

Saturday 25 July 2009

# WELLS CATHEDRAL

## *Brilliant Baroque!*

Charpentier . *Te Deum*

Handel . *Dixit Dominus*

Jonathan Harvey . *The Angels*

Vivaldi . *Gloria*

Emma Kirkby (*soprano*)

Sophie Bevan (*soprano*)

Tim Mead (*counter-tenor*)

Thomas Hobbs (*tenor*)

Derek Welton (*baritone*)

Graham Caldbeck (*conductor*)

---

25th ANNIVERSARY CONCERT

**Somerset Chamber Choir**

*"firmly established as among the best"*

**Canzona** *"once enveloped by their  
sumptuous sound, you're trapped!"*

---

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



# Somerset Chamber Choir

Come and join one of the most exciting choirs in the South-West

## Somerset Chamber Choir

- six sociable rehearsal weekends each year with 60 friendly singers
- exciting and wide-ranging programmes performed in Wells Cathedral and Kings College Chapel (Taunton) with top professional musicians
- regular residential courses with vocal training and workshops
- apply for membership anytime, or attend our annual no-commitment open rehearsal day on 10 April 2010

**recruitment@sometchamberchoir.org.uk**  
or apply through our website  
**www.sometchamberchoir.org.uk**

## Have you considered

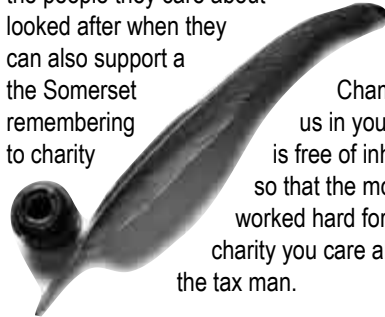
### A LEGACY?

**If you have been moved 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 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 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@sometchamberchoir.org.uk](mailto:trustees@sometchamberchoir.org.uk) if you would like to discuss this with us.***



## 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.



## Would You Like To Receive Advance Details Of Our Concerts By E-mail?

If so, please send your e-mail address to [email@sometchamberchoir.org.uk](mailto:email@sometchamberchoir.org.uk). We undertake to use your e-mail address only to inform you of our future events - we will not divulge your details to third parties without your prior consent for any reason. Joining the e-mailing list does not give you priority booking rights, for which you must join our Friends Scheme.

# Sing it!

Come and join one of the most exciting  
choirs in the South-West of England



## Somerset Chamber Choir

### Are you...

- an experienced singer and sight reader?
- unable to commit to weekly rehearsals?
- wanting to perform fresh, new pieces?
- keen to make new friends and have fun?

### Sounds like you?

Then the Somerset Chamber Choir  
could be just what you're looking for!



It is a tribute to the versatility of this  
choir and to its conductor, that they  
can perform such innovative and varied programmes  
to such a high standard.

somerset county gazette



Visit our website

[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)  
where you can hear us in concert  
and fill out an application form



### Would you like to...

- work with 60 friendly singers?
- perform with top professional musicians?
- perform in fantastic venues such as Wells Cathedral?
- rehearse for just 6 weekends a year?
- sing exciting and wide-ranging programmes?
- enjoy lots of social events?

**Any Questions?** email: [recruitment@somersetchamberchoir.org.uk](mailto:recruitment@somersetchamberchoir.org.uk)

# SOMERSET CHAMBER CHOIR

## RESIDENTIAL CHORAL WEEKEND

25 to 27 SEPTEMBER 2009

There are a limited number of places available for guest singers to join us for this very special weekend – if you have some choral singing experience, whether a little or a lot, and think you would enjoy spending some time in lovely rural surroundings singing for fun and improving your vocal skills, this could be for you!

Please call Lin Winston for details on 07929 486567 or email Lin at [lin@jokanili.co.uk](mailto:lin@jokanili.co.uk)

**LATEST BOOKING DATE IS 31 AUGUST 2009**



This year's residential choral course will be held at the very beautiful Royal Agricultural College in the delightful Cotswold market town of Cirencester. The road links to Cirencester are excellent from pretty well everywhere and we hope this will make it easy for people to get to - given the lovely countryside thereabouts this should make for a very relaxing weekend break.

Our aim is to sing some excellent music, to receive singing tuition, to experience something different, to get to know each other better and generally to have fun!

### COURSE DETAILS

- The course starts at 6.30pm on Friday 25 September 2009 and finishes at 4.30pm on Sunday 27 September 2009
- **Full choir rehearsals** - directed by Graham Caldbeck working towards an end-of-course informal performance of....  
**'FROM CARTHAGE TO MANHATTAN?!'**  
the best bits of **Purcell's Dido & Aeneas** - *Plot spoiler: "The love between two powerful people is shattered by evil forces"*  
some of the exciting works of **Jonathan Dove & Tarik O'Regan**  
some fun stuff *à la Swingles* or similar
- **Group workshops** - on various aspects of vocal technique and performance run by a professional voice coach
- **Beatbox sessions** – After the success of last year's Ghanaian Drumming workshops, this year we plan to arrange some amazing sessions in Beatbox (a form of vocal percussion, primarily connected with hip hop, which involves producing drum beats, rhythm, and musical sounds using the mouth, lips, tongue, voice, and more. It may also involve singing and the simulation of musical instruments).

### COSTS

The inclusive cost for the weekend is £180 per person, which includes food, accommodation, workshops, coaching, rehearsals and vocal scores.



### *Some Comments After Last Year's Course:*



*"..enjoyed the weekend and found it worthwhile....my tongue is now 1cm longer than last week!"*

*"..enjoyed our weekend at Halsway enormously - thank you so much for inviting me to take part"*

*We look forward to seeing you there!*

# SOMERSET CHAMBER CHOIR

## WELCOME FROM THE TRUSTEES

Thank you for joining us this evening and we hope you have a great time. It is very exciting for us, in our 25th Anniversary year, to be working with Emma Kirkby again. Emma first sang with us in 1988 in a fondly remembered performance of Bach's *St John Passion*, and she has returned to sing with us at other key moments in our history. We are absolutely sure you will enjoy the experience as much as we always do!

Over the past 25 years, the choir has continued to recruit talented singers from the county, and has been fortunate enough to work with many of the UK's top professional soloists and orchestras during this time. The founder members in particular are thrilled that the choir they dreamed of 25 years ago still survives today and continues to make, we hope, a significant contribution to the musical life of Somerset - the former members offer you all a special welcome on this very happy occasion. That the members at the core of the choir have been singing together since childhood is, we hope, evident in the warmth and commitment of our performances.

Tonight, we return to a favourite practice that has been something of a trademark for the choir over the years – namely, the juxtaposition of Baroque and contemporary choral works. *Brilliant Baroque!* provides a Grand Tour of some the finest Baroque choral music ever composed this year, the musical world marks a significant event, the 250th anniversary of the death of George Frideric Handel, and in this evening's programme the choir marks its 25-year existence by performing great works spanning a 25-year period of the Baroque era, not only by Handel, but also by his illustrious contemporaries, Marc-Antoine Charpentier and Antonio Vivaldi. To complement works by these peerless composers we turn, on this occasion, to the influential composer Jonathan Harvey, in his 70<sup>th</sup> birthday year, to represent the best of modern English choral music and we hope you will enjoy *The Angels*, his atmospheric setting of a wonderful text. Jonathan Harvey was Radio 3's *Composer of the Week* just a few days ago, and *The Angels* was the work chosen to open the series.

The choir is currently focused on building a Somerset Chamber Choir for the next generation - to this end we are working to involve children and young people in choral singing in the hope they will take the choir forward for many years yet to come. In 2006 we joined the Somerset County Youth Choir in a concert in the Colston Hall, Bristol, and later this year and early next, we are delighted to be working with South Somerset Youth Choir in a workshop and performance of Carl Orff's *Carmina Burana*, an event about which you will read more on the back of this programme. Exciting projects such as these, as well as our regular concerts, would not be possible without the generous subscriptions and donations given by the members of our Friends Scheme, and we are incredibly grateful to all our Friends who give vital support to the choir. If you are not already a member of this scheme, we hope you will give it serious thought this evening and maybe join up in the coming days using the enclosed leaflet.

We hope you will come to hear us again in the future and will tell others about the choir and encourage them to come to a concert - there is no better way for us to spread the word about the choir than through your kind recommendation to others. Finally, if you have any comments, we are always happy to hear from you at [trustees@somersetchamberchoir.org.uk](mailto:trustees@somersetchamberchoir.org.uk).

Once again, thank you for your support – we hope you enjoy the concert and we look forward to seeing you again soon.



### *Somerset Chamber Choir Friends Gathering*

*After the concert, the choir looks forward to meeting members of the Friends Scheme and their guests in Wells Town Hall, located in nearby Market Place*

# Programme Order

## **TE DEUM** [c1692] ~ *MarcAntoine Charpentier (1643 – 1704)*

Emma Kirkby *soprano* • Sophie Bevan *soprano* • Tim Mead *countertenor*  
Thomas Hobbs *tenor* • Derek Welton *baritone*

## **DIXIT DOMINUS** [1707] ~ *George Frideric Handel (1685 – 1759)*

Emma Kirkby *soprano* • Sophie Bevan *soprano* • Tim Mead *countertenor*  
Thomas Hobbs *tenor* • Derek Welton *baritone*


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

## **THE ANGELS** [1994] ~ *Jonathan Harvey (b1939)*

## **GLORIA** [c171317] ~ *Antonio Vivaldi (1678 – 1741)*

Emma Kirkby *soprano* • Sophie Bevan *soprano* • Tim Mead *countertenor*



*The right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control,  
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*

# Programme Notes



## TE DEUM [H146]

### Marc-Antoine Charpentier

The appealing works of Marc-Antoine Charpentier include four settings of the *Te Deum* text, of which the best known is that in the key of D major (H.146), scored for soloists, choir and a rich orchestration including trumpets, timpani, flutes or recorders, oboes and bassoon as well as the composer's customary string scoring. This last is for a single line of violins (sometimes divided), two viola parts, and a bass line which included bass viol (viola de gamba, which in France at the time was a 7-stringed instrument) and bass violins (predecessors of the cellos, and somewhat larger), but no double bass (which was not in use in France until well into the 18<sup>th</sup> century). The bass line is also supported by chordal instruments such as the organ.

With its inclusion of 'royal' trumpets and drums, Charpentier was following a trend set by Jean-Baptiste Lully with his *Te Deum* of 1677 and by Michel-Richard de Lalande whose first setting of this text dates from 1684, and must have also been closely contemporary with Purcell's setting of 1694. Such works were almost always composed to adorn some royal ceremony, whether to celebrate victory in battle, a royal birth or marriage or some other occasion of thanksgiving. Charpentier's setting is notable not only for the trumpets and drums of its famous opening rondeau, but for the use of these instruments at other significant moments in depicting the text. Most impressive are the fanfares heralding the dramatic utterances of 'Judex crederis' (We believe that thou shalt come to be our judge) by the bass soloist. This sequence leads immediately, in a moment of awesome beauty, to the soprano 'Te ergo quæsumus' (We therefore pray thee, help thy servants), two octaves higher and soon decorated by interweaving flutes/recorders.

Charpentier's setting is also remarkable for its brevity, and this concise approach may have influenced Lalande to reduce his earlier setting by half its length when he revised it for the consecration of the great church of Saint-Louis-des-Invalides in Paris in 1706 (at much the same time, Lully's setting of 1677 was also subjected to big cuts by the royal copyist, Philidor). Today's performance uses the first modern edition of this work which accurately reflects Charpentier's intentions and was published by Faber Music Ltd in 1996, having been prepared by Lionel Sawkins.

© Programme note Copyright 2009 Lionel Sawkins

#### Prélude

(Orchestra)

#### Bass

Te Deum laudamus: te Dominum confitemur.

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

#### Choir

Te aeternum patrem, omnis terra veneratur.

Tibi omnes angeli, tibi caeli et universae potestates.

*All the earth doth worship thee: the Father everlasting.*

*To thee all Angels cry aloud, the Heavens, and all the Powers therein.*

#### Quartet

Tibi cherubim et seraphim, incessabili voce proclamant:

"Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth."

*To thee Cherubin and Seraphim: continually do cry,*

*"Holy, Holy, Holy, Lord God of Sabaoth."*

#### Choir

"Pleni sunt caeli et terra majestatis gloriae tuae."

Te gloriosus Apostolorum chorus; Te prophetarum laudabilis numerus; Te martyrum candidatus laudat exercitus.

*"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.*

#### Duo – Countertenor and Tenor

Te per orbem terrarum sancta confitetur Ecclesia: Patrem immensae majestatis; Venerandum tuum verum et unicum Filium.

*The holy Church throughout all the world doth acknowledge thee; The Father of an infinite Majesty; Thine honourable, true and only Son.*

#### Trio – Countertenor, Tenor and Bass

Sanctum quoque Paraclitum Spiritum.

Tu, rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.

*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.*

#### Choir

Tu devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes, in gloria Patris.

*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.*

#### Bass

Judex crederis esse venturus.

*We believe that Thou shalt come to be our Judge.*

### Soprano

Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.

*We therefore pray Thee, help Thy servants: whom Thou hast redeemed with Thy precious blood.*

### Choir

Aeterna fac cum sanctis tuis in gloria numerari.  
Salvum fac populum tuum, Domine, et benedic hereditati 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.

*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.*

### Duo – Soprano and Bass

Dignare, Domine, die isto sine peccato nos custodire. Miserere nostri, Domine, miserere nostri.

*Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us.*

### Trio – Soprano soli and Bass

Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

*O Lord, let Thy mercy lighten upon us as our trust is in thee.*

### Choir

In te, Domine, speravi; non confundar in aeternum.

*O Lord, in Thee have I trusted: let me never be confounded.*



## DIXIT DOMINUS [Psalm 110]

### George Frideric Handel

*A German has arrived here, an excellent harpsichordist and composer. Today he showed his ability by playing the organ of St John (Lateran), with universal admiration.*

This entry for 14 January 1707 by a Roman diarist provides us with evidence that Handel had arrived in Rome in more senses than one. Handel was then just twenty-two and had travelled from his native Germany, keen to learn Italian, to work with Italian singers and to meet and sample the work of the leading musicians of the day, notably Arcangelo Corelli (1653-1713) and Alessandro Scarlatti (1660-1725).

Most of the music which Handel composed whilst in Italy between 1706 and 1709 was secular and for solo voices: over a hundred cantatas, two oratorios (*Il trionfo del tempo e del disinganna* and *La resurrezione*) and two operas (*Rodrigo* and *Agrippina*). However, during his first sojourn in Rome in 1707, Handel composed three of his most ambitious Latin choral works: the psalms *Dixit Dominus*, *Laudate pueri* and *Nisi Dominus*. A number of musicologists have made a case that these formed part of a complete setting of the *Carmelite Vespers* for the feast of the *Madonna del Carmine* celebrated in the church of Santa Maria di Monte Santo on 16 July 1707. What is certain, however, is that these settings received the support of one of Handel's patrons, Cardinal Carlo Colonna, whose family were patrons of this church. Opportunities for a Protestant composer in a Catholic country were necessarily limited, and thus Handel particularly welcomed such support.

*Dixit Dominus*, the first and greatest of the three psalm settings, was completed in April 1707 and, by any standards, is a masterpiece. Although Handel had come to Italy in order to learn how to compose cantatas, operas and oratorios, in the field of church music perhaps he had more to teach the Italians than to learn from them. Handel's setting, elaborate and up-to-date for its time, is divided into nine sections. The work is essentially a series of vocal concerto movements, relentless in its momentum and dazzling in its grand conception. The freedom and daring boldness of the string writing determines much of the work's character and the spirit and fingerprints of Corelli's *concerti grossi* are never far away – a clear case of 'when in Rome, do as the Romans do'.

The text of Psalm 110 provided Handel with the opportunity of exploring both the abundant imagery present and the emphatic, percussive quality of the Latin verse. This can be seen most vividly in *Judicabit in nationibus* with its rapid textural changes and the disjointed repetitions of the word '*conquasabit*'. In the strikingly powerful opening chorus, Handel's fondness for juxtaposing sustained *cantus firmus* fragments against lively motivic interplay is evident. Such a texture became a feature of Handel's mature choral style – most famously of all in the *Hallelujah Chorus* in *Messiah*. The episodic nature of the writing for chorus, solo voices and orchestra is clearly influenced by the fashionable concerto grosso, pioneered in Rome by Corelli.

Neither of the two solos which follow, *Virgam virtutis* for alto and *Tecum principium* for soprano, employs *da capo* (ABA) form and, as a result, considerable formal freedom is possible. *Tecum principium* makes great play of a light triplet accompaniment and is a fine example of the composer's considerable melodic gift. *Juravit Dominus* is built upon two powerfully contrasting ideas: a short slow-

moving chordal passage of volatile harmonies in quadruple time and a faster percussive section in triple time. The double fugal setting of *Tu es sacerdos* combines an upwardmoving scalic idea with a cascading semiquaver figure. This chorus was later reworked in Handel's oratorio *Israel in Egypt*.

The opening instrumental and solo sections of *Dominus a dextris tuis* find voices and instruments engaged in music akin both to the *allegro* movements of Corelli's trio sonatas and to the episodes within his beloved concerto grosso form. The *perpetuum mobile* nature of this movement lends it a breathless, excitable quality, which clearly attracted the young Handel. The duet *De torrente in via bibet* is one of the most original and deeply felt of the solo ensembles. Two solo sopranos cast their musical spell over plaintive orchestral harmonies and the intonation *propterea exaltabit caput* sung by the choral tenors and basses.

The work ends with an extrovert *Gloria Patri* in which soloists and chorus are treated instrumentally. Such a compositional principle liberates the vocal lines, making them ambitious and distinctive, although it means that this movement is hugely taxing for the choir. The final *tutti* section is built initially upon the same psalm tone as appeared in the opening movement, although this time it is combined with new material. The movement culminates in a thrilling fugue propelled by a repeated-note subject which forms the basis of counterpoint of sparkling virtuosity. In church music, at least, Handel's short-lived apprenticeship was over for he had created a work which still astonishes the listener over three hundred years later.

## Chorus and soli

Dixit Dominus Domino meo:

'Sede a dextris meis,

donec ponam inimicos tuos scabellum pedum tuorum.

*The Lord said unto my Lord:*

*'Sit thou at my right hand*

*until I make thine enemies thy footstool.*

## Alto solo

Virgam virtutis tuae emittet Dominus ex Sion:

dominare in medio inimicorum tuorum.

*The Lord shall send the rod of thy strength out of Sion:*

*rule thou in the midst of thine enemies.*

## Soprano solo

Tecum principium in die virtutis

tuae in splendoribus sanctorum:

ex utero ante Luciferum genui te.

*Thine shall be the dominion in the day of thy power*

*amid the brightness of the saints:*

*from the womb, before the daystar have I begotten thee.*

## Chorus

Juravit Dominus, et non poenitebit eum:

tu es sacerdos in aeternum,

secundum ordinem Melchisedech.

*The Lord hath sworn and will not repent:*

*thou art a priest forever*

*after the order of Melchisedech.*

## Soli and chorus

Dominus a dextris tuis confregit

in die irae suae reges.

Judicabit in nationibus,

implebit ruinas,

conquassabit capita in terra multorum.

*At thy right hand the Lord shall strike through kings*

*in the day of his wrath.*

*He shall judge among the heathen,*

*he shall fill the places with dead bodies:*

*he shall wound the heads of many people on earth.*

## Soli and chorus

De torrente in via bibet:

propterea exaltabit caput.'

*He shall drink of the brook in the way:*

*therefore shall he lift up his head.'*

## Soli and chorus

Gloria Patri et Filio et Spiritui Sancto,

sicut erat in principio et nunc et semper

et in saecula saeculorum. Amen.

*Glory be to the Father and so the Son and to the Holy Spirit,*

*as it was in the beginning, is now, and ever shall be,*

*world without end. Amen.*



# THE ANGELS

**Jonathan Harvey**

*"I have the feeling there's some new type of music hovering on the horizon, which I can glimpse very fleetingly now and then, and which does seem like a change of consciousness."*

Jonathan Harvey

The critic and writer, Paul Griffiths has written of this quotation and of the composer:

*Jonathan Harvey says a lot about his music in this innocent sentence – not least in the innocence of it, and the modesty. There is the idea of music as having a physical presence, yet one not subject to gravity, and the related idea of it being seen, glimpsed. Music is light, in two senses, hovering and visible. And then there is the newness of it. It is coming from somewhere else, over the horizon, and bringing with it, or being brought by, a revolution in thinking. While existing outside us – floating in the air, perhaps like clouds in changing sunlight, or like stars and aurorae illuminating the night sky – it is with us, or, rather, it excites us to be with it, to rise up into its wafting light. To some extent this 'new type of music' is very old, a renewal of what existed in Europe before the Renaissance: a music neither grounded nor driven by the harmonic forces of the major-minor system, a music whose unfolding, while certainly calculated and certainly persuasive, is not rational. One of Harvey's ideals, often evoked in his choral writing and sometimes elsewhere, is plain song, with its ability indeed to hover, to float, and to evoke a space and a time beyond where we are now. Thus knowing the past, his music is also aware of other cultures, especially those of India, cultures that seem specially sympathetic to a person whose indomitably sunny disposition suggests a gentle serenity (Harvey is never seen but smiling), and to an artist for whom sensuality and spirituality exist in an embrace.*

*The Angels* (1994) is scored for unaccompanied double SATB chorus and sets a memorable and thought-provoking poem by the then Bishop of Winchester, John V Taylor (Harvey's son had been a member of Winchester cathedral choir). It was commissioned by King's College, Cambridge for their Service of Nine Lessons and Carols, held in King's College Chapel on Christmas Eve in 1994, where the premiere was directed by Stephen Cleobury.

Reviewing a concert of King's College Christmas commissions at the Spitalfields Festival in December 2005 for *The Independent*, the critic Keith Potter wrote that these:

*...offer a fascinating example of how the business of satisfying such a high profile occasion, and anticipating success elsewhere afterwards, can be squared with the integrity of the individual composer's style.....Some composers get the mix right and, apparently without effort, produce something entirely their own: Jonathan Harvey's *The Angels* extends the Anglican idiom gently into a higher level of chromatic density without anachronism.*

Once asked whether some of his music isn't surprisingly Christian for a practising Buddhist, Harvey replied:

*'Well, I started as a Christian, and I've never officially left! I don't see a contradiction between them. They both lead to the spiritual realm, which music does too in its own way. I often have the sense that in great music, you can feel underneath the busy surface something still and calm which never changes. You could call it 'the music behind the music'. That's what I'm searching for.'*

Rather like the music of the angels, perhaps, whose song at the birth of Christ - in Latin, 'Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis' - was heard by the Shepherds but which, tantalisingly, can only exist for any of us in our own imagination.

Should you hear them singing among stars  
or whispering secrets of a wiser world,  
do not imagine ardent, fledgeling children;  
they are intelligences old as the sunrise  
that never learnt right from left, before from after,  
knowing but one direction, into God  
but one duration, now.

Their melody strides not from bar to bar,  
but, like a painting, hangs there entire,  
one chord of limitless communication.  
You have heard it in the rhythms of the hills,  
the spiralling turn of a dance, the fall of words,  
the touch of the fingers at the rare, right moment,  
and these were holy, holy.

John V Taylor



## GLORIA [RV 589]

**Antonio Vivaldi**

The enormous popularity of Vivaldi's second *Gloria* in D (the first being RV588) derives from the fact that it was one of the first pieces of the composer's sacred music to be performed in the twentieth century when it was included in a broadcast concert put on by Alfredo Casella in Siena in September 1939 as part of his historic 'Vivaldi Week'. This festival was of seminal importance in the rediscovery of Vivaldi's sacred music in that it brought to life several discoveries within the composer's manuscripts housed in the Biblioteca Nazionale di Turin. As a result of its rediscovery and first modern performance, the *Gloria* thus became the first major piece of Vivaldian church music to be recorded shortly after World War II. In the late 1960's and early 1970's, the work was recorded in two highly successful versions: by the Choir of King's College, Cambridge, under Sir David Willcocks, using an orchestra of modern instruments

(English Chamber Orchestra) and by the Choir of Christ Church Cathedral, Oxford, under Christopher Hogwood, employing the ground-breaking period instrument orchestra, The Academy of Ancient Music. The work is probably the most accessible and immediately comprehensible of all Vivaldi's sacred music - the *Four Seasons* of its genre.

The leaping octaves, which open the work, have become synonymous with the festive brilliance of Vivaldi's church music. As H. C. Robbins Landon writes in his volume *Vivaldi: Voice of the Baroque* (Thames and Hudson 1994), the movement '*exerts an almost hypnotic sense of forward drive in the listener and must have electrified the congregation in its time*'. The key scheme of the twelve-movement work is very carefully worked out. The movements are divided equally between major and minor keys and the work is framed by the only two movements which employ the trumpet. The moving and broadly conceived *Et in terra pax hominibus*, in Casella's words is '*contrary to what the words might lead one to expect...a piece suffused with profound sadness*.' This mood is lifted gloriously in *Laudamus te*, a sunny and light-hearted duet for two sopranos. The brief chordal movement *Gratias agimus tibi* leads to a brisk fugal setting of *Propter magnam gloriam*. The *Domine Deus* is set as a soprano solo and a beguiling oboe solo (alternatively designated in the manuscript for violin). This aria is in the form of a lilting *siciliano* with a somewhat restless bass line.

The dramatic dotted rhythms and memorable melodies of the chorus *Domine fili unigenite* drive the work forward with an exciting and inexorable momentum. This energy is then dissipated in a further slow movement of large density - *Domine Deus, Agnus Dei*, for solo alto and choir. This, with the earlier *Et in terra pax hominibus*, is an example of how Vivaldi's music encompasses a huge emotional range, building in an enormously satisfying variety and contrast. A short, slow, angular choral setting of *Qui tollis*, complete with Vivaldi's trademark change from slow quadruple time to a brisker triple time, leads to a virtuoso alto aria *Qui sedes* in which much use is made of *hemiola* cross-rhythms at cadences. Here Vivaldi again displays his ability to write vocal music which marries the solo singer in a real partnership with the instruments and engages in a fascinating discussion of shared musical material. *Quoniam tu solus sanctus*, the penultimate movement, uses the material of the opening *Gloria* but avoids the use of the trumpet. It leads to the concluding fugue *Cum sancto spiritu*, a splendid reworking by Vivaldi of a fugue by G.M. Ruggiero (also employed in the other *Gloria* setting RV588). Here Vivaldi brings back the dashing trumpet to add sparkle to this final contrapuntal *tour de force*.

### **Chorus**

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.

*Glory be to God on high,  
and on earth peace to men of good will.*

### **Soprano duet**

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

*We praise thee, we bless thee,  
we worship thee, we glorify thee.*

### **Chorus**

Gratias agimus tibi  
propter magnam gloriam tuam.

*We give thanks to thee  
for thy great glory.*

### **Soprano solo**

Domine Deus,  
Rex caelestis, Deus Pater omnipotens,

*Lord God, King of heaven,  
God the Father almighty,*

### **Chorus**

Domine Fili unigenite, Jesu Christe,  
*O Lord, the onlybegotten Son, Jesus Christ,*

### **Alto solo and chorus**

Domine Deus,  
Agnus Dei, Filius Patris,  
Qui tollis peccata mundi,  
miserere nobis.

*Lord God,  
Lamb of God, Son of the Father,  
Thou that takest away the sins of the world,  
have mercy on us.*

### **Chorus**

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

*Thou that takest away the sins of the world,  
receive our prayer.*

### **Alto solo**

Qui sedes ad dexteram Patris,  
miserere nobis.

*Thou that sittest at the right hand of the Father,  
have mercy on us.*

### **Chorus**

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe,  
cum Sancto Spiritu in gloria Dei Patris.  
Amen.

*For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ,  
with the Holy Spirit in the glory of God the Father.  
Amen.*



## Anniversary Concert Bonus



### **CANTATA BWV 70 [1<sup>st</sup> movement]** **Johann Sebastian Bach (1685 – 1750)**

Bach's apocalyptic cantata for the 26<sup>th</sup> Sunday after Trinity was first performed in Leipzig on 21 November 1723. In the wonderfully uplifting opening chorus, Bach skillfully reflects the two important commands found in the text. As well as inspiring the faithful in the approach to Advent, these seem uncannily appropriate for a choir's 25<sup>th</sup> anniversary! We're delighted to conclude our celebration with music by Bach.

Wachet! betet! betet! wachet!  
Seid bereit  
Allezeit,  
Bis der Herr der Herrlichkeit  
Dieser Welt ein Ende machet.

*Watch! pray! pray! watch!  
Be ready  
all the time,  
until the Lord of glory  
brings this world to an end.*



**GRAHAM CALDBECK** is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming 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. 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.

Graham has conducted Somerset Chamber Choir since 1990, working with many of the UK's most talented instrumentalists and soloists. He is also conductor of the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press, and the Mayfield Festival Choir in East Sussex. Outside Somerset during 2007-2008, Graham conducted the Nonsuch Singers in works by Monteverdi, Brahms and Gabriel Jackson in the Spitalfields Winter Festival in London and gave the world premiere of a new work for choir and shakuhachi by Roxanna Panufnik, in St. John's, Smith Square in March 2008, both concerts being attended by the contemporary composers. He directed a performance of Monteverdi's *Vespers* with Canzona as part of the 2008 Mayfield Festival, and in June 2008 conducted a programme of music from England's 'Golden Age' with Dame Emma Kirkby, lutenist Jakob Lindberg and the Nonsuch Singers in the newly-refurbished St Martin-in-the-Fields.

During the 2008-2009 season he has conducted concerts of English, American, German and Austrian works in St George's, Bloomsbury and St. Martin's (three concerts); a highly acclaimed performance of Bach's *Christmas Oratorio* with Canzona in Southwark Cathedral; Passiontide music by Cornyshe, Victoria, Scarlatti, Casals, Knut Nystedt and Jonathan Harvey in St. Giles, Cripplegate, Barbican; works by Handel and Bach in Mayfield in May with Canzona, and last week directed a concert of music by Mozart and James MacMillan with Nonsuch Singers and London Primavera in St Martin-in-the-Fields to celebrate MacMillan's 50<sup>th</sup> birthday.

Future projects include a programme entitled *The English Genius* comprising music by Purcell, Britten, Jonathan Dove & Richard Rodney Bennett in St Giles, Cripplegate, Barbican in October with Nonsuch Singers and Richard Pearce (organ & piano), a 'composers' anniversaries' concert of music by Purcell, Handel, Haydn, Mendelssohn in Mayfield and a Christmas programme in

St James's, Piccadilly in December with Nonsuch Singers, entitled *Christmas present, Christmas past* and including English/British works ranging from Tallis and Sheppard in the 16<sup>th</sup> century to Judith Weir, Judith Bingham and Thomas Adès in our own time.



**EMMA KIRKBY'S** singing career came as a surprise. As a student of Classics at university, she sang a great deal for pleasure – and still does. She works mostly with historical instruments, and has enjoyed long partnerships with British groups: The Academy of Ancient Music, the Consort of Musicke, London Baroque, Orchestra of the Age of Enlightenment, Florilegium, and many other ensembles

worldwide. In recent years her recordings came to the attention of *Classic FM* listeners who voted her artist of the year in 1999, and in 2000 she was awarded the Order of the British Empire. 2007 brought further surprises: in April a *BBC Music Magazine* poll of critics to find the "100 greatest sopranos" put her at number 10; in July she was the subject of a "South Bank Show" on ITV, and in November she became a Dame. Shocked but delighted by all this, she is glad of the recognition it implies for a way of music-making that values ensemble, clarity and stillness above the more usual factors of volume and display, and above all she is grateful for the chance to carry on sharing this marvellous repertoire with like-minded and talented colleagues.



**SOPHIE BEVAN** recently graduated from the Benjamin Britten International Opera School where she studied as a Karaviotis Scholar with Lillian Watson. During her time there she performed the title role in Monteverdi's *L'Incoronazione di Poppea* and Susanna in Mozart's *Le Nozze Di Figaro*. She was also awarded the Queen Mother Rose Bowl for excelling in music.

Sophie's concert engagements have included the world premiere of Tavener's *Sollemnitatis in Conceptione Immacolata Beatae Mariae Virginis* at Zurich's Grossmünster Cathedral, Haydn's *Nelson Mass* with the Royal Philharmonic Orchestra at Windsor Castle, James Macmillan's *Parthenogenesis* with Nicholas Cleobury at Canterbury Cathedral, Mozart's *Coronation Mass* at Windsor Castle with the London Mozart Players, *St John Passion* at St Paul's Cathedral

and Portsmouth Cathedral, Mozart's *Exsultate Jubilate* with the London Mozart Players and Martin André, and Mozart's *Mass in C Minor* at the Royal College of Music with Sir Charles Mackerras. She has performed regularly with the English Chamber Orchestra, including sacred arias in France and Berlioz's *L'Enfance du Christ* at Dorchester Abbey. Sophie also performs regularly with Cafe Mozart, most recently singing excerpts from their new CD on BBC Radio 3's *Early Music Programme*.

Sophie's operatic roles include *Xenia* in the new production of *Boris Godunov* for English National Opera and *Alinda* in Vivaldi's *L'Incoronazione di Dario* for Garsington Opera. She is an Associate Artist of the Classical Opera Company, where her roles include *Publio* in the UK premiere of Gluck's *La Clemenza di Tito* and *Worldly Spirit* in Mozart's *Die Schuldigkeit des ersten Gebots*. Her future engagements include *Despina* in *Così fan tutte* for English National Opera, *Barbarina* in *Le Nozze di Figaro* for Welsh National Opera and her first *Susanna* for Garsington Opera. A week ago, Sophie was the soloist in Haydn's *Creation* at the Proms.



**TIM MEAD** was a choral scholar at King's College, Cambridge where he read music and studied singing with Charles Brett. He went on to win a number of scholarships to the Royal College of Music, where he studied with Robin Blaze.

Tim's recent engagements include the title role of *Ottone* in *L'Incoronazione di Poppea* for English National Opera, the première of *The Minotaur* by Sir Harrison Birtwistle at the Royal Opera House, the title role of *Orlando* for Chicago Opera Theatre, *Giulio Cesare* for Glyndebourne Festival Opera, Bach *Magnificat* and Handel *Dixit Dominus* with Emmannuelle Haim and Le Concert d'Astrée, Bach's *Das Weihnachtsoratorium* with William Christie and Les Arts Florissants, Biber's *Missa Bruxellensis* in the Proms with the Academy of Ancient Music conducted by Paul Goodwin, *Messiah* with the Manchester Camerata conducted by Nicholas Kraemer, Bach's *St John Passion* with the Hanover Band, and *St Matthew Passion* with the Britten Sinfonia. His recordings include *Purcell Odes* and *Domenico Scarlatti Choral Works* with the Choir of King's College, Cambridge and Stephen Cleobury on EMI.

Tim's current season and future plans include the première of *Varjak Paw* (set to music by Julian Philips), *Paggio* and *Ombra di Bussiride* in Cavalli's *Ercole amante* for De Nederlandse Opera conducted by Ivor Bolton, Telemann's *Brockes Passion* with the Nederlandse Bachvereniging for the NPS Zaterdagmatinee, the title role of *Admeto* at the Händel-Festspiele Göttingen, and the title role of Handel's *Rinaldo* with Masaaki Suzuki and the Bach Collegium Japan.



**THOMAS HOBBS** - Born in Exeter, Thomas Hobbs graduated in history from King's College London. He studied singing with Ian Partridge before moving to the Royal College of Music, under the tutelage of Neil Mackie, where he was awarded the Peter Pears and Mason Scholarships. He was also awarded a Susan Chilcott

Scholarship and has been made a Royal Philharmonic Society Young Artist. Thomas is currently continuing his studies at Royal Academy Opera, where he holds a Kohn Bach Scholarship in addition to a full entrance scholarship, and studies with Ryland Davies. He is also grateful to the Josephine Baker Trust for their continuing support.

Thomas has performed and recorded with many leading ensembles including The Cardinal's Musick, The Tallis Scholars, I Fagiolini, The Sixteen, Polyphony, Ensemble Plus Ultra and Ex-Cathedra. An acclaimed recitalist, recent highlights include Vaughan Williams *On Wenlock Edge* with the Edinburgh Quartet, Britten's *Winter Words*, Schubert's *Die Schöne Müllerin*, Schumann's *Liederkreis Op 39* and his debut at the Wigmore Hall singing Hugo Wolf. His concert repertoire is varied and recent engagements include Bach's *St John Passion* at St Martin in the Fields, the reconstructed Bach *St Mark Passion* and Handel's *Saul* at St John's Smith Square, Monteverdi's *Vespers* at the Three Choirs Festival and with New College Oxford, and Handel's *Messiah* with the Hanover Band.

Highlights in the coming months will include Handel's *Israel in Egypt* with Stuttgart Kammerchor in Germany and Austria, Britten's *Les Illuminations* in Cambridge and several appearances in the Bach Cantata project at the Royal Academy of Music.



**DEREK WELTON** - The Australian baritone Derek Welton is now resident in the UK and is currently the Walter Gruner Scholar on the Guildhall School of Music and Drama Opera Course. He is a graduate of the University of Melbourne, holding a Bachelor of Arts degree in German and Linguistics, and also of the Guildhall School of Music and Drama from which he gained a Master of Music

(Vocal Studies) degree and a Master of Music (Opera Studies) degree, both with Distinction.

Derek won many prizes in Australia including the Australian Youth Aria. His successes in the UK include winning the 2007 Handel Singing Competition. In 2008 he was a finalist in the Kathleen Ferrier Award and also the Richard Tauber Prize. His wide concert experience includes performances in the Royal Albert Hall, the Barbican Hall, Wigmore Hall, Hamer Hall (Melbourne), Verbrugghen Hall (Sydney) and many others in performances as soloist in diverse repertoire ranging from Charpentier to Taverner. He is also an experienced song recitalist, having performed works including Butterworth's *Six Songs from 'A Shropshire Lad'*, Schubert's *Die Winterreise* and *Schwanengesang* and Vaughan Williams' *Five Mystical Songs*, *Songs of Travel* and *The House of Life*.

Derek is the holder of a Wingate Scholarship, a Marten Bequest Travelling Scholarship, the Sir Robert Askin Travelling Scholarship, the Sheila White Scholarship and is supported also by The Honourable Society of Knights of the Round Table, The Stanley Picker Trust and the Worshipful Company of Salters. He gratefully acknowledges the support of all of these funds.

**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 17<sup>th</sup> 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 regularly assumes orchestral proportions, particularly in its collaborations with choirs. Canzona has given many performances with Graham Caldbeck – with the Somerset Chamber Choir, with the Nonsuch Singers in London, and with the Mayfield Festival Choir in Sussex. Canzona has also performed regularly with Stephen Layton, both with Polyphony and the Holst Singers, with whom they have given performances of *Messiah* and Bach's *Christmas Oratorio*, *B Minor Mass* and *St John* and *St Matthew Passions* at St John's Smith Square, King's College Cambridge, Salisbury Cathedral and Romsey Abbey. Canzona has a strong association with The Leith Hill Musical Festival in Surrey, conducted by Brian Kay, in which it has performed *Messiah*, Monteverdi's *Vespers*, 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, Blackburn Cathedral, Douai Abbey, 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 Et Cetera 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* and has received much critical acclaim both here and abroad.



**THERESA CAUDLE** *director* 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 while 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.

As Director of the London Cornett and Sackbutt ensemble, Theresa travelled all over Europe as well as making many recordings. She was a founder member of *The Parley of Instruments*, with whom she made over fifty recordings of baroque chamber and orchestra music for the Hyperion label.

Although Theresa is a regular member of several ensembles, such as the orchestra of *The Sixteen* and the *London Handel Orchestra* her activities are increasingly in connection with directing *Canzona*, both in chamber music concerts and in collaborations with choirs.

## Violin 1

Theresa Caudle  
Frances Turner  
Persephone Gibbs  
Fiona Huggett

## Violin 2

Jean Paterson  
Alison Townley  
Pauline Smith  
Karin Björk

## Viola

Stefanie Heichelheim  
Hazel Brooks  
Kate Fawcett  
David Brooker

## Cello

Mark Caudle  
Gabriel Amherst

## Viola Da Gamba

Mark Caudle

## 16' and 8' Violone

Kate Aldridge

## Oboe And Recorder

James Eastaway  
Frances Norbury

## Bassoon

Rebecca Stockwell

## Trumpet

Robert Farley

## Timpani

Adam Dennis

## Organ

Alastair Ross

# 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.

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 rehearsal weekends in mid-Somerset every year. If you now live outside the county, don't be deterred – the choir has many members who were formerly based in the area but who are now based 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.

Among our choir's social and musical activities are regular residential courses - last Autumn the choir held this at Halsway Manor, in the Quantock Hills, where we worked on new music with Graham and enjoyed professional voice training and other musical workshops, including Ghanaian Drumming (quite challenging for some!). This year's course (see separate panel) will see the choir studying Purcell's *Dido and Aeneas*, and the more contemporary works of Jonathan Dove and Tarik O'Regan, composers whose music will feature in some of our future concert programmes.

## ***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.

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

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

## ***Soprano***

Fran Aggleton  
Jacqui Beard  
Gerry Chalke  
Susan Crennell  
Emily Dingle  
Helen Dunnett  
Rebecca Elderton  
Kathy Fear  
Jane Harris  
Judy Male\*  
Elizabeth Morrell  
Pennie Pinder  
Claire Satchwell  
Deborah Shepperd\*  
Nerissa Soper  
Liz Stallard  
Rebecca Tamplin  
Julie Taylor\*  
Stephanie Walker

Lin Winston  
Rosie Woodall

## ***Alto***

Jenny Abraham\*  
Sylv Arscott\*  
Wendy Baskett  
Sarah Brandhuber  
Jenny Candler  
Gay Colbeck  
Janice Collins  
Janet Dunnett  
Esther Edwards  
Joy Fletcher\*  
Kate Golding  
Elizabeth Gowers  
Hazel Luckwill  
Gemma Okell  
Rachel Pillar  
Luisa Puddy

Melanie Rendell  
Adele Reynolds  
Katie Robertshaw  
Jane Southcombe  
Rosie Whittock  
Helen Wilkins

## ***Tenor***

Nick Bowditch\*  
Dominic Brenton  
Andrew Coombs  
Tim Donaldson\*  
Laurence Hicks  
Nigel Hobbs  
Keith Hunt  
Peter Mackay  
Adrian Male\*  
Russell Smith  
Robert Tucker

## ***Bass***

Andrew Bell  
Philip Bevan  
John Broad  
Ian Bromelow  
Simon Bryant\*  
William Ford-Young\*  
Simon Francis  
Benjamin  
Gravestock  
Anthony Leigh\*  
Tim Lewis  
Robert Martin  
Roland Smith  
Benomy Tutchter  
Martin Warren

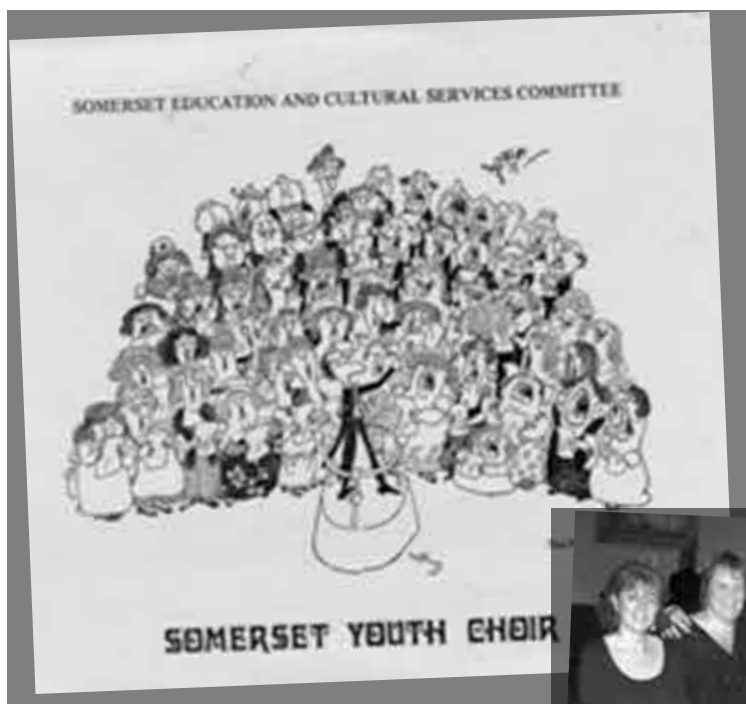
## ***Board of Trustees***

Jenny Candler *fundraising officer*  
Janice Collins *concert administrator*  
Becky Elderton *membership secretary*  
David Hallett *treasurer*  
Anthony Leigh *chairman*  
Luisa Puddy *recruitment officer*  
Lin Winston *friends manager*  
Andrew Coombs *marketing officer*

*\* denotes choir member who sang in the inaugural 1984 concert*

*[This list was correct at the time of going to print, but may not include members who only recently applied to join the choir]*

# Then and Now



◁ Our humble beginnings....

▽..and where they are now...our Founder Members in 2008, with Honorary Life Friend Mrs Dorothy Tullett



With the choir less than a year old (our first concert was in December 1984), our logo seen in this early concert publicity, still in use today, was already fully formed: a tree in the shape of Somerset (signifying the choir's early roots in the County), set against the outline of Glastonbury Tor (one of the County's most distinctive landmarks)... ▽



...and our concert publicity,  
just like our choir, grew into a  
thing of unquestionable beauty!!



# Friends

## HONORARY LIFE FRIEND

Mrs Dorothy Tullett



## CORPORATE FRIENDS

Adrian Male Associates  
Prime Molasses Ltd

## BEST FRIENDS

Mr & Mrs MJL Armstrong  
Christopher J Cutting  
Mrs John Greswell  
Anthony Leigh  
Martin & Jill Parker  
Mrs Thomas Semple

## GREAT FRIENDS

Mr David Brandhuber  
Mrs AT Colbeck  
Mrs Annie Collins  
David & Margaret Hunt  
Tony Palmer  
Mrs Janet Stallard

## GOOD FRIENDS

Mrs M Armstrong  
Mr Ian Beech  
Mr Rowley Cantello  
Mrs Jessica Clinch  
Andrew & Cynthia Cordy  
Mr & Mrs J C Dingle  
Rev David Fletcher  
Lady Elizabeth Gass  
Bernard R Gildersleve  
Geraldine Ingram  
Mrs C King  
Mr & Mrs ABD Leigh  
Jennifer R McQueen  
Brian & Cynthia Mindel  
Mr & Mrs G W Moses  
Mrs E M Sage  
Mrs Brenda Small  
Mr & Mrs BW Somerset  
Mr & Mrs KJ Steel  
Mrs Janet Stubbins  
John & Ann Tucker

## FRIENDS TOGETHER

Pam & Ian Anderton  
Mr & Mrs AF Bell  
Michael & Shuna Biggs  
Mr & Mrs CJ Blower  
Mr & Mrs Peter du Boulay  
David & Christine Brenton  
Mr & Mrs RJ Brown  
Mr & Mrs GN Burton  
Mr & Mrs D R Carey  
Mr K W & Mrs J Carter  
Mr & Mrs D Chapman  
Mr & Mrs RJ Cullup  
Mr & Mrs Bev Davies  
Mr & Mrs RG Derrick  
Mr & Mrs HG Dolling  
Peter & Penny Ellis  
Mr & Mrs MF Elstone  
RK & MP Farmer  
N & R Fiennes  
Mr & Mrs KJ Gathard  
Mr & Mrs RC Hatch  
Mr & Mrs Sandy Illingworth  
Michael & Pamela Jackson  
Anne & Paul Keeble  
HC & KM Lewis  
Mr & Mrs PJ Male  
Sue & John Monaghan  
Mr & Mrs ME Phillips  
Mr & Mrs AJ Porter  
Tony & Alison Procter  
Mr & Mrs A Pugh-Thomas  
RG & GH Sargent  
Robert & Shaune Shearer  
KM & GM Shepperd  
Mr & Mrs MSH Simmonds  
Sir Angus & Lady Stirling  
Mr & Mrs J Le Sueur  
William & Sue Tee  
Susanna Van Rose & Richard Senior  
Mr & Mrs D Webb  
David & Ann Wood  
Peter & Gillian Woodall

## FRIENDS

Mrs AB Adey  
Mrs Tosh Arscott  
Miss B Bather  
Mrs WG Bond  
Mrs Rachel Brenton  
Sandra Brown  
Mrs Caroline Case  
Selina Cook  
Mrs Jean Collard  
Robert Convey  
Mrs Dylis Crabtree  
Mrs AE Dix  
Mr Edward Elderton  
Mr KR Entwisle  
Mrs KA Everett  
Mrs EC Gibbs  
Mr Keith Gibbs  
Rev RL Hancock  
Angela Helyar  
Mrs Sarah Hobbs  
Mr MH Hudson  
Mr LJ Janas  
Ann Jeffery  
Mrs Sally Kendall  
Mrs Janice Lane  
Mrs JM Lane  
Katherine Lovegrove  
Mrs ME Luxton  
Mrs Anne Michell  
Gillian Mowforth  
Miss VM Nash  
Mr Gordon O'Neil Roe  
Carole Oliver  
Mrs B Paganotto  
Mrs ME Penny  
Aideen Perry  
Dr John Pether  
Audrey Pillar  
Mrs Jane Raphael  
Mrs Jill Rogers  
Mrs SM Rossiter  
Mrs FM de Salis  
Mrs JM Satchwell

Mrs Sue Shapland  
Mrs Carole Smith  
Mr V Smith  
Mr J Ticehurst  
Mrs E Caroline A Toll  
Mrs Ruth Tucker  
Sheilah Vidler  
Sarah Villiers  
Mrs C Wakerley  
Mr DL Watson  
Angela White  
Mrs J Willbourne  
Mrs Patricia Williams

# Derek J Read Ltd

Chartered Accountants

**For all accountancy and taxation requirements**

**Friendly personal advice to small and medium sized businesses**

**Self assessment specialists**

**Contact: Mike Streatfield  
David Hallett or Lee Anderson**



107 North Street, Martock, Somerset

**Tel: 01935 822922**

Fax: 01935 826351

e: [enquiries@derekjread.co.uk](mailto:enquiries@derekjread.co.uk)



## Your choir needs you!

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 should like to invite you to support the choir by joining the scheme.

### All members receive:

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

There are various subscription levels to choose from so that you can choose the level of support that suits you best – whichever level you choose, rest assured that each and every Friend is equally important to us and we are hugely grateful to them all.

Income received from the Friends Scheme goes directly towards the costs of staging our concerts, for example:

- Music hire
- Concert venue hire
- Conductor's fees
- Soloists' fees
- Programme production
- Poster and flier design
- Box office, marketing and direct mailing

It is absolutely no overstatement to say that, without the generous support of our Friends, we would quite simply be unable to promote the concerts you currently see in our schedule.

Full details of how to join the Friends Scheme are available on our website [www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk), from Lin Winston, 3 Parkland Drive, Campion Meadow, Exeter, Devon EX2 5RX, or from MusicBox on 01275 349010

***We look forward to meeting you soon!***

# Concerts conducted by Graham Caldbeck

**Saturday 24 October 2009**  
**at 7.30pm**

**ST. GILES CRIPPLEGATE**  
Fore St, Barbican, London EC2Y 8DA

## **THE ENGLISH GENIUS**

### **PURCELL**

O Lord God of Hosts  
Jehova, quam multi sunt hostes mei  
Thou tun'st this world  
Soul of the world  
Close thine eyes and sleep secure

### **BRITTEN**

Missa Brevis in D  
Rejoice in the Lamb  
The Ballad of Little Musgrave & Lady Barnard

### **JONATHAN DOVE**

The Passing of the Year

### **RICHARD RODNEY BENNETT**

A Good-Night

**Nonsuch Singers** with  
**Richard Pearce** *organ & piano*

Tickets available at the door

**Sunday 1 November 2009**  
**at 7.30pm**

**MAYFIELD PARISH CHURCH**  
East Sussex

## **COMPOSERS' ANNIVERSARIES CONCERT**

### **PURCELL**

O sing unto the Lord a new song  
**JONATHAN DOVE**  
Bless the Lord, O my soul

### **HANDEL**

Let thy hand be strengthened

### **MENDELSSOHN**

Hear my prayer  
String Symphony No 10 in B minor

### **HAYDN**

Maria Theresa Mass

**Andrew Benians** *organ*

**Ana-Maria Rincon** *soprano*

**Charlotte Stephenson** *mezzo-soprano*

**Thomas Hobbs** *tenor*

**Marcus Farnsworth** *bass*

**Mayfield Festival Choir**  
& **London Primavera** (*leader Paul Manley*)

Tickets available from Libra Bookshop,  
High St, Mayfield 01435 872460

**Saturday 12 December 2009 at 7.30pm**

**ST. JAMES'S PICCADILLY**

London W1J 9LL

## **CHRISTMAS PRESENT, CHRISTMAS PAST**

*Seasonal music by*

**TALLIS, SHEPPARD, BYRD, HOLST, HOWELLS, WARLOCK,  
MATHIAS, JOHN GARDNER, JUDITH BINGHAM,  
JUDITH WEIR & THOMAS ADÈS**

**Nonsuch Singers**

Tickets available at the door  
[www.nonsuchsingers.com](http://www.nonsuchsingers.com)



World class music in a country church

## What's on 2009/10



Five concerts a year  
First class, informative fun  
Quality variety, convenience  
Live, close-up, personal  
Vibrant Youth Project  
Beautiful setting  
Value for money

October 10th

**Barbirolli Quartet with  
Timothy Orpen, Clarinet**  
Including Mozart Clarinet Quintet

December 5th

**Cantadora**  
'Affectionately Wolfgang'  
Mozart's music and words,  
as told by his women!

Mar 6th 2010

**Majestic Brass**  
"One of the finest  
Brass ensembles in the UK"

May 15th

**Heath Quartet**  
Haydn, Stravinsky, Mendelssohn

"...this is one of the most interesting young quartets I have heard in recent years."  
The Strad

June 26th

**Harry the Piano**  
From classical music on Radio 3 to Jazz at Ronnie Scotts  
"...as a pianist and all-round entertainer, Harry is without equal in my experience."  
Andrew Kemble, Managing Director Yamaha Music UK

[www.churchillmusic.org.uk](http://www.churchillmusic.org.uk) Registered UK Charity No. 1121866

*Need music for your business?*

## TUCKER TUNES

*Composer & Music Engraver*

*Publishable-quality audio and printed  
music at competitive rates*

Client list includes ABRSM, Faber Music  
& Queens Temple Publications

**[sales@tuckertunes.co.uk](mailto:sales@tuckertunes.co.uk)**



books · periodicals · archives

**Wendy Baskett, MA, BD**  
*Accredited Indexer*

Tel: 01275 848459

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

## Adrian Male Associates

*Chartered Surveyors*

### Residential Surveys

- Building Surveys
- RICS Homebuyer Reports
- Expert Witness
- Advice for purchase

### Ecclesiastical Surveys

- Quinquennial Inspections
- Charity Law Valuations
- Disposal Advice
- Development & Refurbishment

- More than 30 years professional experience
- Unrivalled local knowledge and personal service
- Succinct, easy to read reports providing practical, down to earth advice

w: [www.ama-surveyors.co.uk](http://www.ama-surveyors.co.uk)

t: 01460 281881

e: [office@ama-surveyors.co.uk](mailto:office@ama-surveyors.co.uk)



surveyors valuers development consultants

ONE DAY  
**HUGE**  
SCRATCH ORCHESTRA

**Come and play in a massive one-day event**  
*170 already signed up - aiming for 250+*

Spend the morning rehearsing some pieces and then perform a concert in the afternoon

- WHO?** Any amateur orchestral-instrument players (plus saxaphones) of grade 5/6  
All ages welcome
- WHAT MUSIC?** New World Symphony; 1812; Pirates of the Caribbean; Mikado Overture; Final Countdown
- WHEN?** Sunday 27 February 2010
- WHERE?** Colston Hall, Bristol
- WHY?** Have fun & fund raising for Cancer Research
- COST?** £15 for the day. Concert free to attend, with donations to Cancer Research.
- HOW?** Contact for further details  
[theorchestrapitts@hotmail.co.uk](mailto:theorchestrapitts@hotmail.co.uk)  
**Tel: 01761 221727**

A WEEK OF  
**LIVE MUSIC**   
**MINEHEAD & EXMOOR FESTIVAL**

**26 July** – Minehead Methodist Church  
6 pm **Festival Praise** – Choral service of praise  
7.30 pm **Young Artist Recital** – varied vocal music by three talented local young singers (donations at the event)

**FESTIVAL ORCHESTRA CONCERTS\*:**

**27 July** 7.30 pm – St George's Church, Dunster and

**28 July** 7.30 pm – All Saints' Church Dulverton

Greig *Holberg Suite*  
Britten *Les Illuminations*  
Mozart *Symphony No. 29*

**30 July** 7.30 pm – Regal Theatre, Minehead

Brahms *Academic Festival Overture*  
Tchaikovsky *Violin Concerto in D*  
Shostakovich *Symphony No. 10 in E minor*

**1 August** 7.30 pm – Regal Theatre, Minehead

Wagner *Prelude Tristan und Isolde*  
Weber *Clarinet Concerto No. 2*  
Rachmaninov *Symphonic Dances*

**FESTIVAL CHAMBER ENSEMBLE** (donation):

**29 July** 4 pm – Minehead Methodist Church  
works by Mozart, Weber and Beethoven

\***TICKETS** £12 (students £3.50) from the  
Regal Theatre 01643 706430

EXPERIENCE THE  
... OF A REAL  
ORCHESTRA

**WOW!**

[www.MineheadFestival.com](http://www.MineheadFestival.com)



**prime**  
MOLASSES

Prime House Bourton Weston-super-Mare BS22 7YA  
Tel: 01934 521114 Fax: 01934 518714

**Prime Molasses would like to congratulate  
Somerset Chamber Choir as they reach their 25th anniversary  
and wish them every success in the future**

**Prime supplies molasses and related liquids to animal feed manufacturers and other industrial users based in the UK.**

From our distribution centres based around the UK, we offer quality products that are backed by our feed materials assurance scheme, FEMAS, and deliver to our customers in specialised road tankers, offering a 24 hour service door to door.

**Prime Molasses** is committed to providing its customers with value for money, while at the same time maintaining the highest possible standards in quality and service.

[www.primemolasses.com](http://www.primemolasses.com)

# Inspiring Success



Wells Cathedral School provides an inspiring education set in a musically alive and beautiful environment as a brilliant foundation for life.

In addition to its fine tradition of educating choristers for over 1100 years, Wells' internationally revered vocal department prepares all levels of aspiring singers as soloists and choir members under the tuition of many of the country's finest teachers. Vocalists have gained entry to many of the top music colleges, whilst others have gained prestigious choral scholarships at Oxbridge and other leading universities. Our many choirs and vocal ensembles have toured extensively around the globe including China, Hong Kong, Namibia and Europe.

Wells is one of four schools supported by the DCSF Music and Dance Scheme, and is the only one of these schools in which its gifted musicians are trained and educated within the structure of a conventional, co-educational day and boarding school of 700 pupils aged from 3 to 18 years.

## Learning for Life



For more information please contact the Registrar on 01749 834252  
or email: [admissions@wells-cathedral-school.com](mailto:admissions@wells-cathedral-school.com)  
[www.wells-cathedral-school.com](http://www.wells-cathedral-school.com)

# STRIKE THE RIGHT BALANCE



*Harris + Harris*  
solicitors

PLEASED TO SUPPORT THE  
SOMERSET CHAMBER CHOIR



- Company and Commercial Law
- Commercial Property
- Dispute Resolution and Litigation
- Family Law
- Buying, Selling and Renting Homes
- Wills, Estates and Tax Planning

— “professionals with a human face” —

**[www.harris-harris.co.uk](http://www.harris-harris.co.uk)**

Wells: 01749 674747 Frome: 01373 463366

# THE SWAN HOTEL

SADLER STREET, WELLS SOMERSET, BA5 2RX



- Open daily to non residents for lunch, dinner, morning coffee and afternoon tea
- Exclusive Al fresco dining during the Summer months with exciting new menu including light snacks
- Available for private hire and barbecues
- 2 AA Rosettes for acclaimed cuisine
- Licensed for civil wedding ceremonies

TEL: 01749 836300

[WWW.SWANHOTELWELLS.CO.UK](http://WWW.SWANHOTELWELLS.CO.UK)

# Concert dates in the City of Bath



*Enjoyed by millions of TV viewers on Last Choir Standing*

## ACM Gospel Choir and The City of Bath Male Choir

Saturday July 11th - Bath Forum - 7.30pm Tickets £10 £15 £20  
[www.bathmalechoir.org](http://www.bathmalechoir.org)

*Supporting the work of The Golden-Oldies Charity...*

## It's the big Bath Sing-a-long!

This fun family show starts at 6.30pm - sing hits of the 60s, Mamma Mia! and special guest appearances.

Saturday August 22nd - Bath Forum - 6.30pm Tickets £10 (£5 children)  
[www.golden-oldies.org.uk](http://www.golden-oldies.org.uk)



## Bath Male Choir 2009 Annual Concert

Saturday November 7th - Bath Forum - 7.30pm Tickets £15 £20  
[www.bathmalechoir.org](http://www.bathmalechoir.org)

*It's the big Christmas show with New Zealand singing sensation...*

## Hayley Westenra

with THE Bath Chorus and Zenith Youth Theatre Company

Saturday December 12th - Bath Forum - 7.30pm Tickets £15 £17.50 £25 £30  
[www.thebathchorus.org.uk](http://www.thebathchorus.org.uk)



Tickets for all the above  
concerts are on sale at  
Bath Festivals Box Office

# 01225 463362

Organise a group? Call Rosie on 01761 472468 [rosie@jonespublications.co.uk](mailto:rosie@jonespublications.co.uk)



## 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, Adrian Male and Chris Cutting.*

*We gratefully acknowledge the support given by the Josephine Baker Trust in respect of the participation of Thomas Hobbs in tonight's concert.*

*We are also very grateful to Clarks and Wessex Water for the financial assistance they have given us towards this concert.*

*Programme notes were written (except where stated otherwise) and compiled by Graham Caldbeck; this booklet was compiled and edited by Anthony Leigh and designed by Kate Davies ([kate@kdgd.co.uk](mailto:kate@kdgd.co.uk)).*

*Printed music for this concert has been provided by Somerset Performing Arts Library, Cathedral Chamber Choir and Faber Music.*

**Somerset Chamber Choir Registered Charity number 1003687**

**Vice Presidents: Sir David Willcocks CBE, MC, Chris Cutting, Adrian Male**

# Somerset Chamber Choir FORTHCOMING CONCERTS

*If you enjoy this evening's performance, why not invite friends to come with you to these two exciting concerts?*



Sunday 14 February 2010 at 3pm

**KING'S COLLEGE CHAPEL, TAUNTON**

## Carl Orff **Carmina Burana** & The Passing of the Year Jonathan Dove

**Somerset Chamber Choir & South Somerset Youth Choir**

**Natalie Chalkley** *soprano* • **Thomas Hobbs** *tenor* • **Benedict Nelson** *baritone*

**Anita D'Attellis** *piano* • **Annabel Thwaite** *piano* • **The Mean Time Percussion Ensemble**

**Graham Caldbeck** *conductor*

We are delighted that South Somerset Youth Choir (Ros Broad *conductor*) has accepted our invitation to participate in a Workshop Day later this year, during which they will receive vocal tuition and learn sections from one of the most famous choral works ever written, Carl Orff's *Carmina Burana*. Then, in February 2010, the Youth Choir will join with Somerset Chamber Choir in a concert performance of the entire work, in the chamber version authorised by the composer. However, don't be fooled by the absence of an orchestra – five percussionists and two grand pianos, which will also be kept busy in Jonathan Dove's *The Passing of the Year*, a short vibrant choral song-cycle concerning the turning of the seasons – this will be one of the most dramatic and exciting concerts we have ever staged in King's College.

**DON'T MISS IT!**

Saturday 31 July 2010 at 7pm

**WELLS CATHEDRAL**

## **THE DREAMERS OF DREAMS**

*Inspirational English Choral Music*

## **ELGAR The Music Makers**

**VAUGHAN WILLIAMS** *Toward the unknown region*

**Flos Campi** (Alan George *solo viola*)

**PARRY** *Blest pair of sirens*

**JUDITH BINGHAM / S.S. WESLEY** *The darkness is no darkness / Thou wilt keep him in perfect peace*

**Somerset Chamber Choir ~ Southern Sinfonia**

**Graham Caldbeck** *conductor*

**Tickets for these concerts will be available nearer the time from Musicbox on 01275 349010**

*Join our Friends Scheme or emailing list to receive further details.*