

SOMERSET CHAMBER CHOIR

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

PARRY

Blest Pair of Sirens

JUDITH BINGHAM

The darkness is no darkness

S. S. WESLEY

Thou wilt keep him in perfect peace

**making
music**

SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

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

Programme

SOMERSET CHAMBER CHOIR

'firmly established as among the best'

SOUTHERN SINFONIA

'one of our leading professional orchestras'

mezzo-soprano **SARA FULGONI**

viola **ALAN GEORGE**

organ **OLIVER WALKER**

conductor **GRAHAM CALDBECK**

www.somersetchamberchoir.org.uk

Welcome...



from the trustees of Somerset Chamber Choir

On behalf of the trustees and members of Somerset Chamber Choir, may I welcome you to our concert in this beautiful setting of Wells Cathedral tonight ... how lucky we are to have such a wonderful venue in our county to enable us to give full justice to the amazing music we are about to perform.

We extend a warm welcome to Hugh Cobbe, Director of the Vaughan Williams Charitable Trust, and his guests, who join us in the audience this evening – we hope you all have a truly memorable time. The Trust, which was established by the composer's widow, Ursula Vaughan Williams, has generously contributed a substantial sum towards the financial costs of tonight's concert, for which we are immensely grateful. Hugh tells me that the autograph score of *Flos Campi* only came to light fairly recently and is now in the British Library, surely a fitting home for the music of one of our most loved British composers.

The choir celebrated a huge milestone with its 25th birthday last year and heads into its next quarter-century with several new members who will perform their first concert with us tonight ... a big welcome to them all.

This year gives us an opportunity to celebrate another very significant milestone, as our conductor Graham Caldbeck reaches his 20th anniversary at the choir's helm, having conducted us in each of our concerts since 29th July 1990 (and, before that, first conducted us when we sang the services in this very Cathedral one weekend in October 1986). I look back now and realise just how much the choir has flourished under Graham's leadership ... yes, choir members have inevitably come and gone to be replaced by yet more new members ... but those of us in at the beginning ... and still here! ... have the greatest admiration for Graham and I am sure I speak for all of today's members too. Over the years, Graham has introduced the choir to repertoire we would never have dreamed of performing, he has enabled us to work with some marvellous soloists and orchestras (you just need to check out a Glyndebourne or Proms programme to confirm this!) and has lifted the profile of the choir to heights we would probably never have envisaged. Not only this, but he has the perfect knack of making our rehearsals fun, with just the right mix of hard work, musicianship, funny stories and the like! So thank you so much Graham.

Since our last concert, Graham has had the good fortune, with one of his other choirs, Mayfield Festival Choir, to share the conducting of a concert with our longstanding Patron, Sir David Willcocks – Sir David also conducted many of our own choir members when they were still part of the Somerset Youth Choir in the 1970s. Dame Emma Kirkby, who very kindly agreed to become our newest Patron just this time last year, has also been a visitor to our concert platform over many years, performing with us first of all over 20 years ago. We are looking forward already to Emma joining us again for Bach's *Mass in B Minor* in Wells on 30 July 2011. That we continue to have links with such brilliant musicians is of immeasurable value to us and we are very grateful to them both for their support.

Many of you will already know that the promotion of our 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 for the future.

Looking ahead, our next concert will be in King's College Chapel, Taunton, on Sunday 20th February 2011 at 3pm. "La musique sacrée" is a concert of French choral masterpieces including the *Requiem* by Duruflé and the *Messe Solennelle* by Langlais, both works featuring virtuoso organ accompaniments. We shall also perform some lovely shorter works by Messiaen and Poulenc. We do hope you will be able to join us there for what is always a wonderfully atmospheric occasion.

It is likely that you will be reading this before the concert begins, so it is probably now time to settle yourself and drink in the delights in store ... there is nothing quite like being in England during a lovely warm and sunny summer (let's hope!), especially when there is the promise of such wonderful music ... we do hope you will find the experience every bit as rewarding as we have during our rehearsals. Enjoy!

Thank you for your support and we look forward to seeing you again soon.

LIN WINSTON
Acting-Chair of Trustees

Programme

Blest Pair of Sirens (1887)

Sir Charles Hubert Hastings Parry

(1848-1918)

Flos Campi (1925)

Ralph Vaughan Williams

(1872-1958)

The darkness is no darkness

(1993)

Judith Bingham

(b1952)

segue

Thou wilt keep him in perfect peace

(c1850)

Samuel Sebastian Wesley

(1810-1876)

Toward the Unknown Region (1906)

Ralph Vaughan Williams

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 Music Makers (1912)

Sir Edward Elgar (1857-1954)

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

Introduction

Lines of tradition and interconnection in 19th and 20th-century English choral music are traced this evening. As a young pupil at a prep school near Winchester, Parry was introduced to S S Wesley, then organist and master of the choristers at the cathedral. Wesley's music influenced that of Parry, and the music of each composer in turn was much valued by both Elgar and Vaughan Williams.

Elgar played in a number of Parry's works, including *Job* and *Overture to an Unwritten Tragedy*, at several Three Choirs Festivals. Vaughan Williams was taught both by Parry and Stanford at the Royal College of Music, and Stanford was the dedicatee and conductor at the premiere of Parry's *Blest Pair of Sirens*.

Quite late in his career, Elgar orchestrated one of Wesley's anthems (*Let us lift up our hearts*) and it is fascinating to note that Wesley's music is still influencing contemporary composers such as Judith Bingham. Interestingly, Judith Bingham has recently completed another "tribute" work entitled *Distant Thunder*, this time based upon Parry's *My soul, there is a country* from his *Songs of Farewell* and premiered at the Presteigne Festival on 10 March this year.

The line of our inspirational English choral tradition continues ...

Graham Caldbeck

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 Somerset Chamber Choir.

Blest Pair of Sirens

Charles Hubert Hastings Parry

Charles Hubert Hastings Parry was born in 1848 in Bournemouth, the youngest of six children, three of whom did not survive infancy. His musical talent was nurtured while at school in Twyford, near Winchester in Hampshire, where he also met S S Wesley, then organist at Winchester Cathedral. Parry continued his training at Eton, and was the youngest ever successful candidate to take the Oxford BMus examination in 1866. His examination exercise, a cantata, *O Lord, Thou hast cast us out*, “astonished” the Oxford Professor of Music, Sir Frederick Ouseley, and was triumphantly performed and published in 1867.



The following year Parry enrolled at Exeter College, Oxford, where he studied law and history, subsequently becoming an underwriter at Lloyd's of London to appease his father and his future wife's family. However, while working in London, he continued to study music, first with William Sterndale Bennett, then with Edward Dannreuther, who was probably the most important formative influence on Parry, exposing him to new music including Wagner and Brahms, and providing him with opportunities to have his own music performed. Parry visited Bayreuth several times, attending the second complete performance of *The Ring* cycle, and also was introduced to Wagner in London.

After composing much chamber music, and eventually giving up his post at Lloyd's to concentrate fully on music, Parry achieved success with an overture, *Guillem de Cabestanh*, and his first choral commission, *Prometheus Unbound*. Commissions for orchestral and choral works followed, including the first two symphonies. He became acquainted with George Grove, who engaged him as a sub-editor for his famous *Dictionary of Music and Musicians* and later appointed him a professor of music history at the new Royal College of Music (RCM).

Parry's *Blest Pair of Sirens* was commissioned by and composed for Stanford's Bach Choir in 1887, the year of Queen Victoria's golden jubilee. Its noble, masculine treatment of Milton's poetry stands out as a landmark in the development of the English choral tradition. Parry was rooted in the English church tradition but this work reveals his characteristic openness to the modern influences of his day, and especially to the genius and techniques of Brahms. He treated Milton's ode with athletic, thrusting, diatonic themes and strongly developed them through energetic counterpoint spread in a masterly manner over eight-part choir and orchestra. The orchestral introduction recalls harmonic progressions in the Overture to Wagner's *Die Meistersinger*, which had been premiered almost 20 years previously, in 1868. Stanford was one of the first English musicians to recognise Parry's talent and hailed him as the greatest English composer since Purcell.

Parry's music was much valued by his fellow composers. Elgar admired it and there is no doubt that his own ceremonial style, with its nobility and loftiness, owed something to a similar vein in Parry. When Elgar, in a lecture at Birmingham University on 16 March 1905, expressed a wish to see in English music “something broad, noble, chivalrous, healthy, and above all, an out-of-door sort of spirit”, *Blest Pair of Sirens* was just the kind of music he had in mind, as a note in the draft for this lecture clearly testified.

There may be a temptation to think of Parry as belonging to the generation before Elgar's, but he was in fact only nine years older than Elgar and they may therefore be regarded as contemporaries. However, Parry's background and education differed markedly from Elgar's. Parry, formed by the squirearchy, Eton and Oxford, was well launched into his career by the year 1880, when Elgar was still an unknown struggling organist and violinist in Worcester.

Vaughan Williams, who studied composition with Parry at the RCM, wrote: “I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman.” Vaughan Williams's admiration of the work is testified by the fact that, when he retired as conductor of the Bach Choir in 1928, Parry's work closed his final concert. Near the end of his life, in May 1957, Vaughan Williams conducted the work at Haddo House, near Aberdeen. In her biography of Vaughan Williams, his wife, Ursula, commented, “It was, he always said, his favourite English choral work ...”

At a Solemn Music

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixt power employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure consent,
Aye sung before the sapphire-coloured throne
To him that sits thereon,
With saintly shout and solemn jubilee;
Where the bright Seraphim, in burning row,
Their loud, uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just spirits, that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly.

That we on Earth with undiscording voice,
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song
And keep in tune with Heaven, till God ere long
To his celestial consort us unite,
To live with him and sing in endless morn of light.

John Milton (1608-74)



Flos Campi

Ralph Vaughan Williams

"The art of music above all other arts is the expression of the soul of a nation" –

Vaughan Williams

Vaughan Williams certainly had a healthy mix of both the English and the continental in his musical education. He studied under two of the musical "greats" of the time, Parry and Stanford, at the Royal College of Music, as well as with Charles Wood at Trinity College, Cambridge. Abroad, he had a few lessons with Ravel (in Paris) and studied with Bruch (in Berlin). His own music, however, stands firmly rooted in all that is best in English music – indeed, Ravel is said to have called him "my only pupil who does not write my music".

Vaughan Williams himself said that: "We pupils of Parry, if we have been wise, inherited the great English choral tradition which Tallis passed on to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Batishill and Greene, and they in turn through the Wesleys to Parry. He has passed on the torch to us and it is our duty to keep it alight."

In the 1920s Vaughan Williams, then in his fifties, wrote a series of works for solo instrument and orchestra, each of them quite individual. In 1924-25 he composed his *Concerto Accademico* for violin and string orchestra, a nod in the direction of the neo-classical movement then so much in fashion. Between 1926 and 1931, he wrote a piano concerto remarkable for its percussive keyboard manner, a concerto so difficult that it was later recast for two pianos and orchestra. In between came the most individual of them all: in 1925 Vaughan Williams composed *Flos Campi* (Flower of the Field), a suite for viola and small orchestra. The first performance on 10 October, 1925, was conducted by Sir Henry Wood, with the Queen's Hall Orchestra, the violist Lionel Tertis and voices from the Royal College of Music.

Initial reactions to the piece were mixed: Gustav Holst, a fellow composer and close friend of Vaughan Williams, said he "couldn't get hold of it", for which he was disappointed more with himself than with the work. Vaughan Williams, according to his wife Ursula's account, took great pleasure in Tertis's "ravishing playing" and was delighted to discover that the orchestra had nicknamed the work 'Camp Flossie'!

Despite his being the composer of numerous overtly Christian works, Vaughan Williams' ambivalence with regard to religious orthodoxy is well documented; even his friends dubbed him a "Christian agnostic". Nowhere is the epithet more apposite than in the case of *Flos Campi*. Vaughan Williams initially prefaced each of the six sections of this most exotic and unusual score with a Latin quotation from the Song of Solomon, adding parallel English texts in a later programme note. But, contrary to expectation, Vaughan Williams' interpretation of the Song is no religious allegory; instead it is taken at face value as one of the greatest love poems of all literature, and its music is accordingly explicit and sensuously orchestrated.

In addition to being for solo viola and orchestra, *Flos Campi* is also scored for a small mixed chorus whose wordless singing becomes part of the accompaniment. Vaughan Williams then brought a further level of complexity to this music by adding the quotations. *Flos Campi* may be lovely and understated music, but in its quiet way this is also one of Vaughan Williams' most daring scores. The use of the wordless chorus, for example, is quite original. The composer details exactly how they

should sing: sometimes with lips nearly closed, sometimes with lips closed altogether, sometimes on specific syllables and sounds. The music is also marked by unusual rhythmic freedom: long sections are marked *senza misura* – without measure – where individual performers have the freedom to shape phrases at their own discretion.

But the most remarkable feature of *Flos Campi* is its harmonic language. This music does have key signatures, but Vaughan Williams often blurs those keys to the point where the music becomes polytonal (employing several keys simultaneously). The very beginning, for example, has the solo viola and the oboe in different keys, and this harmonic freedom will mark the entire score. *Flos Campi* generally consists of exceptionally gentle music, without overt conflict and rarely rising even to a *fortissimo*. However, beneath its glowing surfaces this is wildly original music in matters of harmony, rhythm, and sound. The six sections are played without pause, but listeners may find it useful to know the tempo marking and the quotation from the Song of Solomon that prefaces each section. As in his *Sinfonia Antartica*, the quotations are intended to be read by the listener and are not intended to be part of the performance. The interpolated comments below are taken from James Day's *The Master Musicians guide*.

[1 & 2] *The stirring of Nature, and with it the awakening of desire*

1 Lento

Sicut Lilium inter spinas, sic amica mea inter filias ... Fulcite me floribus, stipate me malis, quia amore languo.

As the lily among thorns, so is my love among the daughters ... Stay me with flagons, comfort me with apples; for I am sick with love.

2 Andante con moto

Jam enim hiems transiit; imber abiit, et recessit; Flores apparuerunt in terra nostra, Tempus putationis advenit; Vox turturis audita est in terra nostra.

For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.

... followed by an unsuccessful attempt to find an object of satisfaction where the tension builds up in the accompaniment, bursts into a climax and leaves the solo instrument alone and forsaken

3 Lento (senza misura)

Quaesivi quem diligit anima mea; quaesivi illum, et non inveni ... "Adjuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut nuntietis et quia amore languo" ... Quo abiit dilectus tuus, O pulcherrima mulierum? Quo declinavit dilectus tuus? et quaeremus eum tecum.

I sought him whom my soul loveth, but I found him not ... "I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him I am sick with love" ... Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee.

4 Moderato alla marcia

A depiction of the martial character of the beloved, his strength and virility ... the first movement in which the viola has anything approaching pyrotechnics

En lectulum Salomonis sexaginta fortes ambiunt ... omnes tenentes gladios, et ad bella doctissimi.

Behold his bed, which is Solomon's, three score valiant men are about it ... They all hold swords, being expert in war.

5 Andante quasi lento (largamente)

The most intense movement of the six

Revertere, revertere Sulamitis! Revertere, revertere ut intueamur te ... Quam pulchri sunt gressus tui in calceamentis, filia principis.

Return, return, O Shulamite! Return, return, that we may look upon thee ... How beautiful are thy feet with shoes, O Prince's daughter.

6 Moderato tranquillo

A rapturous fulfilment and epilogue:

Pone me ut signaculum super cor tuum.

Set me as a seal upon thine heart.

Vaughan Williams retained a particular affection for *Flos Campi* throughout his life, asking for the work to be performed alongside his *Fifth Symphony*, *A Song of Thanksgiving* and his cantata *The Sons of Light*, for his 80th birthday concert in October 1952 at the Royal Festival Hall, conducted by Sir Adrian Boult.

The critic and writer, Christopher Palmer has written: "The viola (which Vaughan Williams played himself) was one of his favourite instruments, and hardly an orchestral score of his goes by, from first to last, without at least one beguiling and seductive viola solo. Is the viola here the *Vox Floris*, the Voice of the Rose? If so, what about the 'real' voices who, like the viola, sing ardently, passionately and with longing, but are denied words? There is always an ambiguity about wordless human voices, whether solo or *en masse*: they sound paradoxically un- or non-human. Generally they represent, for composers, the sounds of elemental nature – as in Holst's *The Planets*, Delius's *Song of the High Hills*, Vaughan Williams' own *Pastoral Symphony*, *Riders to the Sea* and *Sinfonia Antartica*. Is that their role in *Flos Campi*? And where is this particular campus, this field of the flower? The music sounds now languorously exotic, now distressfully, impassionedly Judaic, now roughly barbaric, now murmurously impressionistic: the final D major benediction is pure music, basic Vaughan Williams, and suggests nothing and nobody else; a far cry from the sophisticated primitivism of the opening – two instruments, two keys, no bar lines. Plenty here for arch-conservatives to object to, and to cause the ears of younger inquiring minds like Britten's to prick up. Vaughan Williams' originality, like his technical prowess – e.g. his marvellous ear for timbres, for orchestrational virtuosity, eg *Flos Campi* – is often underrated."



The darkness is no darkness

Judith Bingham

Born in Nottingham in 1952, and raised in Mansfield and Sheffield, Judith Bingham began composing as a small child and then studied composing and singing at the Royal Academy of Music in London. She was awarded the Principal's prize in 1971, and six years later the BBC Young Composer award. Recent composition prizes include: the Barlow Prize for a *cappella* music in 2004, two British Composer Awards in 2004 (choral and liturgical) one in 2006 (choral) and the instrumental award in 2008.

Judith Bingham was a member of the BBC Singers for many years, and between 2004 and 2009 she was their "Composer in Association", during which time she wrote a series of choral works. Several of these were for the BBC Singers, but there were also pieces for other professional, amateur and collegiate choirs, including *Salt in the Blood*, written for

the BBC Symphony Chorus to perform at the 1995 Proms, a *Magnificat and Nunc Dimittis* for King's College Cambridge, and diverse anthems and church works for many UK cathedrals. *Remoter Worlds*, a CD of some of her choral works performed by the BBC Singers, was released in 2009 on the Signum label. In 2007 she was made a Fellow of the Royal School of Church Music for distinguished services to church music.

Although Bingham's output is marked by the number and variety of its choral works, she has always been seen as an all-rounder, and the scope of her activities has included pieces for brass band, symphonic wind ensemble and various chamber groups and solo instruments, concertos for trumpet and bassoon and tuba, and several impressive works for large orchestra. She has written a substantial body of pieces for organ, including *Jacob's Ladder*, a concerto written for Stephen Cleobury and Philip Brunelle. A CD of her organ music performed by Tom Winpenny will be released in 2010. A carol, *God would be born in thee*, was performed at the King's College Cambridge Nine Lessons and Carols at Christmas 2004 and was released by EMI on the CD *On Christmas Day*. Recently her works have included *See and Keep Silent* for the BBC Singers and the cellist Guy Johnston, and *Shadow Aspect* for choir, organ and timpani, written for the Edinburgh Royal Choral Union.

Of *The darkness is no darkness*, the composer writes: "*Thou wilt keep him in perfect peace* by S S Wesley is an old war-horse of church music: once, when playing it through on the piano, I noticed how unusual some of the harmonies are in isolation, and wondered what would happen if you were to take those harmonies and re-work them into a new piece. I decided that I would re-work some of the words as well, so that the final result is more like a love-song. The piece segues into the Wesley, hopefully providing a new window on the familiar harmonies."

The first performance was given on 4 June 1993 by the BBC Symphony Chorus in Norwich Cathedral, conducted by Stephen Jackson.

The darkness is no darkness with Thee,
But the night is as clear as the day,
The darkness and the light (no darkness at all),
In Thee is no darkness at all,

But the night is as clear as the day.
Surely the darkness shall cover Thee?
In Him is no darkness at all.

(Extracted from Isaiah 26 and Psalm 139)

Thou wilt keep him in perfect peace

Samuel Sebastian Wesley

Samuel Sebastian Wesley was an English organist and composer. He was born in London, the son of the composer and prolific author of hymn texts. Samuel Wesley (1766-1837) and his partner Sarah Suter, and grandson of Charles Wesley. After singing in the choir of the Chapel Royal as a boy, he embarked on a career as a musician, becoming organist of Hereford Cathedral in 1832. He moved to Exeter Cathedral three years later, and subsequently held appointments at Leeds Parish Church (1842-1849), Winchester Cathedral (1849-1865) and Gloucester Cathedral (1865-1876). He was noted for his hot temper and inability to get along with cathedral authorities. Famous as an organist in his day, he composed almost exclusively for the Church of England. His better-known anthems include *Thou wilt keep him in perfect peace* and *Wash me thoroughly*.



S S Wesley also wrote several rather late examples of verse anthems, which contrast unison and contrapuntal sections with smaller, more intimate passages for solo voice or voices. *Blessed be the God and Father*, *The Wilderness* and *Ascribe unto the Lord* are of considerable length, as is his *Service in E*. This year sees the celebration of the bicentenary of his birth.

C Henry Phillips in his volume, *The Singing Church*, wrote: "S S Wesley is perhaps the most remarkable man to appear after Blow and Purcell. If Greene showed genius it was only fitful, but Wesley produced a consistent flow of deserving works. They are seldom faultless but they all have the true spirit of church music about them and at times rise to heights of real beauty ... his harmony is striking. The bold, felicitous modulations and chromaticisms are the outward sign of his intuitive vision of the text ..."

In *Thou wilt keep him in perfect peace*, the section beginning "for thine is the kingdom" seems too short and undeveloped, while the return to the opening theme is too sudden. But no one can forget the calm but moving sonority of the opening, the effective men's section which forms an inspired contrast, or the last three bars, matched only by the last page of *Cast me not away* and *Wash me thoroughly*.

Thou wilt keep him in perfect peace whose mind is stayed on Thee.
The darkness is no darkness with Thee, but the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light and with Him is no darkness at all.
Oh let my soul live and it shall praise Thee.
For Thine is the Kingdom, the power and the glory, for evermore.

Isaiah 26; Psalm 139; 1 John 1; Psalm 119; Matthew 6

Toward the Unknown Region

Ralph Vaughan Williams

Vaughan Williams was introduced to Walt Whitman's poetry by fellow Trinity College, Cambridge undergraduate Bertrand Russell. By 1904 Vaughan Williams was struggling to set the Whitman poems which would become *A Sea Symphony*.

Christopher Palmer has written: "A hundred years on, now that Whitman's ideals of democracy and individualism have become so integral a part of modern thought, it is hard for us to appreciate how enormously liberating was the impact of Whitman's *Leaves of Grass* on the free-thinking young of the late Victorian generation – notably Delius, Holst and of course Vaughan Williams. Shortly before he died Vaughan Williams told Michael Kennedy, 'I've never got over [Whitman], I'm glad to say ...', and he had good reason not to have, since two of the most outstanding successes of his early career as a composer were Whitman settings – *Toward the Unknown Region* (probably completed in 1906, first performed at the Leeds Festival of 1907, the composer conducting) and the mighty *Sea Symphony* of 1909."

It was Gustav Holst who suggested that he select a text that both of them would set in an informal competition. The text they chose was Whitman's 1868 poem *Darest thou now, O soul*, which Vaughan Williams completed as *Toward the Unknown Region*. The piece became Vaughan Williams' first important composition.

For such an early work, Vaughan Williams found his own voice to a remarkable extent. There are brief hints of Brahms (notably *Ein Deutsches Requiem*) and the more extensive influence of Wagner, especially in the handling of the brass. Stanford (who conducted the first London performance in 1907) and Elgar are important models, but most of all the Parry of *Blest Pair of Sirens* – it was Parry who urged Vaughan Williams to write choral music "as befits an Englishman and democrat".

But the beautiful, long melodic lines and the exquisite sensitivity with which all the text is set are Vaughan Williams at his finest and most distinctive. He develops two principal themes: a solemn opening, which is rather conventionally harmonised for the chorus, and a beautifully expansive and lyrical melody ("nor touch of human hands."). The music builds to a huge climax before concluding with a stirring anthem whose melody is strikingly similar to a hymn tune he had written for the English Hymnal for the hymn *For all the saints* and which he named *Sine Nomine* ("without a name").

Let Christopher Palmer have the final words: "The spirit of adventure is always keen in Vaughan Williams; but after the great outburst at 'Nor any bounds bounding us' the words seem buoyed up on, bowled on by, wave after wave of musical excitement and elation. The great choreographer Agnes de Mille, describing an altogether different medium, nonetheless invoked an emotion which distils the spirit of *Toward the Unknown Region* to perfection: 'To take the air. To challenge space. To move into space with patterns of shining splendour. To be at once stronger and freer than at any other time in life. To lift up the heart ...' *Toward the Unknown Region* was the work of a comparatively young man. But the music, no less than the text, has a transcendent timelessness that relates to any, and every, period in life."

Darest thou now, O Soul,
Walk out with me toward the Unknown Region,
Where neither ground is for the feet, nor any path
to follow?

No map, there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in
that land.

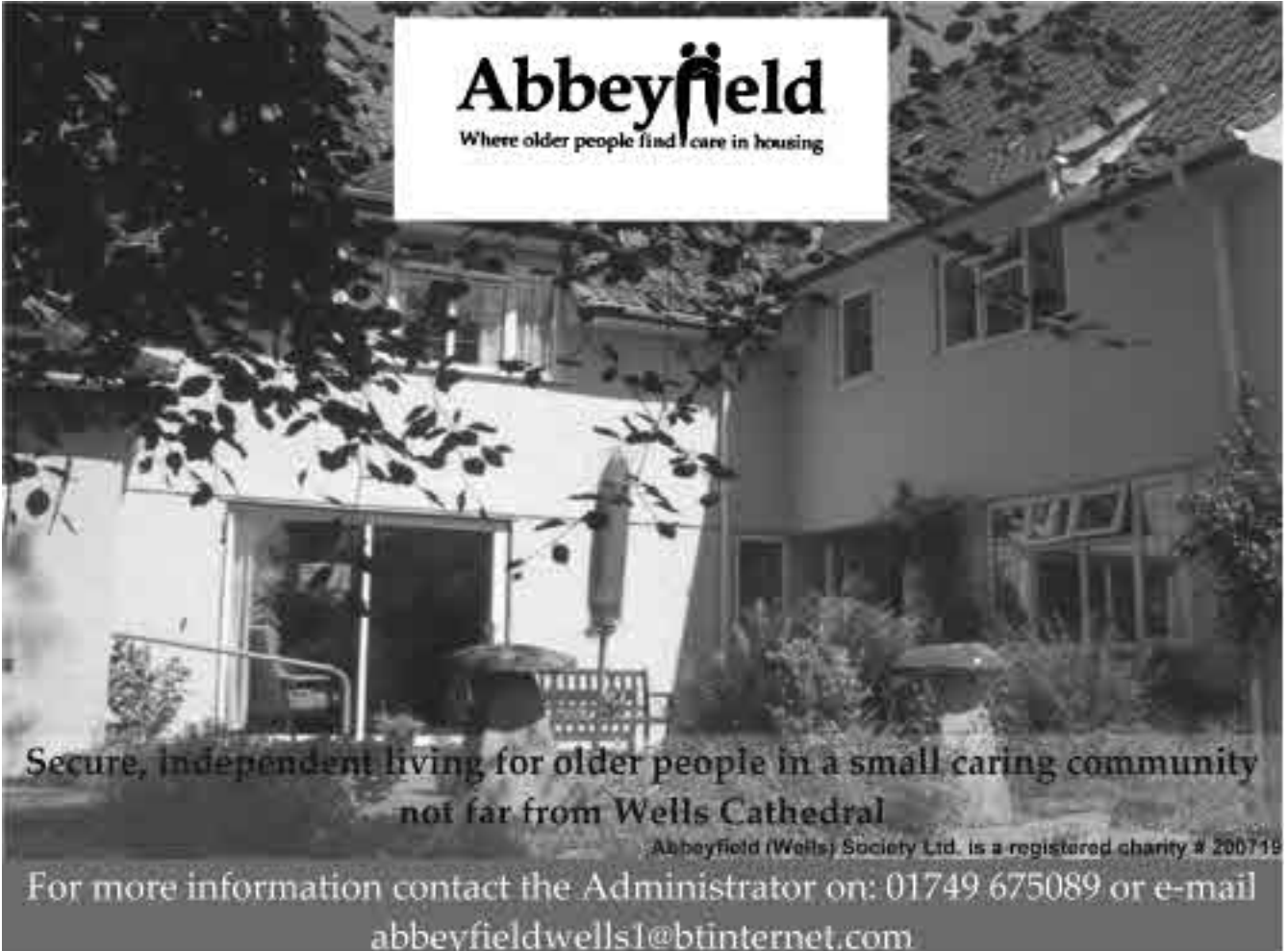
I know it not, O Soul;
Nor dost thou—all is a blank before us;
All waits, undreamed of, in that region
—that inaccessible land.

'Till when the ties loosen,
All but the ties eternal,
Time and Space, Nor darkness, gravitation, sense, nor
any bounds, bound us.

Then we burst forth—we float,
In Time and Space, O Soul—prepared for them;
Equal, equipt at last—(O joy! O fruit of all!)
them to fulfil, O Soul.

*Walt Whitman (1819–1892) Whispers of Heavenly Death II,
published in "The Broadway", A London Magazine, 1868*

Interval (10 minutes)



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The Music Makers

Edward Elgar



In the twilight of his long life and some time after *The Music Makers* of 1912, Edward Elgar wrote: "I am still at heart that dreamy child who used to be found in the reeds by the Severn side with a sheet of paper trying to fix the sounds and longing for something very great. I am still looking for this."

Drawn to dreams as to a world beyond reach, this theme in word or mood is found in much of Elgar's music: his *Dream Children*, "Dreaming" from the *Nursery Suite*, *Sea Pictures* and *The Dream of Gerontius*. So it is no surprise that Elgar should have been drawn to the text of Arthur O'Shaughnessy's Ode of 1873 with its opening: "We are the music makers and we are the dreamers of dreams."

Much criticism has been levelled at the quality of the poem by O'Shaughnessy, an antiquities employee of the British Museum, but in the words of Basil Maine: "In itself the verse is a self-conscious, word-sounding utterance, but Elgar lifts it above its own level and endows it with that very quality of wistful idealism for which it seems to be striving." It is as though Elgar catches the poem's vision of the role of the creative artist in inspiring the history and future of Mankind and directs it into the music. In a letter to Ernest Newman, Elgar reveals that the poem's music makers are "all artists who feel the tremendous responsibility to renew the world as of yore". O'Shaughnessy's Ode holds the past and the future in balance: "For each Age is a dream that is dying / Or one that is coming to birth."

Yet in Elgar's hands the music often appears to undermine the poem's hope for the future. In his own words, "the atmosphere of the music is mainly sad", yet "there are moments of enthusiasm and bursts of joy occasionally approaching frenzy: moods which the creative artist suffers in creating or in contemplation of the unending influence of his creation. Yes suffers – this is the only word I dare use, for even the highest ecstasy of 'making' is mixed with the consciousness of the sombre dignity of the eternity of the artist's responsibility." And in 1912, the year of *The Music Makers*, Elgar was indeed suffering both from bouts of giddiness and from depression. "I have been very dreary ... and have felt this terrible *Titanic* disaster acutely and I have been lonely."

Originally entitled *The Dreamers*, Elgar embarked on the piece – a work that he had been considering for the past decade. Acutely aware of the potential of creative artists to be the "movers and shakers of the world", Elgar had a deep sense of the artists' loneliness dwelling "in our dreaming and singing, a little apart from ye". He identified so closely with the motivation of the poem that he declared "in the Ode. I have shewn myself". As a composer who has readily used motives in his works, it is therefore completely natural in this piece about the nature of the creative artist that he should use self-quotation, as had Mozart, Wagner and especially Richard Strauss, in *Ein Heldenleben* (Elgar had heard the work in 1902), before him. For the original programme notes Elgar wrote to Ernest Newman, "Please do not insist on the extent of the quotations", and declared that "they form a very small part of the work", but this self-quotation is nevertheless hugely significant and integral to the tapestry of the *The Music Makers*. However, Elgar also wrote, "I am glad that you like the idea of the quotations; after all art must be the man, & all true art is, to a great extent egotism."

The work is dedicated to Nicholas Kilburn, one of Elgar's oldest and dearest friends and the conductor of the premiere on 1 October 1912, who exhorted his performers to: "Sing and play, as though you were in dreamland and all will be well."

Diana McVeagh has written of Elgar's close personal association with O'Shaughnessy's poem: "The idea of the artist as dreamer, alone at the water's edge, apart from the world yet inspiring every generation, is wonderfully appealing. 'The soldier, the king and the peasant / Are working together in one' was an ideal Elgar could share. His early life, if not among the peasantry, was among cottager country folk. His *Pomp and Circumstance* marches idealised the soldier's profession before the carnage of the Great War put an end to all that. He had dined with royalty and dedicated his *Second Symphony* to the King's memory ... The words seem as much written for his artistic creed as *The Dream of Gerontius* was for his religious creed."

The opening orchestral prelude has two contrasting motives. The first is a passionate chromatic rising and falling figure, generally descending with rhythmic repetition. This seems to symbolise the artist's "sadness and spiritual unrest". The second idea is also rhythmically repetitive, but begins quietly singing and rises sequentially. It is more reposeful and is associated with the artist's "mission". Before long the main *Enigma* theme is heard from Elgar's *Variations*. It is traditionally the theme representing Elgar himself (following the natural rhythm and shape of the name Edward Elgar). In his own words: "I have used the theme because it expressed when written (in 1898) my sense of the loneliness of the artist as described in the first six lines of the Ode and, to me, it still embodies that sense".

As the prelude dies away the chorus enter unaccompanied with what Elgar describes as "a sort of artist's theme", which is to return several times to mark the structural framework of the piece. At the first mention of dreams the "Judgement" motif

from *Gerontius* can be heard mysteriously in the orchestral distance, followed by a fleeting glimpse of *Sea Pictures*, then *Enigma* again as we picture the artist sitting by desolate streams. As the music makers stir fiery emotions and fashion an empire's glory, *Rule Britannia* and the *Marseillaise* can be heard in quick succession. Elgar did not regard these "as being peculiarly fabulous stories, but as the things music makers have achieved." One man with a dream is treated with suitably prolonged diminished sevenths and the chorus decisively trample a kingdom down in descending whole-tone scales.

We are the music makers
And we are the dreamers of dreams
Wandering by lone sea breakers,
And sitting by desolate streams; -
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world forever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

A strong one-bar phrase insistently repeated in the orchestra builds Nineveh city until the falling tower of Babel cascades down the orchestra, overthrown by prophesying as the dream of one age is dying or another surges forward in coming to birth. The return of the artist's theme wistfully concludes the first section of the poem. This is Elgar in his most Parry-esque style.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

The fourth stanza of the Ode is introduced by the second theme of the orchestral introduction. Later, into the silence, moves the solitary voice of the alto soloist, Elgar's characteristic choice of solo sonority. He writes: "Here I have quoted the Nimrod Variation as a tribute to my friend [deceased] A J Jaeger: by this I do not mean to convey that his was the only soul on which light had broken or that his was the only word that wrought flame on another man's heart." Here the finale of the *Second Symphony* erupts as the music bursts into flame:

A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming
Unearthly, impossible seeming -
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

The sixth verse begins with frenzied orchestral textures and wave upon wave of thrilling surges as the multitudes are enlisted to fulfil yesterday's dreams woven by the music makers. The emblazoned artist's theme exults from the chorus with the words of the opening stanza: "...the movers and the shakers of the world forever it seems". But, eventually overcome by the dream's sorrow, the orchestra, by way of the prelude's opening theme, subsides into chromatic and unearthly murmurings. A return to the reference to *Gerontius*'s "Grace" theme carries the music makers' dreaming and singing as, ringing with high music, they glimpse glorious futures. The *Enigma* is to make its final appearance along with the *Violin Concerto* (the theme Elgar wanted engraved on his tombstone).

And therefore today is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of tomorrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

Beginning quietly apart, the artist's theme in the original key soars into infinite morning with the main theme of the *First Symphony*. References to the military music of the soldier and the peasant of verse four, the cascading orchestral fall of the world's great cities and the descending whole-tone scale (previously used to trample a kingdom down), now warns of

the death of those of the past. The words of the final stanza are given to the soloist who, in a flame-like burst of inspiration, addresses the future music makers from the dazzling, unknown shore. But, imbued with sadness, the second prelude theme, expanding into arching yet ever falling phrases, implores these music makers to teach new songs and dreams. Elgar blends the words of the seventh stanza with those of the ninth, subtly altered from the first person to the second so that the soloist continues to address the music makers, while the chorus continue their dreaming and singing. In solitary beauty over the Gerontius "*Novissima hora est*" theme, the Ode's last couplet sinks chromatically and sequentially into the dreamer's slumber of the singer who sings no more. As if grieving for the music makers' passing and the dreamer who slumbers, the Ode's opening artist's theme is heard floating into the distance.

Elgar composed the solo part for Muriel Foster, the Angel in the 1902 Düsseldorf performance of *The Dream of Gerontius*. Her classical, intense style can be deduced from this solo – an achingly intense quotation from "Nimrod". When Elgar finished the vocal score, he felt desolate. Wandering alone over Hampstead Heath, he experienced the "usual awful day which inevitably occurs when I have completed a work ...". Nevertheless, Elgar had composed a great work, still capable of inspiring music makers and listeners a century later.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry --
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

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Biographies

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, London SW10. For 15 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 Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press, and the Mayfield Festival Choir in East Sussex.

During 2009-10 Graham has directed concerts with Nonsuch Singers in St Martin-in-the-Fields, St Giles' Cripplegate, and St James's, Piccadilly, in central London, in repertoire ranging from works by Palestrina, Victoria, Allegri, Gesualdo, Sheppard, Tallis, Byrd and Purcell, to twentieth century music by Bax, Howells, Martin and Britten. Recent performances by the choir of works by contemporary British composers – including Thomas



Adès, Richard Rodney Bennett, Diana Burrell, Judith Bingham, Jonathan Dove, Jonathan Harvey, John Gardner, Gabriel Jackson, James MacMillan, Roxanna Panufnik and Judith Weir – have been recognised by several awards from the PRS for Music Foundation.

In May, he conducted works by Gounod and Fauré in the Mayfield Festival, when he shared the conducting with the 90-year-old SCC Vice-President, Sir David Willcocks (who taught him 40 years ago at Cambridge!). In June he directed a performance of Rachmaninov's *Vespers* in St Martin-in-the-Fields with Nonsuch Singers, and has recently returned from a weekend with the choir at Brecon Cathedral.

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SARA FULGONI *mezzo-soprano* has been described as an outstanding vocal and dramatic talent. She has performed at major opera and concert venues worldwide in a huge variety of repertoire, to critical acclaim. Her voice and notable stage presence have distinguished her operatic performances and Bizet's *Carmen* has become a foundation of her work. She has sung the role for Santa Fe Opera, Toulouse (under Michel Plasson), English National Opera, Welsh National Opera, the Palau de les Arts Valencia (under Lorin Maazel), Geneva Opera and at the Beijing Music Festival.



Further appearances include Hänsel (*Hänsel und Gretel*) and Amando (*Le Grand Macabre*) with San Francisco Opera, Judith (*Bluebeard's Castle*) with the Canadian Opera Company, Welsh National Opera and the Teatre del Liceu in Barcelona, the title role in *The Rape of Lucretia* for VARA Radio in Amsterdam and for Radio France, Marguerite (*La Damnation de Faust*) with the Brooklyn Academy of Music in New York, Tippett's *A Child of Our Time* and Waltraute (*Götterdämmerung*) with English National Opera, *Orfeo ed Euridice* in Valladolid and La Coruna, Diana (*La Calisto*) under René Jacobs in Montpellier, Lyon and Salzburg, Béatrice (*Béatrice et Benedict*) for De Nederlandse Opera, Lola (*Cavalleria Rusticana*) with the Geneva Opera and Penelope (*Il ritorno*

d'Ulisse in patria) with the Bayerische Staatsoper, the Royal Danish Opera in Copenhagen and the Geneva Opera. Sara sings regularly with Welsh National Opera, where her roles have included Béatrice, Orlofsky (*Die Fledermaus*) and Kundry (*Parsifal*), conducted by Vladimir Jurowski. She made her debut at the Royal Opera House as Federica in *Luisa Miller*.

A committed concert artist, Sara has worked with Riccardo Chailly, Vladimir Ashkenazy, Riccardo Muti, Jukka-Pekka Saraste, the late Richard Hickox, Josep Pons, and the late Giuseppe Sinopoli. She has sung Mahler Symphony No 8 and "Urlicht" from *Des Knaben Wunderhorn* with the Royal

Concertgebouw Orchestra under Riccardo Chailly, which were also recorded by Decca.

Other recordings include *Elijah* for Decca under Paul Daniel after performances at the Edinburgh Festival, Verdi's *Oberto* for Philips under Sir Neville Marriner, *Suor Angelica* for EMI under Antonio Pappano and the Cherubini *Mass in D Minor* with Riccardo Muti at La Scala, Milan, for EMI. She also took part the acclaimed television series entitled *The Genius of Beethoven* for the BBC.

A graduate of the Royal Northern College of Music, Sara Fulgoni is the recipient of numerous awards including second prize in the Kathleen Ferrier Awards in 1993.

ALAN GEORGE *viola* comes from Cornwall and studied violin with Colin Sauer at Dartington Hall, viola with Herbert Downes in London, and chamber music with Sidney Griller at the Royal Academy of Music. In 1968 he won an open scholarship to King's College Cambridge, where he became one of the founder members of the Fitzwilliam Quartet, remaining as its only viola player for all 40 years of its existence (so far!).

Since 1976 he has been actively involved with the period instrument movement, including eleven years as principal viola with John Eliot Gardiner's Orchestre Révolutionnaire et Romantique.

Until 1988 he was lecturer in music and director of the chamber orchestra at the University of York. He is the author of three studies of Shostakovich's chamber music as well as numerous articles and programme notes; he has also presented talks on BBC radio and at various festivals and concert venues throughout Britain and



America. He has been tutor in viola at the Royal Northern College of Music and visiting lecturer/examiner at many colleges and universities both in Britain and abroad.

Alan is now principal viola in Southern Sinfonia.

In 1981 he was made an Honorary Doctor of Music at Bucknell University, USA, and similarly honoured by the University of York in 2006.

He is a trustee of the registered charity Jessie's Fund – a memorial to his daughter Jessica, who died of a brain tumour in 1994 – which helps sick children

through the therapeutic power of music, and which the Fitzwilliam regularly supports in its concerts.

Alan's viola was made in Cremona, Italy, c1740/41, possibly by one of the Guarneri family, and his other instruments include one made for him in 1995 by Roger Hansell.

OLIVER WALKER *organ* completed his music degree and three years as organ scholar at Keble College, Oxford, in summer 2008 and is now the Senior Organ Scholar of Wells Cathedral, accompanist to the Wells Cathedral Oratorio Society and Musical Director of Cantilena.

During his time at Oxford, Oliver was the Director of Music at Pusey House and conducted the Hertford and Keble College orchestras.

Oliver was originally from Gloucester where, at the age of 16, he was appointed Director of Music at St Catharine's Church and Organ Scholar at Gloucester Cathedral's King's School. Before moving to Oxford, he spent a year as Organ Scholar at Chelmsford Cathedral, Essex.

In September Oliver will take up the position of Organist and Choirmaster at Solihull School.



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provides a performance platform for the Hampshire Singer of the Year Competition winner and runs regular and extensive educational programmes.

The orchestra's released CDs of the Monteverdi *Vespers*, on the Signum label, and recently Carl Rutti's *Requiem*, on Naxos, have been very well received and reviewed.

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Members of Somerset Chamber Choir

Soprano

Fran Aggleton
Jacqui Beard
Carole Collins
Susan Crennell
Emily Dingle
Helen Dunnett
Julia Dyer
Rebecca Elderton
Kathy Fear
Lena Gullidge
Jane Harris
Helen Lunt
Judy Male
Elizabeth Morrell
Pennie Pinder
Claire Satchwell
Deborah Shepperd
Nerissa Soper
Liz Stallard
Alison Suter
Rebecca Tamplin
Julie Taylor
Stephanie Walker
Lin Winston*

Alto

Jenny Abraham

Sylv Arscott
Wendy Baskett
Sarah Brandhuber
Jenny Candler*
Gay Colbeck
Janice Collins*
Luisa Deggs*
Janet Dunnett
Esther Edwards
Joy Fletcher
Kate Golding
Elizabeth Gowers
Hazel Luckwill
Sam Macrow
Gemma Okell
Rachel Pillar
Melanie Rendell*
Adele Reynolds
Katie Robertshaw
Jane Southcombe
Rosie Whittock
Helen Wilkins

Tenor

Nick Bowditch
Dominic Brenton
David Chapman
Andrew Coombs*

Tim Donaldson
Laurence Hicks
Nigel Hobbs
Peter Mackay
Adrian Male*
Russell Smith
Robert Tucker

Bass

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

Treasurer

David Hallett*

* *Trustee*

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

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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.

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We look forward to hearing from you!

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Forthcoming concerts directed by Graham Caldbeck

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St James's, Piccadilly, London W1J 9LL

NONSUCH SINGERS

Richard Pearce organ **Poppy Walshaw** Baroque cello

IMMORTAL BACH

in unusual company

J S Bach *Komm, Jesu, komm BWV 229 • Fürchte dich nicht BWV 228*
Lobet den Herrn, alle Heiden BWV 230 • works for solo cello and organ
Arvo Pärt *Magnificat & Nunc dimittis*
Pawel Lukaszewski *O Sapientia • O Oriens*
Heinrich Schütz *Die mit Tränen Säen SWV 378 • Die Himmel erzählen SWV 386*
Henryk Górecki *Amen*
arr Knut Nystedt *Immortal Bach*

Tickets available at the door & via www.nonsuchsingersonline.com

Sunday 21 November at 7.30pm
St Dunstan's Church, Mayfield, E Sussex TN20 6AB

MAYFIELD FESTIVAL CHOIR

London Primavera (leader Paul Manley)

Aoife Miskelly soprano **Katie Bray** mezzo-soprano **Tim Lawrence** tenor **Frederick Long** bass
Sir Timothy Ackroyd narrator

Mozart *Coronation Mass K317*
Stravinsky *Mass*
Mozart *Regina Coeli K276 • Serenata Notturna K239*
Vaughan Williams *An Oxford Elegy*

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

Friday 3 December at 7pm
Christchurch, Spitalfields, London E1 6LY

NONSUCH SINGERS

Canzona (director Theresa Caudle)

Julia Doyle soprano **David Allsop** countertenor **Nicholas Mulroy** tenor bass tba

Handel *Messiah*

Tickets available at the door & via www.nonsuchsingersonline.com

ACKNOWLEDGEMENTS

We gratefully acknowledge the generous support given by the Vaughan Williams Charitable Trust towards the staging of this concert.

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

We are very grateful for the support we receive from our Patrons, Dame Emma Kirkby and Sir David Willcocks, and Vice-Presidents Adrian Male and Chris Cutting. Programme notes were written (except where stated otherwise) and compiled by Graham Caldbeck; this booklet was compiled and edited by Andrew Coombs and

Anthony Leigh and designed by Terry Stone.

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Somerset Chamber Choir - Registered Charity number 1003687 – www.somersetchamberchoir.org.uk

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Sunday 20 February 2011, 3pm, King's College Chapel, Taunton

Richard Pearce organ

La musique sacrée

French choral masterpieces

Durufé	<i>Requiem</i>
Langlais	<i>Messe Solennelle</i>
Messiaen	<i>O sacrum convivium</i>
Poulenc	<i>Quatre motets pour un temps de penitence</i>

Saturday 30 July 2011, 7pm, Wells Cathedral

Bach *Mass in B Minor*

with **Emma Kirkby** and **Canzona** (Theresa Caudle *director*)

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