



SUNDAY 14th FEBRUARY 2010 at 3pm

King's College Chapel, Taunton

SOMERSET CHAMBER CHOIR

with South Somerset Youth Choir

Carl Orff *Carmina Burana*

Jonathan Dove

The Passing of the Year



Nathalie Chalkley soprano

Thomas Hobbs tenor

Benedict Nelson baritone

Anita D'Attellis piano

Annabel Thwaite piano

The Mean Time Percussion Ensemble

Graham Caldbeck conductor

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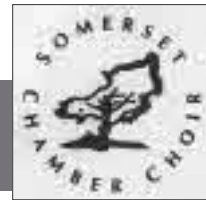
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Welcome...



from the trustees of Somerset Chamber Choir

Thank you for coming to support us this afternoon and we hope you have a great time. We also offer a very warm welcome to our fantastic soloists and instrumentalists whose contribution is sure to add more than a little excitement to today's proceedings, as you will hear!

We are also absolutely delighted to welcome the South Somerset Youth Choir (Ros Broad, director) who will perform some sections of *Carmina Burana* with us, together with some song selections of their own. A few weeks ago we ran a workshop day, partially funded by Making Music (formerly The National Federation of Music Societies), during which the Chamber Choir and the Youth Choir rehearsed various movements from *Carmina Burana*, both together and separately, and both choirs received vocal training from professional voice coach Melanie Armitstead. This is part of Somerset Chamber Choir's growing commitment to involve children and young people in joint music-making with us, in the hope that the experience of singing with an adult choir and with professional musicians will help to inspire the young people to continue singing after they leave school, perhaps even as members of Somerset Chamber Choir. The Youth Choir and those who spend so much time running it, have come on board with this project with huge enthusiasm, and we are very grateful to them all.

Exciting projects such as these, as well as our regular concerts, would not be possible without the generous subscriptions and donations given by the members of our Friends Scheme, and we are incredibly grateful to all our Friends who give vital support to the choir. If you are not already a member of this scheme, we hope you will give it serious thought – leaflets are available at the rear of the chapel this afternoon.

Our regular concertgoers will know that 2009 was the Chamber Choir's 25th anniversary year and many of you will have attended our anniversary concert in Wells Cathedral last July, and enjoyed Dame Emma Kirkby's wonderful contribution to it. We thought a rather nice way to mark our 25th year would be to invite Emma to join our longstanding incumbent, Sir David Willcocks, as a second Honorary Patron of the choir. Those Friends of the Choir who were present at the post-concert reception last July will have heard us announce Emma's kind acceptance of the position, but it is pleasing also to be able to announce it here to you all. We are extremely grateful to Emma for agreeing to take this on, and also continuing thanks to Sir David (who turned 90 in December!), and we are thrilled that they both feel that the Chamber Choir is worthy of their endorsement.

Looking ahead to the summer, you will find full details elsewhere in this programme of our next concert in Wells Cathedral on Saturday 31 July, when we will be joined by the excellent Southern Sinfonia and a wonderful mezzo-soprano soloist, Sara Fulgoni, for a performance of one of Elgar's undisputed choral masterpieces, *The Music Makers*, plus other inspirational English choral music, including a rare performance of Vaughan Williams' *Flos Campi* for orchestra, wordless chorus and solo viola – we look forward immensely to welcoming Alan George, violist of the Fitzwilliam String Quartet, taking centre stage in this work.

Thank you for your support – we hope you enjoy the concert and we look forward to seeing you again soon.

How can you help us?

You can contribute further to our continuing success by ...

- recommending us to talented singers, encouraging them to visit our website at www.somersetchamberchoir.org.uk and apply for membership;
- joining our emailing list or sending us your contact details, if you wish to be kept informed about our concerts;
- bringing your friends to concerts;
- offering financial support, large or small! We are a registered charity and there are a number of ways you can help us:
 - would you like to join our Friends Scheme?
 - would you like to make an individual donation (under gift aid) or a business donation (tax relief and ticket/entertainment packages available) towards a concert?
 - would your business consider placing an advert in a concert programme (rates start at just £35)?
 - would you or your business offer to do something for us at a discount or gratis (for example, process some of our direct mail publicity through your company post-room, etc).
 - if you feel you can help, please contact us at trustees@somersetchamberchoir.org.uk

Thank you!

Order of Programme

The Passing of the Year (2000) **Jonathan Dove** (b1959)

Somerset Chamber Choir
Anita D'Attellis & Annabel Thwaite *pianos*
The Mean Time Percussion Ensemble
Graham Caldbeck *conductor*

Songs from Sister Act arranged by **Mac Huff**

Hallelujah **Leonard Cohen** (b1934) arranged by **Roger Emerson**

South Somerset Youth Choir
Becci Hawkings *piano*
Ros Broad *director*

INTERVAL (15 minutes)

Carmina Burana (1937) **Carl Orff** (1895-1982)

Somerset Chamber Choir
South Somerset Youth Choir
Nathalie Chalkley *soprano* Thomas Hobbs *tenor*
Benedict Nelson *baritone*
Anita D'Attellis & Annabel Thwaite *pianos*
The Mean Time Percussion Ensemble
Graham Caldbeck *conductor*

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.

After the concert, the choir looks forward to meeting members of the Friends Scheme and their guests in the Refectory (access through the side door at the rear of the Chapel)

Please note that photography (with or without flash) and/or recording of any sort during the performance is forbidden without the prior written consent of Somerset Chamber Choir



Programme Notes

The Passing of the Year

Alto solo: **Luisa Deggs** Tenor solo: **Nick Bowditch**

Jonathan Dove

Song cycle for double chorus, piano duet and percussion

The seven poems that I have set in *The Passing of the Year* make up three “movements”. The first looks forward to summer, beginning with a line from Blake (“O Earth, O Earth return!”). *The narrow bud* comes from Blake’s *To Autumn*, but is a description of summer; the rapid questions of *Answer July* suggest the quickening senses, the excitement of everything bursting into life, and summer’s triumphant arrival.

The second section follows the passing of summer. It begins in sultry heat, with a song from the opening scene of *David and Bethsabe* (“Hot sun, cool fire”): a girl bathing in a spring feels the power and danger of her beauty. The section ends with the sense of mortality the autumn brings: *Adieu! Farewell earth’s bliss*, from *Summer’s Last Will and Testament*, heralds the death of summer. The cycle ends in winter, on New Year’s Eve with a passage from Tennyson’s *In Memoriam*.

This song cycle is dedicated to the memory of my mother, who died too young.

Jonathan Dove

1 Invocation

O Earth, O Earth, return! William Blake

2 The narrow bud opens her beauties to the sun

The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of Morning, and
Flourish down the bright cheek of modest eve,
Till clust’ring Summer breaks forth into singing,
And feather’d clouds strew flowers round her head.
The spirits of the air live in the smells
Of fruit; and Joy, with pinions light, roves round
The gardens, or sits singing in the trees.

William Blake

Summer is icumen in
Lhude sing cuccu

3 Answer July

| | |
|----------------------|----------------------|
| Answer July – | Nay – said the May – |
| Where is the Bee – | Show me the Snow – |
| Where is the Blush – | Show me the Bells – |
| Where is the Hay? | Show me the Jay! |
| Ah, said July – | |

| | |
|---------------------|------------------------|
| | Quibbled the Jay – |
| Where is the Seed – | Where be the Maize – |
| Where is the Bud – | Where be the Haze – |
| Where is the May – | Where be the Bur? |
| Answer Thee – Me – | Here – said the Year – |

Emily Dickinson

4 Hot sun, cool fire

Hot sun, cool fire, tempered with sweet air,
Black shade, fair nurse, shadow my white hair.
Shine, sun; burn, fire; breathe, air, and ease me;
Black shade, fair nurse, shroud me and please me;
Shadow, my sweet nurse, keep me from burning,
Make not my glad cause cause of [my] mourning.
Let not my beauty’s fire
Enflame unstaed desire
Nor pierce any bright eye
That wand’reth slightly.

George Peele

5 Ah! Sun-flower!

Ah, Sun-flower! weary of time,
Who countest the steps of the sun,
Seeking after that sweet golden clime
Where the traveller’s journey is done;

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow
Arise from their graves, and aspire
Where my Sun-flower wishes to go.

William Blake

6 Adieu! Farewell earth’s bliss!

Adieu! farewell, earth’s bliss!
This world uncertain is;
Fond are life’s lustful joys;
Death proves them all but toys;
I am sick, I must die –
Lord, have mercy on us!

Rich men, trust not wealth,
Gold cannot buy you health;
Physic himself must fade.
All things to end are made,
The plague full swift goes by;
I am sick I must die –
Lord, have mercy on us!

Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air;
Queens have died young and fair
Dust hath closed Helen’s eye;
I am sick, I must die –
Lord, have mercy on us!

Thomas Nashe

7 Ring out, wild bells

O Earth, O Earth, return!

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more,
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out the want, the care the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Alfred Lord Tennyson

Songs from Sister Act

arranged by **Mac Huff**

1 Hail Holy Queen – Traditional arranged by Marc Shaiman

2 Hail Holy Queen – Rock and Roll arranged by Marc Shaiman

3 I Will Follow Him Music J W Stole & Del Roma

4 Shout Words and Music O'Kelly, Ronald and Rudolf Isley

This medley of four songs featured in the 1992 hit comedy film *Sister Act* begins with two very different versions of *Hail Holy Queen* (Salve Regina). The device of concluding in a rock-and-roll/gospel style after a more contemplative start is again used in *I Will Follow Him* (original text by Jacques Plante, English lyrics by Gimbel & Altman) before a rousing version of the Isley Brothers' *Shout*, with which we are sure you will already be familiar – if not from the original, then from one of the many subsequent cover versions.

Soloist: **Flic Keirle**

Flic has played the part of Rizzo in *Grease* and Anita in *West Side Story*. She recently won the title of "Yeovil Pop Idol" and took second place out of 5,000 entrants in the National Final of Chicago Rock's *Rock Factor*.

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Hallelujah!

Leonard Cohen arranged by **Roger Sherman**

Originally released on Cohen's 1984 album *Various Positions*, *Hallelujah* achieved little initial success. In recent years, however, it has been performed by a large number and broad range of artists, both in recordings and in concert.

Written in the key of C major, the chord progression follows the lyric "it goes like this, the fourth, the fifth, the minor fall, and the major lift": F, G, A minor, F.

Cohen's original version contains several biblical references, most notably evoking the adulterous stories of Samson and Delilah from the Book of Judges, but following his original studio version subsequent live performances and versions by other artists almost invariably contained a quite different set of lyrics. The references to adultery are omitted from the arrangement to be performed this afternoon, however, as this is the version used in the DreamWorks family film *Shrek*.

I've heard there was a secret chord
That David played and it pleased the Lord
But you don't really care for music, do you?
It goes like this, the fourth, the fifth,
The minor fall, the major lift
The baffled king composing Hallelujah

Hallelujah, Hallelujah Hallelujah, Hallelujah

You say I took the name in vain
Though I don't even know the name
But if I did, well really, what's it to you?
There's a blaze of light in every word
It doesn't matter what you heard
The holy or the broken Hallelujah

Hallelujah, Hallelujah Hallelujah, Hallelujah

I did my best, it wasn't much
I couldn't feel, so I tried to touch
I've told the truth, I didn't come to fool you
And even though it all went wrong
I'll stand before the Lord of Song
With nothing on my tongue but Hallelujah

Hallelujah, Hallelujah Hallelujah, Hallelujah

Leonard Cohen

Interval (15 minutes)

Carmina Burana

Carl Orff

There are many composers who are famous for a single work, but few of those works have achieved the iconic status of Carl Orff's *Carmina Burana*. It is one of the best known and most frequently performed choral works, and has even escaped from the concert stage to being included in movies, video games and television commercials. It is a rather unlikely fate for a man far better known as an innovative and influential educator than as a composer.

In 1925 Orff and Dorothee Günther founded the influential and innovative Güntherschule, whose curriculum was a synthesis of gymnastics, rhythmic movement, dance and music. Orff developed a theory that music was founded on rhythm and movement, and stressed improvisation based on fixed rhythmic patterns. He made extensive use of percussion instruments, many of which he developed himself and which are still used today as "Orff instruments". His theories and exercises were published in a massive five-volume *Schulwerk* (curriculum) subtitled *Music for Children*. His ideas about music education were extraordinarily influential, giving rise to a worldwide educational movement, still very influential today.

The text for *Carmina Burana* (Songs of the Beuren) is taken from a collection of medieval, secular Latin poetry that was discovered in 1803 at the monastery of Benediktbeuren near Munich and which dates to the 12th century. The poetry was written by the goliards, a diverse group of wandering scholars, students, clerics, poets, and performers who flourished from the 10th to 13th centuries. They are often erroneously supposed to have been a religious order, an idea which arises from their satiric order of St Goliard, the fictitious patron saint of debauchery. The actual word goliard may derive from the old French and means "big mouth," an apt description for a group which earned food, drink and lodging from their poetry. Although the goliards were initially tolerated and even protected, their multiplying numbers eventually turned into a plague of beggars, and their irreverence provoked an increasingly conservative church hierarchy, which began suppressing the movement. There is little reference to the goliards after the 13th century.

Their poetry was meant for immediate entertainment and deals with fate and fortune, love and sex, drinking and gambling,

an indication that 12th century concerns were not that different from our own time! Because the poetry was meant to be readily understood, it was written either in vernacular Latin (rather than church Latin) or in medieval French or German. The poetry is often satiric or humorous, and neither secular nor ecclesiastical authority is spared. There are many allusions to well-known classical tales as well as contemporary events. Some of the poetry is bawdy and filled with delicious double-entendres. The overall thesis of the collection is that, in both life and love, man is the pawn of capricious fate. The frontispiece of the manuscript is illustrated with a Wheel of Fortune, a common medieval motif. Figures at the cardinal points of the wheel are labelled "I reign", "I have reigned", "I have no reign", and "I shall reign again".

For *Carmina Burana*, Orff selected 24 poems which he grouped into thematic categories. The piece opens with *Fortuna, Imperatrix Mundi* (Fortune, Empress of the World), which introduces images of the capriciousness of fate and the Wheel of Fortune. The next section, *Primo vere* (Springtime), contains poems dealing with the arrival of spring, when men's (and women's) fancies turn toward romance. A subsection, *Uf dem anger* (On the lawn) is a series of dances. The next section, *In taberna* (In the tavern) contains the most ribald poetry and includes one of the great drinking songs of all time. The final section, *Cours d'amour* (The Court of Love), represents a long and sometimes circuitous journey toward amorous bliss. It concludes with a reprise of the opening *O Fortuna* chorus, as the Wheel of Fortune continues to turn full circle.

Orff's music for *Carmina Burana* reflects much of the theory he developed in his *Schulwerk*. The music is highly rhythmic and features not only an extensive percussion section but also occasionally percussive use of the text. Harmonically, he pares his music down to its essential elements. The choral parts are all homophonic and largely consist of unison singing or lines harmonised in thirds. They are set above instrumental parts which feature rhythmic or harmonic *ostinatos*. Orff composes in short musical phrases, and each section may have several distinctive phrases which repeat with each subsequent verse. While the overwhelming feeling is one of rhythmic energy, there is considerable variation in the treatment of the different poems, and Orff also displays a wonderful melodic inventiveness. *Carmina Burana* was premiered in Frankfurt in 1937 to great success. It was originally staged, with dancing and mime accompanying the music. But Orff's music is so powerful and evocative that it easily stands on its own and now is usually performed in a concert setting.

FORTUNA IMPERATRIX MUNDI (*Fortune, Empress of the World*)

1 *O Fortuna* (*O Fortune*)

| | |
|-----------------------|---------------------------------|
| O Fortuna | <i>O Fortune,</i> |
| velut luna | <i>like the moon</i> |
| statu variabilis, | <i>you are changeable,</i> |
| semper crescis | <i>ever waxing</i> |
| aut decrescis; | <i>and waning;</i> |
| vita detestabilis | <i>hateful life</i> |
| nunc obdurat | <i>first oppresses</i> |
| et tunc curat | <i>and then soothes</i> |
| ludo mentis aciem, | <i>as fancy takes it;</i> |
| egestatem, | <i>poverty</i> |
| potestatem | <i>and power</i> |
| dissolvit ut glaciem. | <i>it melts them like ice.</i> |
| Sors immanis | <i>Fate - monstrous</i> |
| et inanis, | <i>and empty,</i> |
| rota tu volubilis, | <i>you whirling wheel,</i> |
| status malus, | <i>you are malevolent,</i> |
| vana salus | <i>well-being is vain and</i> |
| semper dissolubilis, | <i>always fades to nothing,</i> |
| obumbrata | <i>shadowed</i> |
| et velata | <i>and veiled</i> |
| michi quoque niteris; | <i>you plague me too;</i> |
| nunc per ludum | <i>now through the game</i> |
| dorsum nudum | <i>I bring my bare back</i> |
| fero tui sceleris. | <i>to your villainy.</i> |
| Sors salutis | <i>Fate is against me</i> |
| et virtutis | <i>in health</i> |
| michi nunc contraria, | <i>and virtue,</i> |
| est affectus | <i>driven on</i> |
| et defectus | <i>and weighted down,</i> |
| semper in angaria. | <i>always enslaved.</i> |
| Hac in hora | <i>So at this hour</i> |
| sine mora | <i>without delay</i> |

corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

*pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!*

2 *Fortune plango vulnera* (*I bemoan the wounds of Fortune*)

Fortune plango vulnera
stillantibus ocellis
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

*I bemoan the wounds of
Fortune with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of
hair, but when it comes to
seizing an opportunity
she is bald.*

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corru
gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice –
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

*On Fortune's throne
I used to sit raised up,
crowned with the many-
coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.
The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit –
let him fear ruin!
for under the axis is written
Queen Hecuba.*

I - PRIMA VERE *(In Springtime)*

3 *Veris leta facies* *(The merry face of spring)*

| | |
|---|---|
| Veris leta facies mundo propinatur, hiemalis acies victa iam fugatur, in vestitu vario Flora principatur, nemorum dulcisono que cantu celebratur. Ah! Flore fusus gremio Phebus novo more risum dat, hac varioiam stipate flore. Zephyrus nectareo spirans in odore. Certatim pro bravo curramus in amore. Ah! Cytharizat cantico dulcis Philomena, flore ridet vario prata iam serena, salit cetus avium silve per amena, chorus promit virginiam gaudia millena. Ah! | <i>The merry face of spring turns to the world, sharp winter now flees, vanquished; bedecked in various colours Flora reigns, the harmony of the woods praises her in song. Ah! Lying in Flora's lap Phoebus once more smiles, now covered in many-coloured flowers. Zephyr breathes nectar- scented breezes. Let us rush to compete for love's prize. Ah! In harp-like tones sings the sweet nightingale, with many flowers the joyous meadows are laughing, a flock of birds rises up through the pleasant forests, the chorus of maidens now promises a thousand joys. Ah!</i> |
|---|---|

4 *Omnia sol temperat* *(The sun warms everything)*

| | |
|---|--|
| Omnia sol temperat purus et subtilis, novo mundo reserat faciem Aprilis, ad amorem properat animus herilis et iocundis imperat deus puerilis. Rerum tanta novitas in solemnibus vere et veris auctoritas jubet nos gaudere; vias prebet solitas, et in tuo vere fides est et probitas | <i>The sun warms everything, pure and gentle, once again it reveals to the world April's face, the soul of man is urged towards love and joys are governed by the boy-god. All this rebirth in spring's festivity and spring's power bids us to rejoice; it shows us paths we know well, and in your springtime it is true and right</i> |
|---|--|

tuum retinere.
Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

*to keep what is yours.
Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.*

5 *Ecce gratum* *(Behold the pleasant spring)*

| | |
|--|---|
| Ecce gratum et optatum Ver reducit gaudia, purpuratum flore pratum, Sol serenat omnia. Iam cedant tristitia! Estas redit, nunc recedit Hyemis sevitia. Ah! Iam liquescit et decrescit grando, nix et cetera; bruma fugit, et iam sugit Ver Estat ubera; illi mens est misera, qui nec vivit, nec lascivit sub Estat dextera. Ah! Gloriantur et letantur in melle dulcedinis, qui conantur, Ut utantur premio Cupidinis: simus jussu Cypridis gloriantes Et letantes pares esse Paridis. Ah! | <i>Behold, the pleasant and longed-for spring brings back joyfulness, violet flowers fill the meadows, the sun brightens everything, sadness is now at an end! Summer returns, now withdraw the rigours of winter. Ah! Now melts and disappears ice, snow and the rest, winter flees, and now spring sucks at summer's breast: a wretched soul is he who does not live or lust under summer's rule. Ah! They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!</i> |
|--|---|

Uf dem Anger *(On the Lawn)*

6 *Tanz* *(Dance)*

7 *Floret silva nobilis* *(The woods are burgeoning)*

| | |
|---|--|
| Floret silva nobilis floribus et foliis. Ubi est antiquus meus amicus? Ah! Hinc equitavit, eia, quis me amabit? Ah! Floret silva undique, nah min gesellen ist mir we. Gruonet der walt allenthalben, wa ist min geselle also lange? Ah! Der ist geriten hinnen, o wi, wer sol mich minnen? Ah! | <i>The noble woods are bursting with flowers and leaves. Where is the lover I knew? Ah! He has ridden off! Oh! Who will love me? Ah! The woods are burgeoning all over, I am pining for my lover. The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, oh woe, who will love me? Ah!</i> |
|---|--|

8 *Chrämer, gip die varwe mir* *(Shopkeeper, give me colour)*

| | |
|---|--|
| Chrämer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe noete. Seht mich an jungen man! lat mich iu gevallen! Minnet, tugentliche man, minnecliche vrouwen! minne tuot iu hoch gemout unde lat iuch in hohen eren schouwen. Seht mich an jungen man! lat mich iu gevallen! | <i>Shopkeeper, give me colour to make my cheeks red, so that I can make the young men love me, against their will. Look at me, young men! Let me please you! Good men, love women worthy of love! Love ennobles your spirit and gives you honour. Look at me, young men! Let me please you!</i> |
|---|--|

Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe
immer sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!

*Hail, world
so rich in joys!
I will be obedient to you
because of the pleasures
you afford.
Look at me,
young men!
Let me please you!*

9 Reie (Round dance)

Swaz hie gat umbe

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan! Ah! Sla!

*Those who go round and
round are all maidens,
they want to do without a man
all summer long. Ah! Sla!*

Chume, chum, geselle min

Chume, chum, geselle min,
ih enbite harte din,

*Come, come, my love,
I long for you,*

ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt.

*I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.*

Swaz hie gat umbe

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan! Ah! Sla!

*Those who go round and
round are all maidens,
they want to do without a man
all summer long. Ah! Sla!*

10 Were diu werlt alle min (Were all the world mine)

Were diu werlt alle min
von deme mere unze an den
Rin, des wolt ih mih darben,
daz diu chunegin
von Engellant
lege an minen armen.

*Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the Queen
of England
might lie in my arms.*

II - IN TABERNA (In the Tavern)

11 Estuans interius (Burning inside)

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Fero ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

*Burning inside
with violent anger,
bitterly
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way
of the wise man
to build
foundations on stone,
then I am a fool, like
a flowing stream,
which in its course
never changes.
I am carried along like a ship
without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems like a burden to me;
it is pleasant to joke and
sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.
I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue, I am
eager for the pleasures of the
flesh more than for salvation,
my soul is dead,
so I shall look after the flesh.*

12 Cignus ustus cantat (The Roast Swan)

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
(Male chorus)
Miser, miser!
modo niger
et ustus fortiter!
(Tenor)
Girat, regirat garcifer;
me rogit urit fortiter;
propinat me
nunc dapifer.
(Male Chorus)
Miser, miser!
modo niger
et ustus fortiter!
(Tenor)
Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:
(Male Chorus)
Miser, miser!
modo niger
et ustus fortiter!

*Once I lived on lakes,
once I looked beautiful
when I was a swan.*

*Misery me!
Now black
and roasting fiercely!*

*The servant is turning me on
the spit; I am burning fiercely
on the pyre: the steward
now serves me up.*

*Misery me!
Now black
and roasting fiercely!*

*Now I lie on a plate,
and cannot fly any more,
I see bared teeth:*

*Misery me!
Now black
and roasting fiercely!*

13 Ego sum abbas (I am the abbot)

Ego sum abbas Cucaniensis
et consilium meum est cum
bibulis,
et in secta Decii voluntas
mea est,
et qui mane me quesierit in
taberna,
post vesperam nudus
egredietur,
et sic denudatus veste
clamabit:
(Baritone and Male Chorus)
Wafna, wafna!

*I am the abbot of Cockaigne
and my assembly is one of
drinkers,
and I wish to be in the order
of Decius,
and whoever searches me out
at the tavern in the morning,
after Vespers he will leave
naked,
and thus stripped of his
clothes he will call out:*

Woe! Woe!

Quid fecisti sors turpassi

Nostre vite gaudia
abstulisti omnia!

*What have you done, vilest
Fate?
The joys of my life
you have taken all away!*

14 In taberna quando sumus (When we are in the tavern)

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.

Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.
Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt
sortem:
Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus
defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiibus,
duodecies pro penitentibus,

*When we are in the tavern,
we do not think how we will
go to dust, but we hurry to
gamble, which always makes
us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.
Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the
name of Bacchus.
First of all it is to the wine-
merchant, then the libertines
drink, one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the
wood,
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,*

tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.
Bibit hera, bibit herus,
bibit miles, bibit clerus,

bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,

bibit albus, bibit niger,
bibit constans, bibit vagus,

bibit rudis, bibit magnus.

Bibit pauper et egrotus,
bibit exul et ignotus,

bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,

bibit anus, bibit mater,

bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.

Quamvis bibant
mente leta, sic nos rodunt
omnes gentes
et sic erimus egentes.
Qui nos rodunt
confundantur
et cum iustis
non scribantur.

*thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.
The mistress drinks, the
master drinks, the soldier
drinks, the priest drinks,
the man drinks, the woman
drinks, the servant drinks
with the maid, the swift man
drinks, the lazy man drinks,
the white man drinks, the
black man drinks, the settled
man drinks, the wanderer
drinks, the stupid man
drinks, the wise man drinks.
The poor man drinks, the
sick man drinks, the exile
drinks, and the stranger,
the boy drinks, the old man
drinks, the bishop drinks,
and the deacon, the sister
drinks, the brother drinks,
the old lady drinks, the
mother drinks,
this man drinks, that man
drinks, a hundred drink,
a thousand drink.
Six hundred pennies would
hardly suffice, if everyone
drinks immoderately and
immeasurably.
However much they
cheerfully drink, we are the
ones whom everyone scolds,
and thus we are destitute.
May those who slander us
be cursed and may their
names not be written in the
book of the righteous.*

III - COUR D'AMOURS (The Court of Love)

15 Amor volat undique (Cupid flies everywhere)

Amor volat undique,
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.
(Soprano)
Siqua sine socio
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia;
(Children)
fit res amarissima.

*Cupid flies everywhere
seized by desire.
Young men and women
are rightly coupled.*

*The girl without a lover
misses out on all pleasures;
she keeps the dark night
hidden
in the depth of her heart;
it is a most bitter fate.*

16 Dies, nox et omnia (Day, night and everything)

Dies, nox et omnia
michi sunt contraria;
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.
O sodales, ludite,
vos qui scitis dicite

*Day, night and everything
is against me,
the chattering of maidens
makes me weep,
and often sigh,
and, most of all, scares me.
O friends, you are making fun
of me, you do not know what
you are saying,*

michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honur.
Tua pulchra facies
me fay planszer milies,
pectus habet glacies.
A remender
statim vivus fierem
per un baser.

*spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honour.
Your beautiful face,
makes me weep a thousand
times, your heart is of ice.
As a cure,
I would be revived
by a kiss.*

17 Stetit puella (A girl stood)

Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.
Stetit puella
tamquam rosula;
facie splenduit,
os eius fioruit.
Eia.

*A girl stood
in a red tunic;
if anyone touched it,
the tunic rustled.
Eia!
A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!*

18 Circa me pectora (In my heart)

(Baritone and Chorus)

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere. Ah!
Manda liet,
Manda liet
min geselle
chumet niet..
Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris. Ah!

Manda liet
Manda liet,
min geselle
chumet niet.
Vellet deus, vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula. Ah!
Manda liet
Manda liet,
min geselle
chumet niet.

In my heart
there are many sighs
for your beauty
which wound me sorely. Ah!
Mandaliet,
Mandaliet,
my lover
does not come.
Your eyes shine
like the rays of the sun,
like the flashing of lightning
which brightens the
darkness. Ah!
Mandaliet,
Mandaliet,
my lover
does not come.
May God grant, may the gods
grant what I have in mind:
that I may loose
the chains of her virginity. Ah!
Mandaliet,
Mandaliet,
my lover
does not come.

19 Si puer cum puellula (If a boy with a girl)

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscescente
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii.

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20 Veni, veni, venias (Come, come, O come)

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcra, nazaza,
trillirivos!
Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

Come, come, O come
Come, come, O come,
do not let me die,
hyrcra, hyrcra, nazaza,
trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21 In truitina (In the balance)

In truitina mentis dubia
fluctuant contraria

In the wavering balance of my
feelings set against each other

lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo: ad
iugum tamen suave transeo.

lascivious love and modesty.
But I choose what I see, and
submit my neck to the yoke;
I yield to the sweet yoke

22 Tempus es iocundum (This is the joyful time)

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.!

(Baritone)

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereo.

(Women)

Mea me confortat
promissio,
mea me deportat
(Soprano and children)

Oh, oh, oh
totus floreo (etc).

(Men)

Tempore brumali
vir patiens,
animo vernali
lasciviens.

(Baritone)

Oh, oh, oh
totus floreo (etc).

(Women)

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
(Soprano and Children)

Oh, oh, oh
totus floreo (etc).

(Chorus)

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

(Baritone, Children and Chorus)

Oh, oh, oh
totus floreo (etc).

This is the joyful time,
O maidens,
rejoice with them,
young men!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with
first love!
New, new love is
what I am dying of!

I am heartened
by my promise,
I am downcast by my refusal

Oh! Oh! Oh!
I am bursting out (etc).

In the winter
man is patient,
the breath of spring
makes him lust.

Oh! Oh! Oh!
I am bursting out (etc).

My virginity
makes me frisky,
my simplicity
holds me back.

Oh! Oh! Oh!
I am bursting out (etc).

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!

Oh! Oh! Oh!
I am bursting out (etc).

23 Dulcissime (Sweetest one)

Dulcissime, Ah!
Totam tibi subdo me!

Sweetest one! Ah!
I give myself to you totally!

Blanziflor et Helena (Blanziflor and Helena)

24 Ave formosissima (Hail, most beautiful one)

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,

Hail, most beautiful one,
precious jewel,
hail, pride among virgins,
glorious virgin,

ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

hail, light of the world,
hail, rose of the world,
Blanziflor and Helena,
noble Venus!

Fortuna imperatrix mundi (*Fortune, Empress of the World*)

25 O Fortuna (*O Fortune*)

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,

*O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.
Fate – monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain and
always fades to nothing,*

obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

*shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!*

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. 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.

Graham has conducted Somerset Chamber Choir since 1990, working with many of the UK's most talented instrumentalists and soloists. He is also conductor of 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. During 2008-2009 Graham has directed concerts with the Nonsuch Singers in St George's Bloomsbury, St Martin-in-the-Fields, St Giles Cripplegate, St James's, Piccadilly and Southwark Cathedral in central London, in repertoire ranging from 16th-century works by Sheppard, Tallis and Byrd, Scarlatti's *Stabat Mater*, Bach's *Christmas Oratorio* and Mozart's *Requiem*, works by Schubert, Bruckner, Mahler and Britten to contemporary repertoire. Recent performances by the choir of works by contemporary British composers Thomas Adès, Richard Rodney



Bennett, Diana Burrell, Judith Bingham, Jonathan Dove, Jonathan Harvey, John Gardner, Gabriel Jackson, James MacMillan, Roxanna Panufnik and Judith Weir, have been recognised by several awards from the Performing Right Society for Music Foundation.

Graham's projects in the first half of 2010 include a programme of Passiontide music by Allegri, Victoria, Palestrina, Gesualdo, Bax and Martin in St James's, Piccadilly, in March; works by Gounod and Fauré in Mayfield in May (when he shares the conducting with SCC Patron, Sir David Willcocks), and a performance of Rachmaninov's *Vespers* in St Martin-in-the-Fields with the Nonsuch Singers in June.

NATHALIE CHALKLEY *soprano* is currently studying on the MA course at the Royal Academy of Music with Lillian Watson and Mary Hill. Recent successes while at the Academy include second place in the Elena Gerhardt Lieder Prize, Isabel Jay and Blyth Buesst Opera Prizes, receiving the G Embley Memorial Prize and becoming a member of the Academy's Song Circle. She is generously supported by the John Thaw and Josephine Baker Trusts.

Her recent concert projects include performances in The Barbican (for Sir Colin Davis), Royal Festival Hall (for Sir Mark Elder), Royal Albert Hall (for Kurt Masur), St George's, Hanover Square, St James's Piccadilly, Southwark Cathedral, National Gallery, St John's Smith Square (for Paul Spicer) and St Martin-in-the-Fields (for Scott Ellaway's BBC Singer/Orchestra Europa project). Outside London, Nathalie is a regular performer in her home town of Bristol and in Dorset where she sings for the Christchurch Sinfonia in Sherborne Abbey and

Christchurch Priory. On the international stage, she has performed across Europe, the Far East and Australia.

Nathalie's operatic credits include *The Magic Flute* (Pamina), *Carmen* (Frasquita), *Peter Grimes* (First Niece), *Der Zwerg* (Erste Zofe), *Mitridate* (Aspasia), *Le nozze di*

Figaro (Susanna) and most recently *Two Widows* (Karolina). She has also worked with British Youth Opera in their Easter season, participating in *Così Fan Tutte* (Despina). In 2009 she took part in the Montaretto Italian Summer School with Lella Alberg and Iain Ledingham.



THOMAS HOBBS

tenor was born in Exeter and graduated in history from King's College London. He studied singing with Ian Partridge before moving to the Royal College of Music, under the tutelage of Neil Mackie, where he was awarded the RCM Peter Pears and Mason Scholarships.

He was also awarded a Susan Chilcott Scholarship and has been made a Royal Philharmonic Society Young Artist. Thomas is currently completing his studies at Royal Academy Opera, where he holds a Kohn Bach Scholarship in addition to a full entrance scholarship, and studies with Ryland Davies. He is grateful to the Josephine Baker Trust, the Stapley Trust, the Italian Institute and the Countess of Munster Musical Trust for their continuing support.

Thomas has performed and recorded with many leading

ensembles including The Cardinal's Musick, The Tallis Scholars, I Fagiolini, The Sixteen, Polyphony and Ex-Cathedra. He made his Royal Academy Opera debut in Haydn's *La fedeltà premiata*, conducted by Trevor Pinnock, and has subsequently taken the role of Tempo in Handel's *Il Trionfo del Tempo e del Disinganno* (Classical Opera Company).

An acclaimed recitalist, recent highlights include his debut at the Wigmore Hall singing Wolf *Mörike Lieder* and a number of concerts with the Classical Opera Company. Equally at home on the concert platform, recent engagements include Bach's *St John Passion* (St Martin-in-the-Fields), Handel's *Israel in Egypt* (Frieder Bernius/Stuttgart Kammerchor) in Germany and Austria, Handel's *Messiah* (Hanover Band) and Beethoven's Ninth Symphony (Sir Colin Davis).

Highlights in the coming months include Britten's *Nocturne* (Paul McCreesh/Stavanger Symphony Orchestra) and Bach's *Mass in B Minor* in Germany, Austria, Japan and Russia (Bach Akademie Stuttgart and Collegium Vocale); he will also cover Don Ottavio in *Don Giovanni* for English National Opera. His growing discography includes Bach's *Mass in B Minor* (Dunedin Consort) and Monteverdi's *Vespers* (New College Oxford/Edward Higginbottom).

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BENEDICT NELSON *baritone* won second prize in the Kathleen Ferrier Competition and the Guildhall Gold Medal in 2007 at the age of 23.

Benedict has already amassed a considerable number of operatic roles, including Aeneas (*Dido and Aeneas*), Count Almaviva, Figaro (*Le nozze di Figaro*), Masetto, Don Giovanni (*Don Giovanni*), Sprecher (*Die Zauberflöte*), Marcello (*La Bohème*), Demetrius (*A Midsummer Night's Dream*), Sid (*Albert Herring*), Don Parmenione



(*L'occasione fa il ladro*), Baron Gondremarck (*La Vie Parisienne*) Christian (*Un ballo in maschera*), Zurga (*Les pêcheurs de perles*), Morales (*Carmen*) and Tarquinius and Junius (*The Rape of Lucretia*).

A protégé of Sir Thomas Allen and a Samling Foundation scholar, Benedict is

equally enthusiastic about orchestral repertoire, and has performed in a variety of prestigious venues including the Wigmore Hall, the Barbican, Cadogan Hall, the Royal Albert Hall, King's Place, Snape Maltings, St John's, Smith Square and St Martin-in-the-Fields under the batons of conductors such as Sir David Willcocks, Sir Neville Marriner, David Parry, Bernard Labaie and Thomas Zehetmair.

Recent performances have included Britten's *Songs and Proverbs of William Blake* at Snape Maltings with Malcolm Martineau (which will be recorded in Spring 2010), Silvano (*Un ballo in maschera*) for Opera Holland Park, Morales (*Carmen*) at the Royal Albert Hall, concerts with the Classical Opera Company, *Messiah* at St Martin-in-the-Fields and Bach Passions with various UK Choral Societies.

Future engagements include his role and house debut as Ping in a new production of *Turandot* at English National Opera under Edward Gardner, Tarquinius (*The Rape of Lucretia*) for Opera Nantes, the world premiere of *The Lion's Face* at the Linbury Studio, Covent Garden, and on tour, Brahms's *Requiem* at King's College Cambridge and his debut at the Opéra de Lyon.

ANITA D'ATELLIS *piano* read music at the University of Birmingham, graduating with first-class honours and winning the Arnold Goldsborough Prize for her final solo piano recital. During this time she was a piano finalist in the Essex Young Musician of the Year and the BMI competition. The university awarded her the Barber Scholarship to continue her studies at the Royal Academy of Music, where her principal tutors were Geoffrey Pratley (accompaniment) and Vanessa Latache.

As accompanist and chamber musician, Anita has performed in many prestigious venues, such as Birmingham Symphony Hall, Snape Maltings, the Royal Albert Hall and the Royal Festival Hall. As well as accompanying a variety of solo singers and instrumentalists, she is a skilled choir accompanist, regularly working with the Somerset Chamber Choir, Wincanton Choral Society and Spectra Musica. As répétiteur she has played for master-classes with

the European Opera Centre. She particularly enjoys performing solo repertoire and currently studies with the renowned Russian pianist Dina Parakhina.

Anita is an experienced and versatile teacher and, in the past decade, has been appointed Head of Music at Trevor-Roberts School, Primrose Hill, and Head of Keyboard at Sherborne Girls', Dorset. She recently relinquished this full-time post to enjoy the variety of a freelance career, and splits her time between London and the West Country. She now teaches piano at Charterhouse and Eton College.



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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.

ANNABEL THWAITE *piano* studied solo piano with Joan Havill and accompaniment at the Guildhall School of Music and Drama and the Conservatoire National Supérieur de Musique et Danse, Paris, and has been the recipient of numerous scholarships. Recognised as one of the most versatile and charismatic accompanists, she has won all the major accompanying prizes, including the 2004 piano prize at the prestigious Kathleen Ferrier Competition; in 2005 and 2007 she won the Gold Medal Prize at the Barbican Hall and the Piano Prize at the Richard Tauber Competition at the Wigmore Hall. Already this year she has collaborated with renowned artists such as Roberto Alagna and Amanda Roocroft and received private tuition with Wolfgang Holzmair and Brigitte Fassbaender.

As a soloist and chamber musician, Annabel has performed across Europe and in Canada and South Africa. Her UK performances have included Birmingham Symphony Hall, the Barbican, Cadogan Hall, Wigmore Hall with the cellist Mats Lindström, the Purcell Room, St John's, Smith Square, Snape Maltings and the Oxford and Leeds Lieder Festivals.

Annabel was the Lied pianist at the prestigious Mozarteum Academy in Salzburg, and at the Dartington and Charterhouse International summer festivals. She is

the official accompanist to the London Welsh Male Voice Choir, and in 2007 and 2009 she was the accompanist at the Young Welsh Singer of the Year and Hampshire Singer of the Year competitions

Annabel has recorded for Universal Records with Nicky Spence, the Scottish tenor, whose album was nominated for a classical Brit award, and she is also a regular film session pianist, having recently recorded the soundtrack to the movie *Awake* and the BBC Jane Austen series *Emma* at Abbey Road. Her extensive teaching and accompanying experience includes coaching at the Guildhall School of Music and Drama, the Pro Corda Trust, the Canadian Vocal Arts Institute, Junior Trinity College of Music and Francis Holland School.

Future engagements include a busy schedule of solo, instrumental and song recitals and accompanying 1,000 voices at the Royal Albert Hall in October 2010.



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THE MEAN TIME PERCUSSION ENSEMBLE

The core members of the Mean Time Percussion Ensemble met whilst studying at Trinity College of Music in Greenwich, London (hence "Mean Time"!). Its members include freelance percussionists, music examiners, recording musicians and percussion educators.

Members have worked with many orchestras including the AIMS Festival Orchestra in Graz, BBC Concert Orchestra, BBC Philharmonic, Emerald Ensemble, English National Ballet, English National Opera, English Touring Opera and Orchestra West. Between them, members of the ensemble have worked with many jazz ensembles and artists including Charlie Hearnshaw, the National Youth Jazz Orchestra, Raphael Ravenscroft and Scott Stroman, to name but a few. Members of the ensemble have also worked as studio musicians for the BBC, and as show musicians, working with shows in the West End including *The Lion King*.

The ensemble members are also percussion educators whose teaching posts have included Channings Wood

Prison, Dartington College of Arts, Glamorgan Jazz Summer School, Millfield School and Taunton School.

The ensemble's co-ordinator, James Smale, is a percussion specialist and general music examiner for Trinity Guildhall. He is also a freelance orchestral and jazz percussionist, based in Graz, Austria. He has performed and recorded with many orchestras, chamber ensembles and jazz ensembles throughout the UK and Europe. His teaching posts have included Dartington College of Arts, Glamorgan Jazz Summer School, Devon County Wind Orchestra, Devon Youth Concert Orchestra and Channings Wood Prison.

Until July 2009, James was Head of Instrumental Studies at Taunton School. In addition to teaching and playing, James is called upon to judge various music competitions and awards, most recently the 2009 Catrine Basil Music Awards. He also gives percussion master-classes, most recently for the Monmouth Music Meeting in 2009.

SOUTH SOMERSET YOUTH CHOIR was established some fifteen years ago by its Director, Ros Broad, and is based at Maiden Beech School, Crewkerne. The choir includes boys and girls between the ages of eight and eighteen from a wide area of South Somerset, North Dorset and East Devon, and new members are always welcome.

The choir's overriding objective is to train youngsters to sing well, with good breathing, intonation and "never louder than lovely" as the great British soprano Isobel Baillie said, with the hope that they will have a lifetime of enjoyment from their correctly-schooled voices. Ros's experience as a principal soprano with the D'Oyly Carte Opera Company, and in a professional singing career which continues to this day, is testimony to her dedication to this. The choir members also have a lot of fun and raise money for a variety of charities.

The Youth Choir performs a large repertoire of music, from Mozart to Cole Porter and a little bit of everything in

between! On this occasion the choir will be accompanied by Becci Hawkings, who was a founder member of the SSYC and its original accompanist. She subsequently became a member of the Somerset Chamber Choir and is now a music teacher in her own right.

The SSYC has a very busy year ahead with charity concerts for the Mayors of both Crewkerne and Yeovil, and a trip to Paris in July, where they have been invited to give three concerts. The Choir members are very excited about this adventure, although the promised trip to Disneyland might have something to do with that!

SSYC Members: Bryony Alcock, Maddie Barber, Jasz Blows, Rosie Blows, Merridan Chawner-Mennell, Rosie Clark, Rebecca Davis, Alexandra Earl, Bethany Edmunds, Tori Emm, Ellie Green, Mia Hallett, Sam Hemley, Harriet Hodder, Edward Ireland-Jones, Naomi Ireland-Jones, Bianca Morgan, Emily Muntz, Grace Perry, Hannah Schneiders, Rachel Schneiders, Bethan Senior, Shannon Tucker, Ashley Tutcher, Linnet Tutcher, Fiona Wyatt.



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Music through the centuries for choir and brass

| | |
|---|----------------------|
| Funeral sentences for Queen Mary | Henry Purcell |
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| I was glad when they said unto me | Charles Hubert Parry |
| Gloria | John Rutter |
| In ecclesiis | Giovanni Gabrieli |

Matthew Redman, organ
Bristol Brass Consort
Jonathan Vaughn, musical director

St Mary's Church, Wedmore
Saturday 24 April 2010 at 7.30pm

Tickets £12.00
(children £6.00)

SOMERSET CHAMBER CHOIR – we were founded in 1984 by former members of the Somerset Youth Choir and are firmly established as one of the most exciting choirs in the area, continuing to recruit from among the most talented singers in the region. We are known for our innovative and eclectic programmes of music devised by our conductor, Graham Caldbeck, and we regularly perform with many of the UK's top professional soloists and orchestras.

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 has many members who were formerly based in the area but who are now based 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.



Members of Somerset Chamber Choir

Soprano

Fran Aggleton
Jacqui Beard
Gerry Chalke
Carole Collins
Susan Crennell
Emily Dingle
Helen Dunnett
Rebecca Elderton
Kathy Fear
Lena Gullidge
Jane Harris
Judy Male
Elizabeth Morrell
Pennie Pinder
Claire Satchwell
Deborah Shepperd
Nerissa Soper
Liz Stallard
Rebecca Tamplin
Julie Taylor
Stephanie Walker
Lin Winston*
Rosie Woodall

Sylv Arscott
Wendy Baskett
Sarah Brandhuber
Jenny Candler*
Gay Colbeck
Janice Collins*
Luisa Deggs*
Janet Dunnett
Esther Edwards
Joy Fletcher
Kate Golding
Elizabeth Gowers
Hazel Luckwill
Sam Macrow
Gemma Okell
Rachel Pillar
Melanie Rendell*
Adele Reynolds
Katie Robertshaw
Jane Southcombe
Rosie Whittock
Helen Wilkins

Tenor

Nick Bowditch
Dominic Brenton
Andrew Coombs*

Tim Donaldson
Laurence Hicks
Nigel Hobbs
Keith Hunt
Peter Mackay
Adrian Male*
Russell Smith
Robert Tucker

Bass

Andrew Bell
Philip Bevan
John Broad
Ian Bromelow
Simon Bryant
William Ford-Young
Simon Francis
Benjamin Gravestock
Anthony Leigh*
Tim Lewis
Robert Martin
Roland Smith
Benomy Tutchter
Martin Warren

Treasurer

David Hallett*

Alto

Jenny Abraham

* *Trustee*

[This list was correct at the time of going to print, but may not include members who only recently joined the choir]

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.

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

We look forward to hearing from you!

VOLUNTEERS

We are very grateful to the large number of volunteers who assist us with numerous aspects of the choir's administration.

If you would like to volunteer to help us in any way, please leave a message on our Box Office voicemail on 01275 349010 and we will contact you.

Friends...

Will you be our Valentine?

Everybody needs a little love, and Somerset Chamber Choir is privileged to receive (and reciprocate) a huge amount of affection from the 120 members of our Friends Scheme. We have a big heart, however, and always have room for more in our affections!

The scheme, newly re-launched in 2009, has five different membership levels, each giving a different range of benefits. Every member is acknowledged by name in our concert programmes twice a year. Friends have the opportunity to book tickets before the general public – this is often vital for getting the best seats in the house (as those who came to our 2009 Wells concert may have already found out!), and we arrange regular post-concert 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, or if you are already a member, by upgrading to a higher level.

All members receive:

- Free mailing of advance publicity
- Their name in major concert programmes
- Invitation for you and your guests to post-concert drinks with the choir
- Twice-yearly newsletter
- The opportunity to get the best seats in the house with an exclusive priority booking period

In addition to this, members of the upper levels of the scheme receive superb additional benefits – Best Friends and Great Friends also get free or discounted concert tickets for themselves and their guests, as well as free concert programmes, for example.

The various subscription levels range from just £10 per annum, so you can choose the level of support that suits you best – whichever level you choose, rest assured that each and every Friend is equally important to us and we are hugely grateful to them all. We also hope that our Friends enjoy a certain amount of pleasure from knowing their support helps to promote concerts of such quality every year in Somerset.

It is absolutely no overstatement to say that, without the generous support of our Friends, we would quite simply be unable to promote the concerts of the scale and standard you currently see in our schedule. Our Wells Cathedral concerts typically cost £13,000-£16,000 to stage, for example, yet ticket revenue might typically be £7,000-£10,000. Some of the difference is made up by choir members' own subscriptions, but the vital income we receive from our Friends allows us to plan high quality concerts with superb artists, with all the costs this entails, in the confident knowledge that we have this splendid amount of support and goodwill behind us.

Full details of how to join the Friends Scheme and an application form are available in the leaflets you will see displayed at the rear of the chapel – why not pick one up during the interval or on your way home?

Alternatively, details can be found on our website www.somersetchamberchoir.org.uk, from Lin Winston, 3 Parkland Drive, Campion Meadow, Exeter, Devon, EX2 5RX, or from MusicBox on 01275 349010.

We look forward to meeting you soon!

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Mr K R Entwisle
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Mrs E C Gibbs
Mr Keith Gibbs
Rev R L Hancock
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Ann Jeffery
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Katherine Lovegrove
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Somerset Chamber Choir
Southern Sinfonia

Sara Fulgoni mezzo-soprano **Alan George** viola

Graham Caldbeck conductor

Next summer's glorious programme of English music sees the welcome return of Southern Sinfonia who last played with the choir in 2007. The concert will mark our first collaboration with international opera star, mezzo-soprano Sara Fulgoni, the violist of the Fitzwilliam String Quartet Alan George, and Wells Cathedral organ scholar, Oliver Walker.

Tickets for this concert will be available nearer the time from Musicbox on 01275 349010.

Join our Friends Scheme or e-mailing list to receive further details.

ACKNOWLEDGEMENTS

We wish to thank the Headmaster and Chaplain of King's College for their assistance in the use of the chapel. We are very grateful for the support we receive from our Patrons, Dame Emma Kirkby & Sir David Willcocks, and Vice-Presidents Adrian Male and Chris Cutting. We gratefully acknowledge the support given by the Josephine Baker Trust in respect of the participation of Nathalie Chalkley and Thomas Hobbs in this afternoon's concert. Programme notes were written (except where stated otherwise) and compiled by Graham Caldbeck; this booklet was compiled and edited by Andrew Coombs and Anthony Leigh and designed by Terry Stone. Printed music for this concert has been provided by Somerset Performing Arts library and London Symphony Chorus.

Somerset Chamber Choir - Registered Charity number 1003687 – www.somersetchamberchoir.org.uk

Patrons: Dame Emma Kirkby, Sir David Willcocks. Vice Presidents: Chris Cutting, Adrian Male