

GREAT BRITISH CLASSICS

A celebration for the 90th birthday
of HM The Queen

Parry I was Glad, Blest Pair of Sirens

*Elgar Te Deum and Benedictus,
Nimrod from Enigma Variations
and Land of Hope and Glory*

*Walton Orb and Sceptre
and other choral favourites*



Wells Cathedral

Saturday 23 April, 2016

Wells Cathedral Oratorio Society

Choristers of Wells Cathedral Choir

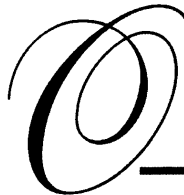
Southern Sinfonia

Matthew Owens conductor



PROGRAMME

wcos.org.uk



**WELLS CATHEDRAL
ORATORIO**
SOCIETY
in 2016/17

Saturday 11 June, from 9.30am to 6.00pm

Come and Sing Day

with Matthew Owens

MOZART VESPERS

in St Thomas's Church, Wells

Saturday 12 November at 7.00pm

MOZART VESPERS

HAYDN NELSON MASS

Music for Awhile Orchestra

(on period instruments)

Matthew Owens conductor

Saturday 3 December at 7.00pm

HANDEL MESSIAH

Music for Awhile Orchestra

Matthew Owens conductor

Saturday 20 May at 7.00pm

WALTON BELSHAZZAR'S FEAST

ELGAR THE MUSIC MAKERS

Southern Sinfonia

Matthew Owens conductor

tickets available online: wcos.org.uk

A celebration for the 90th birthday of HM The Queen

Great British Classics

Parry: *I was Glad, Jerusalem, Blest Pair of Sirens*

Elgar: *Te Deum and Benedictus, Nimrod, Pomp and Circumstance No 1*

Walton: *Orb and Sceptre, Crown Imperial*

Jacob: arrangement of *the National Anthem*

Wells Cathedral Oratorio Society

Choristers of Wells Cathedral Choir

Southern Sinfonia

Matthew Owens (conductor)

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Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham.



A Celebration for H M The Queen's birthday

Her Majesty's 90th birthday on April 21st started many celebrations which continue through to the weekend of her official birthday in June with a service in St Paul's on Friday 10th, Trooping the Colour on Saturday 11th and a giant street party in the Mall on Sunday 12th. This concert brings together the work of musicians who have contributed to royal and national celebrations from Queen Victoria's Golden

Jubilee to the present time. The post of Master of the King's Music goes back to 1625, being held by Edward Elgar from 1924. Elgar had written works for Royal occasions earlier in his career, but after his appointment very little until in 1931 his *Nursery Suite* was written for "Their Royal Highnesses the Duchess of York and the Princesses Elizabeth and Margaret Rose", following Princess Margaret's birth.

Sir Charles Hubert Hastings Parry, 1st Baronet (1848—1918)

C. V. Stanford was one of the first British musicians to recognise Parry's talent, describing him as "the greatest English composer since Purcell". He was identified as one of the leaders of the "English Musical Renaissance" of late Victorian and Edwardian England.



Parry was born into a wealthy family in Bournemouth and, whilst at prep school in Malvern, was much influenced by the 1861 Three Choirs Festival and was encouraged by S S Wesley, organist at Winchester cathedral. At Eton in 1867 he passed the Oxford Bachelor of Music examination (the youngest ever to do so) but was steered away from music as a career; after Oxford he was for seven years a Lloyd's underwriter. However, he continued his music studies and composition, producing major works by 1880.

Leaving Lloyd's, he worked with George Grove, as assistant editor and contributor of 123 articles to the *Dictionary of Music and Musicians*. Grove was the first director of the Royal College of Music and in 1883 appointed Parry as its professor of composition and musical history. In 1895 when Grove retired,

Parry became director, and in 1900 he succeeded Stainer as Heather Professor at Oxford.

In his obituaries it was suggested that his academic positions impeded his compositional work. However, his teaching was much praised by Vaughan Williams who, with Holst, Ireland and Bridge, studied under him.

Parry was created a Knight Bachelor in 1898 and Baronet of Highnam in 1902.

Sir Edward William Elgar, 1st Baronet OM GCVO (1857—1934)

Elgar was born in the small village of Lower Broadheath, outside Worcester. The son of a piano tuner and music shop own-

er, Elgar was almost entirely self-taught, later praising Parry for the help that his articles in Grove's *Dictionary* had provided.

Although regarding himself as an outsider, socially and academically, he went on to become the first internationally recognised English composer of the period.

Working outside of the musical establishment, he held no academic posts except for a brief period at Birmingham University. Elgar gained in popularity at the turn of the century with the *Enigma Variations*, *The Dream of Gerontius* and the *Pomp and Circumstance* marches cap-



turing the spirit of Empire in the Edwardian era.

Elgar was appointed Master of the King's Music in 1924. He was knighted in 1904, in 1911 appointed a member of the Order of Merit; in 1928 appointed a Knight Commander of the Royal Victorian Order (KCVO); in 1931 created Baronet of Broadheath in the County of Worcester, and in 1933 he was promoted within the Royal Victorian Order to Knight Grand Cross (GCVO).

Gordon Percival Septimus Jacob CBE (1895—1984)

Gordon Jacob enlisted when 19 and became a prisoner of war in 1917. Upon release he studied at the Royal College of Music and taught there from 1924. Malcolm Arnold and Imogen Holst spoke well of his teaching. Jacob's strength was in instrumental writing and teaching, particularly for wind-band. He reached the height of his popularity in the 1950s at the

time of the 1951 Festival of Britain and the Queen's Coronation. He is shown here wearing court dress for the Coronation. Jacob's conservative style, preferring Baroque and Classical models to the Romanticism of his peers, led to his falling out of fashion in the 1960s.

Jacob was awarded the CBE in 1968.



Sir William Turner Walton OM (1902—1983)

Born into a poor, but musical family in Oldham, Walton was a chorister at Oxford's Christ Church Cathedral. He entered Christ Church College at 16, leaving two years later having failed his exams three times. Whilst there he became friends with the two poets, Sacheverell Sitwell and Siegfried Sassoon, and



subsequently lived in the Sitwell family attic in Chelsea, earning a living playing the piano at jazz clubs.

Walton became famous in the 1930s with the *Viola Concerto* and *Belshazzar's Feast*. During the war he wrote for propaganda films and for the Olivier Shakespearean films.

In later life he found composition more difficult and in 1949 settled on the Italian island of Ischia.

Walton was knighted in 1951 and appointed to the Order of Merit in 1967.

Parry: *Blest Pair of Sirens*

Parry was a member of the Bach Choir of London. In 1887 its leader, C. V. Stanford commissioned him to compose a work for a concert to mark the Golden Jubilee of Queen Victoria. George Grove suggested that Parry set Milton's ode—*At a Solemn*

Musick. The work was an immediate success, being sung at the Three Choirs Festival in 1888. More recently it was sung at the wedding of the Duke and Duchess of Cambridge in 2011.

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixt power employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure consent,
Aye sung before the sapphire-coloured throne
To him that sits thereon,
With saintly shout and solemn jubilee;
Where the bright Seraphim, in burning row,
Their loud, uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just spirits, that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly.
That we on Earth with undiscording voice,
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song
And keep in tune with Heaven, till God ere long
To his celestial consort us unite,
To live with him and sing in endless morn of light.

Walton: *March Crown Imperial*

This march for orchestra was composed for performance at the coronation of King Edward VIII, scheduled for 12 May 1937. After Edward's abdication in 1936, the coronation was held on the scheduled day, but with Edward's brother George VI (the

Queen's father) being crowned instead. It was also performed at the coronation of Queen Elizabeth II in 1953 and at the wedding of the Duke and Duchess of Cambridge in 2011.

Elgar: *Te Deum and Benedictus, Op. 34*

The first of Elgar's major works intended for a church service was the *Te Deum* and *Benedictus* of 1897, being commissioned for that year's Three Choirs Festival at Hereford. The work brought Elgar into contact with George Robertson Sinclair and August Jaeger. Sinclair was the organist at Hereford Cathedral, to whom

Elgar dedicated the work and who conducted its first performance on 12 September 1897. Jaeger was the publishing office manager at Novello & Co and was to champion Elgar's work there. It was repeated in the next Hereford Festival in 1900, and Novello's offered 15 guineas for the copyright.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of thy Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee; And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Blessed be the Lord God of Israel: for he hath visited and redeemed his people;
And hath raised up a mighty salvation for us: in the house of his servant David;
As he spake by the mouth of his holy Prophets: which have been since the world began;
That we should be saved from our enemies: and from the hand of all that hate us.
To perform the mercy promised to our forefathers: and to remember his holy Covenant;
To perform the oath which he swore to our forefather Abraham: that he would give us;
That we being delivered out of the hand of our enemies: might serve him without fear;
In holiness and righteousness before him: all the days of our life.
And thou, Child, shalt be called the Prophet of the Highest:
for thou shalt go before the face of the Lord to prepare his ways;
To give knowledge of salvation unto his people: for the remission of their sins,
Through the tender mercy of our God:
whereby the day-spring from on high hath visited us;
To give light to them that sit in darkness, and in the shadow of death:
and to guide our feet into the way of peace.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Interval - 20 minutes

Wine and soft drinks are available in the Transepts

Part Two

Walton: *March Orb and Sceptre*

A march for orchestra written for the coronation of Queen Elizabeth II on 2 June 1953. Walton was much influenced by El-

gar's *Pomp and Circumstance* marches. Trumpet fanfares lead into the famous march and at the end an Elgarian fast coda.

Parry: *I was Glad*

The anthem *Laetatus sum* has been sung at the entrance of the monarch at every British Coronation since that of King Charles I. Parry's version was composed for the coronation of King Edward VII in 1902, and was revised in 1911 for that of King George V, when the familiar introduction was added. This version also employed brass fanfares and the incorporation in the central section of the acclamations "Vivat Rex/Regina ... " ("Long live King/Queen ... ") with which the Scholars of Westminster School have traditionally

greeted the entrance of the monarch since the coronation of King James II in 1685. At the first performance of Parry's arrangement for the 1902 coronation, the director of music finished the anthem before the King had arrived, having to repeat it when the right moment came whilst the organist improvised in the interim. The revised version has been used at every coronation since. It was also sung at the weddings of the Prince of Wales and Princess Diana in 1981 and of the Duke and Duchess of Cambridge in 2011.

I was glad when they said unto me: We will go into the house of the Lord.
Our feet shall stand in thy gates: O Jerusalem.
Jerusalem is built as a city: that is at unity in itself.
"Vivat Regina Elizabetha!" ("Long live Queen Elizabeth")
O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls: and plenteousness within thy palaces.

Elgar: *Nimrod*

Written in 1899, the *Variations, Op. 36, the Enigma Variations* were dedicated to Elgar's friends and the work achieved immediate popularity. In 1904 Elgar recounted that *Nimrod*, the 9th variation referred to his friend and supporter at Novello & Co, Augustus Jaeger, and that it was 'the story of something that happened'. Once, when Elgar had been very depressed and was about to give it all up and write no

more music, Jaeger had visited him and encouraged him to continue composing. He referred to Beethoven, who had a lot of worries, but wrote more and more music. "And that is what *you* must do", Jaeger said, singing the theme from Beethoven's *Pathétique Piano Sonata*. Elgar said that he subsequently suggested Beethoven's theme in the opening bars of Variation IX, *Nimrod*.

Parry: *Long since in Egypt's plenteous land*

One of Parry's early success was the Oratorio 'Judith'. Written in 1888 and taken from the Apocryphal book, it tells how Judith used her charm to become an intimate friend of Holofernes, the Assyrian general, and finally behead him, allowing Israel to counter-attack the Assyrians.

Particularly popular within it was the contralto aria '*Long since in Egypt's plenteous land*'. In 1924 Dr Stocks, director of music at Repton School, set this tune to 'Dear Lord and Father of mankind', taken from a poem written in 1872 by John Whittier.

Long since in Egypt's plenteous land,
Our fathers were oppressed,
But God, whose chosen folk they were,
Smote those who long enslaved them there,
And all their woes redressed.

The Red Sea stayed them not at all,
Nor depths of liquid green;
On either hand a mighty wall
Of waters clear rose high at His call,
And they passed through between.

In deserts wild they wandered long,
They sinned, and went astray;
But yet His arm to help was strong,

He pardoned them though they did wrong,
And brought them on their way.

At last to this good land they came,
With fruitful plenty blest;
Here glorious men know endless fame,
Here God made holy Zion's name,
And here He gave them rest.

Oh, may we ne'er forget what He hath done,
Nor prove unmindful of His love,
That, like the constant sun,
On Israel hath shone,
And sent down blessings from above.

Parry: *Jerusalem*

William Blake's words appear in the preface to *Milton, a Poem in Two Books* written between 1804 and 1810. Blake implies that a visit by Jesus would briefly create heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution. Beneath the poem Blake inscribed an excerpt from the Bible: "Would to God that all the Lords people were Prophets": Numbers XI, ch 29.

The poem was included by Robert Bridges in an anthology published in 1916 at a time when morale was declining following the high casualties. He asked Parry to set it

to music for a Fight for Right Campaign meeting, but Parry had doubts about the ultra-patriotism of this group, campaigning against a 'premature peace'. It was conducted by Parry's former student, Walford Davies.

In 1917 *Jerusalem* was then taken up by the Suffragettes and Parry orchestrated it for a 1918 Suffrage Demonstration Concert. He assigned the copyright to the National Union of Women's Suffrage Societies and when it was wound up his executors reassigned it to the Women's Institute.

And did those feet in ancient time
Walk upon England's mountains green?
And was the Holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

Elgar: *Pomp and Circumstance March No 1*

The best known of the set, this march had its premiere, along with the more reserved second march, in Liverpool in 1901, with Elgar conducting the Liverpool Orchestral Society which had commissioned them. Both marches were played two days later at a London Promenade Concert, conducted by Henry Wood, with March No. 1 played second, and the audience "...rose and yelled... the one and only time in the history of the Promenade concerts that an orchestral item was accorded a double encore."

In 1902 the trio tune was re-used, in modi-

fied form, for the *Land of hope and glory* section of a *Coronation Ode* for King Edward VIII. The lyrics were written by A. C. Benson at the suggestion of the King and were further modified to fit the original tune. When the coronation was postponed Elgar arranged it into a song with seven verses, first performed by Madame Clara Butt. In it the references to the extension of the British Empire's boundaries show its timing following the Boer War and the publishing of Cecil Rhodes' will with its prescription for the rapid expansion of the Empire.

Chorus

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet,
God, who made thee mighty, make thee mightier yet.

Jacob: *National Anthem* (arrangement)

Gordon Jacob's exuberant fanfare-laden arrangement was written, soon after his

Fanfare for a Festival, for the coronation of Queen Elizabeth II on June 2nd 1953.

God save our gracious Queen!
Long live our noble Queen!
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us:
God save the Queen!



Thy choicest gifts in store,
On her be pleased to pour;
Long may she reign:
May she defend our laws,
And ever give us cause,
To sing with heart and voice,
God save the Queen!

Wells Cathedral Oratorio Society

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

Conductor: Matthew Owens
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*; Brahms's *German Requiem*; 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

MATTHEW OWENS conductor

Matthew Owens became Organist and Master of the Choristers of Wells Cathedral in January 2005, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh, and Sub Organist of Manchester Cathedral. In addition to being responsible for the 1100 year old tradition of daily sung 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. He recently prepared the choristers for Bach's *St Matthew Passion*, with the Berlin Radio Choir, the Berlin Philharmonic Orchestra,



and Sir Simon Rattle, for the 2014 BBC Proms. Matthew is the Founder Artistic Director of three initiatives at Wells: *Cathedral Commissions*, a scheme which commissions new works from pre-eminent British composers; the cathedral's innovative festival, *new music wells*; and its counterpart, *Early Music Wells*.

Matthew was educated at Chetham's School of Music; The Queen's College, Oxford; the Royal Northern College of Music; and the Sweelinck Conservatorium, 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; he was Conductor of The Exon Singers from 1997-2011, and President of the Cathedral Organists' Association from 2010-13.

He is Musical Director of the Wells Cathedral Oratorio Society, a chorus of over 150 singers with which he has performed Bach's *St John Passion*, *B minor Mass*, *Cantata 140*, *Lutheran Mass in F*, and *Christmas Oratorio*; Bernstein's *Chichester Psalms*; Brahms's *Ein Deutsches Requiem* and *Alto Rhapsody*; Britten's *War Requiem* and *Saint Nicholas*; Elgar's *The Dream of Gerontius*, and *The Kingdom*; Fauré's *Requiem*; Handel's *Messiah* and *Four Coronation Anthems*; Mendelssohn's *Elijah*; Mozart's *Requiem* and *C Minor Mass*; Orff's *Camina Burana*; Verdi's *Requiem*; and major works by Finzi, Purcell, Rutter, Vaughan Williams, and Vivaldi, with some of the south of England's leading 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 with major labels including Hyperion and Signum.

As an organist, Matthew has given recitals in Australia, France, Ireland, Spain, Switzerland, New Zealand, the 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, conducting over 170 world premieres, including works by leading composers ranging from Jools Holland to Sir James MacMillan, and John Rutter to Sir Peter Maxwell Davies. As a composer himself, he 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, the orchestra was established in 1990 and is now resident Orchestra at the Brewhouse in Taunton, Somerset under its new Artistic Director, Simon Chalk.

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 has residencies at the Corn Exchange, Newbury 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 ex-

tensive educational programmes, 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 Rüttli'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 Offenbergl

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

Bryan Anderson

Wells Cathedral Choir Choristers

Wells Cathedral Choir was hailed in 2011 by an international jury from *Gramophone Magazine* as the greatest choir with children in the world, and the sixth

greatest overall. The choir celebrated its 1100th birthday in 2009: boys first sang at Wells Cathedral in 909 and the full choral tradition dates back over 800 years. In

1994 the choral foundation at Wells was enriched by the addition of girl choristers. Today the choir consists of 18 boy choristers, 18 girl choristers and 12 Vicars Choral (the men of the choir). The boys and girls usually sing separately with the Vicars Choral but occasionally come together for larger events and tours.

The choir is at the heart of the worshipping life of the Cathedral, and sings a wide repertoire of music ranging from the Renaissance period to the present day. It sings throughout the cathedral's festival, launched in June 2008: *new music wells*, giving a number of premiers as well as featuring music from the previous forty years. It has premiered works from some of today's finest composers, including Judith Bingham, Geoffrey Burgon, Bob Chilcott, Jonathan Dove, Gabriel Jackson, John Joubert, James MacMillan CBE, Sir Peter Maxwell Davies CH CBE (former Master of the Queen's Music), Tarik O'Regan, John Rutter, Howard Skempton, and Sir John Tavener.

Wells Cathedral Choir broadcasts regularly on BBC Radio 3 and its innovative recordings over the last ten years for Hyperion Records, Regent Records and Signum Records have won international praise: "wonderfully blended, and must rank as one of the top cathedral sounds outside London" (*BBC Music Magazine*); "currently enjoying a superb top line" (*The*

Observer), and has had two discs made *Editor's Choice* in *Gramophone Magazine* which called the choir "probably the finest English cathedral choir at the moment" in "world-class form".

As well as the liturgical musical repertoire the choir performs larger scale choral works in concert, with recent collaborations including the BBC National Orchestra of Wales (Britten *War Requiem*), Jools Holland and his band (*Jools Holland Mass*), Wells Cathedral Oratorio Society (Britten *St Nicolas* and *War Requiem*), Aled Jones, Dame Felicity Lott, Dame Emma Kirkby, James Bowman CBE, and Wells Cathedral School Chamber Orchestra (at a royal gala concerts at the Royal Opera House, Covent Garden, and St James's Palace, London). In September 2014 the choristers sang with the Berlin Radio Choir and the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle OM, in a performance of Bach's *St Matthew Passion* at the BBC Proms. Shortly afterwards they sang with *The Script* on the *ITV Pride of Britain* awards, which was screened to an audience of five million viewers.

The choir has toured extensively with tours to Paris (2006), the North West of England (2008), Germany (2009), The Netherlands (2010 and 2015), Scotland (2011) and Hong Kong and Beijing (2012).

Singing in this concert will be:

Henry Dukes
James Gooding
Xavier Hobday-Padamadan
Robert King
Hugh Latta
Bailey Roberts
Taylor Thompson

Nicola Barker-Stone
Rosa Bonnin
Harriet Carlill
Orla Donoghue
Mimi Hughes
Molly Johnson
Frederica Lindsey-Coombs

Beth Mitton
Jessica Morrell
Sophie Morrell
Harriet Perring
Astrid Rose-Edwards

Wells Cathedral Oratorio Society Members

Soprano

Sarah Allen
Ann Baker
Juliet Bench
Debbie Bettles
Pam Booth
Helen Bowen
Kate Brown
Denise Bush
Barbara Calverley
Felicity Chapman
Margaret Chapman
Julia Davies
Margaret Davies
Cheril Evans-Jones
Caroline Fletcher
Heather Forgham
Sandra Freeborn
Carolyn Fussell
Margaret Gelder
Sue Gould
Maureen Grant
Antonia Gwynn
Jane Hancock
Susan Hanson
Sarah Hare
Jenny Henderson
Rachel Hewson
Sally Hobson
Dorothy Hunter
Carolyn Legg
Ruth Lickfold
Anne Limond
Della Luetchford
Rosemary Lunn
Jennie Lunn
Nancy McGiverson ¶
Meriel Matthews
Sarah May
Janice Merritt
Viola Nagel
Louise Palmer
Ann Parsons
Maureen Pickford
Pamela Pye ¶
Margaret Raynes

Patricia Rees-Jones
Frances Rowe ¶
Maggie St Quinton
Margaret Sutton
Dominique Swain
Pamela Tomlinson
Christine Tudor
Patricia Turner
Helen Wade
Jan Weaver
Jo Weir
Lucy Williams

Alto

Jenny Abraham
Christine Barker
Sandra Barwise
Sally Bayley
Anne Beechey
Sylvia Birbeck
Sue Boothroyd
Diana Brown
Jo Brown
Mhari Brown
Vivienne Burgess
Louise Burton
Mary Carlisle
Liz Clay
Rosemary Cooke
Nikki Copleston
Polly Corbishley
Sue Curragh
Gill Deamer
Sian Decamp
Joan Dovey
Robin Duys ¶
Kate Fielder
Liz Foy
Barbara Green
Helen Griffiths
Shelley Gudgin
Faith Guest
Wendy Gregory
Elizabeth Hand
Judith Harle
Catherine Hay

Gilly Hayward
Alison Heather
Mary l'Anson
Helen Inman
Jane James
Lynne Jarman
Jane Jarratt
Janet Johnson
Amanda Karpinski
Jessica Leach
Alex Lemanski
Barbara Leuwer ¶
Jennifer Mackenzie
Philippa Mains
Mary Massey
Rebecca Mead
Della Menday ¶
Liz Metcalfe
Claire Mitchell
Mary Newman
Claire Pennack
Janet Ravenscroft
Margaret Rayfield
Janet Rundell
Mary Sage
Celia Townend
Lynn Waldron
Sue Wells
Olivia Wilkinson
Kate Wilson
Kate Wood
Jo Wright

Tenor

Neill Bonham ¶
Alan Brown
Simon Bruce
Ian Bynoe
Ben Clay ¶
Andrew Cruickshank
Alexandra De
Glanville
Richard Garstang ¶
Martin Godfrey
Peter Harle
Christopher Hand *

Martin Lovell
Nigel Lloyd
John Morton
Bernard North
Andrew Phillips
Elsa van der Zee
Robin Walker ¶
John Williams *
David Wood

Bass

David Abels
Christopher Boddie
Michael Calverley
John Castree
Geoffrey Clarke
David Cooke
David Costley-
White *
Peter Farrell
David Flinders ¶
Stephen Foulkes *
Niall Garden
Gabriel Gilson
Wesley Hallam
Michael Harris
Trevor Hazelgrove
Richard Henderson
Derek Hiller
Chris Jenkins ¶
Dennis Johnson
John King
Richard Lander
Michael Leach
Robert Morfee
Robin Perry
John Potts
Andrew Rainsford
Alan Rayfield
Brian Roberts-Wray
David Rosser
Robert Smallcombe
William Truscott
Kenneth Wade
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Your continued support as a Friend of Wells Cathedral Oratorio Society is greatly appreciated and we look forward to seeing you at our concerts.

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 in the Spring.

The main features of the Friends scheme are:

- Priority booking of up to four prime Nave tickets for each concert
- Names of Friends printed in concert programmes
- Annual Newsletter
- Invitation to a social event with the Choir and Conductor each year
- Annual subscription of £24

Contact our Friends Secretary, Frances Rowe: friends@wcos.org.uk

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