

SUNDAY 19 FEBRUARY 2012 at 3pm
King's College Chapel, Taunton

SOMERSET CHAMBER CHOIR

Anita D'Attellis piano

Graham Caldbeck conductor



Out of the East

Inspiring choral and piano music by
Russian and Baltic composers

RUSSIA

Tchaikovsky, Rachmaninov
Grechaninov, Stravinsky
& Schnittke

ESTONIA

Pärt

LITHUANIA

Miškinis

FINLAND

Rautavaara

POLAND

Chopin, Górecki
Łukaszewski

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Welcome...

from the trustees of Somerset Chamber Choir

Welcome to King's College for our virtual (musical) journey East in a concert which takes us through time around this often-troubled region - one which offers up so much history. The programme that Graham Caldbeck has put together for us today, in his usual meticulously planned and innovative style, pinpoints specific periods in the Baltic timeline and allows us to conjure up images of just what the composers might have been encountering, and how they might have felt, as they wrote their music. It is wonderful music to sing and we hope you the listener will find it equally rewarding.

2011 was quite a year for the choir: following a delightful concert of French works here last February and Bach's B minor Mass in Wells in July (which attracted our largest-ever audience), we were immensely saddened to end the year losing two people the choir holds dear - Rosemary Semple and Margaret Somerset.

Rosemary was a most loyal member of the choir for many years. A wonderful helpful member of our 'team', her quick wit, humour and all-round niceness made her a friend to all. She left us far too early and far too young.

Margaret was one of the founder members of our Friends Scheme and a very keen choir supporter. A friend in every sense of the word and also a very active one ... I can't remember a concert when she hasn't helped us front of house stewarding or selling programmes. She was involved in music of all kinds - listening, performing and teaching - and has left behind a huge void to fill.

I think they both would have enjoyed today's concert, and we would like to dedicate this performance to their memory. Some of the words from one of today's pieces come to mind... "*It is with blessed voice to praise thee now and for eternity*".

LIN WINSTON - Chair of Trustees

Introduction by Graham Caldbeck

Welcome to **Out of the East**, our winter afternoon's exploration of the rich traditions of unaccompanied choral music from the Baltic States and Russia. This striking musical sequence includes the undated and anonymous *Kontakion of the Departed* (based on an ancient Kiev Orthodox chant) and progresses towards our time via movements drawn from the significant settings of Vespers and other liturgies by Tchaikovsky, Grechaninov and Rachmaninov, each composed with the express intention of reconciling the traditional musical style of the Russian Orthodox Church with more recent musical developments. After the 1917 Revolution in Russia, Stravinsky developed this tradition further when he composed several short, beautiful choral works for the Orthodox Church, following his return to the faith.

During the 1970s and 80s, choral music generally, and choral festivals in particular, provided many of the Baltic States with a focus for reasserting their own native cultural traditions, as political events leading to the eventual break up of the Soviet Union gathered momentum. This period is represented by music by Górecki (Poland), Einojuhani Rautavaara (Finland), and Schnittke (who left Russia to live in Germany in 1990). Representing the period after the collapse of the USSR in 1991, the engaging music of Arvo Pärt (Estonia), Vytautas Miškinis (Lithuania) and Paweł Łukaszewski (Poland) brings us up to the present.

Anita D'Attellis, the choir's accompanist and a regular piano recitalist, performs complementary masterpieces for piano by Chopin and Rachmaninov, alongside more recent works by Rautavaara and Łukaszewski. Her selected pieces provide an early taste of Polish musical nationalism in some of Chopin's most famous works, and also explore the piano writing of some of the featured choral composers.

This fascinating exploration not only mixes the well known with the unfamiliar, but also traces and celebrates the affirmation of musical, national and spiritual independence throughout times of political turbulence and radical social change of the countries included.

We hope that you will enjoy this afternoon's exploration and may find some previously unknown gems to enliven and expand your own enjoyment of music.

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

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.



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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).

Programme order

Out of the East

We should be grateful if you would reserve your applause until the gaps marked in the programme below

Tchaikovsky (1840-93) **Blazheni Yazhe Izbral** (*How blessed are they*)
No. 7 of *Nine Sacred Pieces*
Khvalitye Gospoda S Nyebyes (*O Praise Him*)
from *Liturgy of St John Chrysostom* op. 41
~~~~~  
**Byl U Khrista Mladyentsa Sad**  
(*Legend - When Jesus Christ was yet a child*)  
**Izhe Kheruvimy** (*The Cherubic Hymn*)  
from *St John Chrysostom*  
~~~~~

Chopin (1810-49) **Waltz in C sharp minor**, op. 64 no. 2
Rachmaninov (1873-1943) **Prelude in G sharp minor**, op. 32 no. 1
Einojuhani Rautavaara (b. 1928) **Sonata No. 2** ('The Fire Sermon'), 1st movement
~~~~~

**Grechaninov** (1864-1956) **The Cherubic Hymn**  
from *Liturgy of St John Chrysostom* op. 29  
**Stravinsky** (1882-1971) **Otche nash** (*The Lord's Prayer*)  
**Ave Maria**  
~~~~~

Kiev Chant (anon.) **Kontakion of the Departed**
Górecki (1933-2010) **Amen**
~~~~~

## ———— INTERVAL (15 minutes) ————

**Rachmaninov** **The Cherubic Hymn**  
from *Liturgy of St John Chrysostom* op. 31  
**Blazhen Muzh** (*Blessed is the man*)  
from *Vespers (All-Night Vigil)* op. 37  
~~~~~

Schnittke (1934-98) **Concerto for Mixed Chorus** – 4th Movement
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**Paweł Łukaszewski** (b. 1968) **Stadium**  
**Chopin** **Polonaise in Ab**, op. 53 'Heroic'  
**Encore: Chopin** **Nocturne in C sharp minor** (posth.)  
~~~~~

Arvo Pärt (b. 1935) **Bogoroditsye Dyevo** (*Ave Maria*)
Rautavaara **Ehtoohymni** (*Evening Hymn*)
from *Vigilia* (*All-Night Vigil*)
~~~~~

**Łukaszewski** **O Oriens** (from *O Antiphons*)  
**Vytautas Miškinis** (b.1954) **Angelis suis Deus**  
**Encore: Rachmaninov** **Bogoroditsye Dyevo** (*Ave Maria*)  
from *Vespers*





# Programme notes & texts

## Tchaikovsky (1840-93)

Although Tchaikovsky was fascinated by, and wished to contribute to, the musical tradition of the Russian Orthodox Church, the Church's Imperial Chapel jealously guarded its traditional right to authorise the publication of Orthodox liturgical music, whose texts are in Church Slavonic, rather than Russian. Tchaikovsky wished to free up the possibility, not only for himself, but also for future Russian composers, of composing for the Church without this somewhat oppressive scrutiny. Desiring to develop the solid tradition of SATB choral writing established over the previous two centuries, Tchaikovsky sought and gained authorization from the Russian Senate for the publication of his *Liturgy of St John Chrysostom* in 1879. This had significant consequences for the future of Russian church music, paving the way for Rachmaninov's own *Liturgy* (1910) and *All-Night Vigil* ('Vespers') of 1915. In 1885, six years after the publication of his *Liturgy*, Tchaikovsky composed a set of *Nine Sacred Pieces*, one of which opens today's concert.



### Blazheni Yazhe Izbral (*How blessed are they*) [1885]

Tchaikovsky here pioneers such devices as a 6- and 8-part texture, bold contrasts between male and female voices and octave doublings of melodic passages. His timbral and textural palette is much wider than in traditional Russian choral writing and the ranges are wider and textures richer than liturgical music hitherto.

Blazheni, yazhe izbral  
I priyal yesi, Gospodi,  
I pamyat' ikh v rod i rod.  
Alliluia, alliluia, alliluia.

*Blessed are they, whom Thou hast chosen  
and taken, O Lord.  
Their remembrance is from generation to generation.  
Alleluia, alleluia, alleluia.*

*Communion Hymn from the Liturgy for the Departed*

### Khvalitye Gospoda S Nyebyes (*O praise the Lord*) [1879]

from *Liturgy of St John Chrysostom* op. 41

Nineteen bars of increasingly glowing A major chords give way to a passage of greater harmonic purpose, leading in turn to an energetic outpouring of angular melodic *alleluias* (far from the traditional smooth melodies of the Russian Orthodox sound world). These *alleluias* are combined contrapuntally to build an increasingly complex texture until the triumphant climax is reached; this passes a descending A major scale from part to part until the music rapidly unwinds (both pitch and dynamics) towards a hushed ending that recalls the opening.

Khvalitye Gospoda s nyebyes,  
Khvalitye Yego v vishnikh.  
Alliluia.

*Praise the Lord in Heaven above.  
Praise Him in the highest.  
Alleluia.*



### Byl U Khrista Mladyentsa Sad (Legend - *When Jesus Christ was yet a child*) [1883]

*When Jesus Christ was yet a child* comes from *Chansons pour la Jeunesse*, op. 54, published in 1883. In its English translation it is one of the composer's best known short choral works, at least in the West. The melody was also made popular by his pupil Arensky in his *Variations on a Theme by Tchaikovsky*, op. 35a, a piece for string orchestra written in 1894, shortly after his former teacher's death.

Byl u Khrista mladyentsa sad,  
I mnoga roz vzrastil On v nyom.  
On trizhdi v dyen' ikh polival,  
Shtob splyest' vyenok syebye patom.

Kagda zhe rozi rastsvyeli,  
Dyetyey yevryeyskikh sozval On;  
Ani sorvali po tsyvetku,  
I sad bil vyes' apustoshon.

*When Jesus Christ was yet a child,  
He had a garden small and wild,  
Wherein He cherished roses fair,  
And wove them into garlands there.*

*Now once, as summer time drew nigh,  
There came a troop of children by;  
And seeing roses on the tree,  
With shouts they pluck'd them merrily.*



"Kak Ti splyetyosh syebye vyenok,  
v Tvayom sadu nyet bol'she roz?"  
"Vi pozabili shto shipi astalis' Mnye,"  
skazal Khristos.

I is shipov ani splyeli,  
Vyenok kalyuchij dlya Nyevo,  
I kapli krovi vmyesta roz  
Chelo ukrali Yevo.

"Do you bind roses in your hair?"  
They cried, in scorn, to Jesus there.  
The Boy said humbly: "Take, I pray,  
All but the naked thorns away."

Then of the thorns they made a crown,  
And with rough fingers press'd it down,  
Till on His forehead fair and young,  
Red drops of blood, like roses sprung.

## Izhe Kheruvimy (*The Cherubic Hymn*) [1879] from *Liturgy of St John Chrysostom*

This is a setting containing a number of striking contrasts. A quiet, serene opening in which the texture gradually unfolds from a single note towards widely spaced, sonorous harmonies, is followed by a short fanfare-like section. A slightly modified reprise of the opening idea leads to a faster, more vigorous final section, in which chordal writing is balanced by imitative counterpoint before loud, uncompromising alleluias lead to the conclusion. In this wonderful movement, Tchaikovsky shows himself to be a supreme master of a *cappella* writing.

Izhe kheruvimy, tayno obrazuyushche,  
I zhivotvoryashchey Troyitsye  
Trisvyatuyu pyesn' pripyevayushche,  
Vsyakoye ninye zhityeyskoye  
Otlozhim popyecheniye (Amin'),  
Yako da Tsarya vsekhn podimym,  
Angelskimi nyevidimo dorinosima chinmi.  
Alliluia, alliluia, alliluia.

Let us who mystically represent the Cherubim,  
and who sing the thrice-holy hymn  
to the life-creating Trinity,  
now lay aside  
all cares of this life (Amen),  
that we may receive the King of All,  
who comes invisibly upborne by the angelic host.  
Alleluia, alleluia, alleluia.



## Chopin (1810-49)

### Waltz in C sharp minor, op. 64 no. 2 [1847]

Chopin made two visits to Vienna, and became familiar with the waltz genre of Lanner and Johann Strauss I. Although influenced by the Viennese dance, most of his own waltz compositions were not designed for the ballroom, but were composed as instrumental pieces for the Parisian salons popular at that time. A prime example is the *Waltz in C sharp minor, op. 64 no. 2*, which has three distinct sections, each with their own tempo. A rather melancholy and wistful mood pervades throughout, although the central section in the tonic major has a more lyrical and uplifting vein.



## Rachmaninov (1873-1943)

### Prelude in G sharp minor, op. 32 no. 12 [1910]

Rachmaninov had much success with the *Ten Preludes, op. 23*, published in 1903, as well as the famous *Prelude in C sharp minor, op. 3 no. 2*, which dogged him throughout his life. At some point he decided, as if in homage to Chopin, to complete a set of 24 preludes, one in each key. The resulting *Thirteen Preludes, op. 32*, were composed and published in 1910. The *Prelude in G sharp minor, op. 32 no. 12*, is one of the finest of the set, with its haunting left hand melody, accompanied by shimmering right hand semiquavers.



## Einojuhani Rautavaara (b.1928)

### Sonata No. 2 ('The Fire Sermon'), 1st movement [1970]

Rautavaara has long been acknowledged within Finland as the leading Finnish composer of his generation, although internationally his work has gained full recognition only recently. His first major work was *A Requiem in Our Time* (1954), and since then he has been a prolific composer. He has written symphonies, operas, chamber music, and numerous choral pieces.

One of his most popular works is *Cantus arcticus*, a concerto for birds and orchestra, in which the orchestra is accompanied by recordings of bird song. He has experimented with various styles but his late style combines modernism with mystical romanticism.

Of this sonata, the composer has written, '*Like many of my works, Piano Sonata No. 2, "The Fire Sermon" (written in 1970) derived its musical energy from its sub-title; the magic words "The Fire Sermon" stuck in my mind, repeating themselves like a mantra. There is no conscious link, however, with T.S. Eliot's poem of the same name or Buddha's famous sermon..... All three movements observe the principle of continuous growth and the initial idea grows in extent, density and strength until the texture cracks (often into clusters), becomes dissonant, dissolves into a fog of sound...*'.

Much of the first movement is in the style of a *toccata*; there is a repeating rhythmic pattern distributed between the hands, which creates jagged, offbeat accents. Rautavaara's fondness for symmetry is apparent in many of the chord progressions, which move in contrary motion by equal degrees. There are dramatic contrasts of dynamics, and virtually the whole length of the keyboard is used. In the final section, the very first bar of the piece is repeated incessantly, producing a dramatic *crescendo*, which leads to a low chord cluster, played with the palms. The performer must keep these keys depressed, so that "echo" effects are created between short outbursts of chords.



## Grechaninov (1864-1956)

### The Cherubic Hymn [1912]

from *Liturgy of St John Chrysostom* op. 29

Among Tchaikovsky's most enthusiastic emulators was Alexander Grechaninov who, over his lengthy career, composed four cyclical settings of the Liturgy (Opp. 13, 29, 79, and 177), in addition to composing many other sacred settings. Like Tchaikovsky, Grechaninov's intention was to elevate Orthodox liturgical music onto a highly artistic and expressive plane in order for it to take its rightful place alongside large instrumental and symphonic forms. These aspirations led Grechaninov continually to stretch the traditional forms of liturgical hymns in ambitious settings.

Without a doubt, when he was composing *The Cherubic Hymn* for his *Liturgy*, Op. 29, Grechaninov also had in his mind's ear Tchaikovsky's setting of the same text with its striking chordal fanfares in the midst of music permeated with a sense of other-worldly serenity: Grechaninov, however, saves his fanfares until the very end for 'Alleluia'.

For text & translation see previous page for the preceding setting by Tchaikovsky.

## Stravinsky (1882-1971)

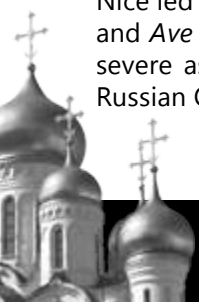
In his *Chroniques de ma vie* (1935/36), Stravinsky made a violent attack, inspired by a performance of *Parsifal* he had seen at Bayreuth in 1912, upon '*this unseemly and sacrilegious conception of art as religion and the theatre as a temple*'. His religious music is his own testament to the medieval clarity with which he perceived the difference between the two.

Stravinsky had, after an absence, returned to the Russian Orthodox Church in 1925/26, and recorded that the poor quality of both music and singing in the Russian Church in Nice led him to write the *Three Sacred Choruses*, as the *Lord's Prayer* [1926], *Credo* [1932], and *Ave Maria* [1934] are sometimes collectively known. They are simple and somewhat severe as Stravinsky wished to try to establish connections with an earlier tradition of Russian Orthodox Church music - less Italianate, more Russian. Stravinsky partly invented

and partly remembered (from the services he had attended in his youth) a plain, syllabic style, essentially modal in harmony. The pieces are, for this very reason, extremely effective and moving.



Image © Maarit Kyttöharju-Fimic





## Otche nash (*The Lord's Prayer*) [1926]

|                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                        |
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| Otche nash,<br>Izhe yesi na nyebyesyekh.<br>Da svyatitsya imya Tvoye,<br>Da priyidyet Tsarstviye Tvoye,<br>Da budyet volya Tvoya,<br>Yako na nyebyesi, i na zhemli.<br>Khlyeb nash nasushchniy dazhd' nam dnyes',<br>I ostavi nam dolgi nasha,<br>Yako zhe i mi ostavlyayem dolzhnikom nashim,<br>I nye vvyedi nas vo iskusheniye,<br>No izbavi nas ot lukavago.<br>Amin'. | <i>Our Father,<br/>Who art in heaven<br/>Hallowed be Thy Name;<br/>Thy kingdom come,<br/>Thy will be done,<br/>on earth as it is in heaven.<br/>Give us this day our daily bread,<br/>and forgive us our trespasses,<br/>as we forgive those who trespass against us;<br/>and lead us not into temptation,<br/>but deliver us from evil.<br/>Amen.</i> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Ave Maria [1934]

|                                                                                                                                                                     |                                                                                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ave Maria, gratia plena.<br>Dominus tecum,<br>benedicta tu in mulieribus!<br>Sancta Maria, mater Dei, ora pro nobis peccatoribus,<br>nunc et in hora mortis nostri. | <i>Hail Mary, full of grace.<br/>The Lord is with you,<br/>blessed are you among women.<br/>Holy Mary, mother of God, pray for us sinners,<br/>now and at the hour of our death.</i> |
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## Kiev Chant (*anon., probably 18<sup>th</sup> century*)

### Kontakion of the Departed

In the Orthodox liturgy of Matins, a *kontakion* is a one-stanza hymn which is generally followed by an *ikos*, that is, one or more further stanzas to a different chant melody. There are *kontakions* for all the major occasions of the church's year. The *Kontakion of the Departed*, performed with its accompanying *ikos*, is an appropriately sombre chant of the Kiev tradition, 'modernized' by a nineteenth-century harmonization. The music of the *kontakion* is in regular metre, the *ikos* is freer and more chant-like.

This piece has become very well known and Benjamin Britten based the final section of his *Third Cello Suite* (first performed by Rostropovich in 1974) upon its beautiful ancient melody.

#### KONTAKION

|                                                                                                                                             |                                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| So svyatimi upokoy,<br>Khristye, dushi rab Tvoyikh,<br>Idyezhe nyest' bolyez'n' ni pyechal',<br>Ni vozdikhaniye, no zhizn' byeskonyechnaya. | <i>Give rest, O Christ<br/>to thy servant with thy saints:<br/>Where sorrow and pain are no more;<br/>Neither sighing but life everlasting.</i> |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|

#### IKOS

|                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sam yedin yesi byessmyertni,<br>Sotvorivi i sozdavi chelovyeka,<br>Zhemni ubo ot zhemli sozdakhomsya,<br>I v zhemlyu tuyuzhdye poydyem,<br>Yakozhe povyelyel yesi,<br>Sozdavi mya i ryeki mi,<br>Yako zhemlya yesi i v zhemlyu otidyeshi<br>Amozhe fsi chelovyetsi poydyem,<br>Nadgrobnoye ridaniye tvoryashche pyesn':<br>Alliluiya... | <i>Thou only art immortal,<br/>the creator and maker of man:<br/>And we are mortal formed of the earth,<br/>And unto earth shall we return:<br/>for so thou didst ordain,<br/>When thou createst me saying:<br/>"Dust thou art and unto dust shalt thou return."<br/>All we go down to the dust;<br/>And weeping o'er the grave we make our song:<br/>Alleluia, alleluia, alleluia.</i> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Translated by W J Birkbeck (1869-1916)



## Górecki (1933-2010)

### Amen [1975]

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Henryk Górecki was born in Silesia, a part of Poland that sustained elements of three cultures: Polish, Czech and German. He studied composition at the State Higher School of Music in Katowice from 1955 to 1960. After some years in Paris, he returned to the school as professor of composition and, from 1975 to 1979, as its rector.

Although his compositions were known and respected in Poland, Górecki was not well-known outside Poland early in his career. During the 1960s, he and his post-war, Cold War contemporaries from Eastern Europe became known for radical new work – dissonant, jarring, harsh, loud, brash, intellectual, *avant-garde*. By the end of that decade, however, Górecki had expanded his interest to older music – musical traditions from 13th-century Poland and polyphonic song of the 16th century. As a result, his music became more expressive, with richer tonal colour.

*Amen* dates from the same period as his famous *Symphony No. 3*. It is dissonant in places, but is also resonant with energy and a profound expressive quality. John Milsom has written of it: '*Such icon-like adoration reaches its zenith in the Amen. Here Górecki's text is nothing more than that single word – a word that has the power to express the full breadth of Christian experience. It is easy to imagine how Górecki might have explored its sense of peace and prayer. Instead, this Amen is a work of drama and emotional turmoil, a study in majesty that builds from an expectant opening into granite-like chords of quite awesome power.*'



## Interval (15 minutes)



### Rachmaninov

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Ivan Moody has written:

*'The end of the nineteenth and beginning of the twentieth centuries saw an attempt on the part of church musicians in Russia to rid the sacred repertoire of foreign influences- in particular Italian, but also German - and to return to a style directly inspired by the various repertoires of Russian chant. Instrumental in this movement was the Moscow Synodal School, and a number of composers connected with this institution, such as Chesnokov and Kastalsky, had led the way in the revival and classification of traditional Russian chant. While Rachmaninov's All-Night Vigil Service ('Vespers') of 1915 is rightly regarded as the culmination of this revival, and as one of the great monuments of Russian sacred music, his Liturgy of five years earlier should not be overlooked or merely dismissed as a 'precedent' for that work.*

Kastalsky was one of the musicians to whom Rachmaninov looked for advice during the composition of the Liturgy in 1910. Though he in fact quotes no actual chant, the melodic and harmonic style of the whole work is strongly influenced by the aesthetic ideals of Kastalsky, who himself wrote works in 'chant style' without actually using a chant melody. Just as important, however, is the influence of Tchaikovsky, whose legal victory over the publication of his own church music had made possible the great awakening of interest in the composition of sacred music in Russia. Though Tchaikovsky's Liturgy and Vespers have always been somewhat disregarded by the Orthodox Church, their musical importance is just as great as their historical value, as Rachmaninov recognized.

The Liturgy was given its first performance by the Synodal Choir, under the direction of Nikolai Mikhailovich Danilin on 25 November, 1910. Writing to his friend Nikita Morozov, Rachmaninov said: 'I have been thinking about the Liturgy for a long time and for a long time I was striving to complete it. I started work on it somehow by chance, and then suddenly became fascinated with it. And then I finished it very quickly. Not for a long time...have I written anything with such pleasure.'

### The Cherubic Hymn [1910]

from *Liturgy of St John Chrysostom* op. 31

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For text & translation see the setting by Tchaikovsky on page 7.



## Blazhen Muzh (*Blessed is the man*) [1915]

from Vespers (*All-Night Vigil*) op. 37

The narrative is given mainly to the altos and tenors in a 'counterfeit' (newly composed, rather than traditional) chant. The arch-like *Alleluia* refrains are, by contrast, sung by the full choir, underpinned by the sonorous weight of the basses. Simplicity hides great art here. The nine *Alleluia* statements play a vital role in shaping the movement for they, too, describe a grand arch both dynamically (*pp, pp, più f, mf, mf, f, mf, p, pp*) and also tonally in the rising and falling sequence of minor and major keys employed (d, d, g, a, Bb, F, Bb, g, d). The *Alleluia* motif (which itself is based upon the opening material used for the psalm verses) is itself a microcosm of the larger shape of the whole movement. The range of notes employed melodically expands and contracts too - the first three psalm verses successively adding one higher note until this process is reversed as the piece moves towards its conclusion. At the climax of the movement (the beginning of the *Gloria*), the upward and downward stepwise movement, which has formed the basis of so much of the setting, is thrown together as pitch, key and dynamics simultaneously descend towards a final pianissimo *Alleluia*.

Blazhen muzh, izhe nye idye na  
sovyet nyechestivikh. Alliluiya.  
Yako vvest Gospod' put' pravvednikh,  
i put' nyechestivikh pogibnyet. Alliluiya.  
Rabotightye Gospodyevi so strakhom,  
i raduytesya Yemu s tryepyetom. Alliluiya.  
Blazheni fsi nadyeyushchiyisya Nan'. Alliluiya.  
Voskryesni Gospodi!  
Spasi mya, Bozhe moy! Alliluiya.  
Gospodnye yest' spaseniye,  
i na lyudyekh Tvoyikh  
blagoslovyeniye Tvoye. Alliluiya.  
Slava Otsu i Synu i Svyatomu Dukhu,  
i ninye i prisno i vo vyeki vyekov. Amin'.  
Alliluiya. Slava Tyebye, Bozhe.

*Blessed is the man who walks not in the  
counsel of the wicked. Alleluia.  
For the Lord knows the way of the righteous,  
but the way of the wicked will perish. Alleluia.  
Serve the Lord with fear  
and rejoice in him with trembling. Alleluia.  
Blessed are all who take refuge in him. Alleluia.  
Arise, O Lord!  
Save me, O my God! Alleluia.  
Salvation is of the Lord,  
and thy blessing is upon  
thy people. Alleluia.  
Glory to the Father and to the Son and to the Holy Spirit,  
both now and ever and unto ages of ages. Amen.  
Alleluia. Glory to thee, O God.*



## Schnittke (1934-98)

### Concerto for Mixed Chorus - 4th Movement [1984/5]

Soprano solo: Rebecca Elderton

It was a real shock for many young Russian composers when, at the beginning of the 1970s, Schnittke – who was deeply respected and trusted in everything he did, and who had always been a consistent follower of the radical avant-garde in music – unexpectedly turned back to an almost conventional style and to the seemingly unjustified simplification of his musical language. It was difficult to accept, but it was the spirit of the times: tiredness and disillusionment with structuralism and complexity, as well as the rolling back to positions of a so-called 'new simplicity'. But at the same time Schnittke suddenly won a great number of new admirers, and since then his music has soared to wide recognition and popularity.

One of the seminal works of Schnittke's new style was the *Concerto for Mixed Chorus* (1984/5). Schnittke based his Concerto on the third chapter of '*The Book of Lamentations*' by the Armenian monk Grigor Narekatsi (951-1003), translated into Russian by Naum Grebnev. Everybody knew of Schnittke's strong interest in God and religion - a subject always of high importance for the Russian intelligentsia but always forbidden in Soviet times. This theme was raised again and again as a form of protest against communist ideology, for the freedom of conscience and for the choice to believe or not.

In his *Concerto for Mixed Chorus*, in spite of a slight flavour of ancient Armenian choral singing, Schnittke had chosen a clear model of the Russian choral concerto of the eighteenth century represented by such composers as Dmitry Bortniansky and Maxim Berezovsky, both of whom had exerted a strong influence on the liturgical music of such great Russian composers as Tchaikovsky and Rachmaninov.

This final movement is a humble prayer asking God to complete these songs and to give them a healing power.





Syey trud shto nachinal ya s upavanyem  
 I s imyenyem Tvayim,  
 Ti zavyershi shtob pyesnapyenye stala vrachevanyem,  
 Tselyashchim rani tyela i dushi.  
 I yesli trud moy skromni zavyershitsa  
 S Tvayim blagaslavyeniyem svyatim,  
 Pust' dukh gaspodyen v nyom sayedinitsya  
 Sa skudnim vdakhnavyeniyem mayim.  
 Taboy darovannaye azaryenye nye pagasi.  
 Moy razum nye pakin',  
 No vnof i vnof priyemli vaskhvalyeniya  
 Ot Tvayevo sluzhityelya.  
 Amin'.

*Complete this work which I began  
 in hope and with Your name,  
 so that my singing may become healing,  
 curing the wounds of body and soul.  
 If my humble work is finished  
 with Your holy blessing,  
 may the divine spirit in it  
 join with my meagre inspiration.*

*The revelation You have granted, do not extinguish it.  
 Do not abandon my reason,  
 but, again and again, receive praise  
 From Your servant.  
 Amen.*



Image courtesy Chester Novello

## Paweł Łukaszewski (b.1968)

### Stadium [2002]

Łukaszewski is increasingly recognized as one of the most important Polish composers of his generation. He has taught composition at the Frédéric Chopin Academy of Music in Warsaw (where he had studied the cello) since 1996. He is also an active conductor and is Artistic Director and Conductor of the Musica Sacra Cathedral Choir in Warsaw.

*Stadium* is divided into three short movements, played without a break; the main theme appears to be influenced by the Polish national dance, the Mazurka, albeit a somewhat lopsided one, as there are constant changes of time signature between 3/8 and 2/8. It is repeated several times, with changes of octave. The contrasting central section is defined by one repeating chord, the length of which is shortened and then lengthened in a symmetrical pattern. A repeating motif accelerates and then decelerates, following precise metronome indications in the score; the hands come together chromatically in a crab-like fashion. At the beginning of the third and last movement, the main themes are heard again at a faster tempo, and in a retrograde version. The piece concludes in triumphant mood.

## Chopin

### Polonaise in Ab, op. 53 [1842]

Chopin's popular *Polonaise in Ab, op. 53*, is often referred to as the 'Heroic', due to its noble and military aspects. There are hints of Polish Knights, galloping into battle, accompanied by the sounds of drum-rolls and bugles. The middle section is in E major (Chopin favoured juxtaposing keys which are a major third apart); here, there are virtuoso octaves in the left hand, which crescendo to a grand climax, using the full sonority of the piano. After a more reflective passage, the main Polonaise theme returns for the last time, culminating with an exciting coda.



## VOLUNTEERS

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 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.



## Arvo Pärt (b.1935)

### Bogoroditsye Dyevo (*Ave Maria*) [1990]

Estonian composer Arvo Pärt has won worldwide fame composing in a characteristically austere style based on his theory of *tintinnabuli*, which is closely related to the English tradition of bell-ringing, as well as to medieval polyphony. In *Bogoroditsye Dyevo*, *tintinnabuli* is largely overwhelmed by the Old Church Slavonic text and the Slavic choral tradition to which that language is so closely linked. His characteristic block triads are reduced at times to a single drone note, or disappear entirely into a conventional four-voice chorale texture.

This short setting was commissioned by the choir of King's College, Cambridge for their Festival of Nine Lessons and Carols in 1990, and was also included in last Christmas Eve's service.

Bogoroditsye Dyevo raduysya,  
Blagodatnaya Mariye Gospod' s toboyu;  
Blagoslovyena ti v zhenakh  
I blagoslovyen plod chryeva tvoyego,  
Yako Spasa rodila yesi dush nashikh.

*Rejoice, O virgin Mary, full of grace,  
the Lord is with thee:  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
For thou hast borne the Saviour of our souls.*

## Rautavaara

### Ehtoohymni (*Evening Hymn*) [1971/2]

from *Vigilia* (*All-Night Vigil*)

Rautavaara's music for choir is nourished by Finland's rich, thriving choral tradition and has been widely performed. He was commissioned to compose a carol for the 2010 Festival of Nine Lessons and Carols at King's College, Cambridge.

The *Evening hymn* comes from his *All-Night Vigil* setting, *Vigilia*, written in 1972 in response to a joint commission from the Helsinki Festival and the Orthodox Church of Finland. The text is a Finnish version of the same third-century Greek evening hymn set in Russian Orthodox *All-Night Vigil* settings; the musical style, with its oscillating harmonies, rich melodies and unexpected moments of change, is very much the composer's own.

Jeesus Kristus,  
Rauhaisa Valkeus Kuolemattoman Isän,  
Taivaallisen, Pyhän Autuaan  
rauhaisa Valkeus.  
Auringon laskiessa ehtoovalon nähtyämme  
me veisaten ylistämme Jumalaa,  
Isää, Poikaa ja Pyhää Henkeä.  
Jumalan Poika, Elämänantaja, Kristus.  
Otollista on autuain äänin  
ylistää Sinua kaikkina aikoina.  
Sentähden maailma Sinulle kiitosta kantaa,  
Jumalan Poika.

*Jesus Christ,  
O thou peaceful immortal Light  
of the heav'nly and Holy  
O peaceful Light of the Father.  
Now at the setting of the sun, having seen the light of evening  
we intone a hymn to praise our God  
the Father and the Son and Holy Spirit.  
O Son of God, thou who gav'st us the life, O Jesus,  
well-pleasing to God  
it is with blessed voice to praise thee now and for eternity.  
Therefore all the world sings praises to thee,  
O Son of God.*



## Łukaszewski

### O Oriens [1997]

from *O Antiphons*

The sequence of seven *Advent Antiphons* that Łukaszewski composed in 1995–9 set Latin liturgical texts that were originally seventh-century adaptations of various verses of the Old and New Testaments petitioning the Messiah for salvation and are normally used alongside the Magnificat at evening prayer from 17 December to 23 December. The texts are most familiar to today's congregations in paraphrase form as the seven verses of the Advent hymn 'O Come, O Come, Emmanuel!'.  
*O Come, Emmanuel!*

The luminous drifting chords and ecstatic concluding superimposed thirds of *O Oriens* will give listeners unfamiliar with Łukaszewski's choral music a taste of his imaginative and engaging style.

O Oriens, splendor lucis aeternae,  
et sol iustitiae:  
veni, et illumina sedentes in tenebris  
et umbra mortis.

*O Star of the morning, splendour of eternal light,  
and sun of righteousness:  
come and shine upon those who sit in darkness  
and in the shadow of death.*



Vytautas Miškinis (b.1954)

## Angelis suis Deus [2006]

Rupert Gough has written:

*'Lithuania, in common with fellow Baltic States Latvia and Estonia, sustains a rich singing tradition, one at the heart of the country's cultural heritage. This is a choral tradition not confined to churches and concert halls but a part of everyday life and a key part of the national consciousness. A clear indicator of the strength of this phenomenon is the national song festivals drawing upwards of 30,000 participants. Centuries of political and cultural domination from foreign powers largely limited indigenous music-making to rural folk songs. This repression led to the survival of these old genres right into the twentieth century and, as Lithuania began to assert its independence, it was these national songs that drew its people together in an awakening of ethnic consciousness and self-esteem. Throughout the restrictions of Soviet occupation (1940–90), safeguarding the source of folk music's vitality became art's most important stimulus, and therefore singing remained central to the cultural life of the country. As time passed the concept of nationalism may have changed but Lithuania's affinity with folk songs and sense of community through choral singing has remained.'*

*Born in Vilnius in 1954, Vytautas Miškinis is the doyen of current Lithuanian choral culture. For thirty years he has been the artistic director of the award-winning Lithuanian boys' choir Azvuoliukas. It was with this choir that Miškinis began his musical career as a treble aged seven. While still a student he worked as an accompanist and conductor for the choir's founder Hermanas Perelsteinas before taking over the artistic direction of the choir himself at the age of twenty-five. Since 1979 this 'little oak tree' (as the choir's name translates) has grown into a school of music for 450 young musicians.'*

*Angelis suis Deus* was written as a fortieth birthday present for the conductor Stephen Layton and is an immaculately crafted miniature. The neat ternary structure consists of, effectively, three mini-passacaglias, the repeating harmonic and rhythmic cycles of the tenors and basses being overlaid with chordal pulsation and delicious melodic interplay. It is a simple and approachable piece, the flattened sixths and sevenths of its harmony deftly skirting sentimentality, and the composer eschews a word-by-word response to the text in favour of a quietly pervasive air of gentle exultation.



Angelis suis Deus mandavit de te,  
ut custodiant te in omnibus viis tuis.  
In manibus portabunt te,  
ne unquam offendas ad lapidem pedem tuum.

God has given his Angels charge over you,  
that they may keep you in all your ways.  
In their hands they shall bear you up,  
lest at any time you dash your foot against a stone.

after Psalm 90



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**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.

He has held a number of significant posts in music education, including Director of Music at Alleyn's School in London and Head of the Hampshire Specialist Music Course in Winchester. 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.

Between 1984 and 1999, Graham was conductor of Southern Voices, the Winchester-based chamber choir that he co-founded and rapidly established as one of the leading choirs in the area, regularly giving performances in Winchester Cathedral, Turner Sims Concert Hall at Southampton University, and Romsey Abbey.

Graham has conducted Somerset Chamber Choir since 1990, working with many of the UK's most talented instrumentalists and soloists. Since 1996, he has been conductor of the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press, and from 2005 the Mayfield Festival Choir in East Sussex. Several awards from the Performing Right Foundation have recognized recent performances by Nonsuch Singers 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.

During 2011 Graham directed five concerts with the Nonsuch Singers in London: a French sacred programme in St Martin-in-the-Fields in February; a Passiontide programme of works by Tallis, Byrd, S. S. Wesley, Finzi, Howells and Leighton in St. Giles, Cripplegate in April; choral and orchestral works by Haydn, Mozart, Beethoven & Schubert with London Primavera, Paul Archibald (trumpet) and soloists from the Royal Academy of Music in St. Martin-in-the-Fields in June; *Contemporary BACH*, a programme of Bach plus Eric Whitacre, James MacMillan, Gabriel Jackson and Nico Muhly in St James's, Piccadilly in October and in December *Make we joy*, a concert of Christmas music spanning 800 years, in Holy Trinity Sloane Square. In July he directed the choir in an *a cappella* programme of British and American works in Clare in Suffolk. Two weeks ago he conducted a programme of English choral classics in St Martin-in-the-Fields accompanied by Richard Pearce (organ).

During 2011, Graham also conducted two concerts with Mayfield Festival Choir - in May a concert of works by Janáček, Bernstein and Tarik O'Regan, alongside John Rutter's *Mass of the Children* in which 30 young children took part with London Primavera Chamber Ensemble; and in November, a St Cecilia's Day celebration with music by Philips, Purcell, Handel & Britten with Canzona and soloists from the Royal Academy of Music.

Details of future projects are given on a separate page.

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**ANITA D'ATELLIS** *piano* read music at the University of Birmingham, graduating with first class honours and winning the Arnold Goldsborough Prize for her solo recital. The University awarded her the Barber Scholarship to study at the Royal Academy of Music, where her principal tutors were Geoffrey Pratley (accompaniment) and Vanessa Latache. She participated in masterclasses with many distinguished artists, such as Leslie Howard, Robert Tear, Dame Thea King and the Schubert Ensemble.

After completing her postgraduate study at the Royal Academy of Music, Anita started her professional career as an accompanist and music teacher; she was Head of Music at Trevor-Roberts Preparatory School and then relocated to Dorset where she became Head of Keyboard at Sherborne Girls. She has since relinquished her full-time teaching to concentrate on a performing career, enjoying an eclectic mix of solo recitals and accompaniment. She continues to teach piano part-time at Charterhouse and Eton College.

Anita has collaborated with a variety of instrumentalists and singers, with performances in prestigious venues such as the Royal Festival Hall, Birmingham Symphony Hall, Snape Maltings and the Royal Albert Hall. She is an experienced choir accompanist; as well as working regularly with the Somerset Chamber Choir, she plays for Spectra Musica, the London Welsh Male Voice Choir and Benson Choral Society, with whom she will perform Lambert's *The Rio Grande* later this year.





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The choir continues to recruit from among the most talented singers in the region. 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, learn about joining 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  
Candice Butler  
Victoria Cainen  
Carole Collins  
Susan Crennell  
Helen Dunnett  
Julia Dyer  
Rebecca Elderton  
Nerissa Faulker  
Kathy Fear  
Emily Gravestock  
Lena Gullidge  
Jane Harris  
Helen Lunt  
Judy Male  
Sophie Meehan  
Elizabeth Morrell  
Aimee Parsons  
Pennie Pinder  
Jane Reed  
Claire Satchwell  
Deborah Shepperd  
Liz Stallard  
Rebecca Tamplin  
Julie Taylor  
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Rachel Williams  
Lin Winston\*

### Alto

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Sylv Arscott  
Wendy Baskett  
Sarah Brandhuber  
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Donovan Clare  
Gay Colbeck  
Janice Collins\*  
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Samantha Elson  
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Pascale Gillett  
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Gemma Okell  
Rachel Pillar  
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Adele Reynolds  
Diana van der Klugt  
Helen Wilkins

### Tenor

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Dominic Brenton  
David Chapman  
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Tim Donaldson  
Laurence Hicks  
Nigel Hobbs  
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Russell Smith  
Robert Tucker  
Robin Williams

### Bass

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- 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? Read about the benefits you can receive on the Friends page
  - 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)?

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7.30pm, Colston Hall Bristol

Tickets: £23, £19, £15,  
£12, £10 (under 25s £5)  
from Colston Hall  
Tel: 0117 922 3686  
[www.bristolchoral.co.uk](http://www.bristolchoral.co.uk)

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**Somerset Singers**  
President: Raimund Herincx  
Musical Director: Jonathan Vaughn

**The Dream of  
Gerontius**  
*by Edward Elgar*

Brandon Hill Chamber Orchestra  
Wells Cathedral Voluntary Choir  
Susan Mackenzie-Park - *mezzo soprano*  
Ed Lyon - *tenor*  
James Birchall - *bass-baritone*

**Saturday 14 April at 7pm**  
**Wells Cathedral**

Tickets: £20, £18, £16, £14, £10  
from Cathedral shop:  
01749 672773 & Wells TIC  
[www.somersetsingers.co.uk](http://www.somersetsingers.co.uk)

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# Forthcoming concerts directed by Graham Caldbeck



**Saturday 10 March 2012, 7.45pm**  
**Douai Abbey, Woolhampton,**  
**near Reading, Berks RG7 5TQ**

## **I am the true vine**

Beautiful Lenten music for choir & organ

**Poulenc** Quatre motets pour un temps de pénitence  
**Lassus** Timor et tremor & Tristis est anima mea  
**Arvo Pärt** I am the true vine & Littlemore Tractus  
**Gesualdo** Vinea mea electa  
**Łukaszewski** Two Lenten Motets  
**Schütz** Ich bin ein rechter Weinstock  
 Also hat Gott die Welt geliebt

& seasonal chorale preludes for organ from

**J.S. Bach's Orgelbüchlein**

## **Nonsuch Singers**

**Richard Pearce** (organ)

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

**Sunday 6 May 2012, 7.30pm**  
**St Dunstan's Church, Mayfield, E. Sussex**  
**Mayfield Festival 2012**

## **Rossini Petite Messe Solennelle**

### **Mayfield Festival Choir**

**Sara Lian Owen** (soprano)  
**Angharad Lyddon** (mezzo-soprano)  
**Oliver Johnston** (tenor)  
**Frederick Long** (bass-baritone)

*Josephine Baker Scholars from the Royal Academy of Music sponsored by the Josephine Baker Trust*

**David Force** (harmonium)  
**Andrew Benians** (piano)

Festival Box Office: PO Box 324, Mayfield,  
 East Sussex TN20 6WA

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

**Saturday 19 May 2012, 7.30pm**  
**The Assembly Hall**  
**Tunbridge Wells TN1 2LU**

## **Verdi Requiem**

**Royal Tunbridge Wells**  
**Choral Society & Orchestra**

### **Mayfield Festival Choir**

**Fiona Howell** (soprano)  
**Anna Harvey** (mezzo-soprano)  
**Philip Modinos** (tenor)  
**tbc** (bass)

**Box Office:** 01892 530613  
 & 01892 532072

**Online:**

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

**Friday 22 June 2012, 7.30pm St Martin-in-the-Fields WC2N 4JJ**

**Handel** Israel in Egypt

**Nonsuch Singers**

**Canzona** (Theresa Caudle *director*)

Tube: Charing Cross or Leicester Square **Box Office:** 020 7766 1100 online: [www.smitf.org](http://www.smitf.org) [www.nonsuchsingers.com](http://www.nonsuchsingers.com)



## **THE AMADEUS ORCHESTRA**

President:  
 Odaline de la Martinez

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

**EXETER CATHEDRAL: THURSDAY 19 JULY**

**WELLS CATHEDRAL: FRIDAY 20 JULY**

## **BRUCH**

**PETER HOPE**

**TOLIBKHON SHAKIDI**

**MUSSORGSKY**

**Violin Concerto No.1**

**Three American Sketches**

**Symphonic Dances & Darius**

**Pictures at an exhibition**

**VIOLIN:** Michael Foyle

**CONDUCTOR:** Philip Mackenzie

## **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, with contributions from Anita D'Attellis. We wish to thank Ian Bromelow for his help with pronunciation and transliteration for this programme.

Images of composers (except where specified) courtesy of wiki commons.

Printed music for this concert has been provided by Somerset County Library Music Service, Wakefield Music & Drama Library, Bach Choir, Commotio Choir & Nonsuch Singers.



**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

# Somerset Chamber Choir future concert

**Saturday 28 July 2012,  
Wells Cathedral at 7pm**

**JS Bach**

**Nun danket alle Gott  
BWV 192**

**CPE Bach  
Magnificat**

**Mozart  
Mass in C minor**

Mary Bevan soprano

Katie Bray mezzo soprano

Nicholas Mulroy tenor

Benjamin Bevan baritone

Southern Sinfonia

Graham Caldbeck conductor

Somerset Chamber Choir

Image courtesy flickr.com/stevecadman



**Friends priority booking opens Monday 16 April 2012**

**Public booking opens Monday 14 May 2012**

Join the Friends Scheme to benefit from priority booking, or sign up to our email or postal mailing list at our website to receive details as public booking opens:

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

**or by phone via Taunton TIC, tel: 01823 336344**

## **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)**

