



MOZART

ESPERS

HAYDN

NELSON MASS

W

**Wells Cathedral**

Saturday 12 November, 7.00pm

**Amy Carson**

soprano

**Rachael Lloyd**

mezzo soprano

**Ed Goater**

tenor

**Morgan Pearse**

bass

**Wells Cathedral Oratorio Society**

**Music For Awhile Orchestra**

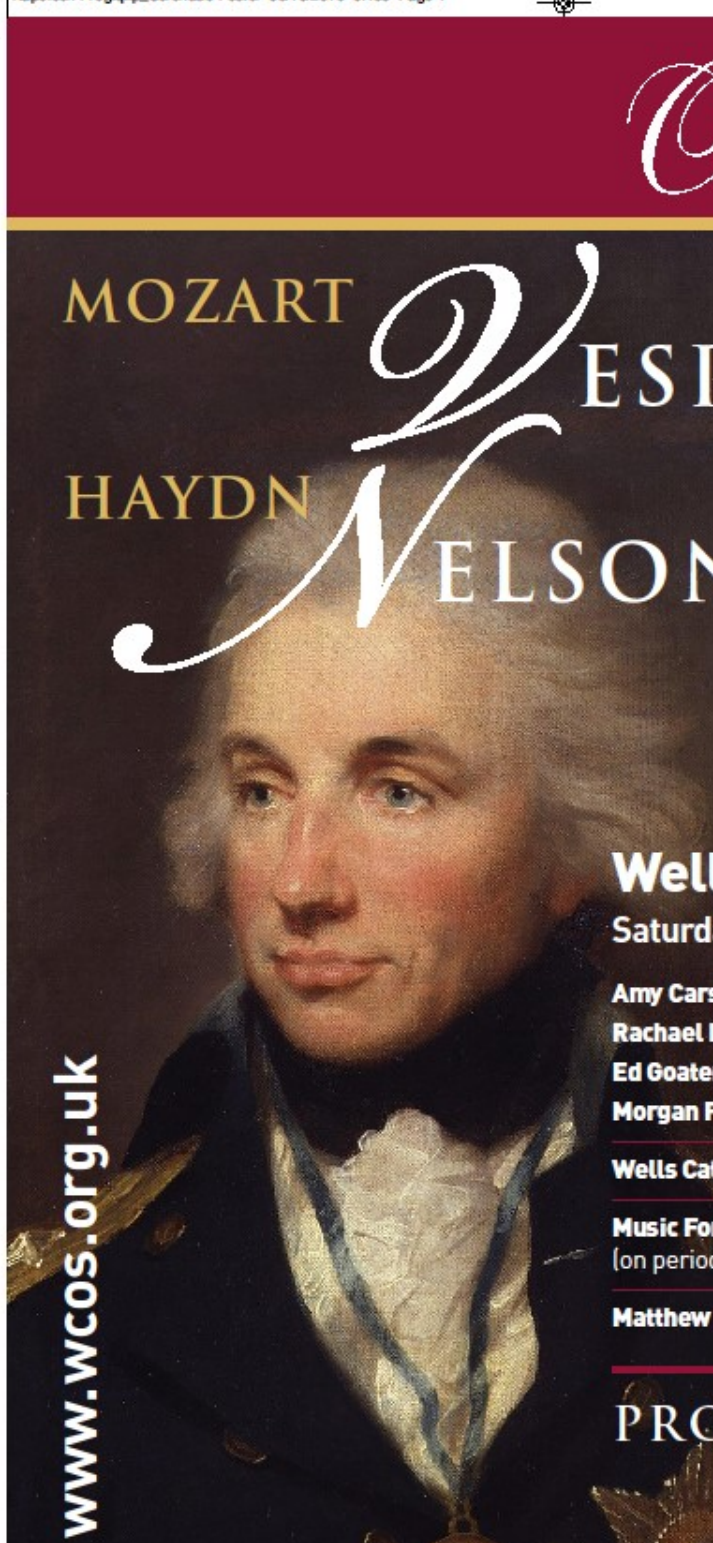
(on period instruments)

**Matthew Owens**

conductor

**PROGRAMME**

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WELLS CATHEDRAL  
**RATORIO**  
SOCIETY

in 2016/17

**Saturday 3 December at 7.00pm**

**HANDEL *MESSIAH***

Ali Daragh	soprano
Tim Wilson	countertenor
Alexander James Edwards	tenor
Andrew Mahon	bass
Music for Awhile Orchestra	
Matthew Owens	conductor

**Saturday 1 April at 7.00pm**

**WALTON *BELSHAZZAR'S FEAST***

**HOLST *THE PLANETS***

Neal Davies	bass-baritone
Southern Sinfonia	
Matthew Owens	conductor

**Saturday 6 May, from 9.30am to 6.00pm**

**Come and Sing Day**

with Matthew Owens

**BACH *MAGNIFICAT***

in The Methodist Church, Wells

# Mozart

*Adagio and Fugue in C minor, K. 546*

*Vesperae solennes de confessore, K. 339*

# Haydn

*Missa in Angustiis—mass for times of  
distress (Lord Nelson Mass)*

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<b>Amy Carson</b>	soprano
<b>Rachael Lloyd</b>	mezzo soprano
<b>Ed Goater</b>	tenor
<b>Morgan Pearse</b>	bass

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**Wells Cathedral Oratorio Society**

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**Music for Awhile Orchestra**  
(on period instruments)

<b>Maggie Faultless</b>	leader
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<b>Matthew Owens</b>	conductor
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## In Angustiis (in Time of Distress)

The final decades of the 18th century were certainly a time of distress in Salzburg and Vienna where two of the finest classical composers wrote what were to become their most admired choral works. Both relied upon the patronage of members of the aristocracy or the royal family.



**Joseph II (1741-1790)**

**Joseph II** was Holy Roman Emperor from 1765 to 1790. He led Austria into a number of wars, the most unpopular, expensive and futile being with the Turks. Regarded as one of the three great Enlightenment Monarchs (or enlightened despots) he tried to enforce so many reforms that the changes he made were met with fierce opposition and many were reversed by the end of his life. Most unpopular was his modernization of the Catholic Church, mirroring the work of the Tudors in England two centuries earlier. He made the Church in his empire independent of Rome with bishops taking oaths of loyalty to the crown; he sold off most of the monasteries; cut the number of holy days to be observed, reduced ornamentation in churches and simplified church services and music.

**Haydn** was born near Vienna in 1732 and for 9 years from 1740 he was a chorister at St Stephen's cathedral. In 1761 he was put in charge of the musical establishment of the wealthy Prince Paul Anton Esterházy who had a well-appointed orchestra and an operatic company performing regularly in



**Franz Joseph Haydn (1732-1809)**

the Schloss Esterházy at Eisenstadt, then just inside Hungary but only 30 miles from Vienna. Paul Anton built another palace, modelled on Versailles, complete with an opera house, at Esterháza, further into Hungary. Haydn was retained for the rest of his life by Paul Anton's successors and complained that, particularly when living at Esterháza, he was comparatively isolated from other composers and musical trends and was 'forced to become original'.

**Mozart** was born in the then independent state of Salzburg in 1756 and was an infant prodigy. Playing clavier and violin aged four and composing at five; when six he was touring the courts of Europe with his father and sister.

In 1773, aged 17, he was employed as the Salzburg Court Composer by the aristo-

cratic Prince-Archbishop Count **Hierononymus von Colloredo**. Like the Emperor, Colloredo also sought to move the Roman Church in a direction similar to Protestantism. Pilgrimages and superstitious practices were banned, processions restricted, church decorations limited, musical settings shortened with sacred German hymns being introduced. These changes led to deep resentment in Salzburg; Colloredo being

contrasts well with the tranquil beauty of *Laudate Dominum*.

In 1781, after many arguments about the tight restrictions upon his music-making, Mozart attempted to resign and was refused. The following month permission was granted but, insultingly, Mozart was dismissed literally 'with a kick in the arse', administered by the archbishop's steward, Count Arco.



**Hieronimus von Colloredo (1732-1812)**

called a 'secret Lutheran'.

### **Vesperae solennes de confessore**

The setting of the *Vespers* heard tonight was the second that Mozart wrote for use in Salzburg cathedral and his last major composition there. Composed in 1780 it is 'solennes' because it was the only one of the liturgical 'Offices' allowed an orchestral setting; the title '*de confessore*' was added later, implying that it was used for a particular (now unknown) saint's day. Colloredo tried to insist on an arrangement of the Magnificat and five set psalms that was conservative in style in comparison with the Italian manner of the day. However, the first three psalms and the Magnificat are some of Mozart's boldest sacred music and, although the *Laudate Pueri* is an exercise in strict, old-fashioned counterpoint, it



**Wolfgang Amadeus Mozart (1756-1791)**

Mozart went to Vienna as a freelance performer and composer and after marriage to Costanza Weber his finances were precarious. However, eventually his compositions, particularly the operas, became popular. He met Haydn in 1784 and they became great friends, sometimes playing together in an impromptu string quartet and dedicating quartets to each other.

From 1787, Mozart had a steady part-time position with the Emperor as his 'chamber composer' which required him mainly to compose dances for the annual balls. The modest income became important to Mozart when hard times arrived; court records show that the Emperor's aim was to keep Mozart from leaving Vienna in pursuit of better prospects. Also in 1787, the young Beethoven spent several weeks in Vienna, hoping to study with Mozart.

In 1787 the Austrian Emperor launched the Austro-Turkish War. Within Austria the war was unpopular and fears of conscription led many aristocratic families to leave Vienna—musical life was greatly diminished, with the closure of two opera companies and decline of concerts and salon performances. This created trouble for the careers of Mozart and other musicians dependent on the aristocracy.

### **Adagio & Fugue in C minor**

In 1788 Mozart wrote 'A short Adagio; for a fugue which I had already written a long time ago for two Pianos'. (It was the two piano fugue in C minor, K. 426, of 1783). Mozart's autograph implies that he intended it for performance by a string orchestra. This was at a time when Mozart was studying contrapuntal composition and had access to manuscripts of J. S. Bach and Handel, colouring his own composition and culminating in the fugal finale of his final 41st symphony.

Mozart died, probably of acute rheumatic fever, three years later, in 1791.

Between 1791 and 1794 Haydn was living in London before returning to Vienna for his final years. As a rich, successful man, Haydn now felt that he had the privilege of taking his time writing for posterity. He composed *The Creation* (1798), *Te Deum* (1799), and *The Seasons* (1801); both oratorios taking him over a year to complete.

Finally, during the reign of Prince Anton's successor, Nikolaus II, Haydn again worked for the Esterházy family, but on a part-time basis, spending his summers in Eisenstadt.

### **Missa in Angustiis (Lord Nelson Mass)**

His main duty was the annual composition for six years of a mass for the name day, 12th September, of the Prince's wife—and

Haydn's friend—Princess Maria Josepha Hermenegild. The third of these masses, first performed on September 23rd 1798, is Haydn's largest mass. At the time the orchestra did not include woodwinds—Prince Esterházy had dismissed the wind players to fight in the war—and the use of three trumpets and timpani in the accompaniment creates a military feel, perhaps influencing the name given it by Haydn—*Missa in Angustiis* (Mass in Troubled Times).



**The 'Haydn'saal' in Schloss Esterházy at Eisenstadt**

The French Revolution of 1789 had led to the Revolutionary Wars of 1792-1803 when France invaded Austria; there was almost continuous warfare and Napoleon had won four major battles with Austria in less than a year. However, when Napoleon invaded Egypt in May 1798, to close Britain's trade routes to the East, his navy was destroyed by Nelson at the Battle of Aboukir. News of the French defeat on 3rd August might have arrived in Austria at the time of the first performance of the Mass; the nickname 'Lord Nelson Mass' was later added to Haydn's title. This may have occurred in 1800 when Nelson himself visited Eisenstadt, accompanied by Lady Hamilton, and may have heard the mass performed. He certainly then became friendly with Haydn and heard his *Te Deum*.



Haydn's health failed after writing *The Seasons* in 1801 and the last two masses of 1801 and 1802 were his final large-scale works. 1805 saw the major Austrian defeat at Austerlitz with the French in Vienna and in 1809 Napoleon's forces again besieged Vienna and entered the city. The ill Haydn refused to leave his house on the outskirts

of Vienna so Napoleon placed a guard of honour outside it—including a French cavalry officer who sang an aria from *The Creation* outside Haydn's window only a few days before he died.

At Haydn's memorial service Mozart's Requiem was sung.

Programme by Neill Bonham

## **Adagio & Fugue in C minor, K. 546**

**Wolfgang Amadeus Mozart (1788)**

1 Andante

2 Fuga (Allegro)

## **Vesperae solennes de confessore**

**for soloists, chorus & orchestra, K. 339**

**Wolfgang Amadeus Mozart (1780)**

### **1. Dixit (Psalm 110)**

Dixit Dominus Domino meo;  
Sede a dextris meis,  
Donec ponam inimicos tuos  
Scabellum pedum tuorum.  
Virgam virtutis tuae emittet  
Dominus ex Sion: dominare  
In medio inimicorum tuorum.  
Tecum principium in die virtutis tuae,

In splendoribus sanctorum:  
Ex utero ante luciferum  
Genui te.  
Juravit Dominus,  
Et non poenitebit eum,  
Tu es sacerdos in aeternum  
Secundum ordinem Melchisedech.  
Dominus a dextris tuis,  
Confregit in die irae suae reges.

*The Lord said to my Lord;  
Sit at my right hand,  
Until I place your enemies  
As a footstool for your feet.  
The rod of your power  
The Lord will send forth from Zion: rule  
In the midst of your enemies.  
Sovereignty is with you on the day of your  
strength,  
In the splendour of the Holy Ones:  
Out of the womb before the light  
I begot you.  
The Lord has sworn,  
And will not repent of it:  
You are priest forever  
According to the order of Melchisedech.  
The Lord at your right hand  
Crushes kings in the day of His wrath.*

Judicabit in nationibus,  
Implebit ruinas:  
Conquasabit capita in terra multorum.  
De torrente in via bibet,

Propterea exaltabit caput.  
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper.

Et in saecula saeculorum. Amen.

*He will pass judgment on the nations;  
He will pile up calamities,  
And shatter heads in many lands.  
He will drink from the rushing stream on  
the way;  
Therefore He shall lift up His head.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations. Amen.*

## **2. Confitebor (Psalm 111)**

Confitebor tibi Domine,  
In toto corde meo;  
In consilio justorum,  
Et congregatione.  
Magna opera Domini,  
Exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus;

Et justitia ejus manet In  
saeculum saeculi.  
Memoriam fecit mirabilium suorum,  
Misericors et miserator Dominus.  
Escam dedit timentibus se.  
Memor erit in saeculum testamenti sui.  
Virtutem operum suorum  
Annuntiabit populo suo.  
Ut det illis  
Hereditatem gentium;  
Opera manuum ejus  
Veritas et judicium.  
Fidelia omnia mandata ejus,  
Confirmata in saeculum saeculi,  
Facta in veritate et aequitate.  
Redemptionem misit Dominus populo suo;  
Mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen ejus:  
Initium sapientiae timor Domini;

Intellectus bonus omnibus  
Facientibus eum.

*I acknowledge you, O Lord,  
With my whole heart;  
In the council of the just  
And in the congregation.  
Great are the works of the Lord,  
Chosen by all His desires.  
I acknowledge as well the magnificence of  
His deeds;  
And His justice endures  
from generation to generation.  
He has made memorials of His miracles,  
A merciful and compassionate Lord.  
He gives food to those that fear Him.  
He will remember forever His covenant.  
The power of His works  
Will be announced to His people.  
So that He may give them  
The inheritance of the nations;  
The works of His hands  
Are truth and justice.  
All His commandments are faithful,  
Confirmed from generation to generation,  
Made in truth and fairness.  
The Lord has sent salvation to His people;  
He has given His covenant for eternity.  
Holy and awesome is His name;  
The fear of the Lord is the beginning of  
wisdom;  
All who practice it have a good under  
standing.*



Laudatio ejus manet  
In saeculum saeculi.  
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper.

Et in saecula saeculorum. Amen.

### 3. Beatus Vir (Psalm 112)

Beatus vir qui timet Dominum,  
In mandatis ejus volet nimis.

Potens in terra erit semen ejus,  
Generatio rectorum benedicetur.

Gloria et divitiae in domo ejus,  
Et justitia ejus manet  
In saeculum saeculi.  
Exortum est in tenebris lumen rectis,

Misericors et miserator et justus.  
Jucundus homo,  
Qui miseretur et commodat,  
Disponet sermones suos in judicio.  
Quia in aeternum non commovebitur.

In memoria aeterna erit justus,  
Ab auditione mala non timebit.  
Paratum cor ejus sperare in Domino.  
Confirmatum est cor ejus;

Non commovebitur  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus,  
Justitia ejus manet  
In saeculum saeculi.

Cornu ejus exaltabitur in gloria.  
Peccator videbit et irascetur,  
Dentibus suis fremet et tabescet;  
Desiderium peccatorum peribit.  
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper.

Et in saecula saeculorum. Amen.

*His praise endures  
From generation to generation.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations. Amen.*

*Blessed is the man who fears the Lord,  
Who greatly delights in His command  
ments.  
His seed will be potent on the earth,  
The generation of the righteous will be  
blessed.  
Glory and wealth will be in his house,  
And his righteousness will endure  
From generation to generation.  
A light has arisen in the dark for the  
upright;  
Merciful, compassionate, and just.  
Happy is the man  
Who is compassionate and generous,  
Who chooses his words with discretion;  
For he will never be disturbed.  
The just will be eternally remembered,  
And will not fear evil tidings.  
His heart is ready to trust in the Lord.  
His heart is strengthened;  
He will not be troubled  
Until he looks down upon his enemies.  
He disperses and gives to the poor,  
His righteousness will endure  
From generation to generation.  
His horn will be exalted in glory.  
The sinner will see and be angered,  
Will gnash his teeth and sulk;  
The desires of sinners will perish.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations. Amen.*

#### 4. Laudate Pueri (Psalm 113)

Laudate pueri Dominum,  
Laudate nomen Domini.  
Sit nomen Domini benedictum ex hoc  
Nunc et usque in saeculum.  
A solis ortu usque et ad occasum,  
Laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
Et super coelos gloria ejus.  
Quis sicut Dominus Deus noster,  
Qui in altis habitat,  
Et humilia respicit in coelo et in terra?

Suscitans a terra inopem  
Et de stercore erigens pauperem:  
Ut collocet eum  
Cum principibus populi sui.  
Qui habitare facit sterilem  
In domo, matrem filiorum laetantem.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper.

Et in saecula saeculorum. Amen.

*Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed from  
henceforth and for evermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high  
And regards the lowly in heaven and on  
earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
With the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of  
children.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations. Amen.*

#### 5. Laudate Dominum (Psalm 117)

Laudate Dominum omnes gentes;  
Laudate eum, omnes populi.  
Quoniam confirmata est  
Super nos misericordia ejus,  
Et veritas Domini manet in aeternum.  
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper.

Et in saecula saeculorum. Amen.

*Praise the Lord, all nations;  
Praise Him, all people.  
For He has bestowed  
His mercy upon us,  
And the truth of the Lord endures forever.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations. Amen*

#### 6. Magnificat

Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.

*My soul magnifies the Lord.  
And my spirit rejoices in God my Saviour.*

Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent  
omnes generationes.

Quia fecit mihi magna,  
qui potens est, et sanctum nomen eius.

Et misericordia a progenie in progenies,  
timentibus eum.

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit  
humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum  
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham et semini eius in saecula.

Gloria Patri et Filio et Spiritui Sancto,

sicut erat in principio et nunc

et in saecula saeculorum, Amen.

*For He has regarded the lowliness of His  
handmaiden.*

*Behold, from henceforth, I will be called  
blessed by all generations.*

*For the Mighty One has done great things  
for me, and holy is His name.*

*His mercy is for those who fear Him from  
generation to generation.*

*He has shown strength with His arm,  
He has scattered the proud in the thoughts  
of their hearts.*

*He has brought down the powerful from  
their thrones and lifted up the lowly.*

*He has filled the hungry with good things,  
and sent the rich away empty.*

*He has helped His servant Israel  
in remembrance of His mercy.*

*According to the promise He made to our  
ancestors,  
to Abraham and to His descendants  
forever.*

*Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,*

*and for generations of generations. Amen.*

## Interval - 20 minutes

**Wine and soft drinks are available in the South Transept**

### **Missa in Angustiis (*Lord Nelson Mass*)**

**Franz Joseph Haydn (1798)**

#### **Kyrie**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord, have mercy.*

*Christ, have mercy.*

*Lord, have mercy.*

## **Gloria**

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi propter  
magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,  
Miserere nobis.  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus sanctus,  
tu solus Dominus,  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris, Amen.

## **Credo**

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum,  
et ex patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum non factum,  
consubstantialem Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter nos-  
tram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto,  
ex Maria virgine;  
et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato,

*Glory to God in the highest,  
And peace on earth to men of good will.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks  
for Your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.*

*You who take away the sin of the world,  
Have mercy on us.  
You who take away the sin of the world,  
Hear our prayer.  
You who sit at the right hand of the Father,  
have mercy on us.*

*For You alone are holy,  
You alone are Lord,  
You alone are the Most High, Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father, Amen.*

*I believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.  
And in one Lord Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, light from light,  
true God from true God,  
begotten, not made,  
of one being with the Father;  
through Him all things were made.  
For us and for our salvation  
He came down from heaven.*

*He became incarnate from the Virgin Mary  
by the power of the Holy Spirit,  
and was made man.  
For our sake He was crucified  
under Pontius Pilate;*

passus et sepultus est.

Et resurrexit tertia die  
secundum Scripturas,  
et ascendit in coelum,  
sedet ad dexteram Patris,  
et iterum venturus est cum gloria,  
judicare vivos et mortuos,  
cujus regni non erit finis.  
Et in Spiritum Sanctum  
Dominum, et vivificantem,  
qui ex Patre Filioque procedit,  
qui cum Patre et Filio  
simul adoratur, et conglorificatur,  
qui locutus est per Prophetas.  
Et unam sanctam catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum,  
et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

### **Sanctus**

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

### **Benedictus**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

### **Agnus Dei**

Agnus Dei  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei  
qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei  
qui tollis peccata mundi,  
dona nobis pacem.

*He suffered death and was buried.*

*He rose again on the third day  
in accordance with the Scriptures;  
He ascended into heaven,  
and is seated at the right hand of the Fa-  
ther; He will come again in glory  
to judge the living and the dead,  
and His kingdom will have no end.  
And I believe in the Holy Spirit,  
the Lord, the giver of Life,  
who proceeds from the Father and the  
Son; with the Father and the Son  
He is worshipped and glorified.  
He has spoken through the prophets.  
I believe in one holy catholic  
and apostolic Church;  
I acknowledge one baptism  
for the forgiveness of sins;  
I look for the resurrection of the dead,  
and the life of the world to come. Amen.*

*Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory,  
Hosannah in the highest.*

*Blessed is He who comes  
in the name of the Lord,  
Hosannah in the highest.*

*Lamb of God,  
who takes away the sin of the world,  
have mercy on us.  
Lamb of God,  
who takes away the sin of the world,  
have mercy on us.  
Lamb of God,  
who takes away the sin of the world,  
grant us peace.*

# Wells Cathedral Oratorio Society

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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](http://www.wcos.org.uk)

## AMY CARSON soprano

**Amy Carson** began her singing career as the youngest founding girl chorister at Salisbury Cathedral, and went on to study at Trinity College, Cambridge, and the Royal Academy of Music. From a young age Amy has been performing and recording in venues all over the world, both as a soloist and as an ensemble singer. Highlights of Amy's operatic roles include Pamina (in a film of *The Magic Flute* directed by Kenneth Branagh), Musetta in *La Boheme* (Choir of London, conducted by Nick Collon), The Spirit in *Dido and Aeneas* (alongside Magdalena Kozena conducted by

Nicholas Kraemer), Newspaper Seller and Strolling Girl in *Death in Venice* (conducted by Richard Hickox and at St Endellion Summer Festival 2009 conducted by Martyn Brabbins).

Amy has sung with many of the UK's leading ensembles such as The Sixteen (with which she has toured and recorded), The Monteverdi Choir, (with which she recently appeared as a soloist in performances of Bach *St Matthew Passion*), Tenebrae, London Voices, Philharmonia Voices, Contrapunctus and The Choir of the Enlightenment. Her recent projects include major European tours of Bach's *St Matthew Passion* and *Magnificat*



with Sir John Elliot Gardiner and The Monteverdi Choir; A performance of Bach's *Magnificat* with London Voices conducted by Francois Xavier Roth, and Amy's debut appearance with Solomon's Knot in *The Discovery of Bomarzo*, both at The Aldeburgh Festival 2016. Future engagements include singing with La Nuova Musica in St John's Smith Square next month, recitals with pianist Nicola Rose performing Copland's *Twelve Poems of Emily Dickinson*, which they have recently recorded and singing in Monteverdi's *Orfeo* and *Vespers* in Teatro La Fenice with The Monteverdi Choir.

## **RACHAEL LLOYD**

### **mezzo soprano**

Since completing her studies at the Guildhall School of Music and Drama in London, **Rachael Lloyd** has performed with many

prominent opera companies both in the UK and abroad. Roles performed include Cornelia / *Giulio Cesare* for Glyndebourne Festival Opera, Shelley / *Tangier Tattoo* and Meg Page / *Falstaff* for Glyndebourne On Tour, Mme Anderssen / *A Little Night Music* for Theater du Chatelet, Amastris / *Xerxes* for English Touring Opera, Dido / *Dido and Aeneas* for Theater Thiiringen Germany, Kate Pinkerton / *Madama Butterfly* for the Royal Opera House and the title role in *Carmen* at the Royal Albert Hall. On the concert platform she has sung under the batons of great conductors such as Kurt Mazur, Sir Richard Hickox, Vladimir Jurowski and Sir Simon Rattle.

Roles in the 2015/16 season have included Pitti Sing in *The Mikado* and Third Lady in *The Magic Flute* for English National Opera, Dido in *Dido and Aeneas* with the Armonico Consort and Alisa in a new Katie Mitchell





production of Donizetti's *Lucia di Lammermoor* for the Royal Opera House. Future plans include a recording as the mezzo soprano soloist in Gary Davison's *Requiem* with Wells Cathedral, a return to the ROH for Thomas Ades *Exterminating Angel* and more performances of *The Mikado* with English National Opera.

## ED GOATER tenor

**Edward Goater** was born in 1980 in Solihul. After gaining a BSc in Ecology he studied singing with Lynton Atkinson and Enid Hartle, and in 2002 was a prize winner in the Hampshire Singer Of The Year Competition. He was recently appointed a Vicar Choral at Wells Cathedral, having been a member of the BBC Singers for nine years. Edward's solo career has seen him per-



form all over the UK (including The Bridgewater Hall - Manchester, St Paul's Cathedral, The Barbican Centre) and Europe - Florence, Salzburg, Göttingen. He has worked with many leading conductors and directors including Sir Roger Norrington, Sir Andrew Davis, Nicholas McGegan, David Sulkin and Gianandrea Noseda. Edward is also a regular soloist for broadcasts and concerts with the BBC. His oratorio repertoire is extensive and highlights include Evangelist (Schütz, Stainer, Bach), Mozart's *Requiem*, Leighton's *Crucifixus Pro Nobis*, Janáček's *Otce náš*, and on many occasions (including an invitation to Kenya) Britten's *St. Nicolas*.

His opera invitations include Dukas's *Ariane et Barbe-Bleue*; Rachmaninoff's *Franческа da Rimini*; Antonio, *The Duenna*-Linley; Viscount de Letorières, *La Traviata*-Verdi; Beppe, *I Pagliacci*-Leoncavallo; Bášník, *The Excursions of Mr Broucek*-Janáček; Spoleta, *Tosca*-Puccini. Edward also revived the role of Tallon in Dame Ethel Smyth's *The Wreckers* for Duchy Opera. In 2004 David Briggs wrote the song-cycle *Dreamworld* especially for Edward which is released by Chestnut Records. He has also recorded for Herald, Deutsche Grammophon and NMC. Other future engagements include recitals in the West Country and Hampshire, as well as the BBC Proms.

## MORGAN PEARSE bass

Born in 1988, **Morgan Pearse** studied at the Sydney Conservatorium & University and the Royal College of Music International Opera School, where he won the



prestigious Lies Askonas Prize. After completing his studies at the RCM, Morgan spent a year at the Houston Grand Opera Studio where his roles included Papageno *Die Zauberflöte*, Yamadori *Madama Butterfly* and Anthony *Sweeney Todd*.

In 2013 Morgan was selected by Young Classical Artists Trust, won the Gold Medal at the Royal Over-Seas League Competition and was a Samling Artist. He subsequently took the title role in *Owen Wingrave* with Sydney Chamber Opera and made his debut with ENO as Pompeo *Benvenuto Cellini*. On his return from Houston he opened the 2015/16 at ENO as Figaro in *The Barber of Seville* and in July/August 2016 sang the title role in *Don Giovanni* in Verbier. In 2016/17 he will sing Figaro in *Le nozze di Figaro* and Valens / *Theodora* for the Badisches Staatstheater Karlsruhe, Sid / *Albert Her-*

*ring* for the Buxton Festival and in 2017/18 returns to ENO for more performances of *The Barber of Seville*. In 2016 he won the prestigious Cesti competition which resulted in an immediate invitation to sing Nero / *Octavia* in the 2017 Innsbruck Festival of Early Music.

Recent and future concert engagements include a recital at the Wigmore Hall, concerts at King's College Cambridge, Haydn's *Creation* for the Russian National Orchestra, *Belshazzar's Feast* in Madrid, *Messiah* in Seville and concerts with the Huddersfield Choral Society.

## **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.

# MUSIC FOR AWHILE ORCHESTRA

**Artistic Director: Maggie Faultless**

Since its first performance in 1996, Music for Awhile has continued to inspire audiences and performers with concerts in a variety of venues, and at its own Summer Festival in the magical setting of All Saints, Alton Priors. Musicians from Europe's most acclaimed ensembles come together to perform a wide range of repertoire spanning over two centuries. Music for Awhile specialises in performing English opera from Purcell's time, and thanks to sponsorship from the Cecil King Memorial Foundation it also features the music of J. S. Bach. The ensemble regularly expands to form a larger orchestra enabling it to perform major choral works in venues such as Westminster Abbey, Gloucester, Hereford and Bristol Cathedrals. It also has its own chamber music series, held in smaller venues appropriate to the repertoire. Music for Awhile has established contacts with schools and groups of young musicians in order to attract children to rehearsals and concerts, and provides important access to live music for the local rural community.

## **Violin 1**

Maggie Faultless, Sophie Barber, Dan Edgar, Flora Curzon, Jean Paterson, Rachel Stroud,

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## **Viola**

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## **Bass**

Carina Cosgrave, Kate Aldridge

## **Flute**

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## **Oboes**

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For further information, please contact Robin Duys at 01749 871105.

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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 acknowledged 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@wcoss.org.uk](mailto:friends@wcoss.org.uk)

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