



# King's College Chapel, Taunton

Sunday 8 January 2006

## Somerset Chamber Choir

**David Miller** *theorbo & guitar*

**Graham Caldbeck** *conductor*

### *Something old, something new*

*Choral and instrumental music from the 16th century to the present day*

## Monteverdi

Missa: In illo tempore à 6 (1610)

John Tavener  
G Gabrieli  
Morten Lauridsen  
Verdi  
Bax  
Handl  
Verdi  
Ballet  
Jonathan Dove  
Vaughan Williams  
Britten  
Barber

O do not move  
O magnum mysterium  
O magnum mysterium  
Laudi alla Vergine Maria  
I sing of a maiden  
Pater noster  
Pater noster  
Lute-book lullaby  
The three kings  
Wassail song  
A New Year carol  
Twelfth Night

*& solos for theorbo & guitar*

## Welcome!



A very warm welcome to our 2006 New Year concert - and if this is the first time you have ventured to one of our concerts, we hope very much that you will come again! You will find more information below about the choir and its activities, together with detailed notes about the works we are performing today.

We are extremely pleased that David Miller is able to join us for this concert. David has an enviable reputation as one of the foremost exponents of the lute.

'O, do not move, listen to the gentle beginning.' These striking words, set by Sir John Tavener in an exquisite choral miniature, open this afternoon's varied programme of Italian, English and American music celebrating the New Year, Twelfth Night and Epiphany. The musical timeline stretches from the sumptuous, Venetian-influenced *Pater noster* by the 16th century Cistercian monk Jacob Handl, to Jonathan Dove's *The three kings*, a vivid setting of a poem by Dorothy L Sayers, composed for the King's College (Cambridge) *Festival of Nine Lessons and Carols* in 2000.

At its heart, our programme has Monteverdi's beautiful *Missa In illo tempore* for six-part choir, together with a magical double-choir setting of *O magnum mysterium* by Giovanni Gabrieli, Monteverdi's predecessor at St. Mark's, Venice. From the Italy of two centuries later, celebrated Dante settings by Verdi are included - the lovely *Laudi alla Vergine Maria* from his *Four sacred pieces* and the richly romantic *Pater noster*. Nearer our own time, Barber's setting of *Twelfth Night* - a moving seasonal poem by Laurie Lee - and Bax's richly-scored *I sing of a maiden* are contrasted with Britten's

hauntingly simple *A New Year carol*. Vaughan Williams's *Wassail song* provides a touch of old-English seasonal revelry, and we also include American Morten Lauridsen's renowned motet *O magnum mysterium* - a work that has rapidly become a choral classic since its first performance in 1994.

We do hope you will join us too for our Summer concert (*see back cover*) in Wells Cathedral. We shall be performing, alongside four more recent choral masterpieces, Rossini's *Petite Messe Solennelle* - this is definitely one to bring your friends to! Some of you may have heard journalist, Jon Snow, waxing lyrical last month on Radio 3's *Private Passions* about this piece. It is an exciting and unique work which applies an almost irreverent Italian operatic style to its religious text. It is witty and joyful, but also dramatic and intensely moving, with prominent roles for our young soloists, and choral writing of rare intensity. Written just three years before Rossini died, the composer wrote of the piece "...alas, the final sin of my old age...Dear God...be Thou blessed and grant me Paradise". Apart from Rossini's direction that the Mass be sung by "three sexes - men, women and castrati", our performance will be authentic in all other respects! The audience at the first performance in Paris in 1864, was overwhelmed by Rossini's new masterpiece and Meyerbeer, in particular, was ecstatic - trembling and even weeping at times. We cannot promise you will be affected to quite such extremes, but do join us in Wells Cathedral on 29 July to judge for yourself whether the composer might have done enough to be granted the Paradise he sought!

**Thank you for joining us today, and we look forward to seeing you again in the near future.**

## Somerset Chamber Choir

[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)  
email: [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk)

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. The choir is renowned for its innovative and eclectic programmes of music devised by its conductor, Graham Caldbeck, and it regularly performs with many of the UK's top professional soloists and orchestras.

## 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 who work outside the county and would 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 or e-mail the choir at the address shown above.

## Friends Scheme



This popular scheme has five different membership levels, each giving a different range of benefits. There are now over 150 members of the scheme and all members 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 the back of the chapel.

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 (above).



### John Tavener (b1944) *O, do not move*

Sir John Tavener's mystical 'icons of sound' have made a huge impression on audiences worldwide since his moving *Song for Athene* was performed in Westminster Abbey at Princess Diana's funeral. Following the opening, a varied rising four-note pattern in the men's voices over a drone, Tavener's symmetrical and compelling setting *O, do not move* three times bids us 'listen', with melting falling scales against a chordal background, before the ending reverses the opening passage, ending paradoxically with the final word 'beginning' on a single note.

*O, do not move,  
Listen,  
To the gentle beginning.*

Words: Giorgos Seferis (1900-71)  
translated from the Greek by Philip Sherrard

### Claudio Monteverdi (1567-1643)

#### *Missa da cappella a sei voci 'In illo tempore' (1610)*

When Monteverdi published a vast collection of religious music in 1610 - *Sanctissima Virginis Missa senis vocibus ad Ecclesiarum Chorus, as Vesperae pluribus decantandae...* - he had already been *Maestro di cappella della chiesa* at the court of Mantua for eight years. However this compilation, which comprises the *Missa In illo tempore* and the *Vespers of the Blessed Virgin* (commonly just known as his *Vespers* (1610)), as well as a number of other works, was not destined specifically for the musical activities of Mantua and the publication was, in fact, dedicated to the Pope. At this time, Monteverdi was disillusioned by the manner in which he was treated by the Duke of Mantua, who although being perfectly aware of his composer's genius, showed an exasperating ungenerosity and aggravated the situation by paying his favourite singers and artists more than Monteverdi.

It is, therefore, not surprising that Monteverdi sought to introduce himself elsewhere. Moreover, it seems that he wished to obtain a place in the Roman Seminary for his eldest son. This collection, dedicated to Pope Paul V, represented a kind of visiting card in which he evinced the full range of his learning and mastery in the field of religious music. We find, on the one hand, the *Mass*, written in the old style - *prima prattica* or 'first practice', a direct inheritance from the Renaissance - and on the other, the *Vespers*, a masterpiece in the new style, the *concertante* style of the early Baroque era. Thus Monteverdi was showing that he was no simple revolutionary, but really believed in the theory that there were two 'practices', one in which 'the music [is] not commanded but commanding, not the servant but the mistress of the words'; the other where expression of words was paramount. The madrigals and operas showed the latter - as indeed does much of the *Vespers* music; he could now show them the former - a music of abstract power and perfection of form.

In 1610 Monteverdi was at the height of his compositional powers but at the same time was also a very unhappy man. He was recovering still from the nervous breakdown brought about partly by the death of his wife in 1607, and partly by the overwork caused by the 1608 opera festival in Mantua; no doubt also because of a spiritual crisis which often afflicts those who feel they have arrived at a fame from which there can only be retreat.

According to the deputy *Maestro di capella*, Bassano Casola, the composition of the *Mass* cost Monteverdi enormous effort:



"Monteverdi has had a *Missa da cappella* a 6 voci printed which cost him a great deal of application and fatigue because he desired to work out each note in every direction, reinforcing more and more the eight fugues in the Motetto 'In illo tempore' of Gombert; and he had it printed with the psalms of the *Vespers* of the Virgin; with various kinds of inventions and harmonies, all of them on the *cantus firmus*, with the idea of coming to Rome this autumn to dedicate them to His Holiness the Pope."

This labour gave birth to a marvellous masterpiece, impressive from every point of view. In the 18th century, Padre Martini, the celebrated theoretician of Bologna, considered this *Mass* to be the most perfect example of *prima prattica*. It is true that the subjects from Gombert's motet are treated according to every technique in the art of counterpoint, including turning the note patterns backwards, upside down, upside down and backwards - every bit as tightly organised musically in terms of manipulation of note-patterns as many early 20th century serial pieces by, say, Berg or Webern. However, in spite of the learnedness of Monteverdi's counterpoint, his rich and fervent personality constantly comes to the fore, and his genius transcends mere compositional skill. He not only engages and surprises the brain and the ear, but also communicates very directly at an emotional level.

In 1613 Monteverdi settled in Venice and was elected *Maestro di cappella* at the Basilica of St. Mark's. He lived in the city of the Doges for the rest of his life. Throughout his creative life, Monteverdi simultaneously mastered the styles of the past and helped to forge the styles of the future - much as Stravinsky (also buried in Venice) was to do three centuries later.

#### *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

## Monteverdi

### Gloria

Gloria in excelsis Deo  
et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris,  
qui tollis peccata mundi;  
miserere nobis.  
Qui tollis peccata mundi;  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus Altissimus,  
Jesu Christe.  
Cum sancto spiritu  
in gloria Dei Patris.  
Amen.

*Glory to God in the highest  
and on earth peace  
to men of goodwill.  
We praise you, we bless you,  
we adore you, we glorify you.  
We give thanks to you  
for your great glory.  
Lord God, Heavenly King,  
almighty God the Father.  
O Lord, the only begotten Son,  
Jesus Christ,  
Lord God, Lamb of God,  
Son of the Father,  
you take away the sins of the world;  
have mercy on us.  
You take away the sins of the world;  
receive our prayer.  
You sit at the right hand of the Father;  
have mercy on us.  
For you alone are Holy,  
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*

## Johannes Hieronymus [Giovanni Girolamo] Kapsberger (c1575 - c1661)



- (i) *Preludio X* (1640)
- (ii) *Toccata XI* (1640)
- (iii) *Toccata Arpeggiata*  
(1610)

A German lutenist and composer, Kapsberger had the reputation of a virtuoso performer on lute, theorbo and chitarrone, and was working in Venice in 1604 and Rome in 1610, where he was in favour at the Papal court. He published villanellas, madrigals, *arie passeggiare* (i.e. with diminutions), motets in

the modern style, double-choir church music, dances, and music for lute and chitarrone. He also composed dramatic music and an oratorio. Kapsberger developed a virtuoso performance style on the instrument which was possibly influenced by his contemporary and fellow Roman habitant Frescobaldi.



## Monteverdi

### Missa da cappella a sei voci 'In illo tempore' (1610)

#### Credo

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium  
et invisibilem.  
Et in unum omnium  
Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum  
ante omnia saecula.  
Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialem Patri.  
Per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis  
et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine  
et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato  
passus, et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas;  
et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre,  
Filioque procedit  
qui cum Patre et Filio  
adoratur et conglorificatur;  
qui locutus est per prophetas.  
Et unum sanctam catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem  
mortuorum  
et vitam venturi saeculi.  
Amen.

*I believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is seen  
and unseen.  
I believe in one Lord,  
Jesus Christ,  
the only Son of God,  
eternally begotten of the Father.  
before all worlds.  
God from God,  
Light from Light,  
true God from true God,  
begotten, not made,  
of one being with the Father.  
Through him all things were made.  
For us men,  
and for our salvation,  
He came down from heaven;  
became incarnate  
by the power of the Holy Spirit  
of the Virgin Mary  
and was made man.  
For our sake he was crucified  
under Pontius Pilate;  
He suffered death and was buried.  
On the third day he rose again  
in accordance with the Scriptures;  
He ascended into heaven  
and is seated at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,  
and his kingdom shall have no end.  
I believe in the Holy Spirit,  
the Lord, the giver of life  
who proceeds from the Father  
and the Son.  
With the Father and the Son  
he is worshipped and glorified;  
He has spoken through the Prophets.  
I believe in one holy catholic  
and apostolic church.  
I acknowledge one baptism  
for the forgiveness of sins.  
I look for the resurrection  
of the dead,  
and the life of the world to come.  
Amen.*



## Samuel Barber (1910-81)

### Twelfth Night

The American composer, Samuel Barber, wrote most of his choral music before 1943, much of it for the choir that he conducted at Curtis Institute. *Twelfth Night* is a late piece and was published in 1969. Barber's choral music is somewhat conservative in style, but always deeply expressive; he was ruthless with himself as a critic and discarded many choral pieces he deemed to be of poor quality.



The haunting poem set here is by Laurie Lee (1914-1997), a man who published four collections of poems, several travelogues, and the bestselling *Cider with Rosie* (1959). In its obituary of Lee the *Guardian* wrote, "He had a nightingale inside him, a capacity for sensuous, lyrical precision."

Although Barber had no formal religious belief, being an agnostic at best, he was nevertheless drawn to religious imagery and the exploration of religious ideas. The poem and the setting are full of yearning, as though there is no longer an absolute centre to the artists' world, no real certainty at the far end of life's journey. In his setting of Lee's poem, Barber is meticulous in his word-setting and his frequent use of homophony serves not only to present the text with clarity, but also to highlight the rarer moments of more intricate polyphony. Barber often points key words with imaginative harmonic shifts, and in this marriage of music with words is displayed Barber's supreme talent as a composer of songs and choral settings.

No night could be darker than this night,  
no cold so cold, as the blood snaps like a wire,  
and the heart's sap stills,  
and the year seems defeated.

O never again, it seems, can green things run,  
or sky birds fly,  
or the grass exhale its humming breath  
powdered with pimpernels,  
from this dark lung of winter.

Yet here are lessons for the final mile  
of pilgrim kings;  
the mile still left when we all have reached  
their tether's end: that mile  
where the Child lies hid.

For see, beneath the hand, the earth already  
warms and glows;  
for men with shepherd's eyes there are  
signs in the dark, the turning stars,  
the lamb's returning time.

Out of this utter death he's born again,  
his birth our saviour;  
from terror's equinox he climbs and grows,  
drawing his finger's light across our blood -  
the sun of heaven, and son of god.

Laurie Lee

## Monteverdi

### Missa da cappella a sei voci 'In illo tempore' (1610)



#### Sanctus

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

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

#### Benedictus

Benedictus  
qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is He  
who cometh in the name of the Lord.  
Hosanna in the highest.

#### Agnus Dei

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God,  
who takest away the sins of the world,  
have mercy on us.  
Lamb of God,  
who takest away the sins of the world,  
have mercy on us.  
Lamb of God,  
who takest away the sins of the world,  
grant us peace.

## Robert de Visée (c1650 - 1725)

### Suite in G major

(i) Prelude

(ii) Allemande

(iii) Courante

(iv) Les Silvains de Mr Couprin



Guitarist, theorbo and viol player, singer and composer, Robert de Visée became a chamber musician to *le Roi Soleil* (the Sun King), Louis XIV, in about 1680, in which capacity he often performed at the court of Versailles. In 1709 he was appointed a singer in the royal chamber, and in 1719 he formally became guitar teacher to the king. De Visée's two books of guitar music, *Livre de guittarre dédié au roy* (Paris 1682) and *Livre de pièces pour la guittarre* (Paris 1686), contain twelve suites between them.

## Giuseppe Verdi (1813-1901)

### *Lauda alla vergine* (from *Four Sacred Pieces*)



Around 1890, between the composition of his two final operas *Otello* and *Falstaff*, Verdi made this setting of lines from the *Paradise* canto of *The Divine Comedy* by Dante. He had recently written an *Ave Maria*, and was soon to compose a *Stabat Mater* and a *Te Deum* which, between them, made up his swansong, the *Four Sacred Pieces*, first performed as a set in 1898. The *Laudi alla vergine*, simple and chaste in expression, was written for four solo voices, but is more usually, and possibly more effectively, performed chorally.



Vergine madre, figlia de tuo Figlio,  
umile ed alta più che creatura,  
termine fisso d'eterno consiglio,  
tu se' colei che l'umana natura  
nobilitasti sì, che'l suo Fattore  
non disdegnò di farsi sua fattura.

*Virgin Mother, daughter of your Son,  
more humble, more exalted than any creature,  
fixed point from the eternal throne,  
you who have so enabled human nature  
that your Maker did not disdain  
to make Himself His own creation.*

Nel ventre tuo si racese l'amore,  
per lo cui caldo nell'eterna pace  
così è germinato questo fiore.  
Qui se' a noi meridiana face  
di caritate, e giusto, in tra I mortali,  
se' di speranza Fontana vivace.

*In your womb was kindled the love  
from whose warmth in the eternal peace  
sprang forth this flower.  
You are to men and angels the sunlit face  
of charity; in a mortal world,  
You are a living fount of hope.*

Donna, se' tanto grande e tanto vali'  
che qual vuol grazia, ed a te non rcorre,  
sua disianza vuol volar senz' ali.  
La tua benignità non pur socorre  
a che dimanda, ma molte fiate  
liberamente al dimandar precorre.

*Lady, you are so great, so rich in worth  
that he who would have grace, and comes  
not to you, is like a wingless thing that seeks to fly.  
Your succour aids not only those  
who ask, but of times flows  
freely before the request is even made.*

In te misericordia, in te pietate,  
in te magnifenza, in te s'aduna,  
quantunque in creatura è di bontate.

*With you is mercy, in you is piety found,  
in you is munificence, in you is gathered  
all that has goodness in the created world.*

*From Paradiso xxxiii, The Divine Comedy, by Alighieri Dante*



### *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.



*Interval*  
of 15 minutes

## Arnold Bax (1883-1953)

### *I sing of a maiden*



Bax's richly scored five-part setting dates from around 1923 and was published in 1926. It is a passionate and imaginative evocation of the wonderful anonymous early fifteenth-century poem, also memorably set by Britten in *A Ceremony of Carols*. Echoes of the music of the Elizabethan age mingle with late-romantic passages that are almost Delius-like in their use of 'sliding' harmonies.

*I sing of a maiden that is makeless:  
King of all kings to her son she ches.  
He came all so still there his mother was,  
Like dew in April that falleth on the grass.  
He came all so still to his mother's bower,  
Like dew in April that falleth on the grass.  
He came all so still there his mother lay,  
Like dew in Aprille that falleth on the spray.  
Mother and maiden was never none but she;  
Well may such a lady Goddës mother be.*

*I sing of a matchless virgin,  
who chose the King of Kings as her son.  
He came so quietly to where his mother was,  
as dew in April falls upon the grass.  
He came so quietly to his mother's bed,  
as dew in April falls upon the grass.  
He came so quietly to where his mother lay,  
as dew in April falls upon a bouquet.  
There was never such a mother and virgin as she -  
it's proper that such a lady be God's mother.*

*Anon c1400 (modernised and adapted)*

## Giovanni Gabrieli (c1553-1612)

### *O magnum mysterium*



Like his uncle Andrea, Giovanni Gabrieli's last and most important post was as organist of S. Marco in his native city of Venice. Prior to this he held a court post in Munich. Once appointed to S. Marco in 1585, he composed prolifically for the lavish vocal and instrumental forces available to him there, generally dividing his forces into *cori spezzati*, multiple choirs spaced apart; many of his motets were written for the great festivals of church and state for which Venice was renowned.

This eight-part motet was included in a posthumous publication that appeared a year after Giovanni's death in Nürnberg. The upper four-part choir (SSAT) contrasts at the opening with the lower ATBB choir but at key points the two choirs combine to provide a deep sonority. The characteristically lively and rhythmically syncopated triple-time *Alleluia* culminates in a sudden time change and a wonderfully rich final cadence.

*O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepio.  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum.  
Alleluia.*

*O great wonder  
and miraculous sacrament  
that the animals see the Lord born,  
lying in a manger.  
Blessed is the Virgin whose womb  
was worthy to bear  
the Lord Jesus Christ.  
Alleluia.*

*The Responsory for the Office of Matins on  
Christmas Day*

## Jacob Handl (1550-91)

### *Pater noster*



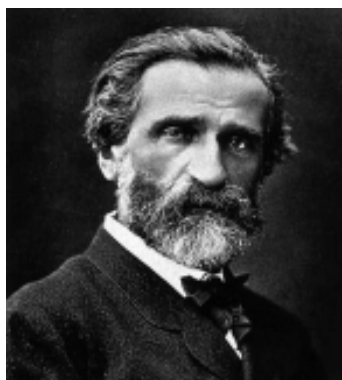
Jacob Handl (sometimes known as Gallus) was born in Slovenia. In his youth he left his homeland, living for a while at the monastery of Melk in Austria before becoming a singer at the Imperial Chapel of Vienna. In 1575 he embarked upon a period of travel abroad around central Europe and then in 1580 became choirmaster to the Bishop of Olomouc, settling finally in Prague in 1586 as director of music at the church of St Jan. His compositions, mainly vocal, were widely known and highly regarded in his own day. Handl published most of them himself in a number of substantial volumes: there are four books of motets, arranged according to the church's year. *Pater noster* is one of his many polychoral pieces, owing something both to the Venetian model of Willaert and to the more Netherlandish style of Josquin and Lassus.

*Pater noster, qui es in caelis,  
sanctificetur nomen tuum.  
Adveniat regnum tuum.  
Fiat voluntas tua,  
sicut in caelo et in terra.  
Panem nostrum quotidianum da nobis hodie,  
et dimitte nobis debita nostra sicut  
et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem,  
sed libera nos a malo. Amen*

*Our Father, who art in heaven,  
hallowed be Thy name.  
Thy kingdom come.  
Thy will be done on earth  
as it is in heaven.  
Give us this day our daily bread  
and forgive us our trespasses  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil. Amen.*



## Giuseppe Verdi



### Pater noster

In Verdi's 1880 setting of the Italian version of the Lord's Prayer (attributed to Dante), the five-part choir is unaccompanied. Renaissance techniques and, in particular, the influence of Palestrina can clearly be discerned in the alternation of homophonic and polyphonic passages which are now used in a context which produce rich, modern effects.

O Padre nostro, che ne' cieli stai,  
santificato sia sempre il tuo nome,  
e laude e grazia  
di ciò che ci fai.

Avvenga il regno tuo, siccome pone questa  
orazione: tua volontà si faccia,  
siccome in cielo, in terra in unione.  
Padre, dà oggi a noi pane,  
e ti piaccia che ne perdoni li peccati nostri;  
nè cosa noi facciamo che ti dispiaccia.  
E che noi perdoniam,  
tu ti dimostri esempio a noi  
per la tua gran virtù;  
acciò dal rio nemico ognun si schiostri.

Divino Padre, pien d'ogni salute,  
ancor ci guarda dalla tentazione  
dell'infernal nemico e sue ferute.  
Sì che a te facciamo orazione,  
che meritiam tua grazia,  
e il regno vostro a posseder vegnam con  
divozione.

Pregiamti, re di gloria e signor nostro,  
che tu ci guardi da dolore:  
e fitto la mente abbiamo in te,  
col volto prostro. Amen

*Alighieri Dante (attr.)  
based on Purgatorio, XI. 1-24*

*O our Father, who art in heaven,  
hallowed be thy name always,  
and praise and thanks be  
for everything that thou doest.*

*Thy kingdom come, as this prayer entreats:  
Thy will be done,  
On earth, as it is in heaven.  
Father, give us this day our daily bread,  
and may it please thee to forgive us our sins:  
and let us not do anything that displeases thee.  
And in order that we may forgive,  
thou makest thyself an example to us  
through thy great goodness;  
so that we can all escape from the cruel enemy.*

*Heavenly Father, fount of all salvation,  
keep us always from temptation,  
from the satanic enemy and his onslaughts.  
As we pray to thee  
that we may deserve thy grace  
and that we may devoutly enter into thy  
kingdom,*

*We beg thee, King of Glory and our Lord,  
to preserve us from sorrows:  
and we have our minds fixed on thee,  
with head lowered. Amen.*

*translation by Dr. Judith Blezzard*

## William Ballet (c17<sup>th</sup>)

### Lute-book lullaby

(Rebecca Elderton soprano)

This carol melody by William Ballet was arranged by Thomas Hamond in the mid-17th century both for voices and for voice and accompaniment. The beautiful melodic rise and fall, and intriguingly irregular phrase structure of the *Lute-book lullaby* are both distinctive and memorable.

Sweet was the song the Virgin sang  
when she to Bethlem Juda came,  
and was delivered of a son  
that blessed Jesus hath to the name.  
Lulla, lulla, lullaby.

'Sweet babe,' sang she, 'my son,  
and eke a saviour born,  
who hast vouchsafed from on high  
to visit us that were forlorn:  
Lalula, lalula, lalulaby.

'Sweet babe,' sang she,  
and rocked him sweetly on her knee.

*William Bennett 17th century*

## Jonathan Dove b1959

### The three kings

Jonathan Dove is Artistic Director of the Spitalfields Festival and music adviser to the Almeida Theatre in London. This carol was commissioned by King's College, Cambridge, for its 2000 Festival of Nine Lessons and Carols, and is one of the most distinctively original carols to have emerged in the past ten years or so.

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 rev'rent 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 L Sayers*

## Johann Kaspar Mertz (1806-1856)



- (i) *Lied ohne Worte (Song without words)*
- (ii) *An Malvena*

Mertz was an Austrian-based guitarist virtuoso and composer, born in Pressburg, now Bratislava, Slovakia. He was active in Vienna, which had been home to various important figures in the guitar world. It is rumoured that his death was caused by an accidental overdose of prescription medicine, administered by his wife. Mertz's guitar music, unlike that of most of his contemporaries, followed the pianistic models of Chopin, Mendelssohn and Schumann, rather than the classical models of Mozart and Haydn, or the *bel canto* style of Rossini.

*David plays on a beautiful original 19th century guitar made in Paris  
by the leading French luthier René François Lacôte (1785-1855).*



**Morten Lauridsen**  
b1944

*O magnum mysterium*



This beautiful setting of the ancient text by the American composer dates from 1994 and within ten years has quickly become a modern classic. The separate sections describe a series of satisfying melodic and dynamic arches, each one successively louder at its apex, until the music subsides towards a low, hushed conclusion.

The composer writes:

*"For centuries, composers have been inspired by the beautiful text, with its juxtaposition of the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."*

O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum natum,  
jacentem in praesepe.  
Beata Virgo cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia.

O great wonder  
and miraculous sacrament  
that the animals see the Lord born,  
lying in a manger.  
Blessed is the Virgin whose womb  
was worthy to bear  
the Lord Jesus Christ. Alleluia.

**Benjamin Britten**  
(1913-76)

*A New Year carol*



Benjamin Britten's *A New Year Carol* is a setting of an anonymous text which Walter de le Mare included in his collection *Tom Tiddler's Ground*. The piece is taken from Britten's collection *Friday Afternoons*, composed for his brother's preparatory school in Prestatyn between 1933 and 1935 and published in 1936. Its text is particularly suitable liturgically for the festival of the Baptism of Christ on the Sunday following Epiphany. Musically very simple, but brilliantly constructed from the opening three-note figure, Britten manipulates his material every bit as skilfully as Monteverdi does in his *Mass*. The performance today is with guitar and, as a result, is sung a semitone lower than the normal version with piano.

Here we bring new water from the well so clear,  
For to worship God with, this happy New Year.  
*Sing levy dew, sing levy dew, the water and the wine;*  
*The seven bright gold wires and the bugles that do shine.*

Sing reign of Fair Maid with gold upon her toe,  
Open you the West Door and let the Old Year go.  
*Sing levy dew...*

Sing reign of Fair Maid with gold upon her chin,  
Open you the East Door and let the New Year in.  
*Sing levy dew...*

*Anon* - included in *Tom Tiddler's Ground* by  
Walter de la Mare

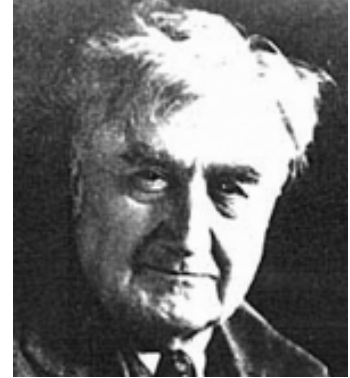


*After the concert*

members of our FRIENDS SCHEME are invited  
to make their way to the Woodard Room  
(access via through the side door at the rear of the chapel),  
where members of the choir look forward to meeting you.

**Ralph Vaughan Williams**  
(1872-1958)

*Wassail Song*



*[from Five English Folk Songs]*

The verve of the Wassail Song, the last of Vaughan Williams's *Five English Folk Songs*, provides a vivacious conclusion to the set. The arranger collected the tune in Herefordshire from Mr Dukes of Pembridge in 1909. Wassailing was a West Country custom that took place on 5 January (the eve of the Epiphany) when libations would be offered to the apple trees. The word 'wassail' is of Saxon origin meaning 'good health'. The revellers are heard at first from afar, and after offering their toasts in ebullient (and doubtless liquid) good humour, they disappear through the fields and orchards, their voices fading into the wintry night.

*Wassail, wassail, all over the town,  
Our bread it is white and our ale it is brown;  
Our bowl it is made of the green maple tree;  
In the Wassail bowl we'll drink unto thee.*

*Here's a health to the ox and to his right eye,  
Pray God send our master a good Christmas pie,  
A good Christmas pie as e'er I did see  
In the Wassail bowl we'll drink unto thee.*

*Here's a health to the ox and to his right horn,  
Pray God send our master a good crop of corn,  
A good crop of corn as e'er I did see  
In the Wassail bowl we'll drink unto thee.*

*Here's a health to the ox and to his long tail,  
Pray God send our master a good cask of ale,  
A good cask of ale as e'er I did see  
In the Wassail bowl we'll drink unto thee.*

*Come butler, come fill us a bowl of the best;  
Then I pray that your soul in heaven may rest;  
But if you do bring us a bowl of the small,  
May the Devil take butler, bowl and all!  
Then here's to the maid in the lily white smock,  
Who tripp'd to the door and slipp'd back the lock;  
Who tripp'd to the door and pull'd back the pin,  
For to let these jolly Wassailers walk in.*

*Trad English* (adapted by the composer)



**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; recently described by The Times as '*the acclaimed chamber choir*', their London concerts are regularly highlighted by the national press. A year ago, Graham was appointed conductor of the Mayfield Festival Choir in E. Sussex and in May this year he directs the première of Neil Jenkins's new translation of Haydn's *Creation*. For fifteen years Graham held senior positions at the Royal College of Music and he now pursues a freelance career as conductor, organist, vocal coach and teacher.

He can be contacted at  
[graham@gcaldbeck.freeseve.co.uk](mailto:graham@gcaldbeck.freeseve.co.uk)



**David Miller** *lutenist* is a long-established soloist and is well known as an accompanist and continuo player on lute, theorbo and early guitars, flourishing in the various realms of the early music world, as well as making his mark on the modern musical scene. He performs and records with all the principal English period instrument orchestras and with many of the finest ensembles. He is a professor of lute at the Guildhall School of Music and Drama and at Trinity College of Music.

David's main musical focus is as a soloist and accompanist. He has received assistance from the British Council for solo recitals in Bohemia, has given solo recitals in Essaouira (Morocco) for the Festival du Printemps Musical des Alizés and has appeared as a solo artist for the inaugural National Trust Music Festival at Sea, playing John Dowland in Denmark. He performed with Frances Kelly and Joseph Cornwell at the 2004 Greenwich International Festival of Early Music and in 2005 returned to play solo Bach on the lute.

In this year's York Early Music Festival, David gave a recital with the soprano, Catherine Bott, broadcast on Radio 3 and travelled to Israel with the countertenor Michael Chance, in a series of concerts at the Museum of Arts in Tel Aviv. He has also given recitals with the renowned *oud* player, Abdul Salem Kheir, at the Worcester Festival and the Kilkenny Arts Festival.



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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 Mrs Dorothy Tullett

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## Acknowledgements

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 work behind the scenes on the Choir's behalf.  
 We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel.  
 Some of the printed music for this concert has been provided by Somerset Libraries.  
 The programme notes were compiled and written by Graham Caldbeck.  
 The programme booklet was compiled and edited by Anthony Leigh and designed by Kate Davies (kate@kdgd.co.uk).



Taunton Association of Performing Arts

**Thurs to Sat, 12-21 January**  
**7.30pm**

**Wayfarers Pantomime Society**  
 Brewhouse Theatre, Taunton  
**Jack and the Beanstalk**  
 (Tickets 01823 331927)

**Tue to Sat, 24 - 28 January**  
**7.30pm**

**Wellington Arts Association**  
 The Wellesley, Mantle Street, Wellington  
 WAA Pantomime Group present  
**Aladdin**

**Sun 5 February - 2.45pm**

**Orchestra West**  
*(Gala Concert)*  
 The Mecca,  
 Corporation Street, Taunton  
**Wagner**  
*Overture to The Mastersingers*  
 Elgar  
*Concerto for Violoncello*  
**Tchaikovsky**  
*Symphony No 5*  
 Conductor - John Cole

**Fri 24 February**  
**Taunton Sinfonietta**

**Sat 4 March**  
**Amici**  
 with **Orchestra West**  
 St. James' Church, Taunton  
**Bach**  
*Magnificat in D*  
**Bernstein**  
*Chichester Psalms*  
**Patterson**  
*Millennium Mass*  
 Conductor - John Cole

**Tue to Sat, 14 - 18 March**  
**Taunton Thespians**  
 Brewhouse Theatre, Taunton  
**There Goes The Bride**  
 By Ray Cooney and John Chapman  
 Directed by Sylvia Fellgett

**Sat 18 March**  
**Taunton Camerata**  
**Rossini**

*Petite Messe Solennelle*  
 and full supporting programme

**Sat 18 March - 7.30pm**  
**Phoenix Singers**  
 Crediton Church, Devon

**Sat 25 March - 7.30pm**  
**Taunton Choral Society**  
*with the*  
**Taunton Symphony Orchestra**  
 King's College Chapel, Taunton  
**Dvorak**  
*Mass in D*  
**Mendelssohn**  
*Symphony No. 2 (choral)*  
 Conductor - Duncan Emerson

**Sat 25 March**  
**Somerset County Orchestra**  
 Queen's College Chapel, Taunton  
**Beethoven**  
*Overture Fidelio*  
**Greig**  
*Piano Concerto*  
**Rachmaninov**  
*Symphony No. 2*  
 Conductor - David Hedges

**Sat 29 July - 7pm**  
**Somerset Chamber Choir**  
 Wells Cathedral  
**Rossini**  
*Petite Messe Solennelle*  
**Pärt**  
*...which was the son of...*  
**Britten**  
*A Wedding Anthem (Amo ergo sum)*  
**Macmillan**  
*Seinte Mari moder milde*  
**Pärt**  
*Littlemore Tractus*  
[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

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



# SOMERSET CHAMBER CHOIR

## FORTHCOMING CONCERT

*Saturday 29 July 2006 at 7pm*  
**Wells Cathedral**



### **Gioacchino ROSSINI** *Petite Messe Solennelle*

**James MACMILLAN**

*Seinte Mari moder milde*

**Benjamin BRITTEN**

*A Wedding Anthem*

*(Amo ergo sum)*

**Arvo PÄRT**

*Littlemore Tractus*

*...which was the son of...*

*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:  
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Adrian Male FRICS

**Katherine Manley** *soprano* **Louise Mott** *mezzo-soprano*  
**Nathan Vale** *tenor* **Keel Watson** *bass*  
**Christopher Stokes** *organ & harmonium*  
**Philip Moore & Andrew West** *pianos*  
**Graham Caldbeck** *conductor*

In this exciting concert we 'almost sing opera' as the choir joins with prize-winning young soloists to perform Rossini's somewhat misleadingly entitled *Petite Messe Solennelle*, an extravagant work which will be performed in its original version accompanied by pianos and harmonium. This is complemented by four striking choral classics by Benjamin Britten, James MacMillan & Arvo Pärt, which will lend a startling variety to what we are sure will be an unmissable evening's entertainment.

**Book the date in your diary now!**

**Tickets from MusicBox on 01275 349010**

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

## *Somerset Youth Choir*

*Fri 24 February*  
**Wells Cathedral - 7.30pm**  
World première of *Waters of Time*,

a new cantata by Ronald Corp,  
featuring the BBC Singers in conjunction with around  
200 singers from Somerset schools, including the  
Somerset County Youth Choir.

The cantata focuses on the history and legends of Wells and  
the surrounding wetlands.

*Mon-Tues 17/18 July*  
**The Meyer Theatre, Millfield School, Street - 7pm**  
*Somerset Festival of Voices*

This Festival features some of the most talented singers  
from Somerset schools and colleges, including the  
Somerset County Youth Choir. The programme includes  
original compositions created by students.

*Audiences described last year's festival as "awe-inspiring" and "brilliant".*  
*Tickets on sale from May.*

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