

Inside Front Page:

**Saturday 4 August 2001
WELLS CATHEDRAL**

SOMERSET CHAMBER CHOIR
CANZONA *Theresa Caudle (director)*

MONTEVERDI: VESPRO DELLA BEATA VERGINE (1610)

Natalie Clifton-Griffith *soprano*
Elizabeth Cragg *soprano*
Stephanie Allman *alto*
Mark Wilde *tenor*
Joseph Cornwell *tenor*
Nicholas Bowditch *tenor*
Thomas Guthrie *bass*
Simon Birchall *bass*

Graham Caldbeck *conductor*

Sponsored by: Palmer Snell *Chartered Surveyors*

The Somerset Chamber Choir
Registered Charity No 1003687
President :
Lady Gass

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

LOGOS:
CHOIR & PALMER SNELL

FUTURE CONCERTS AND EVENTS

18 November 2001 - MAIDENBEECH SCHOOL, CREWKERNE

READY STEADY SING!

Directed by Graham Caldbeck and Margaret Humphrey Clark

Choral workshop day for students (ages 16-25) with the Somerset Chamber Choir, to include vocal training and a performance of **Rutter's *Magnificat*** and **Mike Brewer's *Hamba Lulu African Songs***.

Supported by Mendip District Council

14 April 2002 - KING'S COLLEGE CHAPEL, TAUNTON

VIVALDI:	CREDO IN UNUM DEUM
BACH:	CANTATA 140: WACHET AUF, RUFT UNS DIE STIMME
BACH:	CANTATA 82: ICH HABE GENUG
HANDEL:	LAUDATE, PUERI, DOMINUM

Lorna Anderson *soprano*

Nicholas Bowditch *tenor*

Jonathan Gunthorpe *baritone*

Devon Baroque *Margaret Faultless (leader)*

King's College Chapel is a wonderful venue for a concert and provides an intimate space, quite special for music-making. If you have not been there before, why not make your first visit next year? We have engaged some fine musicians for this concert, with the orchestra being led by Margaret Faultless, leader of one of the finest Early Music ensembles in the world, the Amsterdam Baroque Orchestra.

August 2002 - WELLS CATHEDRAL

MOZART:	SOLEMN VESPERS
	EXSULTATE JUBILATE
STRAVINSKY:	MASS
BEETHOVEN:	MASS IN C

August 2003 - WELLS CATHEDRAL

RACHMANINOV:	VESPERS ("ALL-NIGHT VIGIL")
SVIRIDOV:	Four choruses from:
	SONGS OF TROUBLED TIMES

Friends of the Choir are automatically sent details of all our concerts.

For further Information

- call us on 01275 349010
- email us on info@somersetchamberchoir.org.uk
- visit our website at www.somersetchamberchoir.org.uk
- join our *Friends Scheme*

A NOTE FROM THE CHAIRMAN

On behalf of the choir, a warm welcome to you all and I hope you will enjoy listening to Monteverdi *Vespers* in this wonderful setting. Sir David Willcocks, one of our Vice-Presidents, also sends his very best wishes.

Of all the wonderful things to be said for going to a good concert and hearing music for choir and orchestra, there is always one aspect that strikes me. It is the special ability of the music and musicians to communicate what words on their own cannot do. A concert gives us that special opportunity to share this together. We gain perspective and humility; we enjoy a sense of reflection and even mystery as the music unfolds. There are so many different levels on which the music might inspire us. It may be the subtle nuance of a particularly colourful chord or the overall impact as we simply sit and listen. It may be that you like to pick out one of the instrumental parts or vocal lines as the composer seamlessly weaves a path through the textured soundscape. We cannot literally quantify, explain or see these levels; we feel, perceive, and describe instead. In addition, do you ever wonder what makes a good performance? Is it an experience you remember for weeks, even years? Does the piece need to be memorable? How do composers create music that lasts?

Perhaps it is the creative extremes of the great composers that give us a clue. We know that much of J.S Bach's most poignant music coincides with the anniversaries of tragic periods in his life. Handel, who had virtually given up composing opera through huge financial loss and Italian rivalry, who was almost blind and suffered a stroke, rose to complete *Messiah* in 23 days. The publication of the famous 1610 *Vespers* that we hear tonight followed a period of profound depression after the death of the composer's wife in 1607, at a time of considerable tension with the Mantuan authorities. Monteverdi's great achievement, here as in his other music, is to realise so powerfully the underlying emotions; yet, as with many great composers, humility and modesty pervades: "I am not a revolutionary, I am merely a follower of tradition."

Choral Workshop

Later this year, on 18th November, Somerset Chamber Choir will hold a choral workshop, **READY STEADY SING!**. This will be a partnership with youth choirs and schools in the region. The workshop, the first of its kind, will be an opportunity for students (ages 16-25) to sing with the Somerset Chamber Choir, culminating in a performance of John Rutter's *Magnificat* and Mike Brewer's *Hamba Lulu African Songs*. The day will begin with specialist vocal training with Margaret Humphrey Clark and will continue with a rehearsal under the direction of Graham Caldbeck.

The workshop aims to encourage and promote continued choral singing in Somerset, particularly the transition from school choir to County Youth Choir and beyond. We hope to involve a large number of enthusiastic sixth form singers with appropriately challenging music. As a choir our mission is to provide quality singing opportunities for young people, to help them develop and provide a focus for their work, to involve them in the musical community in an informed, positive and active way, recognising their musical, spiritual, social and cultural needs generally. Through enjoyable singing, the opportunity for combined ages and groups to perform, we hope to develop a platform on which to build future events. We feel particularly that young musicians need connections to help them understand their potential and the direction in which they are going in this rapidly changing world. After all it is through the support of our own teachers that, in the mid-1970's approximately thirty young people were drawn from schools and colleges within Somerset formed the Somerset Youth Choir, initially promoted by Somerset County Council. And to echo the words of our Vice-President, Adrian Male, few understood what a huge impact this opportunity would have upon our lives. As we approach our 20th anniversary, we will continue to make music together and develop a real appreciation of the choral tradition at the highest level.

I hope you will enjoy the concert.

Robert Tucker - *Chairman*

If you would like to receive details of the November choral day, please send an email to

info@somersetchamberchoir.org.uk

or Telephone 01280 821114

Details will also be available on the choir web site: www.somersetchamberchoir.org.uk

Where would we be without our Friends?

In Somerset Chamber Choir's case, very much the poorer in all senses of the word!

If you're a 'first-timer' at this concert, or even if you have been to one of our performances before, you may not be aware that we run a *Friends* scheme.

The Choir relies heavily on its *Friends*, not only for financial support, but also for their regular and reassuring presence in the audience!

There are various levels of membership, each giving the opportunity for advance booking for concerts before the Public Box Office opens, thereby ensuring you can always reserve the best seats in the house! You will also be invited to pre- and post-concert events to meet the Choir informally and to hear more of its future plans.

If you would like more information please e-mail me at lin@jokanili.freeseve.co.uk, complete and return the cut-off form below, or visit the Choir's website at www.somersetchamberchoir.org.uk

The Choir's activities and the breadth of its repertoire continue to grow, although could not do so without your support, so come and join us on our 'discovery trail' to more exciting and magical music! Hope to hear from you soon.

LIN WINSTON
Friends Scheme Manager

✂ -----

FOR MORE INFORMATION ABOUT THE SCC FRIENDS SCHEME, PLEASE COMPLETE THE FORM BELOW AND SEND TO:

LIN WINSTON
JOKANILI
3 PARKLAND DRIVE
CAMPION MEADOW
EXETER
DEVON EX2 5RX

Name

Address:

.....
.....
.....
.....

Post Code

DETAILS OF THE SCHEME WILL BE WITH YOU SHORTLY!

-----PROGRAMME ORDER-----

Deus in adiutorium meum

Dixit Dominus

Nigra sum

Laudate pueri

Pulchra es

Laetatus sum

Duo Seraphim

Nisi Dominus

Audi coelum

Lauda, Ierusalem

-----10 MINUTE INTERVAL-----

The audience is requested not to leave the cathedral during the interval and to return to their seats when the bell is sounded

Sonata sopra Sancta Maria

Ave maris stella

Magnificat

Anima mea

Et exultavit

Quia respexit

Quia fecit

Et misericordia

Fecit potentiam

Deposuit potentes

Esurientes implevit

Suscepit Israel

Sicut locutus est

Gloria Patri, et Filio

Sicut erat in principio



After the concert, members of our Friends Scheme are cordially invited to join the choir in the nearby White Hart Hotel for a complimentary glass of wine or fruit juice.

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

PROGRAMME NOTES

by Clifford Bartlett

For those who find their musical experience of a work enriched by imagining the circumstances of its original performance, Monteverdi's 1610 *Vespers* is a frustrating piece. There have been several theories to account for its composition, but none has met with universal approval. It is not even agreed that it is a single composition rather than an anthology of separately created movements, and there is controversy how the music in the 1610 edition should be ordered for a performance. In addition, there is a host of specific problems of performance practice, many of which affect fundamentally the whole character of the work.

The music survives in just a few copies of a single edition of 1610 (apart from a German reprint of the first two movements of 1615). The title page reads:

Sanctissimae Virgini Missa senis vocibus (ad ecclesiarum choros) ac Vespere pluribus decantandæ cum nonnullis sacris concentibus, ad Sacella sive Principum Cubicula accommodata. Opera a Claudio Monteverde nuper effecta ac Beatiss. Paulo V. Pont. Max. consecrata. Venetiis, Apud Ricciardum Amadinum MDCX.

'Of the most holy Virgin, a Mass for six voices (for church choirs) and Vespers to be sung by several voices, with a few sacred songs suitable for the chapels or chambers of princes; a work by Claudio Monteverde recently composed and dedicated to the most holy Pope Paul V. Published in Venice by Riccardo Amadino 1610.'

The phrase in brackets occurs only in the *bassus generalis* partbook. That alone has a separate heading after the Mass: *Vespro della B[eata] Vergine da concerto composto sopra canti fermi* ('Vespers of the Blessed Virgin in the concerto style composed on plain chant.').

Like virtually all music of the time, it was published in parts, not score (i.e. one book contained all the music for the first sopranos, another the music for the altos, etc, rather than the modern system in which each singer has everyone's music and can see how the parts relate to each other). There was not even a score for a conductor. The

bassus generalis (organ continuo) part has some of the more elaborate sections printed in score so that the organist could follow the singers more easily, and elsewhere has verbal cues to give the player (who will also have directed the performance) some idea who is singing when.

Each partbook begins with a Mass for six voices; then comes what is normally performed as the Vespers, concluding with the Magnificat. It is followed by another version of the Magnificat for six voices and organ without other instruments; with the omission of instrumental sections elsewhere, this provides a Vespers accompanied just by organ. The full version of the title page makes a clear distinction between the Mass, intended for church choirs, and the music for Vespers, for the private chapels or chambers of princes. Some have tried to make a further distinction, linking the Vespers to the chapels and the sacred songs to the chambers. This point was particularly an issue when it was thought that the sacred songs could not have been performed liturgically. But that is forcing the language of the title page too far, and more recent research has shown that the liturgical objections were invalid: Monteverdi is merely suggesting that the smaller pieces can be performed as independent solos.

There are three cities that are associated with the Vespers: Mantua, Rome and Venice. Rome features little in Monteverdi's life, apart from his visit there in 1610 and the dedication of the Vespers to the Pope. The dedication may have been intended to show that he would be a suitable candidate for a senior Papal musical position. The Mass, in a learned and polyphonic style, was certainly appropriate for the conservative Roman ecclesiastical taste, and Monteverdi might have expected the Psalms to win favour for the way that they showed how the traditional psalm tones could be combined with the latest compositional style, though his music was like nothing else sung in Rome at the time. Another motive is suggested by a letter he wrote on his return, which shows that he was trying to secure a scholarship at a seminary for his son Francesco; he also reports on singers there, so may have been sent as a talent scout for the Mantuan court.

Venice was the centre of the music publishing industry; it would therefore not be surprising for a composer to visit the city when he had so complicated a publication as the Vespers to see through the press. It has been suggested that the edition was intended to impress those who appointed the *maestro da cappella* at the Ducal Basilica of San Marco. But the then current holder of the position, Giulio Cesare Martinengo, had been appointed immediately after the death of his predecessor Giovanni Croce in 1609, leaving no time for applications from as far as Mantua; and although Martinengo's health was poor, there was no reason to suppose that his early death was anticipated. Monteverdi may have performed the Vespers at San Marco after he was appointed in 1613, but he

can hardly have conceived the work with that building in mind.

Monteverdi had been employed by the Mantuan court since about 1590. For most of his time there, he had not been required to write church music. But Giacomo Gastoldi, the director of music at the ducal chapel, the Basilica of Santa Barbara, retired through ill health at the end of 1608 and no composer of distinction was found to replace him. So it is possible that Monteverdi was then asked to provide music for the chapel. Various occasions have been suggested for which Monteverdi might have been requested to compose a lavish set of Vespers, but none has met with any degree of musicological consensus. The adaptation of the fanfare from *Orfeo* (performed in Mantua in 1607) to open the Vespers is probably an indication that it was intended for some Mantuan court celebration.

The service of Vespers comprises five psalms, a hymn and the Magnificat. The hundred and fifty psalms were divided among the services so that the whole Psalter was recited each week. This pattern was broken on major festivals, which had their own selection of psalms. These Jewish hymns were made more appropriate for Christian worship in two ways: a doxology was added to each of them praising the Holy Trinity, and each psalm was framed by a verse (called an *antiphon*) relating the psalm to its place in the church year.

There are many Feasts of the Virgin throughout the church year. Each normally begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. *[Tonight is the eve of the Feast of Sancta Maria ad Nives (August 5th), one of the eight major Marian feast days. A performance of Vespers this evening is thus both liturgically and historically appropriate. (Ed.)]* Monteverdi's publication provides music for the five Psalms appointed for Marian feasts, the hymn and the Magnificat. He also includes a series of smaller-scale pieces (the 'sacred songs' of the title page), which are interspersed between the Psalms and were presumably intended to be sung instead of the plainsong antiphons which framed each psalm. Some performances try to recreate a particular Vespers service and include the appropriate plainsong. It is, however, very likely that before the Psalms the antiphons were abbreviated to the opening words only and after the Psalms they were spoken quietly by the priest while the 'sacred songs' were sung. Tonight we are just presenting Monteverdi's music.

The heading in the organ partbook '*Vespers of the Blessed Virgin in concerted style, set to plain chant*' draws attention to a feature of the work of prime significance: in the Vespers, Monteverdi allies the most modern musical language with the old technique of composing on the chant. Each psalm is built round one of the tones to which psalms had been chanted for perhaps the preceding millennium, as far as Monteverdi knew, since the time of King David. At a time when the traditional music of the church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

The work calls on a wide range of musical styles, almost as if Monteverdi is trying to show the full extent of his capabilities. The most conservative are the double-choir settings of *Nisi Dominus* and *Lauda Jerusalem*. In both, the *cantus firmus* (the traditional chant which runs through the psalm) is hardly varied; but the other voices have an extraordinary rhythmic suppleness and vitality, and that feature is even more noticeable elsewhere. Generally, the textual declamation of contemporary church music was relatively staid; the model for this aspect of the Vespers was not so much previous church music as the more subtle word setting of vocal chamber music.

Monteverdi was known to the musical world for his madrigals, of which he had published five collections. He had learned, primarily from Marenzio, the ability to encapsulate a word or short verbal phrase into a musical phrase which characterised the words while permitting a flexible contrapuntal treatment: it is this skill which makes the larger-scale music of the Vespers so original.

A distinctive feature of the Vespers is the series of settings of *Gloria Patri*, which concludes each Psalm and the Magnificat. In the Gloria of first Psalm, we hear the *cantus firmus* for the first time by itself, abruptly and movingly transposed a tone lower. In the *Magnificat*, the texture is again reduced for the Gloria, with two tenors calling to heaven in echo with a florid declamation that seems utterly unrelated to the psalm tone which is being sung by a soprano. For most of the settings of *sicut erat in principio* ('as it was in the beginning'), Monteverdi adopts a style of slow chords with extremely close canonic imitations between the parts.

Monteverdi's reputation (in his own time as now) was as an *avant-garde* composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the Vespers he is evidently striving to combine new and old. The former leans heavily on the *intermedio* tradition (whose climax was the 1589 *Intermedi*). In the Vespers, he bases music in the new style on the old *cantus-firmus* procedure, and even when he writes a secular-sounding strophic aria for the hymn, he retains the plainsong melody, though transforms its rhythm. The revolutionary style is firmly rooted in tradition.

A particular point of controversy is the pitch at which two sections, *Lauda Jerusalem* and the *Magnificat* should be performed. Their tessitura is higher than the other sections, and the *Magnificat* takes the cornetts and violins higher than any other music of that date. In tonight's performance the *Lauda Jerusalem* is transposed down a tone, reflecting the strong case for making it agree with the compass of the rest of the music. The *Magnificat*, however, is retained at its original written pitch, thus making for a brilliant choral conclusion.

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The performing edition used this evening is by Clifford Bartlett. Where there is no clear indication in the original score about details of instrumentation and the deployment of solo voices and chorus, tonight's performance reflects the views of Canzona's Director, Theresa Caudle, and of the conductor, Graham Caldbeck.

CLAUDIO MONTEVERDI:

VESPRO DELLA BEATA VERGINE

Versicle & Response: **Deus in adiutorium meum**

Versicle

Deus in adiutorium meum intende.
[solo: MW]

O God make speed to save me.

Response

Domine ad adiuvandum me festina.
Gloria Patri, et Filio,
Spiritus Sancto
Sicut erat in principio, et nunc et semper
in saecula saeculorum. Amen. Alleluia.

O Lord make haste to help me.
Glory be to the Father and to the Son
and to the Holy Ghost.
as it was in the beginning, now and for
ever, world without end. Amen. Alleluia.

Psalm 109 Anglican 110: **Dixit Dominus**

Dixit Dominus Domino meo:
sede a dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum

The Lord said unto my Lord:
sit thou at my right hand, until I make
thine enemies thy footstall.

Ritornello

Virgam virtutis tuae emittet Dominus ex Sion:

The Lord shall send the rod of thy
strength out of

dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
power;
in splendoribus sanctorum
ex utero ante luciferum genui te

Sion: rule thou in the midst of thine enemies.
Thine is the foundation in the day of thy
in the beauties of holiness
I have born thee from the womb before the
morning star.

Ritornello

Iuravit Dominus et non paenitebit eum;
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.

The Lord hath sworn and will not repent;
thou art a priest for ever
after the order of Melchisedech.
The Lord at thy right hand has broken
kings in the day of his anger.

Ritornello

Iudcabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
populous
De torrente in via bibet:
propterea exaltabit caput.
Gloria.....

He will judge the nations, he will fill them with
ruins: he will break the heads in the
land. He shall drink of the torrent on the way;
therefore he shall lift up his head.

Motet: **Nigra sum** [solo: MW]

Nigra sum sed formosa filia Ierusalem
Jerusalem.
Ideo dilexit me Rex, et introduxit (me)
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abut et recessit,
gone
flores apparuerunt in terra nostra;

I am a black but beautiful daughter of
So the King loved me, and led me in
to his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has
and flowers have appeared in our land;

tempus putationis advenit.

the time of pruning has come.

**Psalm 112 (113):
Laudate pueri**

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
dungheap
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria...

Praise the Lord, ye children,
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.
From sunrise to sunset,
the Lord's name is worthy of praise
The Lord is high above all nations
and his glory above the heavens.
Who is like the Lord our God,
who dwells on high and looks down on
the humble things in heaven and earth,
raising the helpless from the earth
and lifting the poor man from the
to place him alongside princes,
with the princes of his people?
He makes a home for the barren woman,
a joyful mother of children.

**Motet:
Pulchra es**
[duet: (i) NC-G, (ii) EC]

Pulchra es, amica mea,
suavis et decora filia Ierusalem.
Pulchra es, amica mea, suavis
et decora sicut Ierusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love, sweet
and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

**Psalm 121 (122):
Laetatus sum**

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus, Ierusalem.
gates, O Jerusalem.
Ierusalem, quae aedificatur ut
civitas cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus, tribus
Domini, testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Ierusalem.
et abundantia diligentibus te.
thee.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
our God

I was glad when they said unto me:
Our feet were standing within thy
Jerusalem, which is built as a
city that is compact together.
For thither ascend the tribes, the tribes
of the Lord, to testify unto Israel,
to give thanks to the name of the Lord.
For there are the seats of judgment,
the seats over the house of David.
O pray for the peace of Jerusalem
and may prosperity attend those who love
Peace be within thy strength,
and prosperity within thy towers.
For my brothers and my neighbours' sake,
I will ask for peace for thee;
for the sake of the house of the Lord

quaesivi bona tibi.
Gloria...

I have sought blessings for thee.

Motet:

Duo Seraphim

[Trio: (i) MW (ii) JC (iii) NB]

Duo Seraphim clamabant alter ad alterum:
the other:

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth: plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo:
heaven:

Pater, Verbum et Spiritus Sanctus:
et hic tres unum sunt.
Sanctus...

Two Seraphim were calling one to

Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.
There are three who give testimony in

the Father, the Word and the Holy Spirit:
and these three are one.

Psalm 126 (127):

Nisi Dominus

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
Lord,
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum
Beatus vir qui implevit desiderium suum
ex ipsis: non confundetur
sum loquetur inimicis suis in porta.
Gloria...

Except the Lord build the house,
they labour in vain that build it.

Except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise before dawn:
rise when you have sat down,
ye who eat the bread of sorrow,
when he has given sleep to those he loves,
Behold, children are an inheritance of the

a reward, the fruit of the womb.
As arrows in the hand of the mighty,
so are children of the vigorous.
Blessed is the man who has fulfilled his
longing by them: he shall not be perplexed
when he speaks to his enemies at the gate.

Motet:

Audi coelum

[Duet: JC, MW (echo)]

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.
Audio.
Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam ?
Dicam.
Dic, nam ista pulchra ut luna,
electa ut sol replete laetitia
terra, coelos, maria
Maria
Maria Virgo illa dulcis,
praedicata de prophetis Ezechielis
porta orientalis
Talis.
illa sacra et felix porta,
per quam mors suit expulsa,
introducta autem vita

Hear, O heaven, my words,
full of desire
and suffused with joy.
I hear

Tell me, I pray: who is she
who rising like the dawn,
shines, that I may bless her?
I shall tell you.
Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.
Mary
Mary, that sweet Virgin
foretold by the prophet Ezechiel,
gate of the rising sun.
Such is she!
that holy and happy gate
through which death was driven out,
but life brought in,

Ita.
quae semper tutum est medium
inter hominē et Deum,
pro culpis remedium.
Medium.

(Choir)

Omnes...
Omnes hanc ergo sequamur,
quae cum gratia mereamur
vitam aeternam. Consequamur.
Sequamur.
Praestet nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen,.
Amen.
Benedicta es, Virgo Maria,
in saeculorum saecula.

Even so!
who is always a sure mediator
between man and God,
a remedy for our sins.
A mediator.

All...
So let us all follow her
by whose grace we gain
Eternal life. Let us seek after her.
Let us follow.
May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.
Amen.
Blessed art thou, Virgin Mary,
world without end.

**Psalm 147 (147 vv. 12-20):
Lauda, Ierusalem**

Lauda, Ierusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
commandment upon earth:
velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut bucellas:
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
will
flabit spiritus eius, et fluent aquae.
flow.
Qui annuntiat verbum suum Iacob:
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
them.
Gloria...

Praise the Lord, O Jerusalem:
praise thy God, O Sion. for he hath
strengthened the bars of your gates:
he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his
his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like morsels:
who will stand before his cold?
He will send out his word and melt them: he
cause his wind to blow and the waters will
He sheweth his word unto Jacob,
his statutes and judgments unto Israel.
He hath not dealt so with any nation:
and he has not shown his judgments to

[INTERVAL]

Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.
(sung 11 times)

Holy Mary, pray for us

**Hymn:
Ave maris stella
[solo verses: SA, MW]**

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.

Sumens illud ave Gabrielis ore,

Receiving that 'ave' from the mouth

Funda nos in pace
Mutans Evae nomen.

Ritornello

Solva vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.

Ritornello

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus, tulie esse tuus.

Ritornello

Virgo singularis, inter omnes mitis
others,
Nos culpis solutos
Mites fac et castos.

Ritornello

Vitam praesta puram, iter para tutum,
Ut videntes Iesum

Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Trinus honor unus. Amen.

of Gabriel, keep us in peace,
reversing the name 'Eva'.

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.

Show yourself to be his mother:
may he receive through you our prayers
who, born for us, deigned to be yours.

Peerless virgin, gentle above all
when we are pardoned for our sins,
make us gentle and pure.

Grant us a pure life, prepare a safe
journey, so that seeing Jesus

we may rejoice for ever.

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit,
triple honour in one. Amen.

Magnificat

Magnificat anima mea Dominum.
[Solo: NC-G]

Et exultavit spiritus meus in Deo salutari meo.
saviour.
[Solo: MW, JC]

Quia respexit humilitatem
ancillae suae, ecce enim ex hoc beatam
me dicent omnes generations.
blessed.
[Solo: JC]

Quia fecit mihi magna qui potens est
et sanctum nomen eius.
[Solo: TG, SB]

Et misericordia eius a progenie
in progenies timentibus eum.

Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

[Solo: SA]

Deposuit potentes de sede
et exaltavit humiles.

My soul doth magnify the Lord

and my spirit hath rejoiced in God my

For he hath regarded the lowliness
of his handmaiden, for behold from
henceforth all generations shall call me

For he that is mighty hath magnified me,
and holy is his name.

And his mercy is on them that fear him
throughout all generations.

He hath shewed strength with his arm;
he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their seat
and hath exalted the humble and meek.

Esurientes implevit bonis,
things
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae,
[Solo: NC-G, EC]

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto
[Solo: MW, JC (echo)]

Sicut erat in principio, et nunc, et semper
and
et in saecula saeculorum. Amen.
Amen.

He hath filled the hungry with good
and the rich he hath sent empty away.

He remembering his mercy has holpen
his servant Israel

as he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son,
and to the Holy Ghost

as it was in the beginning, is now
ever shall be, world without end.

Natalie Clifton-Griffith (*Soprano*) was born in Cornwall and graduated from the Birmingham Conservatoire in 1996 with a First Class Bachelor of Music Honours Degree and the B.Mus Graduates' Year Prize. She completed her training at the Royal College of Music with Elizabeth Robson. During this time she won the 1998 Bach-Handel Prize, was awarded Second Prize at the 1998 Great Elm Vocal Awards and was finalist in the 1997 Lies Askonas Competition.

Her many and varied engagements have included *Filia Iepthae* in *Jeptha* at the 1998 Turku Festival in Finland, the Bach *Magnificat* at the Barbican Hall with the English Chamber Orchestra, the *St John Passion* in Chelmsford and Lichfield Cathedrals, the *St Matthew Passion* in Southwell Minster, Canteloube *Songs of the Auvergne* with the Bath Philharmonia, *Messiah* in Exeter Cathedral with the Royal Philharmonic Orchestra, appearances with the City of Birmingham Symphony Orchestra and Monteverdi *Vespers* at St John's, Smith Square.

Operatic roles have included work with the Cambridge Opera Group, *Così fan tutte* at the Bedford Corn Exchange, *Die Zauberflöte* for Pegasus Opera and *Dido and Aeneas* with *Ex Cathedra*.

Natalie recently recorded Rodrigo's *Ausencias de Dolcinea* and *Himnos de los neofitos de Qumran* with the Royal Philharmonic Orchestra and her future engagements include C.P.E. Bach *Magnificat* for the East Cornwall Bach Choir, J.S. Bach *Magnificat* for Stratford-upon-Avon Choral Society and a recital tour of French music, for voice and organ, throughout Norway.

Elizabeth Cragg (*Soprano*) was educated at Royal Holloway College, University of London, where she studied for a music degree and was awarded the Driver Prize for Outstanding Performance. She now studies at the Royal College of Music under Elizabeth Robson, where she is supported by a scholarship from the Countess of Munster Musical Trust and has won the Dorothy Silk Prize for Practical Singing.

Elizabeth has worked extensively on the concert platform throughout the UK and abroad, recent engagements including Hughes's *The Mousehole Cat* with Bournemouth Symphony Orchestra, Bach's *St Matthew Passion* with Trevor Pinnock and The English Concert in Japan, Bach's *B Minor Mass* in Singapore, Bononcini's *Muzio Scevola* in the London Handel Festival 2001 and Handel's *Messiah* at St John's Smith Square. In the London Handel Festival 2000, she sang the role of *Celia* in the UK premiere of Handel's opera *Silla*, which has recently been released on CD.

Forthcoming solo engagements include a concert with the Royal Philharmonic Orchestra in the Henley Festival, *Pamina* in Mozart's *The Magic Flute* with Staffordshire Opera and Mozart's *Requiem* and Handel's *Messiah* with the Bournemouth Symphony Orchestra. Elizabeth also works regularly with a number of the country's leading chamber choirs, including the BBC Singers, The English Concert Choir and The Sixteen.

Stephanie Allman (*alto*) studied singing at the Royal College of Music with Margaret Cable who remains her teacher. After making her professional debut with the D'Oyly Carte Opera Company in 1990, when she understudied the roles of *Vittoria* (*The Gondoliers*) and *Iolanthe* (*Iolanthe*), she sang with Opera North in a number of performances including a special semi-staged production of Boris Gudonov at the 1992 Proms.

She continues to undertake a number of solo concert engagements each year and in 1998 took part in the 1st Winchester Festival in Alresford where she performed Tippett's *Songs for Ariel*. A regular lunchtime recitalist at Wesley's Chapel in the City of London, she has recently performed a recital entitled *Music Through the Seasons* which she will be repeating at the Ripley Arts Centre, Bromley, in September. She has sung important solos in works performed by the Nonsuch Singers including Copland's *In the Beginning* and Georgi Sviridov's *Songs for Troubled Times* as well as performing solo songs by Handel, Purcell, Finzi and Howard Blake in the choir's recent concerts.

Mark Wilde (*Tenor*) was born in Scotland and studied at the University of East Anglia and the Royal College of Music. He performs regularly throughout the UK and abroad in opera, oratorio and recital.

Engagements have taken him throughout the UK and to Finland, France, Germany and Norway. He has sung with the Aalborg Symphony Orchestra, the European Baroque Orchestra, the Hanover Band, the Israel Camerata, the Lahti Symphony Orchestra, the Liège Philharmonic Orchestra, the New London Orchestra and the Northern Chamber Orchestra under the direction of conductors who have included Stuart Bedford, Nicholas Braithwaite, Stephen Cleobury, Ronald Corp, Roy Goodman, David Hill, Osmo Vanskä and Hilary Davan Wetton. Other highlights have included Britten's *War Requiem* in Ypres Cathedral, Berlioz *Te Deum* in Orléans Cathedral and at the Brighton Festival, Ronald Corp's *Laudibus* under the composer's direction at the Royal Festival Hall, *Athalie* at the London Handel Festival, *The Creation* at the Barbican Hall, the Royal Albert Hall and at The International Festival of Church Music in Kristiansand and the Monteverdi *Vespers* at the Norland

Musikkfestuke, Norway.

Operatic engagements have included *Albert Herring* at the Perth Festival, *Alcina* and *The Magic Flute* for English National Opera, *Così fan tutte* at the Royal Academy of Music conducted by Sir Colin Davis and Vivaldi's *Giustino* and *Ottone* with La Serenissima for Radio 3.

Mark recently made his debuts at the Glyndebourne Festival in *Così fan tutte* and at English National Opera in *The Coronation of Poppea* and his future engagements include *Fidelio* on the Glyndebourne Tour as well as concerts with choral societies throughout the UK.

His debut solo CD recording *Ancient Melodies* (Songs with Guitar) is now available on Docker Records and Handel *Ode on St Cecilia's Day* and Sullivan *The Golden Legend* await release on Naxos and Hyperion respectively.

Joseph Cornwell (*Tenor*) studied at the University of York and the Guildhall School of Music. He made his Proms début singing the Monteverdi *Vespers* with Andrew Parrott, which he later recorded for EMI. He has performed the title-role in Monteverdi's *Orfeo*, a pivotal role in his career, for the Boston Early Music Festival, Oslo Summer Festival and in Brazil. His many recordings include Bach *St Matthew Passion* under Eric Ericsson for Vanguard, *Acis and Galatea*, the Monteverdi *Vespers* and Mozart *Mass in C Minor* with Les Arts Florissants under William Christie for Erato, and *Messiah* under Andrew Parrott for EMI. Most recently released is *Fairest Isle* with Catherine Bott and the Parley of Instruments for Hyperion.

Recent highlights have included operatic roles at the Teatro San Carlo, Naples, and for the Opera du Rhin, Strasbourg; also the Monteverdi *Vespers* at the Edinburgh Festival. Future engagements include a tour with Les Arts Florissants and operatic roles at the Barga Festival.

Nicholas Bowditch (*Tenor*) studied singing with Clifford Bunford in Cardiff. A founder member of the Somerset Chamber Choir, he has also performed solo roles in many of the major oratorios including Haydn *The Creation*, Bach *St John Passion*, Orff *Carmina Burana* and Britten *St Nicolas*. He recently recorded music for the Millennium Celebrations in his home town, Crewkerne, in Somerset and gave a recital of music inspired by the poetry of Thomas Hardy at Stinsford, the writer's birthplace in Dorset.

Nick is currently headteacher of a primary school in North Wiltshire.

Thomas Guthrie (*Baritone*) studied classics at Cambridge before winning a scholarship to study at the Royal Northern College of Music, where he won prizes including the Fassbaender Award for Lieder, the Schubert Prize, and an English Speaking Union scholarship to study with Thomas Allen in Chicago.

His operatic credits include *Don Giovanni* and *Marriage of Figaro* for Jessie's Fund, *Magic Flute* for Opera Theatre Company, *War and Peace* at the 1999 Spoleto Festival, *The Tender Land* at the Barbican, and *Sir John in Love* all for Richard Hickox, *Comedy of Errors* for Bampton Classical Opera, and *Albert Herring* while still at college. He has also sung in *Paul Bunyan* and *Gloriana* for Richard Hickox at the St Endellion Festival and has been a member of Glyndebourne Festival Chorus.

Career highlights have included critically-acclaimed debuts at the South Bank and Wigmore Hall, Jonathan Miller's television production of *St Matthew Passion*, *Winterreise* with Julius Drake in Leamington Hastings, *Dichterliebe* and *Die Schöne Müllerin* with Simon Over in St John's Smith Square, and the Good Friday *St John Passion*, conducted by Stephen Layton, in the same venue, broadcast on BBC Radio 3. Last year Thomas sang solos for Sir John Eliot Gardiner's Bach Cantata Pilgrimage in Santiago and Oporto, toured to Colombia with Sonnerie, and released recordings of Purcell *Odes* for Naxos, Rameau cantatas and Biber motets for ASV, and *War and Peace* for Hickox/Chandos. He is now a regular soloist with Florilegium, with whom he has sung in festivals in France, USA and England, and with Sonnerie, with whom he has appeared regularly at the Wigmore Hall.

Future plans include recordings of *Die Schöne Müllerin* with Gary Cooper and of Charpentier operas with New Chamber Opera, both for ASV, *Dido And Aeneas* at the Wigmore Hall and roles for Bampton Classical Opera.

Simon Birchall (*Bass-baritone*) began his singing career as a chorister at Oxford. He became a choral scholar at Trinity College, Cambridge, where he studied with John Carol Case, and then went to the Guildhall School of Music, where his teacher was Bryan Drake.

Simon's performances of Bach Passions with the London Handel Orchestra have been particularly acclaimed, and he makes regular oratorio appearances throughout the country, singing works by

Mendelssohn, Brahms and Elgar as well as the baroque repertoire. His membership of several vocal consorts has enabled him to travel widely, singing in places as far afield as Japan, Malaysia and East Africa. He is a member of the Amaryllis Consort, with whom he has recently performed Bach's St. Mark's Passion.

Simon's CD recordings include Monteverdi *Vespers* and Handel *Israel in Egypt* with Harry Christophers and The Sixteen, Handel *Dixit Dominus* with Simon Preston and the Choir of Westminster Abbey and recordings of Purcell's music for Harry Christophers and Martin Neary. A recent CD release is Buxtehude *Membra Jesu Nostri* with The Sixteen.

Canzona was formed in 1992 and comprises some of the leading players of period instruments. The versatility of its director Theresa Caudle, who plays both the violin and cornett, creates the stimulus for a flexible line-up of string and wind instruments. The ensemble specialises in music of the renaissance and baroque eras, using appropriate instruments for each period. *Canzona* particularly enjoys working with singers and has performed with many distinguished vocal soloists including James Bowman, Emma Kirkby and Ian Bostridge. Whilst the core of the ensemble consists of two violins, cornett and a continuo team, a large range of instruments is used and *Canzona* regularly assumes orchestral proportions, particularly in its collaborations with choirs.

Canzona has performed regularly with the outstanding professional choir, Polyphony [conductor Stephen Layton], with which it has given performances of *Messiah* and Bach's *Christmas Oratorio* and *St. John Passion* to capacity audiences at St. John's, Smith Square. *Canzona* also has a strong association with the Leith Hill Musical Festival in which it has performed Monteverdi's *Vespers*, Handel's *Messiah* and Bach's *St. John* and *St. Matthew Passions*. Other engagements have included appearances at the Three Choirs Festival, the Spitalfields Festival, Salisbury Cathedral, Wells Cathedral, the Dorking Concertgoers Society, Douai Abbey, Romsey Abbey, the Bradford Festival Choral Society, Merton College Oxford, Trinity College Cambridge, and a series of concerts at St. George's, Hanover Square.

Concert engagements this year include Bach *B Minor Mass* performances at St John's Smith Square, London, and Magdalen College, Oxford, a programme of Handel and Vivaldi with the Nonsuch Singers at St Martin-in-the-Fields, and Bach's *St Matthew Passion*, *Magnificat* and *Brandenburg Concerto no. 3* and Purcell's *Come Ye Sons of Art* at the Leith Hill Musical Festival in Dorking.

Canzona's first recording was released in 1999 on the EtCetera label; Motets by André Campra [1660-1744] for one, two and three voices with Philippa Hyde, Rodrigo del Pozo and Peter Harvey. Hailed as "a wonderful new disc" and "an absolutely glorious debut" by Sean Rafferty on Radio 3's *In Tune* programme, this CD has received much critical acclaim both here and abroad.

VIOLIN
Oliver Webber
Helen Orsler

VIOLA
Stefanie Heichelheim
Paul Denley

BASS VIOLIN
Katherine Sharman

VIOLONE
Peter McCarthy

CORNETT
Theresa Caudle
James Savan
Fiona Russell

SACKBUT
Emily White
Kathryn Rockett
Laura Sherlock

RECORDER
Fiona Russell
James Savan

DULCIAN
Sally Jackson

ORGAN
Paul Nicholson

HARPSICHORD
Gary Cooper

CHITTARONI
David Miller
Eligio Quinteiro

Graham Caldbeck (*conductor*) studied music at Trinity College, Cambridge, where he was a Choral Exhibitioner and conducted the TCMS Chorus. He has held the positions of Director of Music at Alleyn's School in London and of Head of the Hampshire Specialist Music Course in Winchester. Since 1989 he has worked at the Royal College of Music, firstly as Head of Undergraduate Studies and subsequently as Head of Individual Studies. He is currently also an External Examiner for Kent University at the Guildhall School of Music and Drama.

A former Assistant Organist of St Martin-in-the-Fields, he holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and has worked as a soloist, accompanist and continuo player. He has conducted the RCM Chorus and Chamber Choir, acted as Chorus Master for Sir David Willcocks, Richard Hickox and David Hill for concerts and recordings, and been guest conductor with a number of choirs including the Farrant Singers, the Jersey Festival Choir and the Somerset County Youth Choir. He has wide experience as a choral singer and for eleven years sang regularly in services, concerts and recordings with the Choir of Winchester Cathedral under both Martin Neary and David Hill.

In 1984, he founded the Winchester-based choir, Southern Voices, which he conducted for fifteen years, establishing them as one of the leading choirs in Hampshire. He has been conductor of the Somerset Chamber Choir since 1990, working with many of the UK's finest vocal soloists such as Emma Kirkby, Gillian Fisher, Sarah Fox, Janis Kelly, Jeni Bern, Susan Bickley, Louise Mott, Adrian Thompson, Rufus Müller, Ian Bostridge, James Oxley, Michael George and Christopher Maltman, with ensembles such as Canzona, the Sarum Chamber Orchestra, His Majesty's Sagbutts and Cornetts and the London Bach Orchestra. Since 1996 he has been conductor of the Nonsuch Singers and with them has performed a wide repertoire embracing important sacred and secular *a capella* works from the fifteenth century onwards, major Baroque works by Bach, Handel and Vivaldi with period instrument orchestras, and a substantial number of twentieth-century and contemporary choral works.

He has composed a number of choral works and in 1998 his settings of Raleigh poems entitled *Pipe Dreams for Sir Walter* received their first performance in the Winchester Festival. He is currently composing an anthem for Ian Curror and the Choir of the Royal Hospital, Chelsea for performance later this year. Last August he conducted the Somerset Chamber Choir in works by Bach, Handel, Vivaldi and Knut Nystedt with Canzona in Wells Cathedral, a programme entitled *Psalms, Songs and Saxes* with the saxophone quartet *Saxploitation* in St. Andrew's, Plymouth and Truro Cathedral, and a Christmas programme entitled *Miracles and Mysteries* in King's College Chapel, Taunton. In June/July he conducted works by Victoria, Schütz, Brahms and Jonathan Dove in St. Giles, Cripplegate in London and Sherborne Abbey in Dorset.

Future projects this year include performances of Rachmaninov's *Vespers* and Britten's *A Ceremony of Carols* with the Nonsuch Singers in November and December in Central London. Next year he directs works by Purcell and Vaughan Williams in St. James's, Piccadilly in February, a Bach, Handel and Vivaldi programme in Taunton in April, Bach's *Mass in B Minor* in St. John's, Smith Square in May, and Mozart's *Vesprae Solennes de Confessore*, Beethoven's *Mass in C* and Stravinsky's *Mass* with the Somerset Chamber Choir in Wells Cathedral in August.

The Somerset Chamber Choir: Since its formation in 1984 by former members of the Somerset Youth Choir, the choir has continued to extend its expertise in an ever widening repertoire. From music of medieval times through to the present day, the choir has provided its audience with impressive programmes of the finest choral music sung to the highest standard. The choir continues to work with some of the finest orchestras and soloists in the country.

Five weekends of intensive rehearsal during the year culminate in the two or three concerts per annum. Most of the choir's sixty or so members have their roots in Somerset, although many now study or work elsewhere in the country, and it is a mark of the choir's musical and social success that many members travel considerable distances to take part in rehearsals and concerts and also that the choir continues to recruit from the county's most talented young singers.

New Members

Looking to the future, new singing members are also very important to us and the choir is currently mounting a recruitment drive for members between the ages of 18 and 35 years. We like members to have some connection, either past or present, with Somerset or its near neighbours as we wish to be true to our name and heritage. If you know anyone who may be interested to audition for membership, please ask them to contact Becci Martin at 7 St James Street, South Petherton TA13 5BS (tel: 01460 241148), for further information, or visit our website at www.somersetchamberchoir.org.uk

Sopranos

Catherine	Bass
Susan	Crennell
Georgie	Garrett
Jane	Harris
Carolyn	Maddox
Becci	Martin
Sarah	Mott
Louise	Pearce
Kate	Pearce
Sarah	Pitt
Becky	Porter
Sarah	Quayle
Clare	Robertson
Jill	Rogers
Claire	Satchwell
Rosemary	Semple
Liz	Stallard
Julie	Taylor
Nina	Van Der Pol
Lin	Winston

Altos

Stephanie	Allman
Jo	Bulgin
Gay	Colbeck
Janice	Collins
Katie	Courts
Janet	Dunnett
Esther	Edwards
Joy	Fletcher
Cath	Hooper
Anji	Hussey
Rosie	Leach
Sarah	Maddison
Sarah	Moses
Gemma	Okell
Rachel	Pillar
Luisa	Puddy
Adelle	Reynolds
Debbie	Shepherd
Jenny	Somerset
Sylv	Welch
Kate	Winston

Tenors

Glyn	Aubrey
Nick	Bowditch
Dominic	Brenton
Jonathan	Dolling
Tim	Donaldson
Paul	Hawkings
Nigel	Hobbs
Keith	Hunt
Russel	Smith
Robert	Tucker

Basses

John	Broad
William	Ford Young
Simon	Francis
Andrew	Houseley
Anthony	Leigh
Roger	Newman

Martin
Benomy

Quayle
Tutcher

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Mr. & Mrs. C.S. Thomas
Mrs. R.H. Thomas
Mr. & Mrs. A. Tierney-Jones
Mr. & Mrs. B.R. Toomey
Mrs. B. Travers
Mr. & Mrs. J. Tucker
Mrs. S.A. Vidler
Mr. & Mrs. D.W. Webb
Miss A.R.B. White
Mr. & Mrs. P.J. Wilson
Mr. W.J.A. Wood

OTHER ACKNOWLEDGEMENTS

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