

# SOMERSET CHAMBER CHOIR FUTURE CONCERTS

Graham Caldbeck *conductor*



*Sunday 4th January 2004 • 3pm*  
**King's College Chapel, Taunton**

## Eternity's Sunrise

**John Rutter** *Requiem*  
**Bernstein** *Chichester Psalms*  
**Roxanna Panufnik** *Westminster Mass*

Our annual concert in King's College Chapel this year, entitled *Eternity's Sunrise*, includes three distinctive works for choir and small instrumental ensembles. Bernstein's tuneful and vivacious psalm settings, first performed at the Southern Cathedrals Festival in 1965, feature choir, countertenor soloist, organ, harp and percussion. John Rutter's moving *Requiem* for choir, soprano soloist, flute, oboe, cello, harp, organ and percussion is one of the most-performed choral works by any living composer. The concert is completed by Roxanna Panufnik's colourful and evocative *Westminster Mass*, composed for the Choir of Westminster Cathedral and dedicated to Cardinal Basil Hume, which will be performed in the version for harp, organ and tubular bells in the arrangement made for Clifton Cathedral, Bristol.

*Start 2004 with this life-affirming concert - just the thing to banish those winter blues!*

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

♦ ♦ ♦ ♦ ♦

*Saturday 31st July 2004 • 7pm*  
**Wells Cathedral**

## 20th Anniversary Concert

*with*

**Emma Kirkby** *soprano*  
 & Canzona  
 (Theresa Caudle *director*)

**Handel** *Dettingen Te Deum*  
**Purcell** *Hail! Bright Cecilia*  
**Britten** *Hymn to St Cecilia*  
**James MacMillan** *Christus vincit*



Next summer the choir celebrates its 20th anniversary in grand style by performing music from four of our greatest composers past and present, all either inspired by St. Cecilia, the Patron Saint of music, or first performed close to her feast day. The world-famous soprano, **Emma Kirkby**, an acclaimed soloist in the choir's memorable performances of Bach's *St. John Passion* in 1988 and *Mass in B Minor* in 1996, returns for our special birthday concert held in the magical setting of Wells Cathedral. Canzona, the period instrument ensemble, with whom the choir performed in its Bach/Handel/Vivaldi concert in 2000 and Monteverdi's *Vespers* (1610) in 2001, and recently appointed Ensemble-in-Residence at Magdalen College, Oxford, supports Emma and the choir. This musical birthday celebration promises to be a wonderful occasion - we very much hope you will join us.



**Wells Cathedral**  
 Saturday 2nd August • 7pm

## Rachmaninov Vespers

*(All-night Vigil) Op 37*

**John Tavener**  
*Svyati • Chant • Thunder Entered Her*

**Somerset Chamber Choir**  
 "Has a deserved reputation for excellence"  
*Somerset County Gazette*

<b>Andrew Kennedy</b>	<i>tenor</i>
<b>Alison Kettlewell</b>	<i>mezzo-soprano</i>
<b>Richard Pearce</b>	<i>organ</i>
<b>Naomi Williams</b>	<i>cello</i>

**Graham Caldbeck** *conductor*

## P R O G R A M M E

Sponsored by Palmer Snell Fulfords Chartered Surveyors

## FORTHCOMING LONDON CONCERTS

Conducted by Graham Caldbeck

**Saturday 25 October 2003 • 7.30pm**

St. John's, Smith Square SW1

### Cantos Sagrados

*Sacred Songs from Renaissance Spain  
and by James MacMillan*

#### Victoria

*Ave Maria, Super flumina Babylonis,  
Domine Jesu Christe, Lux aeterna*

#### Guerrero

*Ave Virgo sanctissima, Trahe me post te,  
Surge propera amica mea, Duo Seraphim*

#### James MacMillan

*Changed, A new song, Gaudeamus in loci pace, Cantos Sagrados*

#### Nonsuch Singers

**Richard Pearce** organ

Box office: 020 7222 1061 (Booking opens 1st September)  
Book online: [www.sjss.org.uk](http://www.sjss.org.uk)

**Thursday 18 December 2003 • 7.30pm**

St. James's Church, Piccadilly W1

### In Nativitatem

*Christmas music of the French & Italian Baroque*

#### Charpentier In Nativitatem H314

**Lalande** Cantate Domino

**Corelli** Christmas Concerto

**Charpentier** Messe de Minuit

#### Nonsuch Singers

**Canzona** (Director **Theresa Caudle**)

**Natalie Clifton-Griffith & Helen Groves** soprano

**Timothy Mead** countertenor

**Andrew Kennedy** tenor

Tickets available at the door or via the choir website:  
[www.nonsuch.freeservers.com](http://www.nonsuch.freeservers.com)



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## PROGRAMME ORDER



**John Tavener (b 1944)**

**Thunder Entered Her**

*for choir, semi-chorus, solo tenor, organ and handbell*

**Chant**

*for solo cello*

**Svyati**

*for solo cello and choir*

♦ ♦ ♦ ♦ ♦ 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*

**Sergei Rachmaninov (1873-1943)**

**Vespers**

*(All-night Vigil)*

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.*



John Tavener (b London 1944)



John Tavener has produced some of the most individual choral music of the last twenty years. He occupies a controversial position in contemporary music, composing works that reflect his deep Orthodox faith and which draw upon simplicity, ritual and mythology. Tavener believes that ‘*man has lost his belief not only in God but also in himself*’, and his music attempts to provide inspiring ikons of sound that re-awaken and deepen the faith of his audience. Symbolism is at the core of his musical invention that often seems to be more akin to an aural evocation of the visual than simply abstract musical invention. Contrasting ideas are first presented and then repeated a number of times, inviting the listener to delight in their bold juxtaposition. Subtle changes of harmonic detail occur as the musical ideas (dissimilar, although often uncannily complementary) are expanded and contracted and woven into a fascinating musical patchwork. What also is particularly striking is Tavener’s unerring instinct and sense of timing for the sudden, unexpected introduction of new musical ideas within his repetitive structures, which serve to enliven and to challenge our expectations.

Thunder Entered Her

*Tenor:* **Andrew Kennedy**  
*Semi Chorus:* **Nicholas Bowditch, Tim Donaldson, John Broad & Simon Francis**  
*Handbell:* **Sylvia Arscott**  
*Organ:* **Richard Pearce**

*Thunder Entered Her*, dating from 1990, sets words by St Ephrem the Syrian (c306-73), one of the greatest poets of the Patristic age, and lasts just over a quarter-of-an-hour. The extraordinary allegorical nature of the text reflects upon the divine mystery of the Incarnation and inspires Tavener to invent material which not only creates musical space but which reflects this physically by the disposition of the performers. The distant semi-chorus accompanied by a single handbell intone ‘*Velichayem*’ (We magnify you) at the outset and this passage returns at a number of pivotal moments within the piece. The listener is drawn to contemplate afresh such ancient and satisfyingly elemental aspects of music as simple triads and pedal points (drones). Tavener builds tension by the repetition of low organ roulades (representing thunder) and by employing conflicting key centres as different planes of existence, as it were, inhabited by distinctively individual musical ideas. These different spheres occasionally are forced to collide and through this process the ideas themselves are transformed. The work closes with an eerie passage for the tenor soloist, marked *The Sacrificial Lamb*, which represents the birth and Passion of Christ concurrently, thus setting the seal on one of the most mystical pieces of music composed in the last century.

*Refrain*  
Velichayem Tya. [*We magnify you.*]

*Thunder entered her  
And made no sound;  
There entered the Shepherd of all,  
And in her He became  
The Lamb, bleating as he comes forth.*

*Refrain*  
Velichayem Tya.

Ameen [*Amen*]

*Nativity Hymn No 11 by St Ephrem the Syrian [c306-73]*

Chant

*Cello:* Naomi Williams

*Chant* for solo cello consists of an unbroken, seamlessly flowing melody. There are no barlines and the entire piece is a palindrome - that is, the melody turns back on itself at the work’s central, pivotal point and retraces itself backwards until the original starting point is reached. The composer says: ‘*I heard the music, chant-like in character, as though from a distance...as if half-dreamt.*’

This short work, which lasts about four minutes, was composed in 1995 and is dedicated to the memory of Byzantinist and author, Philip Sherrard.

Svyati

*Cello:* Naomi Williams

While sketching this work Tavener learned of the death of the father of a dear friend, Jane Williams. Tavener was deeply touched by the event and the work is dedicated to Jane, and to the memory of her father. The text of *Svyati*, the *Trisagion*, is set in Church Slavonic and is used in almost every Russian Orthodox service, though most movingly perhaps at an Orthodox funeral when the coffin is borne out of the church followed by mourners with lighted candles. The solo cello is instructed to play at a distance from the choir and can be viewed as a representation of the Priest, or as the Ikon of Christ. Long cello stanzas (which Tavener asks to be played in the manner of Eastern Orthodox chant) alternate with the choir, creating a solemn dialogue of moving and radiant intensity.

*Svyati* was completed in 1995 and first performed at the Cricklade Music Festival by Steven Isserlis and the Kiev Chamber Choir.

Svyátuiee Bózhyea, svyátuiee kryéépkeeee, svyátuiee byeazsmyéartnuiee, poméelooee nas.	Holy God, holy and strong, holy and immortal, have mercy upon us.
From the Russian Orthodox liturgy	



Sergei Rachmaninov (b Semyonovo 1873, d Beverley Hills 1943)  
Vsenoshchnoye Bdeniye [*All-night Vigil*]

Vespers

- I** *Invitatory:*  
Priidite, poklonimsya Tsarevi nashemu Bogu  
*Come, let us worship God, our King*
- II** *Psalm:*  
Blagoslovi, dushe moya, Ghospoda.  
*Bless the Lord, O my soul*
- III** *Psalm:*  
Blazhen muzh, izhe ne ide na sovet nechestivih  
*Blessed is the man who walks not in the counsel of the ungodly*
- IV** *Vesper Hymn:*  
Svete tihiy sviatiya slavi Bessmertnago  
*Gladsome Light of the holy glory of the Immortal One*
- V** *Nunc Dimittis:*  
Nine otpushchayeshi raba Tvoyego, Vladiko  
*Lord, now lettest Thou Thy servant*
- VI** *Ave Maria:*  
Bogoroditse Devo, raduysia  
*Rejoice, O Mother of God*

[short break]

Matins

- VII** *Gloria:*  
Slava v vyshnih Bogu  
*Glory to God in the highest*
- VIII** *Laudate Dominum:*  
Hvalite imia Ghospodne  
*Praise the name of the Lord*
- IX** *Resurrection Hymn:*  
Blagosloven yesi, Ghospodi  
*Blessed art Thou, O Lord*

[short break]

Two Hymns

- XIII** *Resurrection Hymn:*  
Dnes spaseniye miru bist  
*Today has salvation come to the world*
- XIV** *Resurrection Hymn:*  
Voskres iz groba  
*Thou didst rise from the tomb*
- First Hour**
- XV** *Theotokian - Hymn to the Mother of God:*  
Vzbrannoy voyevode pobeditelnaya  
*To Thee, the victorious leader of triumphant hosts*



**Title and liturgical context**  
Although Rachmaninov’s work is generally known in English as the *Vespers*, it is actually a setting of the sequence of the services of Vespers, Matins and the First Hour within the Russian Orthodox Church. In cathedrals and churches, these three liturgies are celebrated consecutively on the eve of Feast Days in abbreviated form - Vespers beginning around sunset and the whole act of worship lasting between two and three hours. However, a different and

much more protracted pattern is observed in monasteries where the sequence begins around 6pm and continues right through the night, finishing about 9am the following day. In this form, the musical settings of the sequence are not sung consecutively but are interspersed with prayers, litanies, readings and *troparia* (short antiphonal hymns relating to particular feast days). This very lengthy celebration is reflected in the true title of Rachmaninov’s work: *Vsenoshchnoye bdeniye* [*All-night vigil*].

There are considerable emotional and spiritual contrasts within the Vigil and these have been vividly described by Fr Philip Steer in 1994 in an illuminating programme note for the Philips CD recording of the St Petersburg Chamber Choir:

*...within the two or three hours that this service lasts, there is a variety of ‘moods’ - praise, meditation, thanksgiving, penitence and proclamation. All this is reflected in the sobriety and restraint of the traditional Church music...The chants used at Vespers tend to be softer than those of Matins, reflecting also the gentle candlelight of the evening in contrast to the growing brightness of the new day’s sunshine. Like any other Orthodox music, the Vigil Service is sung by unaccompanied voices, because no instruments are permitted in Orthodox churches. Thus the voice of the human heart, crying out to God, reigns supreme.*

Rachmaninov’s score contains twelve sections which are always sung in the Vigil service. In addition, he includes two short hymns which follow each other (but which normally would have been used on alternate weeks) and he concludes the work with a setting of the text from First Hour (Prime).



## PROGRAMME NOTES



### Rachmaninov's musical training and significant early influences

For several years as a young teenager, Rachmaninov was a student in the junior department of the Moscow Conservatory, living in the flat of his strict disciplinarian teacher, Nikolay Zverev, and subjected to a rigorous daily routine of study that began with piano practice at 6am. On Sunday afternoons Zverev regularly held musical gatherings and here the young composer

met many of the leading musicians of the day: Anton Rubenstein (1829-94), Taneyev (1856-1915), Arensky (1861-1906), Safonov (1852-1918) and the most influential composer of his formative years, Tchaikovsky (1840-93). In the spring of 1888, at the age of fifteen, Rachmaninov entered the Conservatory's senior department where, for the next three years, he studied the piano with his cousin Alexander Ziloti, counterpoint with Taneyev and harmony with Arensky. Whilst there, he also attended classes in church music taken by Spepan Vasilevich Smolinsky (1849-1909), a respected theorist and scholar and the most important figure in the rediscovery of ancient Russian liturgical chant. These classes were to prove a seminal influence on Rachmaninov. He composed his first choral work, *Deus meus*, in 1890 followed in 1893 by the sacred concerto *V molitvakh neuspainshchuiu Bogoroditsu (The Mother of God, ever vigilant in prayer)*. Much later, in 1910, the composer completed the substantial *Liturgy of St. John Chrysostom Op 31*. This was his most significant technical preparation for the composition of *All-Night Vigil Op 37* which he wrote five years later in 1915.

Rachmaninov always had a somewhat ambiguous relationship with the Church, although he was far from being irreligious. Church music and ritual feature in several of his works, notably in the references to Russian church bells in his cantata, *The Bells* (1913), the use of the *Dies Irae* plainchant in both *Isle of the Dead* (1909) and *Rhapsody on a theme of Paganini* (1934) and his self-quotation of the *Alleluias* from the end of No. 9 of the *Vespers* in his *Symphonic Dances* (1940). It has frequently been observed that the melodic contours of church music are much in evidence elsewhere in his music, too.

### Russian chant

Many traditional 'Russian' chants were in fact originally imported into Russia, with Christianity, from Byzantium and only subsequently assumed a Russian identity. For centuries these chants were passed on solely by oral tradition and only much later written down. Conventional Western notation was not used but rather a series of signs or *znameni*, a term that gave rise to the name *znamenny* chant - chant written in signs. In these chants there is a marked tendency to move within an interval of a third (this was stretched to a fourth or further in later chants) and the use of repetition (also found in Russian folk music), either straight or subtly varied, is also an important characteristic.

In the 17th century, the Great Schism which took place within the Orthodox Church meant that the Greek and Russian Orthodox Churches went their separate ways, each establishing a distinct liturgical tradition. Around this time, the *znamenny* chants began to be superseded by new and simpler chants such as the Greek and Kiev chants, as well as by those brought from the West. The use of Western musical notation became standard practice at this time and brought with it a new emphasis upon polyphony - the interweaving of a number of separate melodic lines to form counterpoint within an overall harmonic framework.

During the 18th century, *znamenny* chants lapsed into disuse within the mainstream church although they lingered on in the worship of religious dissenters - the 'old believers'. In 1772, four books of these chants were transcribed and published, but it was not until more than a century later that these were revived by Smolinsky and Kastalsky (1856-1926) in Moscow. As has already been mentioned, Rachmaninov attended Smolinsky's Russian church music classes at the Moscow Conservatory and Kastalsky, Director of the Moscow Synodal School, had made a number of settings of the ancient chants himself. Kastalsky gave Rachmaninov much valuable advice during the composition of the *Liturgy of St. John Chrysostom*.

Tchaikovsky had drawn upon Russian chants too, when composing his setting of the *Vigil* in 1882, although he favoured the newer chants rather than the ancient ones that were of such particular interest to Rachmaninov. It is clear from Rachmaninov's letters that he knew Tchaikovsky's settings intimately and he also must have known other sacred works by composers such as Alexander Grechaninov (1864-1956). In his setting of the *Vespers*, Rachmaninov used five *znamenny* chants, two Greek chants and two from the Kiev tradition, as well as six of his own invention, which he described as '*conscious counterfeits*'. Although Rachmaninov thus was much more adventurous in his approach to church music than Tchaikovsky, nevertheless he felt obliged by the strict religious and musical rules of the Church to incorporate certain of the more recently introduced traditional chants into his setting. As a result, four of the fifteen movements of the *Vespers* rework material that Tchaikovsky had already used.

### Composition of the *Vespers*

After the outbreak of the First World War, Rachmaninov devoted much of his activity to raising money for the War Relief Fund and other charitable causes. To this end, he toured southern Russia, giving concerts with Sergei Koussevitsky (1874-1951), the conductor and composer who, much later, settled in America as Conductor of the Boston Symphony Orchestra and was to commission both Bartók's *Concerto for Orchestra* and Britten's *Peter Grimes*. As a consequence of this concert-giving, Rachmaninov had very little spare time for composition: during the whole summer of 1914 he wrote only one song. In February of that year, Rachmaninov had found time, however, to conduct a performance of his *Liturgy of St John Chrysostom* in his childhood home, St. Petersburg. This experience convinced him that the work was not a stylistic success, specifically because he had not incorporated any traditional chants. However, instead of despairing, Rachmaninov was inspired firstly to look more deeply into his country's liturgical tradition and then to try again. The outcome was a work that, with the choral symphony *The Bells* composed three years earlier, marks the summit of his achievement.

Rachmaninov wrote his *Vespers* in less than two weeks in January and February 1915. Perhaps in writing it the composer found an antidote to the violence and bitterness of war - a means of expressing finer human feelings. The work is dedicated to Smolensky whose classes had first opened the young composer's eyes, ears and heart to the richness of the great Russian chants and who had died in 1909. Rachmaninov owed much to Kastalsky too, the composer of sacred music whose '*wealth of colour and sound*' in the composer's opinion, '*may entitle him to be called "the Rimsky-Korsakov of choral music"*'. Immediately on completion of the *Vespers*, Rachmaninov played it to Kastalsky and Danilin (1878-1945) and later recalled this audition:

## PROGRAMME NOTES

*My favourite number in the work, which I love as I do The Bells, is the fifth canticle, 'Lord, now lettest Thou Thy servant depart in peace'. I should like this sung at my funeral. Towards the end there is a passage sung by the basses - a scale descending to the lowest B-flat in a very slow pianissimo. After I played this passage Danilin shook his head, saying, 'Now where on earth are we to find such basses? They are as rare as asparagus at Christmas!' Nevertheless, he did find them. I know the voices of my countrymen, and I well knew what demands I could make on Russian basses!*

As was his custom, Rachmaninov also took his new work to his old teacher Taneyev who received it with great enthusiasm. This turned out to be the last advice and praise that Taneyev proffered to the composer, for he died four months later.

### The première and subsequent performances

Kastalsky announced the first performance of the new work (*Russkoye Slovo*, 7 March 1915), showing a pride in it that was particularly generous, since he himself was Russia's most productive composer of sacred music:

*Rachmaninov's new composition, 'Night Vigil', is undoubtedly a contribution of great importance to our church's musical literature...One must hear for oneself how simple, artless chants can be transformed in the hands of a great artist...Of unusual value is this artist's loving and conscientious attitude towards our church chants, for in this lies the promise of a splendid future for our liturgical music.*

The première was given as part of a War Charity concert held at Nobility Hall on 10 March 1915, performed by the Moscow Synodal Choir (which usually sang at the Uspensky Cathedral at the Kremlin) under Nikolay Danilin. It created a sensation with public and critics alike and four further performances were arranged immediately. The first performance gave Rachmaninov what he described as '*an hour of the most complete satisfaction*'. It was then wartime, however, and the outbreak of the Bolshevik Revolution two years later and Stalin's subsequent religious repression meant that the work's initial impact was soon forgotten in a Russian society that was much changed. However, a performance was given in Kazan in 1922 and two further performances by the Moscow Synodal Choir took place in Moscow in 1926. An English version had been published in America in 1920 although this received very few performances and never became established.

For some forty years, Rachmaninov's work remained in general obscurity, although it seems likely that it influenced certain passages in Stravinsky's *Symphony of Psalms* (1930) and almost certainly influenced a number of later Soviet composers such as Sviridov (b1915), Shchedrin (b1932) and Schnittke (b1934) in their works for unaccompanied choir. In 1965, a definitive recording was produced by the State Academy Choir of Moscow under Alexander Sveshnikov, after which the work gradually re-entered the repertory, establishing itself as one of the greatest works for a *cappella* choir and one which is now regularly performed all over the world.



### Musical characteristics

Rachmaninov's work is a choral symphony in fifteen movements of which the ninth, the story of the Resurrection, is the central dramatic point (it is the *znamenny* chant from this anthem which he later used again in the *Symphonic Dances*). Each of the nine ancient chants used appears in its original key. Significantly, however, these are not merely quoted but instead

are used as the foundation of newly composed music. Rachmaninov's 'counterfeit' melodies, too, are deeply imbued with the spirit and style of chant in their use of modes and propensity for oscillation around a single note.

The restraint exercised by Rachmaninov in his use of these ancient ecclesiastical chants meant that, to some extent, he effaced his public identity which was clearly exhibited in his solo piano, orchestral and song output. Nevertheless, within an absolute unity of style, Rachmaninov displays more latitude in his use of harmony, sumptuous choral writing and free use of contrapuntal lines than was ever characteristic of traditional Russian church music. The influence of Kastalsky is felt in much of the writing, although Rachmaninov surpasses his teacher in the highly dramatic use of dynamics, independence of individual vocal lines and quasi-orchestral tonal effects. A very wide pitch range is employed, notably in the very low bass parts.

The complexity of the choral writing, with its frequent *divisi* in all voices, makes the work more suitable for concert performance rather than for regular church use.

Rachmaninov's music is acutely responsive to the text and reflects, as in his many solo songs, both an awareness of subtle psychological nuances and the ability to capture dramatic narrative. According to official Church policy, the words must be the prominent feature, with the music in no way being allowed to detract from them, and Rachmaninov is careful to keep the words centre-stage. Considerable rhythmic and metrical flexibility is evident in his setting of the text - indeed, eight of the numbers have no time signature. The alto and tenor solos are set against the chorus and have something of the quality of brief character roles. Here, and in many other places too, the *Vespers* recalls Russian opera.

**Above all, the *Vespers* is a devoutly passionate work, characterised by a constant stream of beautiful sound, purity of thought and a perfect judgement of vocal sonority. It is conceived on a vast and spacious scale and is profoundly uplifting. As the composer and scholar Ivan Moody has perceptively observed:**

*In the Orthodox Church it is said that the mind should enter the heart. Surely there is no better illustration of the meaning of this phrase than Rachmaninov's sublime music.*

PROGRAMME NOTES

The following notes indicate the type of chant used, outline the liturgical significance of each text and provide a brief musical description.

Vespers

I Invitatory (Original chant by Rachmaninov)

The veil behind the Holy Doors is drawn back. The central doors in the icon screen are opened and the priest censes the sanctuary in silence, led by the deacon holding a lighted candle symbolising the Holy Spirit. A blessing is pronounced followed by this simple invitation to worship, which gradually increases in intensity and volume.

A quiet ‘Amen’ in response to the priest’s blessing introduces a sonorously fervent summons to the faithful, which appears four times. The first three statements of the stepwise melody gradually increase in length, each being rounded off with an identical quiet, solemn cadence that pulls the music back to its fundamental minor tonality. The final summons is an exception, however, and here a concluding phrase of oscillating harmonies refuses to follow the previous tonal pattern, instead drifting dreamily towards a quietly reverent resolution in the major.

Priidite, poklonimsia Tsarevi nashemu Bogu.  
Priidite, poklonimsia i pripadem  
Hristu Tsarevi nashemu Bogu.  
Priidite, poklonimsia i pripadem  
samomu Hristu Tsarevi i Bogu nashemu.  
Priidite, poklonimsia i pripadem Yemu.

Come, let us worship God, our King.  
Come, let us worship and fall down  
before Christ, our King and our God.  
Come, let us worship and fall down  
before the very Christ, our King and our God.  
Come, let us worship and fall down before Him.

II Psalm (Greek chant)

This is a truncated version of a set psalm for the Vigil which normally is read in full in parish churches or sung in full with refrains in monasteries. During this song of all creation, the whole church is censed: the icons, the people and the whole sacred space.

Over a restrained and gently moving accompaniment of men’s voices, the plaintive Greek chant sung by the alto soloist is highlighted in vivid relief. Each mellifluous solo phrase is interspersed with contrasting refrains in the upper voices (sopranos and altos sometimes joined by tenors, sometimes singing alone). The beauty and subtlety of the choral scoring, combined with occasional flashes of unpredictable harmony, bathe this simple traditional chant in a stunning range of different lights. The descending bass scale at the very end is the first of many passages in the work which employ the lowest possible resonance of the human voice in order to explore not only profundity of pitch but also intensity of emotion.

Blagoslovi, dushe moya, Ghospoda.  
Blagosloven yesi, Ghospodi.  
Ghospodi Bozhe moy, vozvelichilsia yesi zelo.  
Blagosloven yesi, Ghospodi.  
Vo ispovedaniye i v velelepotu obleksia yesi.  
Blagosloven yesi, Ghospodi.  
Na gorah stanut vodi.  
Divna dela Tvoya, Ghospodi.  
Posrede gor proydut vodi.  
Divna dela Tvoya, Ghospodi.  
Fsia premudrostiyu sotvoril yesi.  
Slava Ti, Ghospodi, sotvorisvshemu fsai.

Bless the Lord, O my soul.  
Blessed art Thou, O Lord.  
O Lord my God, Thou art very great.  
Blessed art Thou, O Lord.  
Thou art clothed with honour and majesty.  
Blessed art Thou, O Lord.  
The waters stand upon the mountains.  
Marvellous are Thy works, O Lord.  
The waters flow between the hills.  
Marvellous are Thy works, O Lord.  
In wisdom hast Thou made all things.  
Glory to Thee, O Lord, who hast created all things.



PROGRAMME NOTES

III Psalm (Original chant)

This is a shortened version of the First Kathisma of Psalms (Psalms 1-8) in the Orthodox liturgy which follows the Great Litany and is used only when there is a Vigil. Normally this whole sequence of psalms would be read in a service during which, unusually, the congregation is allowed to sit (the normal position for worship in the Orthodox Church is to stand). This is followed in the service by the Small Litany.

The narrative is given mainly to the altos and tenors in a ‘counterfeit’ chant which echoes the contours of the Greek chant used in the previous movement. The arch-like Alleluia refrains are, in contrast, sung by the full choir, underpinned by the sonorous weight of the basses. Simplicity hides great art here. The nine Alleluia statements play a vital role in shaping the movement for they, too, describe a grand arch dynamically (pp, pp, più f, mf, mf, f, mf, p, pp) and tonally, in the rising and falling sequence of minor and major keys employed (D, D, G, A, Bb, F, Bb, G, D). The Alleluia motif (which itself is based upon the opening material used for the psalm verses) is itself a microcosm of the larger shape of the whole movement. The range of notes employed melodically expands and contracts too - the first three psalm verses successively adding one higher note until this process is reversed as the piece moves towards its conclusion. At the climax of the movement (the beginning of the Gloria), the upward and downward stepwise movement, which has formed the basis of so much of the setting, is thrown together as pitch, key and dynamics simultaneously descend towards a final pianissimo Alleluia.

Blazhen muzh, izhe ne ide na sovet nechestivih. Alliluya.  
Yako vest Ghospod put pravednih,  
i put nechestivih pogibnet. Alliluya.  
Rabotayte Ghospodevi so strahom,  
i raduytesia Yemu s trepetom. Alliluya.  
Blazheni fsi nadeyushchiisia nan. Alliluya.  
Voskresni, Ghospodi! Spasi mia, Bozhe moy! Alliluya.  
Ghospodne yest spaseniye,  
i na iudeh Tvoih blagosloveniye Tvoye. Alliluya.  
Slava Ottsu i Sinu i Sviatomu Duhu,  
i nine i prisno i vo veki vekov. Amin.  
Alliluya. Slava Tebe, Bozhe.

Blessed is the man who walks not in the counsel of the wicked. Alleluia.  
For the Lord knows the way of the righteous,  
but the way of the wicked will perish. Alleluia.  
Serve the Lord with fear  
and rejoice in Him with trembling. Alleluia.  
Blessed are all who take refuge in Him. Alleluia.  
Arise, O Lord! Save me, O my God! Alleluia.  
Salvation is of the Lord,  
and Thy blessing is upon Thy people. Alleluia.  
Glory to the Father and to the Son and to the Holy Spirit,  
both now and ever and unto ages of ages. Amen.  
Alleluia. Glory to Thee, O God.

IV Vesper hymn (Kiev chant)

The Evening Hymn of Light (Phos hilaron) is one of the most ancient hymns of the Orthodox Church and is one of the so-called ‘Lamp-lighting psalms’ during which all the candles and lamps in the church are gradually lit. Following this, the priest and the deacon (who carries the burning censer), enter the Holy of Holies through the doors in the centre of the icon screen. There then follows a series of versicles, responses and prayers leading to the Nunc Dimittis.

The Kiev chant which forms the basis of this movement is the simplest melody imaginable: a four-note scale descending from the tonic to the dominant and then climbing back again. (One wonders if Stravinsky knew and remembered this setting when he was writing the final movement of A Symphony of Psalms (1930), for his music employs a similar idea). The four-note figure occurs first in the tenor part with the other voices being added gradually until the bottom bass part leads the music through remote keys in preparation for the brief, magical entry of the tenor soloist who sings the most significant line of the hymn: We praise Father, Son and Holy Spirit: God. The full choir texture returns, progressively thinning out towards a pause, before a rich, concluding phrase for all voices.

Svete tihiy sviatiya slavi, Bessmertnago,  
Otsa Nebesnago, Sviatago, Blazhennago,  
Iisuse Hriste!  
Prishedshe na zapad solntsa,  
videvshe svet vecherniy,  
poyem Otsa, Sina, i Sviatago Duha - Boga.  
Dostoin yesi vo fsia vremena  
pet biti glasi prepodobnimi,  
Sine Bozhiy, zhivot dayay,  
temzhe mir Tia slavit.

Gladsome Light of the holy glory of the immortal One,  
the Heavenly Father, holy and blessed,  
O Jesus Christ!  
Now that we have come to the setting of the sun,  
and behold the light of evening,  
we praise the Father, Son and Holy Spirit - God.  
Thou art worthy at every moment  
to be praised in hymns by reverent voices.  
O Son of God, Thou art the Giver of Life,  
therefore all the world glorifies Thee.



**V Nunc Dimittis (Kiev chant)**

*This canticle - Simeon's song when he received Christ into the Temple in fulfilment of the Law of Moses - is a high point of the Vespers. It has a particular significance in the Orthodox Church since this is said by the priest when a child is baptised and thus received into the Church. Following this, the priest puts the child down on the ground and the parents then pick up the child, thus symbolising the biblical quotation 'Dust thou art, and unto dust shalt thou return', which also forms part of the Russian 'Kontakion for the departed'.*

This is the only mainly solo number in the whole composition. The tenor sings a remarkably beautiful melody over pairs of rocking chords that evoke a distant echo of the Gregorian chant, *Dies irae*, and relate to the similar figure that Rachmaninov used in *The Bells*. After a central climax, the gentle descent of the basses to a final subterranean Bb is one of the work's most telling moments. This was the composer's favourite movement and he wished to have it performed at his own funeral, although, sadly, in the event this could not be arranged.

Nine otpushchayeshi raba Tvoyego, Vladiko, po glagolu Tvojemu s mirom, yako videsta ochi moi spaseniye Tvoye yezhe yesi ugotoval pred litsem vseh liudey, svet vo otkroveniye yazikov, i slavu liudey Tvoih Izrailia.	Lord, now lettest Thou Thy servant depart in peace, according to Thy word, for mine eyes have seen Thy salvation which Thou hast prepared before the face of all people, a light to lighten the Gentiles, and the glory of Thy people Israel.
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**VI Ave Maria (Original chant)**

*This hymn to the Mother of God is found in many services of the Orthodox Church but here concludes the service of Vespers on a note of rejoicing and gladness. The words are sung three times with great solemnity and then, after the blessing, all the lights are dimmed and the doors are closed.*

One of the most poignant movements in the work, the simple four-part writing only once rises above piano when a brief but overwhelming fortissimo passage blazes forth before the music subsides towards its quiet, meditative ending, bringing the service of Vespers to its own conclusion. The assurance with which the composer crafts his music from the simplest of melodic material, shaping so many different patterns and harmonies from the first three notes of a major scale, is breathtaking.

Bogoroditse Devo, raduysia! Blagodatnaya Mariye, Ghospod s Toboyu. Blagoslovenna Ti v zhenah i blagosloven Plod chreva Tvoyego, yako Spasa rodila yesi dush nashih.	Rejoice, O Mother of God! Mary, full of grace, the Lord is with Thee. Blessed art Thou among women and blessed is the fruit of Thy womb, for Thou hast borne the Saviour of our souls.
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Matins

**VII Gloria (Znamenny chant)**

*The choir sings of the praise of God before the reading of Six Psalms which express man's sense of abandonment and a falling away from Paradise and from God himself. In the semi-darkness, there is utter stillness and silence in the church.*

In this distinctive setting of the Gloria, the imitation of bells permeates the texture. They are heard melodically in the main theme, sung at the outset by the altos and second sopranos and later joined by the tenors, and also harmonically in the triads heard in both the higher male and female voices. A tantalising pause with a dramatic diminuendo leads to a simple but harmonically inventive final section where Rachmaninov's imaginative touches of chromaticism intrigue the ear.

Slava v vyshnih Bogu i na zemli mir, v chelovetseh blagovoleniye. Ghospodi, ustne moi otverzeshi, i usta moya vozvestiat hvalu Tvoyu.	Glory to God in the highest and on earth peace, goodwill among men. O Lord, open Thou my lips, and my mouth shall proclaim Thy praise.
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**VIII Laudate Dominum (Znamenny chant)**

*This hymn is called Polyeleos. The root of the word 'eleos' means both oil and mercy. Thus the term has the double sense of 'much mercy' because of the refrain 'For his mercy endures forever' and of 'much oil' because the lamps are once more illumined. The priest once more censens the whole church and continues through the following section, the Evolgitaria. This marks a moment of reconciliation with God through the proclamation of the Resurrection of Christ.*

Rachmaninov creates many dramatic contrasts in the choral writing within this movement, stretching choral resources to their limits. For example, at the opening, the altos and basses thunder out the *znamenny* chant *fortissimo* against quiet *divisi* roulades sung by the sopranos and tenors. Later, all join in the 'general dance' with the higher voices now matching the vigour, rhythmic energy and fervour of the lower voices in a paean of praise to God, until the music collapses with exhaustion in a final wistful phrase.

Hvalite imia Ghospodne! Alliluia. Hvalite, rabi, Ghospoda! Alliluya. Blagosloven Ghospod ot Siona zhiviy vo Iyerusalime. Alliluya. Ispovedaytesia Ghospodevi, yako blag! Alliluia. Yako v vek milost Yego. Alliluia. Ispovedaytesia Bogu nebesnomu! Alliluia. Yako v vek milost Yego. Alliluia.	Praise the name of the Lord! Alleluia. Praise the Lord, O you his servants! Alleluia. Blessed be the Lord from Zion, He who dwells in Jerusalem. Alleluia. O give thanks unto the Lord, for He is good! Alleluia. For His mercy endures for ever. Alleluia. O give thanks to the God of Heaven! Alleluia. For His mercy endures forever. Alleluia.
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PROGRAMME NOTES



IX Resurrection hymn (Znamenny chant)

This hymn, known as the Evoltitaria, consists of several stanzas which speak of the Resurrection of Christ, punctuated by the refrain ‘Blessed art thou, O Lord.’

This movement tells the story of the Resurrection and is one of the most elaborate sections of the whole work. In a *tour de force* of compositional technique, Rachmaninov creates countless rhythmic and harmonic variations and choral shadings derived from the brief chant in a vivid illustration of the narrative. The same formula thus serves for the opening tenor and bass refrain, ‘*Blessed art thou, O Lord; teach me thy statutes*’, much more slowly, for the soprano and alto evocation of the amazement of the angels at the empty tomb and also for the angel’s instruction to the women to look at the tomb. With changed harmonies it pictures the weeping women arriving at the tomb and conjures up an air of compassion when the angel tells the women to cease their sorrow. Later, the same material (now with a major key inflexion) infuses the Gloria and, finally, it is used for the ‘Alleluias’ that ring out in celebration like pealing bells. One notable feature is the way in which the separate sections are linked by a single held note, usually hummed - a fragile thread of sound that not only maintains continuity but also creates the space needed to effect a change of scene and mood.

Blagosloven yesi, Ghospodi,  
nauchi mia opravdaniyem Tvoim.

Angelskiy sobor udivisia,  
zria Tebe v mertvih vmenivshasia,  
smertnuyu zhe, Spase, krepost razorivsha,  
i s Soboyu Adama vozdvigsha i ot ada fsia svobozhdsha.

Blagosloven yesi, Ghospodi, nauchi mia  
opravdaniyem Tvoim.

“Pochto mira s milostivnimi slezami,  
o uchenitsi, rastvoraiayete?”  
blistayasia vo grobe angel mironositsam veshchashe.  
“Vidite vi grob i urazumeyte:  
Spas bo voskrese ot groba.”

Blagosloven yesi, Ghospodi,  
nauchi mia opravdaniyem Tvoim.

Zelo rano mironositsi techahu  
ko grobu Tvoyemu ridayushchiya,  
no predsta k nim angel, i reche:  
“Ridaniya vremena presta, ne plachite.  
Voskresniye zhe apostolom rtsite!”

Blagosloven yesi, Ghospodi,  
nauchi mia opravdaniyem Tvoim.

Mironositsi zheni s miri prishedshiya  
ko grobu Tvoyemu, Spase, ridahu.  
Angel zhe k nim reche, glagolia:  
“Chto s mertvimi zhivago pomishliayete?  
Yako Bog bo voskrese ot groba!”

Slava Ottsu, i Synu, i Sviatomu Duhu.

Poklonimsia Ottsu, i Yego Sinovi, i Sviatomu Duhu,  
Sviatoy Troitse vo yedinom sushchestve.  
S Serafimi zovushche:  
“Sviat. Sviat, Sviat, yesi Ghospodi.”

I nine i prisno i vo veki vekov. Amen.

Zhiznodavtsa rozhdschi,  
greha, Devo, Adama izbavila yesi.  
Radost zhe Yeve v pechali mesto podala yesi.  
Padshiya zhe ot zhizni, k sey napravi,  
iz Tebe voplotivysia Bog i chelovek.  
Alliluya! Slava Tebe, Bozhe!

Blessed art Thou, O Lord;  
teach me Thy statutes.

The angelic host was filled with awe  
when it saw Thee among the dead.  
By destroying the power of death, O saviour,  
Thou didst raise Adam and save all men from Hell.

Blessed art Thou, O Lord;  
teach me Thy statutes.

“Why do you mingle myrrh with your tears of compassion,  
O ye women disciples?”  
cried the radiant angel in the tomb to the myrrhbearers.  
“Behold the tomb and understand:  
the Saviour is risen from the dead!”

Blessed art Thou, O Lord;  
teach me Thy statutes.

Very early in the morning  
the myrrhbearers ran with sorrow to Thy tomb,  
but an angel came to them and said:  
“The time for sorrow has come to an end.  
Do not weep but announce the resurrection to the apostles!”

Blessed art Thou, O Lord;  
teach me Thy statutes.

The myrrhbearers were sorrowful  
as they neared Thy tomb  
But the angel said to them:  
“Why do you number the living among the dead?  
Since He is God, He is risen from the tomb!”

Glory to the Father, to the Son and to the Holy Spirit.

We worship the Father and His Son and the Holy Spirit:  
the Holy Trinity, one in essence.  
We cry with the Seraphim:  
“Holy, holy, holy art Thou, O Lord!”

Now and ever and unto ages of ages. Amen.

Since Thou didst give birth to the Giver of Life, O Virgin,  
Thou didst deliver Adam from his sin.  
Thou gavest joy to Eve instead of sadness.  
The God-man who was born of Thee  
has restored to life those who had fallen from it.  
Alleluia! Glory to Thee, O God!

PROGRAMME NOTES



X Veneration of the Cross (Original chant)

In the Orthodox Church, the Gospel book is regarded as another icon of Christ. Immediately after the reading of the Matins Gospel, this hymn is chanted, during which the Gospel Book is brought into the centre of the church for the congregation to venerate and to kiss.

Tenors and basses open with two blazing proclamations of joy in the Resurrection. Rachmaninov’s ‘counterfeit’ chant is sung in octaves, answered quietly each time by the upper voices in four-part harmony over a pedal point in the lower. The chant closely resembles the opening theme of the composer’s *Piano Concerto no. 3* (1909) that shares the same modal D minor key. The contrasting pattern is continued with a vigorous passage in which the chant migrates to the second tenor part and the sopranos and basses sing in mirror image of each other. The answering musical material from the opening is now developed further, divided between the male and female voices, with an intriguing use of melodic augmentation. A *fortissimo* statement of the chant, with the altos and basses singing in octaves at the top of their voices (in both senses of the phrase) against the sopranos and tenors (similarly in octaves), soon fades into an outstandingly beautiful, quiet recollection of the material and a final sonorous chord.

Voskreseniye Hristovo videvshe,  
Poklonimsia Sviatomu Ghospodu Iisusu,  
Ydinomu bezgreshnomu.  
Krestu Tvoyemu poklaniayemsia, Hriste,  
i sviatoye voskreseniye Tvoye poyem I slavim:  
Ti bo yesi Bog nash, razve Tebe inogo ne znayem,  
imia Tvoe imenuyem.  
Priidite fsi vernii,  
poklonimsia sviatomu Hristoyu voskreseniyu:  
se bo priide krestom  
radost fsemu miru.  
Fsegda blagosloviashche Ghospoda,  
poyem voskreseniye Yego,  
raspyatiye bo preterpev,  
smertiyu smert razrushii.

Having beheld the resurrection of Christ,  
let us worship the holy Lord Jesus,  
the only Sinless One.  
We venerate Thy cross, O Christ,  
and we praise and glorify Thy holy resurrection,  
for Thou art our God, and we know no other than Thee;  
we call on Thy name.  
Come, all ye faithful,  
let us venerate the holy Resurrection of Christ:  
for behold, through the cross  
joy has come to all the world.  
Ever blessing the Lord,  
let us praise His resurrection,  
for by enduring the Cross for us,  
He has destroyed death by death.



## PROGRAMME NOTES



### XI Magnificat (Original chant)

*The familiar hymn of Mary the Mother of God is sung with a stanza of praise to her interpolated between each verse. This explores the paradox that Mary contained God who cannot be contained and therefore that she is more spacious than the heavens. 'More honourable than the Cherubim and more glorious beyond compare than the Seraphim ...'*

Here the dramatic outbursts are contrasted with interludes of quiet meditation. A wide spectrum of choral colours again is exploited and the rich 'instrumental' writing contains many contrasts - between the different vocal colouring of lower and higher voices and the varying densities of different choral textures; between a metrical and a freer approach to the chanting of the text (alternating a regular pulse with an irregular one) and between differing 'planes' of pitch, dynamic and harmonic complexity. Each short section ends with a recurring cadential phrase that beguilingly unwinds the musical movement before the next stage of the music's progress is begun.

Velichit dusha moya Ghospoda,  
i vozvradovasia duh moy o Boze Spase moyem.

[Priпев] Chestneyshuyu Heruvim  
i slavneyshuyu bez sravneniya Serafim,  
bez istleniya Boga Slova rozhdshuyu,  
sushchuyu Bogoroditsu Tia velichayem.

Yako prizre na smireniye rabi Svoyeya.  
Se bo otnine ublazhat mia fsi rodi.

[Priпев]

Yako sotvori mne velichye Silniy,  
i sviato imia Yego,  
i milost Yego v rodi rodov boyashchimsia Yego.

[Priпев]

Nizlozhi silniya so prestol,  
i voznese smirenniya;  
alchushchiya ispolni blag,  
i bogatiashchiyasia otpusti tshchi.

[Priпев]

Vospriyat Izrailia, otroka svojego,  
pomianuti milosti,  
yakozhe glagola ko otsem nashim,  
Avraamu i semeni ego dazhe do veka.

[Priпев]

*My soul magnifies the Lord,  
and my spirit rejoices in God my Saviour,*

[Refrain]: *More honourable than the Cherubim  
and more glorious beyond compare than the Seraphim,  
without defilement Thou gavest birth to God the Word,  
true mother of God, we magnify Thee.*

*For He has regarded the low estate of His handmaiden.  
For behold, from henceforth all generations will call me blessed.*

[Refrain]

*For He who is mighty has done great things for me,  
and holy is His name,  
and His mercy is on those who fear Him from generation to generation.*

[Refrain]

*He has put down the mighty from their thrones,  
And has exalted those of low degree;  
He has filled the hungry with good things,  
and the rich He has sent empty away.*

[Refrain]

*He has helped His servant Israel,  
in remembrance of His mercy:  
as He spake to our fathers,  
to Abraham and to his prosperity forever.*

[Refrain]



## PROGRAMME NOTES



### XII Gloria (Znamenny chant)

*In the Orthodox Church, at feasts and on Saturday evenings, this great hymn of praise is sung with huge solemnity, following the singing by the priest of the exclamation 'Glory to thee, who hast shown us the Light'. During a Vigil, one which literally took 'all night', this singing would coincide with the rising of the sun.*

This movement provides yet another series of dramatic contrasts of choral texture, ranging from a single melodic line against *pianissimo* held notes, to great blocks of sound at the fervent climax. At a number of moments in this movement, Rachmaninov employs more advanced harmony than hitherto. Such instances are particularly striking, not only in themselves, but, more particularly, since they frequently occur within the context of simple modal harmony. The first two lines of the final stanza are also the ones set by John Tavener in *Svyati*.

Slava v vyshnih Bogu, i na zemli mir,  
v chelovetseh blagovoleniye.  
Hvalim Tia, blagoslovim Tia,  
klaniayem Ti sia, slavoslovim Tia,  
blagodarim Tia, ve!ikiya radi slavi Tvoeya.  
Ghospodi, Tsariu Nebesniy, Bozhe Otche Fsederzhiteliu.  
Ghospodi, Sine Yedinorodniy, Iisuse Hriste, i Sviatiy Dushe.  
Ghospodi Bozhe, Agneche Bozhiy, Sine Otch,  
vzemliay greh mira, pomiluy nas;  
vzemliay grehi mira, priimi molitvu nashu.  
Sediay odesnuyu Ottsa, pomiluy nas.  
Yako Ti yesi yedin sviat,  
Ti yesi yedin Ghospod, Iisus Hristos,  
v slavu Boga Ottsa. Amin.  
Na fsiak den blagoslovliu Tia  
i vos'hvaliu imia Tvoeye vo vek i v vek veka.  
Spodobi, Ghospodi, v den sey bez greha sokhranitisia nam.  
Blagosloven yesi, Ghospodi, Bozhe otets nashih,  
i hvalno i proslavleno imia Tvoeye vo vek. Amin.  
Budi, Ghospodi, milost Tvoaya na nas,  
yakozhe upovahom na Tia.  
Blagosloven yesi, Ghospodi;  
nauchi mia opravdaniyem Tvoim.  
Ghospodi, pribezhishche bil yesi nam v rod i rod.  
Az reh: Ghospodi, pomiluy mia,  
istseli dushu moyu, yako sogreshih Tebe.  
Ghospodi, k Tebe pribegoh,  
nauchi mia tvoriti voliu Tvoyu,  
yako Ti yesi Bog moy,  
yako u Tebe istochnik zhivota;  
vo svete Tvoym uzrim svet.  
Probavi milost Tvoyu vedushchim Tia.

Sviatiy Bozhe, Sviatiy Krepkii,  
Sviatiy Bessmertniy, pomiluy nas.  
Slava Ottsu, i Sinu, i Sviatomu Duhu,  
i nine i prisno, i vo veki vekov. Amin.  
Svyatyi Bessmertnyi, pomiluy nas.  
Sviatiy Bozhe, Sviatiy Krepkii,  
Sviatiy Bessmertniy, pomiluy nas.

*Glory to God in the highest and on earth peace,  
goodwill toward men.  
We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee,  
we give thanks to Thee for Thy great glory.  
O Lord, Heavenly King, God the Father Almighty.  
O Lord, the only-begotten Son, Jesus Christ, and Holy Spirit.  
O Lord God, Lamb of God, Son of the Father,  
who takest away the sin of the world, have mercy on us.  
Thou, who takest away the sin of the world, receive our prayer.  
Thou, who sittest at the right hand of the Father, have mercy on us.  
For Thou alone art holy,  
Thou alone art the Lord, Jesus Christ,  
to the glory of God the Father. Amen.  
Every day I will bless Thee  
and praise Thy name forever and ever.  
Vouchsafe, O Lord, to keep us this day without sin.  
Blessed art Thou, O Lord God of our fathers,  
and praised and glorified is Thy name forever. Amen.  
Let Thy mercy be upon us, O Lord,  
for in Thee have we put our trust.  
Blessed art Thou, O Lord;  
teach me Thy statutes.  
O Lord, Thou hast been our refuge from generation to generation.  
I said: Lord, have mercy on me,  
heal my soul, for I have sinned against Thee.  
Lord, I flee to Thee;  
teach me to do Thy will,  
for Thou art my God;  
for with Thee is the fountain of life  
and in Thy light we see light.  
Continue Thy mercy on those who know Thee.*

*Holy God, Holy and Strong,  
Holy and Immortal, have mercy on us.  
Glory to the Father, and to the Son, and to the Holy spirit,  
now and ever, and unto ages of ages. Amen.  
Holy and immortal, have mercy on us.  
Holy God, Holy and Strong,  
Holy and Immortal, have mercy on us.*







# Two Hymns

## XIII Resurrection hymn (Znamenny chant)

*This and the next number are Resurrection hymns, emphasising the significance of the event in the worship of the Orthodox Church. The Church has a system of eight musical tones, based on those used by the Church in the Byzantine Empire. These tones are used in succession and this particular troparion is sung when the prevailing tone of the week is 1, 3, 5 or 7.*

This short movement builds a series of expressive arches from almost entirely stepwise melodic material. It ends surprisingly soon after the high point has been reached, lulling the listener with a mellifluous and reposeful cadence.

Dnes spaseniye miru bist,  
poyem Voskresshemu iz groba  
i Nachalniku zhizni nasheya.  
Razrushiv bo smertiyu smert,  
pobedu dade nam i veliyu milost.

*Today has salvation come to the world.  
Let us sing praise to Him who rose from the dead,  
the Author of our life.  
Having destroyed death by death,  
He has given us the victory and great mercy.*

## XIV Resurrection hymn (Znamenny chant)

*This troparion alternates with the previous one when the prevailing tone of the week is 2, 4, 6 or 8.*

Closely related in terms of material to the previous hymn, Rachmaninov's consummate contrapuntal art and sheer fertility of musical imagination are evident throughout.

Voskres iz groba i uzi rasterzal yesi ada.  
Razrushil yesi osuzhdeniye smerti, Ghospodi,  
fsia ot setey vraga izbaviy.  
Yaviviy zhe Sebe apostolom Tvoim,  
poslal yesi ya na propovedi.,  
i temi mir Tvoy podal yesi fseleney,  
yedine Mnogomilostive.

*Thou didst rise from the tomb and burst the bonds of Hades.  
Thou didst destroy the sentence of death, O Lord,  
delivering all mankind from the snares of the enemy.  
Thou didst show Thyself to Thine apostles  
and didst send them forth to proclaim Thee;  
and through them Thou hast granted Thy peace to the world,  
O Thou who art plenteous in mercy.*

# First Hour

## XV Theotokian - Hymn to the Mother of God (Greek)

*The inclusion of this Kontakion at first seems to be something of a mystery. It is not part of Vespers or Matins and is normally used for the Feast of the Annunciation and also during the hymn of praise to the Mother of God which is referred to as the Athakist Hymn (so-called because, when it is sung, no one sits down - 'a-kathistos' meaning 'without sitting'). However, the Russian custom is to attach the First Hour (Prime) to the Vigil Service. The hour is 'read' ie. its text is chanted on one note, but the Kontakion is sung. Therefore, this hymn of joy is the only item needed to complete the service.*

Rachmaninov concludes his Vespers setting with a radiant movement that begins very simply. Even here, however, the composer teases the ear with an irregular phrase structure and, at the centre of the movement, by introducing occasional flashes of chromaticism, made even more vivid by their calm harmonic surroundings. At the end, complexity is cast aside and, in its place, elemental, 'white-note' harmony rolls about thrillingly, initially exclamatory in manner but metamorphosing at the very end into music of a gentle, shimmering beauty.

Vzbrannoy voyevode pobeditelnaya,  
yako izbavishesia ot zlih,  
blagodarstvennaya vospisuyem Ti rabi Tvoi.  
Bogoroditse, no yako imushchaya derzhavu nepobedimuyu,  
ot fsiakih nas bed svobodii,  
da zovem Ti:  
raduysia, Nevesto Nenevestnaya.

*ToThee, the victorious leader of triumphant hosts,  
we, Thy servants, delivered from evil,  
offer hymns of thanksgiving.  
O Theotokos, since Thou dost possess invincible might,  
set us free from all calamities,  
so that we may cry to Thee:  
"Rejoice, O unwedded Bride!"*



**GRAHAM CALDBECK** *conductor* has directed the Somerset Chamber Choir since 1990 and is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming and vital and stylish performances.

Following his first appointment as an organist and choirmaster at the age of fifteen, Graham went on to read music at Trinity College, Cambridge where he was a Choral Scholar under Richard Marlow. Later he sang with Guildford Cathedral Choir under Barry Rose and Winchester Cathedral Choir under both Martin Neary and David Hill. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and is a former Assistant Organist at St. Martin-in-the-Fields, London,

Between 1984 and 1999 Graham was conductor and co-founder of the Winchester-based chamber choir, Southern Voices, which he rapidly established as one of the leading choirs in the area. Since 1996 he has been conductor of the Nonsuch Singers, a chamber choir who perform regularly in central London and throughout the UK. Described recently by *The Times* as 'one of London's best chamber choirs', several of Nonsuch Singers most recent concerts have been selected as 'Critic's Choice' in *The Times*. He has performed with many of the UK's finest vocal soloists and period instrument ensembles.

Graham has acted as chorus master for concerts conducted by Sir David Willcocks and David Hill and also for a *Gramophone* award-winning recording of works by Delius, directed by Richard Hickox. He is currently Head of Individual Studies at the Royal College of Music, where he has conducted the Chorus, the Chamber Choir and the Junior Department choirs, and has just completed a five-year term as External Examiner for Kent University at the Guildhall School of Music and Drama.

Future projects include the first performance of a new performing edition of Charpentier's *In Nativitatem* H314 in St. James's, Piccadilly in December, specially commissioned from the musicologist, Jane Gosine, to celebrate the 400th anniversary of the composer's birth.

**ANDREW KENNEDY** *tenor*. In his mid-twenties, Andrew studied at King's College, Cambridge and the Royal College of Music. He has won numerous prizes and awards including first prizes in the 2002 London Handel Competition and the 1999 Great Elm Vocal Awards.

At college he sang roles in John Copley's production of Britten's *A Midsummer Night's Dream*, in the same composer's *Albert Herring* produced by Sir Thomas Allen and in Stravinsky's *Oedipus Rex*. He has also sung roles in Arne's *Artaxerxes* with the Classical Opera Company and in Cimarosa's *I due baroni di Rocca Azzura* with Bampton Classical Opera when he was described in the Independent as "one of the best golden hopes among young British opera singers."

As a concert soloist Andrew regularly works with the English Concert and recently appeared at Wigmore Hall accompanied by Trevor Pinnock and Phantasm in a programme of lute songs and madrigals; he also appears regularly as a soloist with the London Handel Orchestra. Other work includes a recital of Rodgers & Hammerstein songs with Sir Thomas Allen and the world-première performance of Sir Peter Maxwell Davies' *Canticum Canticorum* in Nürnberg.

Andrew currently studies with Ryland Davies and, from September, will be one of the Vilar Young Artists at the Royal Opera House, Covent Garden.

**ALISON KETTLEWELL** *mezzo-soprano*. Winner of the 1998 Associazione Lirica e Concertistica Italiana ('AsLiCo') Young European Community Opera Singers Competition in Milan, Alison trained at the Royal Northern College of Music and the Royal College of Music. She has been supported in her studies by the Peter Moores Foundation and her teachers have included Thomas Allen, Nicolai Gedda and Philip Langridge. Currently, she is working with Felicity Palmer and Ludmilla Andrew.

She has worked with AsLiCo, studying intensively with Renata Scotto, and singing at the Montepulciano Festival in Tuscany and throughout Lombardy. She sang in *Don Giovanni* for the EurOpera Studio Tour appearing at opera houses in Como, Cremona, Lucca and Pisa.

Other operatic engagements have included roles in *Carmen* and *Madam Butterfly* for Raymond Gubbay Ltd at the Royal Albert Hall, in *Arminio* at the London Handel Festival, in *Così fan tutte* for Opera Holland Park, and in Roderick Watkins' *The Juniper Tree* at the Munich Biennale which was repeated at the Almeida Festival.

Alison has appeared in Opera Galas throughout the country at venues such as the Barbican, the Royal Albert Hall, Symphony Hall (Birmingham), the Royal Concert Hall (Glasgow), the Bridgewater Hall, Manchester. She also took part in a Gilbert & Sullivan Gala at the Jacques Offenbach Festival (Bad Ems, Germany).

Alison's future engagements include further performances in *Carmen* for Raymond Gubbay and in *Werther* for Opera Holland Park.

**NAOMI WILLIAMS** *cello* is a Phoebe Benham Junior Fellow at the Royal College of Music where she is studying with Professor Alexander Boyarsky and has won many prizes. In 2002 she was awarded a distinction for her Postgraduate Diploma in Advanced Performance and was also awarded the prestigious RCM Tagore Gold Medal by HRH The Prince of Wales in recognition of her outstanding achievements. Steven Isserlis is among the distinguished cellists with whom Naomi has had masterclasses.

Naomi has worked extensively with the Orchestra of the Royal Opera House as associate principal and principal cellist, and has recorded with them for EMI. She has performed with the Soloists of the Royal Opera House and, in April 2003, appeared on stage at the Royal Opera House, accompanying the dancer Laurent Hilaire in the Nureyev Triple Bill. Naomi has played in many concerts with the London Symphony Orchestra and has worked on the LSO Discovery Project. As principal cellist of the Royal College of Music Symphony Orchestra, she has worked with conductors such as Sir Colin Davis, Yan Pascal Tortelier, Daniele Gatti and Bernard Haitink.

Naomi gave her debut recital at the Wigmore Hall in November 2002 and has also performed at St. Martin-in-the-Fields, St. James's, Piccadilly, Kensington Palace, the Cheltenham Festival, Sadler's Wells with the National Youth Ballet, and live on BBC Radio 3. She was recently the soloist in Tavener's *Eternal Memory* at a concert in St. John's, Smith Square in the presence of the composer.

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Biographies

**RICHARD PEARCE** *organ* was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir, broadcasting for radio and television in this country, as well as in tours to America, Canada, Japan and Hong Kong. Richard graduated in 1990 with first class honours in music. After leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama, where he is now a professor.

Richard divides his time between organ playing, piano accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic FM. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with *BBC Music Magazine*.

Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, The Nonsuch Singers and the Somerset Chamber Choir. In the past year his concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements have included recordings with the BBC Singers for BBC1, a recording of Mahler's *4th Symphony* (chamber version) with the Northern Sinfonia, recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall (for the Promenade Concerts). Projects planned for the next twelve months include a recording of songs by Respighi for Warner Classics.

Somerset Chamber Choir

Since its formation in 1984 by former members of the Somerset Youth Choir, the choir has provided its audience with impressive programmes of the finest choral music from medieval times through to the present day. The highest possible standards of performance are set and the choir continues to work with some of the finest orchestras and soloists in the country.

Most of the choir's 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.

Would you like to sing with us?

The choir is currently seeking new members. Ideally, members will have some connection, past or present, with Somerset or its near neighbours. As the choir usually rehearses for just five weekends during holiday periods, it is particularly suitable for those formerly based in the area but who are now at university, or working, outside the county and also like to take the opportunity to travel back to visit friends or family.

For further details, please talk to any member of the choir, visit our website at: [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk) or e-mail the choir at: [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk)

Somerset Chamber Choir



Members

Soprano

Catherine Bass  
Jenn Botterill  
Claire Chandler\*  
Susan Crennell  
Helen Dunnett  
Rebecca Elderton  
Jane Harris  
Bethia Hourigan\*  
Carolyn Maddox\*  
Judy Male  
Becci Martin  
Kate Pearce  
Clare Robertson  
Jill Rogers  
Rosemary Semple  
Deborah Shepperd  
Jill Shutt\*  
Liz Stallard  
Julie Taylor  
Caroline Turner  
Nina Van de Pol  
Claire Vickers  
Lin Winston

Alto

Sylv Arcsott  
Wendy Baskett  
Joanne Bulgyn  
Ros Byam-Shaw  
Jenny Candler  
Gay Colbeck  
Janice Collins  
Janet Dunnett  
Esther Edwards  
Joy Fletcher  
Cath Hooper  
Anji Hussey  
Sarah Moses  
Gemma Okell  
Anne Parfitt-Rogers  
Rachel Pillar  
Luisa Puddy  
Adele Reynolds  
Jenny Somerset  
Susan Van der Ende  
Kate Winston  
Fran Worthington

Tenor

Nick Bowditch  
Dominic Brenton  
Jonathan Dolling  
Tim Donaldson  
Paul Hawkings  
Nigel Hobbs  
Keith Hunt  
Adrian Male  
Russell Smith  
Guy Turner  
Robert Tucker

Bass

Richard Bartlett\*  
Andrew Bell  
Ian Bentham\*  
John Broad  
Ian Bromelow\*  
Simon Bryant  
William Ford-Young  
Simon Francis  
Peter Hine\*  
Andrew Houseley  
Andrew James\*  
Philip John\*  
Stephen Knight\*  
Anthony Leigh  
Andrew Leonard\*  
David Lowton\*  
Roland Smith\*  
Benomy Tutchner  
Martin Warren

*\*The choir gratefully acknowledges the participation of these additional singers in this performance.*

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Membership of the scheme offers priority booking, concert mailing/news and varying levels of ticket discounts at different subscription levels.

We receive no public funding and concerts are funded from ticket income, the Friends Scheme and the occasional commercial sponsor, so the regular support of the Friends enables us to plan confidently for performances of interesting and challenging repertoire. By joining the scheme, you can work with us to achieve our aim of bringing the highest possible standard of music-making to this area of the South West.

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The first step couldn't be simpler!  
Just e-mail Lin Winston at [lin@jokanili.freemove.co.uk](mailto:lin@jokanili.freemove.co.uk), or complete and return the cut-off form below and we will get in touch. Alternatively, apply online at [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

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Acknowledgements

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*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 FRCS

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

‘Over the years the choir has firmly established itself as among the best’