

The West Somerset Singers warmly welcome you to Rowbarton Methodist Church this evening and present...

*The Passion of our Lord according to
St Mark by Charles Wood*

****INTERVAL****

Requiem by Gabriel Fauré

Musical Director: David Knight

Organist: John Bodiley

Pianist: Rachel Robinson

Our soloists are;

In the St Mark Passion:

Evangelist: R James Parham

Jesus: Chris Doyle

First Maid: Pat Phillips

Second Maid: Pat Moore

other solo parts sung by John Gillard and Bob Hart.

In the Requiem:

Baritone Solo: Chris Doyle

Soprano Solo: Pat Moore

PROGRAMME NOTES

The Passion of our Lord according to St Mark — Charles Wood

The St Mark Passion by Charles Wood is a musical composition written in 1920, composed while Wood was employed at Gonville and Caius College, Cambridge.

Sometime during Eastertide 1920, the Revd Dr Eric Milner-White, recovering in the Cambridge Nursing Home after an appendicitis operation, wrote a letter to Charles Wood, asking for him to consider a possible collaboration on a new piece of service music.

As Dean of King's College, Cambridge, he had been asked by the school to provide more Passion music for the Easter season. He explains in the letter to Wood: the Passions of Johann Sebastian Bach would be too unwieldy for their resources, and the Bach cantatas would be theologically inappropriate. John Stainer's *The Crucifixion* (1887) had been regularly performed during Passiontide in Anglican Churches in England, and Milner-White was anxious to provide an alternative to the popular work.

Milner-White's ideas for a Passion cantata based on the Gospel of Mark divide the Passion into its five traditional parts, termed "Lessons": the Last Supper, Gethsemane and Betrayal, the Jewish Trial, the Roman Trial, and the Crucifixion. The intervals between the Lessons he proposes should be filled with either prayers and psalms, hymns, or interspersed stanzas of the hymn *Sing, my tongue, the glorious battle*, which is based on the plainchant tune *Pange lingua gloriosi*.

Wood responded by visiting Milner-White as he convalesced. During their meetings, the two refined the shape the musical setting of the Passion would assume. Wood composed the piece over the course of nine days 1 August to 9 August 1920. It received its first performance Good Friday 1921 (or perhaps 1922 as sources differ) at King's College Chapel.

Wood used the translation of Mark's Gospel from the King James Version of the Bible for use in his St Mark Passion. He adds a short line of text for the tenor and bass chorus parts in measures 44 through 51 of

the fourth Lesson ("One, release us.").

The St Mark Passion begins with an organ introduction, followed by the four stanzas of the tune *Sing, my tongue, the glorious battle*. The first Lesson, concluding with Jesus and his disciples processing to the Mount of Olives, is followed by four verses of the hymn *The Heavenly Word proceeding forth*; the second verse ("By false disciple...") anticipates the coming Lesson of the betrayal.

After Jesus is betrayed by Judas and his disciples flee from the garden of Gethsemane, the choir sing the hymn *Lord, when we bow before thy throne*, reflecting on the abandonment of Jesus by his disciples after his seizure by the authorities.

The Jewish priests and elders condemn Jesus to death in the third Lesson. In the concluding section of the Lesson, Peter denies his association with Jesus, ultimately realises his error in doing so, and weeps in despair; the choir sings the hymn *My God, I love thee*; not, commenting on Peter's desolation and his recognition of Jesus as Christ. In the fourth Lesson, the crowd assembled before Pilate calls for Jesus' death by crucifix, ending with another stanza of *Sing, my tongue* for divided trebles and altos, foreshadowing the Lesson of the Crucifixion ("Faithful Cross! above all other...").

The final Lesson is performed a cappella except for a five-measure organ prelude to the Lesson. The chorus narrates that Jesus "gave up the ghost," before the organ and male voices return with the musical material of the third stanza of *Sing, my tongue* from the opening set to another verse ("Bend thy bough, O Tree of Glory!"). The organ recapitulates a selection of the music from the introduction of the piece, and the choir close the Passion, once again singing the first verse of *Sing, my tongue*.

[Note edited from entry in Wikipedia]

The Passion of our Lord according to St Mark - Charles Wood

HYMN: *Sing, my tongue, the glorious battle*

FIRST GOSPEL:

Evangelist: And the first day of unleavened bread His disciples went forth, and came into the city, and they made ready the Passover. And in the evening He cometh with the twelve. And as they sat and did eat, Jesus said:

Jesus: Verily I say unto you, one of you which eateth with Me shall betray Me.

Evangelist: And they began to be sorrowful, and to say unto Him one by one:

Chorus: Is it I?

Evangelist: And He answered and said unto them:

Jesus: It is one of the twelve that dippeth with Me in the dish.

Chorus: And as they did eat, Jesus took bread, and blessed, and brake it, and gave to them, and said:

Jesus. Take, eat; this is My Body.

Chorus: And He took the cup, and when He had given thanks, He gave it unto them; and they all drank of it.

Evangelist: And He said unto them

Jesus: This is My Blood of the new testament, which is shed for many. Verily I say unto you, I will drink no more of the fruit of the vine until that day that I drink it new in the Kingdom of God.

Chorus: And when they had sung an hymn, they went out into the Mount of Olives.

HYMN: *The Heavenly Word, proceeding forth*

SECOND GOSPEL:

Evangelist: And they came to a place which was named Gethsemane, and He saith to His disciples:

Jesus: Sit ye here, while I shall pray.

Evangelist: And He taketh with Him Peter and James and John, and began to be sore amazed, and to be very heavy, and saith unto them:

Jesus: My soul is exceeding sorrowful, unto death; tarry ye here and watch.

Chorus: And He went forward a little, and fell on the ground, and prayed, that, if it were possible, the hour might pass from Him.

Evangelist: And He said:

Jesus: Abba, Father, all things are possible unto Thee; take away this cup from Me; nevertheless, not what I will, but what Thou wilt.

Evangelist: And He cometh, and findeth them sleeping, and saith unto Peter:

Jesus: Simon, sleepest thou? Coudest not thou watch one hour? Watch ye and pray, lest ye enter into temptation; the spirit truly is ready, but the flesh is weak.

Chorus: And again He went away, and prayed, and spake the same words.

Evangelist: And when He returned, He found them asleep again (for their eyes were heavy), neither wist they want to answer Him. And He cometh the third time, and saith unto them:

Jesus: Sleep on now, and take your rest; it is enough, the hour is come; behold, the Son of man is betrayed into the hands of sinners. Rise up, let us go; lo, he that betrayeth Me is at hand.

Evangelist: And immediately, while He yet spake, cometh Judas, one of the twelve.

Chorus: And with him a great multitude with swords and staves from the chief priests and the elders. And he that betrayed Him had given them a token, saying:

Judas: Whomsoever I shall kiss that same is He: take Him and lead Him away safely.

Chorus: And as soon as he was come he goeth straightway to Him, and saith:

Judas: Master, Master

Chorus: And kissed Him. And they laid their hands on Him, and took Him. And they all forsook Him, and fled.

HYMN: *Lord, when we bow before Thy Throne*

THIRD GOSPEL:

Evangelist: And they led Jesus away to the high priests; and with him were assembled all the priests, and the elders, and the scribes. And Peter followed him afar off, even into the palace of the high priest; and he sat with the servants, and warmed himself at the fire. And the chief priests and all the council sought for witness against Jesus to put Him to death; and found none. And the high priest stood up in the midst, and asked Jesus, saying:

High Priest: Answerest Thou nothing? What is it which these witness against Thee?

Evangelist: But He held His peace and answered nothing. Again the high priest asked Him, and said unto Him:

High Priest: Art Thou the Christ, the Son of the Blessed?

Evangelist: And Jesus said:

Jesus: I am; and ye shall see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

Evangelist: Then the high priest rent his clothes, and said:

High Priest: What need we any further witness? Ye have heard the blasphemy; what think ye?

Chorus: And they all condemned Him to be guilty of death. And some began to spit on Him, and to cover his face, and to buffet it, and to say unto Him, Prophecy; and the servants did strike Him with the palms of their hands.

Evangelist: And as Peter was beneath in the palace there cometh one of the maids of the high priest; and when she saw Peter warming himself, she looked upon him and said:

First Maid: And thou also wast with Jesus of Nazareth.

Evangelist: But he denied, saying:

Peter: I know not, neither understand I what thou sayest.

Evangelist: And he went out into the porch; and the cock crew. And a maid saw him again, and began to say to them that stood by:

Second Maid: This is one of them.

Evangelist: And he denied it again. And a little after they that stood by said again to Peter:

Chorus: Surely thou art one of them; for thou art a Galilæan; and thy speech agreeth thereto.

Evangelist: But he began to curse and to swear, saying:

Peter: I know not the man of whom ye speak.

Evangelist: And the second time the cock crew. And Peter called to mind the word that Jesus said unto him. Before the cock crow twice thou shalt deny me thrice.

Chorus: And when he thought thereon he wept.

HYMN: *My God, I love Thee; not because*

FOURTH GOSPEL:

Evangelist: And straightway in the morning the chief priests held a consultation with the elders, and scribes, and the whole council, and bound Jesus, and carried Him away, and delivered Him to Pilate. And Pilate asked Him:

Pilate: Art Thou the King of the Jews?

Evangelist: And He answering said unto Him:

Jesus: Thou sayest it.

Evangelist: And the chief priests accused Him of many things; But He answered nothing. And Pilate asked Him again, saying:

Pilate: Answerest thou nothing? Behold how many things they witness against thee.

Evangelist: But Jesus yet answered nothing: so that Pilate marvelled. Now at that feast he released unto them one prisoner, whomsoever they desired. And there was one named Barabbas, which lay bound with them that had made insurrection with him, who had committed murder in the insurrection.

Chorus: And the multitude, crying aloud, began to desire him to do as he had ever done unto them.

Evangelist: But Pilate answered them, saying:

Pilate: Will ye that I release unto you the King of the Jews?

Evangelist: But the chief priests moved the people that he should rather release Barabbas unto them. And Pilate answered, and said unto them:

Pilate: What will ye then that I should do unto Him whom ye call the King of the Jews?

Chorus: Crucify Him. Crucify Him.

Evangelist: Then Pilate said unto them.

Pilate: Why, what evil hath he done?

Evangelist: And they cried out the more exceedingly:

Chorus: Crucify Him. Crucify Him.

Evangelist: And so Pilate, willing to content the people, released Barabbas unto them, and delivered Jesus when he had scourged Him, to be crucified.

Chorus: And the soldiers led Him away into the hall, called Prætorium; and they call together the whole band. And they clothed Him with Purple, and platted a crown of thorns, and put it about His head; and began to salute Him, Hail, King of the Jews. And they smote Him on the head with a reed, and did spit upon Him, and, bowing their knees, worshipped Him. And when they had mocked Him, they took off the purple from Him, and put His own clothes on Him, and led Him out to crucify Him.

HYMN: *Faithfull Cross! above all other*

FIFTH GOSPEL:

Evangelist: And they bring Him into the place Golgotha, which is, being interpreted, the place of a skull. And they gave Him to drink wine mingled with myrrh; but He received it not.

Chorus: And when they had crucified Him they parted His garments, casting lots upon them, what every man should take. And it was the third hour, and they crucified Him.

Evangelist: And the superscription of His accusation was written over, THE KING OF THE JEWS.

Chorus: And with Him they crucify two thieves, the one on His right hand, and the other on His left.

Evangelist: And they that passed by railed on Him, wagging their heads and saying:

Chorus: Ah, Thou that destroyest the temple and buildest it in three days, save Thyself, and come down from the cross.

Evangelist: Likewise, also the chief priests, mocking, said among

themselves with the scribes:

Chorus: He saved others; Himself He cannot save. Let Christ, the King of Israel, descend now from the cross, that we may see and believe.

Evangelist: And they that were crucified with Him reviled Him.

Chorus: And when the sixth hour was come, there was darkness over the whole land until the ninth hour.

Evangelist: And at the ninth hour Jesus cried with a loud voice, saying:

Jesus: Eloi, Eloi, lama sabachthani?

Evangelist: Which is, being interpreted, My God, My God, why hast Thou forsaken Me? And some of them that stood by, when they heard it, said:

Chorus: Behold, He calleth Elias.

Evangelist: And one ran and filled a sponge full of vinegar, and put it on a reed and gave Him to drink, saying:

Bystander: Let alone; let us see whether Elias will come to take Him down.

Chorus: And Jesus cried with a loud voice, and gave up the ghost.

HYMN: *Bend thy boughs, o Tree of Glory!*

Requiem in D Major Op. 48 – Gabriel Fauré

During his lifetime, Fauré's music was regarded by the conservative elements in French music as being dangerously modern, and he did do much to encourage younger composers, including Ravel, for example, to develop their own personal identity, or at least a non-German identity. Yet his Requiem bears a closer relationship in spirit to Brahms's gentle and consolatory *Deutsche Requiem* than to the massed brass-and-drum artillery of Berlioz's apocalyptic *Grande Messe des Morts*. For Fauré, a requiem is a preparation for eternal rest, rather than for eternal torment. So there is no daunting *dies irae* or menacing tuba mirum in the work. Instead we have a reserved delicacy and refinement.

The requiem's original 1887 version contained just five movements: the Offertory and Libera me were added in 1893. Various arrangements of this seven-movement work survive, one of the most popular being John Rutter's 1983 version.

Fauré is generous with his melodies. It's not just the sopranos who get the good tunes; the tenors, in particular, do really well. After the chant-like opening, the Introit and Kyrie gives them the main theme, to which the sopranos reply with *te decet hymnus* ... A brief Kyrie ... uses the same melody before subsiding gently into silence.

The Offertory starts with an eerily soft canon between altos and tenors. A baritone soloist, accompanied by mildly syncopated rocking figures, takes over with *Hostias et preces* ... The three lower voices repeat the opening section and, after "Save them, Lord, from the darkness of hell", a distant, but typically graceful, key change shines a redemptive light on the final Amen.

In the Sanctus, after a tentative entrance, the sopranos and tenors gradually gain confidence leading up to a full-blooded Hosanna in excelsis. The organ provides a serene ending. This tranquillity is maintained in the familiar *Pie Jesu*, in which an angelic soprano line only rises up occasionally to *mezzoforte* in the repeated supplications of *dona eis requiem* ("grant them rest").

The tenors return to centre stage again in the *Agnus Dei*, interrupted halfway by beguiling harmonies in all four voices. Via a sustained *Lux* in the sopranos, Fauré then takes us on a sinuous journey back through the more subdued keys of the previous two movements in preparation for

one of the few loud passages in the work, "with all thy saints in endless glory for thy mercy's sake". The masterly chromatic voyage ends up in a triumphant A major. This heralds a return to the opening Requiem aeternum. The optimistic D major of the organ coda suggests that Fauré has faith in a merciful God.

Libera me begins with a plaintive baritone solo. The choir responds very timidly at first but becomes alarmed and fearful in the work's only direct reference to the Day of Judgement, dies illa, dies irae. But the music gradually climbs out of this tense darkness into a sharper, brighter key for lux perpetua ("eternal light"), Fauré once again expressing optimism in the face of death. The libera me plea is repeated and the movement ends quietly with widely-spread chords.

In paradisum gives the sopranos the last word. This delightful movement acts as an epilogue, summing up the work's reassuring message. There is delicacy and refinement throughout. While a 'chorus of angels' 'sings us to our rest', the other voices merely provide harmonic support at the 'semi-colons' during the movement and at the final cadential 'full-stop'.

[Note written by Thomas McCahill, December 2015 and supplied through Making Music's programme note service]

I. Introït et Kyrie

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Grant them eternal rest, o Lord,
and may perpetual light shine upon them

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem

Thou, o God, art praised in Sion, and
unto Thee shall the vow be performed in
Jerusalem.

Exaudi orationem meam
ad te omnis caro veniet
Kyrie eleison,
Christe eleison
Kyrie eleison.

Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy.

II. Offertoire

O Domine, Jesu Christe, Rex Glorïae
libera animas defunctorum
de poenis inferni et de profundo lacu

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and
from the bottomless pit.

O Domine, Jesu Christe, Rex Glorïae
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne cadant in
obscurum.

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.

O Domine, Jesu Christe, Rex Glorïae
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

Hostias et preces tibi Domine, laudis
offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus

We offer unto Thee this sacrifice of
prayer and praise
Receive it for those souls
whom today we commemorate.

Fac eas, Domine, de morte transire ad
vitam
Quam olim Abrahae promisisti et semini
eus.

Allow them, o Lord, to cross from death
into the life which once Thou didst
promise to Abraham and his seed.

O Domine, Jesu Christe, Rex Glorïae
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.
Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and
from the bottomless pit.
Nor let them fall into darkness.
Amen

III. Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

IV. Pie Jesu

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi
dona eis requiem

O Lamb of God, that takest away
the sin of the world, grant them rest

Agnus Dei, qui tollis peccata mundi
dona eis requiem

O Lamb of God, that takest away the
sin of the world, grant them rest

Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam requiem.

O Lamb of God, that takest away the
sin of the world, grant them rest,
everlasting rest.

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.
Grant them eternal rest, o Lord,
and may perpetual light shine on them.

VI. Libera me

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde
Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.

Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the
world by fire

I quake with fear and I tremble
awaiting the day of account and the
wrath to come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.
Grant them eternal rest, o Lord,
and may perpetual light shine upon
them.

Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the
world by fire.

VII. In Paradisum

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem

Jerusalem

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem

Aeternam habeas requiem

May the angels receive them in
Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem

Jerusalem

There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.

Biographies

Musical Director — David Knight MA, MMus, LRAM, ARCM, ARCO

David was educated at the Royal Academy of Music and the University of London. He has held posts as Director of Music at a comprehensive school and a college of higher education. During this time he also had posts as accompanist and conductor of a selection of choral societies. He has been a church organist for over forty years, not only for the Church of England, but also for the United Reformed Church and the Church of Norway. He has taught at the Royal Welsh College of Music and Drama, and was an examiner for the Associated Board of the Royal Schools of Music. He has performed in cathedrals in England, Ireland, Norway and Hong Kong. In addition to his post as Musical Director of the West Somerset Singers, he is the organist and choirmaster of Holy Trinity Church, Taunton. He also directs the Watchet and District Choral Society and the Apollo Wind band of Yate. He is Past President of the Dorset Association of Organists. In the summer of 2016 David gave organ recitals in Latvia and Lithuania. 2017 saw David celebrate 50 years as a church organist!

Organist — John Bodiley

John taught English professionally in comprehensive schools and adult education, but following organ lessons from Michael Nicholas and Stephen Cleobury at St. Matthew's Church, Northampton, he held posts as organist in parish churches in Oxfordshire and Bedfordshire. A later move to teach in Lancaster brought another organist's job, and he was also the conductor of two choral societies. Following early retirement in Somerset, he has been the organist of St. Mary's Church, Bridgwater, and Holy Trinity Church, Taunton. He was the accompanist at Richard Huish College for ten years, and the accompanist to Bridgwater Choral Society. After a second retirement, he plays occasionally in a number of churches in the area.

Piano — Rachel Robinson

Since graduating with a degree in music from Cardiff University Rachel has been teaching piano in schools, music centres and at home. As well as being the *West Somerset Singers'* regular rehearsal pianist Rachel accompanies *North Curry Village Choir*.

Biographies

Tenor — R James Parham

R James Parham is principally a choir singer, having started many years ago in the Minehead Choral Society, which he now sings in again. James sang in the Beverly Minster Choir for some 12 years where he was the tenor soloist when called upon. He has also sung with the Beverley and East Riding choir, Hull mixed voice choir, Hymers Choral and Hull Grammar School Choir.

Since moving back to Minehead he has sung with the Bridgwater Choral Society, Taunton Opera, the Alcombe Singers, Watchet Choral Society and undertook the part of the Evangelist in Handel's Messiah for the Castle Hotel choral weekend. He has performed various Gilbert & Sullivan tenor roles for Minehead Choral Society Summer concerts.

Baritone — Chris Doyle

Chris Doyle's performing career has included stage, choral and solo work. His range runs from barbershop quartets to *Zadok the Priest* - and most things in between! A school and church choir member in his youth, Chris then sang and performed on stage at Newland Park College in Buckinghamshire where he took drama and music as subsidiary subjects to his main Art and Design teaching certificate. Chris moved to Somerset in 1981 and since then has sung in Wells Cathedral and venues in and around Taunton. As well as performing this evening with WSS, Chris sings with Amici, Taunton Choral Society, St James' Church Worship Team and occasionally Wellington School Choral Society and other local church choirs. He also designs publicity materials for Amici and TCS.

Chris has played the dame in St James' Players' pantomimes, compered and performed in old time music hall and music and poetry evenings – and once (in his youth) played the back end of a pantomime horse. He has written several children's bible story books and most recently Chris co-wrote, directed and appeared in '*passioneaster2018*', a modern passion play for St James' Church.

As he ages, surely he is growing closer to playing the part of Fagin on stage...isn't he?

The Choir

Sopranos

Marianne Bray
Diana Davies
Alison Edwards
Gillian Greig
Catherine Hartland
Christine Knapman
Pat Moore
Pat Phillips
Julie Pope
Tesh Setter
Betty Stone
Pam Whittaker

Altos

Judi Boobyer
Gill Brown
Alix Cathcart
Joanna Day
Kerry Diamond
Janet Hall
Louise Hayden
Eileen Ann Moore
Kate Robertson
Sheila Ruff
Sue Sutton

Tenors

Mike Hawkins
John Page
David Yates

Basses

John Evely
John Gillard
David Greig
Bob Hart
Nigel Moyle
Keith Taylor
Bob Town

Acknowledgements

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during their Monday evening rehearsals.

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Wiltshire Public Library for loan of the music copies.

Rehearsals begin on **Monday 10th September 2018**.
New members always welcome.

www.westsomersetsingers.org.uk

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Join Us!

The West Somerset Singers are a mixed voice choir who meet on Monday evenings for two terms at Taunton School.

- ◆ No formal auditions
- ◆ Friendly and relaxed atmosphere
- ◆ Varied and interesting repertoire
- ◆ Competitive membership fees
- ◆ Minimum two concert performances each year

Perhaps you haven't sung with a choir since school days, or have just moved into the area and are looking to join a choral group?
Singing is good for both body and soul!

For membership
information please visit our website
www.westsomersetsingers.org.uk
or call Secretary, **Chris Knapman on (01823) 335303.**