



SATURDAY 28 JULY 2012
WELLS CATHEDRAL

MOZART

Mass in C minor

CPE BACH

Magnificat

JS BACH

Nun danket alle Gott BWV 192

Mary Bevan soprano

Ruth Jenkins soprano

Katie Bray mezzo-soprano

Nicholas Mulroy tenor

Benjamin Bevan baritone

SOUTHERN SINFONIA

SOMERSET CHAMBER CHOIR

GRAHAM CALDBECK conductor

PROGRAMME

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Welcome...



from the trustees of Somerset Chamber Choir

The choir extends a warm welcome to you all, for the second instalment of what we might call our trilogy of Baroque and Classical choral masterpiece concerts in these splendid surroundings: last year, we began with JS Bach's *B minor Mass*; this year we embark on a fascinating exploration of the development of 18th century works starting with JS Bach, via his son CPE Bach, to Mozart; and next year we complete the journey with Mozart's final work - his magnificent *Requiem* - juxtaposed with the music of one of today's most admired living composers, James MacMillan.

Before our return for that concert next July, we sing in Wells Cathedral once again later this year - we are delighted to have accepted an invitation to perform at the High Sheriff's concert, alongside Lesley Garrett, the Cathedral Choristers and musicians from Wells Cathedral School, on Saturday 22 September. The current High Sheriff of Somerset, Sylvana Chandler, is one of our longstanding and supportive Friends and we would like to thank her for offering us this wonderful opportunity. It is no exaggeration to say that we would not be where we are today without our Friends - if you would like to help support high quality music-making in Somerset, please read more about our Friends Scheme overleaf.

In-between these upcoming Wells performances, our annual Taunton concert in February promises inspiring home-grown music by Britten and other English composers in celebration of the centenary of Britten's birth. You can find out more about all these future dates for your diary on the back cover of this programme - we hope you will be able to join us!

To return to this evening's concert - here we are sandwiched between the start of the nationwide traverse of the Olympic Flame, the myriad of events to celebrate our Queen's Diamond Jubilee and now, buoyed up by the opening ceremony for London 2012 yesterday. We hope our performance will stand up well amongst these other 'once in a lifetime' occasions - we cannot boast of being able to offer you the like of the spectacle of the Thames Pageant or the chance to witness world records being broken but what we can promise you is a performance of (arguably) some of the greatest music ever written and relayed to you live to the best of our collective abilities....in fact in true and proud Olympian style!

LIN WINSTON
Chair of Trustees

We would like to dedicate this concert to the memory of MARY MALE, a founder member of our Friends Scheme who suddenly and unexpectedly left us and our world a few weeks ago in May.

Programme order

JS BACH (1685-1750) **Cantata: Nun danket alle Gott BWV 192**

Soloists: Mary Bevan *soprano* • Benjamin Bevan *bass*

CPE BACH (1714-88) **Magnificat Wq 215**

Soloists: Ruth Jenkins *soprano* • Katie Bray *mezzo-soprano*
Nicholas Mulroy *tenor* • Benjamin Bevan *bass*

INTERVAL (15 minutes)

MOZART (1756-91) **Mass in C minor KV 427**

Soloists: Mary Bevan *soprano* • Ruth Jenkins *soprano*
Katie Bray *mezzo-soprano* • Nicholas Mulroy *tenor*
Benjamin Bevan *bass*

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

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All members receive:

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

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.

Johann Sebastian Bach (1685-1750)

Cantata: Nun danket alle Gott BWV 192

The circumstances for which Bach composed his festive cantata **Nun danket alle Gott BWV 192** (*Now thank we all our God*) around 1730 are unknown. Because of its central duet for soprano and bass, some scholars have speculated that it was written for a wedding. However, because of its three-verse text (written by Martin Rinckart in 1636), others guess that it might have been intended for the Lutheran Feast of the Reformation. Rinckart (1586-1649) was a German clergyman and hymnist, best known for this particular hymn text that was written against a backdrop of plague and all the horrors of the Thirty Years' War (1618-48). Rinckart's hymn was set to music by Johann Crüger in about 1647, and translated into the familiar English version in the 19th century by Catherine Winkworth.



Although the three-movement cantata is one of Bach's shortest, it is richly scored for soprano and bass soloists, chorus, pairs of transverse flute and oboes, strings, and *basso continuo*. The joyous and exuberant **opening chorus** is a large-scale chorale fantasia with the sopranos singing the first verse of Rinckart's hymn in slow notes above an imitative tapestry woven by the lower voices, while the full orchestra has its own independent music in the *ritornelli*. The **second movement** is a gracious and graceful dance-like duet aria for soprano and bass with *obbligato* transverse flute and oboe, strings, and continuo, in which there is much canonic writing between the soloists. The vigorous **final movement** is another chorale fantasia in which the sopranos sing the third verse of Rinckart's hymn above the imitative entries of the lower voices, both musical strands woven together and combined with the gigue-like orchestral writing that is reminiscent of Bach's 3rd Orchestral Suite, composed in Cöthen about a decade earlier, and regularly performed by Bach and his Collegium Musicum in Leipzig.

1. Chorus

Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der große Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch itzund getan.

*Now all thank God
with heart, mouth and hands;
He does great things
for us and all our purposes;
He for us from our mother's womb
and childish steps
countless great good
has done and still continues to do.*

2. Aria (Duetto) [Soprano, Bass]

Der ewig reiche Gott
Woll uns bei unserm Leben
Ein immer fröhlich Herz
Und edlen Frieden geben
Und uns in seiner Gnad
Erhalten fort und fort
Und uns aus aller Not
Erlösen hier und dort.

*May God who is forever rich
be willing to give us in our life
a heart that is always joyful
and noble peace
and in his mercy
maintain us for ever and ever
and free us from all distress
here and there (both on earth and in heaven).*

3. Chorus

Lob, Ehr und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im hohen Himmelsthronen,
Dem dreieinigen Gott,
Als der ursprünglich war
Und ist und bleiben wird
Jetztund und immerdar.

*Glory, honour and praise be to God,
to the Father and to the Son
and to Him, who is equal to both
on heaven's high throne,
to the triune God,
as he was from the beginning
and is and will remain
now and forever.*

English Translation by Francis Browne



Carl Philipp Emanuel Bach (1714-88)

Magnificat Wq 215

“ *I believe music must, first and foremost, stir the heart* ”

C.P.E. Bach



The most successful of J. S. Bach's many children, Carl Philipp Emanuel Bach has been called a 'transitional composer' because his lifetime fell between the Baroque and Classical eras. As the result of the musical education provided by his father, he was deeply rooted in Baroque counterpoint, but he also extended his interest to embrace the new musical directions and experiments of the Enlightenment. Thus he was a significant figure in the creation and development of the Classical style. Carl Philipp's works were not the balanced masterpieces of his father's era. Along with their unorthodox mix of Baroque and Classical styles, they anticipated Romanticism by half a century, creating vivid music imbued with the composer's remarkable individualism.

Carl spent nearly thirty years in Berlin serving as court musician for Frederick the Great, a talented amateur musician in his own right. As one of the most notable scholar-kings of all time, Frederick enacted reforms that would earn him lasting admiration, such as building a modern bureaucracy based on respect for law and ethics, which Carl, with a degree in jurisprudence, could appreciate.

When the fight for supremacy in Germany between the house of Austria and the rising Prussia during the Seven Years' War (1756-63) shifted Frederick's attention from cultural to military and diplomatic matters, the musical environment in Berlin became stultified. Carl decided to take a position as *kantor* and music director in Hamburg, where he earned high praise as "the Hamburg Bach". His brilliance at both wordplay and music brought scholars and activists from all over Europe to his door.

The term *empfindsamkeit*, which can be used to describe Carl's music, roughly means to express feeling naturally. By assimilating Baroque ornamentation into his new style, he accomplished a "*delicately adjustable means of expression*" (*Age of Enlightenment, 1745-1790*, Sternfeld & Wellesz). If we are able to put aside, for a moment, any post-1750 music we have heard, we can perhaps be enabled to join with the 18th-century scholars, performers, and audiences who marvelled at the immediacy of Carl's music – abrupt harmony shifts, strange modulations, unusual turns of melody, changes of texture, and pregnant pauses. Haydn and many of his colleagues were profoundly affected by this music and used its devices, along with more unity of content and form, to establish the Classical style.

Carl was 35 when he wrote his *Magnificat* in 1749 – a time of great personal happiness for him, his wife and their three children. It is written in the key of D, using the natural D trumpets to express a joyful, glorious and triumphant mood. The work both pays tribute to his father, still alive at the time of the work's premiere and thought to have been present at it, and at the same time looks forward to the Viennese Classical style. Yet where his father's work gives prominence to fugue and counterpoint, Carl's expresses a more lyrical style, emphasizing the melodic line.

The opening movement, *Magnificat* surges with an excited, joyful pulse - semiquavers in the strings and woodwinds paired with accents and triadic figures in the trumpets and drums.

The soprano solo, *Quia respexit humilitatem* uses ornamental grace notes (*appoggiaturas*) and subtle dynamics in its delicate melodic exchanges between the voice and violins.

The tenor solo, *Quia fecit mihi magna* portrays Mary's sense of greater purpose and her responsive praise in a rising triadic figure.

The subsequent choral movement, *Et misericordia* throbs with quavers and employs vivid dynamic changes to illustrate the text. The portrayal of the strength of God expressed in the *Fecit potentiam* (he has shown strength) and *Deposuit potentes* pays homage to the style of the same movements in his father's *Magnificat*.

The gracefully engaging solo *Suscepit Israel* and the fiery fugal texture of the *Sicut erat* vividly illustrate the contrast between Classical and Baroque styles. Mozart, who said of C. P. E. Bach, "*He is the father, we are the children*" used ideas from the *Magnificat*'s last movement (*Sicut erat*) in the *Kyrie* of his own *Requiem*.



Magnificat

1. Magnificat (*Chorus*)

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.

*My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.*

2. Quia respexit (*Soprano solo*)

Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent
omnes generationes.

*For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations
shall call me blessed.*

3. Quia fecit mihi magna (*Tenor solo*)

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

*For he that is mighty hath magnified me:
and holy is his Name.*

4. Et misericordia

(*Chorus and Soprano & Alto soloists*)

Et misericordia eius a progenie
in progenies timentibus eum.

*And his mercy is on them that fear him
throughout all generations.*

5. Fecit potentiam (*Bass solo*)

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*He hath showed strength with his arm, he hath
scattered the proud in the imagination of their hearts.*

6. Deposuit potentes (*Alto & Tenor duet*)

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.

*He hath put down the mighty from their seat,
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.*

7. Suscepit Israel (*Alto solo*)

Suscepit Israel puerum suum
recordatus misericordiæ suæ,
Sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.

*He remembering his mercy hath holpen
his servant Israel.
As he promised to our forefathers,
Abraham and his seed, for ever.*

8. Gloria Patri (*Chorus*)

Gloria Patri, et Filio,
et Spiritui Sancto:

*Glory be to the Father, and to the Son,
and to the Holy Ghost:*

9. Sicut erat (*Chorus*)

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

*As it was in the beginning, is now, and ever shall be,
world without end. Amen.*

———— INTERVAL (15 minutes) ————



Wolfgang Amadeus Mozart (1756-91)

Mass in C minor Kv 427

From 1772 to 1780, Mozart held the post of *Konzertmeister* at the Salzburg court. During these years he wrote a substantial amount of church music: more than a dozen Masses, half a dozen Litanies and Vespers, another dozen short sacred works, and seventeen instrumental Church Sonatas. None of the Mass settings composed for Salzburg is particularly long - a response to the decree of the Prince-Archbishop, Count Hieronymus von Colloredo, that no more than forty-five minutes should be taken up by the music for the Mass.

At the end of this period, Mozart was dismissed from the post following disagreement over the fact that his frequent concert tours took him away from his regular work in Salzburg. Thereafter he wrote only a handful of sacred compositions including the *Mass in C minor*, the motet *Ave Verum Corpus* and the *Requiem*.

In August 1782, Mozart married Constanze Weber without his father's approval. As a consequence, he was eager to visit Salzburg with his bride to persuade his father of the wisdom of his choice. The proposed visit had to be put off for a year and during this time Mozart began composing the *Mass in C minor* which, as he wrote to his father in January, was in fulfilment of a vow made at a time when Constanze was ill. At the time of the letter, the score was half finished and it was destined to remain so.

When Mozart eventually arrived in Salzburg in August 1783, only the *Kyrie*, *Gloria*, *Sanctus* and *Benedictus* were finished; of the *Credo* we have only the first section and the *Et incarnatus* (the latter in the form of a 'finished sketch'); of the *Agnus Dei* and *Dona nobis pacem*, not a note.

However, there are accounts of a performance in St. Peter's Church in Salzburg in August of that year in which Constanze was the chief soprano soloist, since Mozart was anxious to show off her musical talents. But what exactly was performed? If Mozart completed the piece, where is the remaining music? At that time it would have been inconceivable to perform an incomplete work in church and equally unlikely that a religious piece would be given a concert performance. Some scholars have suggested that the missing sections were filled by music from Mozart's earlier settings of the Mass; however, this would have produced a stylistically inconsistent work and, in view of the compactness of his Salzburg masses, a work of unacceptably uneven proportions.

What we now have of the Mass was published by J. A. André, as late as 1840. We shall never know why Mozart left the work incomplete but can speculate that the personal compulsion to complete it had disappeared, or perhaps that his exploration of the contrapuntal techniques of Bach and Handel, contained in what survives, was at an end and thus he had no reason to finish a work already too long for liturgical performance.

Incomplete as it is, however, the *Mass in C minor* is one of Mozart's greatest works - grandiose, dramatic and powerfully expressive. It mixes the spare and the sensuous, the simple and the florid, the ardently emotional and the spiritually jubilant. Mozart reconciles the contrapuntal mastery of Bach and Handel with the brilliance of the modern Italian style in a startling but always convincing manner.

A deeply solemn *Kyrie* in C minor leads to an extensive setting of the *Gloria* which bursts forth in C major, complete with trumpets and drums, and consists of no fewer than seven independent movements. The *Domine Deus* includes a lovely vocal competition between the two soprano soloists when the two voices cross in large leaps so that each produces the high note in succession. The massive *Qui tollis* for eight-part double chorus is built around well-established baroque harmonic sequences over a descending chromatic bass line with the sharply dotted rhythms producing an extraordinary tension. In the *Quoniam* the three soloists (two sopranos and tenor) weave vigorous counterpoint and vocal display over a stern accompaniment. The *Jesu Christe* forms a brief introduction to the closing section of the *Gloria*, the *Cum Sancto Spiritu*: a theatrical and brilliant display of fugal writing which culminates in a simple but powerful choral statement of the fugue subject in octaves just before the end.

At the opening of *Credo*, Mozart again employs an outburst of energy which was present in the opening of the *Gloria* but this time without the support of trumpets or drums.

The *Et incarnatus* is one of Mozart's most ravishing sections and one of his greatest musical gifts to Constanze. This solo aria with strings, flute, oboe and bassoon obbligato and organ is a masterpiece in the Italian style which Alfred Einstein has described memorably as 'a Christmas song, a representation of the Divine Child lying in the cradle, the adoring Virgin, and, in the background, angels making music - an image of overpowering sweetness and naïveté'.



The incomplete Mass ends with the **Sanctus**, a movement of dazzling splendour. A vigorous fugue, **Hosanna in excelsis**, is introduced by a short *Largo* section which moves inexorably from the tonic key to a dominant preparation for the fugal *allegro*. The **Benedictus** includes all four soloists together for the only time in the Mass in a movement of vigour and firm purpose. This leads to a shortened reprise of the *Hosanna* which ends the work in a blaze of C major.

We may wish that we had a complete *C minor Mass* by Mozart, as also with his unfinished *Requiem*. However, this incomplete legacy, this '*magnificent torso*', is among the greatest music ever composed for the church – '*let us rejoice and be glad in it*'.

The Mass

KYRIE

Choir and solo soprano

Kyrie eleison.	<i>Lord, have mercy.</i>
Christe eleison.	<i>Christ have mercy,</i>
Kyrie eleison.	<i>Lord, have mercy.</i>

GLORIA

Choir

Gloria in excelsis Deo; Et in terra pax hominibus bonae voluntatis.	<i>Glory to God in the highest; and on earth peace to men of goodwill.</i>
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Soprano solo

Laudamus te, benedicimus te, adoramus te, glorificamus te;	<i>We praise you. We bless you. We adore you. We glorify you.</i>
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Choir

Gratias agimus tibi propter magnam gloriam tuam.	<i>We give you thanks for your great glory.</i>
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Soprano duet

Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris;	<i>Lord God, heavenly King, almighty God the Father, Lord Jesus Christ, only Son of the Father, Lord God, Lamb of God, Son of the Father;</i>
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Choir

Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; Qui sedes ad dexteram Patris, miserere nobis.	<i>You take away the sins of the world: have mercy on us; you take away the sins of the world: receive our prayer; you sit at the right hand of the Father: have mercy on us.</i>
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Trio: 2 sopranos and tenor

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe;	<i>For you alone are holy, you alone are the Lord, you alone are the Most High;</i>
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Choir

Jesu Christe; Cum Sancto Spiritu in gloria Dei Patris. Amen.	<i>Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.</i>
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CREDO

Choir

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; Et in unum Dominum, Jesum Christum, Filius Dei unigenitum 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;	<i>I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen. I believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God; begotten, not made; of one being with the Father; through him all things were made. For us men, and for our salvation, he came down from heaven;</i>
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Soprano solo

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est;	<i>By the power of the Holy Spirit he became incarnate from the Virgin Mary and was made man;</i>
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SANCTUS

Choir

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus. Hosanna in excelsis.	<i>Holy, holy, holy Lord, God of power and might; heaven and earth are full of your glory. Hosanna in the highest.</i>
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BENEDICTUS

Quartet

Benedictus qui venit in nomine Domini.	<i>Blessed is he who comes in the name of the Lord.</i>
--	---

Choir

Hosanna in excelsis.	<i>Hosanna in the highest.</i>
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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.

Have you considered a LEGACY?

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

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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 if you would like to discuss this with us.



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 since 2004 has been Director of Music at St Mary The Boltons in Chelsea.

He has held a number of significant posts in music education, including Director of Music at Alleyn's School in London and Head of the Hampshire Specialist Music Course in Winchester. For fifteen years, Graham held senior positions at the Royal College of Music, where he also conducted the RCM Chorus and RCM Chamber Choir. He now pursues a

freelance career as conductor, composer, organist, vocal coach and teacher.

Graham has conducted the Somerset Chamber Choir since 1991 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.

Since 1996, he has been conductor of the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press. During 2012 Graham has directed three concerts with this choir: *I was glad*- a programme of English sacred music from Tallis to Britten in St Martin-in-the-Fields in February; *I am the true vine*- a critically acclaimed Passiontide programme of works by Lassus, Gesualdo, Victoria, Schütz, Bach, Poulenc, Arvo Pärt and Pawel Łukaszewski in Douai Abbey, Berkshire ('Conductor Graham Caldbeck gave superb leadership and the choir responded with a performance that was flawless, well-balanced, and exciting.' Newbury Weekly News); and an acclaimed performance of Handel's *Israel in Egypt* with RAM soloists and Canzona in St. Martin-in-the-Fields in June. In September, he relinquishes this post after 16 years, following the choir's singing of a weekend of services in York Minster.

Between 2004 and May this year, Graham was also Musical Director of the Mayfield Festival Choir in East Sussex. During the 2011-2012 season he directed a St Cecilia's Day celebration of music by Philips, Purcell, Handel & Britten with Canzona and RAM soloists in November, and a 2012 Mayfield Festival performance of Rossini's *Petite Messe Solennelle* with soloists from the Glyndebourne Chorus in May. Also in May, he was guest conductor for a well-received performance of Verdi's Requiem with Royal Tunbridge Wells Choral Society and Orchestra, with singers drawn also from Mayfield Festival Choir and Cranbrook Choral Society.

In September Graham relocates to Jersey for eighteen months where his partner, Jane, is currently working for the States of Jersey on a two-year contract. Here he hopes to compose a Prelude & Fugue on B(E)ACH, walk the dog and visit France regularly, alongside teaching, composition and arrangement and freelance conducting work. His commitment to the Somerset Chamber Choir remains as strong as ever.

MARY BEVAN *soprano* completed her studies at the Royal Academy of Music Opera School in 2011, where she studied with Lillian Watson and Audrey Hyland. At the Academy, Mary was a member of Song Circle, was the soprano soloist for the Kohn Foundation Bach Cantata Series and won the Richard Lewis and Isabel Jay Operatic Awards. She is a past recipient of awards from the Wingate Trust, the Countess of Munster Trust, the Musician's Benevolent Fund, the Worshipful Company of Drapers and the Royal Academy of Music.

Mary is an ENO Harewood Young Artist and an Associate Artist of the Classical Opera Company. Operatic roles include Pamina *Magic Flute* (West Green Opera and Palestine Mozart Festival); Zerlina *Don Giovanni* (Garsington Opera); Rebecca *Two Boys*; Barbarina *Figaro* (ENO and Garsington); Tamiri *Il Re Pastore* (COC); Despina *Così fan tutte* (Vignette Productions and RAO) and Iris *Semele* (RAO). Recent concerts include Kate Yeoman *of the Guard* (BBC Proms), 2nd Fairy Mendelssohn *Midsummer Night's Dream* (Edinburgh Festival), Bach *B Minor Mass* (Edinburgh Fringe Festival), *Messiah*, *Carmina Burana* and Rutter *Requiem* (RAH), Arne *Alfred*, Handel *Apollo e Daphne* (COC), *Les Illuminations* and *Messiah* (ECO). She has sung as a soloist under conductors such as John Eliot Gardiner, Laurence Cummings, Paul Daniel, Vladimir Ashkenazy and Raymond Leppard.

She has recently recorded three broadcasts for BBC Radio 3 with the BBC Philharmonic, an Oxford Lieder Festival Wolf disc, a Mendelssohn disc with Malcolm Martineau and Handel disc with Ludus Baroque. Forthcoming operas and concerts include: Yum Yum *Mikado* (ENO), the title role in David Bruce's new opera *The Firework Maker's Daughter* (ROH2/Opera North/The Opera Group); *Messiah* (RAH), Brahms *Requiem* (Canterbury Cathedral) and Handel's *The Triumph of Time and Truth* (St Andrew's Festival).



RUTH JENKINS *soprano* was born in Newcastle and has just completed the Opera Course at the Royal Academy of Music, studying with Lillian Watson and Audrey Hyland. She made her débuts at Wigmore Hall and King's Place with Song Circle and sang as a Bach Kohn Scholar in the Bach Cantata series. She has won the Pavarotti Prize, the Dame Eva Turner Operatic Award and the Jackdaw Vocal Awards.

Ruth has performed Königin der Nacht in Mozart's *Die Zauberflöte*, Fiordiligi in *Così fan tutte* and Zhou in the world premiere of Peter Maxwell Davies' *Kommilitonen!* with Royal Academy Opera. Other performances include Queen of the Night in Mozart's *The Magic Flute* for Opera at West Green House and the Bath Festival; Frasquita in Bizet's *Carmen* at the Royal Albert Hall promoted by Raymond Gubbay; a recital at Auckland Castle; Mozart's *Requiem* for Raymond Gubbay at the Royal Festival Hall; Mozart's *The Magic Flute* with Garsington Opera; Handel's *Messiah* at the Royal Albert Hall; The London English Song Festival on BBC Radio 3 *In Tune*; Haydn's *Nelson Mass* at St John's Smith Square; *Sunday For Sammy* at Newcastle City Hall; *The Bridegroom* for the Deloitte Ignite Festival of Art at the Paul Hamlyn Hall, Royal Opera House.

Future engagements include Mozart's *Requiem* with The Bach Choir and David Hill at Royal Festival Hall in September.

Ruth is generously supported by the Countess of Munster Musical Trust, the Worshipful Company of Fishmongers, The Tillett Trust, the Colin Keer Trust and the Josephine Baker Trust.



KATIE BRAY *mezzo-soprano* (Karaviotis scholar) recently completed the opera course at the Royal Academy of Music under Elizabeth Ritchie and Iain Ledingham, and was awarded First Prize in the Academy's prestigious Richard Lewis Singing Competition last year. She recently played the role of Béatrice in Berlioz's *Béatrice et Bénédict* at the Royal Academy of Music, conducted by Sir Colin Davis and directed by John Copley. In 2012, Katie makes her début with both English Touring Opera and Glyndebourne Festival Opera, including a performance at the BBC Proms with the latter on 28 August.

During her time as a postgraduate student at the Royal Academy of Music, Katie was awarded the 2009 Major van Someren-Godfrey Prize for English Song, the 2010 Elena Gerhardt Lieder Prize, the Alfred Alexander Scholarship and the Karaviotis and Sir Thomas Armstrong Awards. She was also the recipient of the Opera Prize and third prize overall in the 2011 Mozart International Singing Competition, the Audience Prize in the 2010 Handel Singing Competition and third prize in the 2010 Jackdaws Vocal Award. In July 2012, Katie was awarded the prestigious Principal's Prize by the Royal Academy of Music.

Other recent solo appearances include Cherubino in British Youth Opera's *Le Nozze di Figaro* at the Peacock Theatre, Wu in the world première of Peter Maxwell-Davies' opera, *Kommilitonen!* and song recitals in the Wigmore Hall with the Countess of Munster Young Artists and the Royal Academy's Song Circle.

Katie is grateful for generous support from the Countess of Munster Musical Trust and the Josephine Baker Trust.

NICHOLAS MULROY *tenor* was born in Liverpool, read Modern Languages at Clare College Cambridge and then studied at the Royal Academy of Music.

He regularly appears with leading ensembles throughout Europe. Recent appearances include a tour of Bach's *St John Passion* (arias) with Marc Minkowski and Le Musiciens du Louvre, *St John Passion* with the Gabrieli Consort and Paul McCreesh, Septimius in Handel *Theodora* with Trevor Pinnock, Evangelist in Bach's *Christmas Oratorio* in London with Sir John Eliot Gardiner, *Messiah* with Royal Scottish National Orchestra and Nicholas McGegan, le Récitant in Berlioz *L'Enfance du Christ* with Sir Colin Davis, as well as several appearances at the BBC Proms (Monteverdi *Vespers 1610*, Campra *Requiem* and Bach *St John Passion*). He has also performed with the Staatskapelle Dresden (Bach *B Minor Mass* and Haydn *Harmonie Messe*), *St Matthew Passion* (Evangelist and arias) with Laurence Cummings at the London Handel Festival, *Messiah* with the Orchestra of the Age of Enlightenment in London and across Europe and Monteverdi *Vespers 1610* with the Magdalena Consort at the Cheltenham Festival directed by Peter Harvey.

He made his Glyndebourne debut under Jurowski in Prokofiev's *Betrothal in a Monastery* and other opera appearances include roles in Rameau's *Hippolyte et Aricie* and *Dardanus* with Emmanuelle Haïm in Lille, Caen, Dijon and at the Theatre du Capitole in Toulouse and *L'incoronazione di Poppea* for Glyndebourne on Tour, Opera de Lille and Opera de Dijon.

Recordings include a Gramophone Award-winning *Messiah* with Dunedin Consort on Linn, and releases with Exaudi on NMC, King's Consort on Hyperion and I Fagiolini on Chandos.

Future plans include performances with the Gabrieli Consort, Polyphony, OAE, Copenhagen Philharmonic, Wrocław Philharmonic and at the Opera de Lille.





BENJAMIN BEVAN *baritone* won a scholarship to study at the Guildhall School, London and made his international début at Lausanne Opera in *La Cenerentola*. He made his UK début at Scottish Opera as Marcello in *La Bohème* followed by return invitations to sing Fleville and Fouquier-Tinville in *Andrea Chenier* under Sir Richard Armstrong and Riccardo in *I Puritani*, Lescaut in Massenet's *Manon* and Marcello in the revival of *La Bohème* under Francesco Corti. He will return to Scottish Opera in the autumn of 2012 in a production of Verdi's *La Traviata*, singing Baron Duphol. In 2013 he will make his debut at The Royal Opera, Covent Garden singing Henry Cuffe in *Gloriana* by Benjamin Britten.

This summer Benjamin is involved with two notable contemporary opera projects, *Written on Skin* by George Benjamin at the Aix-en-Provence festival and The Royal Opera, Covent Garden and before that the European premiere of Gerald Barry's opera *The Importance of Being Earnest*, conducted by Thomas Adès in the Barbican Hall, London.

In the concert hall Benjamin has just completed a sell out tour of Bach's *Mattäus Passion* with the Bach Choir of the Netherlands and a hugely successful semi-staging of Purcell's *King Arthur* in Manchester and Paris which will come to The Barbican and Birmingham Symphony Hall in 2013. Previously he has sung Vaughan Williams at the Christmas Day concert at the Leipzig Gewandhaus (MDR Broadcast), *The Dream of Gerontius* at Snape Maltings, Monteverdi *Vespers* with the New London Consort under Philip Pickett at Queen Elizabeth Hall, Bach *Johannes Passion* with the Irish Chamber Orchestra under Stephen Layton, Handel's *Messiah* with The Irish Baroque Orchestra (RTE Broadcast), Bach *Weihnachts Oratorium* in Monaco and Nice and *Carmina Burana* with the BBC Concert Orchestra. He has also sung in two performances of Bach Cantatas in Australia at the Perth International Festival (ABC Broadcast) and was a soloist in the UK premiere of a new Mass by John Tavener at The Brighton Festival.

His operatic repertoire also includes Belcore *L'elisir d'amore*, Tonio *I Pagliacci*, Alfio *Cavalleria Rusticana*, Count Almaviva *The Marriage of Figaro*, Speaker *The Magic Flute*, Aeneas *Dido and Aeneas*, Peter *Hänsel und Gretel* and The Animal Tamer and Acrobat in *Lulu*. Benjamin recently sang the role of Pontius Pilate in a new staging of Bach's *Johannes Passion* for the Nationale Reïsoopera in the Netherlands and The Speaker in *The Magic Flute* in the opening production of the new Garsington venue at Wormsley.

SOUTHERN SINFONIA's reputation as the leading Chamber Orchestra in the South of England continues to grow. Its unique ability to play music from the 1600s to the present day with informed playing style puts it in huge demand – as does its commitment to contemporary and new music.

The orchestra was established in 1990 and is based in Newbury, holding a residency at the Corn Exchange where it plays a regular Subscription Series. With David Hill as its Music Director the group also strives to bring concerts and recitals to a wide area of the South of England – including Winchester, Wells, Canterbury, Cambridge and Windsor. As well as these regular orchestral concerts, the organisation runs biennial Young Musician of the Year and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singing Competition winner and runs regular and extensive educational programmes - the highly experienced Education Team is well known, working in Junior, Secondary and Special Needs Schools. The orchestra also presents popular lunchtime concerts and groups of musicians go into Residential Homes. Southern Sinfonia is now the Orchestra in Residence at the University of Winchester.

Southern Sinfonia's released CDs of Monteverdi *Vespers*, on the Signum label, followed by Carl Ruti's *Requiem*, on Naxos, have been very well received and reviewed. Its latest CD of the *B Minor Mass* with The Rodolfus Choir was released on Signum.

For further information about the orchestra, sponsorship opportunities or the active Friends' programme please call 01635 580035



FIRST VIOLIN

Marcia Crayford - Leader
John Smart
Iwona Boesche
Martin Palmer

SECOND VIOLIN

Helena Ruinard
Veronique Matarasso
Stelios Chatsiifiidis
Katrina McWilliams

VIOLA

Rachel Calaminus
Bruce Wilson

CELLO

Clare Constable
Alison Gillies

DOUBLE BASS

Tim Amherst

FLUTE

Katey Thomas
Liz Walker

OBOE

Natasha Wilson
Simon Dewhurst

BASSOON

Jo Mayne
Alex Davidson

FRENCH HORN

Gavin Edwards
Simon de Souza

TRUMPET

Stuart Essenhigh
Simon Jones
Miles Maguire

TROMBONE

Andy Cole
Steve Turton
Alastair Warren

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Tim Gunnell

ORGAN

Pawel Siwczak

ORCHESTRA MANAGER

Richard Fitzgerald



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

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

MEMBERS OF SOMERSET CHAMBER CHOIR

Soprano

Fran Aggleton
Jacqui Beard
Victoria Cainen
Carole Collins
Susan Crennell
Helen Dunnett
Julia Dyer
Rebecca Elderton
Nerissa Faulkner
Kathy Fear
Emily Gravestock
Jane Harris
Helen Lunt
Judy Male
Elizabeth Morrell
Jane Reed
Claire Satchwell
Mehreen Shah
Deborah Shepperd
Liz Stallard
Rebecca Tamplin
Julie Taylor
Stephanie Walker
Rachel Williams
Lin Winston*

Treasurer

David Hallett*

Alto

Jenny Abraham
Sylv Arscoff
Wendy Baskett
Sarah Brandhuber
Gay Colbeck
Janice Collins
Luisa De Gregorio*
Janet Dunnett
Melanie Dyer
Esther Edwards
Samantha Elson
Joy Fletcher
Pascale Gillett
Kate Golding
Elizabeth Gowers
Hazel Luckwill
Gemma Okell*
Rachel Pillar
Adele Reynolds
Diana van der Klugt
Helen Wilkins

Tenor

Nick Bowditch
Dominic Brenton
Daryl Burnst†
David Chapman
Andrew Coombs*
Tim Donaldson

Laurence Hicks

Nigel Hobbs
Keith Hunt
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*
Richard Carder
Rick Fitzsimmons
William Ford-Young
Robert Fovargue
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Tim Graham†
Benjamin Gravestock
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Wolfgang Leibersperger†
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Martin Warren

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

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

If you feel you can help, please contact us via our website

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* denotes Trustee † Guest singer

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ACKNOWLEDGEMENTS

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

Somerset Chamber Choir gratefully acknowledges the financial support of the Josephine Baker Trust for Ruth Jenkins and Katie Bray in this evening's concert.

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 compiled and written by Graham Caldbeck.

Printed music for this concert has been provided by Somerset Libraries Arts & Information Service and Wakefield Music & Drama Library.



Somerset Chamber Choir - Registered Charity number 1003687

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

Somerset Chamber Choir future concerts

Saturday 22 September 2012, Wells Cathedral at 7pm

High Sheriff's Concert

with Lesley Garrett and musicians from Wells Cathedral School.

The choir sings popular classics by Handel, Mozart, Franck, Brahms, Eric Whitacre & Matthew Harris plus Somerset folk song arrangements by Holst, Vaughan Williams and John Rutter.

Tickets available now from Wells Cathedral Shop (01749 672773)

Sunday 17 February 2013, King's College Chapel, Taunton at 3pm

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Somerset Chamber Choir
Greg Tassell
tenor

Richard Pearce
piano and organ

Graham Caldbeck
conductor

Saturday 27 July 2013, Wells Cathedral at 7pm

MOZART *Requiem*

Ave verum corpus

MACMILLAN *Seven Last Words from the Cross*
In splendoribus sanctorum

with Southern Sinfonia Graham Caldbeck conductor

Image Philip Gatward

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

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

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www.somersetchamberchoir.org.uk

