

MOZART REQUIEM

& AVE VERUM CORPUS

JAMES MACMILLAN
SEVEN LAST WORDS
FROM THE CROSS

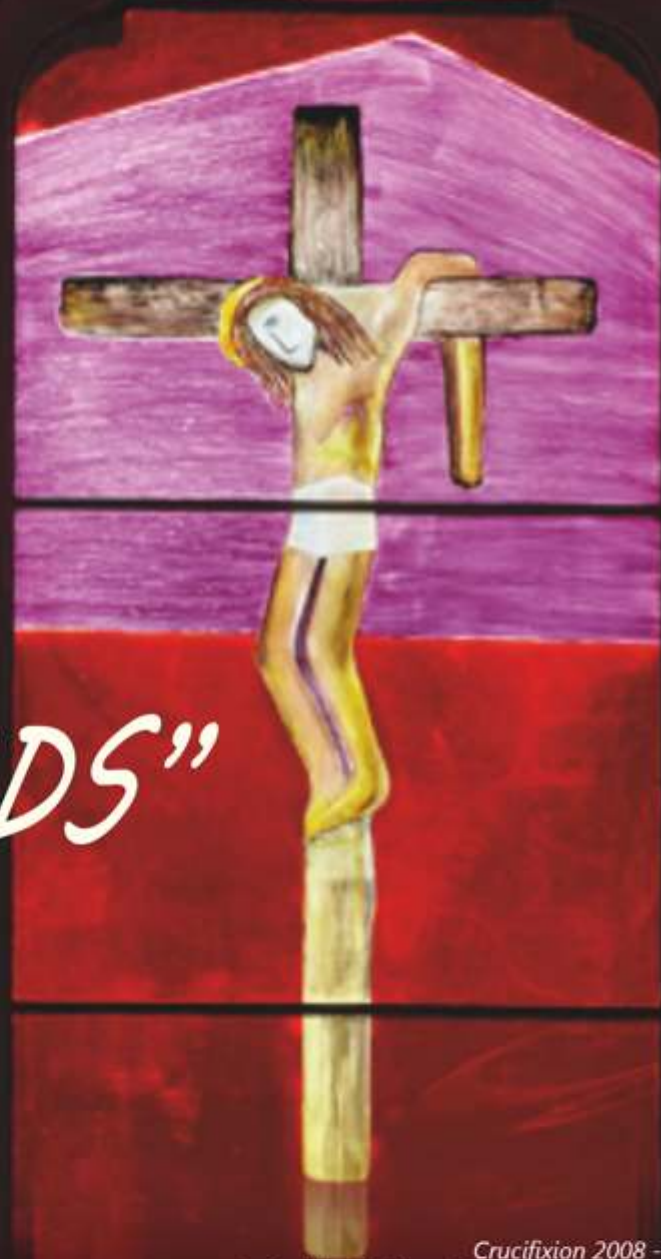
& IN SPLENDORIBUS SANCTORUM

"LAST WORDS"

Ruby Hughes soprano
Helen Semple soprano
Helen Sherman mezzo-soprano
Andrew Tortise tenor
Callum Thorpe baritone
Howard Rowntree trumpet

SOMERSET CHAMBER CHOIR
SOUTHERN SINFONIA
GRAHAM CALDBECK conductor

SATURDAY 27 JULY 2013
WELLS CATHEDRAL
at 7pm



*Crucifixion 2008 -
the Craigie Aitchison Memorial Window
at St Mary The Boltons, SW10.
Image courtesy St Mary The Boltons*

PROGRAMME

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Welcome...



from the trustees of Somerset Chamber Choir

Firstly our very special thanks to the Dean and Chapter of Wells Cathedral for welcoming us back again to this wonderful building. It seems unbelievable that this is our 20th consecutive annual concert here since 1994 (following our first in 1992), and it still remains a privilege to sing in these magnificent surroundings. As always, a very warm welcome to the Friends of the Choir who form such a large part of our audiences, to Southern Sinfonia who are fast becoming old friends too, to our soloists tonight and, of course, to you all, whether you be brand new or established followers of Somerset Chamber Choir. Tonight's programme centre-stages the writings of two composers from very different ages and, therefore, both portraying very different interpretations of 'Last Words' in their own way but both weaving their individual musical talents into magical and thought-provoking works which the choir has relished working on.

After this concert it is usual for the choir to take a little rest and enjoy the remaining summer. However, this year, a goodly number of us will be disappearing to Berlin this autumn to take part in performances of Haydn's *Die Schöpfung* (*The Creation*) with the Berliner Kantorei with whom we have recently established a link. We are brushing up our German!

You will read elsewhere in this programme that the return match comes next summer when our German friends will join us here in Wells Cathedral for a quintessential English work by one of our most esteemed composers, Edward Elgar's mighty *The Dream of Gerontius*.

Next year marks Somerset Chamber Choir's 30th anniversary, so this couldn't be a better work or better forces to mark that occasion: Berliner Kantorei's conductor, Günter Brick, is a former pupil of Herr Joachim Scharr who similarly forged a link with Robert Tullett (former conductor of Somerset Youth Choir) and their respective school choirs many years ago. That link continued over a considerable time, even into the early years of Somerset Chamber Choir which, as you may know or can also read in this programme, was founded by former members of the Youth Choir. A bit of history being relived perhaps? We are hoping to meet up with Joachim again whilst in Germany; despite failing health he was able to be here for our concert in 2011 which was very special. Robert is sadly no longer with us, though his 'right-hand (wo)man', from those days, Dorothy, remains one of our most fervent 'groupies' - our Honorary Life Friend - and indeed is in our audience tonight.

We start our special year in January 2014 in the Chapel of King's College in Taunton with a seasonal concert which promises something for everyone to enjoy ... even some audience participation ... note the date and details from the back page of this programme now so as not to miss out on your chance to perform too!

But first, back to tonight's performance and now the time to let the words and music take their turn. I sense that having imbibed them we all, performers and listeners alike, will leave this building in more contemplative and reflective moods than when we arrived.

LIN WINSTON
Chair of Trustees

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 compiled and written by Graham Caldbeck.

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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.

Programme order

MOZART (1756-91) **Ave verum Corpus** K618

segue

JAMES MACMILLAN (b.1959) **Seven Last Words from the Cross**

- 1 Father, forgive them, for they know not what they do
- 2 Woman, behold thy Son! Behold thy Mother!
- 3 Verily, I say unto you, today thou shalt be with me in Paradise
- 4 Eli, Eli, lama sabachthani?
- 5 I thirst
- 6 It is finished
- 7 Father, into Thy hands I commend my Spirit

———— **INTERVAL (15 minutes)** ————

JAMES MACMILLAN **In splendoribus sanctorum**

Howard Rowntree *trumpet*

MOZART **Requiem** K626

- I **INTROITUS**
Requiem
- II **KYRIE**
- III **SEQUENTIA**
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
- IV **OFFERTORIUM**
Domine Jesu Christe
Hostias
- V **SANCTUS**
- VI **BENEDICTUS**
- VII **AGNUS DEI**
- VIII **COMMUNIO**



Programme notes

Wolfgang Amadeus Mozart (1756-91)

***Ave verum Corpus* K618**

This beautiful motet was composed in the last year of Mozart's life, just a few months before he began his setting of the *Requiem*. Early that summer his wife Constanze was taking the waters at the little spa town of Baden near Vienna. When he visited her there, Mozart became friendly with the local church choir-master, Anton Stoll, for whom he provided this motet for the Feast of Corpus Christi, held that year on 23 June. It has been described by the scholar Jean-Luc Macia as '*almost ... a four-minute Requiem, one which conceals some pitiless questions beneath its serene and melodious charm*'.



Ave verum Corpus,
natum es Maria Virgine,
vere passum, immolatum
in cruce pro homine.
Cuius latus perforatum
unda fluxit sanguine,
esto nobis praegustatum,
in mortis examine.

*Jesu, Word of God incarnate,
of the Virgin Mary born,
on the cross thy sacred body
for us men with nails was torn.
Cleanse us, by the blood and water
streaming from thy pierced side,
feed us with thy broken body,
now, and in death's agony.*

leading straight into:



Image Philip Gatward

James MacMillan (b.1959)

Seven Last Words from the Cross

The Scottish composer James MacMillan was born at Kilwinning in Ayrshire, Scotland, although his family moved to Cumnock when he was four. He studied at the Universities of Edinburgh and Durham and subsequently taught in schools, at the Royal Scottish Academy of Music and Drama and at Manchester University in parallel with developing a career as a composer.

Early in his career as a composer, he was influenced by past composers such as Palestrina, Victoria and Bach, as well as by a range of 20th century composers, including Olivier Messiaen (1908-92), Witold Lutoslawski (1913-94), Luciano Berio (1925-2003), Pierre Boulez (b.1925), Krzysztof Penderecki (b.1933), Peter Maxwell Davies (b.1934) and Louis Andriessen (b.1939). Later, in the mid-80s, he began to identify more closely with his national and religious roots as a Scottish Catholic as well as rediscovering popular music - Rock, Jazz and Scottish and Irish Folk music. His study of Latin American liberation theology moved him to explore ways in which his Roman Catholic faith, socialist beliefs and Scottish identity could be fused together productively in music, at the same time striving to employ a more directly expressive style.

Choral works form a consistent and significant thread in MacMillan's output, particularly during the last decade of the 20th century. *Cantos Sagrados* (1990); *Seven Last Words from the Cross* (1993) composed for BBC Television and broadcast during Holy Week the following year; *Christus Vincit* (1994) for St. Paul's Cathedral; *Màiri* (1995) and *Seinte Mari Moder Milde* (1995) composed for the annual Festival of Carols at King's College, Cambridge that year; *A Child's Prayer* (1996) composed after the Dunblane tragedy in March 1996 and first performed in Westminster Abbey in July of that year; his *Mass* (1999-2000) composed for the Millennium celebrations of Westminster Cathedral; and *Magnificat* commissioned for the first broadcast R3 Evensong of the new Millennium from Wells Cathedral. These are just some of his varied choral works which have immediately entered the repertory following their first performances.

More recently, his *St John Passion*, co-commissioned by the LSO, Royal Concertgebouw Orchestra, Boston Symphony Orchestra and Berlin Radio Choir, was premiered under the baton of the late Sir Colin Davis in 2008. Last year, festive settings of the Gloria (to mark the 50th anniversary of the consecration of Coventry Cathedral) and the Credo for the BBC Proms were premiered.

Seven Last Words from the Cross (1993) was commissioned by BBC Television and first screened in seven nightly episodes during Holy Week 1994, performed by Cappella Nova and the BT Scottish Ensemble under Alan Tavener.

The traditional text of the *Seven Last Words from the Cross* is based on a compilation from all four gospels to form a sequential presentation of the last seven sentences uttered by Christ.

1 Father, forgive them, for they know not what they do (Luke 23: 34)

The work begins with a cadential figure from the end of the clarinet quintet *Tuireadh* (lament), repeated over and over, upon which the rest of the music gradually builds. Violin 'fanfares' emerge when the men start singing the Palm Sunday Exclamation *Hosanna to the Son of David*. Finally, another idea unfolds - a plainsong monotone with words from one of the Good Friday Responsories for Tenebrae.

Hosanna Filio David.	<i>Hosanna to the Son of David.</i>
Benedictus qui venit in nomine Domini,	<i>Blessed is he who comes in the name of the Lord,</i>
Rex Israel.	<i>the King of Israel.</i>
Hosanna in excelsis.	<i>Hosanna in the highest.</i>

The Palm Sunday Exclamation

The life that I held dear I delivered into the hands of the unrighteous
and my inheritance has become for me like a lion in the forest.
My enemy spoke out against me,
'Come gather together and hasten to devour him' .
They placed me in a wasteland of desolation,
and all the earth mourned for me.
For there was no one who would acknowledge me or give me help.
Men rose up against me and spared not my life.

from the Good Friday Responsories for Tenebrae

2 Woman, behold thy Son! Behold thy Mother! (John 19: 26-27)

Again a repeated cadential figure forms the basis of this movement, this time evoking memories of Bach's Passion chorales. The choir and ensemble operate according to different procedures - the choir repeating the words *Woman, Behold thy Son!* to a shifting three bar phrase, the strings becoming gradually more frantic as the music evolves. They both give way to an exhausted *Behold thy Mother!*

Woman, behold thy Son! Behold thy Mother!

3 Verily, I say unto you, today thou shalt be with me in Paradise (Luke 23: 43)

with soloists and semi-chorus

Christ's words are kept until the very end of the movement when they are sung by two high sopranos, accompanied by high violins. The rest of the piece is a setting of the Good Friday Versicle *Ecce Lignum Crucis*. During the liturgy this is normally sung three times, each time at a higher pitch as the cross is slowly unveiled and revealed to the people. Here also the music begins with two basses, rises with the tenors and then again with two altos. A high violin solo features throughout.

Ecce lignum crucis	<i>Behold the wood of the cross</i>
in quo salus mundi pependit.	<i>on which the Saviour of the world was hung.</i>
Venite adoremus.	<i>Come let us adore him.</i>

Good Friday Versicle

4 Eli, Eli, lama sabachthani? (Matthew 27: 46 or Mark 15: 34)

The music rises tortuously from low to high before the choir delivers an impassioned full-throated lament above which the strings float and glide. The movement eventually subsides through a downward canonic motion to end as it began.

Eli, Eli, lama sabachthani? | *My God, my God, why have you forsaken me?*

5 I thirst (John 19: 28)

The two words *I thirst* are set to a static and slow-moving harmonic procedure which is deliberately bare and desolate. The interpolated text from the Good Friday Reproaches is heard whispered and distantly chanted.

Ego te potavi aqua salutis de petra, et tu me potasti felle et aceto.		<i>I gave you to drink of life-giving water from the rock, and you gave me to drink of gall and vinegar.</i>
--	--	--

from the Good Friday Reproaches

6 It is finished (John 19: 30)

The movement begins with hammer-blows which subside and out of which grows quiet choral material which is largely unaccompanied throughout. The three words act as a background for a more prominent text taken from the Good Friday Responsories.

My eyes were blind with weeping,
for he that consoled me is far from me.
Consider, all you people,
is there any sorrow like my sorrow?
All you who pass along this way take heed
and consider if there is any sorrow like mine.

from The Good Friday Responsories for Tenebrae

7 Father, into Thy hands I commend my Spirit (Luke 23: 46)

The first word is exclaimed in anguish three times before the music descends in resignation. The choir has finished - the work is subsequently completed by strings alone.

In setting such texts it is vital to maintain some emotional objectivity in order to control musical expression in the way that the Good Friday liturgy is a ritualistic containment of grief. Nevertheless it is inspiring when one witnesses people weep real tears on Good Friday as if the death of Christ was a personal tragedy. In this final movement, with its long instrumental postlude, the liturgical detachment breaks down and gives way to a more personal reflection: hence the resonance here of Scottish traditional lament music.

Father, into thy hands I commend my spirit.

Programme note by James MacMillan, March 1994

———— INTERVAL (15 minutes) ————

James MacMillan

In splendoribus sanctorum (Strathclyde motet)

The *Strathclyde Motets* are a collection of (currently) fourteen communion motets setting propers of the mass for various Sundays and feasts. All but one of the motets were composed for the Strathclyde University Chamber Choir who are regular visitors to the composer's church (St Columba's, Glasgow). However, *In splendoribus sanctorum*, a communion motet for Nativity Midnight Mass, was, in the composer's words, 'written for my own little ad hoc choir at St Columba's rather than the visiting SUCC. That's a choir who come together because they love singing but who maybe don't have the skills of a regular group. Some members read music but most don't, so there's a lot of note-bashing involved, and so I wanted to write something that would be much more simple. It's a kind of repeated chant, there's not much in the way of harmonisation, just a couple of drones and a shifting middle part. There was a request from the clergy for a motet for Midnight Mass so I wrote a fairly virtuosic trumpet part and we got a student along to give the first performance.' It was premiered in 2006.

MacMillan's *Strathclyde Motets* often employ plainchant, drawn from the *Graduale Romanum*. Plainsong offers a link with Christianity's earliest roots: the chants have a timeless feel and spiritual zeal with which MacMillan warmly identifies. He rarely states plainsong simply and by rhythmic adaptation or elaborate ornamentation he skilfully disguises the chant.



Image Philip Gatward

'I was very lucky,' MacMillan recalls, 'that I learned to study and sing 16th-century polyphony early on, at school and university. Byrd, Palestrina and Lassus provide crucial lessons for a composer: how to spin larger-scale structures, and manage complexity in not just choral but multi-layered orchestral music.'

'In liturgical music,' he adds, 'silence is important: pauses allow the music to resonate not just in the building, but in the ears and minds of listeners.'

In this motet, the trumpet's expressive, flamboyant flourishes create a special magic and intensity. The plainchant, taken from Psalm 109, is not disguised but sung quite simply, first in unison, rocking like a lullaby, then in *organum* (parallel fifths) over a bass drone, adding a medieval flavour somehow apt for a humble tribute to the infant Jesus. The trumpet periodically toys with fragments of plainsong, but focuses on *Last Post*-like flourishes of a fifth: the effect is exalted and uplifting. The two-line text is sung slowly four times: finally the trumpeter plays muted. The whole conveys a sense of wonder at the biblical mystery of the Incarnation. These words are probably more familiar as part of the text of the psalm *Dixit Dominus*, often set in stand-alone works such as the settings by Handel and Vivaldi, but also included within the service of Vespers, set, for example, by Mozart in his *Solemn Vespers* K339. One perhaps might describe the text as among the liturgy's 'First Words' greeting the birth of Jesus.

In splendoribus sanctorum, ex utero ante luciferum genuite.		In the brightness of the saints, from the womb before the day star I created You.
--	--	--

Communion motet for Nativity Midnight Mass. Psalm 109: 3

Mozart

Requiem K626

If there are myths about music, then Mozart's *Requiem* probably has more than its fair share of them. No one learning about music can escape stories about a dark stranger visiting Mozart in 1791, requesting a Requiem Mass on behalf of an even more shadowy patron. Mozart accepted the commission but quickly became so obsessed that composing the work turned into a thinly concealed death-wish and the mysterious stranger a presentiment of death. In the end, the self-tortured Mozart did not finish the work, the pen falling from his lifeless hand shortly after the opening of the *Lacrimosa* - every bit the Romantic hero overwhelmed by forces beyond his powers. Little of this story is true except that Mozart was commissioned to write a Requiem in some haste and in slightly mysterious circumstances, and through ill-health he did not live to finish the work.



The mysterious circumstances are nowadays clear. Count Franz Walsegg-Stuppach made a practice of performing works, under his own name and in his own hand, which had been written by others. A piece of vanity and mild deceit perhaps, but the original composers were paid well for their works, not least Mozart who was approached with the commission in the summer of 1791 by the Count's man, Franz Anton Leitgeb. The more sinister legend, however, has persisted and so coloured how subsequent generations have perceived Mozart's *Requiem* that it is not easy to admire the work for the astonishingly imaginative creation it is.

Mozart is popularly perceived as a musical genius of so great fluency and ready imagination that he was able to compose without much thought and could live a decadent life without damaging his creative powers. Nothing could be further from the truth. While it is true Mozart had great facility and could compose a good deal in his head before committing works to paper (unlike, for instance, Beethoven), at a number of important periods of his life he thought a great deal about his compositional style and took active steps to develop and enrich it. One such was just after he arrived in Vienna in 1782 when the encounter with the Viennese orchestral tastes and Haydn's *String Quartets* op.33 stimulated him to develop greatly the woodwind sonorities of his orchestral palette and pay more attention to the careful working out of his thematic material.

By the late 1780s Mozart was once again re-examining his musical art. Externally this self-reflection was forced upon him by the changing Viennese artistic climate and musical opportunities. In the late 1780s there were increased military threats on Vienna by the Ottoman Empire, as well as a steady reversal of many of Emperor Joseph II's most radical reforms. Finally the city was plunged into a prolonged period of mourning following the Emperor's death in 1790. Viennese court and concert life was not what it had been when Mozart had arrived in 1782 so, in the late 1780s and beginning of the 1790s, Mozart had more time on his hands than he might have wished, not least for financial reasons. However, Mozart always used spare time productively. In 1788 he tucked three large new symphonies into a drawer for future use. He also started experimenting more and more with new ideas about musical structure and started exploring an increasingly succinct and chromatic musical language, as seen, for instance, in his last *Piano Concerto* (no. 27 1791), the *Basset-clarinet Quintet* (1789) and his operas *Così fan tutte* (1790), *Die Zauberflöte* (1791) and *La Clemenza di Tito*

(1791). He had written no large-scale religious works since the early 1780s and, with the court in turmoil and with cuts in secular entertainment, the commissioning of a Requiem Mass must have seemed like a golden opportunity to write a large orchestral and choral work that had every chance of being performed a number of times and thus earning him much-needed income, not least to pay for the bout of medical bills his wife had recently incurred. Not surprising therefore that Mozart set about writing the *Requiem* with some energy and enthusiasm. Not surprising also that his imagination became fired by the vivid text with its pictures of hell and damnation and dramatic pleas for mercy and forgiveness. No operatic composer has ever been able to resist a Requiem, not least Mozart, who may well also have wanted to show he could write a religious work in the grand Viennese style, especially as he had just accepted an honorary position as vice-Kapellmeister of St Stephen's Cathedral in Vienna.

Mozart began the *Requiem* in haste, but was soon interrupted by work on *La Clemenza di Tito*, which had been commissioned for Prague to celebrate the coronation of Leopold II, and *Die Zauberflöte*, which had been finished in July 1791 but which had to wait till the end of September for its premiere. He resumed work in October, but by this time overwork and illness were catching up with him and, at the end of that month, his wife took the score away from him to stop him working. By mid-November, however, she thought him better and work on the *Requiem* was resumed. Later that month, Mozart was again gravely ill though he continued to work on the *Requiem* in bed. On 4 December some friends visited him and sang through parts of the *Requiem*, but by the end of the day Mozart's temperature had risen so far the doctor prescribed cold compresses. The resulting drop in temperature made Mozart lose consciousness, and in the early hours of 5 December he died.

Constanze was faced with a lucrative and unfinished commission. How unfinished has been open to much speculation. Recent research has shown that Mozart's widow showed more sketches to Franz Süssmayr, her eventual choice for completion, than was once supposed. As a result, his task of completing the *Requiem* was much less than has for over a century been supposed, namely that of composing the *Sanctus*, *Benedictus* and *Agnus Dei* all himself. No matter who wrote what, Mozart's *Requiem* remains one of the most daring works of its kind written in the 18th century, and one of the most powerfully influential works of its period.

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The Requiem

I INTROITUS: Requiem

Choir and solo soprano

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

*Grant them eternal rest, O Lord,
and let perpetual light shine on them.
You are praised, O God, in Sion,
and homage will be paid to you in Jerusalem.
Hear my prayer,
to you all flesh will come.
Grant them eternal rest, O Lord,
and let perpetual light shine on them.*

II KYRIE

Choir

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

III SEQUENTIA

Choir

Dies irae, dies illa
solvat saeculum in favilla
teste David cum Sibylla.
Quantus tremor est futurus
quando iudex est venturus
cuncta stricte discussurus.

*Day of wrath, day of anger
will dissolve the world in ashes
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.*

Soloists

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

Mors stupebit et natura
cum resurget creatura
judicanti responsura.

Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Choir

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

Soloists

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus.
Tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus,
culpa rubet vultus meus,
supplici parce, Deus.

Qui Mariam absolvisti
et latronem exaudisti
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta
et ab haedis me sequestra,
statuens in parte dextra.

Choir

Confutatis maledictis
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Choir

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
dona eis requiem. Amen

*The trumpet will send its wondrous sound,
throughout earth's sepulchres
will gather all before the throne.*

*Death and Nature will be astounded
when all creation rises again
to answer the judgement.*

*A book will be brought forth
in which all will be written,
by which the world will be judged.*

*When therefore the Judge takes his place,
whatever is hidden will be revealed,
nothing will remain unavenged.*

*What then shall I say, wretch that I am,
who shall intercede for me,
when even the righteous may hardly be secure?*

*King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.*

*Remember, blessed Jesus,
that I am the cause of your pilgrimage,
do not forsake me on that day.*

*Faint and weary you have sought me,
redeemed me, suffering on the cross.
May such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.*

*I moan as one who is guilty,
owning my shame with a red face,
suppliant before you, O God.*

*You, who absolved Mary
and listened to the thief,
you have also given me hope.*

*My prayers are unworthy,
but in your merciful goodness
rescue me from eternal fire.*

*Provide for me a place among the sheep
and separate me from the goats,
setting me on your right hand.*

*When the accursed are confounded
and doomed to bitter flames,
call me among the blessed.*

*I kneel with submissive heart,
my contrition is like ashes,
safeguard my fate.*

*Mournful is the day
when from the ashes shall rise
all humanity to be judged.
Therefore have mercy, O God.
Blessed Lord Jesus,
grant them rest. Amen*

IV OFFERTORIUM

Choir

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu,
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,

*Lord Jesus Christ, King of glory,
liberate the souls of the faithful departed
from the pains of hell
and from the bottomless pit,
deliver them from the lion's mouth,
neither let them fall into darkness,
nor let the black abyss swallow them up,*

Soloists

sed signifer sanctus Michael
repraesentet eas in lucem sanctam

*but let St Michael, the standard-bearer,
bring them into holy light*

Choir

quam olim Abrahae promisisti
et semini ejus.

*which you promised to Abraham
and his descendants.*

Hostias et preces tibi, Domine,
laudis offerimus,
tu suscipe pro animabus illis
quarum hodie memoriam facimus.

*Sacrifices and prayers of praise, Lord,
we offer to you,
receive them on behalf of those souls
whom we commemorate today.*

Fac eas, Domine, de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

*Allow them, O Lord, to cross from death to life
which you promised to Abraham
and his descendants.*

V SANCTUS

Choir

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.*

VI BENEDICTUS

Soloists

Benedictus qui venit
in nomine Domini.

*Blessed is he who comes
in the name of the Lord.*

Choir

Osanna in excelsis.

Hosanna in the highest.

VII AGNUS DEI

Choir

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

*Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them everlasting rest.*

VIII COMMUNIO

Choir and solo soprano

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

*Let eternal light shine on them, O Lord,
with your saints for ever,
because you are merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine on them,
with your saints forever,
because you are merciful.*

Mozart's signature on the Requiem



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 the late Richard Marlow. He has sung with the Cathedral Choirs of Guildford and Winchester across the UK and in France, Germany, Holland, Austria & the USA, and in concerts directed by Benjamin Britten, Sir Neville Marriner, Sir David Willcocks, Sir John Eliot Gardiner, Lorin Maazel and Christopher Hogwood. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and is a former Assistant Organist at St. Martin-in-the-Fields, where he broadcast regularly for radio and television. Between 2004 and 2012 he was Director of Music at St Mary The Boltons in Chelsea.

He has held a number of significant posts in music education, including Director of Music at Stockport Grammar School in Cheshire and Alleyn's School in London, and Head of the Hampshire Specialist Music Course in Winchester. For fifteen years, Graham held senior positions at the Royal College of Music as Head of Undergraduate Studies and Head of Individual Studies, where he also was an Academic Studies professor and conducted the RCM Chorus and RCM Chamber Choir. He now pursues a freelance career as conductor, composer, organist, vocal coach and teacher.

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

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

Between 1996 and 2012, he was conductor of the Nonsuch Singers, a London-based chamber choir whose concerts were regularly highlighted by the national press. During 2012 Graham directed three concerts with the choir: a programme of English sacred music from Tallis to Britten in St Martin-in-the-Fields; 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 a performance of Handel's *Israel in Egypt* with RAM soloists and Canzona in St Martin-in-the-Fields. Last September he relinquished this post after sixteen years, following the choir's singing of a weekend of services in York Minster.

Between 2004 and 2012, Graham was also Musical Director of the Mayfield Festival Choir in East Sussex. During his last season with the choir, he directed a St Cecilia's Day celebration of music by Philips, Purcell, Handel & Britten with Canzona and RAM soloists, and a performance of Rossini's *Petite Messe Solennelle* with soloists from the Glyndebourne Chorus in the Mayfield Festival. Last summer, 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.

RUBY HUGHES *soprano*. A BBC New Generation Artist and winner of both First Prize and the Audience Prize at the 2009 Handel Singing Competition, Ruby Hughes studied at the Royal College of Music and made her debut at the Theater an der Wien in October 2009 singing Ruggiero in *Tancredi*. Other companies with whom she has worked include Buxton Festival Opera, Classical Opera, the Early Opera Company, English National Opera, Garsington Opera at Wormsley, Der Lautten Compagnie, Musikfestspiele Potsdam Sanssouci, Musikwerkstatt Wien, The Opera Group and Scottish Opera.

Conductors with whom she has worked include Jan Tomasz Adamus, Celso Antunes, Arie van Beek, Stuart Bedford, Frieder Bernius, Avner Biron, Olof Boman, Douglas Boyd, Harry Christophers, Jonathan Cohen, Laurence Cummings, Christian Curnyn, Paul Daniel, Paul Goodwin, Philippe Herreweghe, Wolfgang Katschner, Robert King, Juanjo Mena, Marc Minkowski, Gianandrea Noseda, Ian Page, Philip Pickett, Daniel Reuss, Christoph Spering, Philipp von Steinaecker, John Storgårds, Takuo Yuasa and Johannes Wildner. Her recordings include *Wie freudig ist mein Herz* (Bach Cantatas) on Fra Bernardo, Dowland *Lachrimae* on Alpha and Montsalvatge *Sinfonia da Requiem* on Chandos.



She appeared with Julius Drake at the 2012 West Cork Chamber Music, returning in 2013. Current engagements further include Gismonda in Telemann's *Ottone* at the Theater Magdeburg, JS Bach *Magnificat* and Handel *Dixit Dominus* at the Théâtre des Champs-Élysées, *Messiah* with the Britten Sinfonia, the Dunedin Consort, the London Handel Players and the Ulster Orchestra, Maxwell Davies *The Devils* with the BBC Concert Orchestra, Mozart *Arias* on tour with the Israel Camerata, *The Indian Queen* at the Opéra-Théâtre de Metz and the Schwetzingen Festival, *Awake, sweet love* at King's Place, projects with Arte dei Suonatori and the Orchestra of the Age of Enlightenment, a Wigmore Hall recital with Julius Drake and her debut at the 2013 Kammermusikfest Lockenhaus and BBC Proms.



HELEN SHERMAN *mezzo-soprano* studied at the Sydney Conservatorium of Music where she completed a Bachelor of Music and Post Graduate Diploma in opera. Following her success in the 2007 Australian Singing Competition she was awarded a scholarship to take up studies at the Royal Northern College of Music where she was the first student to receive the International Artists Diploma in opera. In 2011 she represented Australia at the BBC Cardiff Singer of the World competition and in 2012/13, Helen was awarded Australian Music Association prizes at the Royal Overseas League Music competition in London.

Recent engagements have included Dorabella (*Così fan Tutte*) for English Touring Opera at Fulham Palace, Donna Elvira (*Don Giovanni*) for Mid Wales Opera, Suzuki (*Madama Butterfly*) and Governess (*The Queen of Spades*) for Grange Park Opera.

Over the last two years Helen's concert appearances have included recitals at Wigmore Hall, Bridgewater Hall and City of London Festival, Performances at Cheltenham Festival including Janacek's *Diary of one who disappeared* with Toby Spence and Britten's *Cabaret Songs* with

James Baillieu broadcast live on BBC Radio3, Handel's *Messiah* at the Royal Albert Hall with Sir David Willcocks, a recital with Roger Vignoles for Cambridge Summer Festival, Wagner's *Wesendonck Lieder* with the Liverpool Mozart Orchestra and Peter Maxwell Davies's *Five Acts of Harry Patch* with London Mozart Players at St John's Smith Square. Helen has featured on the Australian Broadcasting Corporation's ABC Classic FM and on British Broadcasting Corporation's BBC Radio3, and recorded with the Prague Radio Symphony Orchestra. Helen is a Samling Scholar.

Future engagements include Nicklausse (*The Tales of Hoffmann*), Nero (*The Coronation of Poppea*) and a recital with Malcolm Martineau and Sir Thomas Allen at Wigmore Hall for the Samling Foundation.

Helen is very grateful for the dedicated support of the Young Classical Artists Trust, the Royal Overseas League, the Wingate Trust, the Tait Memorial Trust, Independent Opera, the Australian Music Foundation, the Elizabeth Harwood Memorial Trust, the Dame Joan Sutherland Society, Ars Musica Australis, the Opera and Arts Support Group Sydney, the Ian Potter Cultural Trust and the Simon Fletcher Charitable Trust.

ANDREW TORTISE *tenor* was a choral scholar at Wells Cathedral and graduated from Trinity College, Cambridge in 2002. He studied first with Ashley Stafford and now with Iris dell'Acqua.

Opera plans this season and beyond include Peter Quint in Britten *The Turn of the Screw* for Lyon Opera; The Spirit of the Masque in the new Richard Jones production of Britten *Gloriana* for the Royal Opera, Covent Garden; Ferrando for Welsh National Opera; a staged *Messiah* at the Bristol Old Vic and for Theater an der Wien, Bach *Christmas Oratorio*.

Future concert plans include Aufidio in J.C. Bach *Lucio Silla* with the Salzburg Mozarteum Orchestra and Ivor Bolton; Bach *St John Passion* (Evangelist and arias) with the Monteverdi Choir and Sir John Eliot Gardiner; Beethoven *Missa Solemnis* with the City of Birmingham Symphony Orchestra; Mozart *Requiem* with the Orchestra and Choir of Welsh National Opera at St David's Hall, Cardiff; Haydn *Paukenmesse* with the BBC Scottish Symphony Orchestra and Bernard Labardie; Britten *Serenade for Tenor, Horn and Strings* with the Aarhus Symphony Orchestra and Eugene Tzigane and Bach *Mass in B Minor* with the Scottish Chamber Orchestra and Richard Egarr.

Andrew's most recent opera engagements include Peter Quint for NI Opera and at the Buxton Festival; Novice *Billy Budd* and Janek *The Makropulos Case* for Netherlands Opera; David *Die Meistersinger von Nürnberg* for WNO; James MacMillan *Clemency* directed by Katie Mitchell for ROH 2; Lucano *Poppea* and the tenor arias in Bach *St Matthew Passion* for Glyndebourne Festival Opera and Ferrando *Così fan tutte* for Glyndebourne on Tour.

Andrew made his opera debut in Paris at the Théâtre des Champs-Élysées as Apollo *Semele* in 2004. Early opera appearances included Marzio *Mitridate* at the Salzburg Festival; Ferrando *Così fan tutte* and roles in *L'incoronazione di Poppea* for Opéra National de Lyon; Mernier *Frühlings Erwachen* at La Monnaie, Brussels; Le Chevalier de Danois in Lully *Armide* at the Théâtre des Champs-Élysées and Robert in David Sawyer *Skin Deep* for Opera North & the Bregenz Festival.

On the concert platform he has sung Mozart *Requiem* with the Philharmonia Orchestra and with the LSO and Sir Colin Davis; Handel *Occasional Oratorio* for MDR Leipzig; Berlioz *L'Enfance du Christ* for the English Chamber Orchestra; Evangelist and arias in Bach *St John* and *St Matthew Passions*, Britten *Serenade for Tenor, Horn and Strings* and *Messiah* with the Academy of Ancient Music; Evangelist *St Matthew Passion* in Lisbon; *St Matthew Passion* (arias) with the Residentie Orchestra and also with the Gabrieli Consort; Bach *Christmas Oratorio* with the Rotterdam Philharmonic Orchestra; Britten *Les Illuminations* with the Salzburg Mozarteum Orchestra and Ivor Bolton and Bach and Scarlatti programmes with Al Ayre Español.

Andrew has appeared on tours with Sir John Eliot Gardiner singing Purcell, Bach and Monteverdi; with Richard Egarr and the Orchestra of the Age of the Enlightenment; with Concert Spirituel and Hervé Niquet singing *Messiah* and with Marc Minkowski singing Damon *Acis and Galatea*. He has also appeared with Combattimento Consort, Amsterdam and Netherlands Bach Society and has given recitals at the Aldeburgh Festival with Malcolm Martineau and in Bruges with Richard Egarr.





CALLUM THORPE *baritone* began singing as a chorister in Coventry Cathedral Choir before pursuing a scientific career, obtaining a PhD in Immunology from Imperial College London. Supported by both the Sir Thomas White Educational Foundation and the Josephine Baker Trust, he subsequently returned to music and studied on the opera course at the Royal Academy of Music, London with Mark Wildman, where he was awarded the Harry Fischer Memorial Prize, graduating with distinction in 2009. Callum was awarded the Glyndebourne on Tour 2009 Donald A Anderson Award, and currently studies with John Llewelyn Evans.

Operatic engagements include Masetto *Don Giovanni* for Glyndebourne on Tour and for Garsington Opera. In a flourishing collaboration with Les Arts Florissants, Callum has performed *The Fairy Queen* on tour in Paris, Caen and New York with William Christie, *The Indian Queen* with Paul Agnew, Phobétor *Atys* and a series of concerts in France, Spain and the US entitled *Le Jardin de Monsieur Lully*, Pluto in Charpentier's *La descente d'Orphée aux Enfers*

and Adonis in Blow's *Venus & Adonis* (Cohen). Callum has also participated in masterclasses with Jose Cura, Robert Tear and Dennis O'Neill. While at the Royal Academy roles included Giove *La Calisto*, Figaro (cover) *Le Nozze di Figaro* (with Sir Colin Davis), Mylkin *Cheryomushki*, Pinellino *Gianni Schicchi* and Father/Prince in the world première of John Barber's *Rapunzel*. Further operatic engagements have included Arthur/Officer 3 in Peter Maxwell Davies' *The Lighthouse* (Dartington International Festival).

On the concert platform Callum has sung much of the major oratorio repertoire and regularly performs both throughout the country and internationally; highlights include debuts at Tel Aviv Opera House, performing Handel *Israel in Egypt* with Jerusalem Symphony Orchestra under Laurence Cummings, and both Handel *Esther* and *Acis & Galatea* at the London Handel Festival. His concert repertoire further includes Bach *St John Passion* Verdi *Requiem*, Mozart *Requiem*, Handel *Messiah* and Haydn *Creation* and Rossini *Petite Messe Solennelle*.

Engagements in 2012/2013 include Masetto *Don Giovanni* at the Birgitta Festival in Estonia, Polyphemus *Acis & Galatea* at the Festival de Thiré (William Christie), Loudspeaker in Ullmann's *Der Kaiser von Atlantis* for English Touring Opera, Plutone *L'Orfeo* for Silent Opera, *Acis & Galatea (1732 version)* for Basel Kammerorchester (Paul Goodwin) in Paris & Vienna and *Hippolyte et Aricie* for Glyndebourne Festival. Future engagements include Billy Jackrabbit in the new production of *La Fanciulla del West* for Opera North, *St John Passion* for the Royal Liverpool Philharmonic Orchestra, the world première performances of Fujikura's *Solaris* (Paris, Lille & Lausanne) and Valens *Theodora* at the Théâtre des Champs-Élysées.

HELEN SEMPLE *soprano* trained at Cambridge University and Trinity College of Music, where she sang the female lead in both years' opera productions and won the Lilian Ash Duo Prize for French Song. She attended the ENO's performance course, The Knack, and is currently taught by Arwel Treharne Morgan. Operatic roles include Susanna, Micaela, Margarita in Gounod's *Faust*, Pamina, and Poppea. Her solo concert work includes the Verdi *Requiem* in Warwick and Great Malvern with Sir Willard White and the Armonico Consort, as well as a memorable performance last year of *Carmina Burana* in the Nordic House in the Faroe Islands.



HOWARD ROWNTREE *trumpet* grew up in a family of string players. Aged four Howard announced he would like to play a really big instrument. The double-bass was suggested. Howard refused immediately, announcing that he was going to play the tuba, not a "silly string thing"! Aged five, Howard began his brass education on the trumpet, and never grew out of it.

Howard studied the trumpet at the Royal College of Music (London) for four years where he held a joint principal study on both Modern and Baroque trumpets. Howard has worked as a freelance trumpeter, based in London ever since.

Howard has worked both in England and abroad with many of the finest orchestras, including The Orchestra of the Age of Enlightenment, The Orchestra of the Sixteen, The Philharmonia, English National Opera, The Mahler Chamber Orchestra, The Hanover Band, The New London Consort, The Gabrieli Consort and Concerto Copenhagen (with whom he has recently recorded Bach's *B Minor Mass*, for release later this year), to name a few. One very memorable concert was playing principal trumpet with the Leipzig Baroque Orchestra, performing the *Christmas Oratorio* in the St Thomaskircher, to mark the 250th anniversary of Bach's death. Howard has also performed trumpet and organ recitals with world renowned keyboard virtuoso Terrence Charleston in some most exciting venues, including Torreciudad Cathedral (Spain) and Bratislava Cathedral.

When not playing the trumpet, Howard enjoys family life with his wife Melanie and their three year old son Freddie.

SOUTHERN SINFONIA's reputation as the leading Chamber Orchestra in the South of England continues to grow, being one of very few chamber orchestras at ease playing modern and Baroque instruments. Its unique ability to play music from the 1600s to the present day, at the correct pitch and 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. 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, Exeter, 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 orchestra also presents popular lunchtime concerts and regular visits to local Residential Homes are made by groups of players from the organisation. Southern Sinfonia is now the Orchestra in Residence at the University of Winchester.

Southern Sinfonia's released CDs of the Monteverdi *Vespers*, on the Signum label, followed by Carl Rutti's *Requiem* on Naxos, recorded after the orchestra played the world premiere in Winchester Cathedral, have been very well received and reviewed. The most recent CD of the *B Minor Mass* with The Rodolfus Choir was released on Signum.

FIRST VIOLIN

Alexander Hohenthal - Leader
Simon Chalk
Stelios Chatsiosfidis
Iwona Boesche
Kate Scrivens

SECOND VIOLIN

Charlotte Beresford
Helen Ward
Susie Watson
Marisa Miller
Iva Fleischansova

VIOLA

Helen Goatly
Rachel Calaminus
Bruce Wilson
Helen Tucker

CELLO

Clare Constable
Alison Gillies
Helen Downham

DOUBLE BASS

Tim Amherst
Li Boberg

BASSET HORN

Sarah Thurlow
Alistair Logan

BASSOON

Iona Garvie
Jackie Hayter

TRUMPET

Howard Rowntree
Simon Jones

TROMBONE

Steve Turton
Matthew Eckland
Alastair Warren

TIMPANI

Patrick King

ORGAN

Pawel Siwczak

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?

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

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

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

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

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

The choir continues to recruit from among the most talented singers in the region. Many members are now based outside the county – some travelling hundreds of miles to attend our rehearsal weekends, perhaps combining their weekend with a visit to family or friends, a fact that perhaps speaks louder than words.

You can find out all about our future concerts, sign up for newsletters, browse our extensive concert archive, learn about joining the choir and lots more at our website: **www.somersetchamberchoir.org.uk**

MEMBERS OF SOMERSET CHAMBER CHOIR

Soprano

Fran Aggleton
Jacqui Beard
Victoria Cainen
Sarah Carter
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
Helen Rook
Claire Satchwell
Deborah Shepperd
Liz Stallard
Rebecca Tamplin
Julie Taylor
Stephanie Walker
Rachel Williams
Lin Winston*

Alto

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

Tenor

Nick Bowditch
Dominic Brenton
Daryl Burns (*guest*)
Andrew Coombs*
Tim Donaldson †

Laurence Hicks
Nigel Hobbs †
Peter Mackay
Adrian Male*
Andrew McCarthy
Russell Smith
Robert Tucker †
Robin Williams*
Tom Williams

Bass

Andrew Bell †
Philip Bevan
John Broad
Ian Bromelow
Simon Bryant
Michael Cainen
Richard Carder
Malcolm Davies
Rick Fitzsimmons
William Ford-Young
Robert Fovargue
Simon Francis †
Benjamin Gravestock
Ron Jennings
Anthony Leigh
Tim Lewis* †
Tony Pitkin
Benomy Tutchter
Martin Warren
* denotes Trustee
† semi-chorus

Treasurer

David Hallett*

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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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Somerset Chamber Choir future concerts

November 2013, tour to Berlin

Haydn *Die Schöpfung*

Haydn's *The Creation* with German choir Berliner Kantorei, including performances in Marienkirche (Friday 1st) and Grunewaldkirche (Saturday 2nd), in advance of Berliner Kantorei's return visit to sing Elgar with us in Wells next July (see below)

Sunday 5 January 2014, King's College Chapel, Taunton at 3pm

LIGHT OUT OF DARKNESS

A seasonal celebration from Christmas to Candlemas

including music by

Berlioz, Byrd, Darke, Holst, Lassus, Morten
Lauridsen, Mathias, Matthew Owens, Carl Rütti,
Vaughan Williams, Judith Weir & Eric Whitacre

plus arrangements by Graham Caldbeck, Holst,
Jacques, Pearsall & David Willcocks

Somerset Chamber Choir
Richard Pearce
organ

Graham Caldbeck
conductor



Saturday 26 July 2014, Wells Cathedral at 7pm

ELGAR

The Dream of Gerontius

Somerset Chamber Choir 30th anniversary concert

with Berliner Kantorei Southern Sinfonia Graham Caldbeck conductor



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

STAY CONNECTED....

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

www.somersetchamberchoir.org.uk

