

King's College Chapel, Taunton  
Sunday 20 February 2011 at 3pm



# DURUFLÉ

## Requiem

**POULENC**

Quatre motets pour un temps de pénitence

**LANGLAIS**

Messe solennelle

**MESSIAEN**

O sacrum convivium

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PROGRAMME

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# Welcome...



## *from the trustees of Somerset Chamber Choir*

Time moves so fast ... it scarcely seems any time at all since we were performing our last concert, in Wells Cathedral, back at the end of July. That concert *'The dreamers of dreams'* celebrated arguably some of the most famed choral wonders penned by some of our most illustrious English composers.

We welcome you today to the choir in a very different mode, switching from English 'glories' to French '*splendeur*' though the programme being offered is equally as tantalising! This concert maintains the choir tradition of presenting well-known and loved works, such as Duruflé's Requiem, alongside works you might not be so familiar with – we hope that you will discover a new favourite among some of the other treasures we shall be performing today.

We make no apology for offering only one work at our Wells Cathedral concert this year, however: Bach's Mass in B minor, probably the greatest choral work ever written. We will be joined by a simply superb quartet of soloists, once again featuring Emma Kirkby (singing with us for the first time since she became a Patron of the choir in our 25th anniversary year), and are looking forward to this immensely already – you can find more details on the back cover of this programme. We are expecting high demand for tickets, so would encourage you to consider joining our Friends Scheme to benefit from the exclusive priority booking period our friends enjoy.

Talking of our Friends, it is lovely to see so many of you here today. Aside from forming the backbone of our audiences, members of the Friends Scheme offer the choir invaluable support - without which we simply would not be able to offer concerts of the scale and quality that we do. We are delighted to welcome several new Friends who have joined our 'family' only recently - I do hope that you will join us after the concert at our Friends Reception in the Woodard Room and that we shall be able to have a drink and a chat together. I for one will be more than ready for both!

Well, *We (were) the Music Makers* in Wells. Today we make our music with several new choir members, with several more 'waiting in the wings' (and indeed today's audience) who will be joining us to sing in Wells this year...a big welcome!. We hope you and they will really enjoy performing and listening to *la musique* today. It seems with so many new friends and choir members that the choir is in fine health and going from strength to strength in its post-25th anniversary years.....long may this continue!

LIN WINSTON  
Chair of Trustees

## *Programme order*

Quatre motets pour un temps de pénitence (1938-9) **Poulenc** (1899-1963)

1st Movement (*Allegro vivace*)  
from Symphonie No.5 (1878)

**Widor** (1844-1937)

O sacrum convivium (1937)

**Messiaen** (1908-92)

Messe solennelle (1951)

**Langlais** (1907-91)

———— INTERVAL (15 minutes) ————

Requiem (1947)

**Duruflé** (1902-86)



*The right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control, although these details are correct at the time of going to print.*

*Please note that photography (with or without flash) and/or recording of any sort during the performance is forbidden without the prior written consent of Somerset Chamber Choir.*

## Quatre motets pour un temps de pénitence

Francis Poulenc



For his recording of Poulenc's sacred choral music, John Rutter provided an illuminating programme note about Poulenc's works for the Church:

'Even now, more than a generation after Poulenc's death, the importance of his choral and religious music is not generally recognised, despite the fact that it formed a substantial part of his output, and one to which the composer himself attached great importance. In an interview given in 1955 ... he said: "*I think, in fact, that I've put the best and most genuine part of myself into it ... forgive my lack of modesty, but I have a feeling that in that sphere I've really produced something new, and I'm not far off in thinking that if people are still interested in my music fifty years from now it'll be more in the Stabat Mater than the Mouvements perpétuels*".'

Poulenc dated the beginnings of his interest in the choral medium to his period of study in the early 1920s with the composer Koechlin (the only systematic instruction in composition he ever undertook): Koechlin gave him Bach chorale melodies to harmonise, of which Poulenc later said: '*This work fascinated me and had a decisive influence on me.*' It was not until 1936, however, that this influence bore fruit. By then Poulenc was a successful and well-established composer in his mid-thirties, whose songs, piano and chamber works, and ballet *Les Biches* had achieved international recognition; his only choral piece was the *Chanson à boire* of 1922.

The death of a friend in a car accident brought about a profound change. Poulenc made a pilgrimage to the Sanctuary of Rocamadour in the Dordogne, '*perilously situated alongside a winding road, and inspiring in those who have been privileged to visit it a feeling of unbelievable peace ... the humble chapel cut out of the rocky mountainside, the courtyard surrounded by pink laurel trees and, inside, the wonderful Virgin carved out of black wood, the work of Saint Amadour who had climbed up a tree to see the figure of Christ*'. The same evening he began work on the *Litanies à la Vierge Noire*, the first of a remarkable series of sacred choral works that continued almost to his death in 1963. Behind all these lay a sincere religious impulse that Poulenc described as '*instinctive and hereditary in me*' and defined in terms of his southern roots: '*In architecture it is Romanesque art - particularly the examples to be found in the south of France - that has always been my religious ideal... I like religious inspiration to express itself clearly in the sunshine with the same realism as we can see on those Romanesque capitals.*'

Without this accident, this born-again moment at Rocamadour, would Poulenc have reconnected with his Catholic roots? Poulenc's famous dual personality – '*le moine et le voyou*' – 'half bad boy, half monk', as Claude Rostand described him in 1950, left his options open. However, we should be very grateful that Poulenc graced the church with some of the most superb and distinctive choral music composed in the 20<sup>th</sup> century.

### Quatre motets pour un temps de pénitence

*Quatre motets pour un temps de pénitence* (Four Lenten motets) were the first pieces in Poulenc's fully recognisable *a cappella* style and were composed in the second half of 1938 and early 1939. The third and the fourth were written first, and in many ways, they are the more stylistically progressive.

#### i. Timor et tremor

From the opening of the first motet, described by Meurig Bowen as '*an edgy, dark imprecation*', Poulenc builds his own distinctive yet modest soundworld. Dynamic contrasts are sharply defined, phrase by phrase; block-like shifts occur from one grouping of voices to another; an unsettled meter with 3/4 or 5/4 cross rhythms regularly cuts across a seemingly regular 4/4 pulse; distinctive and often ingenious harmonic progressions grab the attention.

Timor et tremor venerunt super me, et caligo cecidit super me.

Miserere mei, Domine, quoniam in te confidit anima mea. Exaudi, Deus, deprecationem meam, quia refugium meum es tu et adiutor fortis.

Domine, invocavi te, non confundar.

*Fear and trembling have come upon me and darkness has seized my soul.*

*Have mercy on me, O Lord, have mercy upon me, for in you have I put my trust. Hear my prayer, O my God, for you are my refuge and my strong helper.*

*I have called upon you, O Lord, that I not be confounded.*



## ii. Vinea mea electa

## MATIN RESPONSORY FOR GOOD FRIDAY

This motet contrasts the tender opening (marked '*excessivement doux*' on its return) with the anguish and outburst of '*ut me crucifigeres*' (to be sung 'with calm resignation') going into '*et Barrabam dimitteres*' (a sudden *forte*).

Vinea mea electa, ego te plantavi: quomodo  
conversa es in amaritudinem, ut me crucifigeres  
et Barrabam dimitteres.

Sepivi te et lapides elegi ex te et aedificavi turrim.

*You are my chosen vine and by my hand you were  
planted; how then have you become bitter? You crucified  
me and set Barabbas free.*

*I guarded you with a hedge, I removed the stones from  
around you, I built a tower to watch over you.*

## iii. Tenebrae factae sunt

## MATIN RESPONSORY FOR HOLY SATURDAY

Dedicated to the great compositional mentor Nadia Boulanger, who in 1938 conducted the first performance of Poulenc's Organ Concerto, *Tenebrae factae sunt* has been described by the writer Meurig Bowen, as "a collage of abrupt mood-shifts. There is no other moment to compare with the sopranos' stark chromatic descent on the words '*exclamavit Jesus*', the angular, similarly chromatic phrase for '*Et inclinatio capite*' first heard in the tenors, or the set of descending parallel chords for the word '*ait*'".

Tenebrae factae sunt dum crucifixissent Jesum  
Judaei, et circa horam nonam exclamavit Jesus voce  
magna: Deus meus, ut quid me dereliquisti?  
Et inclinatio capite emisit spiritum.

Exclamans Jesus voce magna ait: Pater, in manus  
tuas commendo spiritum meum.

*The day grew dark as the Jews nailed Jesus to the cross.  
At about the ninth hour Jesus cried out in a loud voice:*

*'My God, my God, why have you forsaken me?'*  
*He bowed his head and gave up his spirit.*

*Jesus said in a loud voice: 'Father, into your hands  
I commend my spirit.'*

## iv. Tristis est anima mea

## MATIN RESPONSORY FOR MAUNDY THURSDAY

**Soprano Solo:** Stephanie Walker

Equally unusual are moments of the fourth motet. With a particular responsiveness to the text, Poulenc creates a hushed fleeting disquiet for '*Vos fugam capietis*' (marked *vif et inquiet* and *mystérieux*), rare and thus striking *melismas* (many notes on one syllable) on '*et ego vadam*', and nine-part *divisi* writing on the final page.

Tristis est anima mea usque ad mortem: sustinete hic  
et vigilate mecum, nunc videbitis turbam quae  
circumdabit me.

Vos fugam capietis, et ego vadam immolari pro vobis.  
Ecce, appropinquat hora et Filius hominis tradetur in  
manus peccatorum.

*My spirit is laden with sorrow and would die; remain here  
awhile and keep watch with me. Soon you will see a great  
crowd come to surround me.*

*You will flee, and I shall be sacrificed for you.  
Lo, the time is nigh when the Son of Man shall be given  
over into the hands of sinners.*

## *Have you considered a LEGACY?*

If you enjoy today's performance, why not remember us in your will?

Most people make a will to ensure their family and the people they care about most are looked after when they die, but you can also support a charity such as Somerset Chamber Choir by remembering us in your will.

A bequest to charity is free of inheritance tax so that the money you have worked hard for goes to the charity you care about and not to the tax man. You do not have to be rich to leave a legacy and make a real difference – everyone who leaves a gift to the Somerset Chamber Choir will be helping us to fund the charity into the future so that coming generations will continue to perform the most beautiful choral music for the people of Somerset for decades to come.

Please email us at [email@somersetchamberchoir.org.uk](mailto:email@somersetchamberchoir.org.uk) if you would like to discuss this with us.



# 1<sup>st</sup> movement (*Allegro vivace*) from *Symphonie No. 5*

## Charles-Marie Widor

Among the musical effects of the secularization of French society in the wake of the Revolution and the Napoleonic wars was the liberation of the organ from its function as a strictly ecclesiastical instrument to one that was also integral to the nation's secular concert life. The instrument's potential to rival the power, subtlety and tonal range of the orchestra was first realized by the great organ builder Aristide Cavaillé-Coll (1811-1899), who constructed some of the most celebrated organs in France, Belgium and the Netherlands after arriving in Paris in 1833 from his native Montpellier. Among the earliest composers fully to exploit the possibilities of Cavaillé-Coll's revolutionary 'symphonic' instruments was Charles-Marie Widor.



Widor's lifetime spanned the renaissance of French organ music under such men as Tournemire, Guilmant, Vierne and Dupré and on to Langlais and Messiaen. Frenchmen were among the first to apply the advances in keyboard techniques pioneered by Liszt to the organ. Widor himself, the author of a treatise on orchestration and Professor of Composition (and of Organ) at the Paris Conservatoire, was organist at Saint-Sulpice for over sixty years; he took up the post in 1869, seven years after the inauguration of the new Cavaillé-Coll instrument there. It cannot be coincidence that almost his complete organ output was in the form of 'symphonies': though first and foremost an organist, the general absence of contrapuntal writing and the detailed instructions on registration suggest that he approached the different colours of the organ as he would have done an orchestra.

Widor was an influential teacher and his students included such later-eminent musicians as organists Marcel Dupré (1886-1971), Louis Vierne (1870-1937) and Albert Schweitzer (1875-1965 - with whom he collaborated on an annotated edition of the organ works of J.S. Bach), pedagogue Nadia Boulanger (1887-1979 - the dedicatee of one of Poulenc's motets performed earlier), and composers Arthur Honegger (1892-1955), Darius Milhaud (1892-1974) and Edgard Varèse (1883-1965).

Many listeners will know how Widor's *Symphonie No. 5* concludes - with the famous Toccata, played at many a wedding service - but fewer, perhaps, will know how the work begins. In fact the symphony opens with a lively *Allegro* movement, the main theme of which appears at the start in detached chords played softly on the swell organ. Three variations on the theme lead to a central section on great diapasons. Development of the main musical idea follows, culminating in a thrilling restatement on full organ. The Symphony was composed in 1878 and premiered on October 19, 1879 in Paris by the composer.

## *O sacrum convivium*

### Olivier Messiaen

*O Sacrum Convivium* is a Latin prose text honouring the Blessed Sacrament. It was written by Saint Thomas Aquinas and is included in the Latin Catholic liturgy as an antiphon on the feast of Corpus Christi. Its sentiments express the profound mystery of the Eucharistic miracle.

In Messiaen's only published liturgical choral work, his 1937 setting, we enter a new sound-world: completely still, rapt in meditation and uninterested in 'development' of material, but rather in adoration and contemplation of what Messiaen profoundly believed to be the eternal truths of the Catholic faith. He wrote no more liturgical music because he believed that Gregorian chant was the perfect sacred music; yet, the piece's sense of gradual motion is itself derived from plainchant.

The motet is based in the warm and rich key of F sharp major (which Liszt and others associated with the Divine). The same slightly lopsided rhythm is used repeatedly, giving the work a hypnotic and lilting forward movement. It builds to an ecstatic climax and then winds down during the final serene '*Alleluia*' towards a close on Messiaen's beloved added-sixth chord. The phrasing is in very stretched-out patterns based on speech rhythms. It begins pianissimo and remains at low dynamic levels, except for a *forte* outburst on the words '*et futurae gloriae nobis pignus datur*'; the motet then recedes back into quiet ecstasy.



*O sacrum convivium!*  
in quo Christus sumitur:  
recolitur memoria passionis ejus:  
mens impletur gratia:  
et futurae gloriae nobis pignus datur.  
*Alleluia.*

*O sacred banquet!*  
in which Christ is received,  
the memory of his Passion is renewed,  
the mind is filled with grace,  
and a pledge of future glory to us is given.  
*Alleluia.*

# Messe solennelle

## Jean Langlais

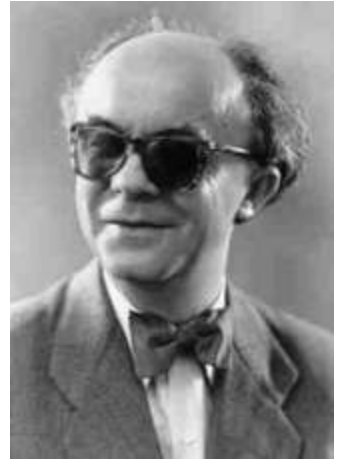
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The French organist and composer Jean Langlais was born at La Fontanelle, Ille-et-Vilaine, in the region of Brittany. Blind from childhood, he received his education at the *Institut Nationale des Jeunes Aveugles* in Paris, where he studied piano, organ and harmony. His organ teacher was the great André Marchal, himself blind and a former pupil of the *Institut*, and, like so many French organists (including, eventually, Langlais himself), a skilled improviser.

With Marchal's guidance, Langlais moved to the Paris Conservatoire in 1927 where, under the tutelage of Marcel Dupré, he won first prize in organ playing in 1930. His composition tutor was Paul Dukas (also one of Duruflé's teachers) and, like Duruflé, Langlais made the acquaintance of a promising fellow student, the young Olivier Messiaen. At the Conservatoire, he also came under the influence of Charles Tournemire, organist of Ste Clotilde and sometime pupil of D'Indy, who dazzled him with his legendary gift for extemporisation, and whose compositions impressed him deeply, especially the vast *L'Orgue mystique* with its imaginative use of Gregorian chant. Having won a number of prizes for composition, interpretation and improvisation, Langlais took up an appointment at his old school, conducting the choir and teaching organ and composition. He became organist first of St Pierre de Montrouge and later, in 1945, of Ste Clotilde where his predecessors, apart from Tournemire, included no less a dignitary than César Franck (1822-90).

The *Messe solennelle*, for mixed chorus and organ, dates from 1951 and is one of the most impressive 20th century settings by any French composer. It was inspired by the Catholic liturgy and is tailored to the needs of the Mass. Although it is not based on plainsong, the modality of the writing sometimes suggests it. As is typical of his writing, Langlais employs parallel fifths and octaves, made more incisive by the addition of notes which create often quite harsh discords.

The **Kyrie**, whose two main themes are foreshadowed in the organ introduction, is mostly homophonic, though the imitative entries which launch the chorus lines give it a contrapuntal feel. True counterpoint is reserved for the start of the **Gloria**, which begins as a fugue, albeit one which the organ from time to time interrupts. The **Sanctus** is marked by a sinuous figure in the organ accompaniment which twists and turns chromatically until its rhythm is taken up by the chorus in energetic shouts of 'Hosanna' which recur at the end of the restrained **Benedictus**. The final section of the Mass, **Agnus Dei**, is intensely chromatic, its melodic material displaying a strange angularity, and its closing pleas for peace ('*dona nobis pacem*') becoming increasingly urgent.



## Interval (15 minutes)

## Requiem

### Maurice Duruflé

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Duruflé deservedly has earned a special place in 20th century French music. A perfectionist for whom composition was a slow, laborious process involving constant revision and impeccable craftsmanship, in some sixty years he published only ten works. Duruflé was deeply committed to the plainsong liturgy (and was devastated at its virtual demise during the reforms of the Second Vatican Council 1962-5). Plainsong was the lifeblood of nearly all his works, and the source of his musical and spiritual inspiration. Duruflé was a distinguished organ pupil of Vierne (1870-1937) but it was another teacher Charles Tournemire (1870-1939) who inspired him with the possibilities of plainsong and modal harmony as a vehicle for a wide range of mood and emotion. His style draws upon the music of a distinguished line of French composers: Fauré (1845-1924), Debussy (1862-1918), Dukas (1865-1935) – his most significant teacher at the Paris Conservatoire – and Ravel (1875-1937).

This background perhaps helps to explain the character of Duruflé's music, which eschews the experimentation and forging of a new musical language that so preoccupied his friend and fellow-student, Olivier Messiaen. Feeling no such compulsion to compose in a style which must sound new, Duruflé looked backwards rather than forwards. His music fuses two streams – the modality which derives from his liturgical background and the harmonies colouring the composition of his immediate seniors, Fauré, Debussy, Ravel and his own master, Dukas. The resulting synthesis, whilst it may be judged as somewhat old-fashioned, nevertheless has its own personal accent and distinctive syntax.



The Requiem of 1947 is Duruflé's largest and most important composition and it exists in three versions: for large orchestra, for a smaller orchestra and the more frequently performed small-scale version accompanied only by organ (the version performed this afternoon). The work is dedicated to the memory of the composer's father and owes its origin to a commission from Duruflé's publishers, Durand, which arrived whilst he was working on a suite of organ pieces based on plainsong themes from the Mass for the Dead. The organ sketches lent themselves admirably to expansion and transformation into a Requiem, and plainsong became the basis of the work, unifying it and inspiring it with a timelessness and contemplative spirituality that forms its essence.

Duruflé's model is obviously the Requiem of Gabriel Fauré. Duruflé's setting is no slavish imitation, however, but rather a reworking within the structure and mood established by the older composer, based upon admiration and respect. Fauré's setting had marked a radical break with the tradition established by Berlioz and Verdi that emphasized hellfire and an overwhelming sense of grief. He omitted the Day of Judgement texts and focused instead upon rest and peace, even to the extent of borrowing the *In Paradisum* from the Burial Service. Duruflé sets the same Latin text as Fauré but, by separating the *Introit* from the *Kyrie* and the *Agnus Dei* from the *Lux aeterna*, he divides the Requiem into nine sections rather than Fauré's seven. Duruflé's use of two soloists is similar, the work opens with the same tonality as Fauré's and the structure of the *Sanctus* owes an evident debt to Fauré's example, as does the *Libera me* and the *In Paradisum*. Nevertheless, Duruflé's setting is very original, its strength lying in its highly individual fusion of disparate elements.

One is reminded of Nicholas Brady's text set by Purcell in *Hail! Bright Cecilia* (1692):

*Thou didst the scattered atoms bind,  
Which by the laws of true proportion joined  
Made up various parts one perfect harmony.*

The 'scattered atoms' in Duruflé's case are plainsong, liturgical modality, subtle counterpoint and the refined textures of Debussy, Ravel and Dukas. 'True proportion' is lent by the often literal use of plainsong which provides a great expressive and flowing rhythmic freedom and the 'perfect harmony' is not only formed of notes but of a pervading sense of tranquillity and spiritual optimism.

The French tradition of sacred music encompasses much more than simply a musical style and has as its mainspring a particular attitude towards religion. The French musicologist, Jean Roy, encapsulates it thus: '*For just as there is a specifically French music, there is a specifically French piety, one that rejects austerity, emphasis and sentimentality, that conveys a certain elegance of spirit, a certain decorum and includes in its gestures a sort of familiarity with the sacred.*'

In 1975, Maurice Duruflé was forced to relinquish his position at Saint-Etienne-du-Mont when he suffered a bad car accident, which was to prevent him from composing for the rest of his life. On 16 June 1986, the composer died at the age of 84, having been in hospital for several months. As a tribute to Duruflé's life and work, this Requiem was performed at his memorial service.

### *Introit*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion  
et Tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad Te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Eternal rest grant them, O Lord,  
and may perpetual light shine upon them.  
A hymn, O God, becometh thee in Sion,  
and a vow shall be paid to thee in Jerusalem.  
Hear my prayer;  
to thee all flesh shall come.  
Eternal rest grant them, O Lord,  
and may perpetual light shine upon them.*

### *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

### *Domine Jesu Christe*

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu;  
libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam  
quam olim Abrahae promisisti  
et semini ejus.

*O Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful departed  
from the pains of hell  
and from the bottomless pit;  
save them from the lion's jaws,  
that hell may not engulf them,  
that they may not fall into darkness,  
but let St Michael the standard-bearer  
lead them into the holy light  
which thou of old didst promise to Abraham  
and to his seed.*



Hostias et preces tibi,  
Domine, laudis offerimus;  
tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.

*Sacrifices and prayers of praise to thee,  
O Lord, we offer;  
do thou receive them on behalf of those souls  
whom this day we commemorate.  
Grant them, O Lord, to pass from death unto life,  
which thou of old didst promise to Abraham  
and to his seed.*

### *Sanctus*

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.  
Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.*

### *Pie Jesu*

Pie Jesu, Domine, dona eis requiem.  
Pie Jesu, Domine,  
dona eis requiem sempiternam.

*Blessed Jesus, Lord, grant them rest.  
Blessed Jesus, Lord,  
grant them eternal rest.*

### *Agnus Dei*

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

*O Lamb of God,  
that takest away the sins of the world,  
grant them rest.  
O Lamb of God,  
that takest away the sins of the world,  
grant them eternal rest.*

### *Lux aeterna*

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis:  
quia pius es.

*Let everlasting light shine on them, O Lord,  
with thy saints for ever:  
for thou art merciful.  
Eternal rest grant them, O Lord,  
and may perpetual light shine upon them:  
for thou art merciful.*

### *Libera me*

Libera me, Domine,  
de morte aeterna in die illa tremenda  
quando coeli movendi sunt et terra;  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit  
atque ventura ira,  
quando coeli movendi sunt et terra.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde,  
dum veneris judicare saeculum per ignem.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.

*Deliver me, O Lord,  
from everlasting death on that dread day  
when the heavens and earth shall quake;  
when thou shalt come to judge the world by fire.  
I am seized with trembling and am afraid  
until the day of reckoning shall arrive  
and the wrath shall come,  
when the heavens and earth shall quake.  
That day, a day of wrath,  
calamity and misery,  
a great and exceedingly bitter day,  
when thou shalt come to judge the world by fire.  
Eternal rest grant them, O Lord,  
and may perpetual light shine upon them.*

### *In Paradisum*

In paradisum deducant te angeli,  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May angels lead thee to paradise,  
at thy coming may the martyrs receive thee  
and bring thee into the holy city of Jerusalem.  
May the choir of angels receive thee  
and with Lazarus, once a beggar,  
may thou have eternal rest.*

## Biographies



**GRAHAM CALDBECK** *conductor* is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming and stylish performances. He studied music at Trinity College, Cambridge, where he was a Choral Scholar under Richard Marlow, and has sung with the Cathedral Choirs of Guildford and Winchester. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists, is a former Assistant Organist at St Martin-in-the-Fields and is currently Director of Music at St Mary The Boltons, SW10. For fifteen years, Graham held senior positions at the Royal College of Music and he now pursues a freelance career as conductor, organist, vocal coach and teacher.

Graham has conducted Somerset Chamber Choir since 1990, working with many of the UK's most talented instrumentalists and soloists. He is also conductor of the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press, and the Mayfield Festival Choir in East Sussex.

During 2009-10 Graham directed four concerts with the Nonsuch Singers in St Martin-in-the-Fields and St James's, Piccadilly in central London, in repertoire including music ranging from Palestrina to Mahler to Pavel Lukaszewski. In June he conducted the choir in a performance of Rachmaninov's *Vespers* in St Martin-in-the-Fields and in July the choir sang the services at Brecon Cathedral. Earlier this month, he conducted a concert of French sacred music in St Martin-in-the-Fields.

Recent performances by the choir of works by contemporary British composers Thomas Adès, Richard Rodney Bennett, Diana Burrell, Judith Bingham, Jonathan Dove, Jonathan Harvey, John Gardner, Gabriel Jackson, James MacMillan, Roxanna Panufnik and Judith Weir, have been recognized by several awards from the Performing Right Foundation.

Last May he conducted works by Gounod and Fauré in Mayfield (when he shared the conducting with SCC Patron, Sir David Willcocks), and in November directed a concert there of works by Mozart, Vaughan Williams and Stravinsky.

Graham's future projects in the first half of 2011 include a Passiontide programme with the Nonsuch Singers in St Giles, Cripplegate (including music by Tallis, Byrd, S.S. Wesley, Howells and Leighton), a concert of works by Janáček, Bernstein, Tarik O'Regan and John Rutter in Mayfield, and a programme of Haydn, Mozart, Beethoven and Schubert in St Martin-in-the-Fields with Nonsuch Singers, London Primavera, Paul Archibald (trumpet) and soloists from the Royal Academy of Music.

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**STEPHANIE ALLMAN** *mezzo-soprano* was born and bred in Hinckley, Leicestershire. Later, she studied singing at the Royal College of Music with Margaret Cable. After making her professional debut with the D'Oyly Carte Opera Company, when she understudied the role of Vittoria in *The Gondoliers* and the title role in *Iolanthe*, she sang with Opera North in a number of performances including a special semi-staged production of *Boris Godunov* at the Proms.

Stephanie has been a member of the Nonsuch Singers, the renowned amateur choir in London conducted by Graham Caldbeck, for almost twenty-five years. She has sung important solos in works performed by them including Copland's *In the Beginning*, Georgi Sviridov's *Songs for Troubled Times*, and Rachmaninov's *Vespers*. She sang the mezzo-soprano solo in the choir's recent performance of Durufle's *Requiem* at St Martin-in-the-Fields and has also performed solo songs by Handel, Purcell, Finzi and Howard Blake in the choir's concerts.



Stephanie continues to undertake a number of solo concert engagements each year and took part in the first Winchester Festival in Alresford, when she performed Tippett's *Songs for Ariel*. She was part of a '*formidable line-up of soloists*' in a performance of the Monteverdi *Vespers* performed by Somerset Chamber Choir and Canzona in Wells Cathedral in 2001.

A regular lunchtime recitalist at Wesley's Chapel in the City of London, she is currently planning a programme on the theme of 'A Mediterranean Journey' for a recital there later this year.

## VOLUNTEERS

We are very grateful to the large number of volunteers who assist us with numerous aspects of the choir's administration.

If you would like to volunteer to help us in any way, please get in touch with us.



**JOHN BROAD** *baritone* trained with Renee Soames at the Birmingham Conservatoire before joining the famous D'Oyly Carte Opera Company. In a busy international schedule he appeared in many principal baritone roles with Company, creating the definitive Notary in the company's new production of *The Sorcerer*. He appeared in *HMS Pinafore* and *Trial by Jury* on film and recorded *The Mikado*, among other operas on disc, for Decca; also he appeared in several Royal Command performances. John continues to make appearances for the Magic of G&S company at the Barbican and Festival Halls in London and the Symphony, Bridgewater and Philharmonic Halls in Birmingham, Manchester and Liverpool.

In a varied career John has worked with Paul McCreesh as a soloist in a series of Handel concerts, recreated roles in the rediscovered works of Alessandro Stradella, has featured as a soloist on Radio 3 (Gallery Carols), Radio 2 (Friday Night is Music Night), performed on television (Miss Marple; Down to Earth) and most recently on film with Angelica Huston and Lauren Bacall in 'These Foolish Things'.

---

**RICHARD PEARCE** *organ* was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals over the last year at London's Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He has performed with the Philharmonia orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.



Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in broadcasts of Wesley, Purcell and Gibbons, and CDs of choral works by Elizabeth Maconchy and Daniel Asia. He has long-standing associations with the Royal Choral Society, as well as twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas. He has been Musical Director of the Waverley Singers since February 2009.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.

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**SARA LOVELL** *cello* began her musical life early, learning piano from the age of four and cello at seven, joining the National Youth Orchestra at thirteen. At the age of sixteen she was offered places at both the Royal Academy of Music and the Royal College of Music, but opted to study at the Royal Northern College of Music, later taking an advanced performers course and gaining a teachers Diploma with honours at the Royal College of Music.

In Manchester, Sara studied with Raphael Sommer and in London with Joan Dickson, Nancy Green and later Bruno Schrecker. As a winner of the Norman Educational Foundation trust, she also played in numerous masterclasses, notably with Ralph Kirschbaum, Zara Nelsova and Arto Noras.

Sara has played in concerts at the Lucerne festivals, the International Cello Festival in Nemours, France and performed as soloist with numerous orchestras, most recently the English Baroque Ensemble. She has both recorded and broadcast live for radio, recorded for film and given solo recitals and talks for festivals and music societies throughout the UK, Canada and Europe to wide acclaim, and also currently works with several chamber ensembles.

Sara has been teaching for twenty years and has an elite teaching practice in the South West of England, which concentrates on the use of accelerated learning techniques both up to and including degree and diploma level. She is now giving talks, workshops and masterclasses on the subject of accelerated learning, and published a publication for children and their parents/guardians, 'Cellotude – a fast track to brilliance' in 2006. This received accolades from the conductors Peter Stark and Marin Alsop, the Royal Academy of Music, the Royal Northern College of Music, the National Youth Orchestra of Great Britain and Chetham's School of Music.

Sara produced her first CD in 2004, which resulted in a highly acclaimed double album release of the Bach Cello Suites in May 2005 and a Canadian solo tour. She has been described as a 'musical dynamo' by *Musical Opinion*. Future plans include further books and a CD featuring works by Chopin and Schumann.

# Somerset Chamber Choir



**SOMERSET CHAMBER CHOIR** – we were founded in 1984 by former members of the Somerset Youth Choir and are firmly established as one of the most exciting choirs in the area, continuing to recruit from among the most talented singers in the region. We are known for our innovative and eclectic programmes of music devised by our conductor, Graham Caldbeck, and we regularly perform with many of the UK's top professional soloists and orchestras.

We are a very friendly choir and place a great emphasis on having fun while, at the same time, working hard to prepare the music we have to sing to a high standard. We do not hold weekly rehearsals, but instead run six full rehearsal weekends in mid-Somerset every year.

Many members are now based outside the county – some travelling hundreds of miles to attend rehearsals, perhaps combining their weekend with a visit to family or friends, a fact that perhaps speaks louder than words.

You can find out all about our future concerts, sign up for newsletters, browse our extensive concert archive, find out how to join the choir and lots more at our website: [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

## MEMBERS OF SOMERSET CHAMBER CHOIR

### Soprano

Fran Aggleton  
Jacqui Beard  
Carole Collins  
Susan Crennell  
Emily Dingle  
Helen Dunnett  
Julia Dyer  
Rebecca Elderton  
Kathy Fear  
Lena Gullidge  
Jane Harris  
Helen Lunt  
Judy Male  
Sophie Meehan  
Elizabeth Morrell  
Pennie Pinder  
Jane Reed  
Victoria Robinson  
Claire Satchwell  
Deborah Sheppard  
Nerissa Soper  
Liz Stallard  
Alison Suter  
Rebecca Tamplin  
Julie Taylor  
Stephanie Walker  
Rachael Williams  
Lin Winston

### Alto

Jenny Abraham  
Sylv Arscott  
Wendy Baskett  
Sarah Brandhuber  
Jenny Candler  
Gay Colbeck  
Janice Collins  
Clare Donovan  
Janet Dunnett  
Esther Edwards  
Samantha Elson  
Joy Fletcher  
Kate Golding  
Elizabeth Gowers  
Hazel Luckwill  
Sam Macrow  
Gemma Okell  
Rachel Pillar  
Luisa De Gregorio  
Melanie Rendell  
Adele Reynolds  
Katie Robertshaw  
Jane Southcombe  
Diana Van Der Klugt  
Rosie Whittock  
Helen Wilkins

### Tenor

Nick Bowditch  
Dominc Brenton  
David Chapman  
Andrew Coombs  
Tim Donaldson  
Laurence Hicks  
Nigel Hobbs  
Peter Mackay  
Adrian Male  
Russell Smith  
Robert Tucker  
Robert Williams

### Bass

Andrew Bell  
Philip Bevan  
John Broad  
Ian Bromelow  
Simon Bryant  
Michael Cainen  
Richard Carder  
William Ford-Young  
Simon Francis  
Benjamin Gravestock  
Ron Jennings  
Anthony Leigh  
Tim Lewis  
Robert Martin  
Benomy Tutchter  
Martin Warren

## How can you support the choir?

### *You can contribute further to our continuing success by ...*

- coming to our future concerts & bringing your friends;
- joining our email list via our website, if you wish to be kept informed about our concerts - this can save us considerable postage costs;
- recommending us to talented singers, encouraging them to apply via our website;
- offering financial support, large or small! We are a registered charity and receive no public funding. There are a number of ways you can help us:
  - would you like to join our Friends Scheme? Find details of the benefits you can receive opposite
  - would you like to make an individual donation (under gift aid) or a business donation (tax relief and ticket/entertainment packages available) towards a concert?
  - would your business consider placing an advert in a concert programme (from just £35)?
  - would you or your business offer to do something for us at a discount or gratis (for example, process some of our publicity mailings through your company post-room, etc)?

If you feel you can help, please contact us via our website [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

**Thank you!**

## THE TRUSTEES OF SOMERSET CHAMBER CHOIR

Lin Winston.....*Chair & Friends Manager*

Jenny Candler.....*Fundraising*  
Janice Collins.....*Concert Management*  
Andrew Coombs.....*Marketing*

Luisa De Gregorio.....*Recruitment*  
David Hallett.....*Treasurer*  
Adrian Male.....*Youth Development*



# Friends of Somerset Chamber Choir

Our popular Friends Scheme has five membership levels, each giving a different range of benefits. Every member is acknowledged by name in our concert programmes and all friends have the opportunity to book tickets before the general public – this is often vital for getting the best seats in the house (this was the case for our 2009 Wells Cathedral concert, and we suspect the same will be true this year!).

Friends are also invited to regular post-concert receptions at which you can get to know the conductor, members of the choir and other members of the Friends Scheme. We should like to invite you to support the choir by joining the scheme, or if you already a member, by upgrading to a higher level.

#### **All members receive:**

- Free mailing of advance publicity
- Your name in concert programmes
- Invitation for you and your guests to post-concert drinks with the choir
- Twice-yearly newsletter
- The opportunity to get the best seats in the house with an exclusive priority booking period

In addition to this, members of the upper levels of the scheme receive superb additional benefits – Best Friends and Great Friends also get **free or discounted concert tickets** for themselves and their guests, as well as free concert programmes, for example.

The subscription levels start from just £10 per annum, so you can choose the level of support that suits you best – whichever level you choose, rest assured that each and every Friend is equally important to us and we are hugely grateful to them all.

Full details of how to join the Friends Scheme can be found at our website:

**[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)**

in the leaflets at the rear of the chapel,

or from Lin Winston, 3 Parkland Drive,  
Campion Meadow, Exeter, Devon, EX2 5RX.

If you would like to become a friend, you can enrol by phone (or in person) via Taunton TIC: **01823 336344**, by post (address as above) or (NEW!) at our website.

**Sign up now to benefit from priority booking for our Wells Cathedral concert** (highly advised for those seeking nave seats!) and King's 2012 concert.

We look forward to welcoming you as a friend soon!

## MEMBERS OF THE FRIENDS SCHEME

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Brian & Cynthia Mindel  
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Mr & Mrs G W Moses  
D G D O'Neil Roe  
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Mrs E M Sage  
Mr & Mrs B W Somerset  
Mrs Janet Stubbins  
Mrs Ann Tucker  
Dr Jonathan &  
Mrs Corinne Wakerley

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Keith & Molly Farmer  
George & Patricia Gallagher  
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Maureen & Roy Hatch  
Mr N J & Mrs K E Hicks  
H C & K M Lewis  
Sue & John Monaghan  
Mr & Mrs A Pugh-Thomas  
R G & G H Sargent  
Robert & Shaune Shearer  
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Michael Biggs  
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Mrs Ros Broad  
Mrs Jean Collard  
Mrs Dyls Crabtree  
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Edward Elderton  
Mrs Ann Everett  
Angela Helyar  
Ann Jeffery  
Mrs Mary Male  
Gillian Mowforth  
Aideen Perry  
Mrs Jane Raphael  
Jill Rogers  
Shirley Rossiter  
Mrs F M de Salis  
Mrs J M Satchwell  
Mrs Sue Shapland  
Jane Swinyard  
Mrs Ruth Tucker  
Sarah Villiers  
Mr David Watson

*After the concert, the choir looks forward to meeting members of the Friends Scheme and their guests in the Woodard Room (access through the side door at the rear of the Chapel)*



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*The Phoenix Singers*

*The Light of Life*

## Fauré Requiem

Saturday 2 April, 7:30pm

St John's Church, Wellington

Tickets: £10 from Wellington TIC or  
[www.thephoenixsingers.co.uk](http://www.thephoenixsingers.co.uk)

## Somerset Singers

### *BACH St John Passion*

Lochrian Ensemble

Jonathan Vaughn *conductor*

Saturday 14 May, 7:30pm

St Mary's Church, Wedmore

Tickets: £12 in advance from  
01934 712747, 01934 838676,  
or Wedmore Post Office  
£14 on the door (children ½ price)  
[www.somersetsingers.co.uk](http://www.somersetsingers.co.uk)

## BRISTOL BACH CHOIR

Saturday 26 March 2011  
6.00pm Bath Abbey

### JS Bach St Matthew Passion

(sung in German)

In aid of Dorothy House Hospice

James Gilchrist, *Evangelist*  
Darren Jeffrey, *Christus*

Carolyn Sampson, *Soprano*  
Michael Chance, *Counter-tenor*  
Robin Tritschler, *Tenor*  
Roderick Williams, *Baritone*

The Parley of Instruments  
Gavin Carr, *Conductor*

Tickets £15-£40

Tickets available from: Bath Festivals Box Office  
Tel: 01225 463 362 Email: [boxoffice@bathfestivals.org.uk](mailto:boxoffice@bathfestivals.org.uk)  
Web: [www.bathfestivals.org.uk](http://www.bathfestivals.org.uk) OR [www.bristolbach.org.uk](http://www.bristolbach.org.uk)



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## Forthcoming concerts

directed by Graham Caldbeck



**Saturday 9 April 2011, 7.30pm**  
**St Giles, Cripplegate, London**

**Byrd** *Emendemus in melius*  
*Miserere mihi, Domine*

**Tallis** *Suscipe quaeso*

**S. S. Wesley** *Cast me not away*  
*Wash me thoroughly*

**Leighton** *Crucifixus pro nobis*

**Finzi** *Lo, the full, final sacrifice*

**Howells** *Requiem*

**Nonsuch Singers**

**Nicholas Scott** (tenor)

**Richard Pearce** (organ)

[www.nonsuchsingers.com](http://www.nonsuchsingers.com)

**Sunday 8 May 2011, 7pm**  
**St Dunstan's Church, Mayfield, E. Sussex**

**John Rutter** *Mass of the Children*  
&

**Janáček** *Otčenáš*

**Arnold** *Three Sea Shanties*

**Tarik O'Regan** *Dorchester Canticles*

**Bernstein** *Chichester Psalms*

**Mayfield Festival Choir**

London Primavera

St Dunstan's Intermediate Choir

Children from Mayfield CE Primary School

Skipper's Hill Manor Concert Choir

**Jennifer France** (soprano)

**John Lattimore** (countertenor)

**Stuart Jackson** (tenor)

**Charles Rice** (bass)

[www.mayfieldchoir.co.uk](http://www.mayfieldchoir.co.uk)

**Friday 24 June 2011, 7.30pm**  
**St Martin-in-the-Fields WC2N 4JJ**

**Haydn** *Te Deum*  
*Trumpet Concerto*

**Mozart** *Exsultate, jubilate*

**Schubert** *Magnificat in C, D.486*

**Beethoven** *Mass in C*

**Nonsuch Singers**

**London Primavera** (leader Paul Manley)

**Paul Archibald** (trumpet)

**Aoife Miskelly** (soprano)

**Angharad Lyddon** (mezzo-soprano)

**Iain Milne** (tenor)

**Gareth John** (bass)

Tube: Charing Cross or Leicester Square

**Box Office: 020 7766 1100**

**Online: [www.smitf.org](http://www.smitf.org)**

**Saturday 9 July 2011, 7.30pm** **SS Peter & Paul Church, Clare, Suffolk CO10 8PT**

**Nonsuch Singers**

**Midsummer Music**

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# Somerset Chamber Choir future concert

Saturday 30 July 2011, Wells Cathedral at 7pm

## Bach Mass in B minor

Emma Kirkby soprano

Tim Mead countertenor

Nicholas Mulroy tenor

Samuel Evans bass

Canzona (Theresa Caudle *director*)

Graham Caldbeck conductor

Somerset Chamber Choir



**Friends priority booking opens Monday 18 April 2011**

**Public booking opens Monday 16 May 2011**

Join the Friends Scheme to get priority booking (highly recommended if you would like nave seats!), or sign up to the email or postal mailing list, at our website:

**[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)**

or via Taunton TIC, Tel: 01823 336344

### ACKNOWLEDGEMENTS

We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel.

We are very grateful for the support we receive from our Patrons, Dame Emma Kirkby & Sir David Willcocks, and Vice-Presidents Adrian Male, Chris Cutting and Anthony Leigh.

Programme notes were written (except where stated otherwise) and compiled by Graham Caldbeck.

Printed music for this concert has been provided by Somerset County library music service.

Somerset Chamber Choir - Registered Charity number 1003687

[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

Patrons: Dame Emma Kirkby, Sir David Willcocks. Vice Presidents: Chris Cutting, Anthony Leigh, Adrian Male



[www.tapa.org.uk](http://www.tapa.org.uk)

### STAY CONNECTED....

We love to keep in touch with our audience, and now this is easier than ever with our new website. You can easily sign up to receive concert updates by email and find lots more information about the choir. Please visit us at:

**[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)**

