

King's College Chapel, Taunton

Sunday 14th April 2002 7 pm

Concert in aid of
St Margaret's Somerset Hospice



Vivaldi Credo

Bach Cantata 140: Wachet auf, ruft uns die Stimme

Bach Cantata 82: Ich habe genug

Handel Laudate pueri Dominum

Somerset Chamber Choir

Devon Baroque (leader: Margaret Faultless)

Lorna Anderson: Soprano

Nicholas Bowditch: Tenor

Jonathan Gunthorpe: Baritone

Graham Caldbeck: Conductor

Box Office 01275 349010



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Programme notes by Graham Caldbeck

Credo (RV591)

Antonio Vivaldi (1678-1741)

(i) Credo (ii) Et incarnatus est (iii) Crucifixus (iv) Et resurrexit

In Venice there are convents where the women play the organ and other instruments and sing so wonderfully that nowhere else in the world could one find such sweet and harmonious song. Therefore people come to Venice from all parts with the wish to refresh themselves with these angelic songs...

Petr Andreevic Tolstago, 1698



In the seventeenth and eighteenth centuries Venice held an important place on the itinerary of those undertaking the Grand Tour of Europe. One of the most remarkable experiences was the music making on Sundays and Feast days in the city's four ospedali for girls. At the Ospedale della Pietà, with which Vivaldi was

sporadically associated from 1703 until his death, the performers were hidden from view by an iron grille. This device, designed to preserve the anonymity and modesty of the performers, did not achieve its aim, unfortunately, and instead tended to inspire a prurient interest on the part of male visitors. Rousseau was so intrigued by what lay behind the grille that he managed to gain an introduction to the girls, later writing that 'as we entered the salon which enclosed those coveted beauties, I felt a shiver of love such as I had never felt before.'

Since it is certain that the choir was all female this raises the question of how the tenor and bass parts were performed. There are two theories - the first is that the tenor and bass parts were sung an octave higher (doubled at the lower octave by the bass instruments of the orchestra) and the second that the parts were sung by the young women whose voices were particularly low, any bass notes which were 'out-of-range' being transposed up an octave. Any solo parts in the works written for the Pietà, however, were overwhelmingly for high voices: soprano or alto.

The *Credo in E minor*, RV591, scored for four-part choir and strings, is Vivaldi's only sacred composition without solo voices to be in more than one movement. It was composed at around the same time as Vivaldi's lesser-known setting of the *Gloria* RV588, during Vivaldi's first period of composition for the Pietà. Since the text of the Creed is exceptionally long, Vivaldi, like many composers before and after him, not only sought to compress the text, but also divided it into a number of contrasting movements, in this case, four.

In the first movement, *Credo in unum Deum*, Vivaldi places the block chords of the choir against a background of repeated figurations in the violins. As Michael Talbot, the eminent Vivaldi scholar, has observed 'The choir and the strings thus inhabit two completely different 'planes', each sufficient in itself, which become superimposed on each other'.

The second movement, *Et incarnatus est*, is written in homophonic style and its expressive, unpredictable harmonies and modulations reflect the solemnity of the text. One of Vivaldi's favourite chord sequences (better known to many from a similar passage near the beginning of his *Magnificat* RV610a) makes an appearance at the melismatic setting of the word 'factus' ('was made').

The creative peak of the work is its *Crucifixus* and here the traditional expression of grief and pain within the text is given a more operatic setting. Vivaldi's accompaniment of even, detached bass notes imaginatively conjures up the slow walk to Calvary. This feature alone would be impressive but Vivaldi also uses a sparse choral texture with the individual voice parts often clearly differentiated, almost as though these form a series of commentaries by four bystanders observing the scene.

The work ends with *Et resurrexit*, a movement structured similarly to the opening one, except that it concludes with a vigorous fugato, 'Et vitam venturi.....Amen', which features the distinctive falling diminished 4th already used in the *Crucifixus* now with a plainsong-like theme - simultaneously recalling its previous use and transforming the emotional and musical context in which it is employed. Likewise, the closing three orchestral bars provide a telescoped version of the end of the introduction of the first movement, lending a neat musical unity to the work.

(i) Wachet auf, ruft uns die Stimme (ii) Er kommt, der Bräutigam kommt! (iii) Wenn kommst du, mein Heil? (iv) Zion hört die Wächter singen (v) So geh herein zu mir (vi) Mein Freund ist mein! (vii) Gloria sei dir gesungen



This cantata is one of Bach's most perfect and certainly one of his most well known works in this genre. It was composed at Leipzig for the 27th Sunday after Trinity and received its first performance on 25 November 1731. The 27th Sunday after Trinity only occurs within the church's year when Easter falls between 22 and 26 March. As this only occurred five times during Bach's lifetime,

it would thus have had a special significance for him.

Bach composed the cantata around the famous hymn by Philipp Nicolai. This chorale closely reworks the parable of the ten virgins in the set Gospel reading for that day, Matthew 25: 1-13. As it is the Sunday before Advent, the theme is the preparation for the Second Coming of Jesus. For modern audiences it is perhaps more important to give some explanation of the significance of the text, rather than simply making observations about the music.

The cantata text weaves together three images of death, judgement and the after-life, each one characterising Jesus as the bridegroom and the Church (or Soul) as his bride:

- (i) The parable of the five wise and five foolish virgins in Matthew 25 with its dramatic climax in v. 6:
And at midnight there was a great cry made, 'Behold, the bridegroom cometh; go ye out to meet him'.
 And its later warning:
Watch therefore, for ye know neither the day nor the hour wherein the Son of Man cometh.

- (ii) The image of the watchmen and lovers from the Song of Songs:
*By night on my bed I sought him whom my soul loveth;
 I sought him, but found him not.
 I will rise now, and go about the city in the streets,
 and in the broad ways I will seek him whom my soul loveth:
 I sought him, but I found him not.
 The watchmen that go about the city found me:
 To whom I said,
 'Saw ye him whom my soul loveth?'
 It was a little that I passed from them,
 But I found him whom my soul loveth:
 I held him, and would not let him go....*

- (iii) The symbolic wedding of Christ and His Church described in Revelation 21:
And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride for her husband.

In Bach's time both marriage and the Eucharist were seen as models of the relationship between Christ and the Church, and the Final Consummation, the cosmic event in which Christ the Bridegroom returns to take the Church as his Bride, was understood to be the final act of God's redemptive plan. Thus many of the religious cantata texts of the period include startlingly explicit sexual references when speaking of this relationship and subsequent marriage. These may, perhaps, strike us as somewhat irreverent today, but to the original audience these provided beautiful depictions of the sacred, mystical union.

The work is full of the most wonderful music. In the opening chorus, **Wachet auf, ruft uns die Stimme**, jagged orchestral rhythms and striking syncopated scales introduce a complete exposition of the trumpet-like chorale tune in the soprano part, whilst the other voices and the orchestra surround this with the most glorious tapestry of complementary ideas. Bach's masterstroke is the introduction of a fugue to the word 'Alleluja' beneath the pre-penultimate phrase of the chorale just before the reprise of the opening orchestral section.

A short but impassioned tenor recitative, **Er kommt, er kommt, der Bräutigam kommt!**, leads to a yearning love duet, **Wenn kommst du, mein Heil?** for soprano and bass (representing the Soul and Christ) with solo violin obbligato. This draws upon a favourite melodic fragment of Bach's which is also used in the much-loved alto solo, *Erbarme dich, mein Gott*, in the St. Matthew Passion, and also in the cantata *Ich habe genug* BWV 82, to be heard after the interval.

A chorale prelude for verse 2 of the hymn follows, **Zion hört die Wächter singen**, in which the lyrical song of the watchmen appears in the unison violins whilst the tenors of the choir interweave lines of the chorale melody. Bach's invention is of the highest order here for the two independent melodies are combined with huge contrapuntal skill. Bach obviously thought so, too, for, towards the end of his life he arranged this movement as a chorale prelude for organ.

After a passionate, accompanied, arioso-like recitative, **So geh herein zu mir**, in which Jesus comforts the Soul, his bride and invites her to accompany Him to heaven, all anxiety is resolved in a superb duet, **Mein Freund ist mein!** This movement has an important part for solo oboe. The company has come in to the wedding feast, and Soul and Bridegroom are united in one of Bach's happiest inventions.

After music of such complexity a strong and simple setting of the final, exultant verse of the chorale, **Gloria sei dir gesungen**, brings this masterpiece to its close with words which form the title of the famous Christmas chorale: 'in dulci júbilo'.

(i) Choral

Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräut'gam kommt.
steht auf, die Lampen nehmt! Alleluja!
Macht euch bereit
zu der Hochzeit,
ihr müsset ihm entgegengehn!

(ii) Rezitativ (Tenor)

Er kommt, er kommt,
der Bräut'gam kommt!
Ihr Töchter Zions, kommt heraus,
sein Ausgang eilet aus der Höhe
in euer Mutter Haus.
Der Bräut'gam kommt,
der einem Rehe und jungem Hirsche gleich
auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
den Bräutgam zu empfangen;
dort, sehet, kommt er hergegangen!

(iii) Arie/Duett (Sopran, Baß)

Sopran
Wenn kommst du, mein Heil?

Baß
Ich komme, dein Teil.

Sopran
Ich warte mit brennendem Öle.

Baß/Sopran
Ich öffne den Saal/Eröffne den Saal
zum himmlischen Mahl!

Sopran
Komm, Jesu!

Baß
Ich komme - komm, liebliche Seele!

(iv) Choral (Tenöre)

Zion hort die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig.
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn,
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.

(i) Chorale

*Sleepers wake, the voice is calling
on battlements the watchmen yonder;
wake up, city of Jerusalem!
The bell doth toll the midnight hour,
full clear on high its voice is heard;
where are ye now, ye virgins wise?
Awake, the Bridegroom comes;
stand up, and take your lamps! Alleluia!
Be ye prepared
for the great feast,
for ye must go to meet Him now!*

(ii) Recitative

*He comes, He comes,
the Bridegroom comes!
Daughters of Zion, come ye forth,
He comes down from the heavenly heights
into your mother's house.
The Bridegroom comes,
like to a roe or a young stag
leaps from yon hills
and brings to you the wedding feast.
Awaken, make good cheer!
the Bridegroom to receive;
there, see, behold Him coming!*

(iii) Aria/Duet

Soprano
When comest Thou, my Saviour?

Bass
I come now for thy sake

Soprano
I wait, lamps lit with burning oil

Bass/Soprano
*I open the great hall/Open the great hall
for the heavenly feast!*

Soprano
Come, Lord Jesus!

Bass
I come - come, beloved Soul!

(iv) Chorale

*Zion hears the watchmen singing,
both heart and mind for joy are springing;
she wakens now, stands up with haste.
The loved one comes in heavenly splendour
strong in the power of truth and grace;
her light burns clear, her star ascends.
Now come, Thou worthy crown,
Lord Jesus, God's own Son,
Hosanna!
We follow all
to rejoicing's hall,
partake of the great supper there.*

(v) Rezitativ (Baß)

So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut!
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen
und dein betrübtes Aug ergötzen.
Vergiß. o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

(v) Recitative

So now go in with me,
O Thou, my chosen Bride!
For I have been Thine own
from all eternity!
And Thee upon my heart
and on my arm like to a seal will set,
make glad once more Thy eyes so sad.
Forget now, O Thou Soul,
the grief, the pain
that Thou hadst had to bear;
at my left hand Thou shalt find peace,
at my right the heavenly kiss

(vi) Arie/Duett (Sopran, Baß)

Sopran
Mein Freund ist mein!

Bass
Und ich bin dein!

Sopran, Bass
Die Liebe soll nichts scheiden!

Sopran
Ich will mit dir...

Bass
Du sollst mit mir...

Sopran, Bass
in Himmels Rosen weiden,
da Freude die Fülle, da Wonne wird sein!

(vi) Aria/Duet

Soprano
My beloved is mine!

Bass
And I am Thine!

Soprano, Bass
Our love can ne'er be severed!

Soprano
I will with Thee...

Bass
Thou shalt with me...

Soprano, Bass
ascend to rosy heights of Heaven.
There dwell the fullness of love and of joy!

(vii) Choral

Gloria sei dir gesungen
mit Menschen- und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
kein Ohr hat je gehört
solche Freude.
Des sind wir froh.
io, io!
ewig in dulci júbilo.

(vii) Chorale

Glory now to Thee are singing
tongues of angels and mankind,
harp and cymbal sounding clear.
Twelve mighty gates of fairest pearl
Thy city guard; and consorts we
of the high angels round Thy throne.
No eye hath ever seen
nor ear hath ever heard
such great joy;
thus we do sing
rejoice again
alleluia for evermore

[Philipp Nicolai]

INTERVAL - 15 MINUTES

(i) **Ich habe genug** (*Arie*) (ii) **Ich habe genug** (*Rezitativ und Andante*) (iii) **Schlummert ein** (iv) **Mein Gott, wann kommt das Schöne** (v) **Ich freue mich auf meinen Tod**

This cantata for solo bass, oboe, strings and continuo dates from Bach's third year in Leipzig (1725-26). There is evidence that Bach originally intended it for mezzo-soprano or alto, but then subsequently changed his mind. A recent Proms' performance even used a tenor in a transposed version of the work. However, the version to be heard tonight is probably the most authentic, and is certainly the one most usually performed.

The cantata was composed for the feast day of Candlemas (the Purification of the Blessed Virgin Mary). The text is a typical example of the contemporary fashion for basing cantatas on highly subjective interpretations of biblical events. Simeon's joy at the sight of the Redeemer is no more than a pretext for the cantata's themes - contempt for life on earth and the eager anticipation of death as the gateway to eternal life with the Saviour.

The opening aria, **Ich habe genug**, is characterized by Bach's use of a 'fingerprint' melodic motif, used in a number of his other works. Without doubt the most famous of these is the alto aria, *Erbarne dich, mein Gott*, in the *St. Matthew Passion*, and listeners have already heard it earlier in Cantata BWV 140. The orchestral introduction is unusually long. Murmuring semiquavers in the strings form the backdrop to the motive and conjure up a sense of blissful drowsiness. In the middle section 'freuden' ('joy') is set to a rising scale of demisemiquavers and the words paraphrase various lines of the *Nunc Dimittis* ('Lord, now lettest Thou Thy servant depart in peace, according to Thy word'). The effervescence of the music reflects Simeon's spiritual elation on seeing the Saviour.

A recitative, also beginning with the words '**Ich habe genug**' blossoms into arioso, leading to the most famous aria, **Schlummert ein**, heard in the relative major key. The sublime melody brilliantly combines the emotion of Simeon, detached from the concerns of this world and longing for Heaven, with that of the believer who is provided with a foretaste of this bliss by participating in the Eucharist. Unusually for Bach this aria is in rondo form. The word setting is simply magnificent - gentle, world-weary falling motifs and beautiful, unexpected modulations creating a magical atmosphere of somnolent contentment.

A further short recitative follows, **Mein Gott, wann kommt das Schöne**, which, again, moves into arioso at the end as the bass sings 'Welt! gute Nacht' ('World, good night') as the bass line descends two octaves to the lowest C in pictorial fashion.

In the final aria, **Ich freue mich auf meinen Tod**, the weariness of the 'slumber' aria is dispelled. Each section again begins with a florid phrase on the word 'freude' ('joy'), repeated three times during the aria. This theme is totally new and arrives without any previous hints of it in the orchestral part. The words speak of the joy and release that death will bring after suffering in this world. Bach's music here is vigorous, confident and affirmative with the flying scale passages in the orchestra symbolizing the escape of the Soul from this world.

In 1802 Johann Nicolaus Forkel published the first serious biography of Bach's life and work. In the final chapter, containing a general appreciation, he wrote:

His music is not only merely agreeable, like other composers', but transports us to the regions of the ideal. It does not arrest our attention momentarily but grips us the stronger the oftener we listen to it, so that after a thousand hearings its treasures are still unexhausted and yield fresh beauties to excite our wonder. Even the beginner who knows but the ABC of his art warms with pleasure when he hears Bach's music and can open his ear and heart to it.

(i) Arie

Ich habe genug,
ich habe den Heiland, das I leiten der Frommen,
auf meine begierigen Arme genommen;
ich habe genug!
Ich hab' ihn erblickt,
mein Glaube hat Jesum ans Herze gedrückt;
ich habe genug.
Nun wünsch' ich noch heute mit Freuden
von hinnen zu scheiden;
ich habe genug.

(i) Aria

*It is enough.
I have received my Saviour, the hope of the faithful,
into my yearning arms.
It is enough.
I have gazed upon him,
and in faith I have pressed Jesus to my heart;
it is enough.
Now all that I wish is that even today
I may depart this life here below.
It is enough.*

(ii) Rezitativ und Andante

Ich habe genug.
Mein Trost ist nur allein,
daß Jesus mein und ich sein eigen möchte sein.
da seh' ich auch, mit Simeon,
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach, möchte mich von meines Liebes Ketten
der Herr erretten.
Ach, wäre doch mein Abschied hier,
mit Freuden sagt' ich, Welt, zu dir:
Ich habe genug.

(ii) Recitative and Andante

*It is enough.
My only consolation is that
Jesus shall be mine and that I shall be his.
I cleave to him in faith,
and like Simeon, I already gaze upon
the joys of the life beyond.
Let us go with this Man!
Ah, would that the Lord might deliver me
from the shackles of this body.
If it were already the moment for my leaving,
I would joyfully say to the world
it is enough.*

(iii) Arie

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier.
hab' ich doch kein Teil an dir,
das der Seele könnte taugen.
Hier muß ich das Elend bauen,
aber dort, dort werd' ich schauen
süßen Frieden, stille Ruh'.

(iii) Aria

*Rest in slumber, weary eyes,
close now gently and blessedly.
World, I will remain here no longer,
as there is nothing more here
that is to the benefit of my soul.
Here must I build upon suffering,
but there, there shall I gaze upon
sweet joys and tranquil rest.*

(iv) Rezitativ

Mein Gott, wann kommt das Schöne:
Nun, da ich in Frieden fahren werde und in
dem Sande kühler Erde und dort bei dir im
Scholße ruhn? Der Abschied ist gemacht.
Welt, gute Nacht.

(iv) Recitative

*My God, when will that beautiful moment come for me to depart in peace
and to rest in the sands of the cool earth
and also there with Thee in Thy bosom?
My leave is taken.
World, good night.*

(v) Arie

Ich freue mich auf meinen Tod,
ach, hatt' er sich schon eingefunden.
Da entkomm' ich aller Not
die mich noch auf der Welt gebunden.

(v) Aria

*I await my death in joy and expectation;
ah, if it had only already happened.
Then shall I escape the pain and distress
which bind me still to this world.*

(i) *Laudate pueri Dominum* (ii) *Sit nomen Domini benedictum*
 (iii) *A solis ortu* (iv) *Excelsus super omnes gentes* (v) *Quis sicut*
Dominus Deus noster (vi) *Suscitans in terra inopem* (vii) *Qui*
habitare facit (viii) *Gloria Patri*

A German has arrived here, an excellent harpsichordist and composer. Today he showed his ability by playing the organ of St John (Lateran), with universal admiration.



This entry for 14 January 1707 by a Roman diarist provides us with evidence that Handel had arrived in Rome in more senses than one. Handel was then just twenty-two and had travelled from his native Germany, keen to learn Italian, to work with Italian singers and to meet and to sample the work of the leading musicians of the day, notably Arcangelo Corelli

(1653-1713) and Alessandro Scarlatti (1660-1725).

Most of the music, which Handel composed whilst in Italy between 1706 and 1709, was secular and for solo voices: over one hundred cantatas, two oratorios (*Il trionfo del tempo e del disinganno* and *La resurrezione*) and two operas (*Rodrigo and Agrippina*). However, during his first sojourn in Rome in 1707, Handel composed three of his most ambitious Latin choral works: the psalms *Dixit Dominus*, *Laudate pueri Dominum* and *Nisi Dominus*. A number of musicologists have made a case that these formed part of a complete setting of the *Carmelite Vespers* for the feast of Madonna del Carmine, celebrated in the church of Santa Maria di Monte Santo on 16 July 1707. What is certain, however, is that these settings received the support of one of Handel's patrons, Cardinal Carlo Colonna, whose family were patrons of this church. Opportunities for a Protestant composer in a Catholic country were necessarily limited, and thus Handel was particularly grateful for the Cardinal's support.

Laudate pueri Dominum opens with an exuberant orchestral introduction, which exploits contrasts of texture and of dynamics. The soprano soloist sings in a virtuosic, florid style, characteristic of many of the faster movements within the work, leading to a vigorous chorus entry. An expressive triple-time movement, *Sit nomen Domini benedictum*, for solo soprano follows in the relative minor. This aria has an important obbligato oboe part and the two soloists exchange and share ideas in a simple but strikingly beautiful duet that displays Handel's extraordinary ability to write simple but telling music. *A solis ortu* begins with a musical 'red herring'. Following an abrupt continuo chord, the soprano soloist enters unaccompanied in G major giving the impression that this is to be a movement largely featuring the soloist. However, after only a couple of bars the choir and orchestra enter strongly in the dominant, D major, with the melody sung at the outset now becoming the bass line as the *fugato* progresses.

Excelsus super omnes gentes for solo soprano is a swaggering, compound time movement featuring dialogues between the pair of oboes. The abrupt choral harmonies of the fifth movement *Quis sicut Dominus Deus noster* recall similar passages in *Dixit Dominus* and some naïve but effective word painting for the phrase 'in caelo et in terra' ('in heaven and on earth') ensues in an unexpected key. The tonally misleading final chord is followed by another sparkling soprano continuo aria, *Suscitans in terra inopem*. The solo part is treated in instrumental fashion with joyful but taxing melismatic writing. One more solo soprano movement follows, *Qui habitare facit*, and here the jaunty and distinctive unison violin *ritornello* almost threatens to upstage the soloist.

The final movement, *Gloria Patri*, begins in triple time, with the soloist, chorus and orchestra answering each other playfully, before the time-honoured musical pun of returning to the work's opening material at the words 'Sicut erat in principio' ('as it was in the beginning') occurs with a striking move from triple to quadruple time. Some of the passages that contrast semiquaver roulades with staccato chords foreshadow Handel's writing in the Coronation Anthem, *Zadok the priest*, composed twenty years later. Interestingly, too, the companion work, *Nisi Dominus* begins with arpeggio figuration, which Handel was to use in the same anthem.

Laudate pueri Dominum is a fine example of Handel's youthful genius - full of memorable melodies, brilliant solo vocal, choral and orchestral writing and contrasts galore. I doubt if the Romans of 1707 would have been surprised by the young composer's subsequent meteoric rise to fame.

Laudate pueri Dominum

(i) Soprano solo and chorus

Laudate pueri Dominum: laudate nomen Domini.
Praise, O ye servants of the Lord, praise the name of the Lord.

(ii) Soprano

Sit nomen Domini benedictum, ex hoc nunc, et usque in
saeculum.
*Blessed be the name of the Lord from this time forth and for
evermore.*

(iii) Chorus

A solis ortu usque ad occasum, laudate nomen Domini.
*From the rising of the sun unto the going down of the same the
Lord's name is to be praised.*

(iv) Soprano

Excelsus super omnes gentes Dominus, et super caelos gloria
ejus.
The Lord is high above all nations, and his glory above the heavens.

(v) Chorus

Quis sicut Dominus Deus noster, quis in altis habitat, et
humilia respicit in caelo et in terra?
*Who is like unto the Lord our God, who dwelleth on high, who
humbleth himself to behold the things that are in heaven and in the
earth?*

(vi) Soprano

Suscitans a terra inopem, et de stercore erigens pauperem.
Ut collocet eum cum principibus, cum principibus populi
sui.
*He raises the poor out of the dust, and lifteth the needy out of the
dunghill;
that he may set him with princes, even with the princes of his
people.*

(vii) Soprano

Qui habitare facit sterilem in domo, matrem filiorum
laetantem.
*He maketh the barren woman to keep house, and to be a joyful
other of children.*

(viii) Soprano and chorus

Gloria Patri, gloria Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
Et in saecula saeculorum, Amen.
*Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without
end, Amen.*

[Psalm 113 (Vulgate 112)]

Biographies

St Margaret's Somerset Hospice provides care and support to over 1,000 patients and their families in Somerset each year, free of charge. It costs just over £3m per year to provide these services, with just under a quarter coming from the Somerset Health Authority. The remainder is raised by donations, legacies, our Lottery, shops and through a variety of fundraising activities and events - and now, through concerts like this.

Hospice staff, with their expertise and experience, are there to provide exactly the right support. Pain is brought under control, distress is eased by an holistic approach and the family is shown how to cope. After a death the family is supported by the Hospice and trained volunteers; they are not abandoned and the patient is never forgotten.

The Hospice very much appreciates the generous support both of the Somerset Chamber Choir, and of those attending this concert.

The Somerset Chamber Choir: Since its formation in 1984 by former members of the Somerset Youth Choir, the choir has continued to extend its expertise in an ever widening repertoire. From music of medieval times through to the present day, the

choir has provided its audience with impressive programmes of the finest choral music sung to the highest standard. The choir continues to work with some of the finest orchestras and soloists in the country.

Five weekends of intensive rehearsal during the year culminate in the two or three concerts per annum. Most of the choir's sixty or so members have their roots in Somerset, although many now study or work elsewhere in the country, and it is a mark of the choir's musical and social success that many members travel considerable distances to take part in rehearsals and concerts, and also that the choir continues to recruit from the county's most talented young singers.

New Members

New singing members are also very important to us and the choir is currently mounting a recruitment drive for members between the ages of 18 and 35 years. We like members to have some connection, either past or present, with Somerset or its near neighbours if possible. If you know anyone who may be interested to audition for membership, please talk to any member of the choir or visit our website at www.somersetchamberchoir.org.uk

Graham Caldbeck (*conductor*) studied music at Trinity College, Cambridge, where he was a Choral Exhibitioner and conducted the TCMS Chorus. He has held the positions of Director of Music at Allyn's School in London and Head of the Hampshire Specialist Music Course in Winchester. Since 1989 he has worked at the Royal College of Music, firstly as Head of Undergraduate Studies and subsequently as Head of Individual Studies. He is currently also an External Examiner for Kent University at the Guildhall School of Music and Drama.

A former Assistant Organist of St Martin-in-the-Fields, he holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and has worked as a soloist, accompanist and continuo player. He has conducted the RCM Chorus and Chamber Choir, acted as Chorus Master for Sir David Willcocks, Richard Hickox and David Hill for concerts and recordings, and been guest conductor with a number of choirs including the Farrant Singers, the Jersey Festival Choir and the Somerset County Youth Choir. He has wide experience as a choral singer and for eleven years sang regularly in services, concerts and recordings with the Choir of Winchester Cathedral under both Martin Neary and David Hill.

In 1984, he founded the Winchester-based choir, Southern Voices, which he conducted for fifteen years, establishing them as one of the leading chamber choirs in Hampshire. He has been conductor of the Somerset Chamber Choir since 1990, working with many of the UK's finest vocal soloists such as Emma Kirkby, Gillian Fisher, Sarah Fox, Janis Kelly, Jeni Bern, Susan Bickley, Louise Mott, Adrian Thompson, Rufus Müller, Ian Bostridge, James Oxley, Michael George and Christopher Maltman, with ensembles such as Canzona, the Sarum Chamber Orchestra, His Majesty's Sagbutts and Cornetts and the London Bach Orchestra. Since 1996 he has been conductor of the London-based Nonsuch Singers and with them has performed a wide repertoire embracing important sacred and secular *a capella* works from the fifteenth century onwards, major Baroque works by Bach, Handel and Vivaldi with period instrument orchestras including La Serenissima and Canzona, and a substantial number of twentieth-century and contemporary choral works.

Recent concerts include works by Vivaldi and Handel performed in St. Martin-in-the-Fields, Victoria, Schütz, Brahms and Jonathan Dove in St. Giles, Cripplegate in London and Sherborne Abbey in Dorset, Monteverdi's *Vespers* with the Somerset Chamber Choir and *Canzona* in Wells Cathedral, Rachmaninov's *Vespers* in St. James's, Piccadilly, Britten's *A Ceremony of Carols* in St. Giles, Cripplegate and a programme of Purcell and Vaughan Williams in St. George's, Hanover Square.

Future projects this summer include Bach's *Mass in B Minor* with the Nonsuch Singers, Canzona, Jeni Bern, James Bowman, James Oxley and Jonathan Lemalu in St. John's, Smith Square on 18 May, a programme of secular works by Monteverdi, Morten Lauridsen and John Rutter in St. James's, Piccadilly on 20 July, and Mozart's *Vesprae Solennes de Confessore*, Beethoven's *Mass in C* and Stravinsky's *Mass* with the Somerset Chamber Choir, Wessex Chamber Orchestra, Jeni Bern, Kathryn Turpin, Mark Wilde and Simon Kirkbride in Wells Cathedral on 3 August.

Devon Baroque is a professional chamber orchestra which is fast gaining a reputation for exuberant and polished performances of baroque repertoire in the South West. The ensemble evolved from a European String Teacher's Association workshop in 1999 led by Margaret Faultless where a group of players were inspired to invite her to form an orchestra.

The core group consists of string players and continuo, all of whom live in the West Country and they perform on original instruments from the 18th century or on carefully copied reproductions. Through the study of contemporary treatises and sources the orchestra is learning the highly expressive baroque language. They aim to match this scholarship with a strong musical personality to bring the music alive. In its first two years of remarkable concerts to capacity audiences Devon Baroque has established itself as an important addition to the artistic landscape of the South West. Their repertoire centres on Corelli, Handel and Vivaldi, ranges from Biber to Bach and often includes wind or vocal soloists and choral ensembles. In addition to concerts the group has a growing education programme to promote creativity and appreciation through listening and performance.

The orchestra's success is due in large part to Margaret Faultless, who directs the ensemble from the violin in the traditional manner of the eighteenth century.

Artistic Director
Margaret Faultless

First Violin
Julie Hill
Mary Carson
Oliver Sandig

Second Violin
Sharon Lindo
Christopher Hair
Janet Wellingham
Susan Thompson

Viola
Steven Gleed
Monica Heddle
Kate Alcott

Cello continuo
Christopher Suckling

Cello
Mike Edwards

Double Bass Continuo
Jan Spencer

Oboe/ oboe da caccia
Hilary Stock
Hannah Mcgloughlin
Frances Norbury

Bassoon
Katrina Russell

Organ
Richard Pearce

Margaret Faultless (*Artistic Director*), one of Europe's foremost baroque violinists, was born in Birmingham and graduated in music from Cambridge University in 1983. She continued her violin studies in Amsterdam with Mark Lubotsky having been awarded a Dutch government scholarship. On returning to England she founded and directed the Academy Chamber Orchestra before becoming first violin with the contemporary ensemble Aquarius and assistant leader of the Scottish Ballet Orchestra. She also toured and recorded with the Academy of St. Martin's in the Fields and played regularly with the City of Birmingham Symphony Orchestra.

A long-standing interest in early repertoire developed into an enthusiasm for historical performance practice, and since then she has performed with and led many ensembles including the London Classical Players, The Academy of Ancient Music and Taverner Players. She was a member of the Gainsborough Quartet for four years.

Margaret is now co-leader of the Orchestra of the Age of Enlightenment, where the diverse repertoire enables her to work with conductors such as Sir Simon Rattle, Mark Elder, Sir Roger Norrington, Frans Bruggen and Ivan Fischer at major venues including Glyndebourne, Covent Garden, the Lincoln Centre in New York and at the Salzburg Festival. In March 2001 she directed the Orchestra in concerts and education projects in their first trip to Mexico.

Following a highly successful tour of Japan in 1993 Margaret was invited to become the leader of the Amsterdam Baroque Orchestra under Ton Koopman. Their ambitious ten year project (begun in 1994) to record all the Bach cantatas is receiving wide critical acclaim. It was with the ABO that she made her BBC Proms debut as soloist in 1997. A particularly exciting collaboration with the group was in 1999 with the celebrated cellist Yo Yo Ma.

Margaret co-founded and is the artistic director of the baroque ensemble Music for Awhile and in 2000 was invited to be the director of the newly formed orchestra Devon Baroque. She is a member of the London Haydn Quartet, is the Director of Studies of the European Union Baroque Orchestra and a regular guest teacher at the Welsh College of Music and Drama and the Royal Conservatory in the Hague.

Lorna Anderson (*Soprano*) was born in Glasgow and studied at the Royal Scottish Academy of Music and Drama with Patricia MacMahon. Her many awards and prizes include First Prize in the 1984 Peter Pears and Royal Overseas League Competitions and in 1986 in Aldeburgh she won the coveted Purcell-Britten Prize for Concert Singers.

Lorna Anderson has appeared in opera, concert and recital with the major orchestras and festivals throughout Europe. In opera she has sung in *Alcina* at the Halle Handel Festival, *Handel's Riccardo Prima* under Nicholas McGegan on Göttingen, *La Clemenza di Tito* with the Flanders Philharmonic Orchestra, Handel's *Theodora* with Glyndebourne Touring Opera, Purcell's *The Fairy Queen* with the English Concert and Monteverdi's *Il combattimento di Tancredi e Clorinda* with the Netherlands Opera (also filmed).

Her numerous recordings include Purcell's *The Fairy Queen* under Harry Christophers, Haydn Masses under Richard Hickox and for Hyperion she has recorded Britten folksong settings with Malcolm Martineau, Handel's *L'Allegro* with Robert King and she joined Graham Johnson's complete Schubert edition.

As a renowned performer of the baroque repertoire, she has sung with the Orchestra of the Age of Enlightenment, The Sixteen, the English Concert, the St. James' Baroque Players, London Baroque, Collegium Musicum 90, The King's Consort, the London Classical Players, La Chapelle Royale and Collegium Vocale and the Academy of Ancient Music.

She has also established an important reputation in the standard concert repertoire, having sung with BBC Orchestras, the Bach Choir, the London Mozart Players, the Royal Liverpool Philharmonic, the Israel Camerata, RAI Turin (Stravinsky's *Les Noces*), the New World Symphony in Miami, the Houston Symphony, the Scottish Chamber Orchestra, Ensemble InterContemporain under Pierre Boulez, the London Sinfonietta under Sir Simon Rattle and at the Edinburgh and Aldeburgh Festivals.

Jonathan Gunthorpe (*Baritone*), recently featured in The Times' *Great British Hopes*, made his Royal Opera debut as *Angelotti* in *Tosca* in February 2001.

He read English and Russian at Leeds University and furthered his studies at the Royal College of Music and the National Opera Studio, where he was sponsored by Welsh National Opera.

His operatic repertoire includes *Noye's Fludde* with the Northern Sinfonia and Sinfonia 21, *Owen Wingrave* and *Figaro* at the Royal College of Music, *La descente d'Orphée* and *Dido and Aeneas* for the Early Opera Company, *L'amore industrioso* for Opera Holland Park, *Così fan tutte* and *La cenerentola* at the Mananan Opera Festival, Mozart *Grabmusik* for the Classical Opera Company, *Cox and Box* at the Musée d'Orsay, Paris and *Les vèpres siciliennes* for Chelsea Opera Group.

Concert engagements have included performances at the BBC Proms, the Turku, Lufthansa and Perth Festivals and engagements with the Darmstadt Hofkapelle, the Apollo Chamber Orchestra, the Britten Sinfonia, English Chamber Orchestra, Ex Cathedra and the London Mozart Players at venues such as the the National Concert Hall, Dublin, the Barbican Hall, the Queen Elizabeth Hall, Birmingham Symphony Hall, St John's Smith Square, St Martin-in-the-Fields, Westminster Abbey and Birmingham, Durham, Exeter, Lichfield, Lincoln, Rochester and St Albans Cathedrals. Radio engagements have included *Easter Glory* and *Friday Night is Music Night*.

Engagements in 2001-2002 include *Noye's Fludde* and *Belshazzar's Feast* at Birmingham Symphony Hall, *Albany* in the UK première of *Vision of Lear* (Toshio Hosokawa) at the Linbury Studio Theatre, *Zaïde* for the Classical Opera Company, *Madam Butterfly* (Sharpless) for the London City Opera, the Brahms *Requiem* in Lincoln Cathedral, *The Dream of Gerontius* in Exeter Cathedral, *Messiah* with the Apollo Chamber Orchestra, a recital with Jennifer Smith and Malcolm Martineau at St John's Smith Square, and a recording of music by *Lalande* for Hyperion as well as a wide range of concerts throughout the UK.

Nicholas Bowditch (*Tenor*) studied singing with Clifford Bunford in Cardiff. A founder member of the Somerset Chamber Choir, he has also performed solo roles in many of the major oratorios including Haydn *The Creation*, Bach *St John Passion*, Orff *Carmina Burana* and Britten *St Nicolas*. He recently recorded music for the Millennium Celebrations in his home town, Crewkerne, in Somerset and gave a recital of music inspired by the poetry of Thomas Hardy at Stinsford, the writer's birthplace in Dorset.

Nick is currently headteacher of a primary school in North Wiltshire.

Somerset Chamber Choir - Current members

Soprano

Catherine Bass
Jenn Botterill
Susan Crennell
Georgie Garrett
Jane Harris
Carolyn Maddox
Judy Male
Becci Martin
Sarah Mott
Kate Pearce
Louise Pearce
Sarah Pitt
Becky Porter
Clare Robertson
Jill Rogers
Rosemary Semple
Deborah Shepperd
Liz Stallard
Julie Taylor
Nina Van de Pol
Claire Vickers
Lin Winston

Alto

Wendy Baskett
Joanne Bulgin
Gay Colbeck
Janice Collins
Katharine Courts
Janet Dunnett
Esther Edwards
Joy Fletcher
Cath Hooper
Anji Hussey
Rosie Leach
Sam Macrow
Sarah Maddison
Sarah Moses
Gemma Okell
Rachel Pillar
Luncinda Pillow
Luisa Puddy
Adele Reynolds
Jenny Somerset
Susan Van der Ende
Sylv Arscott
Kate Winston

Tenor

Nick Bowditch
Dominic Brenton
Jonathan Dolling
Tim Donaldson
Paul Hawkins
Nigel Hobbs
Keith Hunt
Adrian Male
Russell Smith
Guy Turner
Robert Tucker

Bass

Andrew Bell
John Broad
Simon Bryant
William Ford-Young
Simon Francis
Andrew Houseley
Stephen Knight
Anthony Leigh
Roger Newman-Coburn
Andrew Quayle
Benomy Tutchter
Martin Warren
Graham Williams

Where would we be without Friends?

In Somerset Chamber Choir's case, very much the poorer in all senses of the word!

If you're a 'first-timer' at this concert, or even if you have been to one of our performances before, you may not be aware that we run a Friends scheme.

The Choir relies heavily on its Friends, not only for financial support, but also for their regular and reassuring presence in the audience!

There are various levels of membership, each giving the opportunity for advance booking for concerts before the Public Box Office opens, thereby ensuring you can always reserve the best seats in the house!

If you would like more information please e-mail me, complete and return the cut-off form below, or visit the Choir's website at www.somersetchamberchoir.org.uk

The Choir's activities and the breadth of its repertoire continue to grow, although could not do so without your support, so come and join us on our 'discovery trail' to more exciting and magical music! Hope to hear from you soon.

LIN WINSTON
Friends Scheme Manager

For more information about the SCC Friends Scheme, please complete the form below and return to:

Lin Winston
Jokanili
3 Parkland Drive
Campion Meadow
EXETER
Devon EX2 5RX

Name:

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Address:

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..... Post Code.....

Acknowledgements

We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel.

We also wish to convey our special thanks to all the members of our **Friends' Scheme** whose support is invaluable.

[A full list of Friends is printed in our annual Wells Cathedral concert programme.]

Some of the printed music for this concert has been provided by the County Libraries of Somerset, Devon and Derbyshire.

This programme was compiled by Esther Edwards and designed by Kate Davies.

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.

Somerset Chamber Choir - Registered Charity number 1003687

President: Lady Gass

Vice Presidents: Sir David Willcocks CBE, MC; Chris Cutting FRCS, FFAEM; Benjamin Luxon CBE; Adrian Male FRICS



- *Vivaldi*

- *Handel*

- *Bach*



Somerset Chamber Choir

