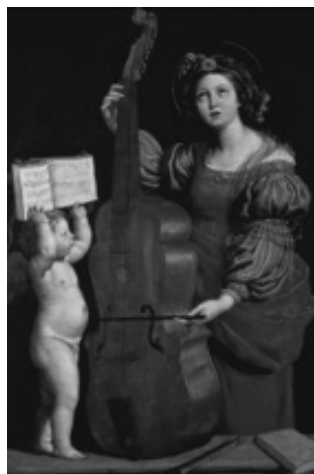




# Somerset Chamber Choir

*'Over the years the choir has firmly established itself as among the best'  
'lauded by press and public alike' - 'one of the finest groups of singers in the region'  
Somerset County Gazette*

## Somerset Chamber Choir - Future Concerts



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### **Wells Cathedral**

**Saturday 28 July 2007 at 7pm**

**Somerset Chamber Choir & Canzona**

## *Glorious Baroque*

Handel: ODE FOR ST CECILIA'S DAY Lalande: REGINA COELI

Bach: CONCERTO FOR TWO VIOLINS IN D MINOR BWV 1043

Bach: CANTATA - NUN KOMM, DER HEIDEN HEILAND BWV 61

**Sophie Bevan *soprano* ~ James Oxley *tenor* ~ Håkan Vramsmo *baritone*  
Theresa Caudle *violin* ~ Jean Paterson *violin***

With music ranging from the most delicate of string writing and solo voice through to the magnificent sound of full choir with baroque trumpets and drums, this grand concert celebrates the music of the finest of French, German and English composers of the baroque era. Joining the choir in the incomparable setting of Wells Cathedral will be an exciting trio of prize-winning vocal soloists and the period-instrument orchestra Canzona, Ensemble-in-Residence at Magdalen College, Oxford. Come and share the splendour of this occasion with us!

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## Somerset Chamber Choir

*'One of the finest groups  
of singers in the region'*

SOMERSET COUNTY GAZETTE

## King's College Chapel, Taunton

SUNDAY 25 FEBRUARY 2007 AT 3pm



Beautiful French sacred music from three centuries

# Fauré: REQUIEM

*La  
musique  
sacrée*

Franck:

PANIS ANGELICUS

Saint-Saëns:

O SALUTARIS HOSTIA

Fauré:

CANTIQUE DE JEAN RACINE

and works by

Durufié, Poulenc, Villetta,

Du Mont & Charpentier

**Alison Naftalin *soprano***

**John Broad *baritone***

**Richard Pearce *organ***

**Graham Calbeck *conductor***

Programme

# Welcome!

from the trustees of Somerset Chamber Choir

We should like to thank you for coming to support us and very much hope that you enjoy our concert.

Whilst we continue to do our utmost to champion all that is good about adult choral singing, there are others better placed than we are to make a difference to the musical lives of the country's children and young people. Many of you will have seen the recent announcement that a new £10m package to boost music and singing, both in and out of the classroom, has been announced as part of the government's push to encourage pupils to participate in music-making. The education secretary unveiled the package in response to the music manifesto report, *Making Every Child's Music Matter*. Alan Johnson named composer and broadcaster Howard Goodall as the singing ambassador who will lead the government's new choral campaign. Mr Johnson said the funding would boost music education, especially school singing, both in and out of school hours. You can read the recommendations at [http://www.dfes.gov.uk/pns/DisplayPN.cgi?pn\\_id=2007\\_0009](http://www.dfes.gov.uk/pns/DisplayPN.cgi?pn_id=2007_0009)

**Our charity was not set up to express its views on such matters, but recent letters in the broadsheets highlight two slightly different takes on this initiative:**

*Sir, The appointment of a "singing ambassador" can only be good news, until one pauses to ponder the reasons why such an appointment has been made. The Music Manifesto has, so far, failed to deliver on David Miliband's pledge that "every child at Key Stage 2" will have the opportunity to play a musical instrument and, as the Government becomes increasingly embarrassed by its failures in this regard, and by the growing clamour of dissent from the music education world, it seems that singing may be the answer.*

*Of course, in the 19th century, Britain had a choral heritage of which to be proud, with almost every town having its own choral society, and every school and church having its own choir. Were the Government's aim to foster and nurture choral singing as a musical discipline in its own right, I would be the first to applaud such measures. However, it is clear that this Government sees singing as a cheap, entry-level route into music, which enables it to meet its commitment under the Music Manifesto. Thus, an ideal opportunity to provide a high-quality musical provision to our young people becomes no more than an exercise in ticking boxes and making the statistics look plausible.*

*Were further proof to be needed, one has only to look at the restrictions being placed on the charitable status of the UK's choir schools to see the true value new Labour places on singing, and to know that Howard Goodall's appointment as singing ambassador is an empty gesture.*

JP (Birmingham)

*Sir, The singing ambassador hopes that every child will be belting out their favourite songs within five years, or that they'll be singing in choirs, orchestra and opera companies.*

*During my 30 years as a teacher, much of this was happening. It was a different scene by the time I retired, almost a decade ago.*

*As head of juniors in a school for pupils with moderate learning difficulties, one of my responsibilities was to take assembly once a week. Occasionally I meet ex-pupils in the street, and the first thing they talk about is Wednesday morning assemblies and their favourite songs.*

*Is the Government aware that music in schools was being destroyed systematically during my last years in schools? The string of acting heads - brought in as the school diminished, because of the local authority's efforts at scrapping special schools - succeeded in stopping my singing sessions.*

*Peripatetic music teachers - who tended to pick out well-behaved children for work on glockenspiels and xylophones - were phased out. I recall being shattered when one of the assortment of officious inspectors who visited us told me that singing in class was no longer allowed unless the words of the songs matched the curriculum.*

*Let's hope the new scheme will bring back a feeling of morale to the young.*

S D-J (London NW9)

**And here's what Howard Goodall had to say about it all in *The Telegraph*:**

"My sister, brothers and I all sang and played instruments. The benefits are immense, not just for self-esteem but for identifying yourself as a person. I want others to have what I have." In 2004, that mission took him on a tour of British state schools and he was "shocked" by what he found. With his own teenage step-children in private schools, he had heard from many people about the sad decline from a past golden age of music in which all children sang and played the piano.

"But the stories of doom and gloom turned out not to be true. More children now are learning instruments, playing in orchestras and singing than ever before. There were pockets of excellence in state schools that would really have surprised adults. Schools said 15 per cent of children were involved in music; the kids themselves said 50 per cent were. I want to involve the others who don't have someone to say, 'Try this.'

Using agencies who have already raised music to a high standard in some areas, the plan is to send hit squads into primary schools, at a cost of roughly £5,000 a time, to teach teachers how to get the whole school singing. "If children haven't learnt pitch by nine, it is too late," he says. Although he's promoting something that's good for children, he says any comparison with Jamie Oliver's school food campaign doesn't quite work. "There is no Turkey Twizzler in the musical world. They don't need weaning. Pop is not like chips and crisps, and Mozart is not broccoli al dente. What kids need is loads of types of music. Just as we might give Philip Pullman or Jacqueline Wilson to a 12-year-old, we need to say, 'Here is some music you might like.'"

There's no downside to this programme, he says: "The benefit of music is hard to prove, but I haven't found a single school that has adopted this programme, where the atmosphere is not calm and happy and the results aren't good. Singing to a baby is known to correlate with learning to read at an early age. But we aren't doing this for results, we are doing this because music is good - and fun - for children."

**Enjoy the debate! We should love to hear what you think, so do email us with your views. We look forward to seeing you again soon.**

[trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk)



# Programme order

We should be grateful if you would reserve your applause until the gaps marked in the programme below

Charpentier (1643-1704)  
Poulenc (1899-1963)

Saint-Saëns (1835-1921)  
Villette (1926-1998)

Charpentier  
Du Mont (1610-1684)

Durufié (1902-1986)

Franck (1822-90)  
Fauré (1845-1924)

INTERVAL (15 minutes)

Fauré | REQUIEM

*After the concert, members of our Friends Scheme are invited to make their way to the Woodward Room (access via through the side door at the rear of the chapel), where members of the choir look forward to meeting you.*

## An introduction by Graham Caldbeck

French sacred music has a distinctive flavour all of its own - deeply Catholic in tradition, melodically mellifluous, harmonically adventurous, moulded by the contours of ancient plainsong, and both meditative and vital by turns. Much of the music was composed by Parisian organist-composers who were eminent, too, as improvisers and teachers. The strong line of this performing and pedagogic tradition is clearly discernable, and all of these qualities can be experienced and enjoyed in this afternoon's special programme that includes some of the best-loved sacred works composed in France in the 17th, 19th and 20th centuries.

Our timeline begins with beguiling miniatures by two of Louis XIV's most illustrious composers, Du Mont and Charpentier, then moves to post-Revolutionary 19th France to include Fauré's melodious *Cantique de Jean Racine*, performed alongside popular works by his Parisian contemporaries, Franck and Saint-Saëns. Distinguished motets and a sparking Toccata for organ by Durufié trace the continuing line of this vibrant tradition into the last century, including Poulenc's distinctive *Salve Regina*, one of the stream of sacred works composed following the composer's life-changing pilgrimage to the shrine of the Black Virgin at Rocamadour in the Dordogne, and also the rich choral colours of Villette's famous *Hymne à la Vierge*. Fauré's intimate and deeply moving *Requiem* forms the second half of this afternoon's programme.



Marc-Antoine Charpentier  
OMNI DIE DIC MARIAE

Omni die dic Mariae mea laudes anima:  
eius festa, eius gesta cole devotissima,  
contemplant et mirare eius celsitudinem.  
Dic felicem genitricem, dic beatam  
virginem; ipsam cole ut de mole criminum te  
liberet; hanc appella, ne procella criminum  
te superet.

*My soul, every day tell me praises of Mary.  
Dedicate yourself most devotedly to  
contemplate her festivals and history, and to  
admire her exalted state. Tell me of the  
happy mother; tell me of the Blessed Virgin.  
Devote yourself to her that she may liberate  
you from the burden of your sins. Call on  
her so that the violence of your sins does  
not overcome you.*

*from Hymn of St Casimir, King of Poland, c 1470*

Francis Poulenc  
SALVE REGINA

Salve, Regina, mater misericordiae,  
vita, dulcedo et spes nostra, salve.  
Ad te clamamus, exsules, filii Evae.  
Ad te suspiramus, gementes et flentes  
In hac lacrimarum voie.  
Eja ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsillum, nobis post hoc  
ostende.  
O clemens, O pia, O dulcis Virgo Maria.

*Hail, holy Queen, Mother of mercy,  
hail, our life, our sweetness and our hope.  
We cry to you, exiles, children of Eve.  
We sigh to you, mourning and weeping  
in this vale of tears.  
Turn then, our advocate,  
your merciful eyes towards us.  
And, after this exile is over, show us Jesus,  
the blessed fruit of your womb.  
O kind, O holy, O sweet Virgin Mary.*

Camille Saint-Saëns  
O SALUTARIS HOSTIA

O salutaris hostia,  
quae coeli pandis ostium,  
bella premunt hostilia,  
da robur, fer auxilium.

*O saving Victim,  
opening wide the gate of heaven to man  
below,  
our foes press hard on every side,  
thine aid supply, thy strength bestow.*

Pierre Villette  
HYMNE À LA VIERGE

O toute belle Vierge Marie,  
votre âme trouve en Dieu le parfait amour.  
Il vous revêt du manteau de la grace  
comme une fiancée parée de ses bijoux.  
*Alleluia, alleluia.*

Je vais chanter ta louange, Seigneur,  
car tu as pris soin de moi,  
car tu m'as enveloppée du voile de  
l'innocence.

Vous êtes née avant es collines,  
O sagesse de Dieu, porte du Salut,  
heureux celui qui marche dans vos traces,  
qui apprête son coeur à la voix de vos  
conseils.  
*Alleluia, alleluia.*

Je vais chanter ta louange, Seigneur,  
car tu m'as faite, avant le jour,  
car tu m'as fait précéder le jaillissement  
des sources.

Avant les astres vous étiez présente,  
Mère du Créateur, au profond du ciel  
quand Dieu fixait es limites du monde  
vous partagiez son Coeur étant a l'oeuvre  
avec lui.  
*Alleluia*

O toute belle Vierge Marie.

*Roland Bouhéret, tr. David Ashman*

*O most beautiful Virgin Mary,  
in God your soul finds the perfect love.  
He clothes you in the mantle of grace  
like a bride adorned with her jewels.  
Alleluia, alleluia.*

*I shall sing your praises, Lord,  
for you have taken care of me,  
for you have clothed me in the veil of  
innocence.*

*You were born in the foothills,  
O wisdom of God, gateway to salvation,  
blessed is he who follows in your footsteps,  
who opens his heart to the voice of your  
counsel.  
Alleluia, alleluia.*

*I shall sing your praises, Lord,  
for you have made me, before the day,  
for you have made me precede the  
dayspring.*

*You were present before the stars,  
Mother of the Creator, in the depths of  
heaven  
when God set the limits of the world  
you shared out his heart as you worked  
with him.  
Alleluia.*

*O most beautiful Virgin Mary.*

Marc-Antoine Charpentier  
SALVE PUERULE

*(from In Nativitatem Domine Jesu Christe  
canticum H414)*

Salve, puerule, salve, tenellule.  
O nate parvule, quam bonus es.  
Tu coelum deseris, tu mundo nasceris  
nobis te ut miseris assimiles.

O summa bonitas, excelsa deitas,  
vilis humanitas fit hodie.  
Aeternus nascitur, immensus capitur  
et rei tegitur sub specie.

Virgo puerpera, beata viscera,  
Dei cum opera dant filium.  
Gaude, flos virginum,  
gaude, spes hominum,  
fons lavans criminum illuvium.

*Based on Luke 2 v 8-16*

*Hail, little child, hail tender babe.  
O tiny child, how good you are.  
You leave heaven and are born in the world  
making yourself like us poor wretches.*

*O highest goodness, lofty Godhead  
that today becomes poor humanity.  
The Eternal is born, the boundless  
circumscribed  
and hid in worldly garb.*

*Virgin mother, your blessed womb,  
through God gives birth to a son.  
Rejoice, flower of virgins,  
rejoice, hope of mankind.*

Henry Du Mont  
CANTANTIBUS ORGANIS

Cantantibus organis, Caecilia, Domino,  
decantabat, dicens: Fiat cor meum  
immaculatum, Ut non confundar

*To the sound of organs, Cecilia sang  
continually to the Lord, saying: Make my  
heart undefiled, that I may never be  
confounded.*

*Antiphon for St. Cecilia's Day*



Charpentier



Francis Poulenc



Camille Sainte-Saëns



Pierre Villette



Henry Du Mort



Gabriel Fauré

Maurice Duruflé TOCCATA (FROM SUITE OP 5)

Duruflé was born at Louviers, France, in 1902, and began to  
study music at an early age, initially at Rouen Cathedral and later  
as a student in Paris where he worked for a time with Vierne as  
assistant and amanuensis. Vierne considered Duruflé *‘to be the  
most brilliant and original of the young generation of  
organists....Utterly sensitive and poetic, he has a rare, perceptive  
gift for composition. His sometimes daring modernism is fully  
justified by the nature of the emotions he means to translate’*.  
Duruflé’s *Suite, opus 5*, with its monumentally challenging  
Toccata, was published in 1934. A theme that unifies the Suite is,  
in this movement, initially presented energetically and vigorously  
in the pedal, and forms the basis of this brilliant and virtuosic  
toccata in 12/8 dance-like metre. This is a dark, brooding piece,  
which apparently the composer refused to play or record in later  
life, as if it awoke painful memories.



Maurice Duruflé

Maurice Duruflé  
QUATRE MOTETS SUR DES THÈMES GREGORIENS

**(i) Ubi caritas et amor (ii) Tota pulchra es (iii) Tu es Petrus (iv) Tantum ergo**

**Ubi caritas et amor**  
Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus et in ipso jucundemur.  
Timeamus et amemus Deum vivum  
et ex corde diligamus nos sincero.  
Ubi caritas et amor, Deus ibi est.  
Amen.

*Where charity and love are, there is God.  
The love of Christ has brought us together  
into one flock.  
Let us rejoice and let us be glad in that love  
itself.  
Let us fear and love the living God  
and let us love from a pure heart.  
Where charity and love are, there is God.  
Amen.*

**Tota pulchra es**  
Tota pulchra es, Maria,  
et macula originalis non est in te.  
Vestimentum tuum candidum quasi nix,  
et facies tua sicut sol.  
Tu gloria Jerusalem,  
tu laetitia Israel,  
tu honorificentia populi nostri.  
Tota pulchra es, Maria.

*Thou art all beauty, Mary,  
and there is no blemish of original sin in  
thee.  
Thy garments are as white as snow,  
and thy face is as the sun.  
Thou art the glory of Jerusalem,  
the joy of Israel,  
the source of honour to our people.  
Thou art all beauty, Mary.*

**Tu es Petrus**  
Tu es Petrus et super hanc petram  
aedificabo ecclesiam meam.

*Thou art Peter and upon this rock  
I will build my church.*

**Tantum ergo**  
Tantum ergo sacramentum  
veneremur cernui;  
et antiquum documentum  
novo cedat ritui;  
praestet fides supplementum  
sensuum defectui.

Genitori, genitoeque  
laus et jubilatio,  
salus, honor, virtus quoque  
sit et benedictio;  
procedenti ab utroque  
compare sit laudatio.  
Amen.

*Let us venerate this great sacrament  
with bowed heads;  
let the ancient example  
give way to a new rite;  
let faith make good  
the insufficiency of our senses.*

*Praise and rejoicing,  
safety and honour,  
virtue and blessing  
to the begetter and begotten;  
to him who comes from either  
be there equal praise.  
Amen.*

César Franck  
PANIS ANGELICUS



César Franck

Panis angelicus fit panis hominum,  
dat panis caelicus figuris terminum.  
O res mirabilis manducat Dominum  
pauper, servus et humilis.

*St. Thomas Aquinas 1225-74*

*The bread of angels becomes the bread of  
men,  
the gift of heavenly bread that kills death.  
O marvellous thing that poor men,  
slaves and humble men consume God.*

Gabriel Fauré  
CANTIQUE DE JEAN RACINE

Verbe égal au Très-Haut,  
notre unique espérance,  
jour éternel de la terre et des cieux,  
de la paisible nuit nous rompons le silence:  
divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grace  
puissante;  
que tout l'enfer fuie au son de ta voix;  
dissipe le sommeil d'une âme languissante,  
qui la conduit a l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle  
pour te bénir maintenant rassemblé;  
reçois les chants qu'il offre a ta gloire  
immortelle;  
et de tes dons qu'il retourne comblé!

*from Hymns translated from the  
Roman breviary*

*Word of God, one with the Most High,  
in whom alone we have our hope,  
everlasting light of heaven and earth,  
we break the silence of the peaceful night:  
Saviour divine, cast thine eyes upon us!*

*Pour on us the fire of thy mighty grace,  
that all hell may flee at the sound of thy  
voice;  
banish the slumber of a weary soul,  
that brings forgetfulness of thy laws!*

*O Christ, look with favour upon thy faithful  
people  
now gathered here to praise thee;  
receive their hymns offered to thy endless  
glory;  
may they go forth filled with thy gifts.*

# Interval of 15 minutes ~

## Gabriel Fauré REQUIEM

**Alison Naftalin Soprano**  
**John Broad Baritone**



Gabriel Fauré

Fauré's *Requiem* is the only major work that he composed for the church. He began work on it in 1887 and completed the score only eight days before its first performance on 16 January 1888 at the Madeleine in Paris, where he was assistant organist. The death of Fauré's father in 1885 and his mother two years later, whilst not the only stimulus for the work's composition, nevertheless must have lent a deeper significance and added poignancy to the task.

There are three versions of the work, dating from 1888, 1893 and 1900. The 1888 score includes neither the *Offertoire* (which was composed a year later) nor the *Libera me*, although the latter already existed in the form of an independent composition for baritone and organ, composed in 1877. The 1893 version includes both of these movements, however, and the 1900 version (the only one of the three for which no manuscript survives) retained this pattern but scored the work for full orchestra.

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. The result is a Requiem better suited to liturgical purpose than most settings since the 16th century.

Fauré's musical style employs modal harmony within a diatonic framework, clear and logical part-writing and graceful melodies. Dissonance is used sparingly and thus its plangency is all the more effective. There are many strikingly original cadences and Fauré employs floating harmonies around pivotal notes, free successions of seventh chords and enharmonic modulations with exquisite taste and subtlety. The elegiac and ritual aspects of the work are associated with the keys of D major and D minor and the latter's relative major key (F) in the first, second, fifth and sixth movements. Between these two tonal blocks stand the E flat Sanctus and the B flat *Pie Jesu*. Plainsong is never directly quoted but its presence is felt not only in the use of modes but also in the considerable amount of stepwise melodic movement.

The intense spirituality that pervades Fauré's *Requiem* cannot easily be expressed in words but the distinguished French composer and teacher, Nadia Boulanger (1887-1979), has made the following illuminating comments:

*'His voice seems to interpose itself between heaven and earth, unusually perceptive, quietly fervent, sometimes grave and sad, never menacing or dramatic. To have given this to our unhappy hearts, to have combined charity with beauty, hope with love, is not this the most beautiful manner of participating in the work of the Church?'*

### Introit & Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.  
Kyrie eleison.  
Christe eleison.

*Eternal rest grant them, O Lord,  
and may perpetual light shine upon them.  
A hymn, O God, becometh thee in Sion,  
and a vow shall be paid to thee in Jerusalem.  
Hear my prayer;  
to thee all flesh shall come.  
Lord, have mercy.  
Christ, have mercy.*

### Offertoire

O Domine Jesu Christe, Rex Gloriae,  
libera animas defunctorum  
de poenis inferni et de profundo lacu,  
libera eas de ore leonis,  
ne absorbeat Tartarus,  
ne cadant in obscurum.  
Hostias et preces tibi,  
Domine, laudis offerimus;  
tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.

*O Lord Jesus Christ, King of Glory,  
deliver the souls of the departed  
from the pains of Hell and from the bottomless pit,  
from the lion's jaws,  
that Tartarus may not engulf them,  
that they may not fall into darkness.  
Sacrifices and prayers of praise to thee,  
O Lord, we offer;  
do thou receive them on behalf of those souls  
whom this day we commemorate.  
Grant them, O Lord, to pass from death unto life,  
which thou of old didst promise to Abraham  
and to his seed.*

### Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria Tua.  
Hosanna in excelsis.

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

### Pie Jesu

Pie Jesu, Domine, dona eis requiem.  
Pie Jesu, Domine, dona eis sempiternam requiem.

*Blessed Jesus, Lord, grant them rest.  
Blessed Jesus, Lord, grant them eternal rest.*

### Agnus Dei; Lux aeterna

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei,  
qui tollis peccata mundi,  
dona eis sempiternam requiem.

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*O Lamb of God, that takest away  
the sins of the world,  
grant them rest.  
O Lamb of God, that takest away  
the sins of the world,  
grant them rest.  
O Lamb of God, that takest away  
the sins of the world,  
grant them eternal rest.*

*Let everlasting light shine on them, O Lord,  
with thy saints forever:  
for thou art merciful.*

*Eternal rest grant them, O Lord,  
and let perpetual light shine upon them.*

### Libera me

Libera me, Domine,  
de morte aeterna in die illa tremenda  
quando coeli movendi sunt et terra;  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit  
atque ventura ira.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.

*Deliver me, O Lord,  
from everlasting death on that dread day  
when the heavens and earth shall quake;  
when thou shalt come to judge the world by fire.  
I am seized with trembling and am afraid  
until the day of reckoning shall arrive  
and the wrath shall come.  
That day, a day of wrath,  
calamity and misery,  
a great and exceedingly bitter day.  
Eternal rest grant them, O Lord,  
and may perpetual light shine upon them.*

### In Paradisum

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 thee have eternal rest.*

## Our Soloists

**Alison Naftalin** (*soprano*) started singing at the age of nine. She was a member of the New London Children's Choir and performed with them for several years before studying history at St John's College, Oxford where she was a choral scholar. At Oxford she performed in a number of productions including Marat/ Sade (Rosignol), Iolanthe (Fairy Queen) and Dido and Aeneas (Belinda). Alison is now a Government Lawyer and sings with Nonsuch Singers in London.

**John Broad** (*baritone*) trained with Renée Soames at the Birmingham Conservatoire before joining the famous D'Oyly Carte Opera Company. In a busy international schedule, John appeared regularly in many principal baritone roles with the Company, creating the definitive Notary in the company's new production of 'The Sorcerer'. He has appeared in *HMS Pinafore* on film, and recorded *The Mikado*, among other operas, on disc for Decca; also, he appeared in a royal command performance for the Queen Mother's 80th birthday celebrations at the Inns of Court. John continues to make appearances for the *Magic of G&S* company at the Barbican and Festival Halls in London, and the Symphony, Bridgewater and Philharmonic halls in Birmingham, Manchester and Liverpool. In a varied career, John has worked with Paul McCreech as a soloist in a series of Handel concerts, recreated roles in the rediscovered works of Alessandro Stradella, has featured as a soloist on Radio 3 (Gallery Carols), Radio 2 (Friday Night is Music Night), performed on television (Miss Marple; Down to Earth) and most recently, on film with Angelica Huston and Lauren Bacall, in *These Foolish Things*.

**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 with first-class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama. Richard divides his time between organ playing and piano accompaniment, and has performed throughout Britain, including in London at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic FM. He works regularly with a number of choirs on both piano and organ, and records frequently with the BBC Singers, including several broadcasts recently on Radio 3 of works by Bach and Brahms. Richard has given recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Recent projects included trips to Switzerland, Japan, France and Sweden and recordings of songs by Respighi and Martucci for Warner Classics. Richard is a professor at the Guildhall School of Music and Drama.



## Spreading the word!

If you enjoy tonight's concert,  
please tell others about the choir  
and encourage them to come to  
our future concerts!

## Friends of the Choir

### WILL YOU BE OUR FRIEND?

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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## Friends Scheme



Our popular Friends Scheme has five different membership levels, each giving a different range of benefits. The scheme now has over 130 members and each of these is acknowledged by name in our Taunton and Wells concert programmes. For venues where this is possible, all Friends have the opportunity to book tickets before the general public - this is often vital for getting the best seats in the house. We arrange regular receptions at which you can 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.**

#### **All members receive:**

- Free mailing of advance publicity
- Name credit in concert programmes
- Invitation for you and your guests to post-concert drinks with the choir
- Twice-yearly newsletter

*Subscriptions range from £8 to £100*  
*More information is 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)

# SOMERSET CHAMBER CHOIR



## About us



The 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 South West region. The choir is well known for its innovative and eclectic programmes and it regularly performs with many of the UK's top professional soloists and orchestras - its performances have been praised not only by press and public, but also by the professional musicians it works with. Somerset Chamber Choir currently give three concerts each year, in King's College Chapel, Wells Cathedral, plus churches in various locations throughout the County.

## Choir Vacancies

Would you like to sing with us? If so, we should love to hear from you. We place a strong emphasis on encouraging young people, or those who are no longer quite so young but still have pure-sounding voices, to join our ranks. Currently we particularly welcome applications from sopranos, although other voice parts will nearly always be considered for membership too.

We are a very friendly choir and place a great emphasis on having fun while, at the same time, working hard to prepare the music we have to sing. We do not hold weekly rehearsals, but instead run six full rehearsal weekends in mid-Somerset every year. If you now live outside the County, don't be deterred - the choir is also suitable for those formerly based in the area but who are now at university, or who work outside the County - many of our members travel hundreds of miles to attend rehearsals, perhaps combining their weekend with a visit to family or friends - a fact that perhaps speaks louder than words.

For further details, please talk to any member of the choir, visit our website or e-mail the choir at [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk) We look forward to hearing from you!

## About our conductor

**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 acclaimed chamber choir'* *The Times*) Nonsuch Singers, whose London concerts are regularly highlighted by the national press. During 2006 the choir featured works by three contemporary British composers: Diana Burrell, Roxanna Panufnik and Judith Weir, each of whom attended performances of their works. Since 2005 Graham has also conducted the Mayfield Festival Choir in E. Sussex and, as part of the 2006 Festival, directed 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 but he now pursues a freelance career as conductor, organist, vocal coach and teacher.

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

## Board of Trustees

#### **Elected trustees**

Jenny Candler *fundraising officer*  
Janice Collins *concert administrator*  
Becky Elderton *membership secretary*  
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Anthony Leigh *chairman*  
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Rosie Woodall *recruitment officer*

#### **Other Board members**

Graham Caldbeck *conductor - co-opted*  
Keith Hunt *treasurer - ex officio*



## Volunteer Vacancies

We are very grateful to the large number of volunteers who assist us with numerous aspects of the choir's administration. Currently we have a vacancy on the Board of Trustees for a Volunteers Administrator whose duties include overall responsibility for front-of-house operations, and for volunteers.

If you would like to know more about this role, or to help us in any other way, please leave a message on our Box Office voicemail on 01275 349010, or email [trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk) and we will contact you.



## "Plus ça change, plus ça la même chose..."

Our choir has been running since 1984 and the challenges develop but rarely change: how to...  
**Recruit new members • Programme interesting music • Persuade people to come to concerts**  
**• Run the choir efficiently and, finally, pay for it all!**

You can help us by:

- recommending us to talented singers over the age of 16, encouraging them to visit our website and apply for membership;
- telling us what you think about our concerts - we are always happy to respond to feedback;
- e-mailing your contact details to us, if you wish to be kept informed about our concerts;
- encouraging others to come to our concerts;
- supporting us financially - the easiest way to do this is by joining our Friends Scheme

However you support us - thank you!  
[trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk)



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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 Music & Drama Library.

The programme notes and texts were compiled and written by Graham Caldbeck. The programme booklet was edited by Anthony Leigh and designed by Kate Davies ([kate@kdgd.co.uk](mailto:kate@kdgd.co.uk)).

## Southwark Cathedral

Thursday 22 March 2007 at 7pm

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Taunton Association of Performing Arts

### CONCERTS OF MEMBER SOCIETIES IN THE COMING WEEKS

Sunday 4 March 2007

Wellington School Music Department

St Giles' Church, Bradford on Tone - 6.30pm

**Chapel Choir: Choral Evensong**

Thursday 8 March 2007

Wellington School Music Department

Chapel of St Michael & St George, Wellington School - 1.50pm

**Music-4-Lunch**

Saturday 10 March 2007

Somerset County Orchestra

St. James' Church, Taunton - 7.30pm

**WALTON - Johannesburg Festival Overture**

**ENESCO - Romanian Rhapsody**

**MAHLER - Symphony No 5**

Saturday 10 March 2007

Taunton Suzuki Group

Temple Methodist Church, Taunton - 2.30pm

**Annual Concert**

Sunday 11 March 2007

Somerset Opera

Church of St John the Evangelist, Taunton

**MOZART - Coronation Mass & operatic extracts**

Thursday 15 March 2007

Wellington School Music Department

St John's Church, Wellington - 7.30pm

**Spring Concert**

Saturday 17 March 2007

Taunton Choral Society

Wells Cathedral - 7pm

**ELGAR - Dream of Gerontius**

Saturday 17 March 2007

Phoenix Singers

Parish Church of St Michael, Milverton - 7.30pm

**'Welcome Sweet and Sacred Feast'**

*A concert of music for Passiontide and Easter*

Saturday 17 March 2007

Taunton Camerata

St George's RC Church, Taunton - 7.30pm

**'Psalms'**

*A programme based on Psalm settings including:*

**RUTTER - Psalmfest**

**PARRY - I was glad**

**MOZART - Laudate Dominum**

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