

# BRAHMS REQUIEM

BRAHMS EIN DEUTSCHES REQUIEM

BRAHMS ALTO RHAPSODY

VAUGHAN WILLIAMS THE LARK ASCENDING

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## Wells Cathedral

Saturday 8th November, 2014

Katherine Broderick	soprano
Rachael Lloyd	mezzo soprano
Darren Jeffery	baritone
Thomas Kemp	violin
Wells Cathedral Oratorio Society	
Southern Sinfonia	
Matthew Owens	conductor

## PROGRAMME



**Saturday 6 December, 2014 at 7.00pm**

**HANDEL: MESSIAH**

**Lesley-Jane Rogers** soprano  
**Louise Mott** mezzo soprano  
**Matthew Minter** tenor  
**Andrew Kidd** bass  
**Music for Awhile Orchestra**  
(on period instruments)  
**Matthew Owens** conductor

**Saturday 28 March, 2015 at 7.00pm**

**ELGAR: THE KINGDOM**

**Jane Irwin** soprano  
**Kathryn Rudge** mezzo soprano  
**Peter Auty** tenor  
**David Kempster** baritone  
**Southern Sinfonia**  
**Matthew Owens** conductor

**Saturday 2 May, 2015 from 9.30am to 6.00pm**

**Come & Sing Day**

with Matthew Owens

**J. S. BACH: LUTHERAN MASS IN F, BWV 253**

**HANDEL: MESSIAH HIGHLIGHTS**

in the Methodist Church, Wells

# Johannes Brahms

## Alto Rhapsody

## Ein Deutsches Requiem

# Ralph Vaughan Williams

## The Lark Ascending

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**Katherine Broderick**

soprano

**Rachael Lloyd**

mezzo soprano

**Darren Jeffery**

baritone

**Thomas Kemp**

violin

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## Wells Cathedral Oratorio Society Chorus

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### Southern Sinfonia

**Alexander Hohenthal**

leader

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**Matthew Owens**

conductor

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# Part One

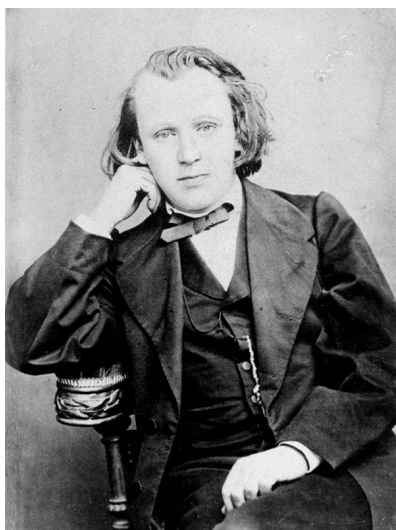
## Rhapsody for Contralto Solo, Chorus and Orchestra (Op. 53) (1869)

**Johannes Brahms** (7 May 1833, Hamburg – 3 April 1897, Vienna)  
**Goethe's 'Harzreise im Winter'**

Born to a poor, Lutheran family, his father being a versatile town musician in Hamburg, Brahms became the great master of symphonic and sonata style in the second half of the 19th century, following in the Classical tradition of Haydn, Mozart and Beethoven and learning his craft from Bach and the earlier composers. He resisted taking German music in the op-

posing course of the organic structure and harmonic freedom espoused by the 'New German School' of Wagner and Liszt.

Studying piano from the age of seven Johannes helped the family finances by playing in dance halls. In his early teens he was conducting choirs and became widely known as a pianist and composer after a concert tour when nineteen. During it he met the violinist Joachim in Hannover and Liszt and Cornelius at the court in Weimar.



**Johannes Brahms in 1865**

Joachim introduced Brahms to Robert Schumann in Düsseldorf, who was so impressed that he published an article comparing him to Beethoven and claiming that Brahms was "destined to give ideal expression to the times." Robert's wife, the pianist Clara Schumann, wrote that Brahms "...is one who comes as if straight from God... what he played to us is so masterly that one cannot but think that

the good God sent him into the world ready-made."

Within two years, whilst Clara was expecting their eighth child, Robert Schumann made a second suicide attempt, was diagnosed as having "psychotic melancholia", and was confined in a mental sanatorium until his death in 1856. During this time Brahms supported Clara and her family, living in an apartment in the same house.

At some point the twenty-two year old Johannes fell deeply in love with her, although Clara was the elder by fourteen years; but after Robert's death Clara made it clear that they could not have the life together that he hoped for. However, they continued with a close lifelong relationship.

Brahms later developed a growing affection for Clara's eldest daughter, Julie, twenty years his junior, but without declaring it. In 1869, after being told of her engagement to an Italian count he wrote the Alto Rhapsody as a gift for her wedding. The text Brahms selected, perhaps inappropriately, is verses from Goethe's *Harzreise im Winter*, which described the poet meeting a man who had withdrawn from the world after an unhappy love affair. Brahms was also taking on the role of the unrequited lover. He set the rhapsody for a contralto, his favourite voice, with a male chorus in the third part.

Julie married her Count on September 22 1869 and after the ceremony Brahms took his score to Clara who wrote: "Johannes brought me a wonderful piece. He called it *his* bridal song. It is long



**Clara Schumann in 1854**

since I remember being moved by a depth of pain in words and music. This piece seems to me neither more nor less than the expression of his own heart's anguish. If only he would for once speak as tenderly!" He dedicated it to Julie and its first public performance was on 3 March 1870, at Jena, sung by Pauline Viardot-Garcia (Leonore in the Paris premier of *Fidelio*).

The work is in three sections: the first two, in a chromatically dense and wandering C minor, are for the soloist and orchestra and describe the pain of the wanderer, the second section being a *da capo aria*. The third section, in a nominal C major, brings in the male chorus joining in a plea to a celestial spirit for an abatement of the wanderer's pain.

Whilst this third part has inevitable similarities of style to the *German Requiem*, finished the year before, the earlier sections are more closely linked to the style of the 'New German School' with some possible quotations from Wagner.

At the time he wrote it Brahms was probably aware that Julie had terminal tuberculosis and, tragically, she was dead within two years.



**Julie Schumann in 1866**

*Contralto, Adagio*

Aber abseits wer ist's?  
Im Gebüsch verliert sich sein Pfad;  
hinter ihm schlagen die Sträucher zusammen,  
das Gras steht wieder auf,  
die Öde verschlingt ihn.

But who is that apart?  
His path disappears in the bushes;  
behind him the branches spring together;  
the grass stands up again;  
the wasteland engulfs him.

*Contralto, Poco Andante*

Ach, wer heilet die Schmerzen  
dess, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
aus der Fülle der Liebe trank!  
Erst verachtet, nun ein Verächter,  
zehrt er heimlich auf  
seinen eigenen Wert  
In ungenügender Selbstsucht.

Ah, who heals the pains  
of him for whom balsam turned to poison?  
Who drank hatred of men  
from the abundance of love?  
First scorned, now a scorner,  
he secretly feeds on  
his own merit,  
in unsatisfying egotism.

*Contralto and male chorus, Adagio*

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
seinem Ohre vernehmlich,  
so erquicke sein Herz!  
Öffne den umwölkten Blick  
über die tausend Quellen  
neben dem Durstenden  
in der Wüste!

If there is on your psaltery  
Father of love, one note  
his ear can hear,  
then refresh his heart!  
Open his clouded gaze  
to the thousand springs  
next to him who thirsts  
in the wilderness!

## The Lark Ascending (1914-1921)

**Ralph Vaughan Williams** (October 12, 1872, Down Ampney - August 26, 1958, London)

Vaughan Williams was born in the Cotswold village of Down Ampney. He was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now world-wide favourites (*For all the Saints; Come down, O love Divine*). Later he also helped to edit

*The Oxford Book of Carols*, with similar success.

Aged 42, Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914–1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst and had become professor of composition at the Royal College of Music in London.

In his lifetime, Vaughan Williams es-

chewed all honours with the exception of the Order of Merit which was conferred upon him in 1938. His ashes are interred near those of fellow composer, Purcell, in Westminster Abbey.

Vaughan Williams's little Romance, as he called it, was started in 1914, before the war, with sketches for a violin and piano duet, written for his friend the distinguished violinist Marie Hall, with whom he consulted. It took six years to reach its present form. The composer finished it for Marie Hall whilst they were staying at Kings Weston House and the first public performance was by her at nearby Shirehampton Public Hall, Bristol, on 15 December 1920. With Marie Hall contributing, he rewrote it for violin and small orchestra, in which form it was dedicated to her and first performed at the Queens Hall in June 1921 under Sir Adrian Boult.

In *The Lark Ascending*, Vaughan Williams found inspiration not only in English folk themes but in a poem with same title by the English poet George Meredith (1828-1909) and he included this portion of Meredith's poem on the flyleaf of the published work, one tenth of the poem:

He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.

For singing till his heaven fills,  
'Tis love of earth that he instils,  
And ever winging up and up,  
Our valley is his golden cup

And he the wine which overflows  
to lift us with him as he goes.

Till lost on his aerial rings  
In light, and then the fancy sings.

Vaughan Williams's orchestral romance offers an impressionistic image of the lark's song and the countryside, which is represented by two folk tunes. The structure of the piece is a straightforward ABA development, with each theme introduced and linked by the solo intervals. Within

this the violin solo is notable for its fluid writing and the organic way in which it emerges from and blends back into the orchestral texture.

The work opens with a calm set of sustained chords from the strings and winds. The violin enters as the lark, with ascending, repeated intervals and nimble, then elongated arpeggios which rise into the first theme, and the orchestra quietly enters to accompany the solo in the development of this folk-like motif.

The woodwinds, led by flute and clarinet, announce the second theme, a folk dance in which the full orchestra joins. At one point the soloist pauses in a trill while woodwinds play a series of bird-like calls themselves. The violin soars in cadenzas over the orchestra, seen as representing the lark flying over the countryside and another solo lark episode leads to the reprise of the original theme stated by the full strings. The work comes to a quiet close, with the soloist returning to the original ascending, repeated intervals as the lark's song is... "lost on his aerial rings."



**Ralph Vaughan Williams in 1919  
by William Rothenstein**

## Interval - 20 minutes

Wine and soft drinks are available in the Transepts

### Part Two

## Ein Deutsches Requiem, nach Worten der heiligen Schrift (Op. 45) (1865-1868)

(A German Requiem, to Words of the Holy Scriptures)

Johannes Brahms (7 May 1833, Hamburg – 3 April 1897, Vienna)

Brahms's mother, Christiane Brahms, died in 1865; but Johannes had first started composing his *Requiem* ten years earlier when he was 23 years old and mourning the loss of his friend and mentor Robert Schumann.

At the time, he was working on his first piano concerto and took the slow movement to re-work it for the second movement of his *Requiem*, *For all flesh is as grass*. He then set it aside for ten years, coming back to it when grieving his mother's death.

Johannes had been brought up a Lutheran, in a church that had rejected the doctrine of Purgatory and the need for prayers for the dead. By this time in his life, although developing a deep spirituality, he was also unconvinced of the Christian belief in resurrection. This was never going to be a traditional liturgical Requiem Mass.

He wrote: *There is no real creating without hard work. That which you call. . . an idea, is simply an inspiration from above, for which I am not responsible. . . It is as with the seed*



Robert Schumann

*corn; it germinates unconsciously and in spite of ourselves.*

Brahms insisted that the title 'A German Requiem' merely reflected the language in which it was to be sung, not to a specific place or people. He further admitted that *Human* could replace *German* in the title as he was writing for all of humankind. The Requiem was dedicated to "Robert Schumann, Christiane Brahms, and the whole

of humanity."

Brahms selected his own text from portions of Martin Luther's 1534 translation of the Old and New Testaments, including the Apocrypha. His intention was to provide peace for the living and solace for the grieving rather than divine mercy for the deceased. The opening passage from Jesus's Sermon on the Mount sets the context of the work: *Blest are they who are sorrowful; blest are they that mourn; for they shall have comfort*. The first and last words of the *Requiem* are "Blest" (*Selig*).

Thus the *German Requiem* is more optimistic than other Requiems, with feelings



of hope and consolation, rather than despair and fear. It deals with comforting the living, and the resigned acceptance of death, instead of begging forgiveness for the dead. The phrase “*Selig sind*” which opens the first movement is sung to a rising phrase in the soprano line that becomes a *motif* that then re-occurs throughout the work.



**Christiane Brahms**

By August of 1866, Brahms had finished six movements (1-4 and 6,7) and in September, he privately played the score to Clara Schumann. Her response in her diary was: *Johannes has been playing me some magnificent movements out of a Requiem of his own . . . the Requiem . . . is full of tender and daring thoughts. I cannot feel clear as to how it will all sound, but in myself it sounds glorious.* The first three movements were heard in Vienna a year later on December 1, 1867 and not well received (the timpanist had the wrong instructions and drowned the singers).

The premiere of the six movement form at the Bremen Cathedral on Good Friday, April 10, 1868 with Johannes conducting and his father and Clara present, had an audience of 2500 who warmly received the *Requiem*. Again, Clara wrote: *As I saw Johannes standing there, baton in hand, I could not help but think of my dear Robert's prophecy, 'Let him but once grasp the magic wand and work with orchestra and chorus. . . ' The baton cast its spell upon all present, even upon his bitterest enemies. It was a joy such as I have not felt for a long time.*

In this first performance the cathedral's Director of Music, Reinthaler, was concerned at Brahms's omission of Christian

dogma and his refusal to add in references to “the redeeming death of the Lord” as Reinthaler described it. So in the Bremen performance Reinthaler took the liberty of inserting the aria from Handel's *Messiah*, “I know that my Redeemer liveth”, to satisfy the cathedral clergy.

Still dissatisfied, and perhaps to provide an alternative to the *Messiah* insertion, later that year Brahms

wrote what would become the fifth movement, introducing a Soprano who sings: “*I will give you comfort, as one whom his own mother comforts.*” This was included in the first complete performance of the *Requiem* in the Leipzig Gewandhaus on February 18, 1869.

*A German Requiem* was Brahms's longest work and the one where he established himself internationally as a mature composer among his contemporaries, with performances being heard in fourteen German and Swiss towns in 1869. Unfortunately the first London performance in 1873 was a sad failure. George Bernard Shaw, a Wagnerite, wrote that “it could only have come from the establishment of a first-class undertaker.”

It has since been accepted as one of Brahms' greatest masterpieces. Both musically and spiritually, for Brahms's *German Requiem* is one of the most moving of all Requiems in its expression, emotion, strength of faith and peace of mind.

*Programme notes prepared by  
Neill Bonham*

## **I SELIG SIND, DIE DA LEID TRAGEN**

*Blessed are they that mourn*  
(Matthew 5:4; Psalm 126:5-6)  
choir

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.

*Blessed are they that mourn,  
for they shall be comforted.*

*They who sow in tears,  
shall reap in joy.  
Go forth and cry,  
bearing precious seed,  
and come with joy  
bearing their sheaves.*

## **2 DENN ALLES FLEISCH IST WIE GRAS**

*For all flesh is as grass*  
(1 Peter 1:24,25; James 5:7; Isaiah 35:10)  
choir

Denn alles Fleisch ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber, bis er empfahe  
den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wieder  
kommen,  
und gen Zion kommen mit Jauchzen;  
ewige Freude wird über ihrem Haupte  
sein;  
Freude und Wonne werden sie ergreifen  
und Schmerz und Seufzen wird weg  
müssen.

*For all flesh is as grass,  
and the glory of man  
like flowers.  
The grass withers  
and the flower falls.*

*Therefore be patient, dear brothers,  
for the coming of the Lord.  
Behold, the husbandman waits  
for the delicious fruits of the earth  
and is patient for it, until he receives  
the morning rain and evening rain.*

*But the word of the Lord endures for eternity.  
The redeemed of the Lord will come again,  
and come to Zion with a shout;  
eternal joy shall be upon her head;  
they shall take joy and gladness,  
and sorrow and sighing must depart.*

### **3 HERR, LEHRE DOCH MICH**

*Lord, teach me*

(Psalm 39, 4-77; Wisdom3:1)

baritone and choir

Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.

Siehe, meine Tage sind  
einer Hand breit vor dir,  
und mein Leben ist wie nichts vor dir.  
Ach wie gar nichts sind alle Menschen,  
die doch so sicher leben.

Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Un-  
ruhe;

sie sammeln und wissen nicht  
wer es kriegen wird.

Nun Herr, wess soll ich mich trösten?  
Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.

*Lord, teach me  
that I must have an end,  
and my life has a purpose,  
and I must accept this.*

*Behold, my days are  
as a handbreadth before Thee,  
and my life is as nothing before Thee.  
Alas, as nothing are all men,  
but so sure the living.*

*They are therefore like a shadow,  
and go about vainly in disquiet;*

*they collect riches, and do not know  
who will receive them.*

*Now, Lord, how can I console myself?  
My hope is in Thee.*

*The righteous souls are in God's hand  
and no torment shall stir them.*

### **4 WIE LIEBLICH SIND DEINE WOHNUNGEN**

*How lovely are thy dwelling places*

(Psalm 84, 1-4)

choir

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

*How lovely are thy dwelling places,  
O Lord of Hosts!*

*My soul requires and yearns for  
the courts of the Lord;  
my body and soul rejoice  
in the living God.*

*Blessed are they that dwell in thy house;  
they praise you forever.*

## 5 IHR HABT NUN TRAUIGKEIT

*You now have sorrow*

(John 16, 22; Isaiah 66:13; Sirah 51: 27)

soprano and choir

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen  
und eure Freude soll niemand von euch  
nehmen.

*You now have sorrow;  
but I shall see you again  
and your heart shall rejoice  
and your joy no one shall take from you.*

Sehet mich an:  
Ich habe eine kleine Zeit Mühe und Arbeit  
gehabt  
und habe großen Trost funden.

*Behold me:  
I have had for a little time toil and  
torment,  
and now have found great consolation.*

Ich will euch trösten,  
wie Einen seine Mutter tröstet.

*I will console you,  
as one is consoled by his mother.*

## 6 DENN WIR HABEN HIE KEINE BLEIBENDE STATT

*For we have here no continuing city*

(Hebrews 13:14; 1 Corinthians 15:51-55; Revelation 4:11)

baritone and choir

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.

*For we have here no continuing city,  
but we seek the future.*

Siehe, ich sage euch ein Geheimnis:  
wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Au-  
genblick, zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen,  
und die Toten werden auferstehen  
unverweslich,  
und wir werden verwandelt werden.

*Behold, I show you a mystery:  
we shall not all sleep,  
but we all shall be changed  
and suddenly, in a moment,  
at the sound of the last trumpet.  
For the trumpet shall sound,  
and the dead shall be raised  
incorruptible,  
and we shall be changed.*

Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, du bist würdig zu nehmen  
Preis und Ehre und Kraft,

*Then shall be fulfilled  
the word that is written:  
Death is swallowed up in victory.  
O Death, where is thy sting?  
O Hell, where is thy victory?  
Lord, Thou art worthy to receive all  
praise, honor, and glory,*

denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen.

*for Thou hast created all things,  
and through Thy will  
they have been and are created.*

## 7 SELIG SIND DIE TOTEN

*Blessed are the dead*

(Revelation 14:13)

choir

Selig sind die Toten,  
die in dem Herrn sterben,  
von nun an.

Ja der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.

Selig.

*Blessed are the dead  
that die in the Lord  
from henceforth.*

*Yea, saith the spirit,  
that they rest from their labors,  
and their works shall follow them.*

*Blessed.*

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## KATHERINE BRODERICK

Soprano



**Katherine Broderick** was the winner of the 2007 Kathleen Ferrier Award. She studied at the National Opera Studio, London, having previously studied at the

Guildhall School of Music and Drama, where she won the Gold Medal, and took the undergraduate course at the Royal Northern College of Music, during which time she spent a year at the Mendelssohn Hochschule in Leipzig. She studies with Susan McCulloch and is currently an ENO Harwood Artist.

Plans this season and beyond include returning to Opera National de Lorraine, Nancy, to sing Mrs Coyle in Britten *Owen Wingrave*; Mendelssohn *A Midsummer Night's Dream* with the BBC Scottish Symphony Orchestra; Mahler *Symphony No 2* in Kuala Lumpur with the Malaysian Philharmonic Orchestra; Zemlinsky *Waldgesprach* with the Scottish Chamber Orchestra and John Storgards and recitals including a programme of arias from Schubert *Alfonso und Estrella* and *Fierabras* for the Oxford Lieder Festival, and an appearance at Bath Mozartfest with the Myrthen Ensemble.

Past opera appearances include Ortlinde *Die Walkure* for the Royal Opera, Covent Garden; Donna Anna *Don Giovanni* and

Berta *Barber of Seville* for ENO; First Lady *Die Zauberflöte* for Glyndebourne on Tour; Helmwig and Woglinde in *The Ring Cycle* and Weinberg *The Portrait* for Opera North; Helmwig for Oper Leipzig and in concert with the Hallé and Philharmonia Orchestras. Katherine has also recently given a concert of Gluck arias with Opera National de Lorraine, Nancy. Of her performance as Miss Jessel in Britten *The Turn of the Screw* with the London Symphony Orchestra, Erica Jeal wrote in The Guardian: "Katherine Broderick's gleaming Miss Jessel was excellent."

Katherine made her BBC Proms debut in 2007 singing Woglinde with the BBC SO and Donald Runnicles, returning the following year to sing Young Lover in Puccini *Tabarro* with the BBC Philharmonic Orchestra. Other concerts have included appearances with the Hallé, Royal Liverpool Philharmonic, Bournemouth Symphony, London Symphony, Ulster and BBC Philharmonic, Symphony and Scottish Symphony Orchestras, in repertoire including Mahler *Symphonies 2 and 4*, Britten *War Requiem*, Vaughan Williams *Sea Symphony* and *Sinfonia Antartica*, Honegger *Joan of Arc*, Verdi *Requiem*, Brahms *Requiem*, Dvorak *Stabat Mater*, *Te Deum* and *Requiem*, Bruckner *Mass No 3*, Rossini *Stabat Mater* and Berlioz *Les nuits d'été*.

Outside the UK she has appeared with the Polish National Radio SO; National Orchestra of Spain; sung Mahler *Symphony No 4* and Poulenc *Gloria* with the Singapore SO; Strauss *Vier letzte Lieder* with the Queensland SO; Beethoven *Symphony No 9* with the Philharmonia, RTE National Symphony and Salzburg Mozarteum Orchestras, and Britten *Spring Symphony* in Ekaterinburg, Russia.

In recital, Katherine has recently appeared at Opera de Lille with Simon Lepper, Wigmore Hall with Martin Martineau, and Eugene Asti and on BBC Radio 3 with

James Bailleau.

Katherine was one of the first recipients of the Susan Chilcott Award in 2005 and the following year she won the Maggie Teyte Prize. She has also been awarded successive Maidment Scholarships from the Musicians' Benevolent Fund, the Claire Francis award from the Ogden Trust, the Sybill Tutton award, and is a Samling scholar.

## RACHAEL LLOYD

### Mezzo-soprano



**Rachael Lloyd** continues to enjoy success in the UK and is also establishing herself as an artist in mainland Europe. Recent highlights include Mrs. Anderssen in Stephen Sondheim's *A Little Night Music* at Paris' Chatelet Theatre, alongside Maddalena *Rigoletto* with Iford Arts, Amastre *Serse* for English Touring Opera, and a concert of *Trois Poèmes de Stéphane Mallarmé* by Ravel with the London Philharmonic Orchestra. In 2009,

Rachael sang Cornelia in *Giulio Cesare* at Glyndebourne Festival Opera, and the role of Meg Page in Glyndebourne Touring Opera's production of Verdi *Falstaff*.

Rachael Lloyd has sung with Glyndebourne Festival Opera since her debut with Glyndebourne on Tour singing the role of Shelley *Tangier Tattoo* in 2005. Rachael understudied the roles of Orlofsky in Strauss *Die Fledermaus* (Glyndebourne Festival 2006) and more recently, the role of Ottavia in Monteverdi *L'incoronazione Di Poppea* (Glyndebourne Festival 2008). In 2007, Rachael understudied both the role of Suzuki in Raymond Gubbay's production of Puccini *Madame Butterfly* and the role of Sara in Buxton Festival Opera's production of Donizetti *Roberto Devereux*. During the same season at Buxton, Rachael performed the role of Blanche in Offenbach *Bluebeard*. Rachael understudied the role of Martina Laborde in Glyndebourne Festival's Summer 2008 production of *Love And Other Demons* by Peter Eotvos.

Rachael sang the Mezzo-soprano solos in the premiere of Karl Jenkins *The Armed Man-A Mass for Peace* in the Royal Albert Hall in 2000, and made her BBC Proms debut in 2002 singing the role of the Queen in Mendelssohn *Elijah* conducted by Kurt Masur. As a recitalist, Rachael was recently invited to give a recital at the Lille Opera House, France, where she performed Schumann *Frauenliebe und Leben* and Elgar *Sea Pictures*. Rachael is featured on a recording of works by Claudio Monteverdi, Giulio Caccini and John Dowland with La Nuova Musica.

In the 2010/11 season Rachael made her German debut in the title role of *Dido And Aeneas* for TPT Theater Thüringen in Gera, and at the Royal Opera House, Covent Garden as Kate Pinkerton *Madama Butterfly*. After a successful debut with the Ulster Orchestra in Rossini *Stabat Ma-*

*ter* last season, Rachael was invited back for their 2012 Viennese Concerts. Current engagements include *Aristea L'olimpiade* for Buxton Festival, *La Serenissima* and *Maman, La Tasse Chinoise, La Libellule* (cover) *L'enfant Et Les Sortileges* for Glyndebourne Festival Opera. Future plans include an English National Opera debut as Pitti-sing in Jonathan Miller's legendary staging of *The Mikado*.

## DARREN JEFFERY

### Baritone



**Darren Jeffery** is as much in demand on the operatic stage as he is on the concert platform. His versatility enables him to sing roles from Handel to Wagner and the more contemporary works of Britten, Stravinsky, Weill, and Birtwistle. He has recently debuted at the Salzburg, Glyndebourne, and Aix-en-Provence Festivals, at the Chicago Lyric Opera as Kothner *Meistersinger*, and as Raimondo, *Lucia di Lammermoor* for New Israeli Opera.

In 2001-2003 he was an inaugural member of the Royal Opera Young Artists Programme, and has sung over fifteen roles at Covent Garden. He has performed at English National Opera as Leporello, *Giovanni*, Donner, *Rheingold*, Speaker, *Magic Flute*, Mr. Flint, *Billy Budd* and Hobson, *Peter Grimes*; at Opera North as Bottom, *A Midsummer Night's Dream*; and Lt. Ratcliffe *Billy Budd* at Glyndebourne.

He was a finalist in the Seattle International Wagner Competition in 2008 and has received two Grammy awards for his contribution to recordings of *Falstaff* and *Billy Budd* with the London Symphony Orchestra, under Sir Colin Davis and Daniel Harding respectively.

Darren has sung Christus in Bach *St. Matthew Passion* with Sir Mark Elder and the Hallé Orchestra, appeared regularly at the BBC Proms and is becoming increasingly well known for his interpretations of *The Dream of Gerontius*, Beethoven's *Symphony No. 9*, Handel's *Messiah*, Bach's *B Minor Mass*, *St. John* and *St. Matthew Passions* and the *Requiem Masses* of Verdi, Brahms and Mozart. He has appeared on several occasions with the Accademia Nazionale di Santa Cecilia in Rome and collaborated with notable conductors including Charles Mackerras, Colin Davis, Andrew Davis, Paul Daniel, Edward Downes, Mark Elder, Daniele Gatti, Kurt Masur, David Willcocks, Vladimir Jurowski, Sir Richard Hickox, Gianandrea Noseda, and Antonio Pappano.

Recent and future plans include the title role in Rossini's *Maometto II* (recently released on CD by Avie), Pizarro, *Fidelio* for Garsington Opera, Lieutenant Ratcliffe, *Billy Budd* for Nationale Reisopera, Créon *Oedipus Rex* with the BBC Symphony Orchestra in Manchester and Vienna, Beethoven's *Symphony No. 9* and

performances of *Messiah* with the Colorado Symphony Orchestra, Mozart Requiem for Classical Opera Company, Bach B Minor Mass for Milton Keynes Chorale, Bruckner Te Deum for Oxford Philomusica, Glagolitic Mass for Cambridge University Music Society, and Mendelssohn's *Elijah* for RTE Symphony. He returns to the Royal Opera in spring 2015 for a new production of *Ma-hagonny*.

He currently studies with Margaret Kingsley.

## THOMAS KEMP

### Violin



**Thomas Kemp** is a highly acclaimed musician and one of the most versatile and imaginative conductors of his generation working in opera, ballet, concerts, and recording.

Thomas is the Music Director of the internationally acclaimed ensemble Chamber Domaine, which is at the forefront of ensembles focusing on 20th and 21st century music. He made his conducting debut in a series of concerts celebrating Sigmund Freud's *The Interpretation of Dreams* at the



Victoria and Albert Museum, London. He has directed Chamber Domains in festivals and concert series in the UK, Europe, and North America and has an acclaimed discography with the ensemble.

He is Artistic Director of Music@Malling – an international festival that promotes the works of contemporary composers alongside masterworks from the classical and romantic periods. In 2012, he made his operatic debut in a new production of *Così fan tutte* for Opera Holland Park with the City of London Sinfonia to widespread praise.

Thomas is a recording artist for the world's first download-only record label, Resonus. The first two recordings of Judith Bingham and Mark-Anthony Turnage have received much acclaim. Further recent recordings include conducting and playing on a disc of Britten and further releases in 2014/15 include the music of Mark Simpson, Martin Bussey, and Jean Sibelius.

Thomas made his recording debut as a conductor in 2009 with world premiere recordings of Henrik Gorecki, which received universal five star reviews. Thomas has also recorded for ASV, Blackbox and Sony Classics and has frequently been Editor's Choice in *Gramophone*.

Thomas has conducted and performed at many leading festivals in the UK and overseas including the Edinburgh, Cheltenham, City of London, Huddersfield Contemporary, Wien Modern, Kuhmo, The Proms, Vale of Glamorgan, Aldeburgh, and Brighton Festivals. He has broadcast regularly on BBC Radio 3, Classic FM, ORF (Austria), ABC (Australia), WNYC (USA), RNZ (New Zealand), and SR (Sweden). He is a guest artist at Bargemusic, New York and since his debut in 2000, Thomas has been a regular performer at Wigmore Hall, South Bank Centre and Carnegie Hall, New York. He is regularly in demand as a guest conductor with orchestras and ensembles

in the UK and Europe.

Thomas has given many world premieres and has worked closely with composers such as Arvo Pärt, Thomas Ades, Julian Anderson, Mathew Hindson, Brian Ferneyhough, Judith Bingham, Judith Weir, Najii Hakim, Piers Hellawell, Mark-Anthony Turnage, Brian Elias, Henrik Gorecki, Hafliði Hallgrímsson, Charlotte Bray, Ned Rorem, Ulijas Pulkis, Aulis Sallinen, and Stuart MacRae.

He has conducted and collaborated with leading singers such as Elizabeth Llewellyn, Nicky Spence, Andrew Staples, Anna Grevelius, Yeree Suh, Stephen Wallace, Wendy Dawn Thompson, Jonathan McGovern, Marcus Farnsworth, and Sara Fulgoni.

In 2009, Thomas was artist in residence at the Brighton Festival and worked closely with the Turner Prize-winning artist, Sir Anish Kapoor exploring the relationship between music and sculpture including conducting the music for an installation entitled "*The Disembowelment of Joan of Arc*" in a disused fruit and vegetable market to rave reviews.

Thomas read music at St. Catharine's College Cambridge and studied violin and chamber music at The Royal Northern College of Music. He won a Swedish Academy Scholarship to study conducting at the Royal Academy of Music, Stockholm, where he studied with Jorma Panula and Alan Gilbert.

He has worked worldwide as a guest concertmaster with many renowned orchestras and ensembles, and has also performed on numerous soundtracks for film and television.

Thomas is a senior tutor of violin and chamber music at the Royal Northern College of Music. He is a Fellow of the Royal Society of Arts and has given master classes worldwide.

## MATTHEW OWENS

### Conductor



**Matthew Owens** is Organist and Master of the Choristers of Wells Cathedral, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004), and Sub Organist of Manchester Cathedral. He is also Conductor of the Wells Cathedral Oratorio Society, and was President of the Cathedral Organists' Association from 2010-13. He is the Founder Artistic Director of two initiatives at Wells: *Cathedral Commissions*, a scheme which enables the cathedral choir to commission new works from pre-eminent British composers; and *new music wells*, a festival which is a retrospective of the last forty years of music as well as featuring many premieres. In addition to being responsible for the 1100 year old choral tradition of daily worship at Wells Cathedral, Matthew has toured, broadcast, and recorded extensively with Wells Cathedral Choir which, in 2011, was named by an international

jury for *Gramophone* as the best choir in the world with children, and the sixth greatest overall.

Born in 1971, Matthew was educated at Chetham's School of Music and The Queen's College, Oxford. As a postgraduate he received the highest award for performance, the Professional Performance Diploma, with distinction, and the college Bach prize at the Royal Northern College of Music; gained a Master's Degree from the University of Manchester; won thirteen prizes in the diplomas of the Royal College of Organists, and was awarded the Silver Medal of the Worshipful Company of Musicians. He then studied at the Sweelinck Conservatorium in Amsterdam. His major organ studies were with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen. From 1994-99, he was Tutor in Organ Studies at the RNCM and Chetham's and worked for BBC Religious Broadcasting. From 1997-2011 he was Conductor of The Exon Singers.

As well as guest conducting a number of professional orchestras, Matthew has directed choral workshops and summer schools throughout the UK and abroad – including recent visits to Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA – and has made over thirty CDs as a conductor or solo organist with major labels including Hyperion and Regent.

As an organist, Matthew has given recitals in Australia, France, the Republic of Ireland, Switzerland, New Zealand, USA, and throughout the UK, including many festival appearances, and at venues such as St Paul's Cathedral, Westminster Cathedral, and St John's Smith Square. He has championed new music, particularly of British composers, premiering many new works by leading composers ranging from Jools Holland to James MacMillan, and John Rutter to Sir Peter Maxwell

Davies. He is active as a composer himself and has works published by Oxford University Press and Novello. He was

made an Honorary Fellow of the Guild of Church Musicians in November 2012.

## SOUTHERN SINFONIA

Southern Sinfonia's reputation continues to grow as the leading Chamber Orchestra in the South of England. Its unique ability to play music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand. The orchestra was established in 1990 and is based in Newbury, holding a residency at the Corn Exchange where it plays a regular Subscription Series.

The group also plays in Winchester, Cambridge, Wells, Windsor, and Eton. The highly experienced Education Team is well known – working in Junior, Secondary, and Special Needs Schools. Groups of musicians deliver lunchtime concerts and go into Residential Homes.

The orchestra has an ongoing relationship with Winchester University, the Hampshire Youth Orchestra, and the Hampshire Singing Competition.

### **Violin I**

*Alexander Hohenthal (leader)*  
Stelios Chatziiosifidis  
Martin Owen  
Victoria Barnes  
Alison Townley  
Ruta Labutyte  
Katrina McWilliams

### **Violin II**

*Charley Beresford*  
Georgina Leo  
Marisa Miller  
Thomas Crehan  
Dawn Kelleher  
Jackie Evans  
Alison Redfern

### **Viola**

*Kate Fawcett*  
Kate Skeet  
Toby Deller  
Jung Hee Keum  
James Roderick

### **Cello**

*Steve Collisson*  
Clare Spencer Smith  
Helen Downham  
Julia Morneweg

### **Double Bass**

*Jonny Gee*  
Gemma Murray

### **Flute**

*James McDowall*  
Hollie McDonald  
Anne Allen (+picc)

### **Oboe**

*Rachel Broadbent*  
Kim Keeble  
Simon Dewhurst (+cor)

### **Clarinet**

Jean Johnson  
Mary Bowater  
Alistair Logan (+bass)

### **Bassoon**

Chris Rawley  
Sally Bartholemew  
Rachel Simms (+contra)

### **Horn**

James Pillai  
Miles Hewitt  
Phillipa Slack  
Daniel de Souza

### **Trumpet**

John MacDominic  
Simon Jones

### **Trombone**

Stephen Turton  
Iain Maxwell  
Alastair Warren

### **Tuba**

Andrew Kershaw

### **Timpani**

Matt Turner

### **Harp**

Angela Moore

### **Organ**

Nicholas Freestone

# Wells Cathedral Oratorio Society

**Patron:** John Rutter, CBE  
**Conductor:** Matthew Owens

**President:** The Dean of Wells  
**Chairman:** Robin Duys

Wells Cathedral Oratorio Society (WCOS) was founded in 1896 and is one of the Southwest's leading choral societies. It performs the great choral works with some of the UK's finest soloists and professional orchestras in the glorious surroundings of 'The Queen of English Cathedrals'. Numbering around 160 voices, WCOS gives three concerts a year, under the direction of the distinguished conductor, Matthew Owens, Organist and Master of the Choristers at Wells Cathedral.

Under Owens it has performed Bach's *St John Passion*, *B minor Mass*, and *Christmas Oratorio*; Britten's *War Requiem* and *Saint*

*Nicholas*; Elgar's *Dream of Gerontius*; Fauré's *Requiem*; Handel's *Four Coronation Anthems*; Mendelssohn's *Elijah*; Mozart's *Requiem* and *C Minor Mass*; Orff's *Carmina Burana*; Verdi's *Requiem*; and major works by Finzi, Purcell, Rutter, and Vaughan Williams. The Society also presents Handel's ever-popular *Messiah*, each December.

WCOS hosts an annual *Come and Sing* day each spring, to which any singers are welcome to learn and perform a work from scratch, in just a few hours.

For further details about WCOS, including how to join, please visit [www.wcos.org.uk](http://www.wcos.org.uk)

## Wells Cathedral Oratorio Society Corporate Patrons

**Wells Cathedral Oratorio Society** is most grateful to its Corporate Patron, **Chalmers HB, Chartered Accountants**, of Chamberlain Street, Wells, for their support of the Society under our Corporate Patrons scheme.

Companies willing to join this scheme will be assured of a warm welcome. For further information, please contact Robin Walker on 01749 939973.

# Wells Cathedral Oratorio Society Members

## Soprano

Sarah Allen  
Ann Baker  
Joyce Banner  
Pam Booth  
Kate Brown  
Barbara Calverley  
Felicity Chapman  
Margaret Chapman  
Barbara Cooke  
JoAn Davies  
Julia Davies  
Margaret Davies  
Cheril Evans-Jones  
Heather Forgham  
Caroline Foss  
Sandra Freeborn  
Carolyn Fussell  
Deborah Gaunt  
Margaret Gelder  
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Susan Hanson  
Sarah Hare  
Margaret Heffernan  
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Ann Parsons  
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Maggie St Quinton  
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Dominique Swain  
Pamela Tomlinson \*\*  
Christine Tudor  
Patricia Turner  
Helen Wade  
Jan Weaver  
Jo Weir  
Lucy Williams  
Jane Withey  
Jackie Young

## Alto

Jenny Abraham  
Christine Barker  
Sandra Barwise  
Sally Bayley  
Anne Beechey  
Sylvia Birbeck  
Sue Boothroyd  
Diana Brown  
Vivienne Burgess  
Louise Burton  
Mary Carlisle  
Diana Chedgy  
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Polly Corbishley  
Sue Curragh  
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Lynne Jarman  
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Jennifer Mackenzie  
Philippa Mains  
Mary Massey  
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Liz Metcalfe  
Claire Mitchell  
Mary Newman  
Claire Pennack  
Geraldine Price  
Janet Ravenscroft  
Margaret Rayfield  
Lindsey Richards  
Mary Sage  
Olivia Sharp  
Celia Townend  
Lynn Waldron  
Sue Wells  
Fenella Williams  
Kate Wilson  
Kate Wood  
Jo Wright

## Tenor

Rupert Bevan +  
Alan Brown  
Ian Bynoe  
Ben Clay \*\*  
Andrew Cruickshank  
Alexandra De  
Glanville  
Frank Fisher  
Richard Garstang \*\*  
Martin Godfrey  
Martin Lovell

Nigel Lloyd  
Ashley Marshfield +  
John Morton  
Andrew Phillips  
Elsa van der Zee  
Robin Walker \*\*  
Jack Wilde \*  
John Williams +  
David Wood

## Bass

David Abels  
Christopher Allinson  
Martin Banner  
Christopher Boddie  
Neill Bonham \*\*  
Michael Calverley  
John Castree  
Geoffrey Clarke  
David Cooke  
Francis Dewar  
Will Drakett \*  
Peter Farrell  
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Roger Good  
Wesley Hallam  
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## Wells Cathedral Oratorio Society Friends

Since 2013 the Society gives three concerts each year which include an annual performance of Handel's *Messiah* in December. The other two concerts are in early November and late March.

The main features of the Friends scheme are:

- Priority booking of up to 4 prime Nave tickets for each concert
- Name/s of Friends printed in concert programmes
- Annual Newsletter
- Invitation to a special Friends event each year
- Annual subscription of £24

All of us in the Society thank you for continuing your support as a Friend of Wells Cathedral Oratorio Society and look forward to seeing you at our concerts.

Contact our Friends Secretary, Nancy McGiveron: [friends@wcos.org.uk](mailto:friends@wcos.org.uk)

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**Wells Cathedral**

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