

Somerset Chamber Choir - Future Concerts
conducted by Graham Caldbeck

Sunday 3 April 2005
King's College Chapel, Taunton

Heavenly Harmony

Choral classics from five centuries
with **Richard Pearce** organ



Byrd	Haec Dies
Purcell	Hear my prayer
Bach	Schafe können sicher wiedern (<i>'Hunting' Cantata BWV 208</i>)
Handel	Hallelujah Chorus (<i>Messiah</i>)
Bach	Toccatto and Fugue in D minor BWV 565
Brahms	Wie lieblich sind deine Wohnungen (<i>Requiem</i>)
Harris	Faire is the heav'n
Parry	I was glad
Mozart	Lacrymosa (<i>Requiem</i>)
Howells	Magnificat (<i>Collegium Regale</i>)
Britten	A hymn to the virgin
Vaughan Williams	O clap your hands
Widor	Toccatto (<i>Symphonie V</i>)
Rachmaninov	Bogoroditse Dievo (<i>Vespers</i>)
John Tavener	Song for Athene
Bach	Wir setzen uns mit Tränen nieder (<i>St Matthew Passion</i>)
Fauré	In paradisum (<i>Requiem</i>)

Members of our Friends Scheme have priority booking for this concert
Friends booking 15 January ~ Public booking 12 February

Saturday 31st July 2004 at 7pm

WELLS CATHEDRAL

Somerset Chamber Choir

20th ANNIVERSARY CONCERT



PURCELL

Hail! Bright Cecilia

HANDEL

Dettingen Te Deum

JAMES MACMILLAN

Christus vincit

BRITTEN

Hymn to St Cecilia

Emma Kirkby soprano

Elizabeth Watts soprano

James Bowman countertenor

Andrew Kennedy tenor

Peter Harvey bass

Håkan Ekenäs baritone

CANZONA (Theresa Caudle *director*)

Graham Caldbeck *conductor*



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of singers in the region"

PROGRAMME

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Saturday 30 July 2005

Wells Cathedral



HAYDN
Theresa Mass

DURUFLÉ
Requiem

and
DURUFLÉ Quatre motets



*Leigh Woolf mezzo-soprano Elizabeth Watts soprano,
Andrew Kennedy tenor Christopher Maltman baritone*

Members of our Friends Scheme have priority booking for this concert
Friends booking 30 April ~ Public booking 4 June

For further information call 01275 349010 or visit us at www.somersetchamberchoir.org.uk

Forthcoming London Concerts

conducted by *Graham Caldbeck*

Thursday 21st October 2004
7.30pm

St Martin-in-the-Fields WC2

Faire is the heav'n

Mendelssohn Hear my prayer
Parry Blest pair of sirens
Finzi Lo, the full, final sacrifice
Harris Faire is the heav'n
Purcell I was glad
Britten A Wedding Anthem
Walton The Twelve

& works by

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Wednesday 15th December 2004
7.30pm

St James's Church, Piccadilly W1

O magnum mysterium

Gabrieli O magnum mysterium
Arvo Pärt Sieben Magnificat-Antiphonen
Schütz Deutsches Magnificat
Hildegard of Bingen O quam magnum
miraculum est
John Tavener O, do not move
Tallis Videte miraculum
Jonathan Dove The three kings
Morten Lauridsen O magnum mysterium

with plainsong & works by

**M & H Praetorius, Bach, Grüber, Cornelius
Brahms, Howells, R R Bennett &
Roxanna Panufnik**

NONSUCH SINGERS

Richard Pearce organ

Tickets also available at the door

www.nonsuchsingers.com

Welcome!

from the Somerset Chamber Choir committee

We should like to offer you all a warm welcome to our 2004 summer concert.

This year sees the choir's 20th anniversary and, appropriately, Graham has chosen particularly celebratory works for us to perform. The first half sings the praises of the patron saint of music, St Cecilia, and music's power to move us, with the second half including a contemporary sacred masterpiece and a setting of the *Te Deum*, that great public hymn of thanksgiving.

Since 1984, the choir has given over forty concerts and has learned and performed over two hundred and fifty different works. We hope that everyone present - performers and audience members alike - will share in the enjoyment and pride that the choir feels as it reflects on this exceptionally rewarding achievement.

We should like to thank our Benefactors, Patrons and Friends, without whose support so much of what we have achieved would not have been possible. Finally, we also wish to thank everyone else who has contributed to the choir's success in any way over the last 20 years, thereby enabling the choir to share with you the real success of the story: the wonderfully diverse and beautiful choral repertoire which has given us all so much pleasure over the years.

SOMERSET CHAMBER CHOIR

...firmly established as one of the South West's leading choirs

In its 20th Anniversary year, Somerset Chamber Choir can look back over an enviable record of first class music-making. Performing regularly with many of the UK's finest vocal soloists and most distinguished instrumentalists, the choir has presented a spectacular range of choral music, in exciting and innovative programmes, to ever-growing audiences in the West Country.

Here is a selection from its many press reviews:

- 1984:** An impressive debut
- 1988:** Memories are made like this - a choral triumph
- 1990:** An outstanding concert of rare quality
- 1991:** A remarkable night's work
- 1992:** Some of the finest choral singing that I've heard for years
- 1994:** A night of magic
- 1995:** Dynamics, diction and ensemble as faultless as ever
- the choir's consistent high quality is a thing of wonder
- 1996:** A wonderful evening of exemplary music - practically the perfect concert
- 1997:** This is not simply a good choir, but a great one
- 1998:** Has a deserved reputation for excellence
- one of the finest groups of singers in the region
- 1999:** One of the finest examples of mixed professional and amateur performers in the country
- 2000:** Over the years the choir has firmly established itself as among the best
- 2001:** The singers demonstrated absolute security of pitch and tempi
- 2002:** A team effort to be proud of
- the evening was outstanding in every possible way
- 2003:** A strong contender for my concert of the year
- 2004:** What a revelation Roxanna Panufnik's *Westminster Mass* turned out to be



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Voice and Verse, Cakes and Ale

Somerset Chamber Choir - a few personal reflections

by Graham Caldbeck

In the beginning

I heard of the founding of the Somerset Chamber Choir in 1984 from Anthony Leigh, a neighbour and friend of mine in Winchester, where we both then lived. At the same time, Anthony and I were in the process of founding the Winchester-based chamber choir Southern Voices, so this was a busy year for us both. In October 1986 I was asked to conduct SCC in an evensong in Wells Cathedral, as a one-off engagement, and subsequently was asked to write the programme notes for the choir's first major performance - Bach's *St John Passion* - in 1988. I often joked with Anthony at that time that I'd rather be conducting the choir than writing programme notes. However, I ended up doing both two years later in 1990, when he contacted me to ask if I would be available to conduct the summer concert in King's College Chapel, Taunton - Bach *Magnificat*, Handel *Eternal Source of Light Divine* and Purcell *My Beloved Spake*. I was free, and, as it turned out, this concert became my audition. I have always been grateful that I passed.

Past, present and future

Of course, any successful choir must always look forwards rather than backwards, but on the occasion of the choir's 20th Anniversary, perhaps I may be allowed to put down a few reflections of my 14-year involvement before becoming immersed in planning for the choir's future. Before doing so, however, I should like to express my sincere thanks to the choir committee for all their hard work and devotion to the choir and also to thank Richard Pearce - until recently our regular accompanist - who continues to inspire us as our brilliant organ soloist.

Ancient & modern

The choir's repertoire has been enormous and everyone has always shown great enthusiasm and determination in tackling unfamiliar works. We have performed works from the Middle Ages to the present day by over 70 composers and, by encompassing such a wide stylistic range, the choir has hugely developed its musical experience, confidence and versatility. The devising of innovative programmes has always been my aim and we have put together many surprising and memorable programmes that have delighted and engaged our audiences. One of the aspects of the choir's work of which we can be most proud is that our audiences have come to trust our programming and attend our concerts open-minded and ready to explore unfamiliar contemporary repertoire - works by Jonathan Dove, Henryk Górecki, James MacMillan, Knut Nystedt, Roxanna Panufnik, Arvo Pärt, John Tavener and Judith Weir - as well as established masterpieces by more familiar composers such as Tallis, Byrd, Schütz, Gesualdo, Monteverdi, Purcell, Charpentier, Bach, Handel, Vivaldi, Mozart, Beethoven, Brahms, Bruckner, Fauré, Parry, Stanford, Elgar, Rachmaninov, Kodály, Duruflé, Holst, Vaughan Williams, Finzi, Poulenc, Walton, Howells, Bernstein, Stravinsky, Tippett and Britten (but a small selection).

The universal tongue

We have sung in Russian, Czech, German, French, Spanish, Latin and English and, in addition to performing many *a cappella* works, have performed with a wide variety of instruments - organ, piano, harp, percussion, brass and wind, small Baroque ensembles, full Baroque orchestra, cornetts and sackbut ensembles, modern chamber orchestras and full-scale symphony orchestras - and have even sung Bach and Monteverdi with a saxophone quartet! In so doing, we have worked with many of the finest instrumentalists in the UK and some of the most eminent solo singers too - established international artists as well as exceptionally talented newcomers.

Wider still, and wider...

Each summer I look with pleasure and pride at the BBC Proms Guide, noting the works included that SCC has performed and the artists performing with whom we have worked. This summer, for example, works performed by the choir that are featured include Bernstein's *Chichester Psalms* (24 July - did you hear it?), Bach's *Magnificat* (10 August), Bach *Mass in B Minor* (15 August), Handel *My Heart is Inditing* (21 August), Janáček *Otcenas* (21 August - late Prom) and Monteverdi *Vespers of 1610* (31 August). This summer alone, vocal soloists singing at the Proms with whom the choir has worked include sopranos Emma Kirkby, Joanne Lunn and Geraldine McGreevy, tenors Ian Bostridge, Rogers Covey-Crump, Adrian Thompson, Matthew Vine and Mark Wilde and basses Jeremy Birchall, Thomas Guthrie and Christopher Maltman. And that's just the Proms - this year has seen previous SCC soloists prominent elsewhere too - Sarah Fox singing at Glyndebourne, Jeni Bern at English National Opera and Andrew Kennedy making his debut at the Royal Opera House.

Leading from the front

We have performed with orchestras led by such luminaries as Theresa Caudle, Catherine Mackintosh, Marshall Marcus and David Woodcock and featured other world-class instrumentalists such as Crispian Steele-Perkins and Jeremy West's His Majestys Sagbutts & Cornetts. In Britten's *The Company of Heaven* we worked with narrators Eleanor Bron and Jonathan Hyde. In recent years, the choir has forged a particularly close relationship with Canzona (director Theresa Caudle), with whom we are performing this evening. I am very grateful to Theresa for all her expertise and support.

The only purpose of a 'catalogue aria' such as this is to celebrate the fact that the Somerset Chamber Choir is not just any choir, or one that is detached from the professional musical world. Rather, it is an amateur choir striving to achieve the highest artistic standards and performing regularly with many of the UK's finest solo singers and instrumentalists. We are all proud of this fact, of course, but are never complacent - *'you are only as good as your last performance'*, as the challenging adage goes.



Voice and Verse, Cakes and Ale

Places where they sing

Since 1992 the choir has performed most years in the stunning setting of Wells Cathedral, as well as in the wonderful performing space of the Chapel at King's College, Taunton. However, the choir has also occasionally forsaken its county to perform elsewhere and, during my time as conductor, has performed in Devon (Hartland and Plymouth), Cornwall (Truro Cathedral), Dorset (Wimborne Minster) and the Cathedrals of Ripon, Worcester and St Paul's in London. A small group from the choir also has performed in Crailsheim in Germany, maintaining the much-valued links first established by Robert Tullett and Joachim Scharf. We are delighted that some of our friends from Germany are performing with us this evening.

Memories

What else do I remember, apart from the many wonderful performances? The tenor soloist arriving 20 minutes late for the concert, the cornett player locked in the Green Room as the concert was due to start, the 1000+ hours of rehearsal, the poster designing, the programme note writing, the proofreading, the committee meetings and my over-familiarity with the A303. Many of the choir's enjoyable social events come to mind too - skittles evenings, barn dances, treasure hunts, barbecues, walks, boat trips, dinners, endless pub lunches sampling the local ales, cake-fuelled coffee breaks and the post-concert receptions. Above all, the choir is a community of friends, drawn together by a love of music and a willingness to devote a great deal of time and energy to those most curious of activities - singing and organisation of concerts. Huge thanks to everyone connected with the choir, past and present - you have all helped to create, support and sustain something very special indeed.

Here's to the next 20 years...



Programme Order

Britten Hymn to St Cecilia

Emma Kirkby *soprano*

Elizabeth Watts *soprano*

Andrew Kennedy *tenor*

Håkan Ekenäs *baritone*

Stephanie Allman *mezzo-soprano*

Purcell Hail! Bright Cecilia

Emma Kirkby *soprano*

James Bowman *countertenor*

Andrew Kennedy *tenor*

Peter Harvey *bass*

Håkan Ekenäs *baritone*

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

James MacMillan Christus vincit

Elizabeth Watts *soprano*

Handel Dettingen Te Deum

Emma Kirkby *soprano*

James Bowman *countertenor*

Andrew Kennedy *tenor*

Peter Harvey *bass*

Håkan Ekenäs *baritone*

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.



St Cecilia, Patron Saint of Music

St Cecilia was a martyr of the early Christian Church (around the 4th century) and since the late 15th century has been honoured as patroness of music. *The Acts of St Cecilia*, dating from about AD500, are largely a pious romance. According to them, Cecilia was a patrician maiden who at an early age dedicated herself to perpetual virginity. This vow became something of a problem when she became betrothed to Valerian, a young nobleman. In narrating the wedding, the Acts have a passage which accounts for her eventual role as patroness of music:

Venit dies in quo thalamus collocatus est et cantantibus organis illa in corde suo soli Domino decantabat dicens: Fiat cor meum et corpus meum immaculatum ut non confundar.

The day on which the wedding was to be held arrived and while musical instruments were playing she was singing in her heart to God alone saying: Make my heart and my body pure that I be not confounded.

Her prayer was answered as she persuaded Valerian to live with her in continence and even converted him and his brother Tiburtius to Christianity. The brothers were discovered and martyred, as was Cecilia not long afterwards.

Cecilia was venerated from the late 9th century, appearing as one of the few female saints invoked in the canon of the Mass. She was not considered a patroness of music until late in the 15th century when quite suddenly she began to be represented as such, being declared so by several musicians' guilds and being portrayed in a number of pictures playing the organ. A plausible explanation was offered by H. Quentin in his article on Sainte Cécile in *Dictionnaire d'archéologie chrétienne et de liturgie* (Paris, 1924). He reasoned that the vesper antiphon *Cantantibus organis* was much more commonly known at the time than the original text of the Acts and this crucially omitted the phrase *in corde suo* ('in her heart'), thus allowing a misinterpretation which has Cecilia singing to the accompaniment of the organ, and even playing it herself.

In the course of the 16th century and thereafter her position as musical patroness continued to grow and she was depicted playing or holding the organ in numerous paintings, notably those by Raphael, Rubens and Poussin. She was likewise celebrated in poetry and music, particularly in the English Cecilian festivals to which figures like Dryden, Pope, Purcell and Handel made outstanding contributions.

James W McKinnon

Cecilian celebrations in 17th century England

The custom of celebrating St Cecilia's feast day with music, though long established on the continent, did not take root in England until 1683. In that year leading musicians and wealthy amateurs founded a Musical Society to present, on 22 November each year, an elaborate choral service, a grand dinner with table music, and a public concert featuring a specially commissioned choral ode. One of the moving spirits behind the enterprise was the young Purcell.

The festival had a somewhat chequered history. After flourishing initially, with music by the two luminaries of the period - Purcell himself (1683) and Blow (1684) - it was obliged in 1685 and 1686 to make do with lesser lights, William Turner and Isaac Blackwell. But in 1687 the commission went to Giovanni Battista Draghi, an Italian composer long resident in London. Presented with a superb new poem by Dryden, Draghi produced a setting of unprecedented grandeur, accompanied by an orchestra which included, besides the usual strings and recorders, semi-independent parts for trumpets. These instruments, only lately tamed from battlefield brashness, he employed both sparingly and tentatively, but Purcell and Blow eagerly noted their potential.

The following year the Cecilian festivities were suspended amid impending revolution. A further year was to elapse before a commission from the London Society of Yorkshiresmen, for an ode to dignify their annual dinner, permitted Purcell to follow Draghi's lead. He did so in flamboyant style, writing fully independent parts not only for trumpets but also for oboes. *The Yorkshire Feast Song*, premièred in March 1690, is the first English score for full Baroque orchestra; two more - *Arise, my Muse*, Purcell's ode for Queen Mary's birthday that year, and his popular opera *Dioclesian* - followed within weeks. Thereafter Blow and Purcell vied with each other in orchestral inventiveness. Blow, in his 1691 ode for the now resumed Cecilian festival, added kettledrums; Purcell responded, in *The Fairy Queen* (May 1692) with the first kettledrum solo in orchestral history, as well as experimenting with muted violins and other special effects.

Even amongst such artistic ferment *Hail! Bright Cecilia*, Purcell's 1692 Cecilian ode, was exceptional in its opulence: more exuberant, as well as more elaborate, than any other Cecilian ode of the period.



Bruce Wood

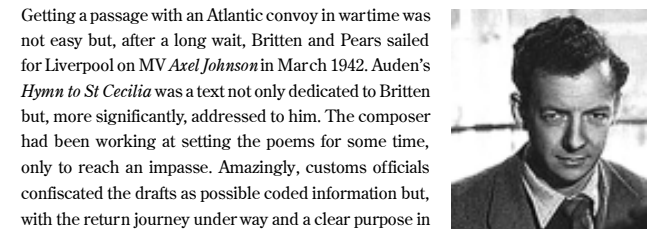
Hymn To St Cecilia BENJAMIN BRITTEN (1913-76)

"One of my chief aims is to try and restore to the musical setting of the English language a brilliance, freedom and vitality that have been curiously rare since the days of Purcell."

Benjamin Britten



Benjamin Britten and Peter Pears' sojourn in America between 1939 and 1942 brought Britten into contact with the poet W. H. Auden, to whom he became a close friend and artistic colleague. Britten found Auden's poetry captivating and his personality and friendship initially hugely beguiling. In turn, Auden admired Britten's precocious talent and regarded him as his protégé. However, in time, Auden's somewhat rakish lifestyle, domineering personality and overt homosexuality proved too challenging to the less worldly, rather inhibited young composer and their friendship waned. An article by E M Forster on the Suffolk poet George Crabbe in *The Listener* in late May 1941 proved not only to be the catalyst for Britten seeking out a copy of Crabbe's poems in a Los Angeles bookshop (which led eventually to beginning the composition of his first opera *Peter Grimes*) but also produced in him such an overwhelming nostalgia for Suffolk that he decided to bid farewell both to America and to Auden and to try to return to England. Britten wrote later: *I suddenly realised where I belonged and what I lacked*'.



Getting a passage with an Atlantic convoy in wartime was not easy but, after a long wait, Britten and Pears sailed for Liverpool on MV *Axel Johnson* in March 1942. Auden's *Hymn to St Cecilia* was a text not only dedicated to Britten but, more significantly, addressed to him. The composer had been working at setting the poems for some time, only to reach an impasse. Amazingly, customs officials confiscated the drafts as possible coded information but, with the return journey under way and a clear purpose in sight, Britten's creative block vanished and, undaunted, he wrote out the beginning of the *Hymn* from memory, and finished it during the voyage, along with the first draft of *A Ceremony of Carols*. The setting was in reality a farewell to Auden whose complicated poem in part represented Auden's personal view of the composer and his foibles (*O wear your tribulation like a rose*). Auden's poem deliberately conflates his subject, St Cecilia, with composers and music in general, as well as with Britten himself, and it drew from Britten a response that shows him at his most talented and lucid.



Written for five-part mixed choir (SSATB) the *Hymn to St Cecilia* is a symmetrical rondo in three sections to the patron saint of music (her feast day being Britten's birthday), each section concluding with an invocation to the saint to '*startle composing mortals with immortal fire*'. The music is remarkably unified, much of the invention being derived from the quasi-Baroque ostinato of a descending chain of fourths which appears in the tenor part of the lilting first section (*In a garden shady...*). The music frequently oscillates between the keys of E major, often employed by

Britten to represent heaven, and C major - this shift initially occurring in the first two bars. In addition to this important tonal ambivalence, the work also employs most of the other ancient modes at some stage in the work. After the scampering scherzo (*I cannot grow*), the third section, built upon a five-note ostinato in the bass, introduces a beautiful and moving Lydian mode melody for the Soprano 1 soloist over the accompanying choir (*O dear white children*). Towards the end of this section Britten alludes to the tradition of representing instruments of music in the 17th and 18th century Cecilian odes of Purcell and Handel by having the soloists imitate a violin (alto - *O weep child, weep*), the timpani (bass - *That what has been may never be again*), a flute (Soprano 2 - *O bless the freedom that you never chose*) and finally, a trumpet (tenor - *O wear your tribulation like a rose*) before the final appearance of the refrain and the music's disintegrating progress towards a final shimmering flicker at the words '*with fire*'.

Britten's *Hymn to St Cecilia* is, in the view of many (including this writer), the most significant English work for a *capella* choir of the entire 20th century. As such, it demanded to be included in this evening's programme which celebrates a choir that has performed so much of Britten's music. More importantly, it is the perfect complement to another great Cecilian ode by the composer's most highly regarded English forbear, Henry Purcell, whose music, even at a distance of more than three centuries, was such an influence on Britten's own style.

(i) In a garden shady this holy lady
 With reverent cadence and subtle psalm,
 Like a black swan as death came on
 Poured forth her song in perfect calm:
 And by ocean's margin this innocent virgin
 Constructed an organ to enlarge her prayer,
 And notes tremendous from her great engine
 Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
 Moved to delight by the melody,
 White as an orchid she rode quite naked
 In an oyster shell on top of the sea;
 At sound so enticing the angels dancing
 Came out of their trance into time again,
 And around the wicked in Hell's abysses
 The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

(ii) I cannot grow;
 I have no shadow
 To run away from,
 I only play.

I cannot err;
 There is no creature
 Whom I belong to,
 Whom I could wrong.

I am defeat
 When it knows it
 Can now do nothing
 By suffering.

All you lived through,
 Dancing because you
 No longer need it
 For any deed.

I shall never be
 Different. Love me.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

(iii) O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a beast
 Into a world of truths that never change:
 Restore our fallen day; O re-arrange.

O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,
 Weep for the lives your wishes never led.

O cry created as the bow of sin
 Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
 Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
 Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
 About the fortress of their inner foe.

O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

W H Auden (1907-1973)



Hail! Bright Cecilia

Ode for St Cecilia's Day (1692)



General history and context

By 1692 Purcell was at the height of his creative powers. In the previous two years he had produced not only *Dioclesian*, *King Arthur* and *The Fairy Queen* but also a constant flow of instrumental music for the theatre and odes for court. When he came to set Nicholas Brady's Ode on St Cecilia's Day 1692, *Hail! Bright Cecilia*, Purcell marshalled the most powerful and diverse resources of his art to provide a magnificent paean in praise of music. He wrote no work of comparable length that is so richly scored for voices and instruments, so diverse in technique and texture, or so unflinchingly imaginative in the wealth of its musical invention. This was the fourth and last ode that Purcell wrote for the celebration of St Cecilia's Day, and it was first heard at Stationers' Hall on 22 November 1692 when it was performed twice. A contemporary account of the occasion by Purcell's friend Motteux, himself a music lover of taste, appeared in *The Gentleman's Journal* of that month:

In my first Journal I gave you a large account of the Musick Feast on St Cecilia's day; So, to avoid repetitions, I shall only tell you that the last was no ways inferior to the former.. The following Ode was admirably set to Music by Mr. Henry Purcell, and perform'd twice with universal applause, particularly the second Stanza, which was sung with incredible graces by Mr. Purcell himself.

HENRY PURCELL (1659-95)

Hail! Bright Cecilia seems to have won an instant popularity. The London Gazette recorded a performance before Prince Lewis of Baden at York Buildings on 25 January 1694, and William Croft made a copy of the score for a performance on 22 February 1695. Individual songs were extracted from 1693 until as late as 1721, and the work was widely circulated in manuscript scores dating from the closing years of the 17th century.

Peter Dennison - from his introduction to the Purcell Society edition (Novello, 1978)

Purcell's musical invention

Brady's poem for Purcell is certainly not as strong as Dryden's *From Harmony, from Heavenly Harmony* for Draghi, the first Cecilian poem to call for obbligato instruments, and also to suggest that Cecilia invented, rather than simply played, the organ (Dryden's poem was later set by Handel). However, any weaknesses are more than compensated for by the rich fertility of Purcell's imagination.

In any case, Brady's lines, inspired by those of Dryden, are some of the best Purcell ever set - elegant, dignified and always sensitive to the needs of the occasion. The work itself is on an unprecedented scale and is masterfully planned. It opens with an impressive and substantial sinfonia, in eight movements, and this is followed by a colourful succession of solos, duets and trios (divided in the first performance among no fewer than 13 solo singers!), introduced, divided and rounded off by dignified choruses. Purcell was not just concerned to establish his authority as the most versatile composer of his generation, in command of all the humours and moods - swagger, lyricism, tenderness, meditation and panegyric - but was also celebrating the all-encompassing magnificence of music itself, an art of which several poets and philosophers in that rational age were growing wary because of its incalculable power over the emotions.



Bruce Wood has written:

The work first celebrates the sources and power of music, then evokes the character of each instrument in turn: the airy (that is, tuneful) violin; the am'rous flute (recorder, in Restoration England); the soft guitar; the fife (not, curiously, the trumpet), and all the harmony of war; and that 'wondrous machine' the organ - Cecilia's own instrument. Successive members of the orchestra occupy centre stage alongside the vocal soloists, but Purcell reserves the combination of choir and the full orchestral forces for a grand final peroration.

The style of the music is as varied as its colours. The solos encompass tuneful directness (Thou tuns't this world) as well as richly ornamented declamatory writing ('Tis Nature's voice): the choruses, likewise, plain block chords (Hail! Bright Cecilia) as well as elaborate polyphony; one of the work's most arresting moments occurs in the central chorus, Soul of the world, where voices enter separately, symbolizing the scatter'd atoms of the universe, before merging into 'one perfect harmony' - a glorious evocation of the music of the spheres, presided over by St Cecilia herself. Hail! Bright Cecilia marks the apotheosis of the choral ode in Purcell's England.



Somerset Chamber Choir
 Conductor: Keith Davis
 Saturday, July 21st 1983 7.30pm.
 St. John's Church, St. John Road, Taunton

Works: Magnificat
 Motets: Gloria In Excelsis
 also works by Purcell and Handel

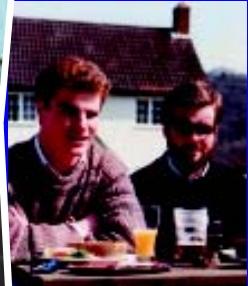
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SOMERSET CHAMBER CHOIR 20th ANNIVERSARY

"The choir is a community of friends, drawn together by a love of music..." Graham Caldbeck conductor
 A small selection of memories depicting the many adventures and entertainments the choir has enjoyed since 1984, with their friends from the Crailsheim Kammerchor, both at home and in Germany.



(i) *symphony: introduction - canzona - adagio - canzona - adagio - allegro - grave - allegro*

(ii) *Soprano, Alto, Tenor, Bass, Chorus*
Hail! Bright Cecilia fill ev'ry heart
With love of thee and thy celestial art;
That thine and Music's sacred love
May make the British forest prove
As famous as Dodona's vocal grove.

(iii) *duet: alto, bass*
Hark, hark each tree its silence breaks,
The box and fir to talk begin.
This in the sprightly violin,
That in the flute distinctly speaks,
'Twas Sympathy their list'ning brethren drew,
When to the Thracian lyre with leafy wings they flew.

(iv) *alto solo*
'Tis Nature's voice, thro' all the moving wood
of creatures understood:
The universal tongue to none
Of all her num'rous race unknown.
From her it learnt the mighty art
To court the ear or strike the heart,
At once the passions to express and move.
We hear, and straight we grieve or hate, rejoice or love.
In unseen chains it does the fancy bind,
At once it charms the sense and captivates the mind.

(v) *chorus*
Soul of the world, inspired by thee,
The jarring seeds of matter did agree.
Thou didst the scatter'd atoms bind,
Which by thy laws of true proportions joined
Made up of various parts, one perfect harmony.

(vi) *soprano solo, chorus*
Thou tun'st this world below, the spheres above,
Who in the heav'nly round to their own music move.

(vii) *trio: alto, tenor, bass*
With that sublime celestial lay,
Can any earthly music dare,
The noble organ may.
From heav'n its wondrous notes were given,
Cecilia oft convers'd with heav'n.
Some Angel of the sacred quire
Did with his breath the pipes inspire,
And, of their notes above the just resemblance gave,
Brisk without lightness, without dullness grave.

(viii) *bass solo*
Wondrous machine!
To thee the warbling lute,
Though used to conquest, must be forced to yield,
With thee unable to dispute.

(ix) *alto solo*
The airy violin,
And lofty viol quit the field.
In vain they tune their speaking strings
To court the cruel fair or praise victorious kings.
Whilst all thy consecrated lays
Are to more noble uses bent;
And ev'ry grateful note to heav'n repays
The melody it lent.

(x) *duet: alto, tenor*
In vain the am'rous flute and soft guitar
Jointly labour to inspire
Wanton heat and loose desire.
Whilst thy chaste airs do gently move
Seraphic flames and heav'nly love.

(xi) *tenor solo*
The fife, and all the harmony of war,
In vain attempts the passions to alarm,
Which thy commanding sounds compose and charm.

(xii) *duet: bass 1, bass 2*
Let these amongst themselves contest,
Which can discharge its single duty best.
Thou summ'st their diff'ring graces up in one,
And art a consort of them all within thyself alone.

(xiii) *soprano, alto, tenor, bass, chorus*
Hail, Bright Cecilia, hail to thee!
Great patroness of us and Harmony!
Who, whilst among the choir above
Thou dost thy former skill improve.

With raptures of delight dost see
Thy fav'rite art
Make up a part,
Of infinite felicity.

Hail, Bright Cecilia, hail to thee!
Great patroness of us and Harmony!

Nicholas Brady (1659 - 1726)



Christus Vincit JAMES MACMILLAN (b1959)



The Scottish composer James MacMillan was born at Kilwinning in Ayrshire, Scotland, although his family moved to Cumnock when he was four. He studied at the Universities of Edinburgh and Durham and subsequently taught in schools, at the Royal Scottish Academy of Music and Drama and at Manchester University, in parallel with developing a career as a composer. Early in his career he was influenced by past composers such as Palestrina, Victoria and Bach, as well as by a range of 20th-century composers, including Olivier Messiaen (1908-92), Witold Lutoslawski (1913-94), Luciano Berio (1925-2003), Pierre Boulez (b1925), Krzysztof Penderecki (b1933), Peter Maxwell Davies (b1934) and Louis Andriessen (b1939). Later, in the mid-80s, he began to identify more closely with his national and religious roots as a Scottish Catholic as well as rediscovering popular music - Rock, Jazz and Scottish and Irish Folk music. His study of Latin American liberation theology moved him to explore ways in which his Roman Catholic faith, socialist beliefs and Scottish identity could be fused together productively in music, at the same time striving to employ a more directly expressive style.

Choral works form a consistent and significant thread in MacMillan's output, particularly during the last decade of the 20th century. *Cantos sagrados* (1990); *Seven Last Words from the Cross* (1993) composed for BBC TV and broadcast during Holy Week that year; *Christus vincit* (1994) for St Paul's Cathedral; *Màiri* (1995), *Seinte Mari moder milde* (1995)

composed for the annual Festival of Carols at King's College, Cambridge that year; *A Child's Prayer* (1996) composed after the Dunblane tragedy in March 1996 and first performed in Westminster Abbey in July of that year; his *Mass* (1999-2000) composed for the Millennium celebrations of Westminster Cathedral and *Magnificat* commissioned for the first Radio 3 Evensong of the new Millennium, broadcast from Wells Cathedral. These are just some of his varied choral works which have immediately entered the repertory following their first performances.

Christus vincit is a setting of a text from the 12th century Worcester *Acclamations*, composed for unaccompanied double choir and soprano soloist. It was written for the combined choirs of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral and received its world première under the direction of John Scott at the St Cecilia's Day Service held in St Paul's on 23 November 1994. The spectacular reverberation of the building was a significant factor borne in mind by MacMillan in conceiving the piece and he made allowances for the St Paul's echo in shaping the work. Counterpoint is contrasted with simple harmonies and the entire piece is based upon the notes of a D major scale, although the shifting tonal centres create a sense of the music moving through a succession of different modes (ancient scales).

The anthem starts with plainsong/folksong-like phrases in the sopranos and the texture gradually expands until all the voices are involved, punctuated by moments of silence, or rather times when the sounds are allowed to dissipate. There is an important solo part for soprano, characterised by typical Celtic ornamentation and great freedom, and these features also at times permeate the choral writing. The final Alleluias are built into a thrilling, exultant texture - threads of sound from all the voice parts being woven together to form a rich tapestry. Everything is crowned by the very high solo part which, at the end, is left hanging in the air - a truly unforgettable moment.

"I don't believe any composer can write in an ideological or temperamental vacuum. You have got to be able to respond to something innate in your psychology, otherwise it has no personal integrity."

James MacMillan Composer

"To listen seriously to music and to perform it are among our most potent ways of learning what it is to live with and before God, learning a service that is a perfect freedom...In this 'obedience' of listening and following, we are stretched and deepened, physically challenged as performers, imaginatively as listeners. The time we have renounced, given up, is given back to us as a time in which we have become more human, more real, even when we can't say what we have learned, only that we have changed."

Dr. Rowan Williams Archbishop of Canterbury

[Taken from a sermon written for the Three Choirs Festival and quoted by James MacMillan in an article on the role of music in our 'post-religious' times, published in The Guardian on Saturday 19 July 2003]

Christus vincit
Christus regnat
Christus imperat.
Alleluia!

Christ conquers,
Christ is king,
Christ is Lord of all.
Alleluia!

from Laudes regiae (Worcester manuscript)

Dettingen Te Deum

GEORGE FRIDERIC HANDEL (1685-1759)



In England, Handel's association with church music was closely related to his connection with the monarchy, initially in a commission from Queen Anne (*Eternal source of light divine*) for her birthday and also for music to celebrate the Peace of Utrecht (1713). This association continued for other royal occasions after the Hanoverian succession - the coronation of George II (1727), two royal weddings (1734 and 1736), the funeral of Queen Caroline (1737) and finally for works celebrating the victory at Dettingen (1743).

The War of the Austrian Succession had started in 1740 with the invasion of Silesia by Frederick the Great of Prussia, and Saxony and Bavaria also both put forward claims to the Austrian throne. An alliance between Austria and Savoy, Saxony and Great Britain brought conflict also with Prussia's ally, France, and on 27 June 1743 the French were defeated in a battle at Dettingen in Lower Franconia. In this battle the victorious Hanoverian and English troops were led by George II himself, who fought eventually on foot, when his horse seemed inadequate to the task. George's bravery met with great acclaim at home where he was hailed as an inspiring contemporary example of the Old Testament 'warrior-king' - the finest in England since Henry V - and as the Protestant victor over the forces of oppressive Catholic absolutism. This was the last occasion on which an English king led his armies into battle.

To celebrate this great victory, Handel began composing a *Te Deum* on 17 July of that year, following it with the *Dettingen Anthem: The King shall rejoice*, which was written between 30 July and 3 August. It was a fertile time compositionally for him; despite continuing bouts of illness, only weeks earlier he had

completed his famous opera *Semele*. It is likely that Handel wrote both these works in anticipation of a large-scale public thanksgiving celebration at St Paul's Cathedral, similar to the one in 1713 that had followed the Peace of Utrecht for which he supplied his famous *Utrecht Te Deum* and *Jubilate*. However, in the event this was not to be. Although the scoring, length and general style of the works would have made them more appropriate for a larger venue, on 26 September they were instead performed in the Chapel Royal at St James's Palace. The context was that of a smaller service of thanksgiving to celebrate the King's safe return, rather than a huge commemoration of the Dettingen victory, and was much more in the manner of a public rehearsal than a première. In reality, George II's return to England was leisurely and on arrival in November he was in no mood for an immediate celebration as it was close to the anniversary of Queen Caroline's death. There were further public rehearsals in the Banqueting House, Whitehall around the time of the king's return, and eventually the Dettingen works received their official 'first performance' on Sunday 27 November in the relatively confined privacy of a Chapel Royal service in the King's presence. Despite Handel being denied the sort of grand event for which these works were planned, the attention given to the public rehearsals may have been almost as effective in confirming his position at the centre of London's social and musical life. Mrs Delaney, a contemporary social commentator, indicated something of the *Te Deum*'s impact when she wrote, *'It is excessively fine, I was all rapture...everybody says it is the finest of his compositions.'*

The hymn *Te Deum laudamus* has its appointed place in the daily office of Mattins in the Roman Catholic Church, and - to English words - in the Morning Service of the Anglican Church. Since the 16th century the *Te Deum* has also often figured in state services of celebration and thanksgiving. For such an occasion, St Cecilia's Day in 1694, Henry Purcell wrote a festive *Te Deum* and *Jubilate*, and these settings were widely used until 1713, when they were partially supplanted by Handel's recently composed *Utrecht Te Deum* and *Jubilate*. These settings were, in turn, largely superseded by the *Dettingen Te Deum* - further evidence of the big impression made by this work - although all three settings continued to be used on St Cecilia's Day and on other occasions such as the Festival Service of the Sons of Clergy. Since Handel's settings were greatly influenced by those of Purcell, there is a discernable line of creative continuity connecting the 1694, 1713 and 1743 settings. However, the scale of the Dettingen setting is much grander, being four times as long as Purcell's setting and twice as long as his own *Utrecht Te Deum*.

A festive *Te Deum* is not a primarily religious or liturgical work, but rather an official, ceremonial one. In the late 17th and early 18th centuries most compositions of this nature were in the 'royal' key of D major and featured trumpets (three in the case of the *Dettingen Te Deum*) and timpani. Handel was unsurpassed in his ability to strike the appropriate note on occasions of this kind and the presence of these instruments strongly influenced the thematic material of the whole work, lending an air of festive grandeur. However, being something of a plagiarist, much of the work is based upon an Italian *Te Deum* setting c1700 by a Franciscan monk, Francesco Antonio Urio (c1631-c1719).

The words of the *Te Deum* are set out in separate verses as in a psalm but during the 18th century more and more verses were brought together to form longer numbers, in such a way that sections in the predominant spirit of jubilation alternated with sections of a more solemn, reflective character. In this work Handel made an especially compelling and effective contrast between splendidly festive choruses with trumpets and more meditative pieces for lightly accompanied solo voice, although the principal role in this work is always taken by the chorus. In many ways, his setting is the apotheosis of this kind of solemn and popular music. Handel seems to have accepted readily the convention whereby the Almighty was assumed to have special responsibility for national victories.

(i) alto solo, chorus

We praise thee, O God; we acknowledge thee to be the Lord.

The impressive opening chorus, which includes a brief alto solo, is characterised by pompous fanfares and powerfully sonorous choral acclamations. The mood is one of royal celebration with a distinctly martial flavour, and the writing for three trumpets is amongst the most brilliant in all Baroque music. There are two notably abrupt and unexpected modulations - grand gestures that thrill the listener by their very audacity and self-confidence.

(ii) chorus and soloists

All the earth doth worship thee, the Father everlasting.

A sprightly violin duet in triple time leads to a short alto solo before the chorus joins in with detached chords and extended melismas in thirds on the word 'all' before developing the solo alto's opening melody. In this movement Handel takes particular delight in creating vivid contrasts of musical ideas and textures.

(iii) soprano solo, chorus

To thee all angels cry aloud, the heavens and all the powers therein.

This movement, the first in a minor key, begins slowly and softly, as does the equivalent movement in Purcell's work, and creates a breathing space before the grandeur of the succeeding chorus. Strings and continuo only are used, and the angular phrases for solo soprano (in the minor) are answered each time by the unison tenor and bass replies (in the major). This sense of dialogue is reflected in the accompaniment figuration, where contrary motion 'mirror imaging' occurs much of the time.

(iv) chorus

To thee cherubim and seraphim continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the majesty of thy glory.

Although the trumpet fanfares were influenced by Urio, only Handel could write a chorus such as this; it has the character of an acclamation, and thus has much in common with, for example, the 'Hallelujah Chorus' from 'Messiah'. Handel strives to convey, through music, a sense of the 'everlasting' (referred to several times elsewhere in the 'Te Deum' text) by means of frequent repetition. The dotted motive of 'continually do cry' appears no fewer than eighty times in succession - the movement, almost literally, is without end. The trumpet fanfares clearly articulate the form in this movement which reaches a monumental climax in the threefold exclamation 'Holy'. The final bars of this long movement clearly display Handel's debt to Purcell and the descending stepwise motive, treated imitatively, uncannily echoes the closing section of 'Hail! Bright Cecilia'.

(v) chorus

The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee: the Father of an infinite majesty;

Two violin parts intertwine over a walking bass as the choir basses introduce the Apostles, the Prophets and Martyrs in short chant-like phrases, answered antiphonally to the words 'praise Thee' by two-part imitative passages in differing voice combinations. Finally, the choir sings together in a passage representing the church throughout the world, changing key dramatically at the end at the words 'Father of an infinite majesty' with 'infinite' illustrated by a long held dissonance, part of a chord progression familiar to us from the opening of Handel's Coronation anthem, 'Zadok the Priest'.

(vi) chorus

Thine honourable, true and only Son;
also the Holy Ghost the Comforter.

A short, sprightly section, employing imitation and stretto (overlapping entries of the same material), provides a brisk momentum. It is interesting to note that Handel, whose first language was German, still occasionally misunderstood syllable stress in setting English for, at the end, 'comforter' becomes 'comforter'.

(vii) bass solo, chorus

Thou art the King of glory, O Christ.
Thou art the everlasting Son of the Father.

This aria was originally written for the deep bass, Bernard Gates, a member of the Chapel Royal, and is similar in style, albeit in a much shortened form, to 'The trumpet shall sound' in 'Messiah'. The chorus then enters to complete the movement in fine ceremonial style.

(viii) bass solo

When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.

This lyrical arioso for high bass changes the mood of grand public celebration to one of more intimate reflection. It was originally written for John Abbott, also a member of the Chapel Royal at the time of the work's first performances, and reflects the particular fashion for bass solo arias in the oratorios of Handel's day.

(ix) chorus

When thou hadst overcome the sharpness of death,

An abrupt change of key, brutal repeated chords (perhaps illustrating the nails being driven into Christ's hands and feet) and pungent dissonances illustrate the subject to which Handel, as a Baroque artist, could not fail to give vivid expression.

- (x) *chorus*
Thou didst open the kingdom of heaven to all believers.

In this bright celebration in the major key, illustrating what Christ's suffering achieved for the faithful, the choir is given brilliant trumpet-like roudades - one example of many in this work where cross-fertilisation of style between orchestra and choir enlivens the musical invention.

- (xi) *trio: alto, tenor, bass*
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.

Oboes and strings join alto, tenor and bass soloists for this trio. The brief, final section 'We believe that Thou shalt come to be our Judge' is a particularly striking one. Here, in a solemn statement of belief, the orchestra falls silent (as in Urio's setting) and, as in the equivalent section by Purcell, the texture consists only of three male voices, accompanied by organ continuo. The fear of mankind in the face of judgement is expressed tellingly here.

- (xii) *fanfare*
A brief trumpet fanfare calls to mind the announcement of the Day of Judgment and perhaps also memorial fanfares for fallen soldiers. Initially the material recalls 'The trumpet shall sound' in 'Messiah' and its placing here is typical of Handel's keen sense of dramatic effect.

- (xiii) *alto, soprano, chorus*
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.

A short, plangent, imploring movement in the minor key recalls Purcell's style, concluding with eight bars of spellbinding simplicity for unaccompanied soprano and alto.

- (xiv) *chorus*
Make them to be numbered with thy saints in glory everlasting.
O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.

This movement reflects Handel's admiration for Purcell's imaginative and purposeful use of harmony. However, the expressively pictorial, arching arpeggios at 'and lift them up for ever' are quintessential Handel and provide a dramatic foil for the ensuing return to the celebratory key of D major for the final sequence.

- (xv) *chorus*
Day by day we magnify thee;

A further movement in which Handel conjures up eternal, incessant praise, and the choral writing draws heavily on the style of trumpet writing.

- (xvi) *chorus*
And we worship thy name, ever world without end.

This fugue is very clearly modelled on Urio's original 'Te Deum' setting in terms of theme and construction and Handel builds the excitement with vigorous orchestral fanfares over pedal points.

- (xvii) *bass solo*
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.

In accordance with tradition, this section is an expressive accompanied recitative. The solo bass offers up an expressive prayer in the relative minor, and thus changes the atmosphere and volume before the closing chorus.

- (xviii) *alto solo, chorus*
O Lord, in thee have I trusted; let me never be confounded.

The final chorus begins with an orchestral introduction for trumpets and strings before the solo alto quietly introduces the text. The hopes of the faithful thus at first appear very hesitantly in a prayerful setting. Gradually the music builds towards an overwhelmingly stirring conclusion that uses material from his famous chorus in 'Messiah' - And 'the glory of the Lord'.

Text translated from the *Te Deum*, perhaps attributable to
Saint Nicetas of Remesiana (c338 - 420)



biographies

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.



After reading 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. 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 of the Winchester-based chamber choir, Southern Voices, which he co-founded and rapidly established as one of the leading choirs in the area. Since 1996 he has also conducted the Nonsuch Singers, described last year by *The Times* as 'one of London's best chamber choirs'. He has performed with many of the UK's finest vocal soloists and period instrument ensembles.

Last November he conducted the Nonsuch Singers in the televised world premiere of Sir John Tavener's *Exhortation* and *Kohima* as part of the Royal British Legion Festival of Remembrance in the Royal Albert Hall, in the presence of HM the Queen, the composer and the Prime Minister. In March he conducted Bach's *Magnificat* and Handel's *Coronation Anthems* with the same choir and Canzona in St Martin-in-the-Fields. In May he directed a prestigious concert of French Baroque works by Lalande, Royer, Bernier and Rameau in St John's, Smith Square to celebrate the 75th Birthday of the distinguished scholar Lionel Sawkins. For this event, entitled *Les Délices d'un Roi*, the Nonsuch Singers were joined by the Nonsuch Baroque Orchestra (leader Catherine Mackintosh), sopranos Emma Kirkby and Helen Groves, tenor Andrew Kennedy and baritone Jacques Imbrailo. In late June and early July he presented a programme of American and British choral music at St Giles, Cripplegate and St Denys, the Minster, Warminster with the guitar soloist Charles Ramirez. Some of his future concerts are detailed at the front of this programme.

Graham is currently Head of Individual Studies and an Academic Studies professor at the Royal College of Music, where he has conducted the RCM Chorus, Chamber Choir and Junior Department choirs. This summer he is leaving the College to pursue a broad-based freelance career in conducting, playing, education and coaching. In September he takes up the position of Director of Music at St Mary The Boltons in Chelsea.

If you feel Graham would be able to contribute to any organisations or projects with which you are associated, he will be very pleased to discuss this with you. He can be contacted on 07774 655028 or at graham@gcaldbeck.freeserve.co.uk

Emma Kirkby soprano

still spends more time on aeroplanes than is healthy, but is enjoying herself too much to stop just yet. Throughout her career she has fielded questions - "*What will you do next? Lieder, romantic repertoire? Have you thought of opera?*" (in such cases, usually pronounced "op-rah") - by insisting that there is plenty to challenge and delight her in her chosen field of Renaissance, Baroque and Classical song, and that she has no intention of growing out of it. This is still her position, but she has lately dipped her toe into a few other areas - Mahler (just one piece), Stravinsky (a handful of works), the odd German *lied* (preferably with fortepiano), and most recently, the songs of Amy Beach. Each excursion has been great fun and highly educational, but she still likes to spend most of her time back home with the likes of Dowland, Lawes, Purcell, Blow, Bach and Handel.



Two reviews recently gave her special pleasure; the Amazon bulletin board found her 'surprisingly musical' in Amy Beach, while James Manishen of the Winnipeg Free Press opened his review with this paragraph:

Emma Kirkby grabs you with her voice, her style, her technique, her distinctiveness and her presence. But as deviant as it might seem, she's invisible as the music unfolds. 'An art that conceals art', the lovely phrase goes. So too was her appearance here...

With such magnificent repertoire and so many exciting ensembles to work with, there's only one answer to the question "*What next?*" It is "*Luckily, more of the same!*"

Elizabeth Watts *soprano*



Elizabeth Watts was a girl chorister at Norwich Cathedral, before moving to Sheffield to study archaeology at university. After graduating with first class honours, she was awarded a scholarship to the Royal College of Music. She currently studies with Lillian Watson on the opera course there, as the Joe Lasseter Scholar, supported by a Leverhulme Award, an Ian Fleming Award, the Countess of Munster Musical Trust and a Wingate Scholarship.

Elizabeth has sung Bach's *Christmas Oratorio* with Peter Schreier (at St John's, Smith Square), Vivaldi's *Gloria* with the BT Scottish Ensemble and Mozart's *Requiem* with Sir David Willcocks. She made her Wigmore Hall debut last year and has also sung live on BBC Radio 3's *In Tune*. On the stage she has sung Britten's *Turn of the Screw* (Flora) and Handel's *Agrippina* (Poppea, both for RCM); Mozart's *Magic Flute* (Papagena and cover Pamina, for British Youth Opera) and Charpentier's *Actéon* (Arthébuze, with Emmanuelle Haïm for the Britten-Pears School at the Aldeburgh Festival) with the title role in Handel's *Semele* for British Youth Opera and Poulenc's *Dialogues des Carmélites* (Constance) for the RCM, forthcoming. Recent awards include a Miriam Licette Scholarship, the Myra Verney Recital Fund Award, a Philip and Dorothy Green Award for Young Concert Artists and college prizes for duo repertoire and English song.

James Bowman *countertenor*

has been one of the world's leading countertenors for nearly thirty years; his career spans opera, oratorio, contemporary music and solo recitals. He began singing as a Chorister at Ely Cathedral and later entered New College, Oxford with a Choral Scholarship. He was invited by Benjamin Britten to sing at the opening concert of the new Queen Elizabeth Hall in London in March 1967, and this marked his London debut. He was quickly in demand on both the opera stage and the concert platform, appearing soon after this at the Aldeburgh Festival, Sadlers Wells (*A Midsummer Night's Dream*), Glyndebourne, English National Opera and the Royal Opera House.



In Europe, James is well known as a recitalist, with a large following. He has sung at every major festival in France and in 1992 the French Government honoured him with admission to *L'Ordre des Arts et des Lettres*. In the same year he was awarded the *Medal of Honour* of the City of Paris.

He has made over 150 recordings, under such directors as Britten, Harnoncourt, Mackerras, Leppard, Hogwood, Brüggner and Pinnock. He has recorded *Messiah* four times, under Willcocks, Koopman, Dorati and Parrott. Many of his recordings have been with The King's Consort, recording all the Purcell odes, church music and solo songs, as well as various solo discs of early music.

James has given the world première of many important contemporary compositions, including works by Benjamin Britten, Michael Tippett, Peter Maxwell Davies, Richard Rodney Bennett, Robin Holloway, Geoffrey Burgon, Michael Nyman, Alan Ridout and Tarik O'Regan.

In 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle upon Tyne, and was made CBE in the 1997 Queen's Birthday Honours. He is also an Honorary Fellow of New College, Oxford and in October 2000 became a Gentleman of Her Majesty's Chapel Royal, St James's Palace.

Andrew Kennedy *tenor*

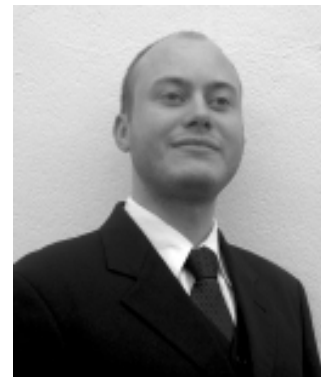
27-year old British tenor Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music, London. Andrew has won numerous prizes and awards including 1st prizes in the 2002 London Handel Competition and the 1999 Great Elm Vocal Awards, 2nd prize in the 2004 Kathleen Ferrier Awards, the song prize in the 2003 Richard Tauber Competition and the Queen Elizabeth Rosebowl in recognition of outstanding achievements as a student at the Royal College of Music.



Andrew studies with Ryland Davies and is one of the Vilar Young Artists at the Royal Opera House, Covent Garden. He made his debut at the Royal Opera House playing Normanno in *Lucia di Lammermoor* (Donizetti). Other rôles last season included Nathanaël in *Les Contes d'Hoffmann* (Offenbach) with Richard Hickox, 1st Major Domo in *Der Rosenkavalier* (Strauss) with Sir Charles

Mackerras and 1st Philistine in *Samson et Dalila* (Saint-Saëns) with Philippe Jordan. Earlier this month, he appeared as Ferrando in *Così fan Tutte* (Mozart) with the Orchestra of the Royal Opera conducted by Antonio Pappano. Future engagements at the Royal Opera include Rodrigo in *Otello* (Verdi), Michaelis in *Greek Passion* (Martini), Pang in *Turandot* (Puccini), Judge in *Un Ballo in Maschera* (Verdi), Heurtebise in *Orphée* (Glass) and a fully staged version of Janáček's *Diary of one who vanished*.

From September, Andrew has been invited to be one of the BBC New Generation Artists, a two-year appointment which includes numerous studio recordings, appearances with a number of BBC orchestras, Wigmore Hall recitals and appearances at the BBC Proms. Future engagements include a fully staged version of Maxwell Davies' *The Martyrdom of St Magnus* for the Oslo Kammermusik Festival, a broadcast recital of Schumann's *Liederkreis op 39*, Britten's *Winter Words* at the Wigmore Hall, and Britten's *Nocturne* with the BBC National Orchestra of Wales.



Håkan Ekenäs *baritone*

Following two years of singing studies at the Royal College of Music in Stockholm, Håkan started his postgraduate education in London in September 2003 at the Royal College of Music where he is a Scholar supported by Gladys Hay and John Foster Awards.

During his time at the Royal College in Stockholm he performed extensively, with programmes including operatic arias,

romantic songs and sacred repertoire. As part of the 2002/2003 season at the Royal Opera in Stockholm, Håkan sang the role of the Japanese envoy in Stravinsky's opera *The Nightingale*. He has also sung the role of Pilate in Bach's *St John Passion*, at London's St John's, Smith Square with the City of London Choir, and in the Katarina Church in Stockholm with Katarina Chamber Choir.

More recent engagements include a performance of Monteverdi's *Vespers* in the Katarina Church, Vaughan Williams' *Songs of Travel* in a solo concert with the Symphony Orchestra of the Royal College of Music in Stockholm, Bach's *Magnificat* in a recorded concert in Perugia, Italy, with St Jacob's Chamber Choir and Bach's *Magnificat* in St Martin-in-the-Fields with Nonsuch Singers and Canzona.

Future engagements include *The Creation* by Haydn at St Martin's Church with the Epsom Choral Society. He is also to give a recital in Beaumaris, Wales.

Peter Harvey *bass*

studied at Magdalen College, Oxford and then at the Guildhall School of Music and Drama in London. He sings a wide range of repertoire but is known chiefly as a concert soloist with orchestras and choirs specialising in seventeenth and eighteenth century music. He has worked with most of the leading British ensembles and conductors in the field, and is frequently invited abroad by continental groups such as the Collegium Vocale of Ghent, Les Talens Lyriques, Il Seminario Musicale and The Netherlands Bach Society. In 1995 he sang the bass arias in the *St John Passion* with the *Leipziger Thomanerchor* on their first visit to England, and sang the same work with them in St Thomas's, Leipzig on Good Friday 1997.

Peter's recordings, numbering more than sixty, include a wide variety of works from the seventeenth century to the present day. Alongside pieces from the standard Baroque repertoire, he has also recorded a number of musical rarities; notable among these are *Die Auferstehung und*

Himmelfahrt Jesu by CPE Bach with the Collegium Vocale under Philippe Herreweghe, Galuppi's *Confitebor tibi Domine* with Il Seminario Musicale, and *Les Fêtes de Paphos* by Mondonville, performed by Les Talens Lyriques. Recently released on the Naïve label is a recording of arrangements by Beethoven of Scottish and Irish folk songs, for voices and piano trio.



The music of J S Bach features strongly in Peter Harvey's repertoire, both in performances and recordings. He has made various CDs with The Purcell Quartet, including their solo-voice recordings of the four Lutheran Masses, and is soon to complete a CD of four early cantatas. Amongst many other works, he recorded the renowned solo cantata BWV82, *Ich habe genug*, for Deutsche Grammophon. His latest releases include a highly-acclaimed recording of the *St Matthew Passion* with the Gabrieli Consort, in which he sings the role of Christus and the celebrated aria, *Mache dich, mein Herze, rein*.





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

Canzona is the 'Ensemble in Residence' at Magdalen College, Oxford, and is undertaking a programme of workshops, concerts and chapel services there. Canzona has given many performances with Graham Caldbeck, both with the Somerset Chamber Choir and with the Nonsuch Singers in London - most recently Bach's *Magnificat* and *Double Violin Concerto* together with Handel's *Coronation Anthems* in St Martin-in-the-Fields. Canzona has also performed regularly with Stephen Layton and his outstanding choirs, Polyphony and the Holst Singers, with which it has given performances of *Messiah* and Bach's *Christmas Oratorio*, *B Minor Mass* and *St John* and *St Matthew Passions* at St John's Smith Square, King's College Cambridge, Salisbury Cathedral and Romsey Abbey. Canzona has a strong association with the Leith Hill Musical Festival in Surrey (director Brian Kay), in which it has performed Monteverdi's *Vespers*, Handel's *Messiah* and Bach's *Magnificat*, *Brandenburg Concerto no 3* and the *St John* and *St Matthew Passions*. Other engagements have included appearances at the Three Choirs Festival, the Spitalfields Festival, St Albans Cathedral, Douai Abbey, the Bradford Festival Choral Society, Mer ton College Oxford, Trinity College Cambridge and St George's Hanover Square.

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

Violin 1

Theresa Caudle
Frances Turner
Ellen O'Dell
Pauline Smith
Jo Lawrence

Violin 2

Peter Fender
Alison Townley
Claire Nelson
Karen Raby

Viola

Stefanie Heichelheim
Rachel Byrt
Jane Rogers

Viola Da Gamba/ Cello

Mark Caudle

Bass Violin/Cello

Abby Wall

Violone

Peter McCarthy

Oboe/Recorder

Gail Hennessy
Joel Raymond

Bassoon

Sally Jackson

Trumpet

Robert Farley
Christopher Pigram
John Hutchins

Timpani

Robert Millett

Harpsichord

Silas Standage

Organ

Benjamin Bayl

Theorbo

David Miller

Somerset Chamber Choir

was founded in 1984 by former members of the Somerset Youth Choir and is firmly established as one of the most exciting choirs in the area. It recruits from among the most talented singers in the region and places a strong emphasis on encouraging young people to join its ranks.

For many years now, the choir has performed innovative and eclectic programmes, of both established and neglected masterpieces, to audience and press acclaim. The choir regularly performs with many of the UK's top professional soloists and orchestras.

Exact performance standards limit the choir to two concerts a year, usually given in Wells Cathedral in the Summer and in King's College Chapel, Taunton, at the turn of the year or at Easter. The proven quality of the performances is such that they have acquired a festival-like status and are eagerly anticipated.



*Would you like
to sing with
us?*

Applications for membership are always welcome. Ideally, members will have some connection, past or present, with Somerset or its near neighbours. It is very important that we continue

to recruit members resident in the Somerset area, although as the choir usually rehearses for just five weekends during holiday periods, it is also suitable for those formerly based in the area but who are now at university, or working, outside the county and who like to take the opportunity to travel back to visit family or friends.

For further details, 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

The Choir

Soprano

Catherine Bass
Jenn Botterill
Susanne Bruch
Heidi Cherry
Rachel Coleshill
Susan Crennell
Helen Dunnett
Rebecca Elderton
Jane Harris
Bethia Hourigan
Carolyn Maddox
Judy Male*
Becci Martin
Claire Palmer
Clare Robertson
Jill Rogers
Debbie Sadgrove*
Rosemary Semple
Deborah Shepperd*
Rachel Sinfield
Liz Stallard
Julie Taylor*
Nina Van de Pol
Claire Vickers
Lin Winston
Kate Wolfe
Rosie Woodall

Alto

Fran Aggleton
Stephanie Allman
Sylv Arscoth*
Joanne Baker
Wendy Baskett
Ros Byam-Shaw
Jenny Candler
Gay Colbeck
Janice Collins
Katie Courts
Janet Dunnett
Esther Edwards
Joy Fletcher*
Sarah Moses
Gemma Okell
Anne Parfitt-
Rogers
Rachel Pillar
Luisa Puddy
Adele Reynolds
Jenny Somerset*
Kate Winston

Tenor

Nick Bowditch*
Dominic Brenton
Jonathan Dolling
Tim Donaldson*
Simon Eastwood
Paul Hawkings
Nigel Hobbs
Keith Hunt
Adrian Male*
Russell Smith
Clym Stock-Williams
Robert Tucker
Guy Turner

Bass

Andrew Bell
John Broad
Ian Bromelow
Simon Bryant*
William Ford-Young*
Simon Francis
Andrew Houseley
Steve Knight
Wolfgang Leibersperger
Anthony Leigh*
Roland Smith
Benomy Tutchter
Martin Warren

The SCC Team

Adrian Male (Vice-President)**
Rob Tucker (Chairman)**
Graham Caldbeck (Conductor)**

Nick Bowditch**
Janice Collins**
Kate Davies
Jonathan Dolling
Becky Elderton**
Joy Fletcher**
Anthony Leigh**

Sarah Moses
Julie Taylor
John Winston
Kate Winston
Lin Winston**

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Treasurer
Finance Manager,
Accompanist & Print
Compilation
Marketing Officer
Box Office Manager
Front-of-House Manager
Marketing Officer
Friends Scheme
Manager*

**denotes committee member



*denotes choir member who sang in the inaugural concert in Wells United Church 1984

Somerset Chamber Choir

'...the choir has firmly established itself as among the best'

Somerset County Gazette

Friends - your choir needs you!

The Choir operates a flourishing Friends Scheme, set up originally several years ago as a priority booking service, but which has now grown to offer five different levels of membership, each giving different benefits. All members still have that vital chance of booking before the general public...essential for some of our more popular concerts! We recently marked our 20th anniversary with a special event, held at Halsway Manor, Crowcombe, which took the form of a private concert of English folk music followed by an equally fine English tea!

The list of our current Friends appears opposite. We can never thank them enough for their support, not only in the financial sense, but also for their loyal attendance at our concerts, often over many years. All members of the scheme are welcome to join us at our regular post-concert receptions - enjoyable occasions when we can express our gratitude more personally and there is the opportunity to meet other Friends.

If you have enjoyed tonight's concert and perhaps are already looking forward to the next, then why not consider joining the Friends Scheme? You will find full details of the scheme and an application form in the separate leaflet inserted in this programme. Alternatively, please complete and return the adjacent form and I will send you more information or you could visit the choir's website www.somersetchamberchoir.org.uk, where you will find a direct e-mail link to me. I very much look forward to hearing from you.

Lin Winston *Friends Scheme Manager*



HOW TO BECOME A FRIEND

Just e-mail Lin Winston at lin@jokanill.freemove.co.uk, or complete and return the cut-off form below and we will get in touch. Alternatively, you can apply online at www.somersetchamberchoir.org.uk

Name:

Address:

.....

.....

.....

..... Post Code

Please return form to:
Lin Winston, 3 Parkland Drive, Campion Meadow, Exeter, Devon EX2 5RX

Volunteering

We often need more volunteers, either to help out at concert venues or with choir administration. If you would like to volunteer to help us in any way, please leave a message on our Box Office voicemail on **01275 349010** and we will contact you.

Spreading the word!



If you enjoy tonight's concert, please tell others about the choir and encourage them to come to our concerts! Gold Patrons and Benefactors are now able to purchase discounted tickets for their guests.

Friends of the Choir



Joint Friends

Mr & Mrs I Anderton
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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 very grateful to them for their interest and for their work behind the scenes on the choir's behalf.

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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

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