



## **Wells Cathedral**

Saturday 28th March, 2015

Jane Irwin

soprano

Kathryn Rudge

contralto

Peter Auty

tenor

**David Kempster** 

baritone

Wells Cathedral Oratorio Society

Southern Sinfonia

Matthew Owens

conductor

PROGRAMME



# Saturday 2 May, from 9.30am to 6.00pm Come and Sing Day

with Matthew Owens

J. S. BACH: 'LUTHERAN' MASS IN F MAJOR HANDEL: MESSIAH HIGHLIGHTS in the Methodist Church, Wells

Saturday 7 November, 7.00pm
J. S. BACH: 'LUTHERAN' MASS IN F MAJOR
CANTATA 140, WACHET AUF!
BRANDENBURG CONCERTO 1

Ali Darragh soprano Simon Clulow countertenor

Iain MacLeod-Jones tenor
Greg Skidmore bass
Music for Awhile Orchestra

(on period instruments)

Maggie Faultless leader
Matthew Owens conductor

## Saturday 5 December, 7.00pm HANDEL: MESSIAH

Susan Hamilton soprano

James Neville countertenor

lain MilnetenorDavid ShipleybassMusic for Awhile Orchestra

Matthew Owens conductor

### Sir Edward Elgar

(1857 - 1934)

## The Kingdom Opus 51 (1906)

An oratorio for soprano, mezzo-soprano, tenor and bass soloists, full choir and orchestra, based on biblical texts selected and arranged by Elgar.

Jane Irwin soprano

Kathryn Rudge mezzo soprano

Peter Auty tenor
David Kempster baritone

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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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Wells Cathedral Oratorio Society is affiliated to Making Music.



### **Programme Notes**

Elgar was born in Broadheath, a village close to Worcester, on 2nd June 1857. His father was a piano tuner with a shop in the centre of Worcester. He studied

the music available in his father's shop and taught himself to play a number of instruments. He played the organ at St. George's Roman Catholic Church in Worcester, taught violin and the conducted and composed for local musical organisations. His original genius

was coupled with a strong determination and Elgar was largely self-taught as a composer.

He struggled to gain recognition in a late Victorian provincial class conscious society where, as a Roman Catholic, he also had to contend with religious bigotry. In opposition to her family in 1889 he married Caroline Alice Roberts, the orphaned daughter of a Major-General who had been prominent in the British army in India. Her faith in Elgar was important as his career slowly developed in Worcestershire until, at the end of the century, in 1899, he had particular success with the *Enigma Variations*.

The Dream of Gerontius (1900), based on Cardinal Newman's poem (which he had

been given as a wedding present), was particularly well received. In Germany Richard Strauss praised Elgar as 'the first English progressive musician'.



Whilst still at school Elgar's class had been taught that: 'The Apostles were very young men and very poor. Perhaps, before the descent of the Holy Ghost, they were no cleverer than some of you here.' Elgar beplanning a gan religious work about those lowly,

uneducated men who had laid the foundations of Christianity, the first sketches dating from the early 1880s. But it became clear that one work would not contain all he wanted to say. Elgar arrived at the idea of a trilogy. Three full-length oratorios would depict the calling of the twelve young men (*The Apostles*), the beginning of their evangelical mission on earth (*The Kingdom*) and the outcome at the end of time (*The Last Judgement*). This would deal with the foundation and ultimate purpose of the Church.

Elgar only managed to get two-thirds of the way through his trilogy. *The Apostles* was finished in 1903 and *The Kingdom* in 1906; but although he continued sketching out *The Last Judgement* almost up to his death in 1934, the music remained fragmentary. Elgar conducted the first performance of *The Kingdom* at the Birmingham Festival on 3 October 1906. Like his other works on sacred themes at the top of the manuscript Elgar added the dedication A M D G (Ad Majorem Dei Gloriam — to the greater glory of God) He wrote it at Plas Gwyn, his Hereford home from 1904 to 1911

The first performance was a success with the audience, one reviewer even ranking The Kingdom with Bach's St Matthew Passion. However, others were more dubious and the influential critic Ernest Newman, seems to have influenced him in not continuing the trilogy: 'He has seen fit to fasten upon his own back the burden of an unwieldy, impossible scheme for three oratorios on the subject of the founding of the Church; and until that scheme is done with, and Elgar seeks inspiration in a subject of another type, the most sanguine of us cannot expect much from him in the way of fresh or really vital music ... At present he is simply riding post-haste along the road that leads to nowhere.' The experience of writing The Kingdom had been draining; Elgar's physical health declined and he began to suffer seriously from anxiety and depression.

Elgar soon after began work on his *First Symphony*, which — at its premiere in 1908 — was to prove a great success. This was followed by the *Symphony No. 2*, the *violin and cello concertos*, and the 'symphonic study' *Falstaff*; Elgar had found his true métier. He may have gone on tinkering with *The Last Judgement*,

but it seems that, at heart, he knew the trilogy idea was dead in the water.

The Kingdom has had some distinguished admirers, among them the conductors Hans Richter and Adrian Boult, who considered it Elgar's greatest choral work, of more consistent quality than even *Gerontius*.

As the second part of a huge trilogy (possibly to be performed, like Wagner's Ring, on successive evenings), *The Kingdom* can be understood as a kind of symphonic 'slow movement' and the opening orchestral Prelude has a splendid slow march tune that Elgar called 'New Faith'.

The emphasis in *The Kingdom* is not so much on the vigorous action of the young Church as it sets out to convert the world, but on its spiritual consolidation. Some of the finest moments in the work are those that depict the Apostles together: celebrating Mass in the first and final scenes, and receiving the Holy Spirit at Pentecost. There are also moments where the emphasis is on individuals. Peter's condemnation of the 'men of Israel' for crucifying Christ and Mary's solo 'The sun goeth down' after the arrest of the Apostles. During the composer's lifetime this became popular as a separate concert piece but here it is the culminating point of his radiant confession of faith.

#### **SYNOPSIS**

In *The Kingdom* Elgar set about telling the story of the acts of the disciples after Jesus's ascension, taking most of his text from the first four chapters of the Acts of

the Apostles and adding some extra lines from the Didache (later writings about the Apostles from *circa* 100AD) which had been re-discovered in 1872.

The opening orchestral prelude depicts Jerusalem, and introduces St Peter, who reflects on the denial of Christ, and then gathers strength for the duties that await him.

The Prelude runs straight into Part One, which Elgar calls 'In the Upper Room', where St Peter greets St John and the two holy women — the Blessed Virgin Mary and Mary Magdalene. Together they remember Jesus, and quote his remarks "where two or three are gathered together in My Name, there am I".

Part Two takes place 'At the Beautiful Gate' on the morning of Pentecost; and, on seeing a lame man, Mary the mother of Jesus and Mary Magdalene reminisce on how Jesus healed the blind and Jame.

Part Three returns to the Upper Room, and the tenor soloist, assuming the role of narrator, reflects on Pentecost, when the Holy Spirit descended from heaven and granted the Apostles the power to be understood in every language. Peter recalls God's promise to pour forth his spirit, reminding the Apostles that 'whoever shall call on the name of the Lord shall be saved'. Peter exhorts the people to be baptized in the name of Christ, and Part Three ends with a rousing chorus.

Part Four begins with a section called The Sign of Healing which opens with a tranquil interlude. We're at the Gate of the Temple, and Peter and John see the lame man the women had seen earlier. They command him to rise up and walk, and people marvel at witnessing this miracle. Peter and John preach to the crowd, proclaiming Jesus's resurrection — unpopular with local officials, who arrest them.

There follows a nocturnal interlude where Mary sings The Sun Goeth Down. As evening falls around her, she meditates on the wonders she has witnessed.

The final section of *The Kingdom* is subtitled 'In Fellowship' and returns to where the piece started – the Upper Room. Saints Peter and John recount the story of their arrest and interrogation. Together they take Holy Communion, and the Lord's Prayer is heard. The Kingdom doesn't end in a blaze of glory – the closing music is gracious and gentle – a serene acceptance of God's love.

#### THE KINGDOM

# Jerusalem PRELUDE I—IN THE UPPER ROOM

Chorus: The Disciples and the Holy

Women

Seek first the Kingdom of God. and  $\operatorname{\mathsf{His}}$ 

righteousness.

Recit: Peter

Peace be multiplied unto you.

Chorus: The Disciples and the Holy

Women

Peace; peace be unto thee, and peace be

to thine helpers.

#### Peter

"Where two or three are gathered together in My Name, there am I in the midst of them."

Mary, Mary Magdalene, John and Peter Remember the words of the Lord Jesus,

The Disciples and the Holy Women, Jesus, the Holy One.

#### John

"Surely they are My people":

The Disciples and the Holy Women so He was their Saviour;

#### Mary

For while all things were in quiet silence, and that night was in the midst of her swift course, Thine almighty Word leaped down from heaven out of Thy royal throne.

The Disciples and the Holy Women The Light of the world.

#### Mary Magdalene

The Dayspring from on high hath visited us, to guide our feet into the way of peace.

The Disciples and the Holy Women The Way, the Truth, and the Life.

#### John

Did not their heart burn within them, while He talked with them by the way?

#### Peter

He took bread, and blessed it, and brake, and gave it to us.

The Disciples and the Holy Women The true Vine; the Bread of Life.

#### All

Let them give thanks whom the Lord hath redeemed; He remembered His

holy promise. In the concord of brethren, in the love of neighbours, O praise the Name of the Lord our God. The true Vine, The Bread of Life: He brake, and gave It to us. Praise the Name of our God, That hath dealt wondrously with us. Amen.

#### Peter

Men and brethren: it was needful that the scripture should be fulfilled, which the Holy Ghost spake before by the mouth of David concerning Judas, who was guide to them that took Jesus: for he was numbered among us, and had obtained part of this ministry.

The Disciples and the Holy Women "Let his habitation be desolate, and let no man dwell therein, and his office let another take."

#### Peter

Wherefore of these men which have companied with us all the time that the Lord Jesus went in and out among us, must one be ordained to be a witness with us of His resurrection.

#### Peter, John and the Disciples

Thou, Lord, Which knowest the hearts of all men, shew of these two the one whom Thou hast chosen, to take the place in this ministry and apostleship.

#### Choral Recitative

They gave forth their lots:

(The lot is cast; but the whole disposing thereof is of the Lord).

and the lot fell upon Matthias; and he was numbered with the eleven Apostles.

John, Peter, Mary, Mary Magdalene, the Disciples and the Holy Women

The Lord hath chosen you to stand be-

fore Him to serve Him; you shall be III-PENTECOST named the Priest of the Lord.

#### Chorus

O ve priests! Seemeth it but a small thing that God hath separated you to bring you near to Himself, to stand before the congregation to minister unto them?

For it is not ye that speak, but the Spirit of your Father Which speaketh in you: the Lord hath chosen you; ye are the messengers of the Lord of hosts. It is not ve that speak, but the Spirit of your Father Which speaketh in you.

O ve priests! This commandment is for you.

#### II—AT THE BEAUTIFUL GATE The Morn of Pentecost

#### Mary and Mary Magdalene

The singers are before the altar; they make sweet melody, and sing the words of David, the sweet psalmist; he beautified the feasts that the temple might sound from morning. The Lord hath prepared a sacrifice; the day of the First-Fruits.

This man, lame from his mother's womb, is carried daily to the Beautiful Gate; To him that is afflicted pity should be shewed; let us give alms of such things as Retitative (Contralto) we have.

looked down from the height of His sanc- and it sat upon each one of them: tuary, to hear their sighing.

day of the First-Fruits: let us go into the as the Spirit gave them utterance. house of the Lord.

## In the Upper Room

Recitative (Tenor.)

And when the day of Pentecost was fully come, they were all with one accord in one place.

#### The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

*Mystic Chorus (Sopranos and Contraltos)* The Spirit of the Lord shall rest upon them; the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge. Come from the four winds, O Spirit.

"I will pour forth of My Spirit and they shall prophesy; and I will shew wonders in the heaven above, and signs on the earth beneath."

#### John

When the Comforter is come, we shall bear witness;

#### Peter

and speak as moved by the Holy Spirit.

#### The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

And suddenly there came from heaven a The blind and the lame came to Jesus in sound as of the rushing of a mighty wind, the temple, and He healed them, He knew and it filled all the house where they were their sorrows; Himself took their infirmi- sitting; and there appeared unto them ties, and bare their sicknesses. He hath tongues parting asunder, like as of fire;

And they were all filled with the Holy Spir-The service of the Lord is prepared; the it, and began to speak with other tongues,

#### The Disciples

He, Who walketh upon the wings of the When they heard, they trembled; like wind, shall baptize with the Holy Ghost, men whom wine hath overcome, their lips and with fire. He, Whose ministers are quiver. Because of the Lord, and because flaming fire, shall baptize with the Holy of the words of His holiness. We hear Ghost, and with fire.

Mystic Chorus (Sopranos and Altos) (The Lord put forth His hand, and touched *Peter* 

but prophesy?)

#### Retitative (Contralto)

And there were dwelling in Jerusalem Jews, devout men, from every nation under heaven; and when this sound was heard, the multitude came together, and were all amazed, and marvelled.

#### In Solomon's Porch

#### The People

Behold, are not all these which speak, Galileans? And how hear we, every man in our tongue, wherein we were born?

#### John

He, Who walketh upon the wings of the wind, hath baptized with the Holy Ghost, and with fire.

#### The People

We do hear them speak in our tongues the wonderful works of God!

#### Peter

He, Whose ministers are flaming fire, hath baptized with the Holy Ghost, and with fire.

#### The People

What meaneth this? These men are full of new wine. They are truly full of power, even the Spirit of the Lord. They drink, and forget the law, and pervert the judgment. With stammering lips and another

tongue will He speak to this people.

them speak in our tongues; what meaneth this?

their mouth; God hath spoken, who can ("I have prayed for thee, that thy faith fail not; and thou, when thou art converted, strengthen thy brethren.")

> Ye men of Judaea, and all ye that dwell at Jerusalem, be this known unto you, and give ear unto my words: This is that which was spoken by the Prophet,—

> "It shall come to pass in the last days, saith God, I will pour forth of My Spirit upon all flesh: and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams: and it shall be that whosoever shall call on the Name of the Lord shall be saved."

Ye men of Israel, hear these words: Jesus of Nazareth, a Man approved of God unto you by mighty works, and wonders, and signs, which God did by Him in the midst of you, as ye yourselves also know; Him, being delivered up by the determinate counsel and foreknowledge of God, ve, by the hand of lawless men did crucify and slay: this Jesus hath God raised up, whereof we are all witnesses.

Chorus (Sopranos and Contraltos)

(The Lord put forth His hand, and touched their mouth; God hath spoken, who can but prophesy?)

#### Peter

Therefore, being exalted at the right hand of God, and having received of the Father the promise of the Holy Ghost, He hath hear. Let all the house of Israel know as- will, God brought us forth by the word of suredly, that God hath made Him both truth, that we should be a kind of First-Lord and Christ; — this Jesus Whom ye Fruits of His creatures, in the Name of crucified.

The People {Tenors and Basses} ("His blood be on us, and on our children.")

Peter

Whom ye crucified.

Contralto (Solo)

("Daughters of Jerusalem, weep not for Me, but weep for yourselves, and for your children.")

The People

Men and brethren, what shall we do? We have denied the Holy and Righteous One, and asked for a murderer to be granted to us: we have killed the Prince of life. Men and brethren, what shall we do?

#### Peter

Repent,— and be baptized every one of vou, in the Name of Jesus Christ; for to you is the promise, and to your children, and to all that are afar off, even as many as the Lord our God shall call unto Him.

#### The People

In the Name of Jesus Christ; for to us is the promise, and to our children and to all that are afar off, even as many as the Lord our God shall call unto Him. Pour upon us the Spirit of grace.

Peter

In the Name of Jesus Christ.

The People

Pour upon us the Spirit of grace.

ΑII

house of David.

poured forth this, which ye now see and In the Name of Jesus Christ: of His own Jesus Christ. Whom the God of our fathers hath glorified.

#### Interval - 20 minutes

Wine and soft drinks are available in the Transepts

#### IV—THE SIGN OF HEALING At the Beautiful Gate

Recitative (Contralto)

Then they that gladly received his word were baptized, and continued steadfastly in the Apostles' teaching, and in Fellowship, in the Breaking of Bread, and the Prayers; and fear came upon every soul, and many wonders and signs were done by the Apostles.

The man that was lame, at the Beautiful Gate, seeing Peter and John about to go into the temple, asked to receive an alms; and Peter, fastening his eyes upon him, with John, said:—

#### Peter

Look on us. Silver and gold have I none; but what I have, that give I thee. In the Name of Jesus Christ of Nazareth, rise up and walk.

#### The People

This is he which sat for alms, lame from his mother's womb. He entereth the temple, walking and praising God!

#### Peter

Ye men of Israel, why marvel ye at this There shall be a fountain opened to the man? The God of Abraham, of Isaac. and of Jacob, the God of our fathers hath glorified His Servant Jesus, Whom ye deliv- great are Thy signs, how mighty are Thy ered up: by faith in His Name hath His wonders; Who healeth all infirmities. The Name made this man strong, whom ye Gospel of the Kingdom shall be preached behold and know.

#### John

Unto you that fear His Name shall the Sun of righteousness arise with healing in His wings. Unto you first God, having raised up His Servant, sent Him to bless you, in turning away every one of you from your iniquities.

#### Peter and John

Turn ye again, that your sins may be The Disciples and the Holy Women Lord.

#### The Arrest

#### Recitative (Contralto)

And as they spake, the priests and the Sadducees came upon them, being sore troubled, because they proclaimed in Jesus the resurrection from the dead: and they laid hands on them, and put them in ward unto the morrow; for it was now eventide.

#### Mary

The sun goeth down; Thou makest darkness, and it is night: I commune with mine own heart, and meditate on Thee, in the night watches.

Blessed are ye when men shall persecute you for His sake. They deliver them up to the council, they are hated of men for His Name's sake; all this is come upon them: - some shall they kill and crucify; Blessed are ve, reproached for the Name of Christ.

Rejoice, ye partakers of His sufferings, that when His glory shall be revealed ve

in the whole world; the Kingdom and patience, which are in Jesus. The Branch of the Lord shall be beautiful and glorious. Thou makest darkness, I meditate on Thee; in the night Thy song shall be with me a prayer unto the God of my life.

#### V—THE UPPER ROOM In Fellowship

blotted out, that so there may come sea- The voice of joy is in the dwelling of the sons refreshing from the presence of the righteous: the stone which the builders rejected is become the head of the corner.

#### Iohn

The rulers asked: "By what power, or in what name, have ye done this?" Then Peter, filled with the Holy Spirit, said "In the Name of Jesus Christ."

The Disciples and the Holy Women In none other is there salvation: neither is there, under heaven, any other name wherein we must be saved.

#### Peter

And when they took knowledge of us that we had been with Jesus, they charged us not to speak at all, nor teach in His Name; we cannot but speak the things we saw and heard.

#### John

Finding nothing how they might punish us, concerning a good deed done to an impotent man, they further threatened us; and being let go, we are come to our own company.

The Disciples and the Holy Women may be glad also, with exceeding joy. How Lord, Thou didst make the heaven, and the earth, and the sea, and all that in Peter them is.

The rulers gather together against the Lord and His Anointed: Lord, behold their threatenings; grant Thy servants to speak Thy word with all boldness, while Thou stretchest forth Thy hand to heal. Praise the Name of our God That hath dealt wondrously with us.

#### The Breaking of Bread

The Disciples and the Holy Women Thou, Almighty Lord, hast given food and drink to mankind; but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy Servant.

Peter

If any is holy;—

The Disciples let him come.

Peter

If any is not;

The Disciples and the Holy Women let him repent.

Mary, Mary Magdalene, John and Peter In the Name of Jesus Christ.

John

Give thanks,— first for the Cup.

The Disciples and the Holy Women We thank Thee, our Father, for the Holy Vine.

Give thanks,— for the Broken Bread.

The Disciples and the Holy Women

We thank Thee, our Father, for the Life and Knowledge. As this Broken Bread was grain scattered upon the mountains, and gathered together became one, so may Thy Church be gathered together from the bounds of the earth into Thy Kingdom.

#### The Prayers

ΑII

Our Father, Which art in Heaven, hallowed be Thy Name; Thy Kingdom come, Thy will be done on earth as it is in Heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us, and lead us not into temptation, but deliver us from evil: for Thine is the Kingdom, the power, and the glory; for ever and ever. Amen.

John

Ye have received the Spirit of adoption,

Peter

whereby we cry, Abba,-

Men Father.

ΑII

Thou, O Lord, art our Father, our Redeemer, and we are Thine.

## R. I. P.

Bob Wear died early this year. He was a long standing Tenor, singing with the Society as a member of the Wedmore contingent, who practiced there and later joined the Wells section for our concerts. He was a close friend of fellow Tenor Mervin Salmon who died last year; both were loyal choir members.

## **Wells Cathedral Oratorio Society**

Patron: John Rutter, CBE
President: The Dean of Wells

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; Brahms's German Requiem; Britten's War Requiem and

Conductor: Matthew Owens Chairman: Robin Duys

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

## **New Ticketing Choices**

Due to the rising costs of staging our concerts, we have had to look at all aspects of our costs. To this end, we shall from next season be able to offer our concert seats on line; just go to www wcos.org.uk., follow the instructions, order your favourite seats and pay by credit card. If you are not on the internet, please go to the Cathedral shop as you always have done, and buy your tickets there.

In the meantime please enjoy this concert, and we look forward to your being with us next season, which promises to have another exciting programme, including Bach, Handel, and Walton. Robin Duys (Chairman)

#### **JANE IRWIN soprano**

Jane Irwin studied at Lancaster University and at the Royal Northern College of Music. As a concert and recital singer she has appeared regularly in Britain, Europe

and America. In 2002 she made her Carnegie Hall debut with the Pittsburgh Symphony under Mariss Jansons. She has sung for the BBC Proms, at the Edinburgh International Festival, the Berlin Festival, the Concertgebouw and the Musikverein. She has worked with many of the world's leading orchestras in the UK, Europe and US and with conductors including Chung, Myung Whun

Günther Herbig, Semyon Bychkov, Ivor Bolton, Andrew Davis, Libor Pesek, Donald Runnicles, Antonio Pappano, Sakari Oramo, Mark Elder, Matthias Bamert, Trevor Pinnock, Petr Altrichter, Paul Daniel, Joseph Swensen, Sir Richard Armstrong and Jakov Kreizberg. She has given recitals at the Châtelet, Paris, London, Edinburgh, Geneva, Aix-en-Provence and Japan.

She made her debut at the ROH in a new production of *Götterdämmerung* (Second Norn) under Bernard Haitink returning in 2003 to sing Suzuki in *Madam Butterfly*. She has sung in *Die Walküre* at Bayreuth, and Brangäne in *Tristan und Isolde* for San Francisco Opera and English National Opera, Mère Marie in *Dialogues des Carmélites* for the Lyric Opera of Chicago, and appears regularly with Scottish Opera in roles including Waltraute in *Götterdäm*-

merung and Anezka in *The Two Widows* by Smetana at the Edinburgh Festival.

Recent and future engagements include a recital at Pollok House, concerts with Manchester Camerata, Northern Sinfonia, Royal Liverpool Philharmonic, BBC Nation-

> al Orchestra of Wales, Birmingham City of Symphony Orchestra (with Sir Simon Rattle), Cambridge University Music Society, Wells Cathedral Oratorio Society, National Youth Orchestra of Scotland, San Diego Orchestra, Finnish Radio Symphonv. Real Filharmonia de Galicia. Orchestre National de Lyon and Sao Paulo Symphony Orchestra as well as Brangäne in Tristan und Isolde for the Deutsche

Opera Berlin conducted by Donald Runnicles and directed by Graham Vick and the role of Isolde for Regensburg opera.



Born in Liverpool in 1986, Kathryn completed her studies at the Royal Northern College of Music with Susan Roper on the International Artist Diploma scheme in 2011. Upon graduating she joined the ENO Young Artist programme and between 2010 and 2013 was a Young Classical Artists Trust artist

Featured as The Times Rising Star of Classical Music 2012, over the last year Kathryn has made her debut to critical acclaim with ENO as Cherubino in a production directed by Fiona Shaw and at Opera North as Sesto in Giulio Cesare.

Her concert work has included recitals at Wigmore Hall, Bridgewater Hall, the Brighton, City of London and Cheltenham Festival and a performance of Carmen as part of Charles Hazlewood's 2012 *Orches*-

tra In a Field music festival at Glastonbury Abbey.

On the concert platform Kathryn has appeared as soloist with the RLPO working with conductors Vasily Petrenko, Carl Davis and John Wilson. She has sung Beethoven's Symphony No. 9 with the Philharmonia Orchestra conducted by Paul Daniel at the Royal Festival Hall, Das Mahler's Knaben Wunderhorn at Bridgewater Hall, Karl Jenkins

The Armed Man with Manchester Camerata and Berio and Hesketh Songs with the RLPO Ensemble 10/10.

While at the RNCM Kathryn won numerous prizes and awards including a Silver Medal, Allcard Award and the audience

prize for The Prince's Prize from the Worshipful Company of Musicians, MBF Svbil Tutton an Award, the Annie Ridyard, Amanda Roocroft and Bridgitte Fassbaender awards, and the Alexander Young, Frederic Cox and Joyce and Michael Kennedy Strauss prizes. Nationally she has won a Susan Chilcott Scholarship, a BBC Fame Academy Bursary, Yamaha MFE

Scholarship, Kathleen Ferrier Bursary, Clonter Opera Prize and the Bruce Millar/ Gullivar Prize. Kathryn is a Samling Scholar.

Recent and future operatic engagements

include Cherubino for Glvndebourne **Touring** Opera, Annio in Clemenza di Tito and Hermia in A Midsummer Niaht's Dream for Opera North and Dorabella in Cosi fan tutte for Garsington. Concert engagements include performances with the RLPO. Huddersfield Choral Society, Leeds Festival Chorus, Wells Cathedral Oratorio Society, Raymond

Gubbay and recitals for Champs Hill, Lake District Summer Music, Chester and Windsor Festivals and the RNCM.



#### **PETER AUTY tenor**

Peter Auty is established as one of Britain's leading tenors. He made his professional début at Opera North in 1998/9 and returned in 2001/02 as Rodolfo in their much acclaimed production of *La Bohème*.

Peter Auty was a company principal of the Royal Opera, Covent Garden from 1999 until 2002 where he covered several major roles and had the opportunity of working with many of



the world's leading singers and conductors. He has returned as guest to sing the roles of Malcolm in *Macbeth* and Edgardo in *Lucia di Lammermoor*.

Elsewhere in the UK Peter Auty has worked with Grange Park Opera; Cavaradossi in Tosca, Opera Holland Park: Count Vaudémont in Iolanta, Alvaro in La Forza del Destino and Lensky in Eugene Onegin. Glyndebourne Festival Opera: Macduff in Macbeth, Nemorino in L'elisir d'amore: Glyndebourne on Tour: Don José in Carmen, Rodolfo in La Bohéme; English National Opera: Italian Tenor in Der Rosenkavalier, Duke in Rigoletto, Rodolfo in La Bohéme. Turridu in Cavaleria Rusticana and Gabriele in Simon Boccanegra, Opera North: Alfredo in La Traviata. Don José in Carmen, Doctor Faust in Faust and Scottish Opera: Rodolfo and Don José.

Abroad he has worked with several companies including Frankfurt Opera, Nationale Reisopera: and New Zealand Opera.

On the concert platform Peter Auty has worked with many of the UK's leading orchestras. These have included the London Symphony Orchestra (Sir Colin

Davis), the Orchestra of the Age of Enlightenment (Sir Mark Elder), and the London **Philharmonic** Orchestra (Neeme Järvi, Vladimir Jurowsky). Appearances abroad have included concerts with the Iceland Symphony Orchestra conducted by Vladimir Ashkenazy, the Bergen Philharmonic Orchestra under Edward Gardner. Royal Flemish Philharmonic under Edo de Waart and Sydney Symphony Orchestra. Peter Auty made his recital debut in London in the 2009 Rosenblatt Recital Series. During the 2011 BBC Proms season he performed the tenor solo at the Royal Albert Hall in London with combined forces of over 1000 musicians in Havergal Brian's Symphony No. 1 'The Gothic' now released on the Hyperion label.

Recent and future highlights include Gounod's Faust for Opera North, Turridu and Canio in Cavalleria Rusticana and I Pagliacci for Opera Holland Park, Don José in Carmen at the Aalto Theater Essen, concerts with the RTE Concert Orchestra and Hallé under Sir Mark Elder. He sang the role of Maurizio in Adriana Lecouvreur for Opera Holland Park in July 2014 and opened the 14/15 season singing the role of Dick in The Girl of the Golden West for English National Opera.

#### **DAVID KEMPSTER** baritone

Born in Chirk, North Wales, David Kempster studied at the Royal Northern College of Music in Manchester.

David joined English National Opera as a

Principal Baritone in 1998, where his many roles included Marcello in La Bohème, Lescaut Manon Lescaut. Conte di Luna in II Trovatore, Poacher in Cunning Little Vixen and Teddy Foran in the world premiere Mark Anthony Turnage's opera The Silver Tassie. David has since returned to ENO for a number of projects including Escamillo in Carmen, Sharpless in Madama Butterfly,



Agamemnon in La Belle Hélène and most recently Belcore in Elixir of Love. A long and productive relationship with Welsh National Opera has seen David as Thaos in Iphigenie en Tauride, Marcello in La Bohème and his hugely successful debut as lago in Otello, encouraging one critic to comment that he had 'blossomed into a true Verdi baritone'.

Also in the UK, David has appeared at Glyndebourne as Escamillo in *Carmen* and Falke in *Die Fledermaus*, at Opera North as Cecil in *Maria Stuarda* and at Buxton Festival as Nottingham in *Roberto Devereux* and Miller in *Luisa Miller*.

David made his US debut with Dallas Opera as Sharpless in *Madama Butterfly* and returned there to sing Nottingham in *Roberto Devereux*. He also appeared as Lescaut in *Manon Lescaut* for Florida Grand Opera. Appearances on the concert platform include Fauré *Requiem* (BBC National Orchestra of Wales), *Carmina Burana* (London Concert Orchestra at the Barbican; Hallé; Jersey Symphony Orchestra; National Eisteddfod of Wales), Opera Galas for Raymond Gubbay (Barbican;

Bridgewater Hall; Royal Concert Hall, Glasgow), The Dream of Gerontius (Royal Liverpool Philharmonic Orchestra; Welsh Proms at St David's Hall, Cardiff), Judas Maccabeus (London Mozart Players), concert performances οf Eugene Onegin (Hallé / Mark Elder) and Leonore (Schlossfestspiele, Ludwigsburg).

Recent engagements include Peter in *The* 

Apostles (Hallé Orchestra; BBC Proms), Sharpless in Madama Butterfly (Royal Danish Opera), From the House of the Dead and Iago in Otello (Opera North), Amonasro in Aida (Royal Albert Hall), Lescaut in Manon Lescaut, and Nottingham in Roberto Devereux for WNO's 'The Tudors' season, Balstrode in the Aldeburgh Festival's acclaimed production of Peter Grimes on Aldeburgh beach and the role in Nabucco.

This season David sings the title role in *Guillaume Tell* for Welsh National Opera, Sharpless in *Madama Butterfly* at the Royal Albert Hall, Count di Luna in *Il Trovatore* (Scottish Opera) and Sévère in Donizetti's *Les Martyrs* for a concert and recording with Sir Mark Elder for Opera Rara.

#### **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 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 professional Chamber Orchestra in the South of England. With Sir Roger Norrington as its Patron and David Hill as its Music Director, the orchestra was established in 1990 and is based in Newbury, Berkshire.

Its unique ability to play modern and Baroque instruments, and therefore music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand, as does its commitment to contemporary and new music. The orchestra is Orchestra in Residence at the Corn Exchange and the University of Winchester, has an association with Reading University, and performs in venues throughout England, including London, Wells, 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 pro-

grammes, as well as a popular lunchtime series of Café Concerts. Southern Sinfonia's most recent releases include the Monteverdi Vespers, on the Signum label, the world premiere of Carl Rütti's Requiem (Naxos), and the Bach B Minor Mass, with Ralph Allwood and the Rodolfus Choir (Signum).

#### Violin 1

Alexander Hohenthal Stelios Chatziiosifidis Jeremy Sampson Martin Gill Tim Birchall Johanna McWeeney Katrina McWilliams Kate Scrivens

#### Violin II

Helena Ruinard
Helen Ward
Martin Palmer
Victoria Barnes
Alison Wyatt
Dawn Kelleher
Bogdan Offenberg

#### Viola

Chris Beckett
Sharadra Mack
Susannah Pattinson
Helen Tucker
Bruce Wilson

#### Cello

Steve Collisson Sally Woods Claire Constable Amy Jolly

#### **Double Bass**

*David Ayre*Martin Henderson
Neil Watson

#### Flute

Katey Thomas
Tim Taylorson
Anne Allen (+picc)

#### Oboe

Rachel Broadbent Natasha Wilson Simon Dewhurst (+cor)

#### Clarinet

Sarah Thurlow Rela Spyrou

#### **Bass Clarinet**

Alistair Logan

#### Bassoon

Sarah Whibley Iona Garvie

#### Contra-Bassoon

Jackie Hayter

#### Horn

Gavin Edwards Gillian Jones Julian Faultless Phillipa Slack

#### Trumpet

Howard Rowntree Simon Jones Steve Adams

### Trombone

Andy Cole Lewis Rowlands Alastair Warren

#### Tuba

Andrew Kershaw

#### Timpani

Owen Gunnell

#### Percussion

Andrew Lewis Ian Stark

#### Organ

Nicholas Freestone

## **Wells Cathedral Oratorio Society**

Jane James

#### Soprano

Sarah Allen Ann Baker Jovce Banner Pam Booth Kate Brown Barbara Calverley Felicity Chapman Margaret Chapman Barbara Cooke Julia Davies **Margaret Davies** Cheril Evans-Jones Caroline Fletcher **Heather Forgham** Caroline Foss Sandra Freeborn Carolyn Fussell Margaret Gelder Sue Gould Maureen Grant Antonia Gwynn Jane Hancock Susan Hanson Sarah Hare Margaret Heffernan Jenny Henderson Rachel Hewson Emma Jones Isabel Lee Carolyn Legg Ruth Lickfold Anne Limond Della Luetchford Rosemary Lunn Jennie Lunnon Nancy McGiveron ¶ Meriel Matthews Sarah May Janice Merritt Maureen Pickford Pamela Pve ¶ Margaret Raynes Patricia Rees-Jones Frances Rowe

Maggie St Quinton
Janet Saxon
Margaret Sutton
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 Beechev Sylvia Birbeck Sue Boothrovd Diana Brown Vivienne Burgess Louise Burton Mary Carlisle Rosemary Cooke Nikki Copleston Polly Corbishley Sue Curragh Gill Deamer Sian Decamp Joan Dovey Robin Duys ¶ Kate Fielder Janie Garnon Barbara Green Wendy Gregory Helen Griffiths Shelley Gudgin Faith Guest Elizabeth Hand Catherine Hay Gilly Hayward Alison Heather Mary l'Anson

Lynne Jarman Jane Jarratt lanet Johnson Sue Jones Amanda Karpinski ¶ Hilary Kitcher June Latham Jessica Leach Alex Lemanski Swan Lennard Payne Barbara Leuwer Jennifer Mackenzie Philippa Mains Mary Massey Della Menday ¶ Liz Metcalfe Claire Mitchell Mary Newman Claire Pennack Geraldine Price Janet Ravenscroft Margaret Rayfield Mary Sage Olivia Sharp Celia Townend Lvnn Waldron Sue Wells Fenella Williams Kate Wilson Kate Wood Jo Wright

#### Tenor

Alan Brown
John Buckland †
Ian Bynoe
Ben Clay ¶
Andrew Cruickshank
Alexandra De
Glanville
Richard Garstang ¶
Martin Godfrey
Chris Hand †
Martin Lovell
Nigel Lloyd

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 Bowman Michael Calverley John Castree Geoffrey Clarke David Cooke Will Drakett \* Peter Farrell Stephen Foulks † David Flinders Niall Garden Gabriel Gilson Roger Good Wesley Hallam Trevor Hazelgrove Richard Henderson Derek Hiller Chris Jenkins ¶ Dennis Johnson John King Richard Lander Michael Leach Robin Perry **Andrew Rainsford** Alan Ravfield Brian Roberts-Wray David Rosser Robert Smallcombe William Truscott Kenneth Wade

\* Choral Scholar ¶ Committee † Guest singer

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

The main features of the Friends scheme are:

- Priority booking of up to four 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

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