



King's College
Chapel, Taunton

Sunday 6 January 2008

SOMERSET CHAMBER CHOIR

FAR BEYOND THE STARS

A CENTURY OF GREAT BRITISH CHORAL MUSIC

ELGAR
WALTON
HOLST
VAUGHAN WILLIAMS
JOHN RUTTER

& works by

BRITTEN, HOWELLS,
MATHIAS, STANFORD
& PARRY

Give unto the Lord

The Twelve

The Evening-Watch

Valiant for Truth

Hymn to the Creator of Light

Richard Pearce organ

Graham Caldbeck conductor

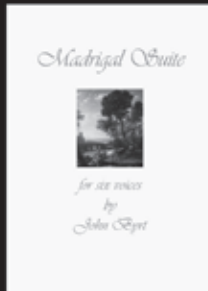
'Thanks to the Somerset Chamber Choir I start the year with a smile on my face'

SOMERSET COUNTY GAZETTE

nymet music

Pleased to be suppliers
of sheet music to
Somerset Chamber Choir

As well as our own, ever-growing,
catalogue of musical publications,
we can supply most other music
in print by mail order.



**Generous discounts to teachers,
choirs and orchestras.
Please call 01363 83515
(normal office hours)
or e-mail info@nymetmusic.com
www.nymetmusic.com**

Derek J Read Ltd

Chartered Accountants

**For all accountancy and taxation
requirements**

**Friendly personal advice to small
and medium sized businesses**

Self assessment specialists

**Contact: Mike Streatfield
David Hallett or Lee Anderson**



107 North Street
Martock

Somerset

Tel: 01935 822922

Fax: 01935 826351

e: enquiries@derekjread.co.uk

alder king

PROPERTY CONSULTANTS



Advising Somerset for over 30 years

- Winner of EG Property Adviser of the Year 2007, South West
- 6 times winner of Estates Gazette's 'Most Active Agent' award
- Trebled our turnover and more than doubled employee numbers practice wide during the past 10 years
- Consolidated our position as market leaders
- Delivering professional advice on all aspects of commercial property, planning and development land
- Acquired and integrated a planning team

Contact us on 01823 444 879 or visit www.alderking.com

Bristol • Cardiff • Exeter • Gloucester • Swindon • Taunton • Truro

Agency
Asset Recovery
Building Services
Development
Expert Witness
Investment
Management
Planning
Property Management
Facilities Management
Professional
Public Sector
Rating
Residential Land
Telecommunications

Regulated by RICS

Welcome from the trustees of Somerset Chamber Choir

Thank you for coming to support us this afternoon!

The coming year is set to be another busy and exciting one for the choir. Not only do we have an amazing concert lined up for Wells Cathedral on 2nd August (Vaughan Williams *Dona Nobis Pacem*, Poulenc *Gloria*, Kodaly *Psalmus Hungaricus* - please see full details on the back cover), but this year we will also be planning for our 25th anniversary in 2009 which will, we are sure, prove to be a landmark year for the choir.

We would love you to contribute to our continuing success by...

- recommending us to talented singers over the age of 16, encouraging them to visit our website and apply for membership;
- giving us your contact details, if you wish to be kept informed about our concerts;
- encouraging others to attend our concerts;
- supporting us financially - there are a number of ways you can do this:
 - if you wish to show your ongoing support for the choir, you could join our Friends Scheme (see details later in this programme)
 - you could make an individual donation (under gift aid) or a company donation (tax relief and ticket packages available) towards a concert
 - your business could consider placing an advert in a concert programme (rates start at just £35)
 - you or your business could offer to do something for us at a discount or for free (e.g. print our fliers or programmes, process some of our direct mail publicity through your company post-room, etc)

We must say a huge thank you to our Friends who give vital support to the choir - we are extremely grateful to you all. Becoming a Friend is probably the best way to hear about our plans at the earliest opportunity - we like to think of our Friends as very much part of the choir itself and we certainly would not be here without them. If you are not yet a Friend, we hope that this might be the year that you decide to join up - we would be very pleased to give you a warm welcome!

We very much hope that you will enjoy our concert and will come to hear us again in the future. Don't forget, if you have a good time today, please tell others about the choir and encourage them to come to a concert - there is no better way for us to spread the word about the choir than through your kind recommendation to others. We look forward to seeing you all again soon.



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.

WOULD YOU LIKE FUTURE CONCERT INFORMATION BY E-MAIL?

If you would like to receive advance details of our concerts by e-mail, please send your e-mail address to email@somersetchamberchoir.org.uk. We undertake to use your email address only to inform you of our future events - we will not divulge your details to third parties without your prior consent for any reason. Joining the e-mailing list does not give you priority booking rights, for which you must join our Friends Scheme.

Come and join one of the most exciting choirs in the South-West

Somerset Chamber Choir

- 6 rehearsal weekends with 60 friendly singers
- 3 concerts a year in spectacular venues
- exciting and wide-ranging programmes
- performances with top professional musicians



recruitment@somersetchamberchoir.org.uk or apply through our website www.somersetchamberchoir.org.uk

SPREADING THE WORD:

If you enjoy this afternoon's concert, PLEASE tell others about the choir and encourage them to come to our concerts!



Saturday 2 August 2008 at 7pm

Wells Cathedral

SONGS OF WAR AND PEACE

POULENC *Gloria* • KODALY *Psalmus Hungaricus*
VAUGHAN WILLIAMS *Dona nobis pacem*

SOMERSET CHAMBER CHOIR

Southern Sinfonia

(Patron: Sir Roger Norrington)

Conducted by Graham Caldbeck

(see back cover for full details)

The right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control, although these details are correct at the time of going to print. Also please note that recording of any sort during the performance is forbidden without the prior consent of the Somerset Chamber Choir.

ACKNOWLEDGEMENTS

We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel.

Printed music for this concert has been provided by Somerset Music & Drama Library and Staffordshire Libraries (Arts & Archives).

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).

We receive invaluable support from 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.

Somerset Chamber Choir - Registered Charity number 1003687

Vice Presidents: Sir David Willcocks CBE MC, Chris Cutting, Benjamin Luxon CBE, Adrian Male



We are very grateful to Prime Molasses Ltd who have kindly provided financial assistance towards the marketing costs for this concert - their support for our charity is hugely important to us.

PROGRAMME ORDER

Edward Elgar
GIVE UNTO THE LORD

Hubert Parry
NEVER WEATHER-BEATEN SAIL
MY SOUL, THERE IS A COUNTRY

Charles Villers Stanford
TOCCATA IN D MINOR (organ solo)
TE DEUM IN B-flat

Ralph Vaughan Williams
VALIANT FOR TRUTH
LORD, THOU HAST BEEN OUR REFUGE

INTERVAL (15 MINUTES)

Benjamin Britten
FESTIVAL TE DEUM

Gustav Holst
THIS HAVE I DONE FOR MY TRUE LOVE
THE EVENING-WATCH

Herbert Howells
LIKE AS THE HART DESIRETH THE WATERBROOKS

William Mathias
TOCCATA GIOCOSA (organ solo)

John Rutter
HYMN TO THE CREATOR OF LIGHT

William Walton
THE TWELVE



Edward Elgar (1857-1934) GIVE UNTO THE LORD

Give unto the Lord (Psalm 29) was written in 1914, at the request of Sir George Martin, Organist of St Paul's Cathedral, and was dedicated to him. The work was first performed at the 200th anniversary service of the Festival of the Sons of the Clergy. The dramatic text is interpreted in a splendidly imaginative manner, with memorable moments representing the breaking cedar trees and the shaken wilderness, contrasted with the serene B minor of '*In His Temple*'. As so often with Elgar, there are a number of great melodies that lodge themselves indelibly in the mind. The greatest British composer of his day, Elgar's memory was honoured by the unveiling of a memorial in Westminster Abbey in 1972.

*Give unto the Lord, O ye mighty,
give unto the Lord glory and strength,
give unto the Lord the glory due unto His name;
worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters;
the God of glory thundereth:
it is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation;
the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars;
yea, the Lord breaketh the cedars of Lebanon;
yea, the voice of the Lord divideth the flames of fire;
yea, the voice of the Lord shaketh the wilderness
and strippeth the forests bare.
In his temple doth ev'ry one speak of his glory.
Worship the Lord in the beauty of holiness.
The Lord sitteth above the waterflood,
and the Lord remaineth a King for ever.
The Lord shall give strength unto his people;
the Lord shall give His people the blessing of peace.*

Psalm 29



Hubert Parry (1848-1918)

NEVER WEATHER-BEATEN SAIL; MY SOUL, THERE IS A COUNTRY from **Songs of Farewell**

Charles Hubert Hastings Parry and Charles Villiers Stanford rose above the insular mediocrity of the British musical establishment of the time, exemplified in cathedrals throughout the country. Their prodigious musical abilities, together with wide-ranging intellect, energetic personality and a cosmopolitan outlook fostered by study abroad, allowed them to escape from the shadows of Mendelssohn and Spohr and thus to lay the foundations of British musical renaissance.

The six *Songs of Farewell* are inspired. Composed between 1916 and 1918, under the clouds of war and the composer's failing health, they evoke a noble and elegiac tone that seems to recall the late masterworks of Brahms. In *My soul, there is a country*, Parry's concern with '*just and noble accent*' is paramount; whilst this setting of Vaughan's text is the most sectional motet of the set, the congruence of poetry and music is such that this never detracts from the overall sense.

*Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest.
Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to thee!*

Thomas Campion (1567-1620)

*My soul there is a country
Far beyond the stars,
Where stands a winged sentry
All skilful in the wars:*

*There, above noise and danger
Sweet Peace sits crowned with smiles*

*And One, born in a manger
Commands the beauteous files.*

*He is thy gracious friend
And, O my soul, awake!
Did in pure love descend
To die here for thy sake.*

*If thou canst get but thither,
There grows the flow'r of Peace,
The Rose that cannot wither,
Thy fortress and thy ease.*

*Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God, thy life, thy cure.*
Henry Vaughan (1622-1695)



Charles Villiers Stanford (1852-1924)

TOCCATA IN D MINOR *Organ soloist: Richard Pearce*

TE DEUM IN B-flat *Soloists: Julie Taylor; Luisa Puddy; Nick Bowditch; Simon Francis*

Stanford was born in Dublin in the middle of the 19th century at a time when British Imperialism was at its zenith, into a prosperous and well-connected family. Stanford's career followed a similar trajectory to Parry's, and he is now regarded primarily as a brilliant teacher with a roll-call of pupils including Vaughan Williams, Holst, Ireland, Bridge, Howells, Moeran and Lambert, and as a composer who reinvigorated the moribund cathedral tradition. His nine operas and seven symphonies are rarely performed and mainly unpublished, despite Vaughan Williams' assertion that, had Stanford been German or Italian, his works would have been celebrated throughout his homeland.

One of the most successful composers of Anglican Church Service Settings, Stanford wrote his first song at the age of four and was a competent pianist, organist and violinist before going to Cambridge in 1870. He rapidly dominated Cambridge musical activity, becoming organist at Trinity College in 1872 and, in due course, professor of music in 1887; he had also become professor of composition of the new Royal College of Music on its opening in 1883. He held both these positions until his death, so had a vast influence on the education of English composers for forty years.

Stanford's contribution to every genre he tackled as a composer was great, especially to Anglican church music, and his contribution to the field of organ music was also significant. His *Fantasia and Toccata in D minor Op 57* (from which we today hear the *Toccata*) dates from 1894 and is dedicated to Sir Walter Parratt, who was organist of St George's Chapel and Master of the Queen's (or King's) Music to Queen Victoria, King Edward VII and King George V. The work is one of a handful of very fine larger-scale organ pieces by Stanford. The *Toccata* begins with a pedal solo which announces the beginning of an inexorable build up, through much free contrapuntal writing, to a *Maestoso* conclusion.

Stanford's *Te Deum in B-flat* was used at the Coronation Service of 1902. It is a grand setting, making use of Gregorian intonations amongst the moments of fanfare-like choral writing ('*Thou art the King of Glory, O Christ*') and more reflective sections ('*We therefore pray Thee, help Thy servants*'). The Service in B-flat of 1879 was Stanford's first major success, and remains one of his most enduring compositions.



Ralph Vaughan Williams (1872-1958)

VALIANT FOR TRUTH

"Although a declared agnostic, he was able, all through his life, to set to music words in accepted terms of Christian revelation as if they meant to him what they must have meant to George Herbert or to Bunyan."

(Ursula Vaughan Williams, included in her biography of the composer.)

Valiant for Truth was composed during the early years of World War II and received its first performance on 29 June 1942 in a concert at St Michael's, Cornhill, sung by the St Michael's Singers conducted by Harold Darke. It must have had great resonance for all living through the dark days of the Second World War, especially with the concluding trumpet effects that accompany the welcome of the righteous one into the court of heaven.

Vaughan Williams had long been fascinated and preoccupied by Bunyan's *The Pilgrim's Progress* which found musical expression not only in this motet but also in *The shepherds of the delectable mountains* (1922) and *Symphony No 5*, premièred in 1943, culminating in his opera *The Pilgrim's Progress* which was first performed at Covent Garden in 1951.

Valiant for truth is marked by an experienced blend of solo-recitation and choral prose and a highly sensitive musical response to the text. Its apparent simplicity is not a sign of naïvety but rather of a master choral composer who knew exactly how to achieve profound communication with his audience by employing simple means (he had clearly been helped in this by his study of folksong). Unaccompanied solo altos (a favourite sonority for Vaughan Williams) act as a quasi-narrator to introduce the words of the hero sung by the choir, which are set with characteristic modal harmony. The final section in which Mr Valiant-for-truth is welcomed into Heaven by reiterated trumpet calls displays the composer's sure sense of drama; canonic choral entries build towards the final transcendent moment marked by a sudden, dramatic tonal shift from B-flat major to G major.

After this it was noised abroad that Mr Valiant-for-truth was taken with a summons...; and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.' When he understood it, he called for his friends and told them of it. Then, said he, 'I am going to my Father's, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that he shall succeed me in my pilgrimage, and my courage and skill, to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles, who now will be my rewarder.' When the day that he must go hence was come, many accompanied him to the riverside, into which, as he went, he said, 'Death where is thy sting?' And as he went down deeper, he said, 'Grave, where is thy victory?' So he passed over, and all the trumpets sounded for him on the other side.

From *Pilgrim's Progress* - John Bunyan



Ralph Vaughan Williams

LORD, THOU HAST BEEN OUR REFUGE

Trumpet: Stuart Paul; Semi-chorus: John Broad (baritone solo); Kate Wolfe; Rosie Woodall; Adele Reynolds; Luisa Puddy; Tim Donaldson; Nick Bowditch; Simon Francis

Composed in 1921, *Lord, Thou hast been our refuge* combines a setting of *Psalm 90* with Isaac Watts' metrical version of the same Psalm - *O God, our help in ages past* - and the fine tune *St Anne*, to which the latter is commonly sung. Vaughan Williams carries out this feat with typically unostentatious skill. The baritone soloist (or, sometimes a semi-chorus) starts the Psalm, chant-like; the full chorus enters with the hymn, *pianissimo*, as if in the distance, and the two proceed in tandem - always *piano* - until the first verse of the Hymn is finished. The full chorus then continues with the Psalm over a broad spectrum of homophonic texture. An instrumental transition, fugally based on *St Anne*, leads to a combined recapitulation/apotheosis - *forte* now - in which fugal derivations from *St Anne* assume ever greater importance ('And the glorious majesty of our Lord be upon us'). Vaughan Williams would certainly have been aware, in this context, of Bach's so-called 'St Anne' Fugue, the first phrase of whose subject is identical with the first phrase of the hymn tune.

Lord, Thou hast been our refuge, from one generation to another.

*O God our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast
And our eternal home.*

*Before the mountains were brought forth, or ever the earth and the world were made,
Thou art God from everlasting to everlasting, and world without end.
Thou turnest man to destruction; again Thou sayest, Come again ye children of men.
For a thousand years in Thy sight are but as yesterday, seeing that is past as a watch in the night.*

*As soon as Thou scatterest them they are even as a sleep; and fade away suddenly like the grass.
In the morning it is green and groweth up; but in the evening it is cut down, dried up, and withered.*

*For we consume away in Thy displeasure, and are afraid at Thy wrathful indignation.
For when Thou art angry all our days are gone: we bring our years to an end as a tale that is told.
The years of our age are three score years and ten, and though men be so strong that they come to four-score years,
yet is their strength but labour and sorrow; so passeth it away and we are gone.
Turn thee again, O Lord, at the last; be gracious unto Thy servants.
O satisfy us with Thy mercy and that soon: so shall we rejoice and be glad all the days of our life.*

*Lord, Thou hast been our refuge, from one generation to another.
Before the mountains were brought forth, or ever the earth and the world were made,
Thou art God from everlasting to everlasting, and world without end.*

And the glorious majesty of the Lord be upon us; prosper Thou the work of our hands, O prosper Thou our handy-work.

Psalm 90, Anglican Book of Common Prayer (verses 8, 11-12, 15-16 omitted) verse adaptation by Isaac Watts (1674-1748)

INTERVAL (15 MINUTES)



Benjamin Britten (1913–76)

FESTIVAL TE DEUM Soloist: Becky Elderton

Britten composed his *Festival Te Deum* (1945) for St. Mark's, Swindon. Its principal technical features are the superimposition of irregularly barred choral writing on the regular 3-beat chords in the organ part and the work's overall arch-like shape. After a vigorous central section in which the irregular metres are shared by all performers, a calm soprano solo to the words 'Vouchsafe O Lord to keep us this day without sin' leads to music for full choir which gradually rises in pitch and increases in volume until the home key of E major is reaffirmed, *fortissimo*. At this musical summit, the choir and organ exchange their initial musical ideas, with the choir now singing a repeated high tonic chord and the organ in turn thundering out the melody which the choir sang at the opening of the work. The music unwinds until a final tentative iteration of 'let me never be confounded' by the soprano soloist completes the musical symmetry.



Gustav Holst (1874–1934)

THIS HAVE I DONE FOR MY TRUE LOVE

In 1913, while on a walking tour in Essex, Holst discovered the village of Thaxted with which he was to be associated for the rest of his life. Here he met the vicar, Conrad Noel, a medievalist whose enthusiasm for folk-dancing and church music affected all who came into contact with him. Holst had the idea of organizing a Whitsun festival there, bringing singers and players from St Paul's Girls' School and Morley College in London to join with local people in a weekend of musical festivities, and in 1916, once work on composing *The Planets* was finished, he was able to devote time to writing and arranging music especially for Thaxted. Among the carols composed for Thaxted, Holst's most outstanding achievement was *This have I done for my true love*, an evocation of the medieval notion of dancing and religious worship being closely intertwined. The melody of this piece is so lyrical, with a strongly modal character, that many people thought that Holst had used a genuine English folksong, but in fact it was his own.

*Tomorrow shall be my dancing day,
I would my true love did so chance
To see the legend of my plays,
To call my true love to the dance.*

(Chorus)

*Sing oh my love, oh my love, my love, my
love,
This have I done for my true love.*

*Then was I born of a Virgin pure,
Of her I took fleshly substance:
Then was I knit to man's nature,
To call my true love to my dance.*

*In a manger laid and wrapp'd I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to the dance.*

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

*Into the desert I was led,
Where I fasted without substance:
The Devil bade me make stones my bread,
To have me break my true love's dance.*

*The Jews on me they made great suit,
And with me made great variance,
Because they loved darkness better than light,
To call my true love to the dance.*

Sing oh my love, my love, my love.

*For thirty pence Judas me sold,
His covetousness for to advance;
Mark whom I kiss, the same do hold,
The same is he shall lead the dance.
Sing oh my love, my love, my love.*

*Before Pilate the Jews me brought,
When Barabbas had deliverance;
They scourged me and set me at nought,
Judged me to die to lead the dance.*

*When on the cross hanged I was;
When a spear to my heart did glance,
There issued forth both water and blood,
To call my true love to the dance.*

*Then down to Hell I took my way,
For my true love's deliverance,
And rose again on the third day,
Up to my true love and the dance,*

*Then up to Heav'n I did ascend,
Where now I dwell in sure substance,
On the right hand of God
That man may come into the general dance.*

Old Cornish poem from Sandys' Collection
(published 1833)



Gustav Holst THE EVENING-WATCH

Soloists: Adele Reynolds; Tim Donaldson

The Evening Watch (Op 43 No 1), based on *A Dialogue* by the English metaphysical poet Henry Vaughan (1622-1695), who also wrote *My Soul, there is a country* sung earlier in this concert, is a setting for mezzo-soprano and tenor soloists and unaccompanied eight-part mixed choir; it was written in 1924. The 'Body' is represented in turn by tenor and mezzo-soprano soloists, the 'Soul' by the full choir. Much use is made of harmonies based on the superimposition of the interval of a fourth, often moving in 'forbidden' consecutives and parallel motion.

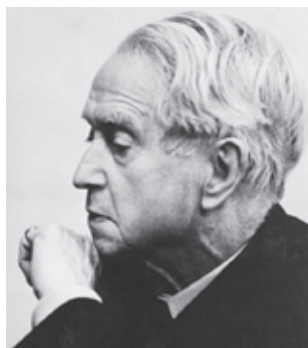
Holst includes a short footnote which states that 'there should be no variation from *sempre pp* until near the end', thereby ensuring that the music sustains a detached purity throughout. However, despite this apparently cool exterior, the composer consistently succeeds in illuminating the text in a manner that readily demonstrates his considerable musical insights and enviable technical skill. When, at the very end, the music gradually rises towards a final, emphatic *fortissimo* chord, the effect is one of a blaze of colour transforming a world of monochrome half-light. Throughout the motet the music representing the 'Body' is unbarred and marked *senza misura*, indicating that it is to be sung in a rhythmically free style.

(The Body) *Farewell! I go to sleep;
But, when the day-star springs,
I'll wake again.*

(The Soul) *Go, sleep in peace:
And when thou liest
Unnumber'd in thy dust,
When all this frame is but one dram
And what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee,
And each dust writ in his book,
Who ne'er betrayed man's trust!*

(The Body) *Amen! But hark, ere we two stray,
How many hours dost think till day?*

(The Soul) *Ah! Go; thou'rt weak, and sleepy.
Heav'n is a plain watch,
And without figures winds
All ages up;
Who drew this circle even He fills it;
Days and hours are blinds
Yet this take with thee;
The last gasp of time
Is thy first breath and man's eternal prime.
Henry Vaughan (1622-95)*



Herbert Howells (1892-1983)

LIKE AS THE HART DESIRETH THE WATERBROOKS

Soloist: Becky Elderton

Herbert Howells was born in Lydney, Gloucester on 17th October 1892. In 1912 he won a scholarship to the Royal College of Music where he studied composition with Stanford and was considered the best of his generation of composers. He started his musical career as a cathedral organist but, in 1936, succeeded Gustav Holst as Director of Music at St Paul's Girls' School in London. He taught composition for many years at the Royal College of Music, where Gordon Jacob was one of his pupils. His strikingly individual church music is performed throughout the world and this, plus his increasingly well-known chamber music, have established themselves as essential listening for anyone who loves English music.

*Like as the hart desireth the waterbrooks :
so longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God :
when shall I come to appear before the presence of God?
My tears have been my meat day and night :
while they daily say unto me, Where is now thy God?
Psalm 42:1-3*



William Matthias (1934-92) TOCCATA GIOCOSA

Organ Soloist: Richard Pearce

William Matthias has made a highly significant contribution to twentieth-century organ music - in particular, his *Organ Concerto* scored a great success in the 1984 BBC Promenade Concerts. The *Toccata Giocosa* is typical of much of his organ solo repertoire - jubilant, rhythmic and forthright - and is occasionally reminiscent of William Walton.



John Rutter (b1945) HYMN TO THE CREATOR OF LIGHT

This double-choir motet, *Hymn to the Creator of Light*, is dedicated to the memory of Howells and was written in 1992 for the dedication of the Herbert Howells memorial window in Gloucester Cathedral. Few music teachers in twentieth-century Britain were more influential than Howells, who taught his first class at London's Royal College of Music in 1920 and his last over 50 years later. As always, Rutter is sensitive to the text, but he is especially imaginative with the setting of the word 'light'. The mysterious, quasi-plainsong opening sung by the second choir is answered as if from on high by the first choir. This eventually leads to a central section, *Allegro energico*, in which the two choirs continue to answer each other. This subsides in turn to a quieter final section where the chorale *Schmücke dich* by Johann Crüger (1598-1662) is delicately reharmonized by Rutter, bringing the work to a peaceful conclusion.

*Glory be to thee, O lord, glory be to thee,
Creator of the visible light,
the sun's ray, the flame of fire;
Creator also of the light invisible and intellectual:
That which is known of God, the light invisible.
Glory be to thee, O Lord, glory be to thee,
Creator of the Light.
For writings of the law, glory be to thee:
for oracles of prophets, glory be to thee:
for melody of psalms, glory be to thee:
for wisdom of proverbs, glory be to thee:
experience of histories, glory be to thee:
a light which never sets.
God is the Lord, who hath shewed us light.*

Lancelot Andrewes, 1555-1626,
translated Alexander Whyte

*Light, who dost my soul enlighten;
Sun, who all my life dost brighten;
Joy, the sweetest man e'er knoweth;
Fount, whence all my being floweth.
From thy banquet let me measure,
Lord, how vast and deep its treasure;
Through the gifts thou here dost give us,
As thy guest in heaven receive us.*

J Franck, 1618-77, translated Catherine
Winkworth (adapted)



William Walton (1902-83) THE TWELVE

Soloists: Becky Elderton; Claire Palmer; Gay Colbeck; Nick Bowditch; John Broad

The Twelve is dedicated to Christ Church, Oxford, where Walton had been a chorister between 1912 and 1918, and his friend and librettist, W. H. Auden, had been an undergraduate. It was first performed on 16 May 1965, conducted by Dr Sydney Watson.

Christopher Palmer has written:

'For Walton, Oxford was the first stop on what he described as his Long Journey South, south to the sun: south from Oldham, Lancashire to Oxford, from Oxford to London, from London to Mediterranean, to Ischia off the coast of Naples, where he settled and died. Oxford then, was a turning point in this regard; but growing up there musically amid what Herbert Howells described as "the immemorial sound of voices" was also cardinally important.

*That Walton was not a 'religious' man in the conventional sense, nor even of deep spirituality (as Vaughan Williams was, for instance) is beside the point: He loved the medium - the sound of voices in a rich spacious acoustic - and found or chose texts with ideas and images to which he could respond in music. Most of Walton's choral music was the result of commissions. It was the then Dean of Christ Church's idea that Walton and W. H. Auden - both Oxford men and friends of long standing - should collaborate on a new work for choir. Described as 'an anthem for the feast of any apostle', *The Twelve* is in fact more of a mini-cantata in three sections than a conventional anthem. The sound of the first section is best evoked by Tom Driberg (who was present at the first performance at Christ Church) in his autobiography *Ruling Passions*:*

"Anthems...used to be merely interludes during which the congregation could sit inert, with wandering thoughts...for this Walton/Auden anthem we did indeed sit: but it made us sit up. The sound was dynamic, almost violent: the words raced and leaped and tumbled, like rivers joining in a waterfall."

There follows a lamentation, scored for first one, then two soloists. Finally a vigorous choral fugue on a theme from the first section (*'Twelve as the winds and the months are those who taught us these things'*) culminates in a Belshazzar's Feast-like bout of boisterous merry-making.'

- I -

*Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.*

*When they heard the Word, some demurred, some mocked,
some were shocked: but many were stirred and the Word
spread. Lives long dead were quickened to life; the sick were
healed by the Truth revealed; released into peace from the gin
of old sin, men forget themselves in the glory of the story told
by the Twelve.*

*Then the Dark Lord, adored by this world, perceived the threat
of the Light to his might. From his throne he spoke to his own.
The loud crowd, the sedate engines of State, were moved by
his will to kill. It was done. One by one, they were caught,
tortured, and slain.*

- II -

*O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
"I shall be there."*

- III -

*Children play about the ancestral graves,
for the dead no longer walk.*

*Excellent still in their splendour are the antique statues:
but can do neither good nor evil.*

*Beautiful still are the starry heavens:
but our fate is not written there.*

*Holy still is speech, but there is no sacred tongue:
the Truth may be told in all.*

*Twelve as the winds and the months
are those who taught us these things:
envisaging each in an oval glory,
let us praise them all with a merry noise.*

W H. Auden

BIOGRAPHIES

GRAHAM CALDBECK *conductor* is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming 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.



Graham also conducts the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press, and the Mayfield Festival Choir in East Sussex. For 15 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. In December, Graham conducted Nonsuch Singers in music by Monteverdi, Brahms and Gabriel Jackson as part of the Spitalfields Winter Festival in London, and in March 2008 will give the world premiere of a new work for choir and shakuhachi (*a traditional Japanese bamboo flute*) by Roxanna Panufnik, in St John's, Smith Square.

RICHARD PEARCE *organ* was an organ scholar at Trinity College, Cambridge, and after graduating with first class honours in music, he studied for two years at the Guildhall School of Music and Drama. He records and broadcasts regularly with the BBC Singers on both piano and organ, most recently this summer in a CD of Elizabeth Maconchy's choral works.

As a piano accompanist, Richard has given recitals in the Louvre Museum, Paris and in Tokyo, as well as at London's Banqueting House, and he often broadcasts for BBC television and radio, S4C and Classic FM. Recent projects have included a recording of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He also enjoys working in the field of contemporary music, performing regularly with contemporary chamber ensemble *Kokuro*. He has performed with major UK orchestras in Promenade concerts and on recent tours to Italy and Luxembourg. Richard is also a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children, he is increasingly in demand designing websites for his own internet business.

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 exciting programmes of music devised by its conductor, Graham Caldbeck, and it regularly performs with many of the UK's top professional soloists and orchestras. The press has been particularly generous towards us:

"It is a tribute to the versatility of this choir, and to its conductor Graham Caldbeck, that they can perform such innovative and varied programmes to such a high standard ... We are blessed indeed to have such a choir on our doorstep." SOMERSET COUNTY GAZETTE

MEMBERS OF SOMERSET CHAMBER CHOIR

Soprano

Claire Barnett-Jones
Laura Brown
Rachel Coleshill
Susan Crennell
Jennifer Deane
Emily Dingle
Helen Dunnett
*Rebecca Elderton**
Jane Harris
Becci Hawkings
Emma Killick
Judy Male
Claire Palmer
Claire Satchwell
Rebecca Saunders
Deborah Shepperd
Liz Stallard
Rebecca Tamplin
Julie Taylor
*Lin Winston**
Kate Wolfe
*Rosie Woodall**

Alto

Jenny Abraham
Fran Aggleton
Sylv Arscott
Joanne Baker
Wendy Baskett
Sarah Brandhuber
*Jenny Candler**
Gay Colbeck
*Janice Collins**
Katie Courts
Janet Dunnett
Esther Edwards
Joy Fletcher
Kate Golding
Sam Macrow
Gemma Okell
Anne Parfitt-Rogers
Rachel Pillar
Luisa Puddy
Melanie Rendell
Adele Reynolds
Helen Wilkins

Tenor

Nick Bowditch
Dominic Brenton
Andrew Coombs
Tim Donaldson
Paul Hawkings
Laurence Hicks
Nigel Hobbs
Keith Hunt
Adrian Male
Russell Smith
Robert Tucker



Bass

Jamie Barnes
Andrew Bell
John Broad
Ian Bromelow
Simon Bryant
David Dron
William Ford-Young
Robert Fovargue
Simon Francis
*Anthony Leigh (Chairman)**
*David Lowton***
Robert Martin
Roland Smith
*Guy Turner***
Benomy Tutcher
Martin Warren

Treasurer

*David Hallett**

* = trustee

** = guest singer

BOARD VACANCIES

Currently we have a vacancy on our Board of Trustees for a
Volunteers Administrator

This role involves recruiting and taking responsibility for volunteers, especially at concerts. You will also have an opportunity to have an input to the way we run the choir. We are looking for someone who has excellent people-skills and some experience in dealing with the public.

There are quarterly Board meetings, and plenty of interesting work to do in between. Meetings are held in varying locations across the Southern Counties. If you would like to know more about this vacancy, please email us at

trustees@somersetchamberchoir.org.uk, saying briefly why you think you could fill this role and we will get in touch with you.

HAVE YOU CONSIDERED A LEGACY?

If you have been touched by tonight's performance, why not remember us in your Will?

Most people make a Will to ensure their family and the people they care about most are looked after when they die, but you can also support a charity such as the Somerset Chamber Choir by remembering us in your Will. A bequest to charity is free of inheritance tax so that the money you have worked hard for goes to the charity you care about and not to the tax man.

You do not have to be rich to leave a legacy and make a real difference - everyone who leaves a gift to the Somerset Chamber Choir will be helping us to fund the charity into the future so that coming generations will continue to perform the most beautiful choral music for the people of Somerset for decades to come.

Please call the box office or email us at

trustees@somersetchamberchoir.org.uk
if you would like to discuss this with us.

FRIENDS YOUR CHOIR NEEDS YOU!

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 concert programmes twice a year. 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 take great pleasure from meeting many of our Friends at these receptions and we truly feel that our Friends are as much a part of the choir as the choir members themselves. We should therefore like to invite you to add your support to the choir by joining the scheme.

All members receive:

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

There are various subscription levels for you to choose one that exactly suits you - full details are available on our website

www.somersetchamberchoir.org.uk

or from Lin Winston:

3 Parkland Drive, Campion Meadow, Exeter,
Devon EX2 5RX,
or from MusicBox on 01275 349010

FRIENDS



HONORARY LIFE FRIEND

Mrs Dorothy Tullett

BENEFACTORS

Mr & Mrs M I L Armstrong
C J Cutting
Mrs M Greswell
Anthony Leigh
Adrian & Judy Male
Tony Palmer
Martin & Jill Parker
Mrs T S Semple

GOLD PATRONS

Mr & Mrs C Best
Mr & Mrs D J Hunt
Alison Palmer
Ms S Van Rose

PATRONS

D G Brandhuber
Mrs R Broad
W G Butt
Mr & Mrs D Chapman
Mrs E S Chalk
Mrs M J Clinch
Mrs A B Collins
Rev & Mrs A Cordy
Mrs M M E Eggleston
Lady Elizabeth Gass
Bernard R Gildersleve
Mr & Mrs Roy Hatch
G Ingram
Mr & Mrs A B D Leigh
Mr & Mrs G W Moses
Mrs B Pepper
Mrs S M Rossiter
Mrs E M Sage
Mrs B Small
Mr & Mrs B W Somerset
Janet Stallard
Mrs Janet Stubbins
Dr & Mrs J Tucker
Mr Guy Turner
Mr & Mrs P J Wilson

JOINT FRIENDS

Mr & Mrs I Anderton
Dr A F & Mrs B A Barnett
Mr & Mrs C J Baxter
Mr & Mrs A F Bell
Mr M H & Mrs S J Biggs
Mr & Mrs C J Blower
Mr & Mrs Peter du Boulay
Mr & Mrs D Brenton
Mr & Mrs R J Brown
Mr & Mrs G N Burton
Mr & Mrs K W Carter
Rowley Cantello
Mr & Mrs M V L Collard
Mr & Mrs R J Cullup
Mr & Mrs Bev Davies
Mr & Mrs R G Derrick
Mr & Mrs J C Dingle
Colin & Diana Dobson
Mr & Mrs H G Dolling
Prof & Mrs R Elderton
Mr & Mrs M E Elliott
Mr & Mrs P Ellis
Michael & Jillian Elstone
Mr & Mrs O A Evans
Mr & Mrs R K Farmer
Barry & Jenny Hibbert
Michael & Pamela Jackson
A & G Jeffs
Mr & Mrs F H C Jones
Mr & Mrs Paul Keeble
Mr & Mrs H C Lewis
Mr & Mrs P J Male
Brian & Cynthia Mindel
Mr & Mrs J Monaghan
C J & J H S Mowat
Mr & Mrs M E Phillips
Mr & Mrs I D Pillar
Mr & Mrs A J Porter
Mr & Mrs A Pugh-Thomas
Liz & Patrick Rendell
A & H Roberts
Dr & Mrs P F Roe
R G & G H Sargent
Sir John & Lady Severne
Mr & Mrs R J Shearer
Mr & Mrs K M Shepperd
Mr & Mrs M S H Simmonds
Mr & Mrs K J Steel
Mr & Mrs W J Tee
Dr & Mrs J Tucker
Mr & Mrs P B Woodall

FRIENDS

Mrs M Armstrong
Mrs B Arscott
Mrs F Attwood
Mrs R E Barton
Mrs P Bellars
Mrs W G Bond
Doris Bowditch
Mrs C Burrows
Mrs D Crabtree
Mrs T Daniel
Tee Daniells
Mr E J Elderton
Mrs K A Everett
Mrs S Fineberg
Mr M J Gardener
John Gathard
Miss A M Helyar
Mrs S M Hobbs
Mrs M Howsam
Rev C Hudson
Mrs N Hunt
Mr L J Janas
Mrs A Jeffery
Mrs S Kendall
Mrs M E Luxton
Mrs M Lyons
Miss J R McQueen
Mrs Annabel Martin
Mrs Anne Mitchell
Miss V M Nash
Rachel Newcombe
Mrs M E Penny
Mr G Pepper
Miss A Perry
Dr J V S Pether
Mrs J Raphael
Mrs J M Rogers
Mrs J M Satchwell
Mrs S Shapland
Mrs Carole Smith
Mrs C Toll
Mrs R Tucker
Mr W H Tucker
Mrs S A Vidler
Angela White
Mr T Willes
Mrs M J Williams

Thursday 13 March at 7.30pm
St John's, Smith Square, London SW1 3HA
[Nearest tube: Westminster]

Wild Ways & Butterfly Dreams

Roxanna Panufnik: Wild Ways (*World première*)

John Tavener: Butterfly Dreams

Elgar: Four part-songs

Stanford: The blue bird

Vaughan Williams: Silence and music: Three Shakespeare songs

Eric Whitacre: Water Night: i thank you, God, for most this amazing day

Jonathan Dove: The darkling thrush

Nonsuch Singers

Kiku Day *shakuhachi*

Graham Caldbeck *conductor*

Tickets available from SJSS on 020 7222 1061, online at www.sjss.org.uk or at the door



BRIDGWATER
CHORAL
SOCIETY

Interested in Singing in a Choir?

The Spring Term for Bridgwater Choral Society, with conductor Iain Cooper, is devoted to one of the greats in the choral repertoire.

We are particularly keen to enlarge the choir even further for this, one of Bach's masterpieces.

JS BACH *St John Passion*

The work is a dramatic setting of the story of *Christ's Passion*, where the choir, on the one hand, take on the role of the angry bystanders, and on the other, sing the chorales which Bach includes throughout.

A warm welcome awaits new singers. Why not come along for a few weeks?
Music is provided on loan.

Rehearsals recommence:
Wednesday 9th January 2008,
7.30pm - 9.30pm

Venue:
Cli ord Hall,
Cannington College,
Cannington, Bridgewater

Parking facilities are good

The performance date:
Wednesday 7th May 2008,
7.30pm,
St Mary's Church, Bridgwater

For details contact Hon
Sec: Jenny
01278 456645



TAUNTON ASSOCIATION OF PERFORMING ARTS

Sunday 13 January 2008 ~ 7.30 pm

Queen's (College) Hall, Taunton

OPERA GALA

An evening of operatic favourites
with professional soloists and AMICI

Conductor - Dr John Cole

All proceeds to be donated to the New Children's Hospice, Charlton Farm

Tickets: £16 (including glass of wine)

from Taunton TIC (Taunton Library) or Mavis Kettlewell (01823) 337602.

Promoted by The Inner Wheel Club of Taunton Vale

Tuesday - Saturday, 22 - 26 January 2008

Wellesley Theatre, Wellington

Wellington Pantomime Group presents:

DICK WHITTINGTON

Contact Penny Bradnum

01823 667388

01823 667774 after 8pm

secretary@w-a-a.org

Sunday 3 February 2008 ~ 6pm

King's College Chapel, Taunton

ORCHESTRA WEST

Elgar - Overture Cockaigne

R Strauss - Four Last Songs

Rimsky Korsakov - Scheherazade

Conductor - Dr John Cole

Tickets available online from www.orchestrawest.co.uk,

Brewhouse Theatre or Taunton TIC

For the complete TAPA diary, please visit their website:

www.tapa.org.uk

TAPA is assisted by Taunton Deane Borough Council

www.classicvinylcollector.com

FINE CLASSICAL LP RECORDS

- 6000 collectable LPs at all price ranges £5 - £500+
- Good selection basic list priced £4 - £10 per disc
- New Rarities every month
- Searchable Database
- Online shopping cart
- Condition graded & guaranteed
- VISA, Mastercard & AMEX accepted
- Classical Record Collections bought

Andrew Coombs, 36 The Lynch, Winscombe, Somerset BS25 1AR
Tel/Fax: 01934 622121

SOMERSET CHAMBER CHOIR

forthcoming concert



'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

Saturday 2 August 2008 at 7pm

Wells Cathedral

SONGS OF WAR AND PEACE

POULENC *Gloria*

KODALY *Psalmus Hungaricus*

VAUGHAN WILLIAMS

Dona nobis pacem

Charlotte Ellett (*soprano*)

Andrew Staples (*tenor*)

Benedict Nelson (*baritone*)

with

Southern Sinfonia

Three 20th-century choral masterpieces are brought together in a moving and life-affirming programme about the pursuit of freedom and peace on earth. Kodály's *Psalmus Hungaricus* sets a free Hungarian translation of *Psalms* 55, in which a parallel is drawn between the sorrows of King David and the suffering of the Hungarians under Turkish occupation. We mark the 50th anniversary of Vaughan Williams' death with a performance of *Dona nobis pacem*, the composer's impassioned plea for peace, tolerance and understanding, composed as Europe lurched towards World War II. Poulenc's *Gloria* sets words from the Mass to music of an unmistakable freshness and vivacity. The composer's sense of humour and love of life shine through in the exuberance of the music, and the work ends in a mood of "pity and peace".

Book the date in your diary now!

Tickets from £7.50 ~ call MusicBox on 01275 349010

to leave your details and we will send you further information as it becomes available.

Alternatively, you could join our Friends Scheme or our e-mailing list. Nearer the concert, tickets will also be available from the Cathedral Shop Box Office and Wells Tourist Information & at the door. Information will also be published at

www.somersetchamberchoir.org.uk