

SUNDAY 5 JANUARY 2014 at 3pm
KING'S COLLEGE CHAPEL, TAUNTON



LIGHT OUT OF DARKNESS

*A feast of music for Christmas,
New Year, Epiphany and Candlemas*

SOMERSET CHAMBER CHOIR

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Postcard from Berlin



Dear all,

Having such a wonderful time here in Berlin. We've been made to feel so welcome by our hosts Berliner Kantorei and the music-making is splendid too, with two well-appreciated performances of Haydn's *Die Schöpfung* (auf Deutsche!) - what a wonderful sound the combined choirs make.

We are so looking forward to welcoming our German friends to Somerset this coming summer, when we join forces for Elgar's quintessentially English (yet with a nod to Wagner!) *The Dream of Gerontius* at Wells Cathedral in July - a concert that also marks the 30th anniversary of Somerset Chamber Choir. Not to be missed!



November 2013

To:

Our friends at home

Somerset

England

LIGHT OUT OF DARKNESS

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

The Nativity (25 December)

Trad. Sussex **arr. David Willcocks** (b.1919)
13th-century German **arr. Pearsall** (1795-1856)
Trad. Czech **arr. Graham Caldbeck** (b. 1950)

The Sussex Carol (arr. 1960)
In Dulci Jubilo (arr. 1834)
Rocking Carol: Hajeh, nynej, Ježíšku (arr. 2005)

Carl Rütti (b.1949)
Morten Lauridsen (b.1943)

I Wonder as I Wander (1996)
O Magnum Mysterium (1994)

Choir & audience:

Holst (1874-1934) (Descant – Graham Caldbeck 1997)

In the Bleak Mid-winter (1905)

Organ solo:

J. S. Bach (1685-1750) *Chorale Preludes for the* **New Year** (1713-16)

Das alte Jahr vergangen ist BWV 614
In dir ist Freude BWV 615

Eric Whitacre (b. 1970)
Berlioz (1803-69)

Lux Aurumque (2000)
The Shepherds' Farewell (*L'Enfance du Christ*) (1850)

Vaughan Williams (1872-1958)

Fantasia on Christmas Carols (1912)

INTERVAL (15 minutes)

Darke (1888-1976)

In the Bleak Mid-winter (1911)

Choir & audience:

Judith Weir (b. 1954)

My Guardian Angel (1997)

Epiphany (6 January)

Lassus (1530? – 1594)
16th-century German **arr. Holst**
Mathias (1934-92)

Omnes de Saba Venient (c. 1604)
Personent Hodie (1916-17)
A Babe is Born (1971)

Organ solo:

John Cook (1918-84)

Paeon on 'Divinum Mysterium' (1956)

Candlemas (The Presentation of Christ in the Temple – 2 February)

Byrd (1543-1623)
Holst

Senex puerum portabat (1607)
Nunc Dimittis (1915)

A Mid-Winter Celebration

Choir & audience:

Trad. **arr. Willcocks**

Good King Wenceslas looked out (arr. 1987)

Trad. English

The Boar's Head Carol (published 1860)

Matthew Owens (b. 1971)

The Holly and the Ivy (2011)

Vaughan Williams

Wassail Song (1913)

Mathias

Sir Christèmas (1970)

Programme notes & texts

The Nativity (25 December)

Trad. Sussex collected by R.V.W. (1904)

arr. David Willcocks (b.1919)

The Sussex Carol

Vaughan Williams wrote down this carol in 1904 from a performance by Mrs. Verrall of Monk's Gate, near Horsham, Sussex. The text had been in existence for several centuries and was included in *Smale Garland of Pious and Godly Songs*, published by a Catholic Irish Bishop, Luke Wadding, in Ghent in 1684. The melody's origins are not known.

Vaughan Williams had begun collecting folk-songs and carols in 1903. By 1911, his friend Cecil Sharp had published *English Folk Carols*, a collection of twenty-one carols, which included many of Vaughan Williams' favourites. Vaughan Williams incorporated some of these lovely melodies in the *Fantasia on Christmas Carols* (1912) - to be performed at the end of the first half of this concert.

'I've always loved carols' Vaughan Williams wrote to Cecil Sharp in 1911 adding that there was 'something remarkable and quite unlike anything else about them...I've always noticed what a peculiar atmosphere the major carol tunes have'.

The Sussex Carol is also included in the composer's *Eight Traditional English Carols*, published in 1919. By happy coincidence, this was the year of Sir David Willcock's birth. In 1957, he became Director of Music at King's College, Cambridge and a year later Vaughan Williams died. This uplifting arrangement is headed 'Homage to R. V. W.' and first appeared in print in the first *Carols for Choirs* volume in 1961, shortly after D. V. W. had become conductor of The Bach Choir, a choir also conducted between 1921-28 by a certain R. V. W.

On Christmas night all Christians sing,
To hear the news the angels bring -
News of great joy, news of great mirth,
News of our merciful King's birth.

Then why should men on earth be so sad,
Since our Redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the new-born King.

All out of darkness we have light,
Which made the angels sing this night:
'Glory to God and peace to men,
Now and for evermore. Amen.'

13th-century German

arr. Pearsall (1795-1856)

In Dulci Jubilo

This carol tune first appears in *Codex 1305*, a manuscript in Leipzig University Library dating from c.1400. The tune was included in *Geistliche Lieder*, a 1533 Lutheran hymnal, appears in Michael Vehe's *Gesangbuch* of 1537 and was published in the 1582 Finnish songbook *Piae Cantiones*, a collection of sacred and secular medieval songs.

The organist Robert Quinney has written: 'Robert Pearsall's *In Dulci Jubilo*...is a choral arrangement *par excellence* - indeed, it is perhaps the archetype for the countless subsequent arrangements of traditional melodies for SATB choir. Pearsall's carol can be heard as an Anglicanization...of a foreign tradition, not dissimilar perhaps to the adoption of German Christmas traditions such as the Christmas Tree into English life in the mid-nineteenth century...The original tune, which in the hands of Praetorius or Scheidt dances boisterously, is rendered soft-edged and quietly grand by Pearsall's smooth harmony and effortless part-writing. In the later verses, Pearsall's counterpoint often seizes the foreground from the original melody; more than simply a straightforward harmonisation, this is almost a carol-fantasia.'

There have been a number of translations of the Latin/German poem into English. Pearsall's is the most popular, retaining the Latin phrases and substituting English for German. A 2008 survey by *BBC Music Magazine* found this to be the second most popular choral Christmas carol with British cathedral organists and choirmasters.

In dulci jubilo [In sweet jubilation]
Let us our homage shew:
Our heart's joy reclineth
In praeseptio; [in a manger]
And like a bright star shineth
Matris in gremio, [in the Mother's lap]
Alpha es et O! [You are Alpha and Omega!]

O Jesu parvule, [O infant Jesus]
I yearn for Thee alway
Hear me, I beseech Thee,
O puer optime; [O the best of boys]
My prayer let it reach Thee,
O princeps gloriae. [O Prince of glory]
Trahe me post te! [Draw me after you!]

O patris caritas! [O love of the Father!]
O Nati lenitas! [O mercy of the Son!]
Deeply were we stainèd.
Per nostra crimina: [Through our sins]
But Thou hast for us gainèd
Coelorum gaudia, [the joys of heaven]
O that we were there!

Ubi sunt gaudia, [Where are the joys]
If that they be not there?
There are Angels singing
Nova cantica; [New songs]
There the bells are ringing
In Regis curia. [In the King's courts]
O that we were there!

Trad. Czech

arr. **Graham Caldbeck** (b. 1950) **Rocking Carol: Hajeh, nynej, Ježíšu**

Nerissa Faulkner *soprano*

The cradle-song carol is well known to all Czechs and we know it as the *Rocking Carol* from a popular translation in the *Oxford Book of Carols* (1928)... 'Little Jesus do not stir/we will lend a coat of fur...' which was also used for Sir David Willcocks' flowing arrangement in *Carols for Choirs Book 1* (1961).

It is thought that the original carol was probably used to accompany cradle rocking, a medieval custom which began in Germany and spread throughout Europe. This involved costumed singers grouped around either actor-singers playing Mary & Joseph (or sometimes just the celebrant), with a number of people taking it in turns to rock a cradle containing a figure of the Christ-child on the altar in time to the music, as different carols were sung. Sometimes the presence of a second cradle in the nave enabled children present to mimic the celebrant's actions.

In my arrangement, as so often in visual representations, the simplicity of the stable scene with the infant Jesus (and the basic carol tune) is made more complex by our sense of the significance of Jesus's birth and the painful knowledge of what was to ensue.

My arrangement was made for and first performed by the Nonsuch Singers at the Cadogan Hall in London on 12 December 2005 at *Stars Shine for Autism* - a Christmas concert of seasonal readings and music held in aid of the National Autistic Society.

Hajej, nynej, Ježíšku, Ježíšku, Pučíme ti kožíšku.
Budeme té kolibati,
Abys moh' libě pospati,
Hajej, nynej, Ježíšku, Ježíšku,
Pučíme ti kožíšku.

Hajej, nynej, miláčku, miláčku, Mariánský synáčku.
Budeme té kolibati,
Abys moh' libě pospati,
Hajej, nynej, miláčku, miláčku,
Mariánský synáčku.

*Little Jesus, sweetly sleep, do not stir;
We will lend a coat of fur.
We will rock you, rock you, rock you.
See the fur to keep you warm,
Snugly round your tiny form.*

*Mary's little baby, sleep, sweetly sleep,
Sleep in comfort, slumber deep.
We will rock you, rock you, rock you.
We will serve you all we can,
Darling, darling little man.*

Czech trad., translation Percy Dearmer

Carl Rütti (b.1949)

I Wonder as I Wander

The words and well-known tune of *I Wonder as I Wander* were written by folklorist and singer John Jacob Niles (1892-1980) and had their origins in a song fragment collected by the composer in 1933. Later, Niles' carol became quite well known - for example, it was arranged by Britten and the words also were set by Berio.

Carl Rütti (b. 1949) studied music at the Zürich Conservatoire. Studies in London with Kendall Taylor and Richard Latham kindled a fascination with English choral singing and inspired works for unaccompanied chorus. His music blends the English choral tradition with other genres including jazz and the blues in rich colourful textures.

Rütti's setting of *I Wonder as I Wander* was composed in 1996 and is dedicated to Stephen Jackson and the Wooburn Singers. It first came to popular attention when it was included in the King's College, Cambridge Carol Service in 2002 and has subsequently been performed again in this service on several occasions.

I wonder as I wander , out under the sky,
How Jesus the Saviour did come for to die
For poor on'ry people like you and like I.
I wonder as I wander , out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall,
With wise men and farmers and shepherds and all,
But high from the heavens a star's light did fall,
And promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have it, 'cause he was the King.

Traditional Appalachian carol

Morten Lauridsen (b.1943)

O Magnum Mysterium

O Magnum Mysterium is one of famous American choral composer Morten Lauridsen's most renowned pieces. His setting is pervaded by a sense of tenderness and refinement. The composer himself has said that this motet is an 'affirmation of God's grace to the meek... a quiet song of profound inner joy'. Taking a text from Christmas Matins that has been set by such disparate composers as Victoria and Poulenc, Lauridsen's *O Magnum Mysterium* expresses awe at the miracle of the Incarnation as well as the very human tenderness of the Virgin Mary for her newborn child.

O magnum mysterium, et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio:
Beata Virgo, cuius viscera meruerunt
portare Dominum Christum. Alleluia!

*O great mystery and wondrous sacrament,
that the animals watched the Lord's birth,
lying in a manger:
Blessed Virgin, whose womb was worthy
to bear the Lord Christ. Alleluia!*

Choir & audience

Holst (1874-1934)

In the Bleak Mid-winter

(Descant written by Graham Caldbeck)

The poem *In the Bleak Mid-winter* was written in the 1870s by Christina Rossetti (1830-1894) for a Christmas magazine. It was first set to music as a congregational carol by Gustav Holst in 1905 and published a year later in the *English Hymnal*, edited by his friend Vaughan Williams. The tune is titled *Cranham* after the village between Stroud and Cheltenham in Gloucestershire where Holst lived for a while (he was born in Cheltenham). The descant was written for and first performed by the Winchester-based chamber choir Southern Voices in their annual carol concert in the Chapel of St Cross, Winchester, in December 1997.

1. ALL

In the Bleak Mid-winter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow,
In the Bleak Mid-winter, long ago.

2. ALL

Our God, heaven cannot hold Him, nor earth sustain;
Heaven and earth shall flee away when He comes to reign.
In the Bleak Mid-winter a stable place sufficed
The Lord God Almighty, Jesus Christ.

3. CHOIR ONLY

Enough for Him, whom cherubim, worship night and day,
A breastful of milk, and a mangerful of hay;
Enough for Him, Whom angels fall down before,
The ox and ass and camel which adore.

4. ALL

Angels and archangels may have gathered there,
Cherubim and seraphim thronged the air;
But only His mother, in her maiden bliss,
Worshipped the Beloved with a kiss.

5. ALL

What can I give Him, poor as I am?
If I were a Shepherd, I would bring a lamb;
If I were a Wise Man, I would do my part;
Yet what I can I give Him: give my heart.

New Year

Organ solo

J. S. Bach (1685-1750) **Two Organ Chorale Preludes for New Year**

Translations of some of the chorales' verses are given below, in order to provide a context for Bach's settings.

Das alte Jahr vergangen ist BWV 614

*The old year now hath passed away,
We thank Thee, O our God, today
That Thou hast kept us through the year,
When danger and distress were near.*

*Take not Thy saving Word away.
Our souls' true comfort and their stay;
Abide with us, and keep us free
From errors, following only Thee.*

Johannes Steurlein, translation Catherine Winkworth
Verses 1 & 3

In dir ist Freude BWV 615

*In Thee is gladness
Amid all sadness,
Jesus, Sunshine of my heart!
By Thee are given
The gifts of heaven,
Thou the true Redeemer art!
Our souls Thou wakest,
Our bonds Thou breakest,
Who trusts Thee surely
Hath built securely,
He stands for ever: Hallelujah!*

Johann Lindemann, translation Catherine Winkworth
Verse 1

In his sleeve note to his recording of *Das Orgelbüchlein* (Mirabilis Records MRCD 904), Dr Richard Marlow wrote, 'The *Orgelbüchlein* comprises a collection of Lutheran chorales relating to particular seasons and festivals of the church's year and to doctrinal and liturgical themes. Bach originally planned to include 164 settings, but he wrote only 46. All but one of these he composed between 1713 and 1716 during his years at Weimar...

Though taut and concise, the *Orgelbüchlein* chorales are rich in symbolism, harmonic resource and contrapuntal ingenuity. Their immediacy and remarkable range of mood aptly reflect the drama and diversity of the liturgical cycle they celebrate.'

Lux Aurumque by the popular American composer Eric Whitacre, was composed in 2000 as the result of a commission from the Master Chorale of Tampa Bay and is dedicated to Dr Jo-Michael Scheibe.

The inspiration for the work was a short poem in English, *Light and Gold*, by Edward Esch (b. 1970). Charles Anthony Silvestri translated this text into Latin for Whitacre, and attempted to render '*the original poem into Latin as singably and as sonically beautifully as I could*'.

The piece forms part of Whitacre's project *Virtual Choir*. The video is a mix of individual recordings by 185 singers from 12 countries and caused huge interest when it was uploaded in 2011. Since then, it has been viewed on *YouTube* more than three million times.

The composer has written, '*After deciding upon the poem by Edward Esch, I was immediately struck by its genuine, elegant simplicity...simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow.*'

Lux,
calida garvisque pura velut aurum
et canunt angeli molliter
modo natum

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Poem by Edward Esch, translated into Latin by Charles Anthony Silvestri

Berlioz (1803-69) The Shepherds' Farewell (from *L'Enfance du Christ*)

The idea for *L'enfance du Christ* went back to 1850 when Berlioz composed an organ piece for his friend Joseph-Louis Duc, called *L'adieu des bergers* (The Shepherds' Farewell). He soon turned it into a choral movement for the shepherds saying goodbye to the baby Jesus as he leaves Bethlehem with Mary and Joseph for Egypt. Berlioz had the chorus performed as a hoax on 12 November 1850, passing it off as the work of an imaginary 17th-century composer Ducreé. He was gratified to discover many people who hated his music were taken in and praised it, one lady even going so far as to say, *Berlioz would never be able to write a tune as simple and charming as this little piece by old Ducreé!* It has become one of his most loved and admired choruses.

Thou must leave thy lowly dwelling,
The humble crib, the stable bare.
Babe, all mortal babes excelling,
Content our earthly lot to share.
Loving father, loving mother,
Shelter thee with tender care.

Blessed Jesus, we implore thee
With humble love and holy fear,
In the land that lies before thee,
Forget not us who linger here.
May the shepherd's lowly calling
Ever to thy heart be dear.

Blest are ye beyond all measure,
Thou happy father, mother mild;
Guard ye well your heavenly treasure,
The Prince of peace, the holy child.
God go with you, God protect you,
Guide you safely through the wild.

English text by Paul England

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If you feel you can help, please contact us via our website www.somersetchamberchoir.org.uk **Thank you!**

The eminent Vaughan Williams scholar, Michael Kennedy has written:

'Like the *Mystical Songs*, the *Fantasia on Christmas Carols* was introduced by the composer at a Three Choirs Festival, this time at Hereford in 1912. It was the first of several works inspired by the idea of Christmas, others being the masque *On Christmas Night*, the Nativity play *The First Nowell*, the great cantata *Hodie*. The *Fantasia* is notable both for its restraint (it is by far the least showy of Vaughan Williams's Christmas pieces, but I'm sure the composer wasn't intentionally setting out to please the high-minded), and also for the fact that it avoids the most familiar carols. This undoubtedly was intentional: Vaughan Williams wanted to give a wider lease of life to beautiful tunes like *On Christmas night*, which he himself had collected in Sussex. Beginning with an introductory cello solo [played today on the organ] which has a narrative quality ('*Once upon a time*' - or should it be '*In the beginning was the Word*?'), the piece falls into four linked sections:

- 1 ***This is the truth sent from above*** (baritone solo with wordless choral accompaniment)
- 2 ***Come all you worthy gentlemen*** (chorus and accompaniment)
- 3 ***On Christmas night*** (solo baritone with accompaniment)
- 4 The last verses of 2 and 3 combined, words and music: final apotheosis with prominent chimes and repeated references to ***A Virgin most Pure***. (Earlier in the work there is a fleeting reference to ***The First Nowell*** but quite sharp ears are needed to spot it.) Then the wassailers' voices vanish into the distance, across the snow-covered fields and away into the night.'

This is the truth sent from above,
The truth of God, the God of love:
Therefore don't turn me from your door,
But hearken all, both rich and poor.

The first thing which I will relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.

Then, after this, 'twas God's own choice
To place them both in Paradise,
There to remain, from evil free,
Except they ate of such a tree.

And they did eat, which was a sin,
And thus their ruin did begin.
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

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Come all you worthy gentlemen,  
that may be standing by,  
Christ our Blessed Saviour  
was born on Christmas day.  
The blessed Virgin Mary unto the Lord did pray,  
O we wish you the comfort and tidings of joy!

Christ our blessed Saviour  
now in the manger lay.  
He's lying in the manger  
while the oxen feed on hay.  
The blessed Virgin Mary unto the Lord did pray  
O we wish you the comfort and tidings of joy!

~~~

On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before thy grace,
Then life and health come in its place.
Angels and men with joy may sing.
All for to see the new-born King.

God bless the ruler of this house
And long on may he reign,
Many happy Christmases he live to see again.
God bless our generation, who live both far and near,

~~~

From out of darkness we have light  
Which makes the angels sing this night.  
Glory to God and peace to men.  
Both now and evermore, Amen.

And we wish them a happy, a happy New Year.  
O we wish you a happy, happy New Year,  
both now and evermore. Amen.

*Interval (15 minutes)*



**Darke (1888-1976)**

**In the Bleak Mid-winter**

Nick Bowditch *tenor*

There are two popular settings of Christina Rossetti's *In the Bleak Mid-winter* - Gustav Holst's congregational hymn (sung earlier in the programme) and this choral setting by Harold Darke (1888- 1976), made particularly famous by its regular inclusion in the annual carol service in the Chapel of King's College, Cambridge.

Darke studied at the Royal College of Music, studying composition with Stanford and the organ with Sir Walter Parratt. He held the post of organist and choirmaster of St Michael's, Cornhill, in the City of London, for fifty years from 1916, except for a wartime break when he stood in at King's College, Cambridge, from 1941 to 1945. He was an organ professor at the RCM from 1919 until 1969, by which time he was well past his eightieth birthday.

In 2008, it was voted the greatest carol of all time in a poll of choral experts and choirmasters by the *BBC Music Magazine*.

*Text as for the hymn version above, omitting verse 4.*

**Choir & audience**

**Judith Weir (b. 1954)**

**My Guardian Angel**

*My Guardian Angel*, a setting of a short text by William Blake, 'celebrates the increased incidence of public appearances by angels at Christmas time.

The music of the carol is based around a 14-bar unison melody 'Alleluia' which may be performed by the audience/ congregation, whilst the choir weaves some 4-part counterpart around it. This piece may equally well be performed by choir alone in 6 parts...

© Judith Weir

The carol was composed for the 1997 Spitalfields Winter Festival and was given its first performance by Peter Broadbent and The Joyful Company of Singers in Christ Church, Spitalfields on 23 December of that year. Subsequently, *My Guardian Angel* was performed twice by the Nonsuch Singers (and audiences!), conducted by Graham Caldbeck, in Christmas concerts at St James's, Piccadilly in December 2006 and December 2009. The composer was present on both occasions.

The Angel that presided o'er my birth  
Said, "Little creature, form'd of Joy & Mirth,  
Go love without the help of anything on earth".  
*William Blake*

AUDIENCE PART

*Con moto* ♩ = 72

8

Sing this five times

**Epiphany (6 January)**

**Lassus (1530? - 1594)**

**Omnès de Saba Venient**

Orlande de Lassus was prolific and versatile, the most famous musician of his day. His formidable technique, kaleidoscopic ear for texture, and matchless word setting made him the darling of the musical High Renaissance in Western Europe. His fame derived partly from the fact that he travelled from an early age, and during his teenage years he worked in Italy, Sicily, and France, as well as in his native Low Countries. By the time that he was twenty-one, Lassus had been appointed Director of Music at the church of St John Lateran in Rome, an impressive appointment for one so young, and a testament to the regard in which he was held by the musical establishment. Over two thousand works by Lassus survive: Latin settings of masses, canticles, motets, passions, litanies, and hymns; as well as secular pieces in Italian, French, and German. The bulk of his adult working life was spent in the service of the Bavarian Court in Munich.

In 1604, the composer's sons, Rudolph and Ferdinand, published a complete edition of their late father's motets. This was the first time in the history of music that a collected edition had been made for posterity so soon after the composer's death.

*Omnes de Saba* was published posthumously. It is a double-choir *tour de force* which begins with an exotically powerful opening that portrays the richness and strangeness of the oriental kings.

Omnes de Saba venient,  
aurum et thus deferentes,  
et laudem Domino annuntiantes.  
Alleluia.

Reges Tharsis et insulae munera offerent:  
reges Arabum et Saba dona adducent.  
Alleluia.

*All they from Sheba shall come:  
they shall bring gold and incense;  
and they shall show forth the praises of the Lord.  
Alleluia.*

*The kings of Tharsis and of the isles shall give him presents:  
the kings of Arabia and Sheba shall bring gifts.  
Alleluia.*

Isaiah 60: 6; Psalm 72: 10

*Trad. German (Piae Cantiones 1582)*

**arr. Holst**

**Personent Hodie**

Although the text probably dates to as far back as the twelfth century, it was not set to its now familiar melody until the fourteenth century, perhaps around 1360, when a German version appeared. This Christmas carol was first printed in 1582 in Sweden in the *Piae Cantiones*, the volume of 74 Medieval songs with Latin texts, also containing *In Dulci Jubilo* and *Good King Wenceslas*.

The melody is lively, triumphant and ebullient and consists largely of bright, resolute three-note phrases whose overall structure first rises, then falls. The majestic and confident music suits its exuberant text telling of the birth of Christ like a glove. The hymn was most likely written to celebrate the feast day of the Holy Innocents - the children cruelly slaughtered on the orders of Herod - held annually on 28 December.

Holst wrote his *Three Carols* (including this one) for amateurs singing in one of the Whitsun musical festivals at Thaxted in Essex. The carols are all for unison choir with orchestral or organ accompaniment.

Personent hodie  
Voces puerulae  
Laudantes iucunde  
Qui nobis est natus,  
Summo Deo datus,  
Et de virgineo  
Ventre procreatus.  
  
In mundo nascitur;  
Pannis involvitur;  
Praesepe ponitur  
Stabulo brutorum,  
Rector supernorum.  
Perdidit spolia  
Princeps infernorum.  
  
Magi tres venerunt;  
Parvulum inquirunt,  
Bethlehem adeunt  
Stellulam sequendo,  
Ipsam adorando,  
Aurum, thus et myrrham  
Ei offerendo.  
  
Omnes clerici,  
Pariter pueri,  
Cantent ut angeli:  
'Adventisti mundo,  
Laudes tibi fundo.  
Ideo gloria in excelsis Deo.'

*Let children's voices  
resound today,  
merrily praising him  
who has been born,  
sent by Almighty God  
and brought forth  
from a virgin's womb.*

*He was born into the world,  
wrapped in swaddling clothes,  
and placed in a manger  
in a cattle shed,  
the Lord of the heavens,  
the Prince [who]  
destroyed the spoils of hell.*

*Three wise men appeared;  
they offered gifts and asked for a boy-child,  
they went to Bethlehem  
following a star;  
they worshipped him,  
offering him  
gold, frankincense, and myrrh.*

*Let all the clerics,  
and likewise the boys,  
sing like angels:  
'You have come to the world;  
therefore I pour out praises to you;  
Glory to God in the highest!'*

Words: *Piae Cantiones*, 1582

English translation: Hugh Keyte & Andrew Parrott

**Mathias (1934-92)****A Babe is Born**

William Mathias spent his professional life in Wales - first as Lecturer in Music at The University of Wales, Bangor (1959-68) then as Professor and Head of Department there from 1970 until his retirement in 1988. As well as serving on many influential committees, he founded the North Wales Music Festival at St Asaph Cathedral in 1972 and remained its Artistic Director until his death in 1992.

His setting of *A Babe is Born* was written for the Cardiff Polyphonic Choir and first appeared in 1971. The anonymous fifteenth-century text is 'macaronic' in style - that is to say, it mixes English and Latin words (in this case, phrases from well-known Latin hymns, as *In Dulci Jubilo*). Mathias's trademark parallel fourths and fifths may occasionally suggest the influence of Hindemith, but here they evoke a joyous seasonal impression of ringing bells. The carol is characterized by exhilarating cross rhythms and variety of colours.

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day.  
*Veni Creator Spiritus*. [Come, Holy Ghost]

At Bethlehem, that blessed place,  
The child of bliss now born he was;  
And him to serve God give us grace,  
*O lux beata Trinitas*. [O blessed light of the Trinity]

There came three kings out of the East,  
To worship the King that is so free,  
With gold and myrrh and frankincense,  
*A solis ortus cardine*. [from lands that see the sun arise]

The angels came down with one cry,  
A fair song that night sung they  
In worship of that child:  
*Gloria tibi Domine*. [Glory to thee, O Lord]

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day.  
*Veni Creator Spiritus*. *Noel!*

*Words, Anon. 15th century*

**Organ solo****John Cook (1918-84)****Paeon on 'Divinum Mysterium'**

John Cook, Organ Scholar at Christ's College, Cambridge, pursued a varied career prior to being appointed Organist and Choirmaster of Holy Trinity, Stratford-Upon-Avon, followed by a post at St Paul's Cathedral, Ontario, and later still at the Church of the Advent in Boston, Massachusetts.

His best-known composition, *Paeon on 'Divinum Mysterium'*, written in 1956, is an organ fantasia on the 16th-century carol, often translated as '*Of the Father's heart begotten*', based on an ancient plainsong melody.

**Candlemas (The Presentation of Christ in the Temple – 2 February)****Byrd (1543-1623)****Senex puerum portabat**

(*Gradualia II* 1607)

Byrd's four-part motet *Senex puerum portabat* was published in 1607 in the second book of *Gradualia*, a collection of indisputably Catholic choral works that Byrd produced at some risk to himself. This short work is a beautifully expressive piece in which Byrd manipulates the vocal lines to convey the joy felt both by Simeon and by the Virgin Mary. For example, the first line of the text is illustrated unmistakably with gradually widening leaps to higher notes as the child is raised in the old man's arms, and when the Virgin is described at the end of the piece as adoring her son, the music is tender and delicate illuminating her happiness as the mother of a new-born child.

Senex puerum portabat,  
puer autem senem regebat:  
quem virgo peperit, et post partum virgo permansit,  
ipsum quem genuit adoravit.

*The old man carried the young child,  
but the young child was the old man's king;  
him did a virgin bear, and from henceforth remained;  
and him whom she had borne she did worship.*

Magnificat Antiphon at the First Vespers on the Feast of the Purification (Candlemas)

**Holst****Nunc Dimittis**

Nerissa Faulkner *soprano*, Robert Tucker *tenor*

Holst's unaccompanied setting of the *Nunc Dimittis* was written in 1915 for Richard Terry, the organist of Westminster Cathedral (for whom Holst's friend, Vaughan Williams, was later to compose his *Mass in G Minor* in 1922). It was first performed liturgically on Easter Sunday, 1915, after which it was totally forgotten. It remained in manuscript form until 1979 when a published edition appeared, revised by the composer's daughter, Imogen Holst. It is scored for soprano and tenor soloists and eight-part choir. The first performance of the revised version was given by the BBC Northern Singers under Stephen Wilkinson on 11 June 1974 in Framlingham Church as part of the Aldeburgh Festival.

Holst was passionate about the music of Byrd and Palestrina, which is clearly reflected here in the modal writing, and the way the male and female voices of the choir answer each other antiphonally as, for example, at the words '*Lumen ad revelationem gentium*'. As Imogen Holst describes, '*the setting, of the Latin text, builds from a muted opening, gradually increasing in volume and speed to a grand and triumphant 'Amen*'.



Nunc Dimittis servum tuum, Domine,  
 secundum verbum tuum in pace.  
 Quia viderunt oculi mei salutare tuum.  
 Quod parasti ante faciem omnium populorum.  
 Lumen ad revelationem gentium,  
 et gloriam plebis tuae Israel.  
 Gloria Patri et Filio et Spiritui Sancto.  
 Sicut erat nunc et semper  
 et in saecula saeculorum.  
 Amen.

Lord, now lettest thou thy servant  
 depart in peace, according to thy word.  
 For mine eyes have seen thy salvation.  
 Which thou hast prepared before the face of all people.  
 To be a light to lighten the Gentiles,  
 and to be the glory of thy people Israel.  
 Glory be to the Father and to the Son and to the Holy Ghost  
 As it was in the beginning, is now, and ever shall be,  
 world without end.  
 Amen.

Luke 2: 29-32

## A Mid-Winter Celebration

### Choir & audience

*Trad. arr. Willcocks*

### Good King Wenceslas looked out

The tune of this carol dates from the 14th-century and also appeared in *Piae Cantiones* (1582), where it is a spring song (*Tempus adest floridum*). Wenceslas is the Germanized form of Václav. Václav the Good, celebrated here, reigned in Bohemia from 922-929. He was canonized for political reasons after his murder by followers of his brother. The latter transferred his remains to St Vitus's Cathedral in Prague, where he later became a cult figure, a resort of pilgrims, and finally Bohemia's (and the modern Czech Republic's) patron saint.

Neale's carol is not based on any known incident in the saint's life; it is probably no more than a pious illustration of the virtue of charity - St Stephen's Day (Boxing Day, 26 December) is a traditional day for giving to the poor. The carol was arranged by John Stainer (1840-1901) in *Christmas Carols New and Old* (1871).

This carol poses a considerable challenge for any would-be arranger. The melody contains much stepwise movement plus a limited number of strong melodic leaps (both up and down) and does not modulate (i.e. change key). However, at the same time, the fact that the carol is so well-known perhaps means that the beautifully balancing contours of the original melody can easily be overlooked.

A deliberately plain 4-bar introduction leads to verse settings of considerable contrapuntal ingenuity, carefully tailored to support women's voices and men's voices, separately and combined and to provide variety of texture. David Willcocks uses the shapes within the tune as the basis for much effective (often scalic) counterpoint, frequently employing mirror imaging within the part-writing. The *pièce-de-resistance* is the punchy last-verse descant over the melody in the alto. The descant cleverly uses only the intervals contained within the original melody, as well as much contrary motion reflecting the upward and downward shapes of the melody itself. The final harmonic flourish on 'blessing' reflects our Patron's impish sense of humour and seasonal enjoyment of a sip from the wassail bowl of vulgarity!

#### 1. ALL

Good King Wenceslas looked out  
 On the feast of Stephen  
 When the snow lay round about  
 Deep and crisp and even  
 Brightly shone the moon that night  
 Though the frost was cruel  
 When a poor man came in sight  
 Gath'ring winter fuel

#### 2. MEN

"Hither, page, and stand by me  
 If thou know'st it, telling  
 Yonder peasant, who is he?  
 Where and what his dwelling?"

#### WOMEN and CHILDREN

"Sire, he lives a good league hence  
 Underneath the mountain  
 Right against the forest fence  
 By Saint Agnes' fountain."

#### 3. MEN

"Bring me flesh and bring me wine  
 Bring me pine logs hither  
 Thou and I will see him dine  
 When we bear him thither."

#### ALL

Page and monarch forth they went  
 Forth they went together  
 Through the rude wind's wild lament  
 And the bitter weather

#### 4. WOMEN and CHILDREN

"Sire, the night is darker now  
 And the wind blows stronger  
 Fails my heart, I know not how,  
 I can go no longer."

#### MEN

"Mark my footsteps, my good page  
 Tread thou in them boldly  
 Thou shalt find the winter's rage  
 Freeze thy blood less coldly."

#### 5. ALL

In his master's steps he trod  
 Where the snow lay dinted  
 Heat was in the very sod  
 Which the Saint had printed  
 Therefore, Christian men, be sure  
 Wealth or rank possessing  
 Ye who now will bless the poor  
 Shall yourselves find blessing.

*J. M. Neale (1818-66), Carols for Christmas-tide, 1853-54*

This carol is sung every Christmas at The Queen's College, Oxford. It first appeared in print in William Wallace's *Christmas, its Customs and Carols* (1860), although an early version of the text for 'A carol bringing in the bores head' was included in *Christmasse Carolles Newly Emprynted at London in the flete street...by Wynkin de Worde*, published in 1521. The tune with which the carol is now associated probably derives from a Restoration bass pattern.

Boar's head feasts were particularly popular at Christmas - during Edward II's reign (1307-27), the open season for boar-hunting ran from Christmas to Candlemas. Their origin was probably the Norse custom of sacrificing a boar to the goddess of fertility, Freyja, at her midwinter feast, a custom that persisted in the north of England and was adapted for various festivities. Queen's, a college with north-country connections and a strong attachment to tradition, almost certainly adopted rather than invented both feast and carol, and hung on to both even after the wild boar became extinct in 17th-century England.

At Queen's, the Provost and Fellows enter after a trumpet call that announces dinner each evening during Full Term. The Provost having said grace, the boar's head is carried in by three chefs on a silver charger, surrounded by rosemary and gilded sprigs of bay, stuck with flags, and magnificently crowned. On either side are torch-bearers, and in front walks the solo singer and (proceeding backwards) the choir. The procession halts for each verse, moving forward during the refrains. When the charger is set down on the high table the Provost distributes the herbs among the choir and presents the solo singer with the orange from the boar's mouth.

The boar's head in hand bear I,  
Bedecked with bays and rosemary;  
And I pray you, my masters, be merry,  
*Quot estis in convivio* (as many as are in the feast)

#### Refrain

*Caput apri defero* (The boar's head I offer)  
*Reddens laudes Domino* (Giving praises to the Lord)

The boar's head, as I understand,  
Is the rarest dish in all this land,  
Which thus bedecked with a gay garland,  
Let us *servire cantico*. (Let us serve with a song)

Our steward hath provided this  
In honour of the King of Bliss;  
Which on this day to be served is  
*In Reginensi Atrio*. (In Queen's Hall).

This joyful recent setting of the traditional English words by Matthew Owens, Organist & Master of the Choristers of Wells Cathedral since 2005, combines dancing cross-rhythms, exuberant melodic writing, and a sparkling organ part - all this plus a brand new tune!

The holly and the ivy,  
When they are both full grown;  
Of all the trees that are in the wood,  
The holly bears the crown,

*O the rising of the sun  
And the running of the deer,  
The playing of the merry organ,  
Sweet singing in the choir.*

The holly bears a blossom  
As white as any flower;  
And Mary bore sweet Jesus Christ  
To be our sweet Saviour.

The holly bears a berry  
As red as any blood;  
And Mary bore sweet Jesus Christ  
To do poor sinners good.

The holly bears a prickle  
As sharp as any thorn,  
And Mary bore sweet Jesus Christ  
On Christmas Day in the morn,

The holly bears a bark  
As bitter as any gall,  
And Mary bore sweet Jesus Christ  
For to redeem us all.

Andrew Burn has written:

'The verve of the Wassail Song provides a vivacious conclusion to this famous set of folksong arrangements. Vaughan Williams collected the tune in Herefordshire from Mr Dukes of Pembridge in 1909. Wassailing was a West Country custom that took place on **5 January** (the eve of the Epiphany) when libations would be offered to the apple trees. (The word itself is of Saxon origin meaning 'good health'.) The revellers are heard at first from afar, and after offering their toasts in ebullient (and doubtless liquid) good humour they disappear over the fields and orchards, their voices fading into the wintry night.'

Wassail, wassail, all over the town,  
Our bread it is white and our ale it is brown;  
Our bowl it is made of the green maple tree;  
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right eye,  
Pray God send our master a good Christmas pie,  
A good Christmas pie as e'er I did see.  
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right horn,  
Pray God send our master a good crop of corn,  
A good crop of corn as e'er I did see,  
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his long tail,  
Pray God send our master a good cask of ale,  
A good cask of ale as e'er I did see,  
In the Wassail bowl we'll drink unto thee.

Come butler, come fill us a bowl of the best;  
Then I pray that your soul in heaven may rest;  
But if you do bring us a bowl of the small,  
May the Devil take butler, bowl and all!

Then here's to the maid in the lily white smock,  
Who tripp'd to the door and slipp'd back the lock;  
Who tripp'd to the door and pull'd back the pin,  
For to let these jolly Wassailers walk in.  
Wassail, wassail, all over the town.

*Traditional Gloucestershire Wassail*

### **Mathias Sir Christèmas** (from *Ave Rex*)

The earliest evidence for a personified 'Christmas' is a carol attributed to Richard Smart, Rector of Plymtree (Devon) from 1435 to 1477; it is a sung dialogue between someone representing 'Sir Christmas' and a group who welcome him, in a way suggestive of a visiting custom. Sir Christmas then gives news of Christ's birth, and urges his hearers to drink. William Mathias's forthright setting was groundbreaking, shocking even, when it was first included in *Carols for Choirs 2* in the early 1970s. This very secular celebration of a religious feast (and the slightly drunken revelry) is captured in tramping organ chords, vigorous repetitions of 'nowell', the ever-present cross-rhythms, and dancing melodic lines. All of these culminate in an exuberant final shout (one more syllable than the notorious moment in Walton's *Belshazzar's Feast*, although rather less sinister!) The carol comes from a longer work entitled *Ave Rex*.

Nowell, nowell.  
Who is there that singeth so, *Nowell, nowell?*  
I am here, Sir Christèmas.  
Welcome, my lord Sir Christèmas!  
Welcome to all, both more and less!  
Come near, come near, *Nowell, nowell.*  
*Dieu vous garde, beaux sieurs,*  
tidings I you bring:

A maid hath borne a child full young,  
Which causeth you to sing: *Nowell, nowell.*  
Christ is now born of a pure maid;  
In an ox-stall he is laid,  
Wherefore sing we at abrayde: *Nowell, nowell.*  
*Buvez bien, buvez bien par toute la compagnie.*  
Make good cheer and be right merry,  
And sing with us now joyfully: *Nowell, nowell.*  
*Nowell.*

*Words anon./possibly Richard Smart (c. 1500)*

## *Biographies*

**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 is Musical Director of the Waverley Singers in Farnham, Surrey.

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.





**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'.



**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 the late Richard Marlow, conductor of the Trinity College Musical Society Chorus and of a May Week opera. He has sung with the Cathedral Choirs of Guildford and Winchester, across the UK and also in France, Germany, Holland, Austria & the USA, and in other choirs in concerts directed by Benjamin Britten, Sir Neville Marriner, Sir David Willcocks, Sir John Eliot Gardiner, Lorin Maazel and Christopher Hogwood. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and is a former Assistant Organist at St. Martin-in-the-Fields, where he broadcast regularly for radio and television. Between 2004 and 2012 he was Director of Music at St Mary The Boltons in Chelsea and has recently been appointed to a similar position at St. Clement's Church in Jersey.

He has held a number of significant posts in music education, including Director of Music at Stockport Grammar School in Cheshire and 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 as Head of Undergraduate Studies and Head of Individual Studies, where he also was an Academic Studies professor and conducted the RCM Chorus and RCM Chamber Choir. For five years he was an external examiner firstly for Kent University then City University at the Guildhall School of Music & Drama. He now pursues a freelance career as conductor, composer, organist, vocal coach and teacher.

Graham has conducted the Somerset Chamber Choir since 1990 in a remarkably wide-ranging series of over fifty concerts and services, not only in Wells Cathedral and Taunton, but also in Hartland, Plymouth, Martock, Weston-Super-Mare, Stogursey, Bridgwater, Wimborne Minster and the cathedrals of Truro, Worcester, Ripon and St. Paul's. A summary of the choir's achievements is given in the separate choir biography.

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. Between 1996 and 2012, he was conductor of the Nonsuch Singers, a London chamber choir whose concerts were regularly highlighted by the national press. The choir broadcast on television and radio, both within the UK and in the USA and collaborated with a number of significant contemporary composers, including Peter Aston, Diana Burrell, Gabriel Jackson, Roxanna Panufnik, Sir John Tavener and Judith Weir, in addition to performing a series of French Baroque works by Lalande and Charpentier in London, and the first complete modern performance of Royer's *Zaïe, Reine de Grenade* in St. John's, Smith Square.

He has also acted as chorus master for several concerts and a Grammy-winning recording by Richard Hickox, and also for performances directed by David Hill and Sir David Willcocks. In 2004 he conducted the live televised premiere of Tavener's *Exhortation and Kohima* in the Royal Festival of Remembrance in the Royal Albert Hall with Nonsuch Singers, and in 2007 appeared with the choir in the Spitalfields Winter Festival.

Graham was Musical Director of the Mayfield Festival Choir in East Sussex between 2004 and 2012 and has also appeared as a guest conductor with a number of choirs, including the Royal Tunbridge Wells Choral Society, the Farrant Singers in Salisbury, the Somerset County Youth Choir and the Jersey Festival Choir. His work with choirs has been highlighted in articles in *Classical Music*, *Choir & Organ*, *Early Music News* and *The Singer* and reviewed in national newspapers, including *The Times*, *The Daily Telegraph* and *The Sunday Times*.



**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. Known for our innovative and eclectic programmes of music devised by our conductor, Graham Caldbeck, we regularly perform with many of the UK's top professional soloists and orchestras.

Over the past 20 years, the choir has performed with such ensembles as Devon Baroque, His Majestys Sagbutts & Cornetts, London Bach Players, London Baroque, Sarum Chamber Orchestra, Saxploatation, O Duo and Southern Sinfonia. Among the front-rank vocal soloists with whom the choir has appeared are Dame Emma Kirkby, Sophie,

Mary and Ben Bevan, Elizabeth Watts, James Bowman, Tim Mead, Ian Bostridge, Andrew Kennedy, Andrew Staples, Thomas Hobbs, Christopher Maltman, Peter Harvey and Benedict Nelson.

The choir has also performed with an inspiring selection of the UK's most talented solo instrumentalists, including Susan Blair, Anita D'Attellis, Alan George, Rupert Gough, David Miller, Philip Moore, Margaret Phillips, Richard Pearce, Sally Pryce, Charles Ramirez, Christopher Stokes, Andrew West and Naomi Williams.

The choir continues to recruit from among the most talented singers in the region. Many members are now based outside the county – some travelling hundreds of miles to attend our rehearsal weekends, 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  
Victoria Cainen  
Sarah Carter  
Carole Collins  
Susan Crennell  
Helen Dunnett  
Julia Dyer  
Rebecca Elderton †  
Nerissa Faulkner †  
Emily Gravestock  
Kathy Fear  
Jane Harris  
Helen Lunt  
Judy Male  
Annabelle Page  
Jane Reed  
Helen Rook  
Claire Satchwell  
Deborah Shepperd  
Liz Stallard  
Rebecca Tamplin  
Julie Taylor  
Stephanie Walker  
Rachel Williams  
Lin Winston\*

### Alto

Jenny Abraham  
Sylv Arscott  
Wendy Baskett  
Sarah Brandhuber  
Gay Colbeck  
Janice Collins\*  
Sue Day  
Luisa De Gregorio\* †  
Janet Dunnett  
Melanie Dyer  
Esther Edwards  
Samantha Elson  
Joy Fletcher  
Pascale Gillett  
Kate Golding  
Elizabeth Gowers  
Rhiannon Kirk  
Hazel Luckwill  
Stephanie Newbury  
Gemma Okell\*  
Helen Peart  
Rachel Pillar †  
Adele Reynolds  
Diana Van der Klugt  
Helen Wilkins

### Tenor

Nick Bowditch †  
Dominic Brenton  
Andrew Coombs\*  
Tim Donaldson †  
Laurence Hicks  
Nigel Hobbs  
Peter Mackay  
Adrian Male\*  
Russell Smith  
Robert Tucker  
Robin Williams\*  
Tom Williams

### Bass

Andrew Bell  
Philip Bevan  
John Broad  
Ian Bromelow  
Simon Bryant  
Michael Cainen  
Malcolm Davies  
William Ford-Young  
Robert Fovargue  
Simon Francis †  
Ron Jennings  
Anthony Leigh  
Tim Lewis\*  
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Benomy Tutchter  
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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).*



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### *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.



### 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 written (except where stated otherwise) and compiled by Graham Caldbeck. Printed music for this concert has been provided by London Symphony Chorus, Graham Caldbeck, Ecsafeld Chorale, Bury Choral and Chameleon Arts.

**Somerset Chamber Choir - Registered Charity number 1003687**  
[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)



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# Somerset Chamber Choir's next concert

Saturday 26 July 2014,  
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## ELGAR



### *The Dream of Gerontius*

Robert Murray tenor  
Victoria Simmonds  
mezzo-soprano

Gary Griffiths baritone  
Southern Sinfonia  
Berliner Kantorei  
Somerset Chamber Choir  
Graham Caldbeck conductor

Image courtesy flickr.com/stevecadman



30<sup>th</sup> anniversary  
concert

**Friends priority booking opens April 2014**

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