

SOMERSET CHAMBER CHOIR - FUTURE CONCERTS

HAPPY BIRTHDAY SCC - 20 YEARS OLD THIS YEAR!



WELLS CATHEDRAL
Saturday 31 July 2004 at 7pm

20th Anniversary Concert

with

Emma Kirkby *soprano* **James Bowman** *countertenor*

Andrew Kennedy *tenor* **Peter Harvey** *bass*

Elizabeth Watts *soprano* **Håkan Ekenäs** *bass*

Canzona (Theresa Caudle *director*)

PURCELL *Hail, Bright Cecilia!* • HANDEL *Dettingen Te Deum*

BRITTEN *Hymn to St Cecilia* • JAMES MACMILLAN *Christus vincit*

Top soprano **Emma Kirkby** heads a team of world-class vocal soloists, joining the choir and Canzona, recently appointed Ensemble-in-Residence at Magdalen College, Oxford, to celebrate this significant milestone. We mark the occasion in grand style with a concert of wonderful music by four of this country's most famous composers. Book the date in your diary now and come to the party - a musical celebration of the county's own, much-loved **Somerset Chamber Choir** would be nothing without having its time-honoured supporters and new friends there!

Sponsored by Palmer Snell Fulford Chartered Surveyors

AND FOR YOUR 2005 DIARY...

KING'S COLLEGE CHAPEL, TAUNTON
Sunday 3 April 2005

Heavenly Harmony

Choral Classics from Five Centuries

~

WELLS CATHEDRAL
Saturday 30 July 2005

HAYDN *Theresienmesse* [Theresa Mass]

DURUFLÉ *Quatre motets*

DURUFLÉ *Requiem*



King's College Chapel, Taunton
Sunday 4th January 2004

Somerset Chamber Choir

Sophie Bevan *soprano* • Tim Mead *countertenor*

Sally Pryce *harp* • Richard Pearce *organ*

Oliver Cox & Owen Gunnell *percussion*

Katherine Bicknell *flute* • Rosie Hillier *oboe*

Gabriella Swallow *cello*

Graham Caldbeck *conductor*

*But he who catches the Joy as it flies
Lives in*

‘Eternity’s Sunrise’

[William Blake]

20th century British & American choral masterpieces

Leonard Bernstein - Chichester Psalms

Roxanna Panufnik - Westminster Mass

John Rutter - Requiem

FORTHCOMING LONDON CONCERTS

conducted by *Graham Caldbeck*

ST. MARTIN-IN-THE-FIELDS
Saturday 20 March 2004 at 7.30pm

GLORIOUS BAROQUE

BACH *Magnificat* BWV 243
BACH *Concerto for 2 violins in D minor* BWV 1043
HANDEL *Four Coronation Anthems*

**NONSUCH SINGERS
CANZONA**

Simona Mihai *soprano*
Jennifer Johnston *mezzo soprano*
Nathan Vale *tenor*
Håken Ekanäs *bass*
Theresa Caudle & Jean Paterson *violin*

Box office 020 7389 8362 Book online: www.stmartin-in-the-fields.org

ST. GILES, CRIPPLEGATE, BARBICAN
Saturday 19 June 2004 at 7.30pm

MINSTER OF ST. DENYS, WARMINSTER
Saturday 3 July 2004 at 7.30pm

THE BLUE GUITAR

British & American music

including works by

Barber, Graham Caldbeck, Copland, Dowland, Gershwin, Morten Lauridsen,
James MacMillan, Rodgers, Stanford, David Del Tredici & Weelkes

with

Charles Ramirez *guitar*

Tickets available via the choir website: www.nonsuch.freesevers.com and at the door

Introduction

He who binds to himself a Joy
Doth the winged life destroy
But he who kisses the Joy as it flies
Lives in Eternity's sunrise.

William Blake



Eternity's Sunrise

On first seeing the flier advertising this concert, some people perhaps may have thought, *'what on earth does the title mean? What connection has an enigmatic quotation from William Blake with a choral concert?'*

I hope that some of these are here this afternoon, and not only here, but also now reading this introduction, for I should like briefly to attempt to explain why I felt that *Eternity's Sunrise* is not only an evocative title for this concert, but also one that is deeply appropriate.

Blake felt that joy is destroyed if one is possessive of it and does not share it. Undoubtedly, this is true of the joy of performing and listening to music. Composers and performers do not generally write for, or play to, themselves, but, instead, seek to communicate human emotions through their music making to an audience - whether of two or three individuals, or even of hundreds. They know that the *'winged life'* of music must be shared if it is to continue to thrive.

This year the Somerset Chamber Choir celebrates its 20th Anniversary - 20 years of giving public concerts, 20 years of trying to *'kiss the joy'*, of relishing great music from many countries and many centuries and then trying to communicate their joy in music to audiences in Somerset (and a few in Devon, Cornwall, Dorset, Ripon, Worcester and London, too!).

Fly it certainly has - and I don't just mean the joy, or even the time. Hours of effort can be expended on a particularly difficult passage in a work, which takes only seconds to perform in a concert - perhaps captured on a recording, but in reality, vanished into the ether. A slightly crazy activity some may think, but those sounds, that music, has become part of the experience of each of us, rooted in our memory forever.

But the concert title is not really about the choir, but, rather, about the fact that, through music, we are all enabled to look beyond ourselves, to experience a vision and even to be transformed by this extraordinary art. T S Eliot wrote *'you are the music while the music lasts'*, and this is a thought-provoking and insightful statement which certainly demands our consideration. Music is outside the day-to-day, the mundane - it is literally beyond us - and that is its point. And yet music can engage our hearts and minds powerfully and change us forever.

Eternity is of course beyond our experience and our grasp here on earth, but perhaps we can fleetingly glimpse its *'sunrise'* by performing and listening to music.

I could have written a very different introduction to this concert, pointing out the many specific moments when eternity, and light emerging out of darkness, are referred to in the texts, or perhaps picking out the ways in which these images are evoked in sound. However, perhaps it is best if each of us is allowed to discover these moments individually, without following someone else's road map.

So, let us all attempt to kiss *'the joy as it flies'*, for if we are each able to do so on this dark winter's afternoon, our lives will be enhanced and enriched and thus changed. Our concert is of music by American and British composers, and I'd like to finish this introduction with an American poem about transformation, an extract from an English sermon and the closing lines of Milton's *At a solemn music*, all of which strikingly express what I am trying to put across.

Graham Caldbeck

THE MAN WITH THE BLUE GUITAR

The man bent over his guitar,
A shearsman of sorts. The day was green.

They said, "You have a blue guitar,
You do not play things as they are."

The man replied, "Things as they are
Are changed upon the blue guitar."

And they said then, "But play, you must,
Tune beyond us, yet ourselves,

A tune upon the blue guitar
Of things exactly as they are."

Wallace Stevens

To listen seriously to music and to perform it are among our most potent ways of learning what it is to live with and before God, learning a service that is a perfect freedom...In this 'obedience' of listening and following, we are stretched and deepened, physically challenged as performers, imaginatively as listeners. The time we have renounced, given up, is given back to us as a time in which we have become more human, more real, even when we can't say what we have learned, only that we have changed.

Dr. Rowan Williams - Archbishop of Canterbury

[Taken from a sermon written for the Three Choirs Festival and quoted by James MacMillan in an article on the role of music in our 'post-religious' times, published in The Guardian on Saturday July 19, 2003]

O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

John Milton At a solemn music

Programme Notes

Chichester Psalms

LEONARD BERNSTEIN (1918 - 1990)

Tim Mead *countertenor*

Sophie Bevan *soprano* Nick Bowditch *tenor*

John Broad *bass*

Bernstein is one of the great figures of American twentieth-century music. His versatility as composer of both popular and serious music, in conjunction with his work as a solo pianist and considerable conducting career, all combined to make him a highly influential figure, not only in American musical life but also internationally. Such a many-faceted career meant that Bernstein did not have as much time for composition perhaps as he would have liked.

It was fortunate, therefore, that in 1964, when he was approached by the Very Reverend Walter Hussey, then Dean of Chichester, to compose a work for the 1965 Southern Cathedrals Festival, he was about to enjoy a sabbatical year, free from conducting, and thus willingly accepted the commission. Freed from his normally hectic conducting schedule, Bernstein was enabled to meditate upon the current state of music and his own attitude towards it and summed up his feelings in an article, composed in verse, which appeared in the *New York Times* on 24 October 1965. Here is a short extract:



Of time to think as a pure musician
and ponder the art of composition.
For hours on I brooded and mused
on *materiae musicae*, used and abused;
On aspects of unconventionality,
Over the death in our time of tonality,
Over the fads of Dada and Chance,
The serial strictures, the dearth of romance,
'Perspective in Music' the new terminology,
Physiomathematomusicology;
Pieces called 'Cycles' and 'Sines' and 'Parameters' -
Titles too beat for these homely tetrameters;
Pieces for nattering, clucking sopranos
With squadrons of vibraphones, fleets of pianos
Played with the forearms, the fists and the palms
- And then I came up with the Chichester Psalms.
These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its tonics and triads in E flat major.
But there it stands the result of my pondering,
Two months of avant-garde wandering -
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet.

Leonard Bernstein



Chichester Psalms

The text of the Chichester Psalms is in Hebrew and the work has three movements. The work opens with a powerful and startling introduction, the material of which recurs at the end of the first movement and again at the conclusion of the whole work. In the first movement the words are set in a vigorous, almost obsessive, seven-four rhythm and the music has enormous energy and dance-like excitement.

The opening of the second movement, a lyrical setting of Psalm 23 for upper voices and soloist, contrasts vividly with the bubbling energy of the first movement. In the soulful opening passage for the soloist Bernstein the great tunesmith emerges, until the nations rage furiously together in an edgy and violent passage for tenors and basses. The subsequent combination of these two previously separate musical entities is a masterstroke.

After an extended instrumental introduction, the last movement's beautifully woven and unpredictable melodic choral strands lead to a magical ending where quiet, slow, unaccompanied harmonies come to rest on a unison Amen. The melodic idea from the opening of the whole work is played in very slow notes above this and completes the process of unwinding and resolving the manic energy with which the work opened.

Graham Caldwell



Part I

Urah, hanevel, v'chinor! Awake, psaltery and harp!
A-irah shahar! I will rouse the dawn!

Psalm 108, verse 2

Hariu l'Adonai kol haarets. Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simha. Serve the Lord with gladness.
Bo-u l'fanav bir'nanah. Come before his presence with singing.
D'u ki Adonai Hu Elohim. Know ye that the Lord, He is God.
Hu asanu, v'lo anahnu. It is He that hath made us, and not we ourselves.
Amo v'tson mar'ito. We are His people and the sheep of His pasture.
Bo-u sh'arav b'todah, Enter into His gates with thanksgiving,
Hatseirotav bit'hilah, And into His courts with praise.
Hodu lo, bar'chu sh'mo. Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam has'do, For the Lord is good, His mercy is everlasting.
V'ad dor vador emunato. And His truth endureth to all generations.

Psalm 100, entire

Part II

Adonai ro-i, lo ehsar. The Lord is my shepherd, I shall not want.
Bin'ot deshe yarbitseini. He maketh me to lie down in green pastures,
Al mei m'nuhot y'nahaleini. He leadeth me beside the still waters,
Naf'shi y'shovev, He restoreth my soul,
Yan'heini b'ma'aglei tsedek, He leadeth me in the paths of righteousness,
L'ma'an sh'mo. For His name's sake.
Gam ki eilech Yea, though I walk
B'gei tsalmavet, Through the valley of the shadow of death,
Lo ira ra, I will fear no evil,
Ki Atah imadi. For Thou art with me.
Shiv't'cha umishan'techa Thy rod and Thy staff
Hemah y'nahamuni. They comfort me.

Ta'aroch l'fanai shulchan Thou preparest a table before me
Neged tsor'rai In the presence of mine enemies,
Dishanta vashemen roshi Thou annointest my head with oil,
Cosi r'vayah. My cup runneth over.
Ach tov vahesed Surely goodness and mercy
Yird'funi kol y'mei hayai Shall follow me all the days of my life,
V'shav'ti b'veit Adonai And I will dwell in the house of the Lord
L'orech yamim. Forever.

Psalm 23, entire

Lamah rag'shu goyim Why do the nations rage,
Uf'umim yeh'gu rik? And the people imagine a vain thing
Yit'yats'vu malchei erets, The kings of the earth set themselves,
V'roznim nos'du yahad And the rulers take counsel together
Al Adonai v'al m'shiho. Against the Lord and against His anointed.
N'natkah et mos'roteimo, Saying, let us break their bonds asunder,
V'nashlichah mimenu avoteimo And cast away their cords from us.
Yoshev bashamayim He that sitteth in the heavens
Yis'hak, Adonai Shall laugh, and the Lord
Yi'ag lamot Shall have them in derision!

Psalm 2, verses 1-4

Part III

Adonai, Adonai, Lord, Lord,
Lo gavah libi, My heart is not haughty,
V'lo ramu einai, Nor mine eyes lofty,
V'lo hilachti Neither do I exercise myself
Big'dolot uv'niflaot In great matters or in things
Mimeni. Too wonderful for me to understand.
Im lo shiviti Surely I have calmed
V'domam'ti, And quieted myself,
Naf'shi k'gamul alei imo, As a child that is weaned of his mother,
Kagamul alai naf'shi. My soul is even as a weaned child.
Yahel Yis'rael el Adonai Let Israel hope in the Lord
Me'atah v'ad olam. From henceforth and forever.

Psalm 131, entire

Hineh mah tov, Behold how good,
Umah naim, And how pleasant it is,
Shevet ahim For brethren to dwell
Gam yahad. Together in unity.

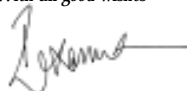
Psalm 133, verse 1

Westminster Mass

ROXANNA PANUFNIK (b1968)
Sophie Bevan *soprano*

Somerset has always been an extremely spiritual place for me in both its culture and its landscape - which is why I am particularly delighted that Westminster Mass is having its West Country première here in Taunton, with the Somerset Chamber Choir. I am very sorry that I can't be with you (due to the physical constraints of late pregnancy!) and hope that you enjoy the performance and have a very Happy New Year.

With all good wishes



ROXANNA PANUFNIK



Note by the composer

The Mass was commissioned by John Studzinski for Westminster Cathedral Choir, on the occasion of Cardinal Hume's 75th birthday. The Cardinal wanted a work that would speak out to as many people as possible - that would 'enhance the English liturgy for the new millennium' - hence its setting in our native tongue. The Mass had to come in two versions: one with organ accompaniment for general use, and one for special occasions (such as its première on 21 May 1998) with orchestra. A third version was subsequently commissioned by Clifton Cathedral with organ, bells and harp (the version being performed this afternoon).

With careful theological instruction from Father Vladimir Feizmann, frequent retreats to the nuns of Stanbrook Abbey and guidance on musical form from James O'Donnell, I set out to try and create a work that, while adhering to the conventional requirements of the liturgy, would perhaps throw a transformed light onto the text that I had repeated, perhaps without enough thought and understanding, so often.

Having been determined not to be influenced (as is the recent trend) by the commonly hypnotic plainsong, I was introduced to the reproaches from the Good Friday liturgy which, to me, melodically captured the mood of the *Kyrie*. I had already composed a progression of repenting but hopeful harmonies which, by complete accident, seemed to be enhanced by this melody. Obviously, I had to change the words and I used the ancient Greek that is familiar to us all, followed by the English.

The *Gloria* is usually one of the most 'upbeat' movements but, to me, it was about the 'glow' of love for God and the warmth that radiates from the first two lines (commonly known as the Angelic Hymn) 'Gloria to God in the Highest, and peace to his people on earth'. I was also heavily influenced by the impulsive rhythms and irregular pitch patterns of pealing church bells and the whole movement is based on a four-note cell presented in church-bell style, by the harp at the beginning.

The setting of the beginning of *Deus, Deus meus* were especially requested, in Latin, by his Eminence. But, inspired by the beauty of its English translation I could not resist setting more of it, interweaving with the Latin.

Like the *Gloria*, the *Sanctus* and *Benedictus* are bell-like, but this time in a more abandoned way, with very obvious 'word-painting'.

The *Memorial Acclamation* and *Amen* had to be directly related to the *Sanctus* and *Benedictus* and short for practical reasons.

The *Agnus Dei* starts wearily, with the 'Lamb of God' melody from the *Gloria* and a chant that continues throughout most of the movement. There is a sense of discomfort as we contemplate what Jesus had to suffer for our sins. But as we come to the end of the journey, a sense of arrival and relief greets us at 'Grant us peace'.

Roxanna Panufnik



Critics' reactions to the Westminster Mass after its première

Bells accompany the opening of Roxanna Panufnik's *Westminster Mass* and confer upon it an immediately distinctive identity...Most immediately attractive is the Sanctus: not the usual awe-struck worship but a happy gambolling of children before a throne decked for Christmas.

Gramophone, November 1999

She has her own individual voice - tonal, expressive, keenly spiced with chromatic harmony...

Malcolm Hayes, *Classic FM Magazine*, October 1999

...a jewel...Panufnik's exquisite Mass setting - a relative model of clarity, and written from the heart - was the best music on offer in London...It was clear that the piece is an absolute entity, and as a musical composition stands on its own, coherent and convincing...its ethos is romantic but never over the top, sweet but unsentimental, and characterized by rich, gentle harmonies and a devotional, quietly fervent sense of atmosphere. It also has a number of melodic hooks that are instantly memorable...it's ravishing.

Michael Yurnelty, *The Glasgow Herald*, May 1999

This is wonderful music: radiant, soaring, deeply felt...Roxanna Panufnik's command of choral texture is remarkably assured, and she avoids false rhetoric, preferring a calmly judicious approach to the demands of her liturgical text. This is a work that demands international recognition.

Geoffrey Crankshaw, *Musical Opinion*

...a delicious surprise, a cathedral of contrasts embellished with subtly dissonant harmonies. Here we have fresh, devilishly expressive music, music which never spurns the text, but paints it effectively.

Diapason, December 1999

The *Westminster Mass* is extremely beautiful...here was something unarguably spiritual, something which forced you to take the entire proceedings seriously...passing dissonances resolve into consonant harmonies that break through like a shaft of light before they are resolved again...I would put a few bob on the *Westminster Mass* achieving a good deal of popularity in performance.

Martin Anderson, *Tempo*

1. KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

2. GLORIA

Glory to God in the highest,
and peace to his people on earth.

Lord God, Heavenly King,
almighty God and Father,
we worship you,
we give you thanks,
we praise you for your glory.

Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world,
have mercy on us,
you are seated at the right hand of the Father:
receive our prayer.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

3. DEUS, DEUS MEUS

Deus, Deus meus es tu;
ad te de luce vigilo.
Sitiivit in te anima mea,
te desideravit caro mea.

Oh God, you are my God, for you I long;
for you my soul is thirsting.

My body pines for you
like a dry, weary land without water.
So I gaze on you in the sanctuary
to see your strength and your glory.

For your Love is better than life,
my lips will speak your praise.
So I will bless you all my life,
in your name I will lift up my hands.
My soul shall be filled as with a banquet,
my mouth shall praise you with joy.

On my bed I remember you.
On you I muse through the night
for you have been my help;
in the shadow of your wings I rejoice.
My soul clings to you;
your right hand holds me fast.

Psalms 62(63) verses 1-8

4. SANCTUS and BENEDICTUS

Holy, holy, holy Lord, God of power and might,
heaven and earth are full of your glory,
Hosanna in the highest.

Blessed is he who comes in the Name of the Lord.
Hosanna in the highest.

5. EUCHARISTIC ACCLAMATION

Dying you destroyed our death,
rising you restored our life.
Lord Jesus, come in glory.

6. AMEN

Amen

7. AGNUS DEI

Lamb of God, you take away the sins of the world:
have mercy on us.
Lamb of God, you take away the sins of the world:
have mercy on us.
Lamb of God, you take away the sins of the world:
grant us peace.

Interval (15 minutes)

Requiem

JOHN RUTTER (b1944)
Sophie Bevan *soprano*

Note by the composer

Requiem was written in 1985. Unlike most of my work up to that point, it was not commissioned: a personal bereavement was the immediate reason for writing it. Its precedents were the small-scale, intimate Requiems of Fauré and Duruflé rather than the great dramatic frescoes of Berlioz and Verdi; and, as with many Requiems since about 1850, the music is not a complete setting of the *Missa pro defunctis* as laid down by the Catholic liturgy, but instead a meditation on themes of life and death using a personal compilation of texts. Like Fauré, I selected portions of the Requiem Mass, and like Britten I wove other, English, texts into them to form a counterpoint to the Latin. The English texts consist of two psalms used at funerals (Psalms 130 and 23) together with some of the Burial Sentences from the 1662 Book of Common Prayer. The result is a concert work rather than a liturgical Requiem, though it has sometimes been used liturgically; in a more general sense, it feels at home, I hope, in church.



The seven-movement structure is arch-like. The first and the last movements are prayers to God the Father (with texts according to the *Missa pro defunctis*); movements 2 and 6 are psalm settings, both with instrumental obbligatos; movements 3 and 5 are personal prayers to Christ; and the central *Sanctus*, the keystone of the arch, is celebratory and affirmative, using bells as is traditional at this point in the mass. Gregorian chant (a thread running through much of my work) is found at a number of points in *Requiem*, most overtly in the *Agnus Dei*, where fragments of the Easter Sequence, *Victimae paschali laudes*, are played on the flute before and during the words *I am the resurrection and the life*. In the final *Lux aeterna*, the opening few notes of the theme first sung by the sopranos are taken from the chant associated with that text. The accompaniment to the *Requiem* exists in two versions, the one for small orchestra and a parallel version for organ with six instruments.

John Rutter

1. REQUIEM AETERNAM

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.	Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.
Te decet hymnus, Deus in Sion: et tibi reddetur votum in Jerusalem.	Thou, Lord, art worshipped in Sion: thy praises shall ever be sung in all Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.	O hear us; O Lord, hear thy faithful servants' prayer; to thee shall all mortal flesh return.
Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

from *Missa pro defunctis*

2. OUT OF THE DEEP

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord; before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

Psalms 130

3. PIE JESU

Pie Jesu Domine, dona eis requiem.	Blessed Jesu, Lord I pray, in thy mercy grant them rest.
Pie Jesu Domine, dona eis sempiternam requiem.	Lord our God, we pray thee, grant them everlasting rest.

from *'Dies Irae', Missa pro defunctis*



4. SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Holy, Holy, Holy Lord, God of power and majesty. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord: Hosanna in the highest.
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Missa pro defunctis

5. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	Lamb of God, that takest away the sins of the world: in thy mercy, grant them rest.
---	--

Missa pro defunctis

Man that is born of a woman hath but a short time to live, and is full of misery.

He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

In the midst of life we are in death: of whom may we seek for succour?

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live:

and whosoever liveth and believeth in me shall never die.

from the Burial Service, 1662 Book of Common Prayer

6. THE LORD IS MY SHEPHERD

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalms 23

7. LUX AETERNA

I heard a voice from heaven saying unto me, Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.
from the Burial Service (slightly altered)

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.	Light eternal shine upon them, Lord, we pray: with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.
Requiem aeternam dona eis Domine: et lux perpetua luceat eis.	Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.

Missa pro defunctis
[English translations by John Rutter]

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!

Biographies

The Somerset Chamber Choir



Since its formation in 1984 by former members of the Somerset Youth Choir, the choir has provided its audience with impressive programmes of the finest choral music from medieval times through to the present day. The highest possible standards of performance are set and the choir continues to work with some of the finest orchestras and soloists in the country.

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.

Would you like to sing with us?

New members are always welcome. Ideally, members will have some connection, past or present, with Somerset or its near neighbours. It is very important that we continue to recruit members resident in the Somerset area, although as the choir usually rehearses for just five weekends during holiday periods, it is also suitable for those formerly based in the area but who are now at university, or working, outside the county and who like to take the opportunity to travel back to visit family or friends.

For further details, please talk to any member of the choir, visit our website at www.somersetchamberchoir.org.uk or e-mail the choir at recruitment@somersetchamberchoir.org.uk



GRAHAM CALDBECK (*conductor*) has directed 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. After reading 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. 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, London.

Between 1984 and 1999 Graham was conductor of the Winchester-based chamber choir, Southern Voices, which he co-founded and rapidly established as one of the leading choirs in the area. Since 1996 he has also conducted the Nonsuch Singers, described last year by *The Times* as 'one of London's best chamber choirs'. He has performed with many of the UK's finest vocal soloists and period instrument ensembles. In November he conducted the Nonsuch Singers in the televised world premières of Sir John Tavener's *Exhortation* and *Kohima* as part of the Royal British Legion *Festival of Remembrance* in the Royal Albert Hall, in the presence of Her Majesty the Queen and the composer.

Graham is Head of Individual Studies and an Academic Studies professor at the Royal College of Music ('RCM'), where he has conducted the Junior Department choirs, Chorus and Chamber Choir.



SOPHIE BEVAN (*soprano*) is a Foundation Scholar at the RCM and is currently in her second year studying with Lillian Watson. She also holds a scholarship from the Associated Board of the Royal Schools of Music. Sophie started singing solo roles at 13 and has since performed much of the standard concert repertoire including Bach's *Passions*, *Cantatas*, *Magnificat* and *B Minor Mass*, Handel's *Messiah* and *Dixit Dominus*, Monteverdi's *Vespers*, Mozart's *Requiem*, *C Minor Mass* and *Exultate Jubilate*. Sophie also has a keen interest in opera, having sung the roles of both Barbarina and Susannah in *The Marriage of Figaro*, Dido in *Dido and Aeneas*, Mabel in *Pirates of Penzance* and Cathleen in Vaughan Williams' *Riders to the Sea*. Sophie hopes to pursue a career both in opera and on the concert platform and has just finished performing the role of Flora for the Benjamin Britten Opera School's production of *The Turn of the Screw* which *The Times* rather provocatively described as "about seven times better a show than *Covent Garden's last shot at the Screw*"!

KATHERINE BICKNELL (*flute*) started playing the flute at the age of 9. She achieved Grade 8 with distinction at 14 and attended the Junior Department of the RCM from 1995-1998 where she was principal flute of both the Symphony and Chamber Orchestras, touring Hungary, Germany and Austria. Katherine graduated with a BMus degree in 2002 and was then awarded an RCM scholarship, a Leverhulme award and a Musicians Benevolent Fund award to continue her studies in 2003, when she won all available flute prizes and received a Postgraduate Diploma with distinction. As a soloist, chamber and orchestral musician, Katherine has performed in all the major London concert halls. She has a highly successful duo with harpist Keziah Thomas playing at weddings and corporate functions, and also giving formal concerts for charity for which they have raised over £2500. Last year, Katherine made her Radio 3 debut as part of the BBC Chamber Proms Series. Forthcoming concerts include concertos at Winchester Cathedral, and a tour of Prague and Budapest.

OLIVER COX (*percussion*) is from Haddington, near Edinburgh in Scotland. He took up percussion at the age of 14, learning first in school, and then in Glasgow with Pam Dow. When 19, he gained a scholarship to study at the RCM in London, where he won all available prizes and graduated with First Class Honours in July 2003. Oliver now pursues a busy and varied freelance career, playing and recording with orchestras such as the Philharmonia, National Symphony Orchestra, London Irish Sinfonia and Locrian Symphony Orchestra. In 2000 Oliver and Owen Gunnell formed a percussion duo, now known as *O Duo*. Appearances across the UK have included a month-long residency at the Edinburgh Fringe Festival in 2002 and 2003 with their show 'Bongo Fury', where they were awarded *Pick of the Fringe* in both years and *Best Music Act* of the Festival 2003. Oliver also takes a keen interest in music education work, by himself, as a duo, or with his award-winning quartet, *Batterie Percussion*.

OWEN GUNNELL (*percussion*) began playing percussion at 14, because it looked like good fun and he liked the fact it kept him on the move. In 1999 he gained a scholarship to study at the RCM, from which he graduated with first class honours in 2003. Owen has performed extensively as a soloist, chamber and orchestral musician. In 2000 he was the percussion winner of *BBC Young Musician*, performing *Veni, Veni, Emmanuel* by James Macmillan with the BBC Philharmonic. In 2003 he was the first ever percussion prizewinner of the National Youth Orchestra of Scotland *Staffa* award. Concerto appearances include a performance of Michael Daugherty's *UFO* with the Philharmonia and a world premiere of Hoddnott's *Percussion Concerto*. With Oliver Cox, Owen is a member of *Batterie Percussion* - this quartet is heavily involved in music education, working regularly for the Philharmonia and London Musici, and is currently working on a five-month project with two schools in London, which culminates in a performance at Westminster Abbey and St. John's, Smith Square.

ROSIE HILLIER (*oboe*) was born in Teeside in 1980. She went to Chethams School of Music in 1996 and then continued her studies at the Royal Academy of Music as a scholar. Rosie is now in her second year of a postgraduate diploma at the RCM. Rosie has won numerous prizes throughout her studies, including the Worshipful Company of Musicians' prestigious Allcard award. Rosie's professional work is exceedingly varied, from performing with the BBC Scottish Symphony Orchestra and the Royal Opera House Covent Garden, to teaching and giving workshops in Mumbai, India. Rosie also enjoys working with her London based chamber ensemble, the Camarilla Ensemble, which has just completed a series of concerts of works by Arnold Bax.



Biographies



TIM MEAD (*countertenor*) was born and educated in Essex, before studying Music at Cambridge University as a Choral Scholar of King's College where he studied with Charles Brett; in 2003 he won a scholarship to the RCM where he studies with Robin Blaze. During his time at Cambridge, Tim appeared as a soloist with the Hanover Band, the Britten Sinfonia, His Majestys Sagbutts and Cornetts and the Fitzwilliam Quartet, and worked with conductors such as Christopher Hogwood and Stephen Cleobury. His opera performances in Cambridge included the title roles in Handel's *Giulio Cesare* and Stradella's *San Giovanni Battista*. Tim has recently appeared at the Festival van Vlaanderen Brugge, the Spitalfields Festival and the Schleswig-Holstein Musik Festival; he has also sung with groups such as The King's Consort. In 2003, Tim appeared as soloist on a disc of choral works by Domenico Scarlatti for EMI. Future engagements include Handel's *Dixit Dominus* with Emma Kirkby. His studies are currently supported by the Musicians Benevolent Fund and a Sir James Caird scholarship.

RICHARD PEARCE (*organ*) was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. Richard graduated in 1990 with first class honours in music. After leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama, where he is now a professor. Richard divides his time between organ playing and piano accompaniment, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and has broadcasted for BBC television and radio. Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Nonsuch Singers and the Somerset Chamber Choir. Since the summer of 2003 Richard has performed in the "Royal Prom", toured to Switzerland and Sweden, and recorded a CD of Italian songs for Warner Classics as well as the two-piano version of Brahms *Requiem* for BBC Radio 3.

SALLY PRYCE (*harp*) was born in Kent in 1979. She was a scholar at both the Purcell School and the RCM, where she studied with Daphne Boden. Before graduating in 2001 with first class honours, Sally won numerous national and international prizes, including reaching the final six in the prestigious 1998 *International Harp Contest* and winning first prize in the 1999 London Harp Competition. In 1996 she won the *Marisa Robles Harp Prize* in the Royal Over-Seas League Competition and was a finalist in the *BBC Young Musicians Competition*. Sally made her Wigmore Hall debut in 2002 and has appeared at venues throughout the UK, including at London's Purcell Room, as well as performing extensively abroad. She has appeared on British and Norwegian television and been broadcast on American and British radio including BBC Radio 3. Since 2002 Sally has given over 50 concerts with her flute and harp duo for the 'Live Music Now!' scheme. Sally performs with several UK orchestras and ensembles, including the Phoebus Trio, and has performed with the contemporary music ensembles Lontano and Okeanos.

GABRIELLA SWALLOW (*cello*) was born in Belfast in 1980. In 1990 she won a scholarship to Chethams' School of Music and in 1999 was awarded a Scholarship to the RCM where she studies cello and composition. She was principal cello of the RCM's Sinfonietta and Symphony Orchestras and, during this time, developed a passion for contemporary music. In 1999 she joined the Sans Souci Piano Trio and, with them, went on to win the 2001 *West Belfast Chamber Music Bursary Award* and the *Bernard Stevens Prize*. In 2002 the Trio, whose members especially enjoy performing rare British music, reformed with the composer/pianist Huw Watkins. In July 2003, Gabriella was awarded the highly coveted *Tagore Gold Medal*, which will be presented to her by HRH The Prince of Wales in February. Gabriella is continuing her studies at the RCM with financial support from the John Lewis Partnership and an *Arts and Humanities Research Board Award*; tonight she plays a cello by Charles Harris Senior 1810.



Friends - your choir needs you!

The Choir owes an immeasurable debt of gratitude to the members of its flourishing Friends Scheme, not only for financial support, but also for their regular and reassuring presence in the audience!

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

We receive no public funding and concerts are funded from ticket income, the Friends Scheme and the occasional commercial sponsor, so the regular support of the Friends enables us to plan confidently for performances of interesting and challenging repertoire. By joining the scheme, we can work with you to achieve our aim of bringing the highest possible standard of music-making to this area of the South West.

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We also gratefully acknowledge the support of additional members who joined after publication of this programme





Somerset Chamber Choir

'...the choir has firmly established itself as among the best'

Somerset County Gazette

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 interest and for their work behind the scenes on the Choir's behalf.

The Somerset Chamber Choir acknowledges the generosity of the Josephine Baker Trust in supporting Sophie Bevan and Tim Mead in tonight's concert.

We are very grateful to Colin Albery (Director of Music, King's College) and Kevin Hathway (Head of Percussion, Royal College of Music) for the kind loan of percussion instruments for this concert.

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

Some of the printed music for this concert has been provided by the Yeovil Performing Arts Library.

This programme was compiled and edited by Anthony Leigh, 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