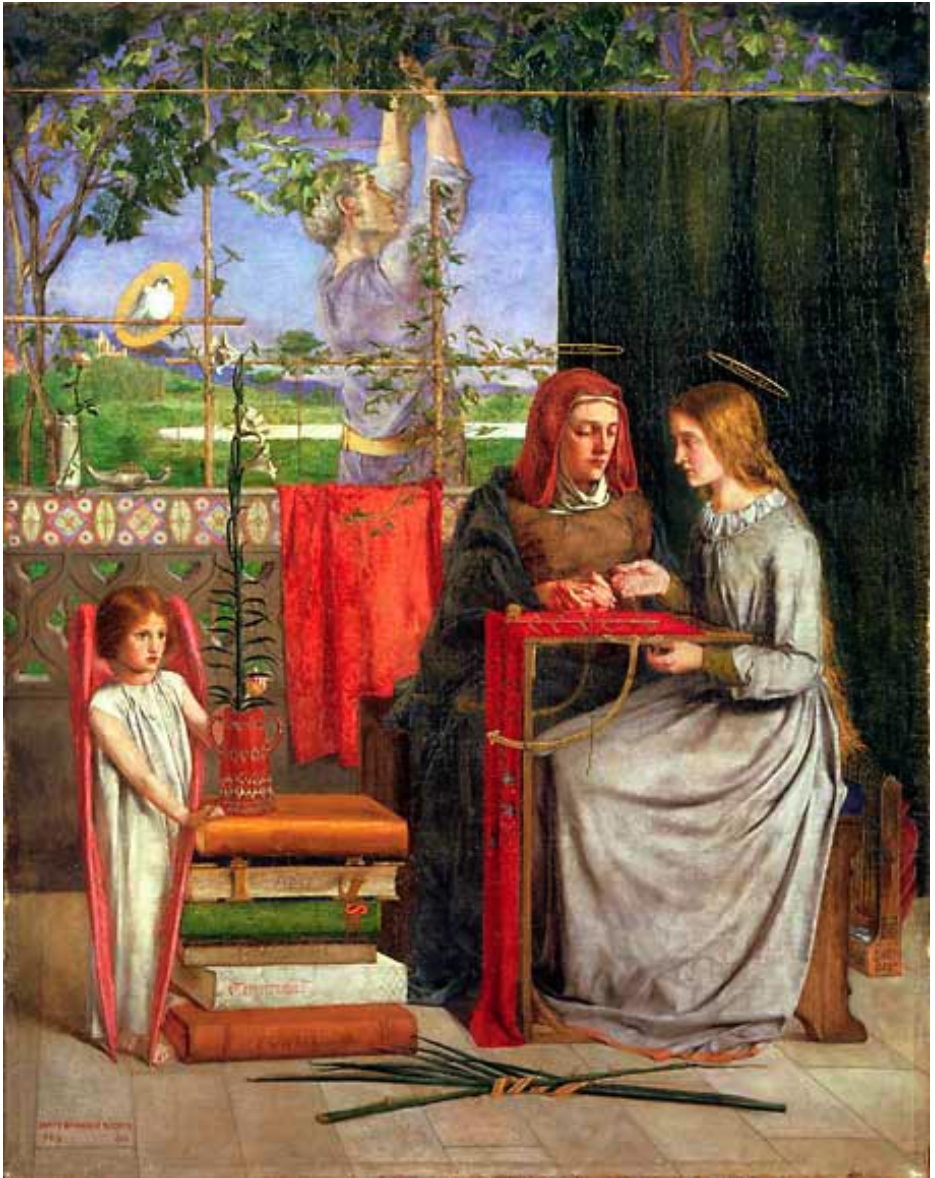


**SATURDAY 13 NOVEMBER 2010
AT 7.30PM**

**CHURCH OF
ST JOHN THE EVANGELIST**

NEWBURY

*Newbury Chamber Choir
& Orchestra*



The Girlhood of Mary, Virgin
Dante Gabriel Rossetti, 1849

Christina Rossetti is the model for Mary, her mother for St Anne

Edward Lambert

Rossetti Requiem

(first performance)

Mozart

Clarinet Concerto K622

Litaniae Lauretanae K109

ELIZABETH DREW (CLARINET)

JACQUELINE PISCHORN (SOPRANO)

GRACE WAIN (MEZZO-SOPRANO)

PAUL ROBINSON (TENOR)

IAN CADDY (BASS)

The Newbury Chamber Choir gratefully acknowledges financial assistance for this concert provided by two anonymous donors

Retiring collection: the audience is invited kindly to contribute to the St John's Church restoration fund

An honorary Pre-Raphaelite?

When I told a friend I was setting some verses by Christina Rossetti she exclaimed, “But Rossetti is a Romantic poet!” I was surprised less by the implication that I was not a Romantic composer (which I am) than by the notion that Rossetti was a Romantic writer, which thought had not occurred to me. I viewed Romantic poems as lengthy, not to say, verbose flights of literary fancy, indulgent of high emotional states of the heart. Not so Rossetti. Was she not a Pre-Raphaelite poet? The Pre-Raphaelite Brotherhood was a reform movement, an attempt to break from the prevalent artistic styles, and many of the group’s ideals seem to be manifest in Christina’s verse.

Christina’s brother, Dante Gabriel Rossetti founded the movement along with Holman Hunt and Millais in 1848, the year of political revolutions throughout the rest of Europe. They advocated a return to aspects of medieval art with its vivid colours and abundant details, techniques which contrasted strongly with the fashionable, mannerist style of Joshua Reynolds, (whose



*Ecce Ancilla Domini (The Annunciation)
Dante Gabriel Rossetti (1850)*

*Christina again models the Virgin
The painting caused a sensation
when it was first shown
since the fear-stricken Mary lies on her bed*



*Christina painted by
Collinson (also 1850)*

pictures were finished with a layer of bitumen to muddy their effect). The Pre-Raphaelites styled themselves Realist and though in time this came to mean different things to different members of the group, their images were strikingly imagined and brought to life with microscopic care. Perhaps the classic example is Millais' *Ophelia*, (front cover, detail), which took its creator months of painstaking work alongside a Surrey stream to capture the minutiae of the background. He then superimposed the image of his model, Elizabeth Siddal, lying in a bath dressed in expensive finery.

Elizabeth subsequently married Gabriel, and so became Christina's sister-in-law. Christina herself nearly married another founding member of the Brotherhood, James Collinson, but broke off the engagement due to religious disagreements: Christina was a devout High Anglican. Faith was an important issue for members of the group. This was the era of the Oxford Movement, with its yearning for a return to the spiritual ardour of the Middle Ages; in contrast to what was seen as a concealing layer of Puritan austerity, High Anglicans stripped their theology back to its Catholic roots and re-established ritual and symbolism as central to the practice of faith. In came ceremony and the lavish decoration of churches on the back of which William

*East window of St Margaret's, Rottingdean by
William Morris & Co. after designs by
Edward Burne-Jones. The church was one of
many 'restored' by Sir George Gilbert Scott*





*Jane Morris as Prosperine by
Dante Gabriel Rossetti (1874)*

Morris built his famous business - in partnership with Gabriel, amongst others - and subsequently established the Arts and Crafts movement with its return to traditional, handmade methods of production.

Another model used by the Pre-Raphaelite painters was Jane Burden who became Morris' wife and, later, Gabriel's muse, companion and probable lover. Jane was from a working-class background (as was Elizabeth Siddal) and Morris had Jane 're-educated' when she was eighteen; a generation later, her story was probably the inspiration for Shaw's *Pygmalion*, or the original *My Fair Lady*. This dalliance with the working class was another sign of the times. Many priests of the Oxford Movement, banned from their parishes, had been forced to work in the slums and their experience fuelled the rise of Socialism within the intellectual elite; Morris was a Socialist, and Christina was among the many well-to-do who gave their services to charities, in her case to a local hostel for 'fallen' women. This was, after all, the time of Florence Nightingale; in her early twenties, Christina was deeply affected by news of the Crimean War and she remained opposed to military aggression for the rest of her life.

And so, within this background, lie many of the influences upon Christina's poetry: the sensuality and symbolism of Medieval art, religious devotion and the rise of Anglo-Catholicism, social awareness and enlightened virtues that would later surface as liberal, feminist or even environmentalist. To this list must be added her lifelong habit of writing verses for children and her ability to conjure a scene or instil an idea with the greatest economy and song-like simplicity. Christina's superbly, not to say microscopically, crafted poems see things as they are; they are Realist in the best Pre-Raphaelite way, as well as being at the same time all the more imaginative for leaving enough unsaid.

Rossetti Requiem

Edward Lambert

Back to that image of Ophelia, Hamlet's ill-fated lover: the stream carries the subject to another world, singing as she goes and taking with her souvenirs of our natural existence in the flowers she plucks from the banks. No image could better symbolize the ten poems which form the *Rossetti Requiem*, conceived as a non-liturgical, non-scriptural meditation on our destiny in response to the prevailing humanist viewpoint of our times.

Mankind's spiritual journey through life and our attitude to death provide the themes of Christina's best work: the relationships between living and loving on the one hand, and grieving and memory on the other.

The first poem confronts the physical reality of death and tauntingly asks how far memory will reach beyond the grave. After musing on the transience of worldly things (no.2), the poet embarks on a spiritual quest (no.3). Love and youth are recalled (no.4) before a reflection that the ultimate act of love is to relinquish it (no.5). Even spring-life is destined to die (no.6), yet grief is hard to bear and memories are real (no.7). All we can do is search (no.8) and our journey will be its own reward (no.9).

The *Requiem* was written this summer for the Newbury Chamber Choir.

(EL)



Christina (left) with Maria, her sister who became an Anglican nun, their mother and brother Gabriel in the garden of their home at 30 Torrington Square, Bloomsbury

1 Mezzo-Soprano

When I am dead, my dearest,
 Sing no sad songs for me;
Plant thou no roses at my head,
 Nor shady cypress tree:
Be the green grass above me
 With showers and dewdrops wet:
And if thou wilt, remember,
 And if thou wilt, forget.

I shall not see the shadows,
 I shall not fear the rain;
I shall not hear the nightingale
 Sing on as if in pain:
And dreaming through the twilight
 That doth not rise nor set,
Haply I may remember,
 And haply may forget.

2 Chorus

Vanity of vanities, the Preacher saith,
 All things are vanity. The eye and ear
 Cannot be filled with what they see and hear.
Like early dew, or like the sudden breath
Of wind, or like the grass that withereth,
 Is man, tossed to and fro by hope and fear:
 So little joy hath he, so little cheer,
Till all things end in the long dust of death.
Today is still the same as yesterday,
 Tomorrow also even as one of them;
 And there is nothing new under the sun:
 Until the ancient race of Time be run,
 The old thorns shall grow out of the old stem,
And morning shall be cold and twilight grey.

3 Tenor

A voice said, 'Follow, follow': and I rose
 And followed far into the dreamy night,
 Turning my back upon the pleasant light.
It led me where the bluest water flows,
And would not let me drink: where the corn grows
 I dared not pause, but went uncheered by sight
 Or touch: until at length in evil plight

It left me, wearied out with many woes.
Some time I sat as one bereft of sense:
 But soon another voice from very far
 Called, 'Follow, follow': and I rose again.
 Now on my night has dawned a blessed star:
 Kind steady hands my sinking steps sustain,
And will not leave me till I shall go hence.

4 Chorus

*When my love came home to me,
 Pleasant summer bringing,
Every tree was out in leaf,
 Every bird was singing.*

My heart is like a singing bird
 Whose nest is in a watered shoot:
My heart is like an apple-tree
Whose boughs are bent with thickset fruit;
My heart is like a rainbow shell
 That paddles in a halcyon sea;
My heart is gladder than all these
 Because my love is come to me.

*There I met her in the lane
 By those waters gleamy,
Met her toward the fall of day,
 Warm and dear and dreamy.
Did I loiter in the lane?
 None was there to see me.*

Raise me a dais of silk and down;
 Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes;
 In leaves and silver fleurs-de-lys;
Because the birthday of my life
 Is come; my love is come to me.

*Only roses in the hedge,
 Lilies on the river,
Saw our greeting fast and fond,
Counted gift and giver,
Saw me take her to my home,
 Take her home for ever.*

5 Soprano

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
 You tell me of our future what you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
 And afterwards remember, do not grieve:
 For if the darkness and corruption leave
 A vestige of the thoughts that once I had,
Better by far you should forget and smile
 Than that you should remember and be sad.

6 Chorus

Frost-locked all the winter,
Seeds, and roots, and stones of fruits,
What shall make their sap ascend
That they may put forth shoots?
Tips of tender green,
Leaf, or blade, or sheath;
Telling of the hidden life
That breaks forth underneath,
Life nursed in its grave by Death.

Blows the thaw-wind pleasantly,
Drips the soaking rain,
By fits looks down the waking sun:
Young grass springs on the plain;
Young leaves clothe early hedgerow trees;
Seeds, and roots, and stones of fruits,
Swollen with sap put forth their shoots;
Curled-headed ferns sprout in the lane;
Birds sing and pair again.

There is no time like Spring,
When life's alive in everything,
Before new nestlings sing,
Before cleft swallows speed their journey back
Along the trackless track -

God guides their wing,
He spreads their table that they nothing lack, -
Before the daisy grows a common flower,
Before the sun has power
To scorch the world up in his noontide hour.

There is no time like Spring,
Like Spring that passes by;
There is no life like Spring-life born to die,
Piercing the sod,
Clothing the uncouth clod,
Hatched in the nest,
Fledged on the windy bough,
Strong on the wing:
There is no time like Spring that passes by,
Now newly born, and now
Hastening to die.

7 Bass

Come to me in the silence of the night;
 Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
 As sunlight on a stream;
 Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
 Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
 Where thirsting longing eyes
 Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
 My very life again though cold in death:
Come back to me in dreams, that I may give
 Pulse for pulse, breath for breath:
 Speak low, lean low,
As long ago, my love, how long ago.

Orchestral Interlude

8 Chorus

Somewhere or other there must surely be
The face not seen, the voice not heard,
The heart that not yet - never yet - ah me!
Made answer to my word.

Somewhere or other, may be near or far;
Past land and sea, clean out of sight;
Beyond the wandering moon, beyond the star
That tracks her night by night.

Somewhere or other, may be far or near;
With just a wall, a hedge, between:
With just the last leaves of the dying year
Fallen on a turf grown green.

9 Quartet and chorus

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

*** *Interval* ***

Clarinet Concerto in A major K622

Mozart

1. *Allegro*
2. *Andante*
3. *Rondo: Allegro*

ELIZABETH DREW (*Clarinet*)

With the première of *The Magic Flute* out of way on 30 September 1791, Mozart got down to finishing two outstanding commissions: the *Clarinet Concerto* for his friend and fellow mason Anton Stadler, and the *Requiem*. The concerto was finished and dispatched to Prague where it was first performed on 16 October; unless some sketches had been prepared during the final rehearsals of *Flute*, it

must therefore have been written in less than two weeks. Stadler was a member of the court orchestra and had become known as the foremost wind player in Vienna at a time when the clarinet was rarely heard as a solo instrument. He designed and had built a ‘basset clarinet’ with an extended bass range, and since this was the instrument for which Mozart wrote the *Clarinet Quintet* and the concerto, publishers and performers have spent much energy ever since in attempting to arrive at solutions suitable for standard instruments. Mozart uses the entire range of the instrument, from low C (basset clarinet) to high G and the characteristics of the clarinet’s different registers are beautifully exploited as well as the instrument’s ability to navigate large intervals with ease. As the final concerto, indeed the final work of any kind that Mozart completed, the *Clarinet Concerto* stands as a supreme example of the genre and contains some of Mozart’s finest writing for any instrument.



Anton Stadler (1753-1812)

Litaniae Lauretanae K109

Mozart

1. *Kyrie*
2. *Sancta Maria*
3. *Salus infirmorum*
4. *Regina angelorum*
5. *Agnus Dei*

The Litany of Loreto probably originated in or around Paris between the years 1150 and 1200. It gets its name from the Italian shrine (Loreto) where it was adopted in 1558. It is used especially during May services, the month traditionally dedicated to the Blessed Virgin Mary, and owes many of its praises to the Greek Akathist Hymn which was first translated into Latin in Venice around the year 800; the other titles and praises addressed to Mary are found extensively in the writings of the early Church Fathers. Mozart wrote this work when in the employment of the Archbishop of Salzburg in 1771.



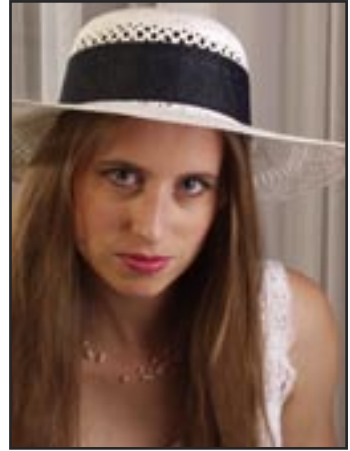
Holman Hunt: The Light of the World (1853)

Elizabeth Drew began playing the clarinet at the age of eight and knew from a young age that she wished to pursue music as career. She attended the Purcell School, Guildhall School of Music and the Hochschule for Music in Hanover, Germany, courtesy of scholarships and grants from the Martin Musical scholarship Fund, Performing Rights Society and a DAAD German government scholarship. During those years she was a member of the National Children's Orchestra, National Youth Orchestra and European Community Youth Orchestra (now (EUYO)). She is blessed to have had tuition from some of the greats of the clarinet world, namely Thea King, Antony Pay, Andrew Marriner and Hans Deinzer. Initially her career took her to Germany, then Spain, touring with the Moscow Virtuosi, before following an orchestral path in Britain, playing mainly with the BBC Symphony Orchestra and Bournemouth Symphony Orchestra. However, over the last ten years Elizabeth has found herself increasingly in demand as a chamber musician and soloist, particularly with the chamber ensemble London Concertante, with which she has performed throughout the UK, from small music clubs to stately homes and the Wigmore Hall. She has been a leading member of Kokoro, the contemporary ensemble of the Bournemouth Symphony orchestra, for 12 years and will be performing Steve Reich's exciting 'New York Counterpoint' with them next month. Enjoying a musically diverse life, Elizabeth is a member of the examining panel with the Associated Board of the Royal Schools of Music, adjudicates and works regularly on education projects with the BSO and Henley Festival. She also coaches the National Youth Wind Orchestra and chamber ensembles at the Royal Academy of Music where she has taught for eight years.



<p>Saturday 11th December 2010 St Nicolas Church 7.30pm</p>	<p>concert NEWBURY Choral SOCIETY</p>
<p>BRITTEN <i>Saint Nicolas</i> <hr style="border-top: 1px dashed black;"/> <i>A Ceremony of Carols</i></p>	
<p>A community concert with Berkshire Maestros</p>	
	
<p>Tickets £12 (£2 for children under 16) available from Newbury Corn Exchange: 01635 522733 More information at: www.newburychoral.org.uk</p>	

Jacqueline Pischorn studied singing at the Hochschule für Musik in Graz, Austria and at Trinity College of Music, London. During her post-graduate studies she specialised in works of the 20th and 21st century and sang several first performances in London. Engagements include the first performance of Kyng Orfeo, written for her by Ian Schofield, at Turner Sims Hall in Southampton, accompanied by David Owen Norris, Mozart's Vespers, Haydn's Theresa Mass and Bach's St John Passion in St John's Smith Square conducted by James Gaddarn, Mozart's Requiem and Vespers in London's Cadogan Hall, the Brahms Requiem with the Portsmouth Baroque Choir and the B Minor Mass with the London Orpheus Choir in Southwark Cathedral. With the Consort of Twelve conducted by Paul Esswood Jacqueline sang the part of the angel in Handel's Jephtha in Chichester. With the Newbury Chamber Choir last year she sang Emmeline in Purcell's King Arthur. Future engagements include St John Passion in St James Piccadilly and Haydn's Nelson Mass in Kennilworth. Jacqueline works as German language coach for the Royal Welsh College of Music and Drama, for Welsh National Opera and notable UK choirs. Her book German Diction for English-speaking singers was published by Caddy Publishing. Next year Jacqueline will work as German language coach at Reisopera in Enschede, Holland.



Grace Wain began her musical studies at an early age playing the oboe in the South Lincolnshire Youth Orchestra and Band. She was a member of local choirs for many years, which led her to sing with the youth choir in a production of Coram Boy at the National Theatre. She has won several competitions including the Young Musician of the Year at the Peterborough Music Festival in 2009. She was also chosen to compete in the prestigious Kathleen Ferrier Bursary Award in 2009. Grace joined Junior Guildhall in 2006 where she studied with Rachel Sherry. Whilst there she took part in regular workshops and sang in many concerts. Grace is now in her third year at Royal Welsh College of Music and Drama studying with Marilyn Rees and Catherine Roe-Williams. During her time at RWCMD so far she has appeared in concerts with the College Chorus and Symphony Orchestra as well as lunchtime recitals. Grace has also taken her first operatic roles this year as 3rd Lady in Mozart's The Magic Flute and Clem/Alfred in Britten's The Little Sweep, she hopes that these will be the first of many.

Paul Robinson read music and was a Choral Scholar at King's College, Cambridge, where he had been a boy chorister. He continued his studies at the Royal College of Music and was awarded the Opera Scholarship and the Mills Williams Junior Fellowship. He has broadcast on BBC radio and his recordings include Wood's St Mark Passion on ASV, Vaughan Williams' Fantasia on Christmas Carols for BBCTV and he also appears on Volume 31 of the Hyperion Schubert series, singing a setting of Psalm 91 in Hebrew. He has recorded Purcell's Ode to St Cecilia and Mendelssohn's version of Bach's St Matthew Passion for Radio della Svizzera Italiana (RTSI) in Lugano, Switzerland. Recent engagements have included Beethoven's Mass in C in Bergen; Lionel, Martha for Opera Minima, Frederic, Pirates of Penzance in Buxton and Cheltenham and Edwin, Trial by Jury for Tiramisu Opera, Bach's St John Passion in Buxton, Holofernes in Alessandro Scarlatti's La Giuditta for Figur'd Shade, Handel's Solomon and Theodora in Darmstadt and Frankfurt, and concerts in Tel Aviv, Jerusalem and Shizuoka, Japan. He has been a company member of the Buxton Festival for the past three years during which time he has understudied several roles including Handel's Samson. With the Newbury Chamber Choir he has sung Haydn's Nicolai Mass, Stainer's Crucifixion and Purcell's King Arthur.



Ian Caddy has appeared in operas and concerts with all major British opera companies and orchestras, and has amassed an impressive list of engagements around the world - opera houses, festivals, orchestras, radio and TV. He has sung on several occasions with Newbury Chamber



Choir; he helped with 'staging' *Venus & Adonis* and *Rapresentazione di Anima & Corpo*. A singer whose repertoire encompasses four centuries, last year, he sang *Messiah* in the presence of the Pope, in a televised concert at the Vatican. This year he sang a concert of *Gilbert & Sullivan* with Southern Sinfonia in Newbury Corn Exchange and the premiere of an orchestral cantata, *Forth Pilgrim, Forth!* written for him by the Portsmouth-based composer, Ian Schofield. Google his name for more! In baroque staging: Ian Caddy has conducted lectures, masterclasses and directed productions in York, Karlsruhe, Patras, Vienna, London, Cardiff, Belfast and Basel. He is a world authority on the subject of Baroque acting. See BaroqueGestures.com.

Edward Lambert has conducted many choral and orchestral works, accompanied many singers and instrumentalists, and composed music for a wide variety of performers. He studied at Oxford and the Royal College of Music and went on to work for several opera companies here and abroad; for many years he was on the staff of the Royal Opera House, where he worked with many of the greatest singers and conductors of recent times. As a chorus master and coach he has worked with Dublin Grand Opera, Wexford Festival Opera, Ambrosian Singers, Ballet Rambert, Netherlands Opera, Maggio Musicale in Florence, Philharmonia Chorus, London Symphony Chorus, and the Aix-en-Provence Festival. His *Chamber Concerto* was performed at the Bath Festival and his *Mass* at the Huddersfield Festival and on Radio 3.



The chamber opera *Caedmon*, to a libretto by Christopher Fry, was performed by the Royal Opera at the Donmar Warehouse who also commissioned an opera specially for comprehensive schools, *The Button Moulder*, which subsequently toured to the USA. His opera *All In The Mind* for a large cast of teenagers was performed by W11 Opera at the Britten Theatre in the Royal College of Music in 2005. In 2008, *Speed Matters* was first performed in the Buckingham Festival and the *Te Deum* by the Newbury Chamber Choir. *Concerto Cubico, du baroque* and *Trio Sonata* were first performed in Newbury

by the young artists living in the area whom they were written for and *Concerto Cubico* was recently revived professionally at South Hill Park Arts Centre, Bracknell.

www.lambertmusic.co.uk

Newbury Chamber Orchestra

(violins)

James Toll, Elizabeth Flower, John Kane, Ellen Bundy
Judith Burchett, Jane Kane, Jonathan Millar

(violas)

Sue Black, Judy Cooper

(cellos)

Judith Barnby, Fiona Murphy

(double bass)

Katie Long

(flutes)

Clare Mellor, Hayley Tull

(bassoons)

Catherine Millar, Madeleine Millar

(horn)

Simon de Souza

(percussion)

Joe Richards

The **Newbury Chamber Choir** has a long and illustrious history in the West Berkshire/North Hampshire area. The choir sings music of many different kinds and has become particularly known for its adventurous programming while focusing on its core repertory of Baroque and Classical masterpieces. In recent years the choir has performed Mozart's Requiem, Rossini's Petite Messe, Liszt's Missa Choralis, Handel's Messiah, Vivaldi's Gloria, Schütz's Christmas Story, Purcell's Dido and Aeneas, Blow's Venus and Adonis and works by de Mondonville, Charpentier, Lalande, Durante, Buxtehude, Haydn, Handel, Holst and Monteverdi - not to mention 'The Wreck of the Hesperus' by Thomas Anderton, Bernstein's Chichester Psalms and works commissioned from local composers. In November 2006 the choir gave a rare semi-staged

Music for Three Monarchs

John Blow
Venus & Adonis

Purcell
Welcome Song for James, Duke of York
Birthday Song for Queen Mary

Newbury Chamber Choir
Newbury Baroque Players

Saturday 17 November 7.30pm

Church of St John the Evangelist, Newbury
RG14 7QB

Tickets £10 (children free) from Newbury Corns Exchange: 01635 522733
or at the door
cherry number 200624

performance of Cavaliere's The Drama of Body and Soul - the world's first opera, and in May 2007 Beethoven was featured in a performance of the Mass in C. Besides giving concerts in Newbury, the choir has in recent years visited

The
Newbury Chamber Choir
requests the pleasure of your company
at a performance of

Music for a Florentine Wedding
(1539)

Saturday 20 June 2009
at 7.30pm
Burghclere Parish Church
RG20 9HX
Admission £5 (children free)
cherry number 200624

Andover, Hungerford, Lambourn, Chieveley, Burghclere, Chute and Abbots Ann. Last year the choir mounted a full-scale Brahms Requiem with 200 guest singers from all over the country, a performance of the 1539 Music for a Medici Wedding (to be repeated in the Hungerford Arts Festival next July), and a semi-dramatised Purcell's King Arthur. This year the choir gave Easter performances of Stainer's Crucifixion and Fauré's Requiem in Thatcham and Newbury, and a summer concert of Bach and Telemann. It performs with the Newbury Chamber Orchestra drawn from the many superb players who live in the area - as this concert shows - and has done much to foster new talent among them.

Liszt's Missa Choralis, Handel's Messiah, Vivaldi's Gloria, Schütz's Christmas Story, Purcell's Dido and Aeneas, Blow's Venus and Adonis and works by de Mondonville, Charpentier, Lalande, Durante, Buxtehude, Haydn, Handel, Holst and Monteverdi - not to mention 'The Wreck of the Hesperus' by Thomas Anderton, Bernstein's Chichester Psalms and works commissioned from local composers. In November 2006 the choir gave a rare semi-staged

Beethoven
comes to Highclere

Saturday 5th May 7.30pm
Thorngrove School
The New Hall
Mount Road
RG20 9PS

Mass in C
Violin Concerto
Choral Fantasy

Hannah Mellam (soprano)
Nigel Dickinson (tenor)
Newbury Chaire Rosent (organist)
Janelle Ager (mezzo soprano)
Ben Allen (bass)
Ian Caddy (bass)

Newbury Chamber Choir & Orchestra
conducted by Edward Lambert

Tickets £10 (children free)
Newbury Corns Exchange
01635 522733

Newbury Chamber Choir and Orchestra

Saturday 8 November 2008
at 7.30pm
St John's Church, Newbury RG14 7BB
Admission £10 (children free)
cherry number 200624

Haydn
St Nicolas Mass

Handel
Water Music Suite

Mozart
Violin Concerto in A major

Handel
Coronation Anthem

Newbury Chamber Choir & Orchestra

Purcell
King Arthur

Saturday 28 November 2009
at 7.30pm
St Nicolas Church, Newbury
RG14 9HD
Admission: £10 (children free)

Newbury Chamber Choir

(musical director: Edward Lambert)

SARAH BEDFORD, RACHEL BOWEY, DIANA GOODWIN, DIANA GOUGH,
JOANNA HODGSON, WENDY HOLMES, CLARE HUCKLE,
RACHEL LAMBERT, JOHAN TEECE, VIVIENNE TOLL

JACKIE APPLEFORD, MARGARET BAKER, DENISE BARTHORPE,
KAREN COFFIN, JUDY CREEK, JO EXELBY, CLARE HEALD,
KATE MUNRO, CLARE OWEN, BARBARA RIGGS

RICHARD FOSTER, CHRIS GWYNN, JOHN LONG

ANDREW DAVIS, CHRISTOPHER FALLOWS, GRAHAME FOULKES,
RICHARD GOODWIN, STEPHEN HOLMES, IVAN JOHNSON

The choir is grateful to Thorngrove School
for the provision of rehearsal facilities
www.thorngroveschool.co.uk

New choir members welcome: no formalities

The choir is available to sing at weddings and other events
secretary@newburychamberchoir.co.uk
www.newburychamberchoir.co.uk

Newbury Chamber Choir charity number 280434

Next concert:

SATURDAY 9 APRIL 2011 AT 7.30 PM

**Liszt: Via Crucis
Dvorak: Mass in D**

ST MARY'S PARISH CHURCH, THATCHAM, RG19 3PN