

Sunday 29th December 2002

KING'S COLLEGE CHAPEL, TAUNTON

ALL THIS TIME

Great British Christmas music for choir, harp and organ



BRITTEN: A CEREMONY OF CAROLS

WALTON: FOUR CAROLS

& works by

**BENNETT, CALDBECK, DOVE, GARDNER, HOWELLS
JACK, JOUBERT, LEIGHTON, MATHIAS & RUTTER**



SOMERSET CHAMBER CHOIR

Sally Pryce harp

Margaret Phillips organ

Graham Caldbeck conductor

SOMERSET CHAMBER CHOIR'S NEXT CONCERT



Saturday 2nd August 2003 - 7pm

Well's Cathedral

RACHMANINOV: VESPERS op 37 (ALL-NIGHT VIGIL)

and John Tavener: THUNDER ENTERED HER • CHANT • SVYATI

Louise Mott *mezzo soprano*

Andrew Kennedy *tenor*

Naomi Williams *cello*

Richard Pearce *organ*

Join us for our performance of Rachmaninov's richly scored choral *tour de force*, which draws on ancient Russian tunes and ultimately celebrates the splendour of the Resurrection with some of the most beautiful music in the entire choral repertoire.

This concert, performed in the magical setting of Wells Cathedral, promises to be a very special occasion indeed!

Box Office 01275 349010

Friends priority booking from 5th May

Public booking from 9th June

Sponsored by Palmer Snell Chartered Surveyors

Future concerts conducted by Graham Caldbeck

29th March 2003 - 7.30pm

St Martin-in-the-Fields

Trafalgar Square, London

MONTEVERDI VESPERS (1610)

Nonsuch Singers

His Majestys Sagbutts and Cornetts (director: Jeremy West)

14 June 2003 - 7.30pm

SOIRÉE MUSICALE

St Giles, Cripplegate, Barbican, London

A programme of French chansons and instrumental music by

Saint-Saëns, Fauré, Debussy, Ravel and Poulenc

Nonsuch Singers

See www.nonsuch.freeservers.com for more details



ALL THIS TIME

Great British Christmas music for choir, harp and organ



ALL THIS TIME

Introduction by **Graham Caldbeck**

Many of the greatest British carols composed over the past eighty years are brought together in our programme of Christmas music, entitled *All this time*. In this concert the spirit of the world famous Christmas Eve Carol Service, held annually in King's College Chapel, Cambridge since 1918 and broadcast since 1928, is evoked nearer to home in our own King's College Chapel in Taunton. Sir David Willcocks, one of the Somerset Chamber Choir's Vice Presidents, is renowned for his time as Director of Music at King's, Cambridge (1958-74), when he greatly expanded the range of music performed, making his own now classic arrangements of traditional carols and including and commissioning carols from this country's leading composers - a practice strongly continued by his successors, Phillip Ledger and Stephen Cleobury.

All this time celebrates this lively and continuing tradition. From Herbert Howells's beautiful *Sing Lullaby* (1920) to *The Three Kings* (2000), Jonathan Dove's memorable King's commission, carols from every decade of the last century are included. William Walton's centenary is marked by the performance of all four of his carols: *Make we joy* (1931), *What cheer?* (1961), *All this time* (1971) and *King Herod and the cock* (1977). Walton's chorister background (as a boy he sang in the choir of Christ Church Cathedral Oxford) perhaps made it inevitable that, from time to time, he would return to the composition of church music. His corpus of works for the church, though small, includes some of the finest Anglican Church music of the twentieth century, and includes these four carol settings, whose composition was scattered throughout his life. Britten's *A Ceremony of Carols* (1942), one of the best known Christmas works ever composed, forms the centrepiece of the programme.

The programme is completed by John Joubert's carols *Torches* and *There is no rose* from the 50s; John Gardner's *Tomorrow shall be my dancing day* and Richard Rodney Bennett's *Sweet was the song from the 60s*; William Mathias's *A babe is born* and Graham Caldbeck's *A boy was born* from the 70s; John Rutter's *What sweeter music?* (1988) and *Winter warmer* (1998), an unusual contribution by Adrian Jack, music critic of *The Independent* and Jonathan Dove's *The Three Kings* bring us almost to the present day.

Renowned international organ recitalist, Margaret Phillips, and Sally Pryce, one of the UK's most exciting young professional harpists, perform instrumental solos by Pachelbel, Garth Edmundson and Handel, as well as accompanying the choir, and our musical celebration is completed by the opportunity for everyone to join in the singing of three traditional carols.

CAROL FOR ALL

ONCE IN ROYAL DAVID'S CITY

arr. David Willcocks (b 1919)

Soprano soloist: Rebecca Elderton

Solo

Once in royal David's city
Stood a lowly cattle shed
Where a mother laid her baby
In a manger for his bed;
Mary was that mother mild,
Jesus Christ her little child.

Choir only

He came down to earth from heaven,
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.

Choir and audience

And through all his wondrous childhood
He would honour and obey
Love and watch the lowly maiden
In whose gentle arms he lay:
Christian children all must be
Mild, obedient, good as he.

For he is our childhood's pattern
Day by day like us he grew
He was little, weak and helpless,
Tears and smiles like us he knew:
And he feeleth for our sadness,
And he shareth in our gladness.

And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
Where like stars his children crowned
All in white shall wait around.

Mrs C. F. Alexander

AT THE BIRTH

William Walton (1902-93):

ALL THIS TIME

All this time this song is best:
'Verbum caro factum est'. [The Word is
made flesh]

This night there is a child y-born
That sprang out of Jesse's thorn;
We must sing and say therefor,
All this time ...

Jesus is the childes name,
And Mary mild is his dame;
All our sorrow shall turn to game:
All this time ...

It fell upon high midnight:
The starres shone both fair and bright;
The angels sang with all their might:
All this time ...

Now kneel we down on our knee,
And pray we to the Trinity
Our help, our succour for to be;
All this time ...

Words 16th century

John Joubert (b 1927): TORCHES

Torches, torches, run with torches
All the way to Bethlehem!
Christ is born and now lies sleeping:
Come and sing your song to him!

Ah, Roro, Roro, my baby,
Ah, Roro, my love, Roro;
Sleep you well, my heart's own darling,
While we sing you our Roro.

Sing, my friends, and make you merry,
Joy and mirth and joy again;
Lo, he lives, the King of heaven,
Now and evermore. Amen.

J. B. Trend (from the Gallician)

John Joubert: THERE IS NO ROSE

There is no rose of such vertu
As is the rose that bare Jesu:
Alleluia.

For in this rose containèd was
Heav'n and earth in little space:
Res miranda. [A marvel]

By that rose we may well see
There be one God in Persons Three:
Pares forma. [Equal in one]

The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus. [Let us rejoice]

Leave we all this worldly mirth
And follow we this joyful birth:
Transeamus. [Let us make the journey]

Anon. 15th century

William Walton: WHAT CHEER?

What cheer? Good cheer!
Be merry and glad this good New Year!

'Lift up your hearts and be glad
In Christ's birth', the angel bade.
Say each to other, if any be sad:
What cheer? Good cheer!
Be merry and glad this good New Year!

Now the King of heav'n his birth hath take,
Joy and mirth we ought to make.
Say each to other, for his sake:
What cheer? Good cheer!
Be merry and glad this good New Year!

I tell you all with heart so free:
Right welcome, welcome, ye be to me;
Be glad and merry, for charity!
What cheer? Good cheer!
Be merry and glad this good New Year!

Richard Hill's Commonplace Book (16th century)

**Graham Caldbeck (b 1950):
A BOY WAS BORN**

A Boy was born in Bethlehem;
Rejoice for that, Jerusalem!
Alleluya.

For low he lies within a stall,
Who rules for ever over all.
Alleluya.

He let himself a servant be,
That all mankind he might set free.
Alleluya.

Then praise the Word of God who came
To dwell within a human frame.
Alleluya.

16th century German words tr. Percy Dearmer

ORGAN SOLOS

**Johann Pachelbel (1653-1706):
CHORAL PRELUDE ON VOM HIMMEL
HOCH, DA KOMM ICH HER**

**Garth Edmundson (1900-1971):
TOCCATA-PRELUDE ON VOM
HIMMEL HOCH, DA KOMM ICH HER**

**Benjamin Britten (1913-76):
A CEREMONY OF CAROLS**
*Soprano soloists:
Catherine Bass and Rebecca Elderton
Alto soloist: Louisa Puddy*

Britten's first work for boy's voices was written (together with the *Hymn to St. Cecilia*) during the composer's perilous voyage home from America in 1942. This cycle of medieval and sixteenth-century poems is preceded and followed by the plainsong antiphon '*Hodie*' from the Christmas Eve Vespers, the source of some of the melodic cells used in various sections of the work. As with the earlier *Hymn to the Virgin*, Britten clearly saw in this cycle the chance to write music that would blossom in the reverberant acoustic of church or cathedral. This may be heard in the canonic writing in '*This little babe*' which precipitates its vocal lines with awe-inspiring power amplified by the natural acoustic to truly dramatic effect; an effect which can scarcely be imagined from an examination of the score and a knowledge of the slender forces employed. Similarly, in '*In freezing winter night*' the use of canonic writing adds to the extraordinary atmosphere, as does Britten's employment of plain and elaborated versions of the same melodic line which are heard simultaneously.

Throughout the fifteen-minute masterpiece Britten blends elements of modal, major and minor scales in a wide chromatic range that achieves great variety despite the obvious limitations of compass entailed in writing for treble voices.

At the centre of *A Ceremony of Carols* lies the '*Interlude*' for solo harp based on the plainchant. Its bell-like harmonics and its use of the pentatonic scale (C D E G A transposed) inevitably remind one of the Balinese gamelan orchestra to which Britten had been introduced for the first time shortly before leaving America. Bell sounds are also heard in '*Wolcum Yole*!' and '*Adam lay I-bounden*', an idea the composer was to develop more fully in the opera *Peter Grimes*. Britten was not alone in his love of such sonorities; both Rachmaninov and Stravinsky, influenced no doubt by early and strong influences of the Russian Orthodox Church, professed a lifelong fascination with the sound of bells.

Programme note (c) Peter Lamb (reprinted by kind permission)

1. Procession
Hodie Christus natus est,
hodie Salvator apparuit,
hodie in terra canunt angeli
laetantur archangeli,
hodie exsultant justi dicentes:
Gloria in excelsis Deo.
Alleluia!

*Today Christ was born,
today the Saviour appeared,
today on earth the angels sing,
the archangels rejoice,
today the righteous celebrate, saying:
Glory to God in the highest.
Alleluia!*

2. Wolcum Yole!
Wolcum, Wolcum,
Wolcum be thou havenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum Yole!

Wolcum be ye, Stevene and Jon,
Wolcum, innocentes everyone,
Wolcum, Thomas marter one,
Wolcum be ye, good Newe Yere,
Wolcum, Twelfthe Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole!

(Wolcum be ye) Candelmesse,
(Wolcum be ye) Quene of bliss,
Wolcum bothe to more and lesse!
Wolcum Yole!

Wolcum be ye that are here,
Wolcum Yole,
Wolcum alle and make good cheer.
Wolcum alle another yere,
Wolcum Yole!

Anon. 14th century

3. There is no rose
There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.

For in this rose containèd was
Heaven and earth in litel space,
Res miranda. [A marvel]

By that rose we may well see
There be one God in persons three,
Pares forma. [Equal in one]

The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus. [Let us rejoice]

Leave we all this weridly mirth
And follow we this joyful birth.
Transeamus. [Let us make the journey]

Anon. 14th century

4a. That yongë child
That yongë child when it gan weep
With song she lulled him asleep;
That was so sweet a melody
It passed alle minstrelsy.

The nightingale sang also,
Her song is hoarse and nought thereto;
Whoso attendeth to her song
And leaveth the first then doth he wrong.

Anon. 14th century

4b. Balulalow
O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit
And I sall rock thee to my hert
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert sall I bow
And sing that richt Balulalow.

James, John and Robert Wedderburn

5. As dew in Aprille
I sing of a maiden that is makèles,
King of all kings to her son she ches.
He came al so stile there his moder was
As dew in Aprile that falleth on the grass.
He came al so stille to his moder's bour
As dew in Aprille that falleth on the flour.
He came al so stile there his moder lay
As dew in Aprille that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

Anon. c. 1400

6. This little babe
This little Babe, so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake
Though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield,
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes,
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight,
Stick to the tents that he hath pight,
Within his crib is surest ward,
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly boy.

Robert Southwell

7. Interlude (harp solo)

8. In freezing winter night
Behold, a silly tender babe,
In freezing winter night
In homely manger trembling lies,
Alas, a piteous sight!

The inns are full - no man will yield
This little pilgrim bed,
But forced he is with silly beasts
In crib to shroud his head.

This stable is a prince's court,
This crib his chair of State,
The beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The prince himself is come from heav'n;
This pomp is prizèd there.

With joy approach, O Christian wight,
Do homage to thy king
And highly praise his humble pomp
Which he from heav'n doth bring.

Robert Southwell

9. Spring Carol
Pleasure it is to hear iwis the birdès sing,
The deer in the dale, the sheep in the vale,
The corn springing.

God's purvayance for sustenance,
It is for man;

Then we always to give him praise,
And thank him than.

William Cornyshe

10. Deo gracias
Deo gracias! [Thanks be to God]
Adam lay i-bounden, bounden in a bond;
Four thousand winter thought he not to long.

Deo gracias!
And all was for an appil, an appil that he tok,
As clerkès finden written in their book.

Deo gracias!
Ne had the appil takè ben, the appil takè ben,
Ne haddè never our lady a ben havenè queen.
Blessed be the time that appil takè was,
Therefore we moun singen
Deo gracias!

Anon. 15th century

11. Recession
Hodie Christus natus est,
hodie Salvator apparuit,
hodie in terra canunt angeli
laetantur archangeli,
hodie exsultant justi dicentes:
Gloria in excelsis Deo.
Alleluia!

*Today Christ was born,
today the saviour appeared,
today on earth the angels sing,
the archangels rejoice,
today the righteous celebrate, saying:
Glory to God in the highest.
Alleluia!*

Interval (15 minutes)

LULLABY CAROLS

Herbert Howells (1892-1983):
SING LULLABY

Sing lullaby,
While snow doth gently fall,
Sing lullaby to Jesus
Born in an oxen-stall,
Sing lullaby to Jesus
Born now in Bethlehem,
The naked blackthorn’s growing
To weave His diadem.
Sing lullaby to Jesus,
While thickly snow doth fall,
Sing lullaby to Jesus,
The Saviour of all.

F. W. Harvey

Kenneth Leighton (1929-88): LULLY,
LULLA, THOU LITTLE TINY CHILD
Soprano soloist: Rebecca Elderton

Lully, lulla, thou little tiny child,
By, by, lully, lullay.

Oh sisters too,
How may we do
For to preserve this day
This poor youngling
For whom we sing?
By, by, lully, lullay.

Herod, the king,
In his raging,
Charg’d he hath this day
His men of might,
In his own sight,
All children young to slay.

That woe is me,
Poor child, for thee,
And ever morn and may,
For thy parting
Nor say nor sing,
By, by, lully, lullay.

Words from the Pageant of the Shearmen and
Tailors, Coventry, 15th century

Richard Rodney Bennett (b 1936):
SWEET WAS THE SONG

Sweet was the song the Virgin sung,
When she to Bethlehem Juda came
And was deliver’d of a Son,
That blessed Jesus hath to name.

Lullaby, sweet babe, sang she,
My son and eke a saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn.

Lalulaby, sweet babe, sang she
And rockt him sweetly on her knee.

William Ballett

Franz Gruber (1787-1863)
arr. Graham Caldbeck:
SILENT NIGHT, HOLY NIGHT
Soprano soloist: Georgie Garrett

Silent night, holy night,
All is calm, all is bright,
Round yon virgin mother and child,
Holy infant so tender and mild,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heavenly hosts sing ‘Alleluia!
Christ the Saviour is born!’

Silent night, holy night,
Son of God, Love’s pure light,
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

Joseph Mohr trans. John Freeman Young

John Rutter (b 1944):
WHAT SWEETER MUSIC?

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away
And give the honour to this day
That sees December turned to May.

Why does the chilling winter’s morn
Smile, like a field beset with corn?
Or smell like a meadow newly shorn
Thus on the sudden? Come and see
The cause, why things thus fragrant be:

’Tis he is born. whose quickening birth
Gives life and lustre, public mirth,
To heaven and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.

The darling of the world is come
And fit it is, we find a room
To welcome him, to welcome him.

The nobler part of all the house here is the
heart
Which we will give him; and bequeath
This holly and this ivy wreath
To do him honour who’s our King
And Lord of all this revelling.

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?

Robert Herrick

CAROL & ALLELUIA

Gustav Holst (1874-1934):
IN THE BLEAK MIDWINTER
(Descant: Graham Caldbeck)

In the bleak midwinter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter
Long ago.

Our God, heav’n cannot hold him,
Nor earth sustain,
Heav’n and earth shall flee away
When he comes to reign;
In the bleak midwinter,
A stable place sufficed
The Lord God Almighty,
Jesus Christ.

Enough for him, whom cherubim
Worship night and day;
A breastful of milk
And a mangerful of hay;
Enough for him, whom angels
Fall down before,
The ox and ass and camel
Which adore.

What can I give him,
Poor as I am?
If I were a shepherd,
I would bring a lamb;
If I were a wise man,
I would do my part;
Yet what can I give him:
Give my heart.

Christina Rossetti

Adrian Jack (b 1943):
A WINTER WARMER

Alleluia. Lullaby.

HARP SOLO

Handel (1685-1759) arr. M. Grandjany (1891-1974):
PRELUDE AND TOCCATA IN C MINOR

THE MAGI,
KING HEROD AND
GENERAL CELEBRATION

William Walton:
MAKE WE JOY NOW IN THIS FEST

*Make we joy now in this fest,
in quo Christus natus est.* [in which Christ is born]
Eya, Eya, Eya!

1. *A Patre unigenitus* [the only-begotten of the Father]
Is through a maiden come to us.
Sing we of him and say ‘Welcome!
Veni, Redemptor gentium. [come, Redeemer of the nations]
Make we joy ...

2. *Agnoscat omne seculum* [let every age perceive (that)]
A bright star made three kings to come
Him for to seek with their presents,
Verbum supernum prodiens. [the high Word coming forth]
Make we joy ...

3. *A solis ortus cardine,* [from the rising of the sun]
So mighty a Lord is none as he;
And to our kind he hath him knit,
Adam parens quod polluit. [which our father Adam defiled]
Make we joy ...

4. *Maria ventre concepit,* [Mary conceived in her womb]
The Holy Ghost was aye her with;
Of her in Bethlem born he is,
Consors Paterni luminis. [sharing in the light of his Father]
Make we joy ...

5. *O lux beata Trinitas,* [O Light of the Holy Trinity]
He lay between an ox and ass,
Beside his mother-maiden free,
Gloria tibi Domine! [Glory to thee, O Lord]
Make we joy ...

15th century

William Walton:
KING HEROD AND THE COCK

There was a star in David’s land,
In David’s land appeared,
And in King Herod’s chamber
So bright it did shine there.

The wise men they soon spied it
And told the king anigh,
That a prince’s babe was born that night
No king shall e’er destroy.

‘If this be the truth,’ King Herod said,
‘That thou hast told to me,
The roasted cock that lies in the dish
Shall crow full senses three.’

Oh, the cock soon thrusten’d!
feather’d well,
By the works of God’s own hand,
And he did crow full senses three
In the dish where he did stand.

’ crowed

Words traditional

Jonathan Dove (b 1958):
THE THREE KINGS
*Soprano soloists:
Kate Pearce and Jenn Botterill*

The first king was very young,
O balow, balow la lay,
With doleful ballads on his tongue,
O balow, balow la lay,
He came bearing a branch of myrrh
Than which no gall is bitterer,
O balow, balow la lay,
Gifts for a baby King, O.

The second king was a man in prime,
O balow, balow la lay,
The solemn priest of a solemn time,
O balow, balow la lay,
With eyes downcast and reverent feet,
He brought his incense sad and sweet,
O balow, balow la lay,
Gifts for a baby King, O.

The third king was very old,
O balow, balow la lay,
Both his hands were full of gold,
O balow, balow la lay,
Many a gaud and glittering toy,
Baubles brave for a baby boy,
O balow, balow la lay,
Gifts for a baby King, O.

Dorothy Sayers

**William Mathias (1934-92):
A BABE IS BORN**

A babe is born all of a may
To bring salvation unto us.
To him we sing both night and day,
Veni Creator Spiritus.[come creator spirit]

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

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

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

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

**John Gardner (b 1917): TOMORROW
SHALL BE MY DANCING DAY**

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.
Sing O my love ...

In a manger laid and wrapped I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.
Sing O my love ...

Then afterwards baptised I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.
Sing O my love ...

Traditional words

CAROL FOR ALL

**O COME, ALL YE FAITHFUL (arr.
David Willcocks)**

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him,
Born the King of Angels:
*O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord!*

God of God,
Light of light,
Lo, he abhors not the Virgin's womb;
Very God,
Begotten not created:
O come, let us adore him...

See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps:
O come, let us adore him...

Lo! Star-led chieftains,
Magi, Christ adoring,
Offer him incense, gold and myrrh;
We to the Christ Child
Bring our hearts' oblations:
O come, let us adore him...

Child, for us sinners
Poor and in the manger,
Fain we embrace thee, with awe and love;
Who would not love thee,
Loving us so dearly?
O come, let us adore him...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:
O come, let us adore him...

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come, let us adore him...

Ti: F. Oakeley; W. T. Brooke and others

After the concert, Friends of the
choir are invited to make their way
to the refectory (through the side
door at the rear of the chapel),
where members of the choir look
forward to serving you with
seasonal refreshment!

ACKNOWLEDGEMENTS

We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel.
We receive invaluable support from our President, Lady Gass, and our Vice-Presidents, Sir David Willcocks, Benjamin Luxon, Adrian Male and Chris Cutting. We are most grateful to them for their commitment and for their work behind the scenes on the Choir's behalf.
Some of the printed music for this concert has been provided by the Libraries of Somerset, Oxford and Bedford.
This programme was designed by Kate Davies and printed by Ambassador Press.

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*



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. Under the inspiring guidance of conductor, Graham Caldbeck, the choir is renowned for its interesting programmes of the finest choral music, achieving impressive standards of performance which place it alongside some of the best amateur choirs 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 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

The choir is currently mounting a recruitment drive for members between the ages of 18 and 35 years. 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 has been conductor of the Somerset Chamber Choir since 1990 and is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming and vital and stylish performances.

Following his first appointment as an organist and choirmaster at the age of fifteen, Graham went on to read music at Trinity College, Cambridge where he was a Choral Scholar under Richard Marlow. He sang with Guildford Cathedral Choir under Barry Rose and Winchester Cathedral Choir under Martin Neary and David Hill. A former Assistant Organist at St. Martin-in-the-Fields, London, he holds both the Fellowship and Choir Training diplomas of the Royal College of Organists.

From 1984-99 Graham was conductor of the Winchester-based chamber choir Southern Voices, which he co-founded and established as one of the leading choirs in the area. Since 1996 he has been conductor of the Nonsuch Singers who perform regularly in London and throughout the UK. He has acted as chorus master for Sir David Willcocks and David Hill and for a Gramophone award-winning recording directed by Richard Hickox.

As a choral conductor, Graham has specialised in music of the Renaissance, Baroque and twentieth century, and has conducted orchestras and ensembles led by a number of eminent period instrumentalists. As part of his strong commitment to twentieth-century music, he has conducted a number of contemporary choral works in the presence of the composers, including pieces by Howard Blake, Philip Cannon, Jonathan Dove, Joseph Horowitz, Martin Read and Timothy Salter, and has also directed major works by James MacMillan and John Tavener.

Graham is currently Head of Individual Studies at the Royal College of Music, where he has conducted the Chorus, and the Chamber Choir and Junior Department choirs. In addition he is External Examiner for the University of Kent at the Guildhall School of Music and Drama.

Margaret Phillips, who is acknowledged as one of Britain's leading concert organists and teachers, studied at the Royal College of Music in London. She made her debut at the Royal Festival Hall in 1972 and soon gained an international reputation as a soloist, playing at cathedrals and concert halls throughout Europe and in the U.S.A., Australia and Mexico. She has appeared frequently as a continuo player and accompanist with such ensembles as the BBC Singers and The Sixteen, and her CD recordings have been widely praised.

Recognizing her debt to her own teachers, who included Marie-Claire Alain and the late Ralph Downes, Margaret Phillips now devotes a substantial part of her time to teaching and other activities in the organ world. Alongside her busy career as a player, she is Professor in charge of organ at the Royal College of Music in London, Visiting Tutor at the Royal Northern College of Music in Manchester and a member of Council and examiner of the Royal College of Organists. From 1997-99 she was President of the Incorporated Association of Organists.

She has twice taught at the International Summer Academy in Haarlem (Netherlands), and has been a jury member for international organ competitions in Odense (Denmark), Toulouse (France) and St Albans (UK). Over the past few years she has given concerts on the famous organs in Riga, Alkmaar, Haarlem and Weingarten, as well as in many other churches in Germany, Italy, Sweden, Denmark, and the UK.

At their home in Milborne Port, Somerset, Margaret and her husband have established a small collection of organs by English organ builders from the eighteenth century to the present day, aiming to provide facilities for learning and playing the organ, to promote the understanding and appreciation of the organ as a musical instrument, and to preserve a modest part of Britain's organ heritage.

Sally Pryce was a scholar at the Royal College of Music, London, and at the Purcell School, studying with Daphne Boden. During her four years at the RCM she won numerous prizes and graduated with First Class Honours, receiving the coveted Worshipful Company of Musicians' Silver Medal for outstanding musicianship.

In October 1997, Sally was invited to play the harp for the Commonwealth Heads of Government Meeting in Edinburgh, hosted by Tony Blair, and in the presence of the Prime Ministers and Presidents of all the Commonwealth countries. She has been the harpist at several receptions hosted by HRH the Prince of Wales, at Buckingham Palace, Kensington Palace, Hampton Court Palace and Windsor Castle, and for HRH Prince Edward in Tokyo.

She was selected as a British representative to perform at the 6th and 7th World Harp Congresses in Seattle (96) and Prague (99), was a National Finalist in the BBC Young Musicians' competition (96) and

was twice a string finalist in the Royal Over-Seas League competition in which she won the 'Marisa Robles Harp prize'.

In January 1998, Sally reached the final six of the 13th International Harp Contest in Israel, and won the London Harp Competition in 1999. She gave a recital at the Wigmore Hall in 2002 supported by the Maisie Lewis Young Artists Fund. She also works as an orchestral free-lance player around the UK for many professional orchestras.

Sally (a harpist for all occasions!) plays regularly for receptions, corporate functions and weddings all over Britain - for more details see her website at www.alip.co.uk/sallypryce.htm

SOMERSET CHAMBER CHOIR - *Current members*

Soprano

Catherine Bass
Jenn Botterill
Susan Crennell
Helen Dunnett
Rebecca Elderton
Georgie Garrett
Jane Harris
Judy Male
Becci Martin
Kate Pearce
Louise Pearce
Clare Robertson
Jill Rogers
Rosemary Semple
Deborah Shepperd
Liz Stallard
Julie Taylor
Caroline Turner
Nina Van de Pol
Claire Vickers
Lin Winston

Alto

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

Tenor

Nick Bowditch
Dominic Brenton
Jonathan Dolling
Tim Donaldson
Paul Hawkings
Nigel Hobbs
Keith Hunt
Adrian Male
Simon Peel
Clym Stock-Williams
Russell Smith
Guy Turner
Robert Tucker

Bass

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





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Membership of the scheme offers priority booking, concert mailing/news and varying levels of ticket discounts at different subscription levels.

If you would like more information, please e-mail Lin Winston at lin@jokanili.freemove.co.uk, or complete and return the cut-off form below, or apply online at www.somersetchamberchoir.org.uk

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“Somerset Chamber Choir has a deserved reputation for excellence”
Somerset County Gazette



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