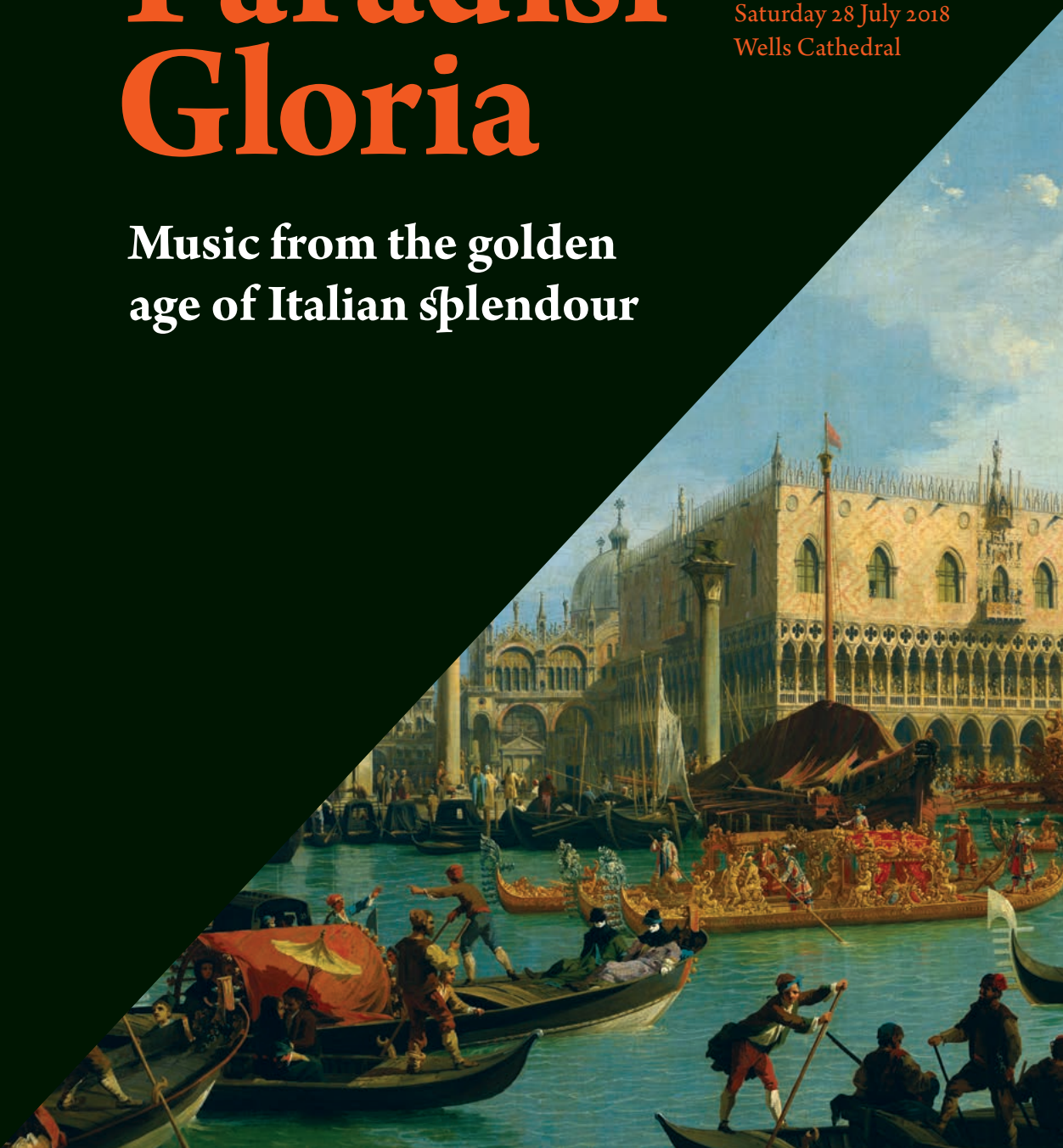


Paradisi Gloria

Somerset Chamber Choir
with Southern Sinfonia
Saturday 28 July 2018
Wells Cathedral

Music from the golden
age of Italian splendour



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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 Somerset Chamber Choir.

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.

Somerset Chamber Choir Dame Emma Kirkby *Patron*
someretchamberchoir.org.uk Chris Cutting, Anthony Leigh,
 Registered Charity 1003687 Adrian Male *Vice-Presidents*

On behalf of Somerset Chamber Choir, may I offer you the warmest of welcomes!

One of the highlights of the year for our choir members is the opportunity to sing in the glorious Cathedral Church of St Andrew in Wells. There is something very special about making music, with old friends and new, in a place which has been the focus of worship and celebration for over 800 years. Wells Cathedral has echoed to the sound of great music down the centuries performed by some of the best loved and most acclaimed professional musicians from around the world.

We are delighted that you are able to join us this evening for our performance of 'Music from the golden age of Italian splendour'. All of the works in tonight's concert were written within a single decade but each is very different from the other. We hope there will be something here for everyone to savour and that you will enjoy both the familiar and less familiar musical offerings. Our fervent hope is that you share our enthusiasm for this great music and that you will return to our future exciting concerts which are listed later in this programme!

Finally, if you would like to sing with us in the future or become involved in helping us to run and develop the choir, we would love to hear from you so do get in touch.

Adrian Male
Chair of Trustees,
Somerset Chamber Choir

Acknowledgements

This concert takes place by kind permission of the Dean and Chapter.
We are very grateful for the support we receive from our Patron, Dame Emma Kirkby, and from our Vice-Presidents Chris Cutting, Anthony Leigh and Adrian Male.
Programme notes were written by Richard Laing; the programme was compiled and edited by Wendy Baskett and designed by Neil Tinson MISTD. Production was co-ordinated by Janice Collins. Proofreading was done by Tim Lewis.
We acknowledge with thanks the assistance of Yeovil Library and their Performing Arts division in sourcing and loaning the music used in this concert.



Friends of Somerset Chamber Choir

The choir is most appreciative of the support it gets from its Friends (see our current supporters below) without whom it would be difficult, if not financially impossible, to stage our performances. Every bit of our Friends' annual donations goes directly into our end product – our concerts.
From venue hire, music hire, orchestras and soloists – there is so much to bring together to arrive at concert day – so much to do, though also not forgetting how much the costs are adding up!
You will appreciate why we value our Friends so much, not only for their financial support but their familiar faces in our audiences – 'Friends' in every sense of the word. Perhaps you too feel you would like to support us and help keep our diverse music-making going? No better way, then, than joining our Friends Scheme!
Our scheme offers five membership levels, each with a different range of benefits.

As a member you will receive:

- ¶ Your name in concert programmes
- ¶ The opportunity to get the best seats in the house with an exclusive priority booking period
- ¶ An invitation for you and your guests to post-concert drinks with the choir
- ¶ Twice-yearly newsletter and free mailing of advance publicity

In addition, members of the upper levels of the scheme receive superb extra benefits such as free or discounted concert tickets for themselves and their guests, and free concert programmes.
Subscription levels start from just £10 per annum, so you can choose the level of support that suits you best – whichever level you choose, be assured that each and every Friend is equally important to us. You can become a Friend, or find out more, online at our website someretchamberchoir.org.uk; by email to our Friends Scheme Manager, Lin Winston lin@jokanili.co.uk; or by post to Lin Winston, 3 Parkland Drive, Campion Meadow, Exeter, Devon, EX2 5RX.

Members of the Friends Scheme

Honorary Life Friend. Mrs Dorothy Tullett	Great Friends. Mr & Mrs David Brandhuber Tony Palmer Dr Aileen Perry Shirley Rossiter Mrs Janet Stallard Mrs Ann Tucker	Sue & James Okell DGD O'Neil Roe Audrey Pillar Liz & Patrick Rendell Mrs JM Satchwell Mrs Janet Stubbins	Robert & Shaune Shearer Marie & Mike Simmonds MG & JH Willbourn
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		Good Friends. Mr Martin Adams Ian & Pam Anderton Gill Bracey & Tony Gelsthorpe Rowley Cantello Revd David Fletcher Brian & Mary Leigh Brian & Cynthia Mindel Heather Noel-Smith	



Somerset Chamber Choir
Southern Sinfonia
Wells Cathedral
7pm, Saturday 28 July 2018

April Fredrick *Soprano*
Cathy Bell *Mezzo-soprano*
Steve Lee *Trumpet*

Richard Laing *Conductor*

Paradisi Gloria

Music from the golden age of Italian splendour

The four works presented here tonight were all written within a ten-year period by Italian composers at the height of their powers, yet they are each as different from the other as the works of Brahms and Wagner. The early 18th century was a golden age for music in the courts and cathedrals of Rome, Naples and Venice, which would never again be equalled. We hope this evening to give a flavour of the astonishing expressive power of these great Italian masters.

Alessandro Scarlatti
(1660–1725)

- Salve Regina** in F minor
- I **Salve Regina**
 - II **Ad te clamamus**
 - III **Ad te suspiramus**
 - IV **Eia ergo**
 - V **Et Jesum**
 - VI **O clemens**
 - VII **Agnus Dei**

Domenico Scarlatti
(1685–1757)

Stabat Mater

Interval

15 minutes

Giuseppe Tartini
(1692–1770)

- Trumpet Concerto** in D
- I **Allegro**
 - II **Andante**
 - III **Allegretto grazioso**

Antonio Vivaldi
(1678–1741)

- Gloria** in D, RV589
- I **Gloria in excelsis Deo**
 - II **Et in terra pax hominibus**
 - III **Laudamus te**
 - IV **Gratias agimus tibi**
 - V **Propter magnam gloriam**
 - VI **Domine Deus**
 - VII **Domine Fili Unigenite**
 - VIII **Domine Deus, Agnus Dei**
 - IX **Qui tollis peccata mundi**
 - X **Qui sedes ad dexteram Patris**
 - XI **Quoniam tu solus Sanctus**
 - XII **Cum Sancto Spiritu**

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.

Alessandro Scarlatti
Salve Regina in F minor

Founder of the so-called ‘Neapolitan’ school of composition, Alessandro Scarlatti spent most of his life in Naples and in Rome in various court appointments despite his humble origins, working for several enlightened and forward-looking patrons. He wrote nearly 700 cantatas as well as 20 oratorios and 115 operas, of which about 70 survive. He greatly developed opera as an art form, taking it to new expressive heights which profoundly influenced subsequent generations, though his own music was neglected after his death and only came back into fashion during the twentieth century.

Scarlatti’s range of emotional expression is evident in the beautiful **Salve Regina** in F minor, scored for soprano and alto soloists, two violins and continuo. It is one of the composer’s four settings of the same text, and perhaps the finest, creating a particularly intimate atmosphere.

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,

Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum
ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

Hail, holy Queen, mother of mercy,
our life, our sweetness and our hope.
To you do we cry, poor banished
children of Eve.
To you do we send up our sighs,
mourning and weeping in this vale
of tears.
Turn then, most gracious advocate,
your eyes of mercy toward us,
and after this our exile,
show to us the blessed fruit
of your womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

Domenico Scarlatti
Stabat Mater

The year 1685 was an extraordinary one in the history of Western music, for it saw the birth of JS Bach, Handel, and Domenico Scarlatti, son of Alessandro (though their relationship was not always on the best of terms). Domenico came to fame when Cardinal Ottoboni, Handel’s patron, arranged a harpsichord- and organ-playing contest between the two young composers. It was judged to be a tie, though some contemporary accounts placed Scarlatti ahead on the harpsichord and Handel first on the organ. Domenico worked as composer, harpsichordist and teacher in various royal households, and held the post of music director of St Peter’s in Rome between 1715 and 1719. He did for keyboard-playing what his father had done for opera, giving it a freedom of expression and introducing many technical advances. He also wrote several choral works, the most extraordinary being the **Stabat Mater** in ten parts (four soprano lines, two alto, two tenor and two bass) dating from around 1715, while Domenico

was working at the Vatican and itching to break free of his father’s overbearing influence. It is an astonishingly richly-textured and virtuosic work which could be argued to be the most expressive piece of Baroque music ever written.

Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta,
Mater Unigeniti!

Quae mœrebat et dolebat,
pia Mater, dum videbat
nati pœnas inclyti.

Quis est homo qui
non fleret,
Christi Matrem si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suæ gentis
vidit Jesum in tormentis,
et flagellis subditum.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

Eja, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui nati vulnerati,
tam dignati pro me pati,
pœnas mecum divide.

The grieving Mother stood weeping
beside the cross where her Son was hanging.

Through her weeping soul,
compassionate and grieving, a sword passed.

O how sad and afflicted,
was that blessed Mother of the Only-begotten!

who mourned and grieved, the pious Mother,
looking at the torment of her glorious Child.

Who is the person who would not weep
seeing the Mother of Christ in such agony?

Who would not be able to feel compassion
on beholding Christ’s Mother suffering
with her Son?

For the sins of his people
she saw Jesus in torment and subjected
to the scourge.

She saw her sweet offspring dying,
forsaken, while he gave up his spirit.

O Mother, fountain of love, make me feel
the power of sorrow, that I may grieve with you.

Grant that my heart may burn in the love
of Christ my Lord, that I may greatly please him.

Holy Mother, grant that the wounds
of the Crucified drive deep into my heart,

that of your wounded Son, who so deigned
to suffer for me, I may share the pain.

Fac me vere tecum flere, crucifixo condolere, donec ego vixero.	Let me sincerely weep with you, bemoan the Crucified, for as long as I live.
Juxta crucem tecum stare, et me tibi sociare in planctu desidero.	To stand beside the cross with you, and to join you in your weeping, this I desire.
Virgo virginum praeclara, mihi jam non sis amara, fac me tecum plangere.	Chosen Virgin of virgins, be not bitter with me, let me weep with thee.
Fac ut portem Christi mortem, passionis fac consortem, et plagas recolare.	Grant that I may bear the death of Christ, share his Passion, and commemorate his wounds.
Fac me plagis vulnerari, crucem hac inebriari, ob amorem Filii.	Let me be wounded with his wounds, inebriated by the cross because of love for the Son.
Inflammatum et accensus, per te, Virgo, sim defensum in die iudicii.	Inflamed and set on fire, may I be defended by you, Virgin, on the day of judgement.
Fac me cruce custodiri morte Christi praemunire confoveri gratia	Let me be guarded by the cross, armed by Christ's death and his grace cherish me.
Quando corpus morietur, fac ut animae donetur paradisi gloria. Amen.	When my body dies, grant that to my soul is given the glory of paradise. Amen.

Interval 15 minutes

Giuseppe Tartini
Trumpet Concerto in D

The Italian violinist, composer, teacher, theorist and inventor Giuseppe Tartini was the son of a minor public official who intended him for the priesthood. He studied law at Padua university but fled when he was 21, when it emerged that he had got married secretly three years before and thus incurred the wrath of the local Bishop. Tartini took refuge in a monastery in Assisi where he studied composition and acoustics, and invented a new violin bow. He returned to Padua in 1715 and worked as an orchestral violinist, subsequently teaching many violinists who would be greatly celebrated. Among his many compositions are over 130 violin concerti. This uplifting trumpet concerto is a transcription of the violin concerto in C major, D53.

Antonio Vivaldi
Gloria in D, RV589

Born in Venice, Vivaldi was one of the most prolific of composers. His father was a violinist, and Antonio began the same instrument at an early age. However, a musical career was by no means inevitable; Vivaldi trained to be a priest and was ordained in 1703, thereafter being known as ‘the Red Priest’ owing to the colour of his hair. However, he was absolved from saying Mass on the grounds that he suffered from ‘*strettezza di petto*’ (‘tightness of the chest’) which seems to have persisted throughout his life. Almost immediately he began work at the Conservatorio della Pietà, an orphanage for girls in Venice which prioritised musical education and which had an excellent orchestra and a fine choir where the girls sang all the parts (including bass parts).

The 12 short sections of the **Gloria** vary considerably in tempo, key, scoring and musical style. In writing the **Gloria** Vivaldi borrowed ideas from his other works, most notably his many concerti, but the double fugue ‘Cum Sancto Spiritu’ is based largely on the last section of a **Gloria** by Vivaldi’s contemporary, Giovanni Maria Ruggieri. Such borrowings were commonplace in Vivaldi’s time and were usually meant (and perceived) as flattery, rather than as a surefire route to litigation. Indeed, Vivaldi must have admired Ruggieri’s work, for his other setting of the **Gloria** ends with a different version of the same movement by Ruggieri. Vivaldi’s own music was later much admired by JS Bach.

This **Gloria** was probably composed for the feast of the Visitation of the Blessed Virgin in 1713 or 1714, and is therefore contemporaneous with Domenico Scarlatti’s **Stabat Mater**.

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

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

April Fredrick

Soprano



Hailed as ‘astonishing and luminous’ (**Bachtrack**), April’s world premiere performance of Jane in John Joubert’s **Jane Eyre** with the English Symphony Orchestra was described as ‘utterly riveting, with a terrific dramatic sense’ (**Music and Vision**) and ‘simply breathtaking’ (**Musical Opinion**).

Recently appointed the ESO’s first Affiliate Artist, April has sung with the Warsaw Philharmonic and the English Chamber Orchestra, also appearing regularly with the Nottingham Harmonic Society, the Leicester Bach Choir, and Dei Gratia Baroque Ensemble, with whom she recently premiered a dramatised version of Bach’s **St John Passion** with a new translation by Lawrence Olsworth-Peters.

Recent work includes the world and London premieres of Philip Sawyer’s **Songs of Loss and Regret** with the English Symphony Orchestra (Nimbus Records), Barber **Knoxville: Summer of 1915** with the Cheltenham Symphony Orchestra, Beethoven’s **Mass in C** and Mozart’s **Laudate Dominum** at Cadogan Hall, Lotus in the recent world premiere of Niccolo Athens’ **The Monk and the Lotus** (Tête à Tête festival), and the acclaimed staged productions of **Messiah** and Verdi’s **Requiem** with Merry Opera Company.

Upcoming work includes the world premiere of **Le Lac** by David Matthews with the Orchestra of the Swan, **The Hour of Love and Death**, a fully staged version of Shostakovich’s Symphony no. 14 with the ESO, Strauss’ **Vier Letzte Lieder** with the Maidstone Symphony Orchestra, a programme of World War I-inspired songs in Palma de Majorca, including the Robert Graves cycle **A Dead Man’s Embers** by Eric McElroy, which she premiered in January, a recital of American song with pianist William Vann at St John’s Smith Square, and Avis in Ethel Smyth’s opera **The Wreckers** with Arcadian Opera.

April studied at University of Northwestern St Paul in America and the Royal Academy of Music, where she gained an MMus in Vocal Performance and a PhD on the late songs of Ivor Gurney. She now studies with Jacqueline Straubinger-Bremar.

Cathy Bell

Mezzo-soprano



Cathy Bell read English and Medieval Literature at Cambridge and studied singing as a postgraduate at Birmingham Conservatoire. She specialises in baroque and contemporary repertoire and was a member of Handel House Talent 2014–15.

Cathy particularly enjoys her work as an oratorio and concert soloist. Recent and forthcoming highlights include Bach **Mass in B minor** with Cantemus, Bach **St John Passion** with Leicester Bach Choir, Vivaldi **Gloria** at Bath Abbey, Vivaldi **Introduzione e Gloria** for Montgomeryshire County Music Festival, Handel **Messiah** all over the UK including Cadogan Hall, Mendelssohn **Elijah**

with the Bach Choir at the Royal Festival Hall, Rachmaninov **Vespers** with several groups including Britten Sinfonia and the Oxford Bach Choir, and London recitals of baroque music at Handel House and the Wallace Collection.

Opera roles include Carmen for Barefoot Opera, Arsamenes (Handel **Xerxes**) for Hampstead Garden Opera, Russian Nanny (Britten **Death in Venice**) for Garsington Opera, Third Lady/Third Boy (Mozart **Die Zauberflöte**) for Diva Opera and the Palestine Mozart Festival, Arasse (Hasse **Siroe**) for the London Handel Festival, and roles in contemporary operas for Tête à Tête, Grimeborn and WNO MAX. Chorus work includes Scottish Opera, Garsington, Grange Park, Bergen Nasjonale Opera and the festivals in Aix-en-Provence and Beijing.

Cathy also works regularly with groups including the BBC Singers, the Academy of Ancient Music, Philharmonia Voices, Sonoro, the Clerks’ Group and EXAUDI. She lives in London with husband Jon Stainsby, also a singer, and their daughter Rosie, born in 2016.

Steve Lee

Trumpet



Steve Lee has been playing since the age of nine and has had experience in a number of different performance genres. Studying for four years with Andy Culshaw and Jon Holland at the Birmingham Conservatoire, Steve was principal of every major college ensemble as well as playing soprano cornet in the college brass band. Graduating with a first class performance degree in 2000, Steve also won the BMI Brass Prize, the Rollason Music Award and was the first trumpet player in the history of the college to win the Doris Newton Music Club Prize.

As a soloist, Steve has performed numerous concertos, including those of Haydn (Pershore and Tewkesbury abbeys), Hummel, Vivaldi, Arutiunian, Tartini and Edward Gregson’s **Trumpet Concerto** at the 1999 Edinburgh Fringe Festival. Steve has been a semi-finalist in the BBC2 young musician of the year competition and has toured extensively around the country giving recitals in prestigious venues such as the cathedrals of Leicester and Coventry. In 2001, Steve was invited to the Island of Sark in the Channel Islands where he performed as a soloist in the Millennium Concert, which was broadcast on television, and featured as a soloist with Philharmonica in 2003 performing Bach’s **Cantata 51**. Steve has also performed in master classes with such artists as John Wallace, Rod Franks, Bobby Shaw, and Canadian Brass, and in 1998 performed in a master class on the stage of Symphony Hall with the Swedish virtuoso, Håkan Hardenberger.

In addition to playing concertos, recent work has included: trumpet player for Qdos Pantomimes at the Birmingham Hippodrome, and for the Royal Shakespeare Company in both Stratford and at the Barbican (**The Alchemist** and deputy on **Coriolanus** and **Julius Caesar**); world premieres of Andrew Downes’ **The Ballad of St Kenelm**; a Radio 3 broadcast for **Words and Pictures** with the RSC Brass Quintet; recording several CDs to accompany books for Brass Wind Publications; trumpet player on Sky Sports at the Liverpool Echo Arena for the PDC Darts Championship; and a performance for HRH the Princess Royal with Sennet Brass.



Somerset Chamber Choir

‘Singing is our passion – at the heart of that passion is our belief that life-long singing can transform lives’

As one of the South-West’s premier chamber choirs, Somerset Chamber Choir’s biannual concerts are an established and popular part of Somerset’s musical calendar thanks to the choir’s reputation for performing interesting and innovative programmes to a very high standard. The choir performs a wide range of small- and medium-scale works; as well as singing a traditional chamber choir repertoire, including little-known pieces by well-known composers and works by less familiar names, it also aims to introduce singers and audiences to some of the best music that has been written in the modern era.

The members of the choir are keen amateur singers from all walks of life and are united by longstanding friendships, a love of choral music-making and a commitment to musical performances of the highest quality. The choir continues to enjoy working with distinguished vocal soloists and instrumentalists, and an especially close partnership has been established with the professional chamber ensemble Southern Sinfonia, which is committed to musical excellence and is one of the finest orchestras in the UK.

The group’s current aims are to build on its accomplishments since its founding in 1984 by working to maintain its high musical standards, by performing works that strike the right balance between cerebral and emotional enjoyment for both choir and audience, and by exploring ways to encourage young people across the county to sing and fall in love with choral music.

The choir benefits from a number of honorary appointees. Its Patron is Dame Emma Kirkby, whose voice and style are recognised worldwide. Emma first sang with the choir in 1988 and has been a much-loved soloist with us on a number of occasions since that time. Conductor Emeritus is Graham Calbeck, who played a hugely important part in building the choir’s fine reputation throughout the many years he directed it from 1990 to 2017. The choir also has three Vice-Presidents, all of whom enable the current organisation to draw on the experiences of its formative years – these are Adrian Male and Anthony Leigh, whose fruitful collaboration brought about the birth of the choir, and Chris Cutting whose valuable association with the group dates from its early days when his two sons sang with the choir.

Somerset Chamber Choir is a registered charity; all ticket sales, donations and Friends Scheme subscriptions are used to further the charity’s musical aims, whilst choir members’ annual subscriptions fund its administration costs. If you enjoy the choir’s performances and support its aims, it would be wonderful if you were to consider supporting the charity by joining the Friends Scheme (see page 05).

someretchamberchoir.org.uk

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 get in touch with us: adrian.male@midtrees.plus.com

Members of Somerset Chamber Choir

Soprano

Fran Aggleton
Susan Crennell
Julia Dyer
Rebecca Elderton
Kathy Fear
Catherine Fraser
Pascale Gillett
Kara Halton
Jane Harris
Helen Lunt
Judy Male
Annette Milburn
Louise Pearce
Helen Rook
Claire Satchwell
Deborah Shepperd
Liz Stallard
Carol Sweeting
Rebecca Tamplin
Caroline Turner
Rachel Williams*
Lin Winston

Alto

Jenny Abraham
Sylv Arscott
Wendy Baskett
Sarah Brandhuber
Janice Collins*
Sue Day
Luisa De Gregorio
Esther Edwards
Joy Fletcher
Kate Golding
Elizabeth Gowers
Emily Jasper
Rhannon Kirk
Gemma Okell
Rachel Pillar
Penelope Pinder
Melanie Rendell*
Adele Reynolds
Eleanor Shaw

Tenor

Nick Bowditch
David Chapman
Tim Donaldson
Nigel Hobbs
Peter Mackay
Adrian Male*
Ray Singleton
Russell Smith
Robert Tucker
Tom Williams

Bass

Andrew Bell
Philip Bevan*
John Broad
Ian Bromelow
Simon Bryant
William Ford-Young
Robert Fovargue
Ron Jennings
Anthony Leigh
Tim Lewis*
Rob Martin
Tony Pitkin
Andrew Plumbly
Alan Poppleton
Roland Smith
Benomy Tutchter
Martin Warren

Treasurer

David Hallett*

Accompanist

Anita D’Attellis

* denotes Trustee

Richard Laing



Richard Laing is music director of Somerset Chamber Choir, Nottingham Harmonic Choir, Leicester Bach Choir, Cambridgeshire Choral Society, Leamington Chamber Orchestra and Bach Camerata, principal guest conductor of Birmingham Philharmonic Orchestra and Hallam Sinfonia, and associate conductor of Chandos Symphony Orchestra. He began his career as conducting scholar at Birmingham Conservatoire, where after nine months of study he was awarded his Masters degree, a postgraduate diploma, and the postgraduate prize for the most outstanding contribution to the musical life of the college. Shortly thereafter he was appointed to the post of associate conductor with the virtuoso young ensemble Sinfonia Cymru.

As a chorus master Richard frequently prepares choirs for Britain’s top orchestras. His work for the Hallé and the BBC Symphony Orchestra has included preparation of **Belshazzar’s Feast**, **Alexander Nevsky**, **The Music Makers**, **Carmina Burana**, **The Planets** and Poulenc’s **Gloria**. Richard has worked as conductor for Alfie Boe on his UK tour and collaborated with many crossover artists and DJs. When not on the podium Richard can be found playing the violin as guest leader

with various orchestras in London and the Midlands and as a core player with the Orchestra of the Swan.

In his limited spare time Richard writes on a wide range of subjects. While still an undergraduate his work on John F Kennedy's policy in Vietnam won him the Kaiser Award for American History. He has presented papers on subjects as diverse as apocalyptic cinema, MC Escher and reality TV at the International Conferences on Film and Literature at Florida State University, and on Wagner's **Ring** cycle at the International Wagner Symposium at the University of Adelaide; his work is published in journals from **Wagner News** to **White Dwarf**. He writes fiction inspired by HP Lovecraft, Edgar Allan Poe and the Cornish coast. Among Richard's proudest achievements is being appointed vice president of the University of Illinois Triathlon Club.

Richard is married to the singer and psychologist Karen Wise, research fellow at the Guildhall School of Music and Drama. They live in Huntingdon with their eight year-old daughter Elsa.

richardlaing.co.uk

Southern Sinfonia



Southern Sinfonia's reputation continues to grow as the leading professional chamber orchestra in the South of England. With Sir Roger Norrington as its patron, the orchestra was established in 1990 and is now developing its exciting new residency at Queen's College Taunton, Somerset, alongside its continuing relationships in Newbury under its new artistic director Simon Chalk.

Characterised by the strength and depth of knowledge of its players – from its unique ability to play Baroque instruments at the correct pitch and with informed playing style to its commitment to contemporary and new music – Southern Sinfonia is in great demand. The orchestra has held residencies at the Corn Exchange, Newbury and the University of Winchester, and has an association with Reading University. It performs in venues throughout England, including London, Wells, Bath, Exeter, Canterbury, Cambridge, Nottingham and Romsey.

As well as regular orchestral concerts and performances with the South of England's most established chamber choirs and choral societies, the organisation runs biennial Young and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singing Competition winner and runs regular and extensive educational programmes, as well as a popular lunchtime series of Café Concerts. Southern Sinfonia's most recent recordings include the Monteverdi **Vespers** (Signum), the world premiere of Carl Rütti's **Requiem** (Naxos), and the Bach **B Minor Mass**, with Ralph Allwood and the Rodolfus Choir (Signum).

The future of Southern Sinfonia is a bright one, and its move to Taunton marks the beginning of a journey that will see the orchestra open out into the wider South West region. Its goal is to take world-class performers and repertoire to the many, many music lovers who call this wonderful part of the UK home.

For further information about the orchestra, sponsorship opportunities or to become a Friend of the orchestra please email info@southernsinfonia.co.uk

Violins

Richard Smith
Katrina MacWilliams
Nadine Nagen
Tom Crehan
Victoria Barnes
Jeremy Sampson
Sue Croot
Helen Ward
Marisa Miller

Violas

Helen Tucker
Leonie Anderson
Mirka Hoppari

'Cello

Jonathan Hennessey-
Brown
Helen Downham
Claire Constable

Double Bass

Gwen Reed
Kate Addis

Oboe

Rachel Broadbent



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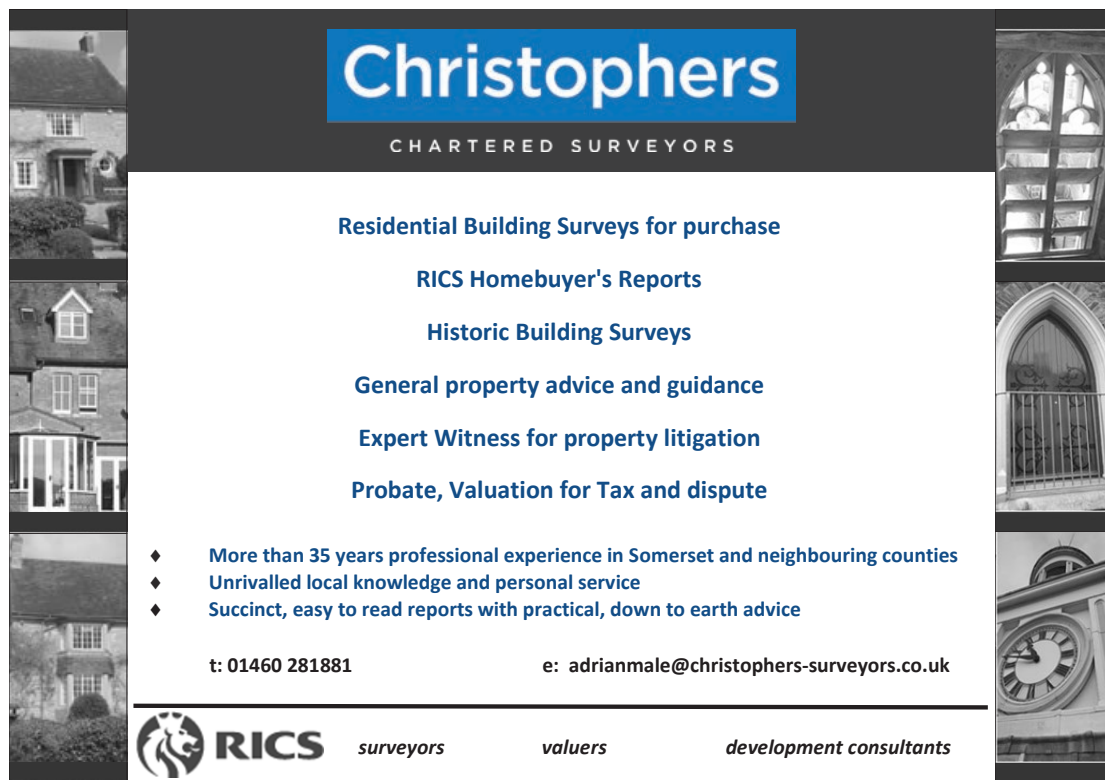
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someretchamberchoir.org.uk



Stay connected

We love to keep in touch with our audience, and now this is easier than ever via our website, where you can sign up to receive full details of these concerts as they go on sale. You will also find lots more information about the choir there, so please visit us at someretchamberchoir.org.uk

Cover image

Return of the Bucintoro to the Molo on Ascension Day (1729–1732)

Giovanni Antonio Canal (1697–1768), better known as Canaletto, was an Italian painter of city views of Venice, Rome and London.

Guest typeface

Arno
Created by Robert Slimbach

Arno is named after the river running through Florence, the city at the heart of the Italian Renaissance. Inspired by the humanistic types of the 15th and 16th century, it was a winning entry in the Type Directors Club 2007 Type Design Competition.

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