



Somerset Chamber Choir

*'Over the years the choir has firmly established itself as among the best'
'lauded by press and public alike' - 'one of the finest groups of singers in the region'
Somerset County Gazette*

Somerset Chamber Choir - Future Concerts

conducted by Graham Caldbeck

Sunday 8 January 2006 • 3pm

King's College Chapel, Taunton

Something old, something new

Choral masterpieces from the 16th century to the present day

Monteverdi ~ Missa: In illo tempore à 6 (1610)

- | | |
|-------------------------|----------------------|
| Ballet | - Lute-book lullaby |
| Barber | - Twelfth Night |
| Bax | - I sing of a maiden |
| Britten | - A New Year Carol |
| Jonathan Dove | - The three kings |
| G Gabrieli | - O magnum mysterium |
| Handl | - Pater noster |
| Morten Lauridsen | - O magnum mysterium |
| John Tavener | - O, do not move |
| Vaughan Williams | - Wassail Song |
| Verdi | - Lauda alla Vergine |
| Verdi | - Pater noster |

& solos played by David Miller *theorbo & guitar*

David Miller is one of Britain's leading lutenists and is much in demand as a continuo player on theorbo, archlute and baroque guitar. He performs and records with all the principal English period instrument orchestras and is a professor of lute at the Guildhall School of Music and Drama and at Trinity College of Music.

Friends booking from 31 October ~ Public booking opens 21 November



Saturday 29 July 2006 • 7pm

Wells Cathedral

Gioacchino ROSSINI

Petite Messe Solennelle

and works by

MACMILLAN, BRITTEN & PÄRT

Friends booking from 2 May 06 ~ Public booking opens 29 May 06

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

Members of our Friends Scheme have priority booking for these concerts

Saturday 30th July 2005

WELLS CATHEDRAL



Durufle's church, St Etienne du Mont, Paris

HAYDN Theresienmesse

DURUFLÉ Requiem & Quatre Motets

Elizabeth Watts *soprano*

Leigh Woolf *mezzo-soprano*

Andrew Kennedy *tenor*

Christopher Maltman *baritone*

Rupert Gough *organ*

Graham Caldbeck *conductor*

Somerset Chamber Choir

*'One of the finest groups of singers
in the region'
Somerset County Gazette*



London Festival Orchestra

*'a brilliant example of balance, discipline
and orchestral cohesion'
The Times*

P R O G R A M M E



Forthcoming Concerts

conducted by *Graham Caldbeck*

~ See back cover for future Somerset Chamber Choir concerts ~

Saturday 15 October 2005
7.30pm

St John's, Smith Square
London SW1

Royer (1705-1755)

Zaïde, Reine de Grenade

(edited by Lionel Sawkins)
First complete modern concert
performance

Jeni Bern soprano
Sophie Bevan soprano
Mark Wilde haute-contre
Daniel Auchincloss haute-contre
Jacques Imbrailo bass

**The Band of
Instruments**
(Caroline Balding leader)
Nonsuch Singers

Box Office: 020 7222 1061 online
booking: www.sjss.org.uk
www.nonsuchsinglers.com

Sunday 13 November 2005
7.30pm

Mayfield Parish Church
East Sussex

Remembrance & Resurrection

John Rutter ~ Requiem

Purcell ~ Funeral Sentences

Ireland ~ Greater love

Vaughan Williams

Lord, thou has been our refuge
Valiant for Truth
O clap your hands

London Primavera

Elana Pretorian soprano

David Kimberg bass

**Mayfield
Festival Choir**

Postal applications:

L Trevillion, Keenlands,
Loxfield Close, Mayfield TN20 6DX

Counter sales:

Libra Bookshop, West Street, Mayfield
(01435 873382)

Saturday 26 November 2005
7.30pm

St Martin-in-the-Fields
Trafalgar Square, London WC2

Psalms & Seasons

Vivaldi Beatus vir
Winter (The Four Seasons)

Handel Dixit Dominus

Organ Concerto

Arrival of the Queen of Sheba

Sophie Bevan soprano
Ida Falk Winland soprano
Martina Welschenbach
mezzo-soprano

Sean Clayton tenor

Håkan Ekenäs bass

Dawid Kimberg bass

London Octave

(Dietrich Bethge director)

Richard Pearce organ

Nonsuch Singers

Box office: 020 7389 8362

Book online:

www.stmartin-in-the-fields.org

Saturday 30th July 2005

WELLS CATHEDRAL



WELCOME!

We should like to offer you all a warm welcome to our 2005 summer concert.

Tonight we offer you the unusual opportunity to hear works juxtaposed from different centuries, works which could not be more different from each other in musical style. The *Theresienmesse* by Haydn, one of the most prolific of the composers of the Classical period (the second half of the 18th Century and beyond), is a great showcase for all the performers - choir, soloists and

orchestra - and is incredibly engaging and life affirming. By contrast, Duruflé was one of the least prolific of all composers, whose list of works did not even reach twenty, and who only published his works when he considered them to be as perfect as he could imagine; his beautiful *Requiem*, manifestly written from the heart and the soul, is rooted firmly in the Impressionist era prevalent in France at the end of the 19th and into the early 20th Century, a work crafted by one of the most original French organist-composers of that time.

We wish you an enjoyable evening and hope you will take the time to read through this programme booklet which we hope you will find interesting. Perhaps you will make a note to go to some of the other concerts listed (ours are on the back cover) and to bring along some of your friends? Building our audience is a sure-fire way of ensuring that we can continue to plan exciting concerts for the future. Our Friends Scheme (see page 14) is also a vital and indispensable support to our charity and we should like to thank the members of the scheme for their marvellous dedication to our cause.

We look forward to seeing you again soon.

PROGRAMME ORDER

Franz Josef Haydn (1732-1809)

Theresienmesse

Elizabeth Watts soprano ~ **Leigh Woolf** mezzo-soprano

Andrew Kennedy tenor ~ **Christopher Maltman** 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

Maurice Duruflé (1902-86)

Quatre motets sur des thèmes gregoriens

Requiem

Leigh Woolf mezzo-soprano ~ **Christopher Maltman** baritone
Rupert Gough organ

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.

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.

The Sixteen
HARRY CHRISTOPHERS
'a matchless Choir'
GRAMOPHONE

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The National Youth Choirs of Great Britain
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CELEBRATING THE MUSIC OF
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Works including:
Salve te quiesco, O nata lux; *Dance, claxon air*
Gaude gloriosa & Spem in aliam *Plebs angelica*

WELLS CATHEDRAL

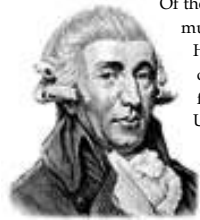
Friday 26th August 2005 7.30pm

Pre-concert talk 7pm

Tickets: Wells Cathedral Shop 01749 832201 £20, £14 & £7

For more information visit www.thesixteen.com



FRANZ JOSEF HAYDN: *Theresienmesse*, Hob XXII:12*

Of the three main categories of 18th century music - church, chamber and theatre - Haydn concentrated on music for the church only intermittently during the five decades of his career as a composer. Until 1796, he produced music for the Mass in small numbers - from one to three works per decade. However, from this year on, he composed one setting of the Mass Ordinary each year until 1802. The chief reason for

this earlier sparse production is that church music was never strictly a part of Haydn's contractual obligations with the Esterházy family between 1761 and 1791. Haydn composed fourteen masses in all, embracing every type current in Austria at the time, from the grand *missa solennis* to the *missa brevis*, from works scored with trumpets and timpani to one with voices in the old contrapuntal style. He had first absorbed this varied native tradition as a child during the 1740s, when he was a chorister at St. Stephen's Cathedral in Vienna.

The death of his employer, Prince Nikolaus I in 1790, had enabled Haydn to stay in London, where he met with great success. Despite regarding these sojourns of 1791-92 and 1794-95 as the happiest and most exciting times of his life, he resisted invitations to spend his remaining years in England (including one from King George III and Queen Charlotte). Instead, in the summer of 1795, at the age of sixty-three, Haydn returned to Austria to resume his position with the Esterházy family, whom he had served already for three decades.

Unlike his grandfather Nikolaus I ('The Magnificent'), the new Esterházy prince, the somewhat austere and aloof Nikolaus II, had little interest in opera and instrumental music, for his tastes were confined almost exclusively to church music. No doubt to Haydn's relief, the prince made few demands on his *Kapellmeister* - by now an international celebrity - beyond the provision of an annual Mass to celebrate the name-day of his wife, Princess Maria Hermenegild (1768-1845). The result of this new obligation was a series of six spectacular Mass settings composed between 1796 and 1802 for the Prince's chapel at Eisenstadt. These works not only crown the eighteenth-century Austrian Mass tradition but also simultaneously point it in new directions, to be taken up later and developed further by Beethoven, Schubert and Bruckner. Incidentally, Beethoven followed in Haydn's footsteps with his *Mass in C*, written in 1807, which was written for the same name-day celebration for the Princess at Eisenstadt.

Fired by his religious devotion and written with extraordinary skill, Haydn's late masses are supreme examples of the Viennese Classical style. The twelve hugely successful symphonies composed for London were all behind him and he was never to write another. Perhaps, as H. C. Robbins Landon has suggested, Haydn was now searching for a new means of expression - although one in which the symphonic element would still play a major part. In fact the late Masses share many characteristics with the 'London' symphonies. Like many of these - the *Surprise*, *Military*, *Drum Roll* and so on - the Masses typically contain some

feature that makes them distinctively memorable, often giving rise to a descriptive nickname. All are relatively easy to listen to and yet possess the utmost freedom and subtlety of form, as well as continuing Haydn's tendency towards ever more colourful orchestration. A conspicuous feature of Haydn's late choral style is its freedom of texture. Just as no structural division is made between aria and chorus, so there is no old-fashioned distinction between homophony and counterpoint, although the late Masses contain many magnificent fugues.

The *Theresienmesse*, the fourth mass of Haydn's series for the Princess, was composed in the summer of 1799, between the composition of his two great oratorios, *The Creation* and *The Seasons*. The autograph score bears the simple title of *Missa*, and the source of the nickname '*Theresa Mass*' is thought to have originated after a performance in the Viennese court chapel in May 1780 in which the soprano soloist was Empress Maria Theresa, wife of Franz II, who was also the soprano soloist in both of these oratorios. The first performance of the *Theresienmesse* was probably given on September 8, 1799 in the Bergkirche, Eisenstadt.

The Mass is scored for solo quartet, chorus, strings, two clarinets, two trumpets, timpani and organ continuo. The drastic reduction of the wind section - only clarinets and trumpets, and no oboes and horns - is unusual, and was almost certainly due to a shortage of wind players at Eisenstadt in 1798 and 1799. The *Nelson Mass*, given its first performance the previous year in 1798, also lacks wind instruments in its original version. As so often, Haydn turns a deficiency into a virtue, for the unusual orchestral timbre in both works imparts a unique aura or personality that distinguishes it markedly from its neighbours: in the *Nelson Mass* the hard, metallic, fiery brilliance of D trumpets and solo organ; in the *Theresienmesse* the mellow glow and at times darkish hues of the B-flat instruments. This Mass is by far the most intimate and lyrical of all the late Masses and its restrained scoring is complemented by the unusually full role allotted to the soloists, both individually and as a closely woven quartet. Haydn's choral writing has all the variety, rhythmic energy and contrapuntal skill of a composer at the height of his powers, fresh from the invention of the wonderful Handel-inspired choruses in *The Creation* (first performed a year earlier in April 1798) and at the time also immersed in the composition of *The Seasons* (given its première two years later in April 1801).

[*The abbreviation "Hob" is commonly used to identify Haydn's works; it refers to the Dutch musicologist Anthony van Hoboken (1887-1983), whose catalogue of Haydn's music is divided into thirty-one volumes based on genre, with works numbered individually within each volume.]

FRANZ JOSEF HAYDN: *Theresienmesse*(i) *Kyrie*

The gentle chamber-musical atmosphere that colours many parts of the Mass is immediately evident in the reflective discourse for the soloists near the start. Formally this movement is particularly original: two *Adagio* sections enclose a lively choral *fugato* interrupted by a more lyrical '*Christe eleison*' for soloists, with both the *fugato* and the '*Christe*' episode based on material from the opening *Adagio*. The ease with which the fugue is laid out with its *stretti* (subject entries overlapping with one another) could only have been accomplished by an experienced master of counterpoint; Haydn had already created some wonderfully learned choruses in *The Creation* and was perhaps also engaged in composing those for *The Seasons* at the time.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

(ii) *Gloria*

As always in Haydn's late Masses, the *Gloria* falls into three extensive sections that closely mirror the meaning of the text's individual clauses. The rhythmic verve of the opening, culminating in a blazing climax on '*Glorificamus te*' (a notable feature is Haydn's dramatic reiteration of *Te* (Thee)), is temporarily stilled by the minor-keyed '*Et in terra pax*'. An abrupt swerve to C major ushers in the tender central '*Gratias*', where the soloists enter one by one with increasing intensity. The tempo then quickens for the C minor '*Qui tollis*', which alternates powerful imitative writing for chorus (against a background of an agitated ostinato triplet figure) with poignant solo passages that further develop the music of the '*Gratias*', and a final *a cappella* '*Miserere nobis*'. In the final section, beginning at '*Quoniam tu solus sanctus*', the crisp theme announced by the soloists subsequently forms the basis of an optimistic choral *fugato*, embellished with particularly sparkling string writing. The coda contains a melting cadence, of a kind found at several other points in the Mass.

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

*miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe.
Cum sancto spiritu
in gloria Dei Patris.
Amen.*

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

(iii) *Credo*

The powerful and energetic opening of the *Credo*, with its severe, faintly archaic flavour, contains typical illustrative touches - a lowering of pitch and dynamics for '*et invisibilibus*' and falling lines at '*descendit*' - placed against a *moto perpetuo* orchestral background. The B flat minor '*Et incarnatus est*', for soloists alone, is one of Haydn's profoundest meditations. Its unearthly tranquillity is carried through to the *Crucifixus*, which has none of the drama found in other Haydn Masses at this point, but quietly and searchingly develops the music first heard at '*Et homo factus est*'. The ensuing *forte* G minor chorus entry at '*Et resurrexit*' sounds very remote harmonically from the key of the previous section - one of the many surprises Haydn provides in this work. The solo quartet is heard in dialogue with the chorus - a pattern Haydn had just used to great effect in *The Creation*. The joys of the life to come are celebrated in a dancing fugue '*Et vitam venturi*' that becomes less fugal towards the end as the soloists fashion more lyrical contours from its exuberant subject.

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et
invisibilem.
Et in unum omnium
Jesum Christum,
Filiū Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri.
Per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis
et incarnatus est
de Spiritu Sancto
ex Maria Virgine
et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato
passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas;
et ascendit in caelum:
sedet ad dexteram
Patris.
Et iterum venturus est cum
gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.
Et in spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre,
Filioque procedit
qui cum Patre et Filio
adoratur et conglorificatur;
qui locutus est per prophetas.
Et unum sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptismam
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum
et vitam venturi saeculi.
Amen.

*I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen
and unseen.
I believe in one Lord,
Jesus Christ,
the only Son of God,
eternally begotten of the Father.
before all worlds.
God from God,
Light from Light,
true God from true God,
begotten, not made,
of one being with the Father.
Through him all things were made.
For us men,
and for our salvation,
He came down from heaven;
became incarnate
by the power of the Holy Spirit
of the Virgin Mary
and was made man.
For our sake he was crucified
under Pontius Pilate;
He suffered death and was buried.
On the third day he rose again
in accordance with the Scriptures;
He ascended into heaven
and is seated at the right hand of the
Father.
He will come again in
glory
to judge the living and the dead,
and his kingdom shall have no end.
I believe in the Holy Spirit,
the Lord, the giver of life
who proceeds from the Father
and the Son.
With the Father and the Son
he is worshipped and glorified;
He has spoken through the Prophets.
I believe in one holy catholic
and apostolic church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the
dead,
and the life of the world to come.
Amen.*

FRANZ JOSEF HAYDN: *Theresienmesse*

(iv) *Sanctus*



In keeping with the predominant character of the Mass, the *Sanctus* is intimate in tone, with none of the awe and fervour generated by the equivalent section of the *Nelson Mass*. The unhurried nobility of the movement's opening gives way to a short, vigorous section '*Pleni sunt coeli*' where, in a manner typical of Haydn, borrowed harmonies from the tonic minor allow harmonic clouds temporarily to obscure the sun, before the tonic major key's blazing re-emergence.

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

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

(v) *Benedictus*

The *Benedictus*, in the traditionally pastoral key of G major, is also far removed from the disquieting counterpart in the earlier work; a lyrical sonata-form movement with a distinct Austrian flavour, whose fluid writing for soloists often suggests the texture of a string quartet. At the movement's centre a choral climax grandly reaffirms the work's main key.

Benedictus
qui venit in nomine Domini.
Osanna in excelsis.

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

(vi) *Agnus Dei*

With its bare unison writing the G minor *Agnus Dei* has an asperity startling in the context of this Mass, with powerful chorus unisons, *subito fortes* following hushed *pianos* and agitated and twisted figures in the violins - a whole gamut of dramatic *Sturm und Drang* effects. These act as a wonderful foil for the return of the *Kyrie's* pastoral music as the '*Dona nobis pacem*' restores the home key. Despite the sudden appearance of martial fanfares (heard at the same point in the *Missa in tempore belli* and the *Harmoniemesse*), much of this final section nevertheless has a lyrical openness characteristic of the whole work. With its urgent yet tender *fugato* writing, this movement arguably expresses the text's prayer more truly than any of Haydn's late Masses.

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

*Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Lamb of God,
who takest away the sins of the world,
grant us peace.*

MAURICE DURUFLÉ:

Quatre motets sur des thèmes grégoriens, Op 10

(i) *Ubi caritas et amor* (ii) *Tota pulchra es*
(iii) *Tu es Petrus* (iv) *Tantum ergo*



Maurice Duruflé, born in Louviers in 1902, deservedly has earned a special place in 20th century French music. He produced no more than a dozen works during a long career as a church organist - a similar output to that of his teacher, Paul Dukas. For both the sorcerer and his apprentice, composition was a slow, laborious activity, involving constant revision and fastidious craftsmanship.

Duruflé's apprenticeship as an organist and improviser began in the Cathedral of Rouen and, after the First World War, he studied at the Paris Conservatoire. He became assistant organist to Charles Tournemire (1870-1939) at Sainte-Clotilde in Paris and later deputized at Notre Dame for Louis Vierne (1870-1937). In 1930, Duruflé became *titulaire* at Saint-Etienne-du-Mont, a post he shared from 1953 with his wife Marie-Madeleine Duruflé-Chevalier, also an organist with a formidable technique.

Duruflé was deeply committed to the plainsong liturgy and later was devastated at its virtual demise during the reforms of the Second Vatican Council (1962-65). Plainsong was the lifeblood of nearly all his works, and the source of his musical and spiritual inspiration. Tournemire had inspired him with the possibilities of plainsong and modal harmony as a vehicle for a wide range of mood and emotion and Duruflé's style also draws upon the music of a distinguished line of French composers: Fauré (1845-1924), Debussy (1862-1918), Dukas (1865-1935) - his most significant teacher at the Paris Conservatoire - and Ravel (1875-1937).

Of the *Quatre motets sur des thèmes grégoriens* Nicholas Kaye has written: '*The Four Motets* (1960) are an exquisite blend of polyphony and underlying plainsong inspiration. Always in evidence are Duruflé's sensitive, personal reactions to the spiritual themes behind the words. The motets open and end with the presence of God. In *Ubi Caritas et amor* musical warmth reflects God's spirit in human charity. In *Tantum Ergo* there is a mystical atmosphere of veneration suitable for God's presence in the sacrament. Between these two motets come the contrasting feminine lightness of one dedicated to Mary (*Tota pulchra es*) and the masculine firmness of *Tu es Petrus* which builds up to an uncompromising cadence.'



Ubi caritas et amor

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum
et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.
Amen*

*Where charity and love are, there is God.
The love of Christ has brought us together into one flock.
Let us rejoice and let us be glad in that love itself.
Let us fear and love the living God
and let us love from a pure heart.
Where charity and love are, there is God.
Amen*

Tota pulchra es

*Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.*

*Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.
Tota pulchra es, Maria.*

*Thou art all beauty, Mary,
and there is no blemish of original sin in thee.
Thy garments are as white as snow,
and thy face is as the sun.*

*Thou art the glory of Jerusalem,
the joy of Israel,
the source of honour to our people.
Thou art all beauty, Mary.*

Tu es Petrus

*Tu es Petrus et super hanc petram
aedificabo ecclesiam meam.*

*Thou art Peter and upon this rock
I will build my church.*

Tantum ergo

*Tantum ergo sacramentum
veneremur cernui;
et antiquum documentum
novo cedat ritui;
praestet fides supplementum
sensuum defectui.*

*Genitori, genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio;
procedenti ab utroque
compare sit laudatio.
Amen*

*Let us venerate this great sacrament
with bowed heads;
let the ancient example
give way to a new rite;
let faith make good
the insufficiency of our senses.*

*Praise and rejoicing,
safety and honour,
virtue and blessing
to the begetter and begotten;
to him who comes from either
be there equal praise.
Amen*



Duruflé’s conservative church background perhaps helps to explain the character of his music which eschews the experimentation and forging of a new musical language which preoccupied his friend and fellow-student, Olivier Messiaen. Feeling no such compulsion to compose in a style which must sound new, Duruflé looked backwards rather than forwards. His music fuses two streams - the modality which derives from his liturgical background and the harmonies colouring the composition of his immediate seniors, Fauré, Debussy, Ravel and his own master, Dukas. The resulting synthesis, whilst it may be judged as somewhat old-fashioned, nevertheless has its own personal accent and distinctive syntax.

The *Requiem* of 1947 is Duruflé’s largest and most important composition. It exists in three versions: for large orchestra, for a smaller orchestra (the version performed this evening) and the more frequently performed small-scale version, accompanied only by organ. The work is dedicated to the memory of the composer’s father and owes its origin to a commission from Duruflé’s publishers, Durand, which arrived whilst he was working on a suite of organ pieces based on plainsong themes from the Mass for the Dead. The organ sketches lent themselves admirably to expansion and transformation into a Requiem, and plainsong became the basis of the work, unifying it and inspiring it with a timelessness and contemplative spirituality that forms its essence.

Duruflé’s model is obviously the great *Requiem* of Gabriel Fauré. Duruflé’s setting is no slavish imitation, however, but rather a reworking within the structure and mood established by the older composer, based upon admiration and respect. Fauré’s setting had marked a radical break with the tradition established by Berlioz and Verdi that emphasized hellfire and an overwhelming sense of grief. He omitted the *Day of Judgement* texts and focused instead upon rest and peace, even to the extent of borrowing the *In Paradisum* from the Burial Service. Duruflé sets the same Latin texts as Fauré but, by separating the *Introit* from the *Kyrie* and the *Agnus Dei* from the *Lux Aeterna*, he divides the *Requiem* into nine sections rather than Fauré’s seven. Duruflé’s use of two soloists is similar, the work opens with the same tonality as Fauré’s, the structure of the *Sanctus* owes an evident debt to Faure’s example as does the *Libera me* and the *In Paradisum*. Nevertheless, Duruflé’s setting is very original, its strength lying in its highly individual fusion of disparate elements. One is reminded of Nicholas Brady’s text set by Purcell in *Hail Bright Cecilia* (1692), and sung in the Somerset Chamber Choir’s concert here last summer:

*Thou didst the scatter’d atoms bind,
Which by the laws of true proportion joined
Made up various parts, one perfect harmony.*

The ‘scatter’d atoms’ in Duruflé’s case are plainsong, liturgical modality, subtle counterpoint and the refined textures of Debussy, Ravel and Dukas. ‘True proportion’ is lent by the often literal use of plainsong which provides a great expressive and flowing rhythmic freedom and the ‘perfect harmony’ is not only formed of notes but results from a pervading sense of tranquillity and spiritual optimism.

The French tradition of sacred music encompasses much more than simply a musical style and has as its mainspring a particular attitude towards religion. The French musicologist, Jean Roy, encapsulates it thus:

For just as there is a specifically French music, there is a specifically French piety, one that rejects austerity, emphasis and sentimentality, that conveys a certain elegance of spirit, a certain decorum and includes in its gestures a sort of familiarity with the sacred.

In 1975, Maurice Duruflé was forced to relinquish his position at Saint-Etienne-du-Mont when he suffered a bad car accident which was to prevent him from composing for the rest of his life. On 16 June 1986, the composer died at the age of 84, having been in hospital for several months. As a tribute to his life and work, this *Requiem* was performed at his memorial service later that year.



Introit

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion
et Tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad Te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Eternal rest grant them, O Lord,
and may perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
to Thee all flesh shall come.
Eternal rest grant them, O Lord,
and may perpetual light shine upon them.*

Kyrie

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.
Kyrie eleison. Lord, have mercy.

Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni et de profundo lacu;
libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces Tibi,
Domine, laudis offerimus;
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad
vitam,
quam olim Abrahae promisisti
et semini ejus.

*O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed
from the pains of Hell and from the
bottomless pit;
save them from the lion’s jaws,
that hell may not engulf them,
that they may not fall into darkness,
but let St Michael the standard-bearer
lead them into the holy light
which Thou of old didst promise to Abraham
and to his seed.
Sacrifices and prayers of praise to Thee,
O Lord, we offer;
do Thou receive them on behalf of those souls
whom this day we commemorate.
Grant them, O Lord, to pass from death unto
life,
which Thou of old didst promise to Abraham
and to his seed.*

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the
Lord.
Hosanna in the highest.*

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis requiem
sempiternam.

*Blessed Jesus, Lord, grant them rest.
Blessed Jesus, Lord, grant them eternal rest.*

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

*O Lamb of God,
that takest away the sins of the world,
grant them rest.
O Lamb of God,
that takest away the sins of the world,
grant them eternal rest.*

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis;
quia pius es.

*Let everlasting light shine on them, O Lord,
with Thy saints for ever:
for Thou art merciful.
Eternal rest grant them, O Lord,
and may perpetual light shine upon them:
for Thou art merciful.*

Libera me

Libera me, Domine,
de morte aeterna in die illa tremenda
quando coeli movendi sunt et terra;
dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit
atque ventura ira,
quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris judicare saeculum per ignem.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

*Deliver me, O Lord, from everlasting death on
that dread day
when the heavens and earth shall quake;
when Thou shalt come to judge the
world by fire.
I am seized with trembling and am afraid
until the day of reckoning shall arrive
and the wrath shall come,
when the heavens and earth shall quake.
That day, a day of wrath,
calamity and misery,
a great and exceedingly bitter day,
when Thou shalt come to judge the world by
fire.
Eternal rest grant them, O Lord,
and may perpetual light shine upon them.*

In Paradisum

In Paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May angels lead thee to Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city of Jerusalem.
May the choir of angels receive thee
and with Lazarus, once a beggar,
may thou have eternal rest.*



Somerset Chamber Choir Friends Scheme:

Benefactors and their guests are invited to meet the conductor and soloists immediately after the concert; Gold Patrons, Patrons and Friends are invited to meet the choir in the nearby Town Hall, where the conductor will join us in due course.

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 and Winchester Cathedral Choir. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists.

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 recently by *The Times* as 'one of London's best chamber choirs'.

In November 2003 he conducted the televised world première 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 Prime Minister and the composer. During the past year, as well as his performances with the Somerset Chamber Choir, he has conducted a wide range of concerts with the Nonsuch Singers. These included two concerts of Christmas music spanning seven centuries, at St. John's, Smith Square (for the National Autistic Society) and at St James's, Piccadilly (when the performance was recorded for American PBS television); in April, he conducted Mozart's *Requiem* and James MacMillan's *Seven Last Words from the Cross* (selected as *First Choice* in *The Times*) at St. John's, Smith Square.

For fifteen years Graham worked at the Royal College of Music (RCM) where he became Head of Individual Studies, and also worked as an Academic Studies professor and directed concerts with the RCM Chorus, Chamber Choir and Junior Department choirs. He left the College last summer to pursue a broad-based freelance career in conducting, playing, education and coaching. In September he became Director of Music at St. Mary The Boltons in Chelsea and this May conducted his first concert with the Mayfield Festival Choir and London Primavera in Sussex.

If you feel Graham would be able to contribute 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.freereserve.co.uk

ELIZABETH WATTS *soprano*

was born in 1979 and won a scholarship to the Royal College of Music in 2002, where she is currently in her final year of

Advanced Opera studies at the Benjamin Britten International Opera School, studying with Lillian Watson as the Yvonne Wells Scholar. While at the RCM, she has been generously supported by the Countess of Munster and Madeline Finden Trusts, the Wingate and Miriam Licette Scholarships, and the Ian Fleming and Sybil Tutton Awards.

In 2004, Elizabeth was selected for representation by the Young Concert Artists Trust and won the Lies Askonas Prize at the College. She has just won the Maggie Teyte Prize and has been appointed a Company Artist in the ENO Young Singers' Programme during the 2005/06 season. Between April and July she sings the roles of Flora in Music Theatre Wales' production of Tippett's *The Knot Garden* and Nanetta in Stanley Hall Opera's production of Verdi's *Falstaff*. While at the RCM, Elizabeth's operatic work has included the roles of Flora (*Turn of the Screw*), Poppea (*Agrippina*), Elmira (*Sosarme*) and Constance (*Carmelites*). She has also sung the title role of *Semele* and taken the role of Arthébuze in a semi-staged performance of Charpentier's *Actéon*, conducted by Emmanuelle Haïm at the Aldeburgh Festival.

Her concert work has included singing the role of Flora in a concert performance of *Turn of the Screw* at the Cheltenham International Festival and performances of JS Bach's *Christmas Oratorio* with Peter Schreier at St. John's, Smith Square, Mozart's *Requiem* with Sir David Willcocks, and Vivaldi's *Gloria* with the BT Scottish Ensemble. An alumna of the Britten-Pears Young Artist Programme, this season Elizabeth gives recitals at the Purcell Room, Bridgewater Hall, Wigmore Hall and at the 2005 Aldeburgh Festival.

LEIGH WOOLF *mezzo-soprano*

studied at both undergraduate and postgraduate at the Royal College of Music. Whilst there she won prizes for Lieder,

English Song and interpretations of Bach and Handel before graduating with first class diplomas in recital and opera. She currently studies with Paul Farrington and is a Samling Foundation Scholar.

On the concert platform Leigh has sung much of the major repertoire, from Purcell to Tippett, performing with Sir David Willcocks, Sir John Eliot Gardiner, Peter Schreier and Thomas Zehetmair (Northern Sinfonia). Her operatic roles include covering Cherubino (*Le Nozze di Figaro*) for Glyndebourne on Tour, covering Euphemia (Leoncavallo's *La Bohème*) for ENO, Orlofsky (*Die Fledermaus*) for Tête à Tête, and singing the roles of Kate (*Owen Wingrave*), Idelberto (*Lotario*), Nancy (*Albert Herring*) and Second Lady (*The Magic Flute*). BBC broadcasts include Andronico (*Giustino*) and Vitellia (*Tito Manlio*) for La Serenissima.

Recent performances have included Brahms' *Liebeslieder Wälzter* at Wigmore Hall, Gala Concerts for the Samling Foundation alongside Sir Thomas Allen, Berlioz's *L'Enfance du Christ* in Winchester Cathedral and *The Dream of Gerontius* at Snape Maltings. She also received the Leith Hill Music Festival Award and has appeared in recital at the Chichester Festival, St. Martin-in-the-Fields and with Malcolm Martineau in his series at St. John's, Smith Square. Future highlights include the role of Zerlina (*Don Giovanni*), at the Sage, Gateshead, directed by Sir Thomas Allen, and recitals with her husband, baritone Christopher Maltman.

**ANDREW KENNEDY** *tenor*

studied at King's College, Cambridge, and the Royal College of Music in London. He has won numerous prizes and awards including the Song Prize in the 2003 Richard

Tauber Competition and the Elizabeth Rosebowl from the Royal College of Music in recognition of outstanding achievement. Andrew was also awarded second prize in the 2004 Kathleen Ferrier Awards, has just become a BBC New Generation Artist and, most recently, was winner of the Lieder Prize in the 2005 BBC Cardiff Singer of the World Competition. In the autumn of 2003 Andrew became a Vilar Young Artist at the Royal Opera, Covent Garden, since when he has performed numerous roles there, including Ferrando in *Così fan tutte* in the 2004 Vilar Showcase, conducted by Antonio Pappano.

Recent concert engagements include Sir Peter Maxwell Davies's *Canticum Canticorum* in Nürnberg and Britten's *Nocturne* with the BBC National Orchestra of Wales. Andrew is also in demand as a performer of early music and works regularly with English Concert, the Orchestra of the Age of Enlightenment, King's Consort, Florilegium, and with Trevor Pinnock and the viol consort Phantasm. Recent recitals have included one with Iain Burnside for BBC Voices. Engagements in the 2004/05 season include Rodrigo in *Otello* for the Royal Opera, recordings of songs by Schubert and Liszt with the BBC Symphony Orchestra, *The Diary of One who Vanished* for BBC Radio 3 and Elgar's *The Light of Life* with the CBO; he will also give recitals at the Wigmore Hall, for the 2005 Proms at the Victoria and Albert Museum, and in studio for BBC Radio 3.

Future operatic roles include Flute in *A Midsummer Night's Dream* for the Royal Opera, Tamino in *The Magic Flute*, and Fenton in *Sir John in Love* for English National Opera, and Jaquino in *Fidelio* at the 2006 Glyndebourne Festival. His concert plans include the Mozart *Requiem* with the Royal Philharmonic Orchestra, Finzi's *Dies Natalis*, with the BBC National Orchestra of Wales, and Britten's *Serenade for Tenor, horn and Strings* with the BBC Scottish Symphony Orchestra.

CHRISTOPHER MALTMAN

baritone
studied, from 1991-95, as a postgraduate at the Royal Academy of Music where he was awarded HM the Queen's Commendation for Excellence. Subsequent accolades include a

Grammy Award for his part in a recording of Albeniz's *Merlin*, a further Grammy Award nomination for his song recital disc with Ian Bostridge and David Daniels, the Lieder Prize at the Cardiff Singer of the World Competition, The Royal Philharmonic Society's Young Artist of the Year Award in 1999 and Seattle Opera's Artist of the Year for his portrayal of Britten's *Billy Budd* in 2001. This year also saw him elected a Fellow of the Royal Academy of Music for outstanding achievement in opera and recital.

Song recitals and recordings form an important part of Christopher's career with engagements in New York's Carnegie Hall and Lincoln Center, Wigmore Hall, the Salzburg Festival, the Concertgebouw, the Gulbenkian in Lisbon, Cologne Philharmonie, The Konzerthaus in Vienna and the Schwarzenberg Schubertiade. His many critically acclaimed CD releases range from Schumann and Schubert with Graham Johnson to English song with Roger Vignoles, Debussy with Malcolm Martineau, Bach under the baton of Nicolas Harnoncourt and Gounod alongside Plácido Domingo. On film he has played the Captain in Penny Woolcock's revolutionary film of John Adam's *The Death of Klinghoffer*, as well as numerous television broadcasts. His concert work, encompassing works from Bach to Britten, has taken in, among many others, the LA Philharmonic with Esa-Pekka Salonen, the London Symphony Orchestra and Berlin Philharmonic with Sir Simon Rattle, the New York Philharmonic with Kurt Masur, and Concentus Musicus Wien with Nikolaus Harnoncourt. On the operatic stage, Christopher has sung many major roles including *Billy Budd* in Seattle, Turin and WNO; Figaro (*Le Nozze di Figaro*) and Sid (*Albert Herring*) for Glyndebourne, Mozart's Count, Figaro and Guglielmo for English National Opera, Ned Keene (*Peter Grimes*) for the Salzburg Festival, and Sebastian (Thomas Ades' *The Tempest*) for Covent Garden.

RUPERT GOUGH *organist*

enjoys a busy career as recitalist, conductor and accompanist; as a recitalist he has performed widely in Europe and America and, during 2001, he was awarded 3rd Prize at the St.

Albans International Organ Competition. He has been involved in some 30 commercial recordings as an organ soloist, accompanist, harpsichordist and conductor on many labels including Hyperion. Most recently he recorded the complete organ works of Sir Percy Buck (former Organist of Wells and Bristol Cathedrals), in Dublin for Priory Records, which has been released alongside a CD of Buck's choral works under his direction. Since 1994, Rupert has been Assistant Organist at Wells Cathedral where he accompanies and assists in directing the nine sung services every week. With the Cathedral choir, he has appeared regularly in concerts all over the world, on the radio, and on television. He also teaches organ at Wells Cathedral School where he has prepared a number of pupils for Oxbridge scholarships and for study in Conservatoires across Europe. From September Rupert will be taking up a new position as Director of Choral Music and College Organist at Royal Holloway, University of London.

Rupert has established a successful organ and violin duo with his wife Rachel and their recordings have been broadcast around the world. The duo's annual tours of the US have taken them all over the country, including Alaska. In 1998 Rupert founded the Wells Cathedral Chamber Choir and this professional ensemble, now also known as the Sheldon Consort, has established a reputation for high standards and for exploring lesser known aspects of the English repertory. Rupert increasingly enjoys working as a conductor and, in this capacity, has worked with soloists including Julian Lloyd Webber, Anthony Rolfe Johnson, Emma Kirkby and James Bowman.



London Festival Orchestra



has a distinguished reputation that attracts musicians of the highest calibre and it enjoys an enduring bond with audiences all over the world. Principal Conductor Ross Pople, together with an array of brilliant artists, ensure consistently high critical acclaim. Gramophone magazine has said that 'no other orchestra comes close to the LFO in bright-eyed alertness and clear grasp of style.'

Invited to perform in the major concert halls of the world, London Festival Orchestra is an enthusiastic ambassador, travelling to corners of the globe not typically visited by other international orchestras. Regular performances in Amsterdam's Concertgebouw, Berlin's Philharmonie, Athens' Megaron, Hong Kong's Cultural Centre, and concert halls in South, Central and Northern America and beyond, confirm the LFO's universal appeal. As well as performances in London's major cultural venue, the South Bank Centre, the orchestra is at the centre of several creative series: a bright new residency at St James's Piccadilly, early evening concerts at The Warehouse, and the orchestra's Remembrance Sunday Concert at the Royal Albert Hall, now a well established national event. Cathedral Classics, the orchestra's much-loved festival of music, visits the glorious cathedrals of Britain and Europe and attracts a further audience of millions through national radio and television broadcasts. Major companies continue to support the LFO and share in its achievements: from the orchestra's first years with American Express and British Gas to collaborations including the Post Office, Chevron, RTZ, Alliance & Leicester, Ernst & Young, Eurostar and, most recently, the Toyota Motor Company, taking music to new audiences throughout Asia.

In 1994, Ross Pople's vision of artistic independence inspired the creation of The Warehouse, a state-of-the-art rehearsal, recording and concert venue, which is now the orchestra's permanent home in the heart of the South Bank.

Violin

Robbie Gibbs (leader)
Mary Eade
Gillian Findlay
Rafael Todes
Malcolm Allison
Martin Smith
Alys Hellewell
Shelley Hector
Mary Martin

Cello

Rob Glenton
James Potter

Double Bass

Adam Precious

Clarinet

Colin Bradbury
Colin Courtney

Trumpet

Dave Shead
Oliver Preece
Dave Price

Timpani

Robert Kendell

Harp

Deian Rowlands

Viola

Donald McVay
Jake Walker
Katherine Shave

Somerset Chamber Choir



www.somersetchamberchoir.org.uk
email: recruitment@somersetchamberchoir.org.uk

*Would you like to
sing with us?*



We are a very friendly and sociable choir and applications for membership are always welcome - informal auditions take place over rehearsal weekends. 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 who work outside the county and would 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 or
e-mail the choir at the
address shown above.*

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 able to purchase discounted tickets for their guests.

Somerset Chamber Choir

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

Somerset County Gazette

www.somersetchamberchoir.org.uk
email: recruitment@somersetchamberchoir.org.uk



The Choir

Soprano

Magdalena Atkinson
Catherine Bass
Jenn Botterill
Heidi Cherry
Rachel Coleshill
Susan Crennell
Emily Dingle
Nina Dobson
Helen Dunnett
Rebecca Elderton
Jane Harris
Bethia Hourigan
Emma Killick
Judy Male
Becci Martin
Claire Palmer
Jill Rogers
Rosemary Semple
Deborah Shepperd
Rachel Sinfield
Liz Stallard
Julie Taylor
Claire Vickers
Lin Winston
Rosie Woodall

Alto

Fran Aggleton
Sylv Arcscott
Joanne Baker
Wendy Baskett
Ros Byam-Shaw
Jenny Candler
Gay Colbeck
Janice Collins
Katie Courts
Janet Dunnett
Esther Edwards
Joy Fletcher

The Choir

Alto cont..

Sarah Moses
Gemma Okell
Anne Parfitt-Rogers
Rachel Pillar
Luisa Puddy
Melanie Rendell
Adele Reynolds
Jenny Somerset
Helen Wilkins
Kate Winston

Tenor

Nick Bowditch
Dominic Brenton
Jonathan Dolling
Tim Donaldson
Simon Eastwood
Paul Hawkings
Laurence Hicks
Nigel Hobbs
Keith Hunt
Adrian Male
Russell Smith
Robert Tucker
Guy Turner
Joe Wright

Bass

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

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 generally 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.

The SCC Team

Adrian Male Vice-President*	Regional Public Relations
Rob Tucker Chairman*	Recruitment & Press
Graham Caldbeck Conductor*	Musical Direction & Programme Notes
Fran Aggleton	Marketing Officer
Nick Bowditch*	Music Librarian
Janice Collins*	Concert Administrator
Kate Davies	Artwork & Design
Jonathan Dolling	Rehearsal Manager
Becky Elderton*	Membership Secretary
Keith Hunt	Treasurer
Anthony Leigh*	Finance Trustee & Print Compilation
Sarah Moses	Marketing Officer
Julie Taylor	Box Office Manager
John Winston	Front-of-House Manager
Kate Winston	Marketing Officer
Lin Winston*	Friends Scheme Manager

*denotes committee member

Friends - your choir needs you!

Whether you are a 'regular', or if this is the first time you have attended one of our concerts, we sincerely hope you have enjoyed your evening. If so, we would love you to get more involved with the Choir by joining our Friends Scheme. We offer five categories of membership, each offering you different benefits as follows.



Benefits of Membership

All members receive:

- Free mailing of advance publicity
- Name credit in concert programmes
- Invitation for you and your guests to post-concert drinks with the choir
- Twice-yearly newsletter

Members also receive the following extra benefits:

Friends

- **Bronze** priority booking for concerts

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- **Bronze** priority booking for concerts
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- **Silver** priority booking for concerts
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- 10% discount on tickets purchased for your non-member guests (max discount £4 King's College concerts, £6 Wells concerts)

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- Opportunity for you and your guests to meet performers & conductor immediately after concerts (subject to availability)
- Annual letter from conductor

Please contact me by any of the ways mentioned below and I will get in touch.

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@jokanili.freereserve.co.uk, or complete and return this cut-off form. Alternatively, you can go to www.somersetchamberchoir.org.uk where you will find a direct e-mail link to me.

Name:

Address:

..... Post Code

Please return form to:

Lin Winston, 3 Parkland Drive, Campion Meadow, Exeter, Devon EX2 5RX

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A special thank-you to all the members of our Friends' Scheme who have helped us to achieve so much. We also gratefully acknowledge the support of additional members who joined after publication of this programme.

Joint Friends

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Mr M H & Mrs S J Biggs
Mr & Mrs C J Blower
Mr & Mrs Peter du Boulay
Eric & Doris Bowditch
Mr & Mrs D Brenton
Mr & Mrs R J Brown
Mr & Mrs G N Burton
Mr & Mrs K W Carter
Mr & Mrs M V L Collard
Mr & Mrs R J Cullup
Mr & Mrs R G Derrick
Colin & Diana Dobson
Mr & Mrs H G Dolling
Jane & David Edwards
Mr & Mrs M E Elliott
Mr & Mrs P Ellis
Michael & Jillian Elstone
Mr & Mrs O A Evans
Mr & Mrs R K Farmer
Mr & Mrs A E H Frost
Mr & Mrs Roy Hatch
Barry & Jenny Hibbert
Michael & Pamela Jackson
A & G Jeffs
P D & T A Jolley
Mr & Mrs F H C Jones
Mr & Mrs Paul Keeble
Mr & Mrs H C Lewis
Mr & Mrs P J Male
Paul & Janet Malton
Brian & Cynthia Mindel
Mr & Mrs P J Morlock
Martin & Jill Parker
Mr & Mrs I D Pillar
Mr & Mrs A J Porter
Mr & Mrs A Pugh-Thomas
A & H Roberts
Dr & Mrs P F Roe
Sir John & Lady Severne
Mr & Mrs R J Shearer
Mr & Mrs K M Shepperd
Mr & Mrs M S H Simmonds
Mr & Mrs K J Steel
Mr & Mrs W J Tee
Dr & Mrs J Tucker
Mr & Mrs P J Unwin
Mr & Mrs D Wood

Friends

M P Anderson
Mrs M Armstrong
Mrs B Arscott
Mrs F Attwood
Mrs R E Barton
Mrs P Bellars
Mrs W G Bond
Mr D M Boseley
Mrs C Burrows
Mr W R Cantello
Mrs M J Clinch
Mrs D Crabtree
Mrs T Daniel
Mr Bev Davies
Mr E J Elderton
Mrs K A Everett
Mrs S Fineberg
Mr M J Gardener
Tee Harley
Miss A M Helyar
Mrs M Howsam
Mr L J Janas
Mrs A Jeffery
Mrs S Kendall
Fiona Lund
Mrs M E Luxton
Mrs M Lyons
Miss J R McQueen
Mrs M Millward
Mrs Anne Mitchell
Mrs C J Mowat
Miss V M Nash
Mrs M E Penny
Mr G Pepper
Miss A Perry
Dr J V S Pether
Mrs J Raphael
Mrs J M Satchwell
Mrs S Shapland
Mrs Carole Smith
Mrs B M Thacker
Mrs C Toll
Mrs R Tucker
Mr W H Tucker
Mrs S A Vidler
Angela White
Mrs M J Williams



Taunton Association of Performing Arts

Fri 16 September 2005
St Andrew's Church,
Wiveliscombe
AMICI
10 Parish Festival

Mon 26 Sept - Sat 1 Oct 2005
7.30pm
Brewhouse Theatre, Taunton
TAUNTON AMATEUR
OPERATIC SOCIETY
Director - Alistair Donkin
"Die Fledermaus"

Sat 8 October 2005 - 7.45pm
West Monkton Village Hall
TAUNTON CONCERT
BAND
In aid of SURE

Sat 15 October 2005 - 7.30pm
St John's Church, Wellington
PHOENIX SINGERS

Sun 16 October 2005 - 8.00pm
Taunton
AMICI
A cappella concert to include:
Tchaikovsky - Liturgy of St John
Chrysostom
Finzi - Seven Part Songs Opus 17

Sat 22 October 2005 - 7.30pm
King's College Chapel, Taunton
TAUNTON CHORAL
SOCIETY with
TAUNTON
PHILHARMONIC
ORCHESTRA
Vivaldi - Gloria
Britten - Simple Symphony
Haydn - Theresa Mass

For the complete TAPA diary, please visit their website
www.tapa.org.uk

TAPA is assisted by Taunton Deane Borough Council

Sat 29 October 2005
Venue to be confirmed
TAUNTON CAMERATA

November 2005
Brewhouse Theatre, Taunton
TAUNTON THESPIANS
Director - Ron Roberts
A Farce - title to be announced

Fri 9 December & Sat 10 December
2005
Venue to be confirmed
TAUNTON SINFONIETTA

Sat 10 - Sun 11 December 2005
Tacchi-Morris Arts Centre, Taunton
AMICI
Menotti - Amahl and the Night
Visitors
*A Christmas opera suitable for younger
listeners; also some carols*

Sun 8 January 2006 - 3pm
King's College Chapel, Taunton
SOMERSET
CHAMBER CHOIR
Something old, something new
*Choral masterpieces from the
16th century to the present day*



with David
Miller (theorbo
& guitar)



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.

This concert takes place by kind permission of the Dean and Chapter.

The programme notes were compiled by Graham Calbeck. The programme booklet was compiled and edited by Anthony Leigh, designed by Kate Davies (kate@kdgd.co.uk) and printed by Wyndeham Keyne Print.

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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

