

# WELLS CATHEDRAL

Saturday 30 July 2011 at 7pm



SOMERSET CHAMBER CHOIR  
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SOMERSET COUNTY GAZETTE

# BACH

## Mass in B minor

EMMA KIRKBY soprano

TIM MEAD countertenor

ANDREW TORTISE tenor

SAMUEL EVANS bass

CANZONA Theresa Caudle director

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GRAHAM CALDBECK conductor

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# Welcome...



## *from the trustees of Somerset Chamber Choir*

On behalf of the Somerset Chamber Choir, we would like to welcome you all to this evening's concert with a special greeting to the members of the Choir's Friends Scheme... it promises to be a wonderful evening, performing and listening to some of the most remarkable music ever written.

This concert marks our seventeenth consecutive annual performance in this wonderful Cathedral and our twenty-seventh concert season since the choir was founded. It is always such a pleasure to make music in this magical place and we thank the Dean and Chapter for allowing us to do so.

Tonight, we are delighted to welcome to our audience those who have travelled from America, Europe and other more distant locations. It is exciting to consider the effect of the internet in spreading the news of good music-making around the globe! We welcome in particular, Professor Joachim Scharr from Crailsheim in Baden Württemberg with whose choir our founder members engaged in musical exchanges during the 1970s and 1980s when members of the Somerset Youth Choir – more recently singers from Crailsheim have also sung with us in our concerts in Wells. These choir exchanges have borne much fruit and continue to do so - we are currently exploring the possibility of taking the choir to Berlin in 2013 to sing with the Berliner Kantorei and the following year, performing a joint concert in Wells Cathedral - their Musical Director, Günter Brick, was a pupil of Professor Scharr in Crailsheim!

We are delighted to be working again with Canzona and with our Patron, Dame Emma Kirkby, with whom we have performed on a number of previous occasions. We are also pleased to welcome such a wonderful team of soloists - Tim Mead who returns after singing so beautifully with us here two years ago, and Samuel Evans and Andrew Tortise whom we welcome for the first time (Andrew joins us at late notice, replacing the previously advertised tenor Nicholas Mulroy).

The Somerset Chamber Choir is a special community and it continues to thrive, with new members continually joining our ranks. Our original objective was to provide a platform for the county's talented young singers to continue their passion for performing wonderful music after their school and youth choir days were past. We continue in this work and are always encouraged by the level of commitment from members who travel the length of the country to attend rehearsals and concerts - the passion is still alive!! We are immensely grateful to Graham Caldbeck for his musical leadership and inspiration over the last twenty-one years.

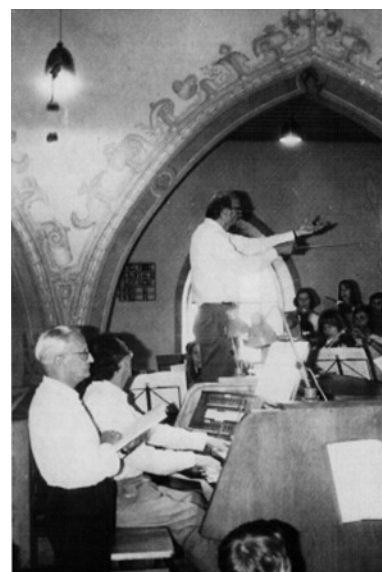
We wish to take this opportunity to thank all those who support the Choir and its work, members of the Friends Scheme, those who give generously of their time and skills and you, the audience, for supporting us so well over so very many years. Such performances as this evening's concert cannot happen without all of these things coming together - so, you see, it is truly a team effort and we remain indebted to all concerned – thank you.

LIN WINSTON  
Chair of Trustees



BELOW & RIGHT: Professor Joachim Scharr conducting (right, under the watchful eye, and ear, of Somerset Youth Choir conductor Robert Tullett)

LEFT: A concert poster from one of the early Anglo/German collaborations - sadly we need to charge rather more than 80p for a ticket these days!



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 the Dean and Chapter and 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.

# Friends of Somerset Chamber Choir

If you would like to see your name in our programmes and help support high quality music-making in Somerset why not become a Friend of Somerset Chamber Choir? Our popular Friends Scheme has five membership levels, each giving a different range of benefits.

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

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

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*After the concert, the choir looks forward to meeting members of the Friends Scheme and their guests in Wells Town Hall, located in nearby Market Place*





## Mass in B minor

**Johann Sebastian Bach (1685-1750)**

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### Bach's collections

Drawing together the strands from his diverse compositional activities was a preoccupation for Bach throughout his career. Collections like the *Orgel-Büchlein*, 'Brandenburg' Concertos and the *Well-Tempered Clavier* were either compiled steadily over the years or brought together for a specific dedication. However, towards the end of his life, Bach had the opportunity to concentrate on compiling a number of further works for posterity which are encyclopaedic in their exploration of a given genre. The *Art of Fugue*, the *Musical Offering*, Part III of the *Clavier-Übung* and the *Mass in B Minor* are all the last fruits of this lifelong compelling desire to make collections of his finest work. What is tantalising about them all is that they provide little or no indication as to the circumstances in which they might be performed and, in the case of the *Art of Fugue* and the *Musical Offering*, of the specific instruments for which they were intended.

In the latter period of his life, so strong was Bach's concern for his legacy that he began to neglect other projects that had a direct liturgical use (such as his revision of the *St. John Passion*, for example) in favour of producing these 'last word' collections. As a result he made hardly any entirely new additions to the sacred repertory in his last decade, relying instead on the process of reshaping those earlier compositions that he felt had potential for further development and refinement.

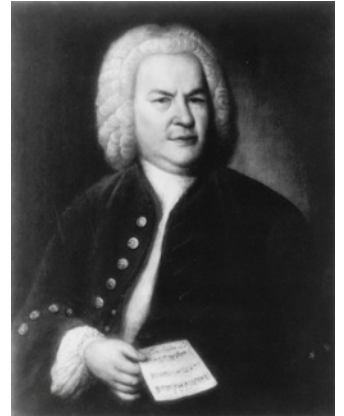
### Bach's creative impetus for the Mass

The Mass was the most significant genre of sacred vocal music from the fourteenth century onwards and it is not surprising, therefore, that Bach wished to make his own contribution to such an important and rich tradition. He was aware that the cantata form, in which he had been active for most of his life, would be particularly vulnerable to future vicissitudes of taste and fashion. By contrast, compiling the *Mass in B Minor* provided Bach with a final opportunity to set a timeless text in the international liturgical language within a genre that traditionally placed at its centre the contribution of the choir rather than that of the vocal soloists. Crucially, composing an extended complete Mass, or *Missa tota*, gave him the opportunity of displaying his wide-ranging stylistic skills across the whole spectrum of choral writing. Bach's *Mass in B Minor* is therefore a kind of 'style book' of his choral writing, providing us with a far greater diversity of forms and range of compositional techniques than can be found, for example, in his settings of the Passion.

In compiling and composing his Mass, Bach clearly relished the experience of exercising his judgement in selecting and highlighting some of his choral movements of which he was most proud - in effect to be able to determine and control his own musical legacy. By revisiting some of his grandest and most impressive music composed in such a variety of forms and styles, and by carefully placing newly composed sections alongside this, Bach created a masterpiece.

### The Missa of 1733, foundation of the Mass in B Minor

In 1733 Bach wrote the *Missa* (Kyrie and Gloria), which later was to form the opening section of the *Mass in B Minor*. During the five months of official mourning that followed the death of the Elector of Saxony and King of Poland in February 1733, all musical performance was forbidden. Such an unexpected interruption to Bach's normally unrelenting job of preparing and performing weekly cantatas for either the Thomaskirche or the Nikolaikirche in Leipzig provided a welcome opportunity to compose a substantial work for the Catholic court at Dresden, some seventy miles away. The *Missa's* composition was an attempt by Bach to commend himself to the new Elector in the hope of gaining a prestigious position at Court. Bach, then forty-eight, had already written such works as the *Magnificat*, the *St. John* and *St. Matthew Passions* and the great majority of his church cantatas. However, providing a Passion setting or a cantata for a Catholic establishment would have been out of the question, whereas a Lutheran *Missa* (traditionally only the Kyrie and Gloria) was acceptable for use within the Catholic liturgy and thus would make an appropriate offering.



“Whatever we may think of Bach's religious and aesthetic convictions today, few could doubt the sheer force of his compositional beliefs, which gave birth to musical structures which seem to live independently of their history, function and performance, generating their own codes of meaning and expression.”

John Butt 1991



This was the first time that Bach had set the Kyrie and Gloria texts and his imagination was clearly fired by the task. The *Missa* is unusual for its time in that not only is it written for five-part choir with an exceptionally rich scoring for a large orchestra, but also it is conceived on an immense scale, taking almost an hour to perform. Even within this 'new' work Bach recycled a number of movements from existing cantatas: the 'Qui tollis', in much-amended form, is taken from *Schauet doch und sehet*, BWV 46 (1723) and the 'Gratias agimus tibi' is adapted from the opening chorus of *Wir danken dir, Gott, wir danken dir*, BWV 29 (1731). It is possible that the 'Gloria in excelsis Deo', too, is a reworking of a now lost concerto movement adapted to include voices. Such self-borrowing was second nature to Bach and to many other composers of his time, most notably Handel. In Bach's case, the imperative to meet deadlines was only part of the reason for this practice, for he was also fascinated by the process of continually adapting and refining his best work.

The set of orchestral and vocal parts that Bach presented to the Elector remained in Dresden although, wisely for him and luckily for us, Bach retained the full performing score. His gesture paid off eventually for he was made *Hofcompositeur* to the Elector in 1736 although in reality the appointment was a mere formality and made no difference to his responsibilities in Leipzig. There is no evidence that the *Missa* was performed at that time although it is possible that it may have been given a performance in the Sophienkirche in Dresden, where Bach's eldest son, Wilhelm Friedemann, had recently been appointed organist.

### The completion of the Mass

After Bach had decided to create the full *Mass in B Minor*, it was to this 1733 *Missa*, the earliest but most expansive of his *Missae breves*, that he returned in 1747 or 1748 to provide its substantial foundation. There is no evidence that his only full-scale setting of the Roman Catholic Mass was composed with any specific performance in mind. A full Latin Mass was not part of the Lutheran tradition and certainly Bach's setting is too long for liturgical use by any church. Thus it is likely that the work falls more into the category of being an 'ideal', similar to the *Art of Fugue*, for example, in which Bach was primarily concerned to illustrate his skill as a composer to those who came after him.

### Title and compilation

Bach laid out his manuscript, unusually for a Mass, in four sections (each with a separate title), but did not provide an overall title for the complete work. The score is divided and titled as follows (the liturgical content of the first two of these sections is given in *italics*):

- I    *Missa (Kyrie and Gloria)***
- II   *Symbolum Nicenum (Credo)***
- III   *Sanctus***
- IV   *Osanna, Benedictus, Agnus Dei et Dona nobis pacem***

The *Mass in B Minor*, as we describe it today, is thus not Bach's title and, of the twenty-six movements, only five are in B minor: the opening 'Kyrie', 'Qui tollis' (which soon modulates and finishes with a *tierce de Picardie* in F# minor), 'Qui sedes', 'Et incarnatus est' and the 'Benedictus'. The joyful movements are in D major, most of the traditionally sorrowful ones are in F# minor and the other arias and choruses are in closely-related keys.

Like some of the movements in the original *Missa*, several of the movements of the *Symbolum Nicenum* (Credo) are known to have been adapted from previously-composed cantatas: 'Patrem omnipotentem' derives from *Gott, wie dein Name*, BWV 179 (New Year, 1729); 'Crucifixus' from the Weimar cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12 (1714) and 'Et expecto' is a reworking of material contained in *Gott, man lobet dich in der Stille*, BWV 120 (1728/1729). 'Et resurrexit' is thought by a number of Bach scholars to have been adapted from a lost concerto or cantata. As in the case of the *Kyrie* and *Gloria*, Bach chose his earliest setting of the *Sanctus* for inclusion (dating from Christmas 1724). Like the *Missa*, this is the most generously proportioned and most polished of the composer's settings of the text. Some of the material for the *Osanna* is taken from the 'drama per musica' *Preise dein Glücke*, BWV 215 (1734) and the renowned *Agnus Dei* is a modified version of an aria in the 'Ascension Oratorio': *Lobet Gott in seinen Reichen*, BWV 11 (1735). In order to complete the Credo, Bach composed two important new choruses: the highly expressive 'Et incarnatus est' and the contrapuntal *tour-de-force*, 'Confiteor'. These two choruses are thought to be some of the last music that Bach composed.

“ The *Mass in B Minor* is the summa not only of Bach's vocal music but of all his sacred music. Thus the text, of all sacred texts, is the one that could not date, that had the paramount claim to universal validity, overriding all confessional and linguistic boundaries...A complex system of thought at many levels went into the making of this great Mass, and lifts it not only above the rest of his oeuvre but also above the entire repertory of Western music. Nägeli's acclamation....seems to have been inspired by an awed sense of this universal claim which Bach's *Mass in B Minor* makes unchallenged to this very day. ”

Christoff Wolff 1985



## Musical unity

Bach's process of compilation has made some scholars disinclined to acknowledge a fundamental unity within the work. Yet one does not have to look much further than Bach's carefully thought-out pattern of keys, centred around B minor and D major, to agree with Basil Lam's sense that the Mass has an '*overwhelming impression of an undivided work, comparable in scale and variety with the finest Gothic cathedrals*'. Bach's use of the music of 'Gratias agimus tibi' from the Gloria for the concluding 'Dona nobis pacem' further underlines a deliberate unity of purpose, as does the fact that in Bach's manuscript the complete Mass text appears as a single composition. It is certainly true that the work contains a huge variety of styles and that the composer's practice of re-using his own work produced a very diverse range of material. However, since it was Bach's intention to demonstrate his compositional range and prowess, he would have considered such contrasts of styles and colours essential to this end.

## Stylistic characteristics and range

In what was probably the last project of his compositional career, Bach included music in many styles. These '*encompassed all musical history as far as it was accessible*' and the use of such a wide stylistic range '*far from suggesting an indifference to the genre or a decline in inventiveness - may reflect a respect for tradition: the best music from other 'occasional' genres is abstracted and reworked into a more enduring and seemingly 'timeless' context.*' (John Butt). That the *Mass in B Minor* makes such an overwhelming impact in performance whilst, at the same time, containing such diversity is a clear indication of its stature. As Malcolm Boyd has pointed out, the work mixes '*the near-galant and the deliberately archaic*', juxtaposes '*learned fugue and racy concerto textures*' and mingles '*prayer with song and dance*'.

Bach pays tribute to the composers of the High Renaissance (Palestrina *et al*) in his use of *stile antico* in movements such as 'Gratias agimus tibi', 'Credo in unum Deum' and 'Confiteor'. In the 'Credo' and 'Confiteor', Bach goes even further back in time by weaving Gregorian chant into the 7-part fugal texture of the 'Credo' (five voices plus independent 'voices' for the first and second violins) and also integrates chant with breathtaking contrapuntal skill in the 'Confiteor'.

The work contains the most brilliant counterpoint: there are fugues in a huge variety of styles and other contrapuntal techniques such as imitation, stretto, augmentation and canon which are not only integrated into the fugal forms but also appear separately in other contexts (eg. the symbolic canonic writing in 'Et in unum' which illustrates in musical terms the theological concept of the unity of the Father and the Son). In his fugal writing for choir and orchestra, Bach achieves a much freer relationship between voices and instruments than had been the case hitherto (e.g. in the 'Credo' where the violins are assigned separate entries of the subject). The sombre, opening 'Kyrie' fugue, the *stile antico* of the second 'Kyrie' fugue and the modern fugal style of 'Et in terra pax' within 'Gloria in excelsis Deo' with its florid, spinning countersubject on the word 'voluntatis' are all examples of this variety. 'Confiteor' is undoubtedly Bach's contrapuntal *tour-de force*. In this chorus the two fugue subjects each appear separately in *stretto* before they are combined with each other, then with the Gregorian chant (itself in canon at the fifth) and finally with the tenors singing the *cantus firmus* in augmentation. Bach certainly knew how to throw down a challenge to future composers of counterpoint!

As well as looking to the musical past, Bach also displays his stylistic versatility by reflecting contemporary tastes too. The mellifluous, suave duet 'Christe eleison' with its beguiling *ritornello* for unison violins so clearly influenced by the Italian concerto style, the vocal coloratura writing and virtuoso violin obbligato in 'Laudamus te' in the Venetian-Neapolitan style, the majestic use of the horn accompanied by two bassoons in 'Quoniam' and the inclusion of the latest *galant* rhythms in 'Domine Deus' with its contemporary use of flutes, muted strings and pizzicato double bass, are all instances of musical styles and timbres which were distinctly *moderno* rather than *antico*.

The spirit of the dance frequently emerges too as in the exultant gigue-like chorus, which opens the 'Gloria', the lilting rhythms and warm sound of the oboes d'amore in 'Et in spiritum', the use of an expressive chaconne for the grief-laden 'Crucifixus' and an idealised French *Ouverture* for the Sanctus and Osanna. The *concertante* manner (i.e. influenced by the concerto) is much in evidence too in the opening of the 'Gloria', the relationship of alto, oboe d'amore and strings in 'Qui sedes' and the strong instrumental emphasis apparent within 'Et resurrexit'.

There are a number of occasions where Bach uses rhythmic links between two sections or movements in order to achieve both contrast and continuity. The unexpected linking of 'Gloria in excelsis Deo' and 'et in terra pax', 'Quoniam' and 'Cum Sancto', the duet 'Domine Deus' and the Vivaldi-like chorus 'Qui tollis', and the wonderful chromatic approach of the latter part of 'Confiteor' towards the D major trumpetings of 'Et expecto' are all examples of this masterly technique. Other similar devices include thematic links (e.g. 'Domine Deus'/'Qui tollis'), motivic and verbal links (e.g. 'Credo' and 'Patrem onnipotentem', where the word 'Credo' from the first chorus is repeated to open the second)

“...at once Catholic and Protestant, and in addition as enigmatic and unfathomable as the religious consciousness of its creator.”

Albert Schweitzer 1911





and there is also an obvious intervallic relationship between the plainsong theme of the 'Credo' and the fugue subject of the following 'Patrem omnipotentem' and between the *ritornello* of 'Et in Spiritum Sanctum' and the opening theme of 'Confiteor'.

Balance and contrast of musical language, key, texture and style are important, too, in Bach's overall plan. He takes considerable care to balance homophony and counterpoint (overall, and also within movements e.g. in the Sanctus); more generalised, impersonal movements with more subjective ones - for example, in the final sequence of Osanna - Benedictus - Osanna - Agnus Dei - Dona nobis pacem; and rich chromaticism with more straightforward tonal harmony (the famous closing bars of the 'Crucifixus' leading to the 'Et resurrexit', the beautifully controlled link between 'Confiteor' and 'Et expecto' and the final 'Agnus Dei' - 'Dona nobis pacem' sequence being just a few renowned instances of Bach's vivid use of contrast).

Bach employs symmetrical structures for several of the main sections. In the Credo, the nine movements are grouped thus: 2 choral - *solo* - 3 choral - *solo* - 2 choral. At the apex of this design, the three central elements of the Christian faith - incarnation, crucifixion and resurrection - form a choral triptych. Within each of the two outer pairs of movements there is not only balance and contrast but symmetry too: one chorus is in the 'old style' and one in a more festive, modern manner. A symmetrical scheme is similarly used for the Gloria. The careful balancing of the length of sections within movements is also one of Bach's principles of design - each half of 'Gloria in excelsis Deo' ('Gloria...'/ 'et in terra pax') and Sanctus ('Sanctus'/ 'pleni sunt coeli') being of similar length and duration, for example.

### The use of the orchestra

There are many instances of particularly imaginative orchestration within the work. Bach dispenses with viola da gamba, recorder, violoncello, piccolo, cornetto and trombone, all instruments that he had used elsewhere, and instead uses a large, conventional orchestra. Particular mention should be made of the brilliant trumpet writing and the way in which he spotlights each of the four principal orchestral colours in turn in the solo movements of the *Gloria*: violin in 'Laudamus te', flute in 'Domine Deus', oboe d'amore in 'Qui sedes' and the horn (magically accompanied by a pair of bassoons) in 'Quoniam'. Interestingly, Bach did not specify the solo instrument in the Benedictus. This is most often played by the flute but also occasionally by the violin.



The first page of the Symbolum Nicenum (Credo)

“...we feel as though the genius of the last two thousand years were soaring above our heads. There is something almost unearthly in the solitary eminence which the B Minor Mass occupies in history.”

Philipp Spitta c. 1873





The work opens abruptly and dramatically with no orchestral introduction. Bach reserves the excitement of trumpets and timpani for the blaze of colour at the opening of the *Gloria*. The penultimate movement - an emotional Agnus Dei for solo alto - uses a plangent *ritornello* for unison violins, thereby symmetrically reflecting and balancing the only other use of this particular tone colour in 'Christe eleison', the second movement of the work. By employing a rich string timbre and placing the aria in the 'rare' flat key of G minor (its first appearance in the work), Bach provides the perfect preparation for the final climactic appearance of the trumpets and timpani near the end of the final movement, 'Dona nobis pacem'.

### Early complete editions and performances

*'The greatest work of music of all ages and of all peoples...'* - this striking evaluation of Bach's *Mass in B Minor* was made in a notice inviting subscriptions for the first edition by the Zurich collector and publisher Hans-Georg Nägeli who had purchased the autograph of the Mass in an auction in 1805. The edition was slow to appear, however, and by 1833 only the Kyrie and Gloria (i.e. the *Missa*) were published (jointly with Simcock of Bonn). It was not until 1845 that Simcock finally published the remainder of the work although, despite the existence of the autograph, many of the sources used as the basis of this edition were secondary and, for instance, ignored Bach's original set of parts located in Dresden. In 1856 an edition of the work based upon the autograph and Bach's Dresden parts was published as part of the scholarly *Bach-Gesellschaft* edition which had been begun in 1850 to mark the centenary of Bach's death.

A number of copies of the Mass were in circulation in the late eighteenth century before a first edition was engraved, however, and there is documentary evidence in a newspaper review in the *Hamburger Correspondent* of a performance of the *Symbolum Nicenum* in Hamburg on 1 April 1786, conducted by Bach's son, C. P. E. Bach, after which the reviewer commented *'One had here herewith the opportunity...to admire in particular the five-voiced Credo of the immortal Sebastian Bach, which is one of the most splendid works that has even been heard...'*

It is known that Haydn possessed such a copy and that Baron van Swieten, Haydn's librettist for *The Seasons* and *The Creation*, later introduced Bach's work to his influential musical circle, which included Beethoven, in Vienna. Beethoven attempted unsuccessfully to obtain a score from Breitkopf and Härtel in 1810 but it was evident that he had already seen at least a copy of the *Symbolum Nicenum* since his request quotes the theme of the 'Crucifixus'.

Van Swieten had worked as a diplomat in Berlin before moving to Vienna and his influence and also that of Berlin upon the work's growing reputation was pivotal. In late 1811 the Berlin *Singakademie*, under Zelter's direction, began rehearsing the complete *Mass* over a number of years although no public performance was given at that time. The first widely acclaimed public performances of parts of the *Mass* took place in 1828, one in Frankfurt under Schelble (of the *Symbolum*) and one in Berlin under the composer Spontini. Spontini's performance was significant in that, even though the whole of the *Symbolum* was not performed (the movements after 'Et resurrexit' were omitted), the concert also included movements from Beethoven's *Missa Solemnis*. As a result of this juxtaposition, the widespread recognition of Beethoven's masterpiece subsequently became associated with Bach's own choral *summa*. The evangelical promotion of Bach's works by Zelter with his Berlin choir (which Mendelssohn had joined as a singer in 1819) culminated in the famous first 'modern' performance of Bach's *St. Matthew Passion*, conducted by Mendelssohn in 1829, which immediately established Bach as the greatest composer prior to the Classical period. Mendelssohn later played a significant role in the attempts to establish an accurate edition of Bach's *Mass in B Minor* when he sent the Dresden parts to Leipzig to compare them with his own copy of the Nägeli edition.

Schelbe's promotion of Bach's work continued in 1831 with a further Frankfurt concert in which now the complete Kyrie, Gloria and Credo were performed. That the *Mass* was now considered to be one of Bach's greatest works is indicated by the fact that the Sanctus was chosen to be performed at the dedication of the Leipzig monument to Bach in 1843. Nevertheless, there is no record of any performance of the complete work until that of the Riedel-Verein in Leipzig in 1859 at which Liszt was present. In this country, although Samuel Wesley had proposed an edition of the *Symbolum* as early as 1816, the first performance of the complete *Mass* did not take place until 1876 when it was conducted by Otto Goldschmidt who had founded the London Bach Choir (now the Bach Choir) a year earlier expressly for this purpose.

“*The greatest work of music of all ages and of all peoples...*”

Hans-Georg Nägeli 1817



# The Mass

## I - MISSA

### KYRIE

**1. Chorus**

Kyrie eleison.

*Lord, have mercy.*

**2. Duet (Soprano & Countertenor)**

Christe eleison.

*Christ have mercy.*

**3. Chorus**

Kyrie eleison.

*Lord, have mercy.*

### GLORIA

**4. Chorus**

Gloria in excelsis Deo;

*Glory be to God on high;*

**5. Chorus**

Et in terra pax hominibus bonae voluntatis.

*And on earth peace to men of good will.*

**6. Aria (Soprano)**

Laudamus te, benedicimus te,  
adoramus te, glorificamus te;

*We praise thee, we bless thee,  
we worship thee, we glorify thee;*

**7. Chorus**

Gratias agimus tibi propter magnam gloriam tuam.

*We give thanks to thee for thy great glory.*

**8. Duet (Soprano & Tenor)**

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite,  
Jesu Christe, altissime,  
Domine Deus, Agnus Dei, Filius Patris;

*Lord God, heavenly King,  
God the almighty Father,  
O Lord, the only-begotten Son,  
Jesus Christ, most high,  
Lord God, Lamb of God, Son of the Father;*

**9. Chorus**

Qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostram;

*Thou that takest away the sins of the world,  
have mercy on us;  
thou that takest away the sins of the world,  
receive our prayer;*

**10. Aria (Countertenor)**

Qui sedes ad dexteram Patris,  
miserere nobis.

*Thou that sittest at the right hand of the Father,  
have mercy on us.*

**11. Aria (Bass)**

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe;

*For thou alone art the Holy One,  
thou alone art the Lord,  
thou alone, Jesus Christ, art the Most High;*

**12. Chorus**

Cum Sancto Spiritu in gloria Dei Patris.  
Amen.

*With the Holy Ghost in the glory of God the Father.  
Amen.*

———— INTERVAL (15 minutes) ————

## II - SYMBOLUM NICENUM

### CREDO

**13. Chorus**

Credo in unum Deum.

*I believe in one God.*

**14. Chorus**

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilibus omnium et invisibilibus;

*I believe in one God,  
the Father almighty,  
Maker of heaven and earth  
and of all things visible and invisible;*



**15. Duet (Soprano & Countertenor)**

Et in unum Dominum, Jesum Christum,  
Filius Dei unigenitus  
et ex Patre natus ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri,  
per quem omnia facta sunt;  
qui propter nos homines et propter  
nostram salutem descendit de coelis;

*And in one Lord, Jesus Christ,  
the only-begotten Son of God,  
begotten of the Father before all worlds.  
God of God, Light of Light,  
very God of very God,  
begotten, not made,  
being of one substance with the Father  
by whom all things were made;  
who for us men and for our salvation  
came down from heaven;*

**16. Chorus**

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine et homo factus est;

*And was incarnate by the Holy Ghost  
of the Virgin Mary and was made man;*

**17. Chorus**

Crucifixus etiam pro nobis sub Pontio Pilato;  
passus et sepultus est;

*And was crucified for us under Pontius Pilate;  
he suffered and was buried;*

**18. Chorus**

Et resurrexit tertia die  
secundum scripturas;  
et ascendit in coelum,  
sedet ad dexteram Dei Patris;  
et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.

*And the third day he rose again  
according to the scriptures;  
and ascended into heaven,  
and sitteth on the right hand of God the Father;  
and he shall come again with glory  
to judge both the quick and the dead,  
whose kingdom shall have no end.*

**19. Aria (Bass)**

Et in Spiritum Sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit;  
qui cum Patre et Filio simul  
adoratur et conglorificatur;  
qui locutus est per Prophetas;  
et unam sanctam catholicam et  
apostolicam ecclesiam;

*And I believe in the Holy Ghost,  
the Lord and giver of life,  
who proceedeth from the Father and the Son;  
who with the Father and the Son together  
is worshipped and glorified;  
who spake by the prophets;  
and I believe in one holy Catholic and  
Apostolic Church;*

**20. Chorus**

Confiteor unum baptisma  
in remissionem peccatorum;

*I acknowledge one Baptism  
for the forgiveness of sins;*

**21. Chorus**

Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.

*And I look for the Resurrection of the dead  
and the life of the world to come. Amen.*

**III - SANCTUS**

**22. Chorus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth,  
pleni sunt coeli et terra gloria ejus.

*Holy, Holy, Holy,  
Lord God of hosts,  
heaven and earth are full of thy glory.*

**IV - OSANNA, BENEDICTUS, AGNUS DEI et DONA NOBIS PACEM**

**23. Chorus**

Osanna in excelsis.

*Hosanna in the highest.*

**24. Aria (Tenor)**

Benedictus qui venit in nomine Domini.

*Blessed is he that cometh in the name of the Lord.*

**25. Chorus (Da capo)**

Osanna in excelsis.

*Hosanna in the highest.*

**26. Aria (Countertenor)**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

*Lamb of God, that takest away the sins of the world,  
have mercy on us.*

**27. Chorus**

Dona nobis pacem.

*Grant us peace.*

## Biographies



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

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

Festival Choir in East Sussex. During 2010-11 Graham has directed four concerts with the Nonsuch Singers in London, including a concert of Schütz, Bach, Górecki, Knut Nystedt, Arvo Pärt, and Pavel Lukaszewski in St. James's, Piccadilly in October 2010, and this year, a French sacred programme in St. Martin-in-the-Fields in February, Passiontide works by Tallis, Byrd, S. S. Wesley, Finzi, Howells and Leighton in St. Giles, Cripplegate in April (all three concerts being accompanied by Richard Pearce *organ*) and 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. Earlier this month he directed the choir an *a cappella* programme of British and American works in Clare in Suffolk.

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.

In May he directed Mayfield Festival Choir and London Primavera Chamber Ensemble in 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.

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**EMMA KIRKBY** *soprano*. Emma Kirkby's singing career came as a surprise.

As a student of Classics at university she sang a great deal for pleasure – and still does. She works mostly with historical instruments, and has enjoyed long partnerships with British groups: The Academy of Ancient Music, the Consort of Musicke, London Baroque, Orchestra of the Age of Enlightenment, Florilegium: and many other ensembles worldwide.

In recent years her recordings came to the attention of Classic FM listeners who voted her artist of the year in 1999; and in 2000 she was awarded the Order of the British Empire. 2007 brought further surprises: in April a BBC Music Magazine poll of critics to find the "100 greatest sopranos" put her at no 10; in July she was the subject of a "South Bank Show" on ITV, and in November she became a Dame. 2011 has seen her announced as this year's winner of the Queen's Medal for Music.



Shocked but delighted by all this, she is glad of the recognition it implies for a way of music-making that values ensemble, clarity and stillness above the more usual factors of volume and display, and above all she is grateful for the chance to carry on sharing this marvellous repertoire with like-minded and talented colleagues.

## VOLUNTEERS

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

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





**TIM MEAD** *countertenor* was a choral scholar at King's College, Cambridge where he read music and studied singing with Charles Brett. He went on to win a number of scholarships to the Royal College of Music, London, where he studied with Robin Blaze.

Tim's recent engagements include the title role of *Rinaldo* with Masaaki Suzuki and the Bach Collegium Japan, title role *Admeto* Händel-Festspiele Göttingen and the Edinburgh Festival, Tolomeo (*Giulio Cesare*) for the Deutsche Oper am Rhein, Bach *St. John Passion* with the Hanover Band and *St. Matthew Passion* with the Britten Sinfonia.

His recordings include the title role in Handel's *Solomon* with FestspielOrchester Göttingen/Nicholas McGegan on the Carus label and *Purcell Odes* and *Domenico Scarlatti Choral Works* with the Choir of King's College, Cambridge and Stephen Cleobury on EMI.

Future plans include concerts with RIAS and Hans-Christoph Rademann, *Messiah* with the Orchestra of the Age of Enlightenment, the roles of Eustazio (*Rinaldo*) in the Glyndebourne Festival, Endimione (*La Calisto*) at the Bayerische Staatsoper, title role of *Orlando* for Scottish Opera, Tolomeo (*Julius Caesar*) for ENO and a celebrity recital in Bad Lauchstädt.

---

**ANDREW TORTISE** *tenor* was a choral scholar at Wells Cathedral and graduated from Trinity College, Cambridge in 2002.

Andrew's concert performances include Mozart *Requiem* for the Philharmonia Orchestra and with the LSO and Sir Colin Davis; Berlioz *L'Enfance du Christ* for the English Chamber Orchestra; Bach *St. John Passion*, Britten *Serenade for Tenor, Horn and Strings* and Handel *Messiah* with the Academy of Ancient Music. He has appeared on tours with Sir John Eliot Gardiner singing Purcell and Monteverdi, with Marc Minkowski singing Damon *Acis and Galatea* and with Richard Egarr and the Orchestra of the Age of the Enlightenment singing *Messiah*.

Andrew made his opera debut in Paris at the Théâtre des Champs-Élysée as Apollo *Semele* in 2004 and has since sung Marzio *Mitridate* at the Salzburg Festival; Ferrando *Così fan Tutte*, roles in *L'incoronazione di Poppea* for Opéra National de Lyon, Eurimaco *Il Ritorno d'Ulisse* and David *Die Meistersinger von Nürnberg* for WNO, including a performance of the latter at the 2010 BBC Proms.

Andrew has given recitals at the Aldeburgh Festival with Malcolm Martineau and in Bruges with Richard Egarr. Recordings include *Le Jardin des Voix* on Virgin Classics, Rossini *Petite Messe Solennelle* on Hyperion and Buxtehude *Membra Jesu Nostri* for Netherlands Bach Society on Channel Classics, which was Gramophone magazine Editor's Choice and awarded the Diapason d'Or.

Current and future plans include Novice *Billy Budd* for Netherlands Opera; The Spirit of the Masque in a new Richard Jones production of Britten *Gloriana* for the Royal Opera, Covent Garden; James Macmillan's new opera, *Clemency* directed by Katie Mitchell for ROH 2; *Messiah* in Spain with the English Concert; Bach *St. John* and *St. Matthew Passions* with the Academy of Ancient Music and *St. Matthew Passion* in Lausanne with the Gabrieli Consort and Paul McCreech.



---

**SAMUEL EVANS** *bass* was a choral scholar at King's College, Cambridge, and is currently studying with Russell Smythe at the Royal College of Music International Opera School. He is a Samling Scholar, and was a finalist in the 2007 Kathleen Ferrier Awards. As a winner of the Maisie Lewis Prize, administered by the Worshipful Company of Musicians, he recently made his solo recital debut at the Wigmore Hall. He also won both First Prize and the Audience Prize at the 2009 London Welsh Young Singer of the Year, and was recently a finalist in the Welsh Singer of the Year Competition at St. David's Hall, Cardiff.

His operatic roles include Figaro (*Le nozze di Figaro*) and Guglielmo (*Così fan Tutte*) for Vignette Productions in London and France, Aeneas (*Dido and Aeneas*) for the Armonico Consort, and Judas (*Pilgrim's Progress*) at Sadler's Wells under Richard Hickox. In concert, he has performed the role of Le Grand Pretre in Rameau's *Castor et Pollux* at the Salle Pleyel in Paris under Sir John Eliot Gardiner.

Concert engagements have included Bach *Christmas Oratorio* at the Spitalfields Festival, Bach *B minor Mass* in the Bachfest Leipzig with the English Baroque Soloists under Gardiner, Mozart *Requiem* at the Royal Albert Hall and St. Martin-in-the-Fields. He recently performed as the soloist in the world premiere of Karl Jenkins' *Gloria* at the Royal Albert Hall.

In September he will make his Proms début, singing Kilian in *Der Freischütz* with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner.

**CANZONA** was formed in 1992 and comprises some of this country's leading players of period instruments. The versatility of its director Theresa Caudle, who plays both the violin and cornett, creates the stimulus for a flexible line-up of string and wind instruments and many of Canzona's concerts are as a chamber group. They are often joined by a singer and have performed with many distinguished soloists including James Bowman and Peter Harvey. The players of Canzona have a particular passion for 17th century music, but whatever they are playing, from Monteverdi to Mozart, they make every effort to play on appropriate instruments for the period.



Canzona regularly assumes orchestral proportions, particularly in its collaborations with choirs. Canzona has given many performances with Graham Caldbeck – with the Somerset Chamber Choir, with the Nonsuch Singers in London, and with the Mayfield Festival Choir in Sussex. Canzona has also performed regularly with Stephen Layton, both with Polyphony and the Holst Singers, with whom they have given performances of *Messiah* and Bach's *Passions*, *Christmas Oratorio*, and *B Minor Mass* in St. John's Smith Square, King's College Cambridge, Salisbury Cathedral and Romsey Abbey. Canzona has a long-standing association with the Leith Hill Musical Festival (conducted by Brian Kay), in which performances include J.S. Bach's *St. John & St. Matthew Passions*, *Magnificat*, and *Brandenburg Concerto No.3*; C.P.E. Bach's *Magnificat*; Handel's *Messiah* and Monteverdi's *Vespers*. Other engagements have included appearances at the Royal Festival Hall, St. Martin in the Fields, the Three Choirs Festival, the Spitalfields Festival, St Albans Cathedral, Blackburn Cathedral, the Bradford Festival Choral Society, and Trinity College Cambridge. For two years Canzona was the Resident Ensemble at Magdalen College, Oxford, giving a series of concerts and workshops there.

Forthcoming engagements include a programme of Handel and Purcell *Odes to St Cecilia* with Graham Caldbeck and the Mayfield Festival Choir. Theresa Caudle and Canzona's new recording "*Violino o Cornetto*" of 17th century Italian sonatas was released on the Nimbus label in October 2010 and has been very well received.

**VIOLIN 1**

Theresa Caudle  
Peter Fender  
Frances Turner  
Kirra Thomas

**VIOLIN 2**

Jean Paterson  
Alison Townley  
Hazel Brooks  
Karin Björk

**VIOLA**

Stefanie Heichelheim  
Jane Norman

**CELLO**

Mark Caudle  
Anna Holmes

**VIOLONE**

Jan Spencer

**FLUTE**

Rachel Brown  
Brinley Yare

**OBOE**

Gail Hennessy  
Frances Norbury  
Joel Raymond

**BASSOON**

Philip Turbett  
Rebecca Stockwell

**HORN**

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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  
Carole Collins  
Susan Crennell  
Emily Dingle  
Helen Dunnett  
Julia Dyer  
Rebecca Elderton  
Kathy Fear  
Jane Harris  
Helen Lunt  
Judy Male  
Sophie Meehan  
Elizabeth Morrell  
Aimee Parsons  
Pennie Pinder  
Jane Reed  
Victoria Robinson  
Claire Satchwell  
Deborah Shepperd  
Nerissa Soper  
Liz Stallard  
Alison Suter  
Rebecca Tamplin  
Julie Taylor  
Stephanie Walker  
Rachael Williams  
Lin Winston\*

### Alto

Jenny Abraham  
Sylv Arcscott  
Wendy Baskett  
Sarah Brandhuber  
Gay Colbeck  
Janice Collins\*  
Luisa De Gregorio\*  
Clare Donovan  
Janet Dunnett  
Esther Edwards  
Samantha Elson  
Joy Fletcher  
Pascale Gillett  
Kate Golding  
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Laurence Hicks  
Nigel Hobbs  
Peter Mackay  
Adrian Male\*  
Russell Smith  
Robert Tucker  
Robin Williams

### Bass

Andrew Bell  
Philip Bevan  
John Broad  
Ian Bromelow  
Simon Bryant  
Michael Cainen  
Richard Carder  
Rick Fitzsimmons  
William Ford-Young  
Robert Fovargue  
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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:
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## Forthcoming concerts directed by Graham Caldbeck



**Saturday 22 October 2011, 7.30pm, St. James's, Piccadilly, London W1J 9LL**

### **Contemporary BACH**

**Bach** Singet dem Herrn ein neues Lied BWV 225  
Der Geist hilft unsrer Schwachheit auf BWV 226  
Movements from Cello Suites BWV 1009 in C  
and BWV 1008 in D minor

**Eric Whitacre** Three Songs of Faith

**Gabriel Jackson** Cecilia Virgo

**James MacMillan** Padre Pio's Prayer

**Nico Muhly** Bright Mass with Canons

#### **Nonsuch Singers**

**Richard Pearce** (organ)

**Poppy Walshaw** (Baroque cello)

Tickets available at the door & via [www.nonsuchsinners.com](http://www.nonsuchsinners.com)

**Sunday 20 November 2011, 7.30pm, St. Dunstan's Church, Mayfield, East Sussex TN20 6AB**

**Purcell** Hail, bright Cecilia!

**Handel** Ode for St. Cecilia's Day

**Philips** Cantantibus organis Cecilia

**Britten** Festival Te Deum

#### **Mayfield Festival Choir**

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

**Andrew Benians** (organ)

**Jennifer France** (soprano)

**Lee Tomita** (countertenor)

**Rupert Charlesworth** (tenor)

**Gareth John** (bass)

**David Shipley** (bass)

Ticket information at the website:

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

**Saturday 17 December 2011, 7.30pm, Holy Trinity, Sloane Square, London SW1X 9BZ**

### **An English Christmas**

Seasonal music for choir and audience

#### **Nonsuch Singers**

**Richard Pearce** (organ)

Tickets available at the door & via [www.nonsuchsinners.com](http://www.nonsuchsinners.com)

### **ACKNOWLEDGEMENTS**

This concert takes place by kind permission of the Dean and Chapter.

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

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

Printed music for this concert has been provided by The Bach Choir, Choros, Canzona and Bournemouth Library.



**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 concerts

Sunday 19 February 2012, King's College Chapel, Taunton at 3pm

## Out of the East

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### Finland

Rautavaara

Somerset Chamber Choir

Anita D'Attellis

piano

Graham Caldbeck

conductor



Saturday 28 July 2012, Wells Cathedral at 7pm

## MOZART *Mass in C minor*

*JS BACH Nun danket alle Gott* BWV 192

*CPE BACH Magnificat*



To receive details of these concerts as they go on sale, sign up to the email or postal mailing list  
at our website: [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

Tickets will be on sale online and via Taunton TIC, Tel: 01823 336344

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