



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

23rd September 2006 • 7pm • Colston Hall, Bristol

Waters of Time

by Ronald Corp
second performance

Somerset County Youth Choir
Children from more than 50 Somerset schools
Members of Somerset Chamber Choir & Canticle

conducted by **Ronald Corp**



Somerset Chamber Choir will be joining 200 youngsters from across the county who are to stage a performance of a musical celebrating Somerset life. The first performance of this work proved so popular when it was held at Wells Cathedral in February that Somerset Music, Somerset County Council's music service, has commissioned a repeat performance at the Colston Hall.

Waters of Time celebrates the landscape, history, legends and myths of the Sedgemoor and Mendip areas through songs that have been researched by the musical writer Marilyn Floyde. There are songs about Glastonbury, the Witch of Wookey Hole, the Battle of Sedgemoor, and the age-old power struggles between Church and State in Wells. The vibrant music, composed by Ronald Corp, who grew up in Wells, draws on a variety of traditions ranging from the simplicity of folk tunes to the full resounding power of grandiose choruses.

Tickets £10 (adults), £5 (U16), available now from the Colston Hall on 0117 922 3686 or online at www.colstonhall.org



1 October 2006 • 3pm
All Saints' Parish Church
Martock

Great Choruses *from much-loved Oratorios*

music by many of your favourite composers including

**Haydn, Mozart, Berlioz, Mendelssohn,
Stainer, Parry, Elgar & John Rutter**

Richard Pearce *organ*
conducted by
Graham Caldbeck

Join us in Martock Parish Church as we sing choral classics from the glorious age of Purcell through to the present day of John Rutter.

Arrive early to admire this beautiful parish church, the second largest in Somerset; the interior, with its lavishly decorated tie-beam roof, is perhaps the grandest in the County.

*This concert is made possible through the support of the Benefactors,
Gold Patrons and Patrons of the Somerset Chamber Choir*

Call 01275 349010 for details

25th February 2007 • 3pm
Kings' College,
Taunton

Fauré Requiem



*A feast of French sacred music from three centuries
also including music by*

**Charpentier, Saint-Saëns,
Franck, Poulenc & Duruflé**

Richard Pearce *organ*
conducted by
Graham Caldbeck



Saturday 28 July 2007 • 7pm

Wells Cathedral

A concert of

Baroque masterpieces with
Canzona

*Call 01275 349010 to leave your details and we will send you further information as it becomes available.
Information will also be published at www.somersetchamberchoir.org.uk*



Saturday 29 July 2006 at 7pm

Wells Cathedral

Somerset Chamber Choir

"One of the finest examples of mixed professional and amateur performers in the country"

Gioacchino **ROSSINI**

Petite Messe Solennelle



James **MACMILLAN**

Seinte Mari moder milde

Benjamin **BRITTEN**

A Wedding Anthem

Arvo **PÄRT**

Littlemore Tractus
Which was the son of...

Katherine Manley *soprano*

Louise Mott *mezzo-soprano*

Joe Roche *tenor*

Keel Watson *bass*

Christopher Stokes *organ & harmonium*

Philip Moore & Andrew West *pianos*

Graham Caldbeck *conductor*

PROGRAMME

Forthcoming Concerts

conducted by Graham Caldbeck

Saturday 11 November 2006 • 7.30pm
St. John's, Smith Square SW1P 3HA

Mozart ***Mass in C Minor***

Stravinsky: *Mass*
Britten: *Cantata Misericordium*

Nonsuch Singers
London Primavera

Sophie Bevan *soprano*
Ida Falk-Winland *soprano*
Stephanie Allman *mezzo-soprano*
Andrew Staples *tenor* **Jacques Imbrailo** *bass*

Tickets available from SJSS on 020 7222 1061,
online at www.sjss.org.uk or at the door

Sunday 26 November 2006 • 7.30pm
St Dunstan's Church, Mayfield, East Sussex

Britten ***The Company of Heaven***

& works by
**Purcell, Elgar, Holst, Walton &
James MacMillan**

Mayfield Festival Choir
London Primavera

Charlotte Ellett *soprano*
Daniel Auchincloss *tenor*
Readers to be confirmed

Postal applications:
L Trevillion, Keenlands, Loxfield Close,
Mayfield TN20 6DX

Counter sales:
Libra Bookshop, West Street, Mayfield 01435 873382

Friday 15 December 2006 • 7.30pm
St. James's, Piccadilly W1J 9LL

Tallis ***Missa: Puer natus est nobis***

& seasonal works by
**Parsons, Byrd, John Gardner, John Tavener,
Judith Weir, Diana Burrell & Roxanna Panufnik**

Nonsuch Singers
Richard Pearce *organ*

Tickets available at the door or via the choir website: www.nonsuchsingners.com

~ See back cover for future Somerset Chamber Choir concerts ~



Saturday 29 July 2006

WELLS CATHEDRAL



WELCOME

from the trustees of Somerset Chamber Choir



Thank you for coming to support our annual concert in this wonderful cathedral - we hope you have an enjoyable evening.

The coming year is set to be a busy and exciting one for the choir. After many years of singing just two concerts per annum, we have added a third concert to our schedule. This year, on 1 October, we look forward very much to singing in the beautiful parish church in Martock, where we will give a concert of choruses from favourite oratorios – something for everyone to enjoy!

In addition to our regular schedule, we are also very pleased that some of our choir members will be singing with children from more than 50 Somerset schools in the second performance of *Waters of Time*, in the Colston Hall, Bristol, on 23 September - this is a substantial work by Ronald Corp, given its successful first performance to a packed Wells Cathedral audience earlier this year. We are very happy to be able to support such a worthwhile enterprise.

We very much hope we shall see many of you again at one or more of these events, and also at our concert in Kings' College, Taunton, on 25 February next year – another venue that always invokes a very special atmosphere. You will find more details about all our concerts on the back cover of this programme.

We should like to take this opportunity to thank the many members of our Friends Scheme which gives indispensable support to the choir – you will find full details of the scheme later in this programme and we hope that those of you who are not yet members will consider becoming Friends in the future.

We look forward to seeing you again soon.

Programme

Arvo Pärt: *Which was the son of...*

Benjamin Britten: *A Wedding Anthem (Amo Ergo Sum)*

Katherine Manley soprano Joe Roche tenor Christopher Stokes organ

James MacMillan: *Seinte Mari moder milde*

Katherine Manley soprano Louise Mott mezzo-soprano Joe Roche tenor Christopher Stokes organ

Arvo Pärt: *Littlemore Tractus*

Christopher Stokes organ

INTERVAL (10 MINUTES)

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

Gioacchino Rossini: *Petite Messe Solennelle*

Katherine Manley soprano Louise Mott mezzo-soprano Joe Roche tenor Keel Watson bass

Philip Moore & Andrew West pianos Christopher Stokes harmonium

Programme

Introduction by Graham Caldbeck

Four striking modern choral classics - by Benjamin Britten, James MacMillan & Arvo Pärt - provide a fascinating contrast to the main work in our programme, Rossini's extraordinary (and misleadingly entitled) *Petite Messe Solennelle*. The distinctive styles of all four composers are intended not only to contrast with each other, but also are placed in a context that may encourage us to discover common conceptual and musical threads. In different ways, all of the works to be performed blend elements of the sacred and secular, and each attempts to break new ground stylistically. Thus, the five very different works, brought together to create a vivid and unusual programme, also have a number of far from arbitrary connections.

Rossini blurred the boundaries of sacred and secular music, exploring new sounds and textures and experimenting with the structural balance between the use of chorus and soloists. Specifically, he delighted in oscillating between grand public statements by the chorus and more intimate, salon-like solos. Britten's substantial work for choir, soloists and organ similarly seems to belong as much to the concert hall as to a church service and also seeks to balance the music's public face with more intimate and personal reflections. James MacMillan also explores aspects of the sacred and the profane, expressed in the 13th-century text, and balances the smaller scale with the grand statement in what must surely be one of the most striking and musically adventurous responses to a King's College, Cambridge Carol Service commission ever. The two works by the contemporary Estonian composer, Arvo Pärt, in turn reflect his openness to a wide variety of musical influences in creating his own distinctively contemporary reinvention of choral writing and 'meditations in sound'.

All the works to be performed can be described as 'religious', in the sense of being Christian. However, in what has been described as our 'post-Christian' society, I hope that, whatever our individual beliefs, each of us may find things in the music to reflect upon. As a stimulus, here are two very different but equally thought-provoking statements to ponder:

• • •

On the power and value of listening to music

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 July 19, 2003

• • •

An agnostic playwright's view of God in art

I see God in us or with us, if I see God at all, as shreds and particles and rumours... why we sing and dance and act, why we paint, why we love, why we make art...

Dennis Potter

• • •

A general introduction to the life & works of Arvo Pärt

Pärt was born in Paide in Soviet-occupied Lutheran Estonia in 1934. After study with Heino Elle at the music conservatory in Tallinn, he became recording manager at the Estnik recording studio there. Besides a substantial output of choral and instrumental music for church and concert hall, he has also composed much music for the theatre and written scores for over fifty films. In 1980 he moved to Vienna and, two years later, to Berlin, where he still lives and works. Interestingly Pärt has, until recently, made little use of the musical traditions of his home country and once made the significant statement that his musical education is Western, while his spiritual education is Eastern. However, recently there are definite signs of a much greater sympathy with the West in general and with Britain in particular, where he now lives part of the year in his second home near Colchester.

Before 1968 his initial output as a composer was of 'serial' compositions (*a technique for composing music using all twelve notes within an octave so that each note of a freely-composed pattern or 'row' sounds before any note repeats*). During a transitional phase that lasted until 1976, Pärt joined the Russian Orthodox Church and composed a number of tonal works, including his Third Symphony. From 1976 Pärt undertook a period of intense study of medieval music that heralded a new tonal phase that he describes as his *tintinnabuli* style. The way in which a bell continues to ring long after the note has been struck is closely related to the effect of this, hence the composer's use of a term which is derived from the onomatopoeic word *tintinnabulum*, meaning 'small, tinkling bell'. This style draws upon the scale and the triad, two of the most fundamental aspects of tonal music, but often avoids the traditional sense of tension and release produced by modulation. The result is what Paul Hillier has described as 'a kind of steady-state tonality' in which the constant sound of an unchanging triad, real or implied, is present almost continuously.

Pärt frequently creates music as a 'sounding icon' - sounds which produce the effect of timelessness (or of a continual present) and which are designed to facilitate meditation and contemplative reflection in the listener. In doing this he has clearly been influenced by his experience of Gregorian chant. Drones, step-wise movement and an avoidance of traditional key progression, all combine to produce a sense of stillness, tranquillity and stability in his music. Beautiful sounds are framed by, and placed within, the context of silence. In much of Pärt's work there is an ever-present sense of mysticism and clear vision of eternity. Any musical movement occurs within an essential stasis, producing the aural equivalent of the visual delight experienced in looking at a gently moving mobile or perhaps a flag in a light breeze. Such an approach has been described as 'minimalist', although Pärt's music is far from the style of Philip Glass, Steve Reich, John Adams or Louis Andriessen for example. In his book *The music of Arvo Pärt* (OUP 1997) Paul Hillier has reflected tellingly on the influence of early music on Pärt:

The influence of early music is not a superficial imitation or borrowing, still less an escape from modernity, but represents a reconnection with our collective musical unconscious, and is thus as much a way forward as a way back.

James MacMillan writes:

The music of Tavener and Pärt is like a vision of heaven from beginning to end and that's why it's so beautiful.

Meurig Bowen (Head of Programming of Aldeburgh Productions), in a programme note on the composer's choral works, writes:

It is ultimately Pärt's finest achievement that he can deliver intense, direct, sometimes sensual emotion with the barest and simplest of materials - perhaps analogous to the Norman and early Gothic church architecture for which he exhibits such an affinity. Stone and glass; structure and space; eloquence through simplicity.

Arvo Pärt (b1935): Which was the son of...



Pärt was commissioned to write a work for the youth choir Voices of Europe, which met in 2000 in Reykjavik, Iceland, to celebrate its status as European Capital of Culture that year. The choir comprised ten singers, between the ages of 18 and 23, drawn from each of the previous nine Cultural Capitals and Pärt decided to set a text in English, a language understood by the majority of those taking part. His reasons for setting St. Luke's Genealogy of Jesus were many - he had visited Iceland before and had noted only that the highly educated population were particularly interested in European literature but also that there were a large number of writers within the population. The deeply rooted Icelandic tradition of passing on names from one generation to another was also a factor, as was his desire to place this biblical 'story of civilisation' before the young people involved in the project. The result is a most unusual work, much more than merely a setting of a fabulous list of ancient Jewish names, but rather a work serving to highlight a compelling biblical truth.

Pärt cleverly avoids the obvious pitfalls of setting a list - monotony, formlessness, rhythmic predictability, and so on. Particular hallmarks of the composer's harmonic processes are his delight in blending elements of two simple chords together to form a new one, rather in the manner of one image being superimposed on another

in photography, or perhaps in an early 20th century collage, and a re-cycling of the familiar Baroque 'cycle of fifths' in a manner that creates an entirely fresh effect.

The work opens with all the urgency of a French Baroque *ouverture* (complete with jagged rhythms and imperfect cadence before the succeeding faster section). The following section alludes to folk music and the vocal style of spiritual settings (upper voices answering the bass entries and powerfully edgy periods of silence). Suddenly, the music moves into triple compound time (9/8) and becomes hypnotically lilting, the swirling chordal shapes that appear simultaneously in any two voice parts being punctuated by fragments in two others. Richly scored 'Barber Shop' passages for male voices and full-blooded 'Gospel-style' simple harmonies in 4/4 time build to a climactic *stretto* before the music unwinds towards the ultimate, fundamental truth - 'which was the son of Adam, which was the son of...God.'. A triumphant, final *Amen*, mixing minor and major keys in the manner typical of the composer (and of this work), provides a definitive musical full stop both to the mighty genealogical line and to this remarkable composition.

Which was the son of...

*And Jesus himself began to be about thirty years of age,
being (as was supposed) the son of Joseph, which was the son of Heli,*

*which was the son of Matthat, which was the son of Levi,
which was the son of Melchi, which was the son of Janna,
which was the son of Joseph,*

*which was the son of Mattathias, which was the son of Amos,
which was the son of Naum, which was the son of Esli,
which was the son of Nagge,*

*which was the son of Maath, which was the son of Mattathias,
which was the son of Semei, which was the son of Joseph,
which was the son of Juda,*

*which was the son of Joanna, which was the son of Rhesa,
which was the son of Zorobabel, which was the son of Salathiel,
which was the son of Neri,*

*which was the son of Melchi, which was the son of Addi,
which was the son of Cosam, which was the son of Elmodam,
which was the son of Er,*

*which was the son of Jose, which was the son of Eliezer,
which was the son of Jorim, which was the son of Matthat,
which was the son of Levi,*

*which was the son of Simeon, which was the son of Juda,
which was the son of Joseph, which was the son of Jonan,
which was the son of Eliakim,*

*which was the son of Melea, which was the son of Menan,
which was the son of Mattatha, which was the son of Nathan,
which was the son of David,*

*which was the son of Jesse, which was the son of Obed,
which was the son of Booz, which was the son of Salmon,
which was the son of Naasson,*

*which was the son of Aminadab, which was the son of Aram,
which was the son of Esrom, which was the son of Phares,
which was the son of Juda,*

*which was the son of Jacob, which was the son of Isaac,
which was the son of Abraham, which was the son of Thara,
which was the son of Nachor,*

*which was the son of Saruch, which was the son of Ragau,
which was the son of Phalec, which was the son of Heber,
which was the son of Sala,*

*which was the son of Cainan, which was the son of Arphaxad,
which was the son of Sem, which was the son of Noe,
which was the son of Lamech,*

*which was the son of Mathusala, which was the son of Enoch,
which was the son of Jared, which was the son of Maleleel,
which was the son of Cainan,*

*which was the son of Enos, which was the son of Seth,
which was the son of Adam, which was the son of God.*

Amen.

St. Luke 3, 23-28

A Wedding Anthem (*Amo Ergo Sum*)



On 29 September 1949 two great friends of Britten, the Earl of Harewood and Marion Stein, married at St Mark's, North Audley Street in London. To celebrate the union, Britten composed a choral anthem with organ accompaniment to words specially written by Ronald Duncan, Britten's librettist for his opera *The Rape of Lucretia*, which appeared three years earlier. The soloists in the first performance were Joan Cross and Britten's lifelong companion, Peter Pears.

This fine anthem is one of the least heard of all Britten's occasional pieces and its neglect perhaps may be attributed to its very special nature which makes it less suitable for inclusion within the traditional liturgy. The music is optimistic in tone. Its bright B major, supported by bubbling runs on the organ, which provide a kind of refrain, gives way to a soprano solo that, changing to F major, expounds upon the simile of the purity and beauty of the rose. The tenor sings an aria based on another simile, that of the endlessly flowing river of love and mutual joy, and the two combine in a duet to the words:

*Love has made them one
Amo Ergo Sum!
And by its mystery
Each is no less but more.*

The chorus enters singing loudly, alternating with the soloists singing more gently, until all the forces combine in a mood of quiet celebration, with soft roulades in the organ and the soloists playing with the inversion of the opening 'Ave Maria' motive (now used for the word 'Amen') over the choir's slow-moving harmonies. The closing two-chord 'Amen' finally relaxes onto the tonic chord after typically Brittenesque 'foreign notes' (sung by the soloists) disturb the harmonic equilibrium of the penultimate chord, tantalisingly delaying the music's eventual magical resolution.

A manuscript copy of the anthem was one of three objects (the others being contemporary coins and the day's *Times*) buried in a time capsule beneath the foundation stone of the Royal Festival Hall, at the time being built to be ready for the Festival of Britain in 1951 which the Government had planned as a celebration of the country's emergence from the war and its aftermath.



Benjamin Britten

A Wedding Anthem (Amo Ergo Sum)

Choir

Now let us sing gaily
Ave Maria!
And may the Holy Virgin
who was the Mother of Jesus
grant that these two children
may live together happily
for Faith releases Gaiety
as Marriage does true Chastity!
Ave Maria!

Soprano solo

See how the scarlet sun
overthrows the heavy night
and where black shadows hung
there reveals a rose,
a rose so pure and white;
thus did Jesus bring
to the blind world of man
that faith which is their sight
and Love that is their light.

Tenor solo

As mountain streams
find one another
till they are both merged there
- in a broad, peaceful river
as it flows to the sea
and in it
are lost forever,
so those who love
seek one another
but when they are joined here
- to Christ's Love, oh so tender
though their years may be brief
yet through him
they love forever.

Soprano & tenor duet

These two are not two;
Love has made them one
amo ergo sum,
and by its mystery
each is no less but more
amo ergo sum!
For to love is to be
and in loving him, I love thee,
amo ergo sum!

I love, therefore I am!

Choir & soloists

Per vitam Domini
spes nobis cantavit,
per fidem Domini
lux diem novavit,
per mortem Domini
mors mortem fugavit.

*Through the spirit of Christ
hope sings in us,
through Christ's promise
light has renewed the day,
through Christ's death,
death has defeated death.*

Amen!

Ronald Duncan



James MacMillan (b1959)

Seinte Mari moder milde



James MacMillan is a contemporary Scottish composer whose Catholic faith and love of Renaissance church music has had a profound influence upon his work. The carol, *Seinte Mari Moder Milde*, is a setting for choir and organ of a 13th-century poem in both English (albeit with a strong Scottish inflection) and Latin, discovered in a manuscript held in the Library of Trinity College, Cambridge. It was commissioned by King's College,

Cambridge, for the Festival of Nine Lessons and Carols and first performed on Christmas Eve, 1995.

Boldly, the poem fuses a sense of sacred devotion with a vivid description of passionately anguished and unrequited human love (a not uncommon blend in mediæval poetry). These two levels of meaning and involvement are reflected in the juxtaposition and combination of two distinct musical planes. The first of these, associated with the English text, consists of bold, highly decorated melodies whose ornamentation echoes Scottish fiddle music. At first these are sung *forte* in octaves but later are woven into a complex contrapuntal tapestry. The second, associated with the Latin text, is generally chordal, slower and quieter. Near the end, however, MacMillan dramatically fuses the two with exciting effect at the great choral shout of 'Precantis' ('by prayer') and in the final fragmented muttering of the word 'Infantis' ('of the child'), sung by two soprano soloists after the impassioned tenor statement which separates the two.

Thoughts from James MacMillan:

On tradition

That river [of tradition] has to flow seamlessly from the past to the future, through the present, sustaining human experience, culture and history at any given time...I have that sense of continuity from the deep past and I have an almost endless optimism about where it's going.

On the composer's relationship with his audience, and vice-versa

I don't play to the audience, but I do have an ideal listener in mind - someone who is absorbed in and fascinated in music as I am, who has all their critical, aesthetic and spiritual antennae absolutely switched on when they listen.

Extracts from an interview with James MacMillan conducted by Julian Johnson and Catherine Sutton, held in August 1997.

Seinte Mari moder milde

Seinte Mari moder milde,

Mater salutaris;

Feirest flour of eni felde

Vere nuncuparis.

Thorou ihesu crist thou were wid childe;

Thou bring me of my thouhtes wilde

Potente,

That maket me to dethe tee

Repente.

Mi thounc is wilde as is the ro

Luto gratulante.

Ho werchet me ful muchel wo

Illaque favente.

Bote yef he wole wende me fro,

Ic wene myn herte breket a two

Fervore.

Ic am ifaiht bo day ant naiht

Dolore.

Suete levedi, flour of alle,

Vere consolatrix,

Thou be myn help that I ne fall,

Cunctis reparatrix!

Mildest quene ant best icorn,

Niht ant day thou be me for

Precantis!

Yef me grace to see thi face

Infantis!

Holy Mary mother mild,

Mother of salvation;

Fairest flower of any field

You are truly called.

Through Jesus Christ you were with child;

You cause me to have wild thoughts

Powerfully,

That make me draw near to death

Suddenly.

My thought is as wild as the roe deer

Rejoicing in the mire.

It causes me great suffering,

Caressing me.

But if it were to go from me,

I think my heart would break in two

With passion.

I am distressed both day and night

In sorrow.

Sweet Lady, flower of all,

Truly our comforter,

Be my help that I never fall.

You who make reparation for all!

Mildest queen and best chosen one,

Be before me night and day

As I pray!

Give me grace to see the face

Of your child!

Acknowledgement: To Dr John McGavin of Southampton University and also the Scottish Music Information Centre in Glasgow, for his help in translating the anonymous 13th-century poem.



Littlemore Tractus



The great Anglican priest and poet, John Henry Newman (1801-1890), author of the visionary poem *The Dream of Gerontius*, set by Elgar some ten years after Cardinal Newman's death, lived in the village of Littlemore, near Oxford, between 1840 and 1846. To celebrate the bi-

centenary of the Cardinal's birth on 21 February 2001, the Rev. Bernhard Schünemann, Vicar of the Church of St Mary the Virgin and St Nicholas, Littlemore, commissioned Arvo Pärt to set words from a sermon entitled *Wisdom and Innocence*, preached by Newman at the church on 19 February 1843. The first performance was given in the church by the Choir of St. Martin-in-the-Fields, under the direction of Paul Stubbings.

Littlemore Tractus takes the form of an English hymn prelude, taking its lead from German Baroque chorale prelude models, with the 'hymn tune' stretched out between unhurried passages for solo organ. These instrumental passages are sometimes quite static harmonically in the left hand and pedals, but which maintain a consistent ostinato-like movement in the right. Pärt's musical language blends aspects of a quintessentially English choral style with medieval cadential progressions, a 'minimalist' fondness for 'shuffling the pack' of notes created from very simple pitch patterns with grand romantic key shifts at climactic moments (the *tour de force* being the heart-stopping shift to E flat major at the words 'Then in his mercy may He give us a safe lodging'). At the close the organ symbolises eternal rest with a four-bar repeated ostinato that, rather like the fading semi-chorus at the conclusion of Holst's *The Planets*, creates an impression of 'the music of the spheres' continuing to sing for ever, long after we have ceased to hear it here on earth.

May he support us all the day long, till the shades lengthen, and the evening comes, and the busy world is hushed, and the fever of life is over, and our work is done! Then in his mercy may he give us a safe lodging, and a holy rest, and peace at the last.

Text by John Henry Newman (1801-90), Wisdom and Innocence, sermon preached on 19 February 1843 in Littlemore, Oxfordshire.

Gioachino Rossini (1792-1868):

Petite Messe Solennelle



Rossini was born in Pesaro, Italy, on 29 February, 1792. His father was horn player and trumpeter in various small bands and orchestras, and his mother an opera singer. Rossini, too, developed a love for music and the theatre. Although by all accounts academically lazy, he found singing and playing music easy and was a much requested boy soprano. By his teens he could play viola and horn, and had become a first-rate harpsichord-player and pianist.

At 18, while at the Conservatorio de Bologna, he composed his first opera, a one-act comedy for La Fenice in Venice and within three years, following the enormous success of *Tancredi* (1812), and *The Italian Girl in Algiers* (1813), he had won fame throughout Italy and secured an international reputation. In 1823 he moved to Paris where he was appointed director of the Théâtre-Italien.

By the age of 37 he had written over 40 operas, but in 1829, after completing *William Tell*, he retired, a wealthy man, to live in Italy, and with the exception of his other significant religious work, the *Stabat Mater*, he effectively gave up composing. However, following a long depressive illness, he returned to Paris in 1855, where his health and inspiration to compose returned. He produced what he called his *Péchés de Vieillesse* (Sins of Old Age), a collection of light-hearted pieces for piano, songs and works for small ensembles, which he had performed at private occasions, attended by most of the important public and artistic figures in Paris at the time, who were attracted by Rossini's wit, hospitality and love of good food.

The *Petite Messe Solennelle* is the most substantial of the works written during these later years, and indeed it is one of the most remarkable compositions of his whole career, demonstrating his ability to write beautiful melodies (often frankly operatic in character), an unfailing sense of colour and drama, and great contrapuntal skill. Its title exemplifies Rossini's characteristic wit, as it is of course neither *petite* nor particularly *solemn*. The music ranges from hushed intensity to boisterous high spirits, and abounds in the memorable tunes and rhythmic vitality for which Rossini became justly famous.

Initially, the instrumental scoring of the Mass for two pianos and harmonium seems strange, but given its context as a salon piece (it was first performed at the consecration of a private chapel in March 1864 by a choir of 12 singers, including the four soloists), such instrumentation is not unusual and although Rossini was later persuaded to orchestrate it, the original version for voices, piano and harmonium, which is being performed today, is considered the more effective setting.

Rhythm and modulation play an important part in the opening *Kyrie*, for the central part of which, the *Christe Eleison*, Rossini adopted a deliberately archaic style, echoing the 16th-century church music of Palestrina and his contemporaries. The

rhythmic excitement of the *Kyrie* continues into the *Gloria*, which is followed by four extended solo movements, operatic arias in all but name. The magnificent tenor solo *Domine Deus* recalls the *Cujus animam* from his earlier *Stabat Mater*. The final section, *Cum sancto spiritu*, is an extended fugue and a real *tour de force* of musical craftsmanship, which reflects the thorough classical training in harmony and counterpoint he received at the Bologna Conservatory. In the *Credo* Rossini ingeniously uses the word 'Credo' as a unifying motif to which he repeatedly returns. This section of the Mass concludes with another brilliant fugue for the chorus, to the words 'Et vitam venturi saeculi, Amen'. The *O salutaris* (a hymn, not part of the Proper of the Mass) provided Rossini with an opportunity to explore the unusual harmonies he was using in the, even today, modern-sounding piano pieces among his last "Sins". The final, luminescent *Agnus Dei* for contralto (Rossini's favourite voice) and choir brings the work to a dramatic close.

Rossini's inscription in the introduction to the first version of his score reads:

"PETITE MESSE SOLENNELLE, in four voices with accompaniment of two pianos and harmonium (a small reed organ) composed during my country stay at Passy. Twelve singers of 3 sexes - men, women, and castrati - will be enough for its performance: that is, eight for the chorus, four for the soloists, a total of twelve cherubim. ... Lord, rest assured, ...that (my cherubim) will sing properly and con amore your praises and this little composition which is, alas, the last mortal sin of my old age."

He ended the manuscript:

"Dear God, here it is finished, this poor little Mass. Have I written sacred music or damned music?" You well know I was born to write comic opera. It contains scant learning, but all my heart. Praise be to you, and grant me entry into Paradise.
G Rossini - Passy 1863".

Whatever his intent, he has left us with a unique work in the religious repertoire.

*Programme note by Peter Carey,
Royal Free Singers - reproduced with permission*



Petite Messe Solennelle

Kyrie - Christe - Kyrie Chorus

Kyrie eleison.	Lord have mercy upon us.
Christe eleison.	Christ have mercy upon us.
Kyrie eleison.	Lord have mercy upon us.

Gloria Soloists and chorus

Gloria in excelsis Deo	Glory to God in the highest
et in terra pax	and on earth peace
hominibus bonae voluntatis.	to men of goodwill.
Laudamus te, benedicimus te,	We praise you, we bless you,
adoramus te, glorificamus te.	we adore you, we glorify you.

Gratias Mezzo-soprano, tenor and bass

Gratias agimus tibi	We give thanks to you
propter magnam gloriam tuam.	for your great glory.

Domine Deus Tenor

Domine Deus, Rex caelestis,	Lord God, Heavenly King,
Deus Pater omnipotens.	almighty God the Father.
Domine Fili unigenite,	O Lord, the only begotten Son,
Jesu Christe,	Jesus Christ,
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris,	Son of the Father,

Qui tollis Soprano and Mezzo-soprano

Qui tollis peccata mundi;	You take away the sins of the world;
miserere nobis.	have mercy on us.
Qui tollis peccata mundi;	You take away the sins of the world;
suscipe deprecationem nostram.	receive our prayer.
Qui sedes ad dexteram Patris,	You sit at the right hand of the Father;
miserere nobis.	have mercy on us.

Quoniam Bass

Quoniam tu solus sanctus,	For you alone are Holy,
tu solus Dominus,	you alone are the Lord,
tu solus Altissimus,	you alone are the Most High,
Jesu Christe.	Jesus Christ.

Cum Sancto Spiritu Chorus

Cum sancto spiritu	With the Holy Spirit,
in gloria Dei Patris.	in the glory of God the Father.
Amen.	Amen

Short break

Credo Soloists and chorus

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem,	the Father, the Almighty,
factorem caeli et terrae,	maker of heaven and earth,
visibilem omnium et invisibilem.	of all that is seen and unseen.
Et in unum omnium Jesum Christum,	I believe in one Lord, Jesus Christ,
Filius Dei unigenitum,	the only Son of God,
et ex Patre natum	eternally begotten of the Father.
ante omnia saecula.	before all worlds.
Deum de Deo,	God from God,
lumen de lumine,	Light from Light,
Deum verum de Deo vero,	true God from true God,
genitum, non factum,	begotten, not made,
consubstantiali Patri.	of one being with the Father.
Per quem omnia facta sunt.	Through him all things were made.
Qui propter nos homines	For us men,
et propter nostram salutem	and for our salvation,
descendit de caelis	He came down from heaven;

et incarnatus est	became incarnate
de Spiritu Sancto	by the power of the Holy Spirit
ex Maria Virgine	of the Virgin Mary
et homo factus est.	and was made man.

Crucifixus Soprano

Crucifixus etiam pro nobis:	For our sake he was crucified
sub Pontio Pilato	under Pontius Pilate;
passus, et sepultus est.	He suffered death and was buried.

Et resurrexit Soloists and chorus

Et resurrexit tertia die,	On the third day he rose again
secundum Scripturas;	in accordance with the Scriptures;
et ascendit in caelum:	He ascended into heaven
sedet ad dexteram Patris.	and is seated at the right hand of the Father.
Et iterum venturus est cum gloria,	He will come again in glory
judicare vivos et mortuos:	to judge the living and the dead,
cujus regni non erit finis.	and his kingdom shall have no end.
Et in spiritum Sanctum,	I believe in the Holy Spirit,
Dominum et vivificantem:	the Lord, the giver of life
qui ex Patre,	who proceeds from the Father
Filioque procedit	and the Son.
qui cum Patre et Filio	With the Father and the Son
adoratur et conglorificatur;	he is worshipped and glorified;
qui locutus est per prophetas.	He has spoken through the Prophets.
Et unum sanctam catholicam	I believe in one holy catholic
et apostolicam ecclesiam.	and apostolic church.
Confiteor unum baptisma	I acknowledge one baptism
in remissionem peccatorum.	for the forgiveness of sins.
Et exspecto resurrectionem	I look for the resurrection
mortuorum	of the dead,
et vitam venturi saeculi.	and the life of the world to come.
Amen.	Amen.

Preludio Religioso (Offertory) Piano and harmonium

Sanctus Soloists and chorus

Sanctus, Sanctus, Sanctus,	Holy, holy, holy,
Dominus Deus Sabaoth!	Lord God of Sabaoth.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of Thy glory.
Osanna in excelsis.	Hosanna in the highest.
Benedictus	Blessed is He
qui venit in nomine Domini.	who cometh in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

O salutaris hostia Soprano

O salutaris hostia	O saving Victim! Opening wide
quae coeli pandas ostium,	The gate of heaven to man below,
bella premunt hostilia,	Our foes press hard on every side,
da robur, fer auxilium.	Thine aid supply, Thy strength bestow.

Agnus Dei Mezzo-soprano and chorus

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
miserere nobis.	Have mercy upon us.
Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
miserere nobis.	Have mercy upon us.
Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who takest away the sins of the world,
dona nobis pacem.	grant us peace.



Somerset Chamber Choir

Friends Scheme:

All members of the Friends Scheme are invited to meet the choir in the music room of Wells Cathedral School, adjacent to the North side of the Cathedral

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. He studied music at Trinity College, Cambridge, where he was a Choral Scholar under Richard Marlow, and has sung with the Cathedral Choirs of Guildford and Winchester. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists, is a former Assistant Organist at St. Martin-in-the-Fields and is currently Director of Music at St Mary the Boltons, SW10.

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; recently described by The Times as 'the acclaimed chamber choir', their London concerts are regularly highlighted by the national press. In November Graham celebrates the 10th anniversary of his appointment as Music Director of Nonsuch Singers with a concert of Mozart's *Mass in C Minor* and works by Britten and Stravinsky in St. John's, Smith Square.

Eighteen months ago, Graham was appointed conductor of the Mayfield Festival Choir in E. Sussex and in May this year he directed the première of Neil Jenkins's new translation of Haydn's *Creation*. For fifteen years Graham held senior positions at the Royal College of Music and he now pursues a freelance career as conductor, organist, vocal coach and teacher.

He can be contacted at
graham@gcaldbeck.freereserve.co.uk



Katherine Manley soprano was born and educated in Leicester. She gained a *BMus* honours at The Royal Scottish Academy of Music and Drama and graduated from the Benjamin Britten

International Opera School at the Royal College of Music with a distinction. She continues to study with Lillian Watson. A Samling Foundation Scholar, Katherine has also been supported by a Wingate Scholarship, a Leicestershire County Council Award and the Ian Fleming Musicians' Benevolent Fund Award. Her operatic roles include *Pastori* in Monteverdi's *Orfeo* for English National Opera, *Emmie* in Britten's *Albert Herring* for New Kent Opera, and *Cuzzoni* in the Handel and Hendrix project 'Time Flows' with Streetwise Opera.

On the concert platform she has worked with the Orchestra of the Age of Enlightenment, the London Mozart Players, the London Pro Arte Orchestra, the Brandenburg Sinfonia and the Philharmonia Orchestra. She has performed Haydn's *Creation* with Stephen Cleobury, and Mendelssohn's *Elijah* with Sir Thomas Allen and the Southbank Sinfonia. Katherine has given live broadcasts for Radio 3 and is looking forward to performing in Monteverdi's *Orfeo* with English Touring Opera.



Louise Mott mezzo-soprano studied at the Royal College of Music, where she won the Lies Askonas Competition, before completing her training at the National Opera

Studio. Louise made her débuts at English National Opera in *Alcina*, for Welsh

National Opera in *La clemenza di Tito* and with Opera North in *Der Rosenkavalier*. Her many contemporary opera performances include Param Vir's *Ion*, John Casken's *God's Liar*, Deidre Gribbin's *Hey Persephone!* for Almeida Opera, Robin Holloway's *Boys and Girls Come Out to Play* and Mark-Anthony Turnage's *Greek* with the London Sinfonietta. She made her BBC Proms début in Vaughan Williams's *Serenade to Music*.

Louise has sung with the Northern Sinfonia, the Hallé, Ulster, Bournemouth Symphony and Royal Philharmonic Orchestras, with Birmingham Contemporary Music Group and the Hebrides Ensemble in such distinguished venues as the Royal Albert Hall, the Barbican, St John's Smith Square, St Paul's Cathedral, Wigmore Hall, the Purcell Room, King's College Cambridge, York Minster and Westminster Abbey.

Louise's concert repertoire includes most of the standard works and such specialities as *Kindertotenlieder*, and Turnage's *Twice Through the Heart*. She has broadcast for Radio 3 and throughout Europe. Her recordings include Schumann's *Scenes from Goethe's Faust* under Philippe Herreweghe for Harmonia Mundi. Louise Mott's forthcoming engagements include roles in *Push* and *A Shetland Odyssey* for Tête à Tête.



Joe Roche *tenor* is a native of Clonmel, County Tipperary and made his professional operatic debut in 1995 with Opera Ireland in *Faust*. He has since sung in more than

eighteen of their productions at Dublin's Gaiety Theatre, most recently playing *The Coachman* in Shostakovich's *Lady Macbeth of Mtsensk* and *A Soldier* in Turnage's *The Silver Tassie*. Joe's previous engagements include *Così fan tutte* at the Aberdeen International Youth Festival in 2000, shortly after touring nationwide in *Die Fledermaus* with Co-Opera. In June 2004 he performed the dual roles of *Gaston* and *The Marchese* in a Co-Opera production of Verdi's *La Traviata*.

Joe studied singing with Conor Farren at the Abbey School of Music in Dublin, while also studying for a degree in psychology at Trinity College, Dublin. He currently studies with Russell Smythe on the opera course at the Royal College of Music, London, where he commenced study in September 2005. His recent engagements include *Eisenstein* in *Die Fledermaus* at the Royal College, Haydn's *Mass In Time of War*, Bruckner's *Te Deum* and Mozart's *Requiem*.



Keel Watson

bass-baritone

studied singing and trombone at Trinity College of Music and made his Royal Albert Hall and Barbican débuts with the concert version of Gershwin's *Porgy*

and *Bess*, his Queen Elizabeth Hall début in Mike Westbrook's *Coming Through the Slaughter*, and his Royal Opera House début as the *Bosun* in Britten's *Billy Budd*. Since then, he has gone on to sing with numerous leading opera companies, including English National Opera and English Touring Opera; he has also sung *Wotan* in *Das Rheingold* at the Covent Garden Festival. Keel has created a number of roles, for example *The Elder* in Mark-Anthony Turnage's *The Country of the Blind* at the Aldeburgh Festival/ENO Contemporary Opera Studio and *Parlaine* in Jonathan Dove's *Palace in the Sky* for the ENO Baylis Programme.

His concert and oratorio engagements have included his début with the London Symphony Orchestra under Kent Nagano in Bernstein's *Whitehouse Cantata*, which was recorded by Deutsche Grammophon, performances of *Carmina Burana* at the Royal Festival Hall, *A Child of our Time* for the City of Birmingham Symphony Orchestra in Symphony Hall, and at the Worcester Three Choirs Festival and with The Royal Liverpool Philharmonic Orchestra.

Keel has sung as a guest soloist on BBC Radio 2's *Friday Night is Music Night* and is the voice of *Harasta* in Geoff Dunbar's animated version of *The Cunning Little Vixen*. His recent engagements include the role of *Second Armed Man* in Kenneth Branagh's new film of *The Magic Flute*.



Andrew West

piano read English at Clare College, Cambridge, before going on to study at the Royal Academy of Music, where he is now professor of Piano

Accompaniment

and Chamber Music. Described in the Independent on Sunday in 2005 as 'technically and interpretatively the finest accompanist in Britain', Andrew has developed partnerships with some of

Britain's finest singers and instrumentalists. His collaborations with singers include recitals and recordings with Emma Bell, Alice Coote, Lesley Garrett, James Gilchrist, Catherine Bott, Christopher Purves and Christopher Maltman. He appears regularly with tenor Mark Padmore, giving concerts at Wigmore Hall, the Frick Collection in New York and at the South Bank's Henze Festival. In 2004 Andrew gave a series of recitals at the Aldeburgh Festival with Christopher Purves, Robert Murray and Paul Silverthorne and recorded a CD of lieder by Strauss, Marx and Bruno Walter with Emma Bell. He returns to Aldeburgh this year to give three concerts with Susan Gritton, Christopher Purves, Liwei Qin, and Mark Padmore.

With flautist Emily Beynon (principal of the Royal Concertgebouw Orchestra), Andrew has frequently been broadcast on Radio 3 and has recorded the complete works for flute and piano by 'Les Six' for Hyperion. His piano quartet, Touchwood, released a CD of works by Chausson and Saint-Saëns in 2000, which was featured as 'CD of the Month' in the Daily Telegraph. In 2002 Andrew was appointed as one of the Artistic Directors of the Nuremberg International Chamber Music Festival.



Philip Moore

piano was born in 1976 and is originally from the Vale of Evesham. He studied at the Royal Academy of Music with Hamish Milne,

during which time he won many prizes. On leaving he was awarded the Meaker Fellowship, and was appointed an Associate of the Academy in 2003.

Much in demand as a chamber musician, Philip has performed throughout Europe and recorded for radio and television in Britain, Germany, The Netherlands and The Czech Republic. He recently appeared as soloist with the Royal Philharmonic Orchestra and has appeared with the Philharmonia Orchestra at the Royal Festival Hall. His chamber music concerts include working with Conchord, the Britten Sinfonia and his own group, the Olivier Ensemble, as well as many duo performances with established instrumentalists.

One half of an immensely popular piano duo with Simon Crawford-Phillips, in 2004 Philip and Simon received a Borletti-Buitoni Fellowship, made their Edinburgh Festival

debut and were appointed Steinway Artists. Regular performers on Radio 3, they made their Proms debut in 2001, coinciding with the release of a CD recording of French music for Deux-Elles, which received outstanding reviews. Highlights during 2005 include return visits to Wigmore Hall, Bridgewater Hall and the South Bank, along with their debut at the Concertgebouw in Amsterdam.



Christopher Stokes *organ & harmonium* has been Organist & Master of the Choristers of Manchester Cathedral since

1996. Before that, he was Organist & Master of Music at St Martin-in-the-Fields and Director of Music at St. Margaret's, Westminster Abbey. While in London, he was professor of organ at Trinity College of Music for over 15 years, where he also studied in the early seventies. In Manchester he directs the Cathedral Choir which, in addition to the essential *Opus Dei*, sings for regular television and radio broadcasts, and has recorded a number of CDs which have received critical acclaim. He is also one of the regular directors/organists for the Daily Service on Radio 4.

As an organ soloist and piano accompanist, Christopher has performed extensively both in the UK and abroad. In 1997 he was the first to record on the Marcussen organ in Bridgewater Hall with the BBC Philharmonic Orchestra, and played there as part of the 'Concert Plus' series for the BBC. This year he has given concerts in Germany, where he made a live concert-recording of a Handel organ concerto with the German Radio Orchestra in the Gewandhaus in Leipzig. His CD of Elgar and Stanford's organ works has received critical acclaim and his most recent recording of Howells' organ music is due for release before Christmas. Christopher has performed, broadcast and recorded, as a continuo player, with most of Britain's leading orchestras including the Hanover Band, the London Mozart Players, the London Symphony, BBC Philharmonic, Hallé and Northern Chamber Orchestras. He has also performed and recorded with the Salzburg Bach-Chor and the German Radio Choir.

Christopher is a Council Member of the Royal College of Organists and Head of Organ Studies at Chetham's School of Music in Manchester.

Somerset Chamber Choir



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. The choir is renowned for its innovative and eclectic programmes of music devised by its conductor, Graham Caldbeck, and it regularly performs with many of the UK's top professional soloists and orchestras.

Would you like to sing with us?



Would you like to sing with us? We are a very sociable choir and applications for membership are always welcome - we are perhaps unusual in not holding weekly rehearsals, but instead run six rehearsal weekends every year at which informal auditions are held. 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 rehearses mainly 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 recruitment@somersetchamberchoir.org.uk

Volunteering



We are very grateful to the large number of volunteers who assist us with numerous aspects of the choir's 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.



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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.

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:

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- **Bronze** priority booking for concerts

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- **Bronze** 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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- No credit card booking fees
- 25% discount on tickets purchased for your non-member guests (max discount £8 King's College concerts, £12 Wells concerts)
- 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.freemove.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:

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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, listed below, who have helped us to achieve so much. We also gratefully acknowledge the support of additional members who joined after publication of this programme.

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Acknowledgements

We are very grateful for the support we receive from from our President, Lady Gass, and our Vice-Presidents, Sir David Willcocks, Benjamin Luxon, Adrian Male and Chris Cutting.

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

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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*

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Conductor - Oliver Gooch

Part of "WESTIVAL", a ten day celebration of Arts

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Sat 9 September • St. Mary Magdalene Church, Taunton Queen's College, Taunton

Ron Tickner Memorial Trust Organ Workshops

with Stephen Bell & Ian Carson

Between 9.30 and 11.30 depending on venue. For pianists of Grade 5 and above. Priority given to those under 18.

Application forms available from Nancy Beveridge 01823 288312

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Fauré Requiem and other pieces

Conductor - John Cole

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Sun 1 October • All Saints Parish Church, Martock - 3pm Somerset Chamber Choir

Great Choruses from favourite Oratorios

Classics from the glorious age of Purcell through to the present day of John Rutter.

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Director - Jeremy Tustin

Music Director - Mark Shelvey

Matinees Thursday and Saturday at 2.30pm

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...

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...

Sat 21 October • St. Mary Magdalene Church, Taunton Queen's College, Taunton

Ron Tickner Memorial Trust Organ Workshops

with Stephen Bell & Ian Carson

Between 9.30 and 11.30 depending on venue. For pianists of Grade 5 and above. Priority given to those under 18.

Application forms available from Nancy Beveridge 01823 288312

...

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Rachmaninov - Vespers

...

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