

Beethoven

Mozart

Stravinsky

Mozart

Mass in C

Exsultate, Jubilate K165

Mass

Solemn Vespers K339

(Vesperae solennes de Confessore)

Wells Cathedral

Saturday 3 August 7pm

Somerset Chamber Choir



"...has a deserved
reputation for excellence" Somerset
County Gazette

Wessex Chamber Orchestra

Jeni Bern

soprano

Kathryn Turpin

mezzo-soprano

Mark Wilde

tenor

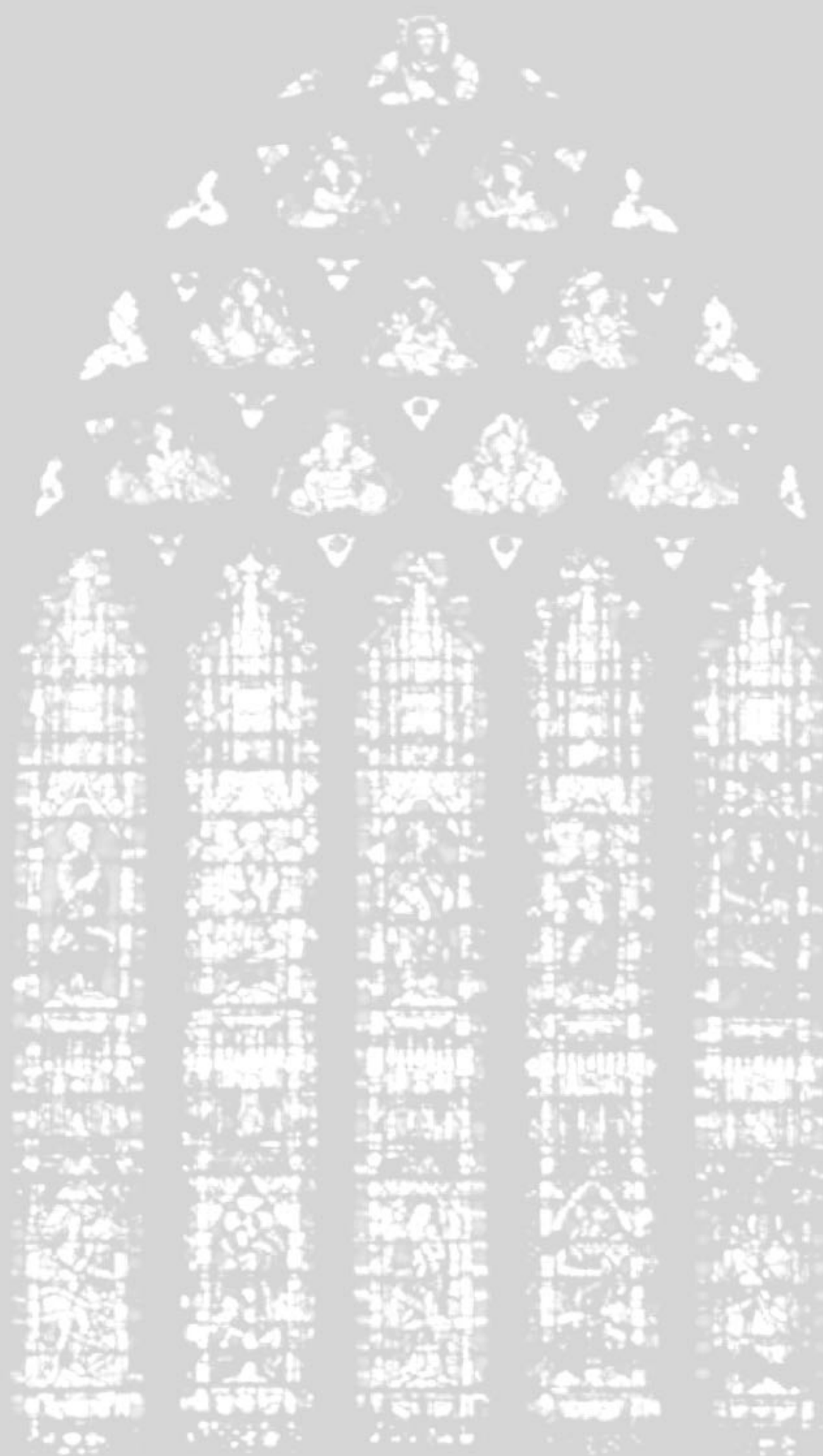
Simon Kirkbride

bass

Graham Caldbeck conductor

PROGRAMME





PROGRAMME ORDER

MOZART: VESPERAE SOLENNES DE CONFESSORE, K339

MOZART: EXSULTATE, JUBILATE, K165
Jeni Bern Soprano

STRAVINSKY: MASS

INTERVAL (10 MINUTES)

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

BEETHOVEN: MASS IN C

*After the concert, members of our Friends Scheme
are invited to join the choir in the nearby Town Hall 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 Graham Caldbeck*

Wolfgang Amadeus Mozart (1756-1791) **VESPERAE SOLENNES DE CONFESSORE, K 339**

- i. Dixit Dominus (Psalm 109)**
- ii. Confitebor (Psalm 110)**
- iii. Beatus vir (Psalm 111)**
- iv. Laudate pueri (Psalm 112)**
- v. Laudate Dominum (Psalm 116)**
- vi. Magnificat**

In a sleeve note for a recording of this work made some twenty years ago, the Mozart scholar, Stanley Sadie, illuminatingly described the church music establishment in Salzburg which formed such a significant part of the young Mozart's musical life:

'Mozart was brought up at the court of the Prince-Archbishop of Salzburg, and the music of the Roman Catholic liturgy was central to his early experience. Salzburg had its own ecclesiastical musical traditions, dating back well into the seventeenth century with such men as Andreas Hofer, Heinrich Biber and Georg Muffat; more immediately relevant to Mozart were Johann Ernst Eberlin, court organist and Kappellmeister in the middle of the eighteenth century (whose work he is known to have admired), his own father, Leopold Mozart, and Michael Haydn, who held a court appointment at Salzburg from the early 1760s. He had plenty of models; and indeed works by Eberlin, Michael Haydn and Leopold Mozart which he copied out were long taken to be his own.'

In August 1777 Mozart resigned his position as court organist in Salzburg and a month later set out with his parents 'to seek his fortune elsewhere', as he wrote in a letter at the time. His journeying took him to Mannheim and also to Paris where, sadly, his mother died in 1778. As if that tragedy were not enough, the tour was not a particular musical success either and so, cap in hand, Mozart returned to Salzburg, again assuming the role of court organist in the service of Hieronymus von Colloredo. Colloredo, who had been appointed Archbishop in 1772, had very decided views on the nature and scope of liturgical music which Mozart found uncomfortably restrictive. The Archbishop had decreed that liturgical settings should be concise and not be structured operatically using arias and ensembles, as was the case in fashionable Neapolitan church music of the day. He also favoured the inclusion of trumpets and drums for celebratory occasions, which Mozart found somewhat limiting.

Nevertheless, Mozart's return home prompted a new series of sacred compositions, including the two Vesper settings (*Vesperae solennes de Dominica*, K321 and *Vesperae solennes de Confessore*, K339) and the Masses in C major, K317 and 337, all of which were composed during 1779 and 1780. Vesper settings were traditionally performed either on the eve of a Feast day or on the evening of the day itself. Musically, settings of the Vespers did not demand formal unity, as did a Mass or Litany setting, and thus considerable contrasts of styles and keys were permitted. K321 and K339 use identical texts - five psalm settings followed by the canticle, the *Magnificat* - despite their different titles, and both follow the general principle of conciseness.

It is not known precisely when the K339 setting was first performed, since the 'Confessor' (or Saint), referred to in the Latin title is not specified, although it is certain that the work was written just before Mozart composed the great *opera seria* for Munich, *Idomeneo*. *Vesperae solennes de Confessore* is a relatively brief work and relies little on repetition, instead employing mainly energetic, homophonic choral writing with contrasting solo episodes. Contrasts of key between movements are particularly striking: C - Eb - G - D minor - F - C, and stylistic contrasts are often vivid too. The greatest contrast is between the fourth and fifth movements (*Laudate pueri* and *Laudate Dominum*). *Laudate pueri* employs strict counterpoint whilst the famous setting of *Laudate Dominum* which follows features a beguilingly beautiful, floating melody for solo soprano - the complete antithesis of 'church' style. The archaic fugue subject used in *Laudate pueri* features a distinctive falling diminished seventh. Such fugue subjects had a long Baroque ancestry which can be traced back through Handel ('*And with his stripes*' in *Messiah* and the *Clavier Fugue*), Kuhnau, Buxtehude (*Prelude and Fugue in F# minor*), Lübeck to Pachelbel. Mozart was to employ a similar fugue subject again in the *Kyrie* of his *Requiem*, composed at the end of his life. In the concluding *Magnificat* Mozart combines majestic choral writing with contrasting passages for solo voices and a symphonic orchestral texture.

The scholar, Alfred Einstein asserted in his classic volume *Mozart his character - his work* (Cassell, 1946) that knowledge of Mozart's church music of this period is essential in our understanding of his complete *oeuvre*, writing that '*Anyone who does not know such settings does not know Mozart.*'

i. Dixit Dominus

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

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae,
in splendoribus sanctorum:
ex utero ante luciferum genui te.

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.

Dominus a dextris tuis confregit
in die irae suae reges.

Judicabit in nationibus, implebit ruinas;
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto.

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

*The Lord said to my Lord:
sit thou at my right hand
until I make thine enemies thy footstool.*

*The Lord will send forth the sceptre of thy power out of Sion:
rule thou in the midst of thine enemies.*

*With thee is the principality in the day of thy strength, in the
brightness of the saints:
from the womb before the day star I begot thee.*

*The Lord hath sworn and he will not repent:
thou art a priest for ever according
to the order of Melchisedech.*

*The Lord at thy right hand hath broken kings
in the day of His wrath.*

*He shall judge among nations, he shall fill ruins:
he shall crush the heads in the land of many*

*He shall drink of the torrent in the way:
therefore shall he lift up the head.*

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

*As it was in the beginning, is now, and ever shall be,
world without end. Amen.*

[Psalm 110]

ii. Confitebor

Confitebor tibi, Domine, in toto corde meo,
in consilio justorum et congregatione.

Magna opera Domini,
exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum;
misericors et miserator et justus,
escam dedit timentibus se.

Memor erit in saeculum testamenti sui.
Virtutem operum suorum annuntiabit populo suo;

Ut det illis hereditatem gentium;
opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus:
confirmata in saeculum saeculi,
facta in veritate et aequitate.

Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus:
initium sapientiae timor Domini.

Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.

Gloria Patri, etc.

*I will praise thee, O Lord, with my whole heart,
in the council of the just and in the congregation.*

*Great are the works of the Lord,
sought out according to all his wills.*

*His work is praise and magnificence:
and his justice continueth for ever and ever.*

*He hath made a remembrance of his wonderful works; being a
merciful and gracious Lord,
he hath given food to them that fear him.*

*He will be mindful forever of his covenant.
He will shew forth to his people the power of his works;*

*that he may give them the inheritance of the Gentiles;
the works of his hands are truth and judgement.*

*All his commandments are faithful:
confirmed for ever and ever,
made in truth and equity.*

*The Lord hath sent redemption to his people:
he hath commanded his covenant for ever.*

*Holy and terrible is his name:
the fear of the Lord is the beginning of wisdom.*

*A good understanding to all that do it:
his praise continueth for ever and ever.*

Glory be to the Father, etc.

[Psalm 111]

iii. Beatus vir

Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.

Potens in terra erit semen ejus:
generatio rectorum benedicetur.

Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis
misericors, et miserator, et justus.

Jucundus homo qui miseretur et commodat:
disponet sermones suos in justitia
quia in aeternum non commovebitur.

In memoria aeterna erit justus:
ab auditione mala non timebit.

Paratum cor ejus sperare in Domino,
non commovebitur donec
despiciat inimicos suos.

Dispersit, dedit pauperibus:
justitia ejus manet in saeculum,
in saeculum saeculi;
cornu ejus exaltabitur in gloria.

Peccator videbit et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri, etc.

*Blessed is the man that feareth the Lord:
he shall delight exceedingly in his commandments.*

*His seed shall be mighty upon earth:
the generation of the righteous shall be blessed.*

*Glory and wealth shall be in his house:
and his justice remaineth for ever and ever.*

*To the righteous a light is risen up in darkness:
he is merciful, and compassionate, and just.*

*Acceptable is the man that sheweth mercy and lendeth:
he shall order his words with judgement
because he shall not be moved for ever.*

*The just shall be in everlasting remembrance:
he shall not fear the evil hearing.*

*His heart is ready to hope in the Lord,
his heart shall not be moved
until he look over his enemies.*

*He hath distributed, he hath given to the poor:
his justice remaineth
for ever and ever;
his horn shall be exalted in glory.*

*The wicked shall see and shall be angry,
he shall gnash with his teeth and pine away:
the desire of the wicked shall perish.*

Glory be to the Father, etc.

[Psalm 112]

iv. 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 ejus.

Quis sicut Deus foster, qui in altis habitat,
et humilia respicit in coelo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem.

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri, etc.

*Praise the Lord, ye children:
praise ye the name of the Lord.*

*Blessed be the name of the Lord,
from henceforth now and for ever.*

*From the rising of the sun
unto the going down of the same,
the name of the Lord is worthy of praise.*

*The Lord is high above all nations,
and his glory above the heavens.*

*Who is as the Lord our God, who dwelleth on high,
and looketh down on the low things in heaven and in
earth?*

*Raising up the needy from the earth,
and lifting up the poor out of the dunghill.*

*That he may place him with princes,
with the princes of his people;*

*Who maketh a barren woman to dwell in a house,
the joyful mother of children.*

Glory be to the Father, etc.

[Psalm 113]

v. Laudate Dominum

Laudate Dominum, omnes gentes:
laudate eum, omnes populi.

Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.

Gloria Patri, etc.

*O praise the Lord, all ye nations:
praise him, all ye people.*

*For his mercy is confirmed upon us,
and the truth of the Lord remaineth for ever.*

Glory be to the Father, etc.

[Psalm 117]

vi. Magnificat

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem
ancillae suae;

Ecce enim ex hoc beatam
me dicent omnes generationes.

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.

Et misericordia ejus a progenie
in progenies timentibus eum.

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

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis;
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham et semini ejus in saecula.

Gloria Patri, etc.

*My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.*

*For he hath regarded the lowliness of
his hand-maiden;*

*For behold, from henceforth
all generations shall call me blessed;*

*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.*

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

*He remembering his mercy hath holpen
his servant Israel, as he promised
to our forefathers, Abraham and
his seed, for ever.*

Glory be to the Father, etc.

[St. Luke 1:46-56]

Wolfgang Amadeus Mozart
EXSULTATE, JUBILATE, K165

- i. Exsultate, jubilate**
- ii. Tandem advenit hora**
- iii. Tu virginum corona**
- iv. Allelujah**

This justly celebrated motet for solo soprano and an orchestra of strings, oboes, horns and organ was composed in Milan in January 1773, towards the end of the young Mozart's three-year tour of Italy which he undertook with his father, Leopold. It was written for the castrato Venanzio Rauzzini, one of the finest of his age, who had taken a leading role in Mozart's recent *opera seria*, *Lucio Silla*, which was also composed and given its first performance in Milan. The motet is in the form of a three-movement cantata in sinfonia-like-form, with a *secco* recitative (*Tandem advenit hora*) linking the exuberant opening movement, *Exsultate, jubilate*, with *Tu virginum corona*, a graceful, warmly expressive aria in A major (an unusual key to follow a movement in F major). The final movement is the most famous, a joyously uplifting setting of the single word '*Allelujah*', which provides a brilliant showpiece for the virtuoso soprano soloist.

In the traditions of Catholic southern Germany, Austria and Italy, little distinction made between sacred and secular music, and many ecclesiastical works of the time employed what seem to us essentially operatic styles and forms. However, Mozart was clearly influenced by instrumental forms, too, for the opening *Allegro* is like a miniature concerto movement, complete with orchestral ritornello. Indeed, apart from the recitative that follows, the work's three-movement form creates what is in effect a 'concerto' for soprano and orchestra.

i. Exsultate, jubilate

Exsultate, jubilate
o vos animae beatae.
Summa Trinitas revelatur
et ubique adoratur,
date illi gloriam.

*Exult and rejoice,
O blessed spirits.
The most exalted Trinity is revealed
and everywhere adored;
give glory to the Three-in-One.*

ii. Tandem advenit hora (Recitativo)

Tandem advenit hora, qua Deum colimus
in spiritu et veritate,
et nomen illius magnum in omni loco est.
Debitum iam illi sit sacrificium;
sed per Mariam
accedamus in fide ad fontem gratiae,
ad thronum misericordiae,
ut magis acceptabile sit hoc obsequium.

*The hour is come when we worship God
in spirit and truth,
and his name is exalted in every place.
Let there be sacrifice worthy of Him;
And through the Virgin
may we come in faith to the source of grace, to the throne
of mercy,
so that our devotion may be more acceptable.*

iii. Tu virginum corona

Tu virginum corona,
tu nobis pacem dona.
Tu consolare affectus,
unde suspirat cor.

*Crown of all virgins,
grant us peace.
You console the griefs
which make the heart sigh.*

iv. Allelujah

Allelujah.

Alleluia

Igor Stravinsky (1882-1971)

MASS for Mixed Chorus and Double Wind Quintet

- i. Kyrie**
- ii. Gloria**
- iii. Credo**
- iv. Sanctus & Benedictus**
- v. Agnus Dei**

Stravinsky composed his *Mass* between 1944 and 1948 and it received its first performance at La Scala, Milan in October 1948, under the direction of Ernest Ansermet. Stravinsky embarked upon this personal project (the work was not commissioned) after coming across, some Mass settings by Mozart by chance in a second-hand music shop in Los Angeles. In his *Expositions* he wrote 'as I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one.' What Stravinsky meant by a 'real one' was a Roman Catholic Mass that could be used liturgically. The Orthodox Church, in which Stravinsky was brought up and to which he returned after a thirty-year break in 1926, does not allow musical instruments in its services; neither does it employ Latin for its liturgy. Stravinsky could 'endure unaccompanied singing in only the most harmonically primitive music,' and thus the idea for an accompanied Latin Mass was conceived.

Stravinsky scores the work for what he called a 'double wind quintet'. In reality this is a quintet of double reed instruments - two oboes, cor anglais and two bassoons - plus a brass quintet of two trumpets and three trombones. The chorus is in four parts, with occasional divisions within each section, and although Stravinsky expressed a preference for children's voices for the upper two parts, his own recording uses a mixed adult choir. From a practical point of view the resources which Stravinsky requires can be assembled only rarely for liturgical celebrations and so the *Mass* has joined his *Symphony of Psalms* (1930, revised 1948) and *Symphonies of Wind Instruments* (1920, revised 1945-7), two other works in which winds are used as idealized voices, to form a triptych of 'rites for the concert hall'.

In the *Mass* the instruments are used in a manner more akin to that of another choir rather than as an accompanying ensemble - often prompting, or punctuating, or adjacent to the voices, rather than doubling or accompanying. The *Agnus Dei*, in which three *a cappella* passages are separated from each other by a brief orchestral *ritornello*, is characterised by what Eric Walter White has tellingly described as 'mazy polyphony'. This final movement is just one example of Stravinsky's 'choral' use of the wind instruments within the work.

In developing this interesting relationship between voices and instruments Stravinsky both recalls and reinterprets the manner in which instruments had been combined with choirs some three centuries before in the sacred music of Andrea Gabrieli (1533-1585), his nephew Giovanni Gabrieli (c1533/36-1612) and their successor as organist at St. Mark's, Venice - Claudio Monteverdi (1567-1643). In 1956, eight years after he completed the *Mass*, Stravinsky's *Canticum Sacrum* was first performed in St. Mark's and, clearly, the musical traditions associated with this great Basilica were of significance to him. The *Mass* reveals Stravinsky's love of early music in a number of ways, not in any specific borrowing of material or styles, but in more general allusions. He refers to early medieval music in the vocal duets of the *Gloria*, to renaissance polyphony, both in the *Christe* section of the *Kyrie* and the concluding Amen of the *Credo*, to Monteverdi's flamboyant vocal flourishes at the opening of the *Sanctus* and to Baroque dotted rhythms in the *Benedictus*. There are elements of other ancient ecclesiastical styles too - linear and chordal Russian Orthodox chant (*Credo*), strict fugal counterpoint (e.g. the '*Pleni sunt coeli*' section within the *Sanctus*) and he creates a strong contrast between the solo and choral writing.

A number of self-referential aspects are evident too - places within the score where Stravinsky drew upon musical features from his own previous compositions. In the *Hosanna* section of the *Sanctus* the melodic writing is constructed from the repetition of small melodic fragments of a narrow melodic range. This technique recalls the composer's 'Russian' manner heard in *Les Noces* (1923). The typical choral textures of sacred music are also represented; for example, the imitative '*Christe eleison*' section within the *Kyrie*, the simple homophony heard throughout the *Credo* and the use of 'motor' rhythms, last heard chorally in *Symphony of Psalms* (1930). Stravinsky's great achievement is to gather these allusions together and then to fuse them together to create a work which is enormously varied and yet unified, archaic and yet contemporary, at one and the same time.

Although avowedly intended for liturgical use, the *Mass*'s careful formal arch-like plan around the central *Credo* is perhaps more evident in a concert performance than if the work is performed within the context of a church service. The outer movements are for chorus alone and are chiefly, if not entirely, homophonic; the *Gloria* and *Sanctus* are more overtly dramatic and employ both soloists and chorus. The central *Credo* is homophonic except for the beautiful final canonic '*Amen*'. In this movement the chorus declaims the text *sotto voce* throughout except for three highlighted words: '*Ecclesiam...peccatorum...mortuorum*' ('Church...of sins...of the dead') and a short crescendo at the words '*cujus regni non erit finis*' ('whose kingdom shall have no end').

Stravinsky said in a conversation with Evelyn Waugh (later reported by Robert Craft) '*My Mass was not composed for concert performances but for use in the church. It is liturgical and almost without ornament. In making a musical setting of the Credo I wished only to preserve the text in a special way. One composes a march to facilitate marching men, so with my Credo I hope only to provide an aid to the text. The Credo is the longest movement. There is much to believe.*'

On another occasion Stravinsky is reported to have said that he wanted to write '*very cold music, absolutely cold, that will appeal directly to the spirit*'. Cold perhaps it may sound but, if we allow it to, Stravinsky's music can reveal to us afresh the wonderful text of the mass - that central liturgy which can seem over-familiar to us and also which has occasionally been musically abused - but which is, nonetheless, central to Christian faith and worship throughout the world.

i. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

ii. Gloria

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

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

iii. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum omnium Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri.
Per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis
et incarnatus est
de Spiritu Sancto
ex Maria Virgine
et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato
passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas;
et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:

*I believe in one God,
the Father; the Almighty,
maker of heaven and earth,
of all that is seen and unseen.
I believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father:
before all worlds.
God from God,
Light from Light,
true God from true God,
begotten, not made,
of one being with the Father.
Through him all things were made.
For us men,
and for our salvation,
He came down from heaven;
became incarnate
by the power of the Holy Spirit
of the Virgin Mary
and was made man.
For our sake he was crucified
under Pontius Pilate;
He suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
He ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,*

cujus regni non erit finis.
Et in spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre,
Filioque procedit
qui cum Patre et Filio
adoratur et conglorificatur;
qui locutus est per prophetas.
Et unum sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

*and his kingdom shall have no end.
I believe in the Holy Spirit,
the Lord, the giver of life
who proceeds from the Father
and the Son.
With the Father and the Son
he is worshipped and glorified;
He has spoken through the Prophets.
I believe in one holy catholic
and apostolic church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come.
Amen.*

iv. Sanctus

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

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

[In Stravinsky's Mass, the Sanctus & Benedictus are contained within one movement.]

v. Benedictus

Benedictus
qui venit in nomine Domini.
Osanna in excelsis.

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

vi. Agnus Dei

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

Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God,
who takest away the sins of the world,
grant them eternal rest.

Ludwig van Beethoven (1770-1827)
MASS IN C, Op. 86

- i. Kyrie**
- ii. Gloria**
- iii. Credo**
- iv. Sanctus**
- v. Benedictus**
- vi. Agnus Dei**

Beethoven composed three major works for choir, soloists and orchestra: *Christus am Ölberge* (Christ on the Mount of Olives) of 1802/3, the *Mass in C* of 1807 and the *Missa Solemnis*, completed in 1823. The *Mass in C* was composed to a commission from Prince Nikolaus Esterházy, the fourth and last of Haydn's patrons from that eminent family. Each year Prince Nikolaus commissioned a festive mass for performance on his wife's, the Princess Maria's, name day on 13 September. Between 1796 and 1806 these celebratory masses had chiefly been written by Haydn, who provided six of his maturest works in this genre, although Hummel, who was employed by the Prince from 1802, also provided three. The ageing Haydn may well have played a part in recommending Beethoven, his former pupil, to the Prince. Whether this was the case or not, it is certain that Beethoven felt the weight of Haydn's genius pressing upon him as he began composing his first setting of the Mass.

Although Beethoven was widely respected and highly regarded as a composer of instrumental works - he had recently completed his first four symphonies and a good deal of other large-scale music by this date - he was much less experienced in the composition of sacred music. Haydn, on the other hand, was known as a master of choral composition as well as of the symphony and the string quartet. In choral music Haydn was famous not only for his mass settings but also for such other choral masterpieces as *Creation* (1798) and *The Seasons* (1801). Beethoven's attempt to follow in his teacher's footsteps as a choral composer was thus bound to be a daunting prospect and, as a result, the work's composition progressed slowly. So slowly in fact that he was forced to write to the Prince in late July 1807, apologising for the delay and promising the score by 20 August at the very latest. However, Beethoven eventually did complete it and the first performance took place at Eisenstadt on 13 September under his direction. The work's premiere was not a success - at least not in the opinion of Prince Nikolaus (and also much to the malicious delight of his rival, Hummel). 'But my dear Beethoven, what is this you have done now?' asked a puzzled Prince after the service; and Hummel, standing by, is said to have smirked. Later the Prince wrote to a countess friend: 'Beethoven's Mass is unbearably ridiculous and vile. I am not convinced that it could in all honesty even be published. I am angry and ashamed about it.'

As a result of this hostile reception from the Prince, Beethoven suppressed the intended dedication to him when the work eventually was published in 1812 and instead dedicated it to his patron Prince Kinsky. The work found little favour either with the writer and critic, E.T.A Hoffmann, who wrote in a review in 1813 that he:

'did find himself disappointed in his expectation with regard to its conception and expression of the Mass text. Elsewhere Beethoven's genius willingly set in motion the machinery of awe, of terror. So, the reviewer thought, his spirit would also be filled with profound awe when contemplating celestial things, and he would express this feeling in sounds. On the contrary, however, the entire Mass expresses a childlike optimism that by its very purity devoutly trusts in God's grace, and appeals to him as a father who desires the best for his children and hears their prayers.'

However, notwithstanding his reservations about the 'general character' of the Mass, Hoffmann found it 'entirely worthy of the great master' with respect to its 'inner structure as well as [its] intelligent orchestration'. Nevertheless, in Hoffmann's essay on 'Old and New Church Music' of 1814 he did not mention Beethoven's sacred music at all, which suggests that he found it difficult to acknowledge Beethoven's significant contribution to the genre.

The period of the composition of the *Mass in C* was a time of prodigious creativity for Beethoven. The *Piano Concerto No. 4* and the *4th* and *5th Symphonies* all date from this time, and in Beethoven's famous *Akademie* (benefit concert), held in December 1808, the marathon programme not only included all these orchestral works, but also some sections of the *Mass*.

Beethoven's treatment of the text is, in many ways, traditional. He divided the two larger movements (*Gloria* and *Credo*) into contrasting subsections and keys and followed the conventional pattern: highlighting the 'Cum Sancto' in the *Gloria* and the 'Et vitam' in the *Credo* by the use of quasi-fugal textures, changing key for the *Benedictus* within the *Sanctus* (unusually exploiting an A major-F major relationship, linked by the shared note A) and employing the usual minor key-major key contrast between the *Agnus Dei* and the concluding *Dona nobis pacem*.

Nevertheless, there are a number of intensely personal and vividly dramatic moments within the score - times at which Beethoven's response goes far beyond the 'childish optimism' referred to by Hoffmann. These include:

- the four-fold repetition, *piano* followed by a rapid crescendo to *forte* of 'Credo' at the beginning of the third main movement. This is far more in tune with Beethoven's religious scepticism, his sense of belief beginning in unbelief or doubt and the struggle for acceptance of faith, rather than imitating the confident, undoubting expression of his teacher, Haydn.

- the anguished tone of the C minor *Agnus Dei*, in which even the radiant C major of '*Dona nobis pacem*' is interrupted and disturbed by the sudden intrusion in C minor of the agitated tremolando string writing heard earlier in the movement. This technique was used later in the eerie return of the *Scherzo* in the finale of the *Fifth Symphony*, composed the following year, and also in the equivalent movement of the *Missa Solemnis*, composed fifteen years later. To Beethoven, living as did at the time of Napoleon and also struggling with the onset of deafness, it is perhaps no surprise that peace in this world seemed to him elusive. Even near the beginning of the *Sanctus*, normally the most unearthly movement, echoes of the battlefield disturb this foretaste of heavenly jubilation.

- the recapitulation of the *Kyrie* music in the final movement which not only brings with it a sense of formal symmetry but also reveals the hitherto hidden motivic relationship between the material from the opening of the work and its rhythmic and melodic inversion which forms the chief motif of *Dona nobis pacem*. This return brings with it a spiritual sense that what was initially begged for in the name of mercy is now revealed as peace, through the mediation of the Lamb of God.

- the power of the instrumental music to express the ineffable, to anticipate, and to suggest intuitively, thoughts and feelings subsequently made explicit in words.

- the striking use of chorus passages in unison or octaves recalling plainchant e.g. the end of the *Kyrie*, '*Quoniam tu solus sanctus*' in the *Gloria*, '*Deum verum de Deo verum*' and '*sub Pontio Pilato*' in the *Credo* and also on two occasions within the lengthy *Benedictus*.

- the tendency to build musical phrases and paragraphs by what Joseph Kerman has described as '*a murmur leading to a quiet, expectant surge...*'.

- the use of the key of C minor, as in many of his works, to represent trouble and the key of C major to represent relief, e.g. the woodwind transition in the *Gloria* from the agitated setting of '*miserere nobis*' to the resounding '*Quoniam tu solus sanctus*', and similarly in the *Agnus Dei*.

- a frequently symphonic approach to the formal construction of movements e.g. the liturgically unjustified return of the '*Quoniam*' text in the *Gloria*.

- the introduction of pictorial elements in the *Credo* e.g. the use of semiquavers for '*visibilium*' followed by isolated *pizzicato* chords for '*invisibilium*' and the falling clarinet phrase representing the descent of the *Holy Spirit* at the beginning of '*Et incarnatus*'.

- the orchestration, distinctive in its use of double woodwind and reduced dependence upon the strings, the absence of trombones (frequently employed in Church music in this period), the generally delicate use of the orchestra (particularly remembering the contemporary criticism of his use of brutal dynamics in the '*Eroica*' *Symphony*), and the banishment of the formalised ritornelli and 'busy' accompaniment figuration so beloved of Baroque composers.

Beethoven's *Mass in C* may have infuriated the Prince Esterhazy, puzzled many of his contemporaries and subsequently been overshadowed by his great *Missa Solemnis*. However, the composer himself loved it, describing it as '*especially dear*' to his heart. Today the *Mass in C* is widely admired as a work growing out of the great Haydn-Mozart tradition yet refreshingly different from it. It is a work which reflects the struggle for belief out of doubt the triumph of hope over adversity. In this *Mass*, Beethoven strives for transcendence and yet, at the same time, the work is also rooted in human reality. He aspires to eternity and yet, simultaneously, is conscious of human frailty. Perhaps this work finds a particularly strong resonance in us since we, too, live in a period of political turbulence, religious uncertainty and changing values. However, in whatever spirit we receive the work, as Beethoven later said of his *Missa Solemnis*: '*from the heart may it go to the heart*'.

[Text and translation as for Stravinsky *Mass*]

BIOGRAPHIES

GRAHAM CALDBECK *Musical Director*

Graham Caldbeck is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming and vital and stylish performances. He has been conductor of the Somerset Chamber Choir since 1990 and of the Nonsuch Singers since 1996. Between 1984 and 1999 he directed Southern Voices, the Winchester-based chamber choir that he founded, and he built a considerable reputation as both a choral and an orchestral conductor. He is now Head of Individual Studies at the Royal College of Music where he has conducted concerts with the RCM Chorus and the RCM Chamber Choir. He has worked as a guest conductor and also trained choirs for performances and recordings conducted by others. In 1993 he prepared three Hampshire choirs for a CD recording of works by Delius with Bryn Terfel, Amanda Roocroft and the Bournemouth Symphony Orchestra, conducted by Richard Hickox, which won a Gramophone award for Best Choral Recording.

Choral music has been an important part of Graham's life since he became a choirboy at the age of eight. Following his first appointment as an organist and choirmaster at the age of fifteen, he went on to read music at Trinity College, Cambridge where he was a Choral Scholar under Richard Marlow. He sang with Guildford Cathedral Choir under Barry Rose and Winchester Cathedral Choir under Martin Neary and David Hill in services, concerts and recordings in the UK, France, Germany, Austria, Holland and the USA. He holds the Fellowship and Choir Training diplomas of the Royal College of Organists, is a former Assistant Organist at St. Martin-in-the-Fields and has worked as an accompanist and continuo player.

As a choral conductor, he has specialised in music of the Renaissance, Baroque and twentieth century. He has conducted orchestras and ensembles led by a number of eminent period instrumentalists, including Theresa Caudle, Adrian Chandler, Margaret Faultless, Catherine Mackintosh, Jeremy West and David Woodcock. He has given concerts with many of the UK's leading singers, including Emma Kirkby, Gillian Fisher, Lorna Anderson, Janis Kelly, James Bowman, Susan Bickley, Ian Bostridge, Adrian Thompson, Rufus Muller, Michael George, Jonathan Lemalu and Christopher Maltman.

As part of his strong commitment to twentieth-century music, Graham has conducted a number of contemporary choral works in the presence of the composers, including pieces by Howard Blake, Philip Cannon, Jonathan Dove, Joseph Horowitz, Martin Read and Timothy Salter, and has also directed major works by James MacMillan and John Tavener.

Recent projects have included works by Vivaldi, Handel and Bach with Lorna Anderson, Jonathan Gunthorpe, Devon Baroque and the Somerset Chamber Choir in Taunton in April, a programme of Purcell and Vaughan Williams in St. George's, Hanover Square in March, Bach's *Mass in B Minor* in St. John's, Smith Square with Jeni Bern, James Bowman, James Oxley and Jonathan Lemalu and Canzona in May, and a concert of secular works by Monteverdi, Morten Lauridsen and John Rutter in St. James's, Piccadilly in July, with the Nonsuch Singers. During the coming year he is to conduct several performances of Rachmaninov's *Vespers* - one with the Nonsuch Singers in St. Martin-in-the-Fields (23 November 2002) and one with the Somerset Chamber Choir in Wells Cathedral (2 August 2003) - and a performance of Handel's *Messiah* in St. Martin-in-the-Fields (29 March 2003).

JENI BERN *Soprano*

Born in Glasgow, Jeni graduated from the Royal Scottish Academy of Music and Drama and from the opera course of the Royal College of Music, winning numerous college prizes, including a Countess of Munster Award and, for two consecutive years, the President Emerita Award. She was recently a participant in the prestigious Samling Foundation masterclasses.

On the concert platform, Jeni has sung with countless choirs throughout the UK, including the Nonsuch Singers and the Somerset Chamber Choir, as well as with The Sixteen and the Gabrieli Consort. She gave the UK premiere of Michael Torke's *Book of Proverbs* with the Royal Scottish National Orchestra (with whom she also recently sang *Carmina Burana*) and has worked with many luminaries including Sir David Willcocks, Sir Neville Marriner and Trevor Pinnock.

She has also appeared on television as Ann Trulove in the series *Of Beauty and Consolation* with the Dutch Radio Symphony Orchestra. She has broadcast for BBC Radio 3 & 4 and recorded for Naxos. Her CD of Handel and Purcell with Crispian Steele Perkins for Carlton achieved widespread critical acclaim. Recent recordings include *The Divan of Moses Ibn-Ezra* by Castelnuovo Tedesco for Somm Records and Haydn's *Stabat Mater* with Christ Church Cathedral Choir.

On the stage she has worked for many major opera companies including the Royal Opera House, Welsh National Opera, Glyndebourne Festival Opera; English Touring Opera, the Early Opera Company and Scottish Opera Go Round. She has also sung title roles for the London Handel Festival and performed in the Covent Garden Festival.

Plans for this and future seasons include further work with the Royal Opera House, English National Opera, Opera North, Opera Zuid, and a performance of Haydn's *Creation* with Nicholas Kraemer and the Scottish Chamber Orchestra.

BIOGRAPHIES

KATHRYN TURPIN *Mezzo Soprano*

Born in mid Wales, Kathryn read History of Art at Cambridge before studying at the Royal College of Music. Her extensive concert engagements have taken her to major venues throughout the UK, Europe and the Far East working with orchestras including the Academy of St. Martin-in-the-Fields, Bournemouth Sinfonietta, City of Birmingham Symphony Orchestra, Hanover Band, London Mozart Players, London Sinfonietta, the Orchestra of the Age of Enlightenment, Orchestre de Besançon, Orchestre National de Lille, Royal Philharmonic Orchestra and the Singapore Symphony Orchestra under the direction of conductors including Martyn Brabbins, Sir Neville Marriner, Sir Simon Rattle and Sir David Willcocks. She has broadcast on Classic FM and Radio 3 and her recordings include *Copland In the Beginning* and the Duruflé *Requiem* with the Choir of St. John's College, Cambridge.

She recently made her Royal Opera debut in *Gawain* and her other stage appearances have included work for Garsington Opera, Music Theatre Wales, Diva Opera and the London Handel Festival.

Engagements this season include *Carmen* for Diva Opera and for the Raymond Gubbay production at the Royal Albert Hall, the creation of the roles of Morgan le Fay and Lady Bertilak in the world premiere of Lynne Plowman's *Gwyneth and the Green Knight* for Music Theatre Wales, Mozart's *Requiem* with Bournemouth Symphony Orchestra, works by Mozart and Haydn with the London Mozart Players and Verdi's *Requiem* in the Royal Albert Hall.

MARK WILDE *Tenor*

Mark Wilde was born in Scotland and was a chorister at Dundee Cathedral before going on to study at the University of East Anglia and the Royal College of Music.

Mark makes regular appearances on the concert platform both in the UK and abroad. Previous engagements have included performances of St John Passion at the Perth Festival with the Hanover Band and the Lahti Symphony Orchestra, St Matthew Passion in Helsinki, The Creation for the International Church Music Festival and at the Barbican and Royal Festival Halls, Britten's *Serenade for Tenor Horn and Strings* with Aalborg Symphony Orchestra, *Acis and Galatea* at St John's Smith Square, *Messiah* at Winchester Cathedral and Britten's *War Requiem* in Westminster, Norwich and Ypres Cathedrals. He recently gave a recital at St John's, Smith Square with Malcolm Martineau. Last year, Mark was a soloist in the Somerset Chamber Choir's performance of Monteverdi's *Vespers*.

The year 2000 marked his Glyndebourne debut in *Così fan Tutte* and he also appeared in Stephen Pimlott's highly acclaimed production of *The Coronation of Poppea* at English National Opera. More recently he has sung Jacquinò in *Fidelio* for Glyndebourne Touring Opera.

Mark has recorded Handel's *Ode to St Cecilia's Day* for Naxos records and Ancient Melodies, a recital of songs for tenor and guitar, on Docker Records.

Future stage work includes Ferrando in *Così fan Tutte* for Welsh National Opera, Don Ottavio/Don Giovanni for the Mostly Mozart Festival at the Barbican and Rudolf in a new production of *Euryanthe* for the Netherlands Opera. In concert, Mark's future engagements include Bach's *St John Passion* in Turku and Oulu in Finland and Mozart's *Requiem* at St John's, Smith Square.

SIMON KIRKBRIDE *Bass-Baritone*

Simon Kirkbride studied at the Guildhall School of Music and Drama and the Royal College of Music.

Simon now has a busy international career - his concert engagements have included performances with Bergen Philharmonic Orchestra, L'Orchestre de la Société Philharmonique (Montreal), Calgary Philharmonic, Konzertchor Darmstadt, Collegium Musicum (Bergen), Kantorei Saarlouis, the Camerata of St Petersburg and with major orchestras and choirs throughout the UK. He has enjoyed a close friendship with the Somerset Chamber Choir, performing with them a number of times over the past decade.

He has worked with a wide range of opera companies including Berlin Staatsoper and Glyndebourne Festival Opera for whom he sang Thaddeus in the world premiere of Harrison Birtwistle's *The Last Supper*. Simon has also worked with Scottish Opera, Welsh National Opera, the London Handel Festival and Palace Opera. He sang the title role in *Le nozze di Figaro* for Glyndebourne Touring Opera, and has sung with EurOpera Studio-Milan, Kent Opera, Opera Bergen and Calgary Opera.

Simon's recordings include the Saint-Saëns *Requiem* with the London Philharmonic under Geoffrey Simon.

Future engagements include Bach's *Magnificat* with the English Chamber Orchestra, Beethoven's *Mass in C* at the Augustinerkirche (Vienna), *Messiah* for Collegium Musicum under Nicholas Kraemer, *La Cenerentola* for Mid-Wales Opera and *Messiah* for the Orchestra of St John's, as well as a wide range of concerts with choral societies throughout the UK.

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 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

New singing members are 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 if possible. If you know anyone who may be interested to audition for membership, please talk to any member of the choir, visit our website at www.somersetchamberchoir.org.uk or e-mail the choir at recruitment@somersetchamberchoir.org.uk

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Susan Crennell
Helen Dunnett
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Georgie Garrett
Jane Harris
Carolyn Maddox
Judy Male
Becci Martin
Sarah Mott
Kate Pearce
Louise Pearce
Sarah Pitt
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Rosemary Semple
Deborah Shepperd
Liz Stallard
Julie Taylor
Nina Van de Pol
Claire Vickers
Lin Winston

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WESSEX CHAMBER ORCHESTRA

The Wessex Chamber Orchestra was formed by David Everett in 2001. Many of its members have played with either the Bournemouth Symphony Orchestra or the Bournemouth Sinfonietta. It is the chamber orchestra for two chamber choirs of which David is the director - The Orlando Singers and The Romsey Singers. Since the orchestra's formation it has played in Christchurch Priory, Sherborne Abbey and Romsey Abbey. This is its first performance in Wells Cathedral. The orchestra is led by Brian Howells, who joined the Bournemouth Symphony Orchestra in 1969, moving to the Bournemouth Sinfonietta two years later. He was a featured soloist with the Sinfonietta on many occasions and now plays with the New London Soloists Ensemble and the London Chamber Players.

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Heather Fenoughty
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AN OPPORTUNITY NOT TO BE MISSED!

How many times have you missed out on concerts you would really like to attend because you have seen them advertised somewhere, perhaps on a poster or in the press, only half mentally noted the date and then by the time you think about it again, you have missed it? Well, here is your chance to ensure this never happens again ... at least for a Somerset Chamber Choir concert anyway!

The Choir operates a flourishing Friends Scheme; set up originally as a priority booking service, it has grown over the years so that we now offer five different levels of membership, each offering different benefits, though all giving you that vital chance of never missing booking dates again.

The list of our current Friends appears below. We can never thank them enough for their support - not only in the financial sense, but also as they provide the nucleus of our audience. Our Friends can always be relied upon to give an honest opinion of the Choir's performance (good and bad!) at post-concert Friends receptions and this feedback is invaluable in informing our future planning.

The Choir's activities and breadth of music surge ever onwards. Why not become part of the action? Please complete the cut-out form below or visit the Choir's website at **www.somersetchamberchoir.org.uk** and find a direct e-mail link to me. Whichever way you choose to enquire, I look forward to hearing from you and to sending you further information about our Scheme.

LIN WINSTON
Friends Scheme Manager

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We also gratefully acknowledge the support of additional members who joined after publication of this programme

ACKNOWLEDGEMENTS

We receive invaluable support from our President, Lady Gass, and our Vice-Presidents, Sir David Willcocks, Benjamin Luxon, Adrian Male and Chris Cutting. We are most grateful to them for their interest and for their work behind the scenes on the Choir's behalf.

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This programme was designed by Kate Davies (kate@kdgd.freemove.co.uk) and printed by Ambassador Press.

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.

Somerset Chamber Choir - Registered Charity number 1003687

President: Lady Gass

Vice Presidents: Sir David Willcocks CBE, MC; Chris Cutting FRCS, FFAEM; Benjamin Luxon CBE; Adrian Male FRICS

FUTURE CONCERTS

Somerset Chamber Choir

conducted by
Graham Caldbeck



Sunday 29th December 2002 - 7pm

King's College Chapel, Taunton

‘ALL THIS TIME’

*Great British Christmas music for choir, harp & organ
celebrating William Walton's Centenary*

Britten: *A Ceremony of Carols*

Walton: Four Carols

& works by

Bennett, Caldbeck, Dove, Gardner, Howells, Jack, Joubert, Leighton, Mathias & Rutter

We hope you will join us for our regular annual concert in King's College Chapel, a wonderful venue providing an intimate space, quite special for music-making. If you have not been there before, why not make your first visit this year?

*Public booking opens 1st November
following the Friends' priority booking period.*



Saturday 2nd August 2003 - 7pm

Well's Cathedral

RACHMANINOV: VESPERS (ALL-NIGHT VIGIL) and works by John Tavener

Join us for our performance of Rachmaninov's richly scored choral tour de force, which draws on ancient Russian tunes and ultimately celebrates the splendour of the Resurrection with some of the most beautiful music in the entire choral repertoire. This concert, performed in the magical setting of Wells Cathedral, promises to be a very special occasion indeed!

Box Office 01275 349010