

## Somerset Chamber Choir Future Concerts



Saturday 30th July 2005 at 7pm  
WELLS CATHEDRAL

**HAYDN Theresa Mass**

**DURUFLÉ Requiem**

Elizabeth Watts *soprano*, Leigh Woolf *mezzo-soprano*  
Andrew Kennedy *tenor*, Christopher Maltman *baritone*  
London Festival Orchestra

'a brilliant example of balance, discipline and orchestral cohesion'  
The Times

Rupert Gough *organ*  
Graham Caldbeck *conductor*

**Box Office 01275 349010**

Friends booking from 30th April ~ Public booking opens 4th June  
[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

- ADVANCE NOTICE -

Sunday 8 January 2006 at 3pm  
KING'S COLLEGE, TAUNTON

*Something Old,  
Something New*

including works by

Monteverdi, Verdi, Barber & James MacMillan

with  
David Miller *theorbo & guitar*



Saturday 29 July 2006 at 7pm  
WELLS CATHEDRAL

*ROSSINI Petite Messe Solennelle*

The right is reserved, without incurring liability, to substitute artists and to vary the programmes 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 FRCS



Taunton Association of Performing Arts

For the complete TAPA diary,  
please visit their website [www.tapa.org.uk](http://www.tapa.org.uk)  
TAPA is assisted by Taunton Deane Borough Council

**April 4 - 11 2005**

Brewhouse Theatre Taunton  
**Taunton Amateur Operatic Society**  
*"Oklahoma"*

**Sat 30 April 2005 At 7.30pm**

St James' Church, Taunton  
**West Somerset Singers**  
*Diamond Jubilee Concert*

**Sat 7 May 2005**

St Mary Magdalene Church,  
Taunton  
**Taunton Camerata And Consort**  
*Handel - Dixit Dominus*  
*Bach - Concerto For 2 Violins*  
*Bach - Magnificat In D*

**Sat 14 May 2005**

Tacchi-morris Arts Centre, Taunton  
**Taunton Sinfonietta**

**Sat 21 May 2005 At 7.30pm**

St James' Church, Taunton  
**Somerset County Orchestra**  
Conductor - Brian Cresswell  
Soloists - Simon Jones & Paul Denegri  
*Vivaldi - Concerto For 2 Trumpets*  
*Beethoven - Egmont Overture*  
*Haydn - Trumpet Concerto*  
*Beethoven - Symphony No 7*

**Sat 11 June 2005 At 7.30pm**

St John's Church, Taunton  
**Amici with**  
**Taunton Philharmonic Orchestra**  
*Trafalgar Bicentenary Concert*

**Sat 18 June 2005**

Tacchi-morris Arts Centre, Taunton  
**Taunton Sinfonietta**

**21 June - 3 July 2005**

Various Venues  
**Taunton Thespians**  
Director - Sefton Parke  
*"Much Ado About Nothing" by William Shakespeare*

**Sat 25 June 2005 At 7.30pm**

Tacchi-morris Arts Centre, Taunton  
**Phoenix Singers**

**Sat 30 July 2005 At 7pm**  
Wells Cathedral

**Somerset Chamber Choir**  
*Haydn - Theresa Mass*  
*Duruflé - Requiem; Quatre Motets*

**Sunday 8 January 2006 At 3pm**

King's College, Taunton  
**Somerset Chamber Choir**  
David Miller Theorbo & Guitar  
*'Something Old,  
Something New'*  
Including Works by  
Monteverdi, Verdi,  
Barber &  
James Macmillan



## King's College Chapel, Taunton

Sunday 3rd April 2005

# Heavenly Harmony

Choral & Organ Classics  
from five centuries



**BYRD** Haec Dies

**PURCELL** Hear my prayer

**BACH** Sheep may safely graze

**HANDEL** Hallelujah Chorus (*Messiah*)

**BACH** Toccata and Fugue in D minor

**BRAHMS** How lovely are thy dwellings (*Requiem*)

**HARRIS** Faire is the heav'n

**PARRY** I was glad

**MOZART** Lacrymosa (*Requiem*)

**HOWELLS** Magnificat (*Collegium Regale*)

**BRITTEN** A hymn to the virgin

**VAUGHAN WILLIAMS** O clap your hands

**WIDOR** Toccata (*5th Symphony*)

**RACHMANINOV** Bogoroditse Dievo (*Vespers*)

**JOHN TAVENER** Song for Athene

**BACH** Final chorus from *St Matthew Passion*

**FAURÉ** In paradisum (*Requiem*)



## Somerset Chamber Choir

Richard Pearce *organ*

Graham Caldbeck *conductor*





# Heavenly Harmony

SOMERSET  
Choral & Organ Classics  
from five centuries  
CHAMBER CHOIR

## Welcome!

Graham and the choir offer you all a very warm welcome to our 2005 Spring concert. We hope you have a very enjoyable afternoon with us. If this is the first time you have come to one of our concerts, we extend a particular welcome and hope your attendance will prove habit-forming! You will find more information below about the choir and its activities, together with detailed notes about the works we are performing and the texts which have been set to create the *Heavenly Harmony*! of the concert title, a phrase borrowed from Dryden's *Ode to St Cecilia*, the patron saint of music.

You will also find details of our forthcoming concerts at the end of this programme booklet. Graham is dedicated always to giving us new and interesting music to look forward to and we hope you will find something in these future events which you would like to hear.

Thank you for coming to our concert today and we look forward to seeing you again in the near future!

~ ~ ~

## Somerset Chamber Choir

was founded in 1984 by former members of the Somerset Youth Choir and is firmly established as one of the most exciting choirs in the area. It recruits from among the most talented singers in the region and places a strong emphasis on encouraging young people to join its ranks. For many years now, the choir has performed innovative and eclectic programmes, of both established and neglected masterpieces, to audience and press acclaim. The choir regularly performs with many of the UK's top professional soloists and orchestras.

Exacting performance standards generally limit the choir to two concerts a year, usually given in Wells Cathedral in the Summer and in King's College Chapel, Taunton, at the turn of the year or at Easter. The proven quality of the performances is such that they have acquired a festival-like status and are eagerly anticipated.

### Would you like to sing with us?

We are a very friendly and sociable choir and applications for membership are always welcome - informal auditions take place over rehearsal weekends. 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 at work, 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](http://www.somersetchamberchoir.org.uk) or e-mail the choir at [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk)

## Friends Scheme

Set up originally several years ago as a priority booking service, the scheme now has five different membership levels, each giving different benefits such as free concert programmes. There are now over 150 members of the scheme and all members still have the opportunity of booking before the general public, often vital for getting the best seats in the house! All Friends are invited to our post-concert receptions and, in addition, we hold an annual social event for Patrons and Benefactors - these occasions are a way in which we can thank you personally for your support and they are also a chance for you to get to know the conductor, the members of the choir and other members of the Friends scheme.

We should like to invite you to support the choir by joining the scheme. Subscriptions range from £8 to £100 and you will find full details of the scheme and an application form in the separate leaflet to be found at various points in the chapel tonight. More information is also available from Lin Winston at 3 Parkland Drive, Campion Meadow, Exeter, Devon EX2 5RX or from MusicBox on 01275 349010. You can also email us through the Friends section of our website at [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk).

## Volunteering

We often need volunteers, either to help out at concert venues or with choir administration. If you would like to help us in any way, please email us through our website or leave a message on the MusicBox voicemail on 01275 349010, and we will contact you.

## Spreading The Word!

If you enjoy tonight's concert, please tell others about the choir and encourage them to come to our concerts! Gold Patrons and Benefactors are able to purchase discounted tickets for their guests.

## Programme Notes

### Byrd (1543-1623): HAEC DIES

A pupil of Tallis, William Byrd's first appointment in 1563 was as Organist and Master of the Choristers at Lincoln Cathedral. In 1570 he moved to London to become a Gentleman of the Chapel Royal; he quickly gained royal favour and in 1575 was granted, in partnership with Tallis, a monopoly in music printing which enabled both composers to publish their own work. Byrd was a prolific composer throughout his life and, despite the Reformation, he never forsook the Catholic faith but continued to write and publish Latin church music long after the liturgy for which it was intended had been outlawed by the *Act of Uniformity* which imposed the 1549 *Book of Common Prayer*. *Haec dies* is from the third of Byrd's published collections of *Cantiones Sacrae*. As befits its text - suitable either for Easter or a Sunday - it is a joyful piece, with some witty rhythmic surprises.

*Haec dies quam fecit Dominus:  
Exultemus et laetemur in ea. Alleluia.*

*This is the day which the Lord hath made:  
We will rejoice and be glad in it. Alleluia.*

### Purcell (1659-95): HEAR MY PRAYER

This is not only one of Purcell's most famous anthems, but also one of the great masterpieces of English church music. It is scored for 8-part choir and is thought probably to be the opening section of an intended longer work left unfinished. The original manuscript, held in the Fitzwilliam Museum, Cambridge, does not include the usual final flourish where the music stops, the 'final' bar line is of the type that Purcell used when leading to a further section or sections, and several blank pages of manuscript follow the existing thirty-four bars. As the conductor and scholar Robert King has observed, 'with a despairing text and large forces at his disposal, Purcell's imagination was raised to its highest level, yet the melodic material is, on its own, quite simple.' Purcell uses two contrasting but complementary ideas: two melancholy notes a third apart for 'Hear my prayer, O Lord' and a turning, chromatic figure for 'crying', both of which appear later in inversion. From these two strands he spins an unhurried but relentless web of sound which builds inexorably towards a monumental discord on the last repetition of 'come'.

Hear my prayer and let my crying come unto thee.

### JS Bach (1685-1750): SCHAFE KÖNNEN SICHER WIEDEN (from 'Hunting' Cantata BWV 208)

This famous aria is taken from Bach's delightful 'Hunting' Cantata BWV 208, composed for the birthday of Duke Christian of Weissenfels in 1713. In this work the duke's character is flattered in recitative, six arias, a duet and two choruses. Thus the 'good shepherd' referred to here alludes to the duke as Christian leader, rather than to Christ himself.

*Schafe können sicher wieden,  
Wo ein gutter Hirte wacht.  
Wo Regenten wohl regieren,  
Kann man Ruh und Friede spüren  
Und was Länder glücklich macht.*

## Heavenly Harmony



*Sheep may safely graze  
where a good shepherd is watching.  
Where a ruler governs well  
One may look for peace and freedom  
And a happy people.*

### Handel (1685-1759): HALLELUJAH CHORUS (from Messiah)

This exultant chorus closes Part 2 of Handel's famous oratorio - the part that deals with Christ's suffering, death and final victory. It is one of the most famous pieces of choral music ever composed, known throughout the world as one of Handel's most outstanding and heart-warming compositions.

*Hallelujah! for the Lord God Omnipotent reigneth,  
Hallelujah, the kingdom of this world is become the kingdom of our Lord and of His Christ,  
and He shall reign for ever and ever, King of Kings and Lord of Lords.*

(Revelation 19: 6; 11:15; 19:16)

### JS Bach: TOCCATA AND FUGUE IN D MINOR BWV565

Bach's Toccata and Fugue in D minor (BWV 565) is one of the composer's most widely-known works; it is thought to have been composed when Bach was in his late teens or early twenties and there is some scholarship to suggest it may originally have been conceived as a work for solo violin. Its quasi-improvisatory outer sections and lengthy fugue subject display the influence of Dietrich Buxtehude (c1637-1707) whom the young Bach greatly admired, both as a composer and as a performer. Bach had taken an extended leave of absence from his position at Arnstadt in 1705-6 (without permission!) in order to travel to Lübeck to hear Buxtehude play. We should be grateful that this headstrong act inspired the young Bach to write music of such brilliance and we can marvel at his precocious skill.

### Brahms (1833-97): WIE LIEBLICH SIND DEINE WOHNUNGEN (from Ein Deutsches Requiem)

Brahms constructed his unusual Requiem gradually. Along the way, a number of performances of a few of the movements took place before the final complete work was first performed in 1869. It is unusual in that it is in German (not Latin) and uses a quite different selection of texts from the conventional Latin Requiem Mass. It is concerned not so much with peace for the souls of the departed as with comfort for the bereaved. This famous central movement that expresses joy in the certainty of our eventually reaching 'the best courts of the Lord', begins with a wonderfully romantic melodic sweep at the outset that later gives way to a sturdier, more contrapuntal section, before the closing climactic section returns to the mood of the opening, although now with an even wider and more exciting melodic arch.

Wie lieblich sind deine Wohnungen, Herr Zebaoth!  
Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;  
Mein leib und Seele freuen sich in dem lebendigen Gott.  
Wie lieblich sind deine Wohnungen, Herr Zebaoth!  
Wohl denn, die in deinem Hause wohnen,  
Die loben dich immerdar.  
Wie lieblich sind deine Wohnungen.

*How lovely are thy dwellings fair, O Lord of hosts.  
For my soul now is yearning and longing sore for the blest  
courts of the Lord;  
My heart and flesh cry out for joy unto the living God.  
How lovely are thy dwellings fair, O Lord of hosts.  
Blest are they that in thy house are dwelling,  
They give thee praise for evermore!  
How lovely are thy dwellings fair.*

**Harris (1883-1973): FAIRE IS THE HEAV'N**

The contemporary composer and choral conductor, John Rutter, has written of Harris's wonderful motet: '*As a vision of heaven it is doubtful whether either the poetry or the music of this brief choral masterpiece ('anthem' seems an inadequate designation for it) have been surpassed. Edmund Spenser, the poet, needs no commendation here, but the little-known composer William Harris deserves note as the unexpected source of such a passionate musical outpouring, closer to Richard Strauss's Metamorphosen than to any precedent within the comparatively reserved Anglican tradition. For most of his long life Harris was a cathedral organist and teacher; from 1936-61 he was organist at St. George's Chapel, Windsor, but Faire is the heav'n was written before then, in 1925, though revised in 1948. It remains his finest work (arguably matched by the later and rather similar Bring us, O Lord God) one of only a handful of published compositions by a fondly-remembered organist who was touched by the hand of genius at least once in his life.*'

Faire is the heav'n where happy soules have place  
in full enjoyment of felicitie,  
whence they doe still behold the glorious face  
of the divine, eternall Majestie;  
yet farre more faire be those bright Cherubims  
which all with golden wings are overlight,  
and those eternall burning Seraphims  
which from their faces dart out fiery light;  
yet fairer than they both and much more bright  
be th'angels and archangels  
which attend on God's owne person without rest or end.  
These then in faire each other farre excelling  
as to the Highest they approach more neare,  
yet is that Highest farre beyond all telling  
fairer than all the rest which there appeare  
though all their beauties joynd together were;  
how then can mortall tongue hope to expresse  
the image of such endlesse perfectness?

Edmund Spenser

**Parry (1848-1918): I WAS GLAD**

Parry studied at Eton and at Oxford, and began publishing songs, church music and piano music in the 1860's. He taught at the Royal College of Music from 1863 (succeeding Sir George Grove as its director in 1894) and was professor at Oxford from 1900 to 1908. His name is immortalised by his setting of Blake's *Jerusalem* and by his Coronation Anthem, *I was glad*. This anthem for double choir was written in 1902 for

the coronation of Edward VII and it has greeted the arrival of the monarch at all coronations since. The work's large-scale grandeur, hugely evocative word-setting and use of vivid contrasts, have all combined to make it a choral *tour de force* relished by choirs everywhere.

I was glad when they said unto me,  
We will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem.  
Jerusalem is builded as a city that is at unity in itself.  
O pray for the peace of Jerusalem,  
They shall prosper that love thee.  
Peace be within thy walls, and plenteousness within thy palaces.

*Psalms cxxii, 1-3, 6, 7*

**Interval (15 minutes)**

**Mozart (1756-1791):  
LACRYMOSA (from Requiem)**

Mozart's sublime Requiem, left unfinished at his death in 1791, includes much wonderful music, but the lilting but purposeful *Lacrymosa* is certainly one of the high points. The opening arching melody, the relentless harmonic sequences and the impressive forward momentum combine to create a strong and memorable movement that, once heard, lingers in the memory.

Lacrimosa dies illa.  
Qua resurget ex favilla  
Judicantem homo reus.

Huic ergo parce, Deus:  
Pie Jesus Domine,  
Dona eis requiem. Amen

*Ah! That day of tears and mourning!  
From the dust of earth returning,  
Man for judgement must prepare him;*

*Spare, O God, in mercy, spare him!  
Lord, all pitying, Jesu blest,  
Grant then Thine eternal rest.*

**Howells (1892-1983):  
MAGNIFICAT (Collegium Regale)**

Howells's musical roots lay in the Church of England, as a choirboy and assistant organist at his local parish church in Lydney, Gloucestershire, where he was born. Yet it was not until he was approaching the age of 50, in the early 1940s, that he began in earnest to explore the musical possibilities of the Anglican liturgy, and create the inspired and utterly distinctive series of works for the church for which he is best remembered. The young Howells was influenced by music he heard at the Three Choirs Festival in Gloucester - works such as Delius's *Sea Drift* and numerous pieces by Vaughan Williams. These made a lasting impression on the young Howells. He began studying with Stanford at the Royal College of Music in 1912 and he later taught composition at the College from 1920 until 1972 (the year in which he became 80!). He had also inherited Holst's old job as Director of Music at St.Paul's Girls School and taught there until 1962.



It was during World War II, when Howells was acting organist at St. John's College, Cambridge, that he began composing canticle settings for Cathedral and Collegiate chapels with the '*Collegium Regale*' *Te Deum* and *Jubilate* of 1944, followed by the '*Collegium Regale*' *Magnificat* and *Nunc Dimittis* of 1945, all composed for King's College, Cambridge. Surely there can be no more freshly original, varied and inspiring setting of these words by any British composer of the last century? Howells's sublime setting of the *Magnificat* is powerful and wonderfully crafted - always thrilling, however many times one may have heard it performed or performed it oneself.

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold from henceforth  
All generations shall call me blessed.  
For he that is mighty hath magnified me,  
And holy is his name.  
And his mercy is on them that fear him  
Throughout all generations.  
He hath shewed strength with his arm;  
He hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat  
And hath exalted the humble and meek.  
He hath filled the hungry with good things,  
And the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel,  
As he promised to our forefathers,  
Abraham and his seed for ever.  
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.

**Britten (1913-76):  
A HYMN TO THE VIRGIN**

Based on an anonymous text, Britten's carol was composed when the composer was only seventeen years of age and recovering in the school sanatorium at Gresham's School, Holt in Norfolk. The carol's antiphonal echo effects and regular bar-groups invest this delightful little work with a naïve and gentle form of expression that is direct in its appeal and totally persuasive in its language - a remarkable achievement for the young composer then at the threshold of his career.

Of one that is so fair and bright,  
*velut maris stella* (like a star of the seas),  
brighter than the day is light,  
*parens et puella* (mother and maiden),  
I cry to thee, thou see to me,  
Lady, pray thy Son for me,  
*tam pia* (so holy),  
that I may come to thee,  
*Maria!*

All this world was forlorn,  
*Eva peccatrice* (because of Eve the sinner),  
till our Lord was y-born,  
*de te genetrix* (of thou his mother);  
with *ave* it went away,  
darkest night, and comes the day  
*salutis* (of salvation);  
the well springeth out of thee,  
*virtutis* (out of thy virtues).

Lady, flow'r of ev'rything,  
*rosa sine spina* (rose without a thorn),  
thou bare Jesu, heaven's king,  
*gratia divina* (through divine grace);  
of all thou bear'st the prize,  
Lady, queen of paradise  
*Electa* (the chosen one),  
maid mild, mother  
*es effecta* (is made).

Anon. c.1300

**Vaughan Williams (1872-1958):  
O CLAP YOUR HANDS**

Of the broad straightforward choral style of *O clap your hands* (1920), Michael Kennedy remarks how apt it is to its purpose of '*filling a great cathedral with joyous sounds*'. There are some exciting changes of tempi, distinctive harmonic clashes and, frequently, a beguiling one-in-a-bar swing, all springing from the composer's brilliant evocation of the psalmist's text.

O clap your hands, all ye people; shout unto God with the voice of triumph.

For the Lord most high is terrible. He is a great King over all the earth.

God is gone up with a shout, the Lord with the sound of the trumpet.

Sing praises to God; sing praises. Sing praises to our King; sing praises.

For God is the King of all the earth. Sing ye praises with understanding.

God reigneth over the heathen. God sitteth upon the throne of His holiness.

Sing praises unto our King. Sing praises.

*Psalms 47*

**Widor (1844-1937):  
TOCCATA (from Symphonie V)**

Charles-Marie Widor, the greatest French organist of his day, called his ten large-scale organ works 'symphonies' to reflect both their secular spirit and the orchestral wealth of the timbres of the new French organs. The *Fifth Symphony* consists of five movements of widely varying moods and textures, of which the famous *Tocatta* is the last. It was written specifically to exploit the capacities of the modern Cavaillé-Coll organ, especially that of the five-manual instrument at the church of St-Sulpice in Paris, where he was organist. The *Tocatta* first became popular after it was used as the recessional at the marriage of Princess Margaret and Tony Armstrong-Jones in Westminster Abbey in 1961. Its popularity has encouraged many earnest but challenged performances by parish church organists ever since (as well as a recent arrangement for choir and organ). Nevertheless, it has survived these onslaughts and tonight we hear this uplifting movement, performed by a dextrous virtuoso on a magnificent organ, in its original, unadorned version.



**Rachmaninov (1873-1943): BOGORODITSE DIEVO (Ave Maria from Vespers)**

This hymn to the Mother of God is found in many services of the Orthodox Church, but within Rachmaninov's great work it concludes the service of Vespers on a note of rejoicing and gladness. In the Orthodox service, the words are sung three times with great solemnity and then, after the blessing, all the lights are dimmed and the doors are closed.

One of the most poignant movements in the work, the simple four-part writing only once rises above *piano* when a brief but overwhelming *fortissimo* passage blazes forth, before the music subsides towards its quiet, meditative ending. The assurance with which the composer crafts his music from the simplest of melodic material, shaping so many different patterns and harmonies from the first three notes of a major scale, is breathtaking.

Bogoroditse Devo, raduysia!  
Blagodatnaya Mariye, Ghospod s Toboyo.  
Blagoslovenna Ti v zhenah  
i blagosloven Plod chreva Tvoyego,  
yako Spasa rodila yesi dush nashih.

*Rejoice, O Mother of God!  
Mary, full of grace, the Lord is with Thee.  
Blessed art Thou among women  
and blessed is the fruit of Thy womb,  
for Thou hast borne the Saviour of our souls.*

**John Tavener (b1944): SONG FOR ATHENE**

The music of contemporary composer, John Tavener, is often likened to a vision of heaven, like that of his Renaissance predecessors. However, in *Song for Athene*, Tavener is first facing up to a human tragedy. It was written in memory of Athene Hariades, a Greek actress who died tragically in March 1993. The text is taken from Shakespeare's *Hamlet* and the Orthodox funeral service. Commissioned by the BBC, it was first performed on 22 January 1994 at St.Giles, Cripplegate, in the Barbican. However, most of us tonight will remember it so movingly performed by the choir of Westminster Abbey conducted by Martin Neary at the conclusion of the funeral of Diana, Princess of Wales, on 6th September 1997.

Alleluia.  
May flights of angels sing thee to thy rest.  
Remember me, O Lord, when you come into your kingdom.  
Give rest, O Lord, to your handmaid who has fallen asleep.  
The Choir of Saints have found the well-spring of life and door of paradise.  
Life: a shadow and a dream.  
Weeping at the grave creates the song: Alleluia.  
Come, enjoy rewards and crowns I have prepared for you.  
Alleluia.

**JS Bach: WIR SETZEN UNS MIT TRÄNEN NIEDER (from St. Matthew Passion)**

The mighty double-choir closing chorus of Bach's *summa* has a chaconne-like breadth and a strong sense of forward movement that propels us inevitably towards the great work's conclusion. Vivid phrases are tossed from one choir to the other, underpinned by tellingly chromatic harmonies and a strong sense of rhythm, making it undoubtedly one of the greatest choruses of all time.

Wir setzen uns mit Tränen nieder  
Und rufen dir im Grabe zu:  
Ruhe sanfte, sanfte ruh!  
Ruht, ihr ausgesognen Glieder!  
Ruhe sanft, snafte ruh'!  
Euer Grab und Leichenstein  
Soll dem ängstlichen Gewissen  
Ein bequemes Ruhekrissen  
Und der Seelen Ruhstatt sein.  
Höchst vernügt schlummern da die Augen ein.  
Wir setzen uns...

*We sit down in tears and call  
To Thee in the tomb:  
Rest softly, softly rest!  
Rest, ye exhausted limbs,  
Rest softly, rest well.  
Your grave and tombstone  
Shall for the unquiet conscience  
Be a comfortable pillow  
And the soul's resting place  
In utmost bliss the eyes slumber there.  
We sit down...*

**Fauré (1845-1924):  
IN PARADISUM (from Requiem)**

Fauré's work has an important place among settings of the Requiem Mass because of its consummate understated craftsmanship and because, with the setting made by his compatriot, Maurice Durufé, some sixty years later, it contrasts markedly with the much more theatrical settings of Mozart, Berlioz and Verdi. For these last three composers, the terrifying *Dies Irae* sequence was the core of the dramatic text and the section where their impressive flow of ideas was released with the greatest concentration. In his setting, however, Fauré eschews this section altogether and thus, with the idea of Judgement reduced to minimal proportions, he is free to explore the concept of eternal rest in the spirit of pious resignation.

In Paradisum deducant (te) angeli,  
in tuo adventu suscipiant te martyres  
et perducant te in civitatem sanctam  
Jerusalem.  
Chorus angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May angels lead (thee) to Paradise,  
at thy coming may the martyrs receive thee  
and bring thee into the holy city of  
Jerusalem.  
May the choir of angels receive thee  
and with Lazarus, once a beggar,  
may thou have eternal rest.*

*After the Concert  
members of our FRIENDS SCHEME  
are invited to make their way to the refectory  
(access via through the side door at the rear of the chapel),  
where members of the choir look forward to meeting you!*



**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. He studied music at Trinity College, Cambridge, where he was a Choral Scholar under Richard Marlow and has sung with the Cathedral Choirs of Guildford and Winchester. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists, is a former Assistant Organist at St. Martin-in-the-Fields and is currently Director of Music at St Mary the Boltons, SW10.

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, last month described by *The Times* as 'the acclaimed chamber choir'. He has recently become conductor of the Mayfield Festival Choir in Sussex.

For fifteen years Graham held senior positions at the Royal College of Music but he now pursues a freelance career as conductor, organist, vocal coach and teacher. He can be contacted at [graham@gcaldbeck.freemove.co.uk](mailto:graham@gcaldbeck.freemove.co.uk)

**RICHARD PEARCE** (organ) was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating in 1990 with first class honours in music, he studied piano accompaniment for two years 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 broadcasts for BBC television and radio, S4C and Classic FM. Working with choirs is a major part of Richard's work - he works regularly with the BBC Singers, the Royal Choral Society, the Nonsuch Singers and the Somerset Chamber Choir. He has given recitals in the Louvre Museum, Paris, and in Tokyo, as well as performances at the Royal Albert Hall (for the Promenade concerts). Recent projects have included trips to Switzerland, Japan, France and Sweden, and recordings of songs by Respighi and Martucci for Warner Classics.

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A special thank-you to all the members of our Friends' Scheme who have helped us to achieve so much. We also gratefully acknowledge the support of additional members who joined after publication of this programme.



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