

## Somerset Chamber Choir - Future concerts



Concert in aid of **CANCER RESEARCH UK**

**Sunday 30 September 2007 at 3pm**

Church of All Saints with St Saviour

All Saints Road, Weston-Super-Mare, BS23 2NL

### *Celestial Sounds*

Beautiful choral classics from Germany, Austria and Italy

**Richard Pearce** organ

Renowned works by Schütz, Bach, Mendelssohn and Rheinberger from Germany; Haydn, Mozart, Schubert and Brahms from Austria, and Palestrina, Viadana, Lotti, Monteverdi and Rossini from Italy are woven together to form a colourful and varied tapestry, spanning a period from the mid-16th century to the end of the 19th. Some of the strong connections existing between composers of the separate centuries and countries are explored in what promises to be a fascinating and enjoyable concert.

**Tickets:** MusicBox ~ 01275 349010 Heritage Coffee House (Wadham St) ~ 01934 626402. Parish Office ~ 01934 415379 ~ or at the door  
Admission: £10 (U16s ~ £5) ~ Voluntary donations to Cancer Research also welcome



**Sunday 6 January 2008 at 3pm**

King's College Chapel, Taunton

### *Far beyond the stars*

A century of Great British Choral Music

including works by

Stanford, Elgar, Parry, Vaughan Williams,

Holst, Britten, Howells, Walton & Rutter

**Richard Pearce** organ



This country is justly famous for its wonderful tradition of singing and of choral music. This programme focuses on some of the most famous English sacred music by the leading composers of this period, composed between the late 19th and the mid-20th century. The 150th anniversary of Elgar's birth is marked by a performance of his stunning anthem, Great is the Lord, and, amongst the other Great British music included are Walton's exciting WH Auden setting, The Twelve, composed for Christ Church Cathedral, Oxford, where he had been a chorister, and John Rutter's Hymn to the Creator of Light, a beautiful anthem written for the dedication of a memorial window for Herbert Howells in Gloucester Cathedral.

**Saturday 02 August 2008 at 7pm**

Wells Cathedral

### *Sing for freedom, sing for joy!*

POULENC Gloria

KODALY Psalmus Hungaricus

VAUGHAN WILLIAMS Dona nobis pacem

with **Southern Sinfonia**



*Three 20th-century choral masterpieces are brought together in a moving and life-affirming programme about the pursuit of freedom and peace on earth.*

Kodály's Psalmus Hungaricus sets a free Hungarian translation of Psalm 55, in which a parallel is drawn between the sorrows of King David and the suffering of the Hungarians under Turkish occupation. We mark the 50th anniversary of Vaughan Williams' death with a performance of Dona nobis pacem, the composer's impassioned plea for peace, tolerance and understanding, composed as Europe lurched towards World War II. Poulenc's Gloria sets words from the Mass to music of an unmistakable freshness and vivacity. The composer's sense of humour and love of life shine through in the exuberance of the music, and the work ends in a mood of "pity and peace".

Call MusicBox on 01275 349010 to leave your details and we will send you further information as it becomes available.

Alternatively, you could join our Friends Scheme or our e-mailing list. Information will also be published at [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)



# Glorious Baroque

**Wells Cathedral**  
**Saturday 28 July 2007**  
**at 7pm**

**Somerset Chamber  
Choir**

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

**Canzona**

One of today's most distinguished ensembles

**Sophie Bevan**  
**Daniel Auchincloss**  
**Håkan Vramsmo**  
**Theresa Caudle**  
**Jean Paterson**

soprano  
tenor  
baritone  
violin  
violin

**Graham Caldbeck** conductor

*Handel*  
Ode for St Cecilia's Day

*D Scarlatti*  
Iste confessor; Te Deum

*Lalande*  
Regina Coeli

*Bach*  
Double Violin Concerto  
Nun komm, der Heiden Heiland BWV 61

**PROGRAMME**

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# Wells Cathedral

## Saturday 28 July 2007

### 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 another busy and exciting one for the choir. Not only do we have some wonderful concerts to look forward to - you can find details of these on the back cover of this programme - but we have also started to plan for our 25th anniversary in 2009 which will, we are sure, prove to be a landmark year for the choir.

No better time, then, to say a huge thank you to our Friends who give vital support to the choir - we are extremely grateful to you all. Becoming a Friend is probably the best way to hear about our plans at the earliest opportunity - we like to think of our Friends as very much part of the choir itself and we certainly would not be here without them. If you

are not yet a Friend, we hope that this might be the year that you decide to join up - you would certainly be assured of a warm welcome!

We have been fortunate that Her Majesty's Lord Lieutenant of Somerset, Lady Gass, has been the President of our choir for a good many years now - however, this Summer sees the end of her term of office. We should, therefore, like to take this opportunity to express our sincere gratitude to her for the generous support she has given to the Choir over the years.

We very much hope we shall see many of you again at future concerts and, don't forget, if you enjoy tonight's concert, please tell others about the choir and encourage them to come along. We look forward to seeing you all again soon.

## PROGRAMME ORDER

*Johann Sebastian Bach*

**Cantata: Nun komm, der Heiden Heiland BWV61**

Sophie Bevan *soprano* ~ Daniel Auchincloss *tenor* ~ Håkan Vramsmo *baritone*

~

**Concerto for Two Violins BWV 1043**

Theresa Caudle *violin* ~ Jean Paterson *violin*

*Domenico Scarlatti*

**Iste Confessor**

Sophie Bevan *soprano*

~

**Te Deum**

*Michel-Richard De Lalande*

**Regina Coeli**

~ Sophie Bevan *soprano/dessus* ~ Daniel Auchincloss *tenor/haut-contre* ~

~ Håkan Vramsmo *baritone/basse-taille* ~

## 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

*George Frideric Handel*

**Ode for St Cecilia's Day**

Sophie Bevan *soprano* Daniel Auchincloss *tenor*

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### Somerset Chamber Choir Friends Scheme:

After the concert, all members of the Friends Scheme are invited to meet the choir in the Music Room in Wells Cathedral School, adjacent to the North side of the Cathedral

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The right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control, although these details are correct at the time of going to print. Please note that photography (with or without flash) and/or recording of any sort during the performance is forbidden without the prior written consent of the Dean and Chapter and the Somerset Chamber Choir.



## The Reformation

During the Reformation, four main Protestant traditions emerged: Lutheran, Calvinist, Anabaptist and Anglican. Despite considerable differences in their ideology and practices, each agreed in rejecting the authority of the Pope, instead emphasising the authority of the Bible and the importance of individual faith.

Whilst South Germany remained relatively Catholic, the Northerners

followed the beliefs of Martin Luther, who, in 1517, published 95 Theses attacking the indiscriminate sale of indulgences (absolutions) to finance the construction of the Basilica of St Peter in Rome. Luther, an Augustinian monk and professor of theology at the University of Wittenberg, had been unable to find assurance of salvation in traditional Catholic teachings. Instead, he came to believe that such assurance was to be found in the doctrine of justification by divine grace through faith, which he thought Catholic theology had obscured by placing equal emphasis on the efficacy of good works. At first, Luther's intention had been to bring about reform within the church, but he met with stiff opposition. In refusing to recant his views and in demanding to be proved wrong by the scriptures, he denied the authority of the Church and was excommunicated. Protected by Frederick the Wise of Saxony, however, he was enabled to produce a series of books and pamphlets and his ideas spread rapidly throughout the German states and the rest of Europe.

## Lutheranism and the rise of the Cantata

The Lutheran faith was central to Bach's sacred music and, as the Cantata form developed, Lutheran ministers, notably the Hamburg poet, theologian and pastor, Erdmann Neumeister, encouraged the absorption of secular music into the church service, and provided German Protestant composers with cycles of texts for sacred cantatas based on the operatic aria form. With the influx of Neumeister's more secularised form, church music was thus transformed by Italian operatic style.

Although the word 'cantata' is best known to many through the works of JS Bach, in fact he called them by such older terms as motetto, concerto, or ode, the name cantata being only much later applied by 19th-century editors - Bach rejected the superficial style that often characterised the form. From 1714 he integrated da capo arias (in ABA form) into his church works.

## Cantata: Nun komm, der Heiden Heiland BWV 61

The season of Advent is the beginning of the church's year - a time of a hopeful and solemn waiting for the Incarnation. Perhaps this double significance, added to the fact that within the Lutheran church Advent was a 'closed' season, with no concerted music being heard between the end of Advent Sunday and Christmas Day, caused Bach to devote particular care to creating a deep emotional content in his cantatas for this special day.

Using Luther's famous Advent chorale at the beginning and P. Nicolai's equally well-known Christmas/Epiphany hymn *Wie schön leuchtet der Morgenstern* ('How beautifully shines the morning star') (1599) at the end, the text sings of the hopeful heart waiting for the coming of the Saviour. The orchestration for strings and continuo is very simple and, characteristic of the early cantatas, the violas are divided into first and second. At the same time, the writing contains a number of original devices typical of the young Bach, and the work is rich in variety.

*Nun komm, der Heiden Heiland BWV 61* was first performed at the Weimar court chapel (where Bach held the position of organist between 1708 and 1717) on Advent Sunday, 2 December 1714. The cantata takes its name from Luther's famous chorale (itself a German version of the Latin hymn 'Veni redemptor'), which is used in the first movement or Overture. Neumeister wrote the remaining text, basing the non-chorale movements freely on the Gospel reading (Matthew 21: 2-9). This concerns Jesus's triumphant entry into Jerusalem as 'King', and Neumeister's text is a general exposition on various forms of Christ's coming: the blessing and light of his earthly appearance; his entry into the institution of the church and his blessing of doctrine and sacrament; and, finally, his entry into the heart of the individual believer.

The French overture grafts the regal connotations of the French court onto the coming of Christ the King; and, most important of all, the overture is a symbol of beginning (i.e. of an opera or ballet), which, in this case, not only portrays the coming of Christ, but which also functions as the opening of the Church's year. That Bach placed particular value on this cantata is made clear by the fact that he later re-used this cantata in 1724, his first year as Kantor at the Thomaskirche, Leipzig.

## 1) Overture (choir)

The image of a beginning is strongly captured in the bold, solid form of the opening chorus. The introductory instrumental ensemble sounds much like the beginning of an orchestral suite and the movement combines an old German chorale with the French overture form first used by Lully (1632-1687) (2/2 slow sections with dotted rhythm framing a fast middle 3/4 section). The slow sections comprise the first, second, and fourth lines of the first verse of Luther's chorale, while the lively middle section takes the third line for its text. Only the words of the central section are set polyphonically.

The French overture was traditionally the piece played at the beginning of a performance at the French court opera during the entrance of the king. A parallel can be drawn between this and the beginning of the church year, which prepares for the arrival (or entrance) of the Saviour.

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

*Come now, Saviour of the gentiles,  
known to be the child of a Virgin;  
the whole world marvels  
that God should have ordained such a birth for Him.  
Martin Luther, 1524*

## 2) Recitative (tenor)

First the arrival of the Saviour is recounted, and then an outpouring of praise and gratitude for that event ensues. The initial secco style of the recitative gives way to a reinforcing arioso, with the continuo moving in canon-like form to reflect the fulfilment of hopes.

Der Heiland ist gekommen,  
Hat unser armes Fleisch und Blut  
An sich genommen  
Und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
Was hast du nicht an uns getan?  
Was tust du nicht  
Noch täglich an den Deinen?  
Du kömst und lässt dein Licht  
Mit vollem Segen scheinen.

*The Saviour is come  
and has assumed  
our flesh and blood,  
making us to be of one blood with Himself.  
O goodness unsurpassable,  
What hast Thou not done for us,  
And dost not still do  
Daily for Thy people?  
Thou comest and shinest  
Thy bountiful light.*

## 3) Aria (tenor)

This flowing aria in C major (9/8 time), written as a trio for strings, continuo and tenor, makes use of descending phrases to represent the coming of Christ. The first and second violins and violas are gathered into a unison obbligato which gives an impression of richness and warmth, and there is probably some symbolic reference to the unity of the church here as well. The tenor's prayer, 'Komm, Jesu, komm zu deiner Kirche' - 'Come, Jesu, come to Thy church' - is for purity within the church, and ties in with the Epistle reading for the day, Romans 13: 11-14.

Komm, Jesu, komm zu deiner Kirche  
Und gib ein selig neues Jahr!

Befördre deines Namens Ehre,  
Erhalte die gesunde Lehre  
Und segne Kanzel und Altar!

*Come, Jesu, come to Thy church  
and grant a blessed New Year!*

*Promote the honour of Thy name,  
maintain healthy doctrine  
and bless the pulpit and the altar!*

## 4) Recitative (baritone)

Jesus arrives, knocking at the door of the believer's heart. The discordant sound of the 'knock' (strings, pizzicato) surprises the ear as the bass quotes a verse from the Revelation of St. John.

Siehe, ich stehe vor der Tür  
und klopfe an.  
So jemand meine Stimme hören wird  
und die Tür auftun,  
zu dem werde ich eingehen  
und das Abendmahl mit ihm halten  
und er mit mir.

*Behold, I stand at the door  
and knock.  
If any man hear my voice  
and open the door,  
I will come to him,  
and will sup with him and he with me.  
Revelation 3:20*

## 5) Aria (soprano)

In this aria (G major, 3/4 time), the believer, represented by the purity of a soprano voice, exhorts her heart to open itself for the coming of Jesus. As the viewpoint here changes to that of the individual, the obbligato instruments fall silent, leaving the continuo to accompany the aria. From the middle section (beginning Bin ich gleich nur Staub und Erde), the movement slows to a 4/4 Adagio to reflect the ecstasy of the words.

Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.

Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmähn,  
Seine Lust an mir zu sehn,  
Dass ich seine Wohnung werde.  
O wie selig werd ich sein!

*Open up, my whole heart;  
Jesus comes and enters.*

*Though I be but dust and earth  
Yet He will not despise me,  
But delights to see me,  
So that I might become His abode.  
Oh how blessed shall I be!*

## 6) Chorale (choir)

The second half of Nicolai's famous chorale *Wie schön leuchtet der Morgenstern* - the one used in Cornelius's famous setting *The Three Kings* - is sung as the final movement, heightening the hopes of incarnation and arrival. This chorale arrangement uses lively polyphony and is brilliantly orchestrated. The violins run up the scale to a high G to close the work and the sheer exultation of this final Amen leaves the faithful longing for Jesus' return.

Amen, amen!  
Komm, du schöne Freudenkrone, bleib  
nicht langel  
Deiner wart ich mit Verlangen.

*Amen, amen!  
Come, Thou joyous crown, and do not  
tarry.  
I await Thee with great longing.*

Philipp Nicolai, 1599



**(i) Vivace (ii) Largo ma non tanto (iii) Allegro**



The concerto was the most ambitious and cultivated form of musica da camera during the late Baroque period. As Frank Howes has written '*any concerto is the contrivance of an equilibrium of unequal forces. The idea of contest, opposition, antithesis is implicit in the word from its derivation from the Latin certare, to contest, ...and concentus, a singing together.*'

Bach devoted himself to the concerto form at three important periods of his life, and in three quite different ways. At Weimar where he worked first as a court musician and then as Konzertmeister between 1708 and 1717, Bach came into close contact with the concerto style of the Venetians and he made arrangements of works by Vivaldi and Alessandro and Benedetto Marcello for a variety of instruments, including harpsichord and organ. The majority of Bach's concertos (including his six Brandenburg Concertos in concerto grosso form) were written at the court of Cöthen where he was Kappelmeister to Prince Leopold from 1717 until 1723. After moving to Leipzig, Bach continued his practice of arranging his own works to create a series of harpsichord concertos.

At the Calvinistic court of Cöthen, Bach was free from ecclesiastical duties and instead focused his creative energies upon composing for and directing the orchestra of seventeen musicians. The only concertos by Bach existing in their original form are the three extant violin concertos written for Joseph Speiss, leader of the orchestra. Speiss had been tempted from Berlin to the position at Cöthen, as had his colleague Martin Friedrich Marcus who joined him in the first performance of the 'Double Concerto'. Bach is thought to have composed six violin concertos, material from the three missing works is found in movements in his Cantatas BWV 146 and 188 and harpsichord concertos BWV 1052, 1056 and 1064. This concerto exists in Bach's arrangement for two clavier in the key of C minor. Some scholars have suggested that Bach may well have revised his earlier violin concertos in Leipzig sometime after 1729 when he took over the Leipzig Collegium Musicum and once again became interested in the concerto form.

The 'Double Concerto' is in three movements and Bach's enthusiasm for the Venetian three-movement concerto form derived from the numerous arrangements of other composers' works he had made earlier. The first movement, like the finale of the A Minor Violin Concerto, combines concerto form with fugal writing. The opening fugal ritornello (returning/recurring theme) and its three recapitulations, shortened to a single thematic entry, provide the formal pillars; between them appear the solo episodes, in which the two solo violins come into their own to most brilliant effect. Comparison with the concertos for single violin shows how the construction of the work reflects its scoring for two solo instruments; the solo sections are dominated by the 'duplication of events' so that each soloist plays every melodic phrase. The finale is in conventional concerto form except that here the solo instruments take the lead not only in their own episodes but also in the ritornelli. The movement's restless character derives from the superimposition of a 2/4 rhythm in the orchestra onto the basic 3/4 pulse, already weakened by the soloists' close canon at the unison at a beat's distance - a favourite device in the concertos for creating tension. The central movement takes the form of a fugue, with the themes played by the soloists almost in the manner of a love-duet, supported harmonically by the orchestra's lulling accompaniment. Thanks to the profound beauty of its cantabile melodies this has become one of the best known and most loved of all Bach's concerto movements. The Bach scholar, Spitta, described it enthusiastically as 'a true pearl of noble, heartfelt song'.





## ISTE CONFESSOR; TE DEUM

D Scarlatti (1685-1757)



### Scarlatti's Life & Work

Surprisingly little is known about Scarlatti's life apart from legends and anecdotes. He was born in Naples, Italy, the sixth of ten children. It is most likely he first studied under his father, Alessandro Scarlatti, although other (nowadays almost unknown) composers who may have been his early teachers include Gaetano Greco, Francesco Gasparini, and Bernardo Pasquini, all of whom seem to have influenced his musical style.

Domenico became a composer and organist at the royal chapel in Naples in 1701, and in 1704, he revised Pollaroli's opera *Irene* for performance at Naples. Soon after this his father sent him to Venice, the tone of his father's letter of recommendation to the wealthy Medici family being revealing: 'I have forcibly removed him from Naples where, though there was scope for his talent, it was not the talent for such a place. I am removing him from Rome as well, because Rome has no shelter for music, which lives here as a beggar. This son of mine is an eagle whose wings are grown; he must not remain idle in the nest, and I must not hinder his flight...'

Domenico's four years in Venice are a blank in the record. In 1709 he went to Rome in the service of the exiled Polish queen Maria Casimira and while there he met Thomas Roseingrave who would later lead the enthusiastic reception of the composer's sonatas in London. Domenico was already a harpsichord-player of eminence, and there is a story that at a trial of skill with Handel at the palace of Cardinal Ottoboni in Rome he was judged to be perhaps superior to Handel on that instrument, although inferior on the organ. Later in life, he was known to cross himself in veneration, when speaking of Handel's skill.

While in Rome, Scarlatti also composed several operas for Queen Casimira's private theatre. He was maestro di cappella at St Peter's from 1715 to 1719, and in the latter year came to London to direct his opera *Narciso* at the King's Theatre. In 1720 or 1721 he went to Lisbon, where he taught music to the princess Maria Magdalena Barbara. He was at Naples again in 1725, but in 1729 went to Madrid as music master to the princess, who had married into the Spanish royal house. He remained in Spain for some twenty-five years. Maria Barbara became Queen of Spain. During this time he composed over five hundred keyboard sonatas (*Essercizi*) still performed and admired for their technical inventiveness and brilliance today. Domenico Scarlatti died in Madrid, aged seventy-one.



Maria Casimira

### Iste Confessor

If audiences have come across any of Domenico's sacred works, it is more than likely that they will only be acquainted with his ten-part *Stabat Mater*, a work unique in his choral output and notable for its harmonic and textural complexity.

*Iste Confessor* shows a different side of Scarlatti's style. The text consists of five verses which are set in a simple hymn-like manner. The solo soprano and four-part choir sing alternately accompanied by continuo. The charm of this score lies in its clearly balanced melodic phrases and sturdy harmony. The conductor, Harry Christophers has written: '*The simplicity of the hymn tune Iste Confessor is absolutely captivating and, as with the best of hymn tunes, it can be inflected to reflect the cumulative sentiments of the text. Music does not have to be complex to be effective.*'

Iste confessor Domini, sacratus  
festa plebs cujus celebrat per orbem,  
hodie laetus meruit secreta  
scandere caeli.

Qui pius, prudens, humilis, pudicus,  
sobrius, castus fuit et quietus  
vita, dum presens vegetavit ejus  
corporis artus.

Ad sacrum cujus tumultum frequenter  
membra languentium modo sanitati,  
quolibet morbo fuerint gravata  
restituuntur.

Unde nunc noster chorus in honorem  
ipsius hymnum canit nunc libenter,  
ut piis ejus meritis juvemur  
omne per aevum.

Sit salus illi, decus atque virtus,  
Qui, supra caeli residens cacumen,  
totius mundi machina gubernat  
trinus et unus. Amen.

*This witness of the Lord, this holy man  
whose feast the people celebrate throughout the world,  
has this day deserved to rise in blessedness  
to the highest hall of heaven.*

*He who was godly, prudent, humble, modest,  
sober, chaste and quiet of life,  
yet was prompt to exert himself  
in bodily action.*

*At his sacred tomb  
the limbs of many sick,  
by whatever disease they are afflicted,  
are quickly restored to health.*

*Therefore now this our choir  
gladly sings this hymn in his honour,  
that through all the ages  
we might be helped by his holy merits.*

*Salvation, glory and power be to Him  
who from his throne above the heavens  
governs the whole frame of earth,  
Three and One. Amen*





## Te Deum

The scholar, Denis McCaldin, has written of the Te Deum: ‘

*As with many baroque settings, Scarlatti's score is in the typically jubilant key of C major, and calls for two four-part choirs accompanied by organ continuo. Most of the lengthy text is set syllabically in a bright allegro over a 'walking' instrumental bass line. At the words Te ergo quaesumus ('we therefore pray thee') the music slows down briefly for a few bars before returning to a faster pulse for aeterna fac ('make them to be numbered'). The final pages are notable for two delightful touches. First, attention is focused momentarily on the altos, sopranos and tenors as each has a solo passage by way of contrast to the main texture. Then, at the final non confundar ('let me never be confounded') the music slows to finish with a powerful and majestic conclusion in rich harmony.'*

Te Deum laudamus: te Dominum confitemur.  
Te aeternum Patrem: omnis terra veneratur.  
Tibi omnes Angeli: tibi caeli et universae Potestates.  
Tibi Cherubim et Seraphim: incessabili voce proclamant:  
Sanctus; Sanctus; Sanctus: Dominus Deus Sabaoth;  
Pleni sunt caeli et terra: majestatis gloriae tuae.  
Te gloriosus Apostolorum chorus:  
Te Prophetarum laudabilis numerus:  
Te Martyrum candidates: laudat exercitus.  
Te per orbem terrarum: sancta confitetur Ecclesia:  
Patrem immensae majestatis.  
Venerandum tuum verum: et unicum Filium:  
Sanctum quoque Paraclitum Spiritum.  
Tu Rex gloriae Christe.  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem: non horruisti Virginis uterum.  
Tu devicto mortis aculeo: aperuisti credentibus regna caelorum.  
Tu ad dexteram Dei sedes: in gloria Patris.  
Judex crederis esse venturus.  
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.  
Aeterna fac cum sanctis tuis in gloria numerari.  
Salvum fac populum tuum, Domine: et benedic haereditati tuae.  
Et rege eos: et extolle illos usque in aeternum.  
Per singulos dies: benedicimus te.  
Et laudamus nomen tuum in saeculum: et in saeculum saeculi.  
Dignare Domine die isto: sine peccato nos custodire.  
Miserere nostri, Domine: miserere nostri.  
Fiat misericordia tua Domine super nos: quemadmodum speravimus in te.  
In te Domine speravi; non confundar in aeternum.

*We praise thee, O God: we acknowledge thee to be the Lord.  
All the earth doth worship thee: the Father everlasting.  
To thee all Angels cry aloud: the Heavens, and all the Powers therein.  
To thee Cherubim and Seraphim: continually do cry,  
Holy, Holy, Holy: Lord God of Sabaoth;  
Heaven and earth are full of the Majesty: of thy glory.  
The glorious company of the Apostles: praise thee.  
The goodly fellowship of the Prophets: praise thee.  
The noble army of Martyrs: praise thee.  
The holy Church throughout all the world: doth acknowledge thee;  
The Father: of an infinite Majesty;  
Thine honourable, true: and only Son;  
Also the Holy Ghost: the Comforter.  
Thou art the King of Glory: O Christ.  
Thou art the everlasting Son: of the Father.  
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death: thou didst open the Kingdom of  
Heaven to all believers.  
Thou sittest at the right hand of God: in the glory of the Father.  
We believe that thou shalt come: to be our Judge.  
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious  
blood.  
Make them to be numbered with thy Saints: in glory everlasting.  
O Lord, save thy people: and bless thine heritage.  
Govern them: and lift them up for ever.  
Day by day: we magnify thee;  
And we worship thy Name: ever world without end.  
Vouchsafe, O Lord: to keep us this day without sin.  
O Lord, have mercy upon us: have mercy upon us.  
O Lord, let thy mercy lighten upon us: as our trust is in thee.  
O Lord, in thee have I trusted: let me never be confounded.*

REGINA CÆLI (EASTER ANTIPHON) S53

Lalande (1657-1726)

edited by **Lionel Sawkins**



*Duo (Haute-Contre, Basse-Taille) & Chœur:*

Regina cœli lætare, Alleluya

Queen of heaven, rejoice. Alleluya

*Récitatif (Basse-Taille, Haute-Contre):*

Quia quem meruisto portare, Alleluya.

For he whom you were worthy to bear. Alleluya.

*Trio (Dessus, Haute-Contre, Basse-Taille):*

Resurrexit, sicut dixit. Alleluya.

He has arisen as he said. Alleluya.

*Chœur:*

Ora pro nobis Deum. Alleluya.

Pray to God for us. Alleluya.

Familiar as we have long been with the baroque music of Germany, Italy and England, it is only more recently that musicians have begun to explore the treasure-house of musical jewels that adorned the daily messe basse solennelle in the chapel of Louis XIV and Louis XV in France. The appealing works of Marc-Antoine Charpentier (?1645/50-1704) and those of Jean-Philippe Rameau (1683-1764) have justly become much performed and recorded, but in the royal chapel at Versailles, it was the grands motets of Lalande, who took the form to its highest point of development, that were universally acknowledged in his own day, and for most of the 18th century after his death, as masterpieces of the genre. In 1704, the critic, Le Cerf de la Viéville could write: 'I also heard at Versailles... the motet at the mass... I was told it was by Lalande, who conducts in the musicians' gallery, and it seems to me that the king is served in music, as well he ought to be, as he is in everything else; in sum, better than in any other place in his kingdom'. It was the grands motets of Lalande (whose 350th anniversary is being observed this year) which also dominated the Paris Concert spirituel, one of Europe's first regular concert series, from its inception in 1725 and for 45 years after the composer's death, in some 600 performances. Thus, the musical requirements of the royal mass at Versailles were not settings of the Ordinary (Kyrie, Gloria, etc.), but cantata-like settings of psalms, hymns and canticles, opening a much wider library of texts to Lalande and his contemporaries.

Regina cœli, Lalande's shortest grand motet, dates from 1698 and encapsulates all the most characteristic features of his style within its brief compass. Each of the four verses of Regina cœli is based upon the plainsong associated with the text, concluding with 'alleluya'. The opening duo and chorus joyfully appeal to the Virgin, leading into another duo evoking the Saviour. As an Easter antiphon, Regina cœli then recalls the Resurrection in an eloquent trio, before concluding chorus, a heartfelt 'Ora pro nobis', rich in harmonic invention, which suddenly resolves into a peal of joyful alleluias.



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## St Cecilia, Patron Saint of Music



St. Cecilia was a martyr of the early Christian church (around the 4th century) and since the late 15th century has been honoured as patroness of music. The Acts of St Cecilia, dating from about AD500 are largely a pious romance.

According to them she was a patrician maiden who at an early age dedicated herself to perpetual virginity. This vow became something of a problem when she was betrothed to Valerian, a young nobleman. In narrating the wedding the Acts have a passage which accounts for her eventual role as patroness of music:

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

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

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

Cecilia was venerated from the late 9th century on, appearing as one of the few female saints invoked in the canon of the Mass. But in no sense was she considered a patroness of music until late in the 15th century that quite suddenly she began to be represented as such, being declared so by several musicians' guilds and being portrayed in a number of pictures playing the organ. A plausible explanation was offered by H. Quentin in his article on Sainte Cécile in *Dictionnaire d'archéologie chrétienne et de liturgie* (Paris, 1924). He reasoned that the vesper antiphon *Cantantibus organis* was much more commonly known at the time than the original text of the Acts and this crucially omitted the phrase *in corde suo* ('in her heart'), thus allowing a misinterpretation which has Cecilia singing to the accompaniment of the organ, and even playing it herself.

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

**From an article by James W McKinnon**

## Cecilian celebrations in 17th and 18th century England

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

The festival had a somewhat chequered history. After flourishing initially, with music by the two luminaries of the period - Purcell himself (1683) and Blow (1684) - it was obliged in 1685 and 1686 to make do with lesser lights, William Turner and Isaac Blackwell. But in 1687 the commission went to Giovanni Battista Draghi, an Italian composer long resident in London. Presented with a superb new poem by Dryden (the same one set by Handel in his Ode for St. Cecilia's Day), Draghi produced a setting of unprecedented grandeur, accompanied by an orchestra which included, besides the usual strings and recorders, semi-independent parts for trumpets. These instruments, only lately tamed from battlefield brashness, he employed both sparingly and tentatively, but Purcell and Blow eagerly noted their potential. Hail, bright Cecilia!, Purcell's great 1692 Cecilian ode, performed in Wells Cathedral by Somerset Chamber Choir and Canzona three years ago, is exceptional in its opulence: more exuberant, as well as more elaborate, than any other Cecilian ode of the period.

Poetically it was the two odes written by John Dryden (1631-1700) that stood out and became more valued in their own right than in their original musical settings. These were *A Song for St Cecilia's Day* and *Alexander's Feast, or The Power of Music*, written respectively for the festivals of 1687 and 1697. Draghi's setting of the first poem survives, but Jeremiah Clarke's setting of the second poem is lost.

**From a CD sleeve note by Bruce Wood**



## ODE FOR ST CECILIA'S DAY

*G.F. Handel (1685 - 1759)*



### Handel's Cecilian Odes

When Handel first came to London in 1710 the Cecilian festivals had ended, but around 1711-12 he composed *Splenda l'alba in oriente*, an Italian cantata making reference to St Cecilia. The composer's great contributions to the Cecilian tradition appeared in the 1730s, after he had begun to introduce English choral works into his London seasons of Italian opera. In 1736 he set Alexander's

*Feast*, the longer and more famous of Dryden's odes, filling out the evening with concertos and the Italian cantata *Cecilia, volgi un sguardo*, the latter partly derived from *Splenda l'alba in oriente*. The ode itself was very successful, and had the rare distinction of being printed complete in full score. It confirmed Handel's status as a composer whose music could match the sublimity of the Bible and the great English poets.

After two more seasons of Italian opera, Handel returned to English works in 1739, presenting the oratorios *Saul* and *Israel in Egypt* in January and April. The moment was now opportune for him to take the obvious step of setting Dryden's other Cecilian Ode, and he decided to perform both it and the earlier ode on the day which they commemorated. The double bill of Alexander's *Feast* and the new setting of *A Song for St Cecilia's Day* was duly presented for the first time at Lincoln's Inn Fields on 22 November 1739, with Elisabeth du Parc (known as 'La Francesina') and John Beard as the soprano and tenor soloists, and was repeated five days later. However, the combination of the two odes was not entirely happy, and proved somewhat indigestible to audiences. After 1739, Handel always performed his Cecilian odes separately, pairing the shorter ode with *Acis and Galatea* or *L'Allegro, il Penseroso ed il Moderato*.

### John Dryden (librettist)

John Dryden was born in Aldwinkle, Northamptonshire, and educated at Westminster and Trinity College, Cambridge, where he excelled in the study of the classics. His first major work was *Heroic Stanzas* (1658), a commemoration of Oliver Cromwell's death but he was quick to celebrate the Restoration of the monarchy in a series of poems. He was appointed Poet Laureate in 1668 in succession to Sir William Davenant but was stripped of this office twenty years later for refusing to take the oaths at the Protestant Revolution. He was highly productive throughout the 1670's, particularly in the writing of plays. By 1680 his writing shifted towards political satire with *Absolom and Achitophel* (1681) and *The Hind and the Panther* (1687), around which time he converted to Catholicism. In his latter years he occupied himself mainly with translations of the classics and his later great work was *Fables, Ancient and Modern*. He was a somewhat controversial figure during his lifetime and on one occasion was beaten up by anonymous thugs in Covent Garden in revenge for something he had written. He is buried in Westminster Abbey.

### Ode for St. Cecilia's Day

Though the central verses of Dryden's shorter ode follow convention in praising and characterizing the qualities of the various musical instruments, the poem is taken to a higher plane in its opening and closing stanzas, dealing with nothing less than the birth and death of the universe, and identifying music as the operative element that brings both events about. Dryden begins with a view of creation combining ideas from the Bible, classical literature and the new science of Isaac Newton, in which the 'tuneful voice' of God assembles the 'jarring atoms' of the unformed universe into order, and he ends with a reference to the Last Judgement, when the music of the last trumpet 'untunes' what has been created. Cecilia, though given great reverence for her invention of the 'sacred organ', plays a subservient role in the proceedings. Such a text offered an almost insuperable challenge to a composer, but it was one from which Handel did not flinch, with memorable results.

According to the dates on his autograph score Handel composed *A Song for St Cecilia's Day* between 15 and 24 September 1739. (*A Song* was Dryden's title, copied by Handel; the more usual title, *An Ode for St Cecilia's Day* appears first in Randall's edition of 1771.) So swift a rate of composition was not exceptional for Handel, but in this case it was to some extent expedited by a remarkable amount of musical borrowing from the *Componimenti* of Gottlieb Muffat (1690-1770), a newly published set of suites for harpsichord. (Copies of several fragments from Muffat are found among Handel's autograph sketches.) In the ode Handel not only expands and improves Muffat's material, but also brings fragments of separate pieces together and fits them into contexts for which one might easily assume they were originally conceived. In the opening accompanied recitative, for example, the shifting harmonies depicting primordial chaos, and the lively exchanges between violins and basses suggesting the atoms obediently arranging themselves into order, are apt pieces of tone painting; yet both are taken from different Muffat suites.

The ode opens with a splendid overture with which Handel seems to have been particularly pleased, since he converted it into his *Grand Concerto* in D major (Op 6 No 5) a month after composing it. The accompanied recitative just mentioned follows and the chorus enters to close Dryden's first stanza in jubilant style. The stanzas describing the attributes of the various instruments are all set with appropriate instrumental solos (though Dryden's 'flute' was a recorder rather than the transverse flute prescribed by Handel) and are admirably contrasted in mood. 'What passion cannot Music raise and quell', with its gorgeous cello solo representing Jubal's lyre, and the solemn tribute to the organ show Handel at his most expressive, while the celebration of the war-like qualities of the trumpet is one of his most exciting movements. Handel seems to have added the more formal March (not prescribed by Dryden) to bring back a more sedate mood, again using a motive from Muffat. The sprightly hornpipe with which Orpheus apparently leads the wild beasts is perhaps a shade incongruous, but it is a light-hearted moment which allows the magnificent setting of the final verse to unfold all the more powerfully. The soprano soloist begins to declaim Dryden's lines in a hymn-like major-key melody, each phrase echoed by the full chorus, but at the mention of the 'crumbling pageant' of the 'last and dreadful hour' the music turns into minor-key mode and passes through dark modulations to A flat major, the key furthest from the tonic key of D major. The soprano and a solo trumpet then emerge majestically from the gloom to restore the home key and prepare for the final fugue, a grandiloquent extension of a subject taken from Muffat. Handel, a man of plain and devout belief, could contemplate the Last Judgement with unclouded optimism.

*From a CD programme note by Anthony Hicks*



### 1) Overture

### 2) Recitative/Accompagnato (tenor)

From harmony, from heavenly harmony,  
This universal frame began:  
When nature underneath a heap  
Of jarring atoms lay,  
And could not heave her head,  
The tuneful voice was heard from high,  
'Arise, ye more than dead!'  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And Music's power obey.

### 3) Chorus

From harmony, from heavenly harmony,  
This universal frame began:  
From harmony to harmony  
Through all the compass of the notes it ran,  
The diapason closing full in Man.

### 4) Aria (soprano)

What passion cannot Music raise and quell?  
When Jubal struck the chorded shell,  
His listening brethren stood around,  
And, wondering, on their faces fell  
To worship that celestial sound:  
Less than a God they thought there could  
not dwell  
Within the hollow of that shell,  
That spoke so sweetly, and so well.  
What passion cannot Music raise and quell?

### 5) Aria (tenor) and Chorus

The trumpet's loud clangour  
Excites us to arms,  
With shrill notes of anger,  
And mortal alarms.  
The double double double beat  
Of the thundering drum  
Cries Hark! the foes come;  
Charge, charge, 'tis too late to retreat!

### 6) March

### 7) Aria (soprano)

The soft complaining flute,  
In dying notes, discovers  
The woes of hopeless lovers,  
Whose dirge is whisper'd by the warbling  
lute.

### 8) Aria (tenor)

Sharp violins proclaim  
Their jealous pangs and desperation,  
Fury, frantic indignation,  
Depth of pains, and height of passion,  
For the fair, disdainful dame.

### 9) Aria (soprano)

But O, what art can teach,  
What human voice can reach,  
The sacred organ's praise?  
Notes inspiring holy love,  
Notes that wing their heavenly ways  
To mend the choirs above.

### 10) Aria (soprano)

Orpheus could lead the savage race;  
And trees unrooted left their place,  
Sequacious of the lyre;

### 11) Accompagnato (soprano)

But bright Cecilia rais'd the wonder higher:  
When to her organ vocal breath was  
given,  
An angel heard, and straight appear'd  
Mistaking Earth for Heaven.

### 12) Soprano and Chorus

As from the power of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the Blest above;  
So when the last and dreadful hour  
This crumbling pageant shall devour,  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And Music shall untune the sky!

*John Dryden (1631-1700)*



## 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', whose London concerts are regularly highlighted by the national press. During 2006 the choir featured works by three contemporary British composers: Diana Burrell, Roxanna Panufnik and Judith Weir, each of whom attended performances of their works. Last November, to mark the 10th anniversary of his appointment of conductor of Nonsuch Singers, he conducted a concert of works by Stravinsky, Britten and Mozart in St. John's, Smith Square, when the choir performed with London Primavera. Since 2005 Graham has also conducted the Mayfield Festival Choir in E. Sussex and, as part of the 2006 Festival, he directed the première of Neil Jenkins's new translation of Haydn's Creation. Future projects include concert in the Spitalfields Winter Festival in December this year and the world première of Wild Ways, a new work by Roxanna Panufnik for choir and shakuhachi, to be given in St. John's, Smith Square in March 2008 with Nonsuch Singers. For fifteen years Graham held senior positions at the Royal College of Music but he now pursues a freelance career as conductor, organist, vocal coach and teacher. He can be contacted at [graham@gcaldbeck.freeserve.co.uk](mailto:graham@gcaldbeck.freeserve.co.uk)



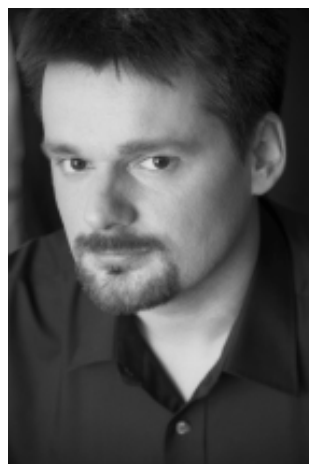
**SOPHIE BEVAN** soprano is presently studying with Lillian Watson as the Karaviotis Scholar at the Royal College of Music Benjamin Britten International Opera School where she was previously an undergraduate. She is supported by the Countess of Munster Trust, the Musicians Benevolent Fund and a Miriam Licette Scholarship.

Born in London in 1983, Sophie became a soloist at the age of

thirteen, performing for various choral societies and as part of Berkshire Youth Choir when they became Sainsbury's Choir of the Year. Since then, Sophie's professional engagements have included a recital in Gozo as part of the Victoria Music Festival, Haydn's Nelson Mass with the Royal Philharmonic Orchestra at Windsor Castle, James MacMillan's Parthenogenesis with Nicholas Cleobury at Canterbury Cathedral, Handel's Samson at St John's Smith Square and Birmingham City Hall, Mozart's Coronation Mass at Windsor Castle with the London Mozart Players, Carmina Burana, Messiah and Mozart Requiem at Cadogan Hall, Bach's St John Passion at St Paul's and Portsmouth Cathedrals, Mozart's Exultate Jubilate with the London Mozart Players, together with numerous performances with the English Chamber Orchestra including sacred arias in France and Berlioz L'Enfance du Christ at Dorchester Abbey. Sophie also performs regularly with Café Mozart, most recently singing excerpts from their new CD on BBC Radio 3s Early Music Programme.

Sophie gave the first London performance of Royer's Zaide, Reine De Grenade at St John's Smith Square, of which The Times noted, "It was the 22-year-old Sophie Bevan who most often caught the ear. Remember the name". Future engagements include the role of Susanna in Mozart's Le Nozze Di Figaro for the Royal College of Music Benjamin Britten International Opera School, the role of Amor in Monteverdi's L'Incoronazione di Poppea for English Touring Opera, and the role of Alinda in Vivaldi's L'Incoronazione di Dario for Garsington Opera.

We gratefully acknowledge the support given by the Josephine Baker Trust in respect of Sophie Bevan's participation in tonight's concert.



## DANIEL AUCHINCLOSS

tenor is Canadian and studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama. He has performed as soloist with such groups as I Barocchisti, the Britten Sinfonia, the City of London Sinfonia, the Gabrieli Consort, the King's Consort, The Orchestra of the Age of Enlightenment, and the Salzburg Camerata in Rome, singing under conductors including Martyn Brabbins, Stephen Cleobury, Diego Fasolis, Robert King, Paul McCreech and Sir Roger Norrington.

His recordings include Bach Cantatas, Biber's Requiem in F, Gluck's Paride ed Elena, Monteverdi's Vespers 1610 for Deutsche Grammophon, Britten's Negroes (a Sunday Times CD of the Week) and Sacred Music of Claudio Monteverdi for Hyperion.

Daniel's current engagements include roles in La Calisto for the Early Opera Company, The Dragon of Wantley at the Musikfestspiele Potsdam Sanssouci, L'Orfeo for Capella Cracoviensis, L'Orfeo for the English Bach Festival Trust, Mozart's Coronation Mass, Philidor's L'Ode Anglaise and Ciro in Babilonia, with La Grande Écurie et la Chambre du Roy, Il barbiere di Siviglia for the Atelier Lyrique, Tourcoing, Carmina Burana for the Bournemouth Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra and The Fairy Queen for the Coro della Radio Svizzera.



**HÅKAN VRAMSMO** baritone was born in Sweden and won a scholarship to the Guildhall School of Music & Drama in 1999, having previously studied in Sweden, Amsterdam, France and Germany. He graduated in 2001 with distinction and immediately went on to sing at the opening night of the BBC Proms in Vaughan Williams's *A Serenade to Music*. During his studies, Håkan took a great interest in song repertoire, winning top prizes at major international

competitions, including second prize at both the Wigmore Hall and Stuttgart International Lieder Competitions in 1999 and 2001.

Håkan has performed extensively on the concert platform, appearing at major venues and festivals throughout Europe including Wigmore Hall (with Iain Burnside, Graham Johnson and Llyr Williams), Bridgewater Hall, Amsterdam Concertgebouw, Santiago de Compostela (with Roger Vignoles), Sibeliusacademin and the Aldeburgh, Bath, King's Lynn, Newbury Spring, Leamington and Exeter Festivals. He has also appeared with the Gothenberg and Malmö Symphony Orchestras and recorded for BBC Radio 3, Stockholm Radio and Swedish Television. During the 2005/06 season Håkan appeared with the Gabrieli Consort giving a series of concerts in Europe and with the Jerusalem Symphony Orchestra, both conducted by Paul McCreesh. Håkan's operatic work includes covering the role of Papageno in Glyndebourne Festival Opera's production of *The Magic Flute*, the title role of *Don Giovanni* with English Touring Opera, and the role of Tarquinius in the European Opera Centre's production of Britten's *Rape of Lucretia*.

This season Håkan returns to the Bath Festival for *Winterreise*, to Jerusalem to sing Stravinsky's *Abraham & Isaac*, and to Dublin to appear with the Scharoun Ensemble at the National Concert Hall.



**THERESA CAUDLE** violin comes from a musical family with a keen interest in renaissance and baroque music. She started to learn the violin at the age of seven and the cornett at thirteen, becoming one of the foremost performers on the latter whilst still a teenager. At the Guildhall School of Music she received a scholarship to study the baroque violin, and was the first person to receive a diploma on that instrument. Whilst pursuing her studies on the violin, she became director of The London Cornett and Sackbut Ensemble, and with

this group travelled all over Europe as well as making many recordings, including Monteverdi's opera *L'Orfeo* and Matthew Locke's *Music for His Majesty's Sagbutts and Cornetts*. As a string player she has been a member of The English Concert, The English Baroque Soloists and The Brandenburg Consort, and was principal second violin in The Drottningholm Court Theatre Orchestra for nine years. One of Theresa's main commitments, lasting twenty-five years, was to The Parley of Instruments, of which she was a founder member, and with which she made over fifty recordings of baroque chamber and orchestral music for the Hyperion label.

Although Theresa is a regular member of several different ensembles, such as The Symphony of Harmony and Invention (Harry Christophers' orchestra) and The London Handel Orchestra, her activities are increasingly in connection with directing her own ensemble, Canzona, both in chamber music concerts and in collaborations with choirs. She is also in demand as a leader with other groups in this country such as Frideswide, The Woodmansterne Collection and London Pro Arte Baroque, and abroad where she has acted as Concert Master at Drottningholm Court Theatre and with the Polish group, *L'arte dei Suonatore*.

Theresa enjoys teaching at all levels and has a busy schedule both within schools and privately. She has also given coaching sessions in baroque style at The Royal Academy of Music, Birmingham and Leeds Universities and has acted as a specialist examiner for final recitals both at The Royal Academy and Royal College of Music. She regularly directs and teaches on baroque courses at Benslow, Jackdaws and the Oxford Baroque Week and also in Croatia, where she formed a fruitful collaboration with the leader of the Croatian Baroque Ensemble. As a result, Theresa has revisited Croatia to direct programmes with this ensemble and to coach students at the Academy in Zagreb in baroque performance practice.



**JEAN PATERSON** violin was born in Pembrokeshire into a farming family, moving later to Hampshire. She studied at Oxford and the Royal Academy of Music under Emanuel Hurwitz and Manoug Parikian. She later took up the baroque violin with Micaela Comberti and John Holloway, and now plays with many of the leading period instrument ensembles in Britain, such as The King's Consort, Florilegium, London Handel Orchestra, Gabrieli Consort,

Academy of Ancient Music, English Baroque Soloists and The Orchestra of The Sixteen. She teaches at The Pilgrims' School in Winchester and coaches for the Hampshire County Youth Orchestra. Her special love is chamber music, in which she indulges with groups including London Baroque and Canzona. She is married to the baritone Peter Harvey, and they have two sons.

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# CANZONA



**CANZONA** was formed in 1992 and comprises some of this country's leading players of period instruments. The core of the ensemble consists of the classic trio sonata formation with two violins and a continuo section and many of Canzona's concerts are as a chamber group. They are often joined by a singer and have performed with many distinguished soloists including James Bowman and Peter Harvey. The players of Canzona have a particular passion for 17th century music, but whatever they are playing, from Monteverdi to Mozart, they make every effort to play on appropriate instruments for the period. During 2003 and 2004, Canzona was the Resident Ensemble at Magdalen College, Oxford, and gave a series of concerts and workshops there.

Canzona is frequently expanded to orchestral proportions and has performed with many outstanding choirs and conductors including Stephen Layton, both with Polyphony and the Holst Singers, with whom they have given performances of Handel's Messiah and Bach's Christmas Oratorio, B Minor Mass and St John and St Matthew Passions at St. John's Smith Square, King's College Cambridge, Salisbury Cathedral and Romsey Abbey. Canzona has given many performances with Graham Caldbeck, both with the Somerset Chamber Choir and with the Nonsuch Singers in London. Canzona also has a strong association with the Leith Hill Musical Festival in Surrey, conducted by Brian Kay, in which it has performed Monteverdi's Vespers, Handel's Messiah and Bach's Magnificat, Brandenburg Concerto No 3, and the St John and St Matthew Passions. Other engagements have included appearances at the Royal Festival Hall, the Three Choirs Festival, the Spitalfields Festival, St Albans Cathedral, Douai Abbey, Blackburn Cathedral, the Bradford Festival Choral Society, Merton College Oxford, Trinity College Cambridge, St Martin in the Fields and St George's Hanover Square.

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

## Violin 1

Theresa Caudle  
Frances Turner  
Henrietta Wayne  
Peter Fender

## Violin 2

Jean Paterson  
Rebecca Miles  
Alison Townley  
Fiona Huggett

## Viola

Stefanie Heichelheim  
Emma Alter  
Henrietta Wayne  
Alison Townley

## Cello/Bass Violin

Mark Caudle  
Anna Holmes

## Violone/Bass Violin

Jan Spencer

## Flute

Christine Garratt

## Oboe

James Eastaway  
Gail Hennessy

## Bassoon

Siona Crosdale

## Trumpet

Robert Farley  
John Hutchins

## Timpani

Adam Dennis

## Harpichord/Organ

Alastair Ross

# SOMERSET CHAMBER CHOIR



**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. The press has been particularly generous towards us:

*"It is a tribute to the versatility of this choir, and to its conductor Graham Caldbeck, that they can perform such innovative and varied programmes to such a high standard ... We are blessed indeed to have such a choir on our doorstep"* **SOMERSET COUNTY GAZETTE**

## MEMBERS OF SOMERSET CHAMBER CHOIR

### Soprano

Claire Barnett-Jones  
Laura Brown  
Rachel Coleshill  
Susan Crennell  
Jennifer Deane  
Emily Dingle  
Helen Dunnett  
Rebecca Elderton  
Becci Hawkings  
Jane Harris  
Emma Killick  
Judy Male  
Claire Palmer  
Claire Satchwell  
Rebecca Saunders  
Deborah Shepperd  
Liz Stallard  
Rebecca Tamplin  
Julie Taylor  
Lin Winston  
Kate Wolfe  
Rosie Woodall

### Alto

Jenny Abraham  
Fran Aggleton  
Sylv Arscott  
Joanne Baker  
Wendy Baskett  
Sarah Brandhuber  
Jenny Candler  
Gay Colbeck  
Janice Collins  
Katie Courts  
Janet Dunnett  
Esther Edwards  
Joy Fletcher  
Kate Golding  
Sam Macrow  
Gemma Okell  
Anne Parfitt-Rogers  
Rachel Pillar  
Luisa Puddy  
Melanie Rendell  
Adele Reynolds  
Helen Wilkins

### Bass

Jamie Barnes  
Andrew Bell  
John Broad  
Ian Bromelow  
Simon Bryant  
David Dron  
William Ford-Young  
Robert Fovargue  
Simon Francis  
Anthony Leigh  
Robert Martin  
Roland Smith  
Benomy Tutchter  
Martin Warren

### Tenor

Nick Bowditch  
Dominic Brenton  
Andrew Coombs  
Tim Donaldson  
Paul Hawkings  
Laurence Hicks  
Nigel Hobbs  
Keith Hunt  
Adrian Male  
Russell Smith  
Robert Tucker



# CHOIR VACANCIES

Would you like to sing with us?



If so, we should love to hear from you. We place a strong emphasis on encouraging young people, or those who are no longer quite so young but still have pure-sounding voices, to join our ranks. Currently we particularly welcome applications from sopranos, although other voice parts will nearly always be considered for membership too.

We are a very friendly choir and place a great emphasis on having fun while, at the same time, working hard to prepare the music we have to sing. We do not hold weekly rehearsals, but instead run six full rehearsal weekends in mid-Somerset every year. If you now live outside the County, don't be deterred - the choir is also suitable for those formerly based in the area but who are now at university, or who work outside the County - many of our members travel hundreds of miles to attend rehearsals, perhaps combining their weekend with a visit to family or friends - a fact that perhaps speaks louder than words. For further details, please talk to any member of the choir, visit our website or e-mail the choir at [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk).

**We look forward to hearing from you!**

## SOMERSET CHAMBER CHOIR Board of Trustees

### **Elected:**

Jenny Candler *fundraising officer*  
Janice Collins *concert administrator*  
Becky Elderton *membership secretary*  
David Hallett *financial manager*  
Rosie Woodall *recruitment officer*  
Anthony Leigh *chairman*  
Lin Winston *friends & alumni manager*  
[vacant] *marketing officer*  
[vacant] *volunteers administrator*

### **Appointed:**

Graham Caldbeck *conductor (co-opted)*  
Keith Hunt *treasurer (ex officio)*

## Volunteers

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.



## BOARD VACANCIES

Currently we have vacancies on our Board of Trustees for two very important jobs.



**Marketing Officer:** This role is mainly home and computer-based and involves maintaining and expanding the choir's mailing databases, drafting and preparing direct mailings for choir members to compile and post, placing concert listings adverts on arts marketing websites and issuing press releases to local journals and newspapers. Previous marketing experience would be useful and good computer skills are essential.

**Volunteers Administrator:** This role involves recruiting more volunteers, taking responsibility for the front-of-house manager and volunteers at concerts, and booking concert stewards. We are looking for someone who has excellent people-skills, some experience in dealing with the public, and who is usually the calmest person in the house!

**There are quarterly Board meetings, and there is plenty of interesting work to do in between. Meetings are held in varying locations across the Southern Counties since some Board members are based in the South East. If you would like to know more about these vacancies, please email us at [trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk), attaching a brief CV or description of your relevant experience - we will then get in touch with you.**

## HAVE YOU CONSIDERED A LEGACY?

**If you have been touched by tonight's performance, why not remember us in your Will?**

Most people make a Will to ensure their family and the people they care about most are looked after when they die, but you can also support a charity such as the Somerset Chamber Choir by remembering us in your Will. A bequest to charity is free of inheritance tax so that the money you have worked hard for goes to the charity you care about and not to the tax man.

You do not have to be rich to leave a legacy and make a real difference - everyone who leaves a gift to the Somerset Chamber Choir will be helping us to fund the charity into the future so that coming generations will continue to perform the most beautiful choral music for the people of Somerset for decades to come.

**Please call the box office or email us at [trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk) if you would like to discuss this with us.**



# FRIENDS - YOUR CHOIR NEEDS YOU!

We offer 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 Friends who joined after publication of this programme.

Our popular Friends Scheme has five different membership levels, each giving a different range of benefits. The scheme now has over 130 members and each of these is acknowledged by name in our concert programmes twice a year. For venues where this is possible, all Friends have the opportunity to book tickets before the general public - this is often vital for getting the best seats in the house.

We arrange regular receptions at which you can get to know the conductor, the members of the choir and other members of the Friends Scheme. We take great pleasure from meeting many of our Friends at these receptions and truly feel that our Friends are as much a part of the choir as the choir members themselves. We should therefore like to invite you to add your support to the choir by joining the scheme. 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

Subscriptions range from £8 to £100 and you will find full details on our website [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk), from Lin Winston at 3 Parkland Drive, Campion Meadow, Exeter, Devon EX2 5RX, or from MusicBox on 01275 349010.



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Mrs Dorothy Tullett

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Alison Palmer  
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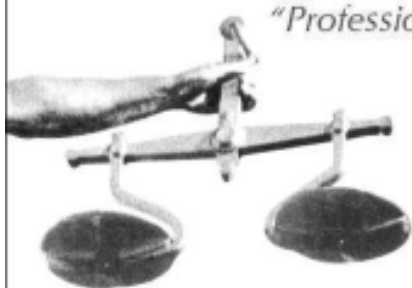
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Taunton Association of Performing Arts

**Sunday 29 July**

Taunton Castle Gardens, Taunton- 7.30pm

**Orchestra West**

*Gala Promenade Concert*

*Part of Westival 2007*

**www.orchestrawest.co.uk ~ tel: 01823 323363**

**Sunday 05 August**

Taunton Flower Show Marquee, Vivary Park

**Bacchanale**

*Operatic Gala*

*Popular operatic solos and ensembles.*

**tel: 01823 432380**

**Monday-Saturday 17 - 22 September**

Taunton Amateur Operatic Society

**The Mikado by Gilbert and Sullivan**

[www.tauntonoperaticsociety.co.uk](http://www.tauntonoperaticsociety.co.uk)

**tel: 01823 461643**

**Wednesday - Saturday 03 - 13 October**

Queen's College, Taunton

**Quartz Arts Festival**

[www.quartzfestival.org.uk](http://www.quartzfestival.org.uk)

**tel: 01823 340805 or 07710 326698**

**Saturday 06 October**

St George's Catholic Church, Taunton

**Taunton Camerata**

*Come and Sing*

*Mozart - Requiem*

*Parry - I was Glad*

Tickets £12 (*participant*) Tickets £5 (*concert*)

**tel: 01278 732465**

For the complete TAPA diary, please visit their website:

**www.tapa.org.uk**

*TAPA is assisted by Taunton Deane Borough Council*

#### ACKNOWLEDGEMENTS

This concert takes place by kind permission of the Dean and Chapter. We are very grateful for the support we receive from our Vice-Presidents, Sir David Willcocks, Benjamin Luxon, Adrian Male and Chris Cutting. Programme notes were written and compiled by Graham Caldbeck; the programme booklet was compiled and edited by Anthony Leigh, designed by Kate Davies ([kate@kdgd.co.uk](mailto:kate@kdgd.co.uk)) and printed by Wyndeham Keyne Print Ltd. Printed music for this concert has been provided by Coventry Philharmonic Choir and Somerset Music and Drama Library. Photo credit: Sussie Ahlburg (*Håkan Vramsmo*)

Somerset Chamber Choir - Registered Charity number 1003687  
Vice Presidents: Sir David Willcocks CBE, MC, Chris Cutting FRCS, FFAEM,  
Benjamin Luxon CBE, Adrian Male FRICS

## FORTHCOMING CONCERTS conducted by Graham Caldbeck

**Saturday 3 November 2007 at 7.30pm**

St. John's, Smith Square, London SW1P 3HA

**Rachmaninov**

*Vespers op37*

**John Tavener**

*Magnificat (Collegium Regale)*

*Hymn to the Mother of God*

*Syati & Chant*

**Nonsuch Singers**

Stephanie Allman *mezzo-soprano* ~ John McMunn *tenor*

Naomi Williams *cello*

Tickets available from SJSS on 020 7222 1061  
online at [www.sjss.org.uk](http://www.sjss.org.uk) or at the door

**Sunday 11 November 2007 at 7.30pm**

St Dunstan's Church, Mayfield, East Sussex

**Mozart**

*Requiem*

**Elgar**

*They are at rest*

*The Spirit of the Lord*

*Serenade for Strings*

**Mayfield Festival Choir**

London Primavera (Paul Manley director)

Collette Boushell *soprano* ~ Rosie Aldridge *mezzo-soprano*

John McMunn *tenor* ~ Lukas Jakobczyk *bass*

Postal applications:

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

Counter sales: Libra Bookshop, West Street, Mayfield

01435 873382

**Wednesdat 19 December 2007 at 7pm**

Spitalfields Winter Festival

Christ Church, Spitalfields, London E1 6AA

**Monteverdi**

*Missa In illo tempore (1610)*

**Gabriel Jackson**

*Salus aeterna; Ave Maria;*

*Creator of the Stars of Night*

**Brahms**

*O Heiland, reiss die Himmel auf,*

*op 74 no 2; Gesitliches Lied*

**Nonsuch Singers**

Richard Pearce organ & chamber organ

Box Office: 020 7377 1362 (Monday-Friday 10.00am-5.30pm)  
[www.spitalfieldsfestival.org.uk](http://www.spitalfieldsfestival.org.uk)

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