



BACH

MAGNIFICAT

VIVALDI

GLORIA

CONCERTO IN A MINOR
FOR 2 VIOLINS & STRINGS

Wells Cathedral

Saturday 11 November 7.00pm

Ali Darragh	soprano
Lesley Jane Rogers	soprano
Tim Wilson	countertenor
Matthew Minter	tenor
Craig Bissex	bass
Music for Awhile Orchestra	on period instruments; leader Maggie Faultless
Matthew Owens	conductor

PROGRAMME



Saturday 9th December at 7.00pm

Handel: *Messiah*

Amy Carson	soprano
Louise Innes	mezzo soprano
Paul Phoenix	tenor
Craig Bissex	bass
Music for Awhile Orchestra	(on period instruments)
Maggie Faultless	leader
Matthew Owens	conductor

Saturday 24th March at 7.00pm

Leonard Bernstein: *Chichester Psalms*

John Rutter: *Gloria*

Samuel Barber: *Adagio for Strings*

Aaron Copland: *Appalachian Spring*

Fanfare for the Common Man

Southern Sinfonia	
Matthew Owens	conductor

Saturday 6th May, 9.30am to 6.00pm

Come and Sing Day

with Matthew Owens

in The Methodist Church, Wells

Tickets available from: wcos.org.uk, Wells Cathedral Shop Box Office,
and at the door

Antonio Lucio Vivaldi (1678-1741)

***Gloria* RV 589 (1713-1717)**

***Concerto in A minor for 2 violins
and strings* Op. 3, no. 8 RV 522**

***(L'Estro Armonico)* (1711)**

Johann Sebastian Bach (1685-1750)

***Magnificat* BWV 243 (1723/1732)**

Ali Darragh	soprano
Lesley Jane Rogers	soprano
Tim Wilson	countertenor
Matthew Minter	tenor
Craig Bissex	bass
Music for Awhile Orchestra	(on period instruments)
Maggie Faultless	leader

Wells Cathedral Oratorio Society

Matthew Owens conductor

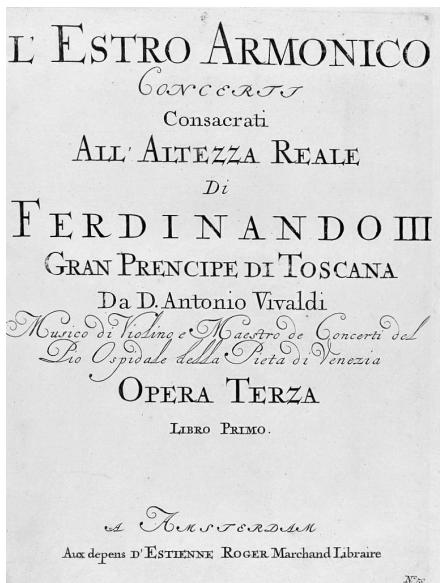
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Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham





Antonio Lucio Vivaldi

All of the music being performed at this concert was first heard within twenty years at the beginning of the 18th century.

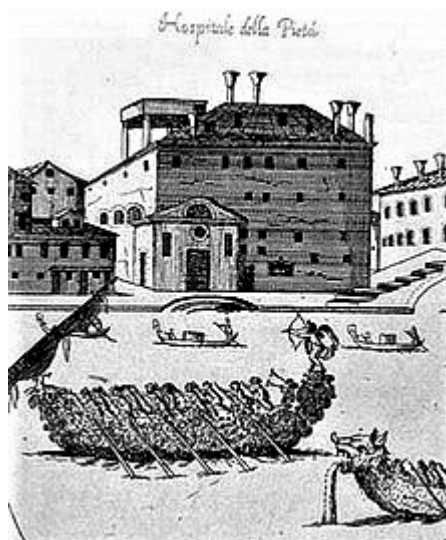
The title *L'Estro Armonico* is difficult to translate but the closest may be *the harmonic inspiration (or heat, or stimulus, or even frenzy)*. It was published as Antonio Vivaldi's Op. 3 in Amsterdam in 1711 and is an exciting collection of twelve concertos, dedicated to his Patron, the Duke of Tuscany. This is widely considered to be the most influential of all publications of Baroque music and it confirmed Vivaldi's international fame as a composer as well as a virtuoso violinist. Some of these works had been circulating for several years for Antonio had been composing since, aged 23 in 1703, he became *Maestro di Violino* at the *Pio Ospedale della Pietà* (Devout Hospital of Mercy) in Venice. During his life he composed over 500 concertos, 350 of them for

solo instrument and strings; but this set were ground breaking.

Vivaldi's father was not only a barber but also one of the best violinists in Venice, playing in the San Marco Chapel orchestra. As a child Antonio learnt the violin from him and the organ from the San Marco Basilica organist, Legrenzi, from whom he also had some instruction in composition. Leaving home aged 15 to be trained as a priest (and nicknamed "The Red Priest" because of his red hair) he was ordained 10 years later in 1703. However, after only a few months he received a dispensation from celebrating Mass (because of a chronic asthmatic chest weakness) and instead returned to his musical career. He took up his first musical appointment at the *Pietà* teaching violin and was later Master of the Chapel and Concert Organiser, a post he held until 1740.

The *Pietà* was one of four *Ospedale* in Venice, organised by the municipality to look after orphans and abandoned children, sometimes as many as 900 children were in care there. They were expected to bring in an income and, whilst many were in workshops, the musically talented attracted large congregations to their masses and concerts, becoming famous throughout Europe for their high musical standard. Vivaldi's responsibilities were not only for tutoring the best of the string players, but also for managing the orchestra and the choir, each of which contained up to 40 'girls'. Since the choir was all female (including the tenor and bass voices) the best musicians stayed at the *Pietà* all their lives. Venice had the most fashionable music in Europe at the time, attracting many rich tourists so the arrangement in the church was similar to an opera house — the congregation/audience were sitting in the nave/stalls and the different choral and instrumental sections were in tiered boxes above and around them, performing behind grills so that they were heard but not visible. At both services and concerts if those attending wished to sit they paid for their seats and also bought programmes.

The Gloria contains a number of parts taken from an earlier Gloria written in 1708 by an amateur composer, Giovanni Maria Ruggieri from Verona, whose church and opera compositions influenced the young Vivaldi—he later followed in Ruggieri's steps by composing 40 popular operas. There are no records of performances of this



Pio Ospedale della Pietà, Venice

Gloria at the *Pietà* but, with its martial character, it may have been written for a Mass celebrating the victory of the Venetian Republic over the Turks in August 1716. After Vivaldi's death in Vienna in 1741 the Gloria, together with most of Vivaldi's other church compositions, was hidden and not performed again until the mid 20th century.

Seven years younger than Vivaldi, J. S. Bach was aged 26 when Vivaldi's *L'Estro Armonico* was published. He transcribed six of the ten concertos for organ or keyboard, including No. 8, the A-minor Concerto for two violins.

Like Vivaldi, Bach was famed early on for his skilled playing—of keyboard and violin. His first post in 1703, aged 18, was at the Duke's court in Weimar as a musical jack-of-all-trades playing the violin and filling in for the organist.



Johann Sebastian Bach

After two church organist posts, in Arnstadt and Mühlhausen, Bach returned to Weimar as the court organist until 1717, when he accepted a position with Prince Leopold at Cöthen. In 1723 the Prince dissolved his orchestra, partly because his new wife disliked Bach's music, and Bach had to seek employment elsewhere.

He applied for the post of Director of Music for Leipzig and as Thomaskantor, director of the venerable St. Thomas Boys Choir which was founded in 1212. The Councillors had wanted Telemann from Hamburg, and then had four other applicants before Bach. One Councillor remarked with a sigh that "since the best man could not be gotten they must make do with a mediocrity". Before the vote, Bach had to agree that he would not leave Leipzig without permission by the city authorities, and to maintain "good order in the churches" by not writing



St. Thomas Church, Leipzig

compositions that were too long should he get the job. Bach held the post for the remaining 27 years of his life.

In addition to music for municipal events Bach was responsible for overseeing the music in the four main churches. Fortunately they were Lutheran and his No. 1 choir, consisting of sixteen singers and eighteen instrumentalists, sang on alternate Sundays at the two principal churches.

Bach wrote a Latin setting of the Magnificat for the first Christmas that he was in Leipzig and ten years later he produced a new version for the feast of Visitation in 1733. This version of Bach's Magnificat became one of his most popular works after being discovered and published in the 19th century.

Whilst the Catholic Vivaldi was famous throughout Europe for his music

—but died a forgotten pauper, the Lutheran Bach never left Germany. The music of both quickly went out of fashion later in the 18th century, but in the 21st century is more appreciat-

ed as we now hear it performed with resources closer to the original—although without females singing all of the Tenor and Bass parts of Vivaldi’s church music.

Part One

Vivaldi

***Gloria* RV 589 (1713-1717)**

- 1 Chorus
Gloria in excelsis Deo
Glory to God in the highest,
- 2 Chorus
Et in terra pax hominibus bonae voluntatis.
And on earth peace to men of good will.
- 3 Duet (Sopranos)
Laudamus te, benedicimus te, adoramus te, glorificamus te,
We praise You, we bless You, we adore You, we glorify You,
- 4 Chorus
Gratias agimus tibi propter magnam gloriam tuam,
We give You thanks for Your great glory,
- 5 Solo (Soprano)
Domine Deus, Rex caelestis [coelestis], Deus Pater omnipotens.
Lord God, heavenly King, O God Almighty Father.
- 6 Chorus
Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris,
Lord Jesus Christ, Only-Begotten Son, Lord God, Lamb of God, Son of the Father,
- 7 Solo (Countertenor) and Chorus
Qui tollis peccata mundi, miserere nobis;
Who take away the sins of the world, have mercy on us;
- 8 Chorus
Qui tollis peccata mundi, suscipe deprecationem nostram.
Who take away the sins of the world, hear our prayer.

- 9 Solo (Countertenor)
Qui sedes ad dexteram Patris, miserere nobis.
You Who sit at the right hand of the Father, have mercy on us.
- 10 Chorus
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,
Jesu Christe,
*For You alone are the Holy One, you alone the Lord, you alone the Most High,
Jesus Christ,*
- 11 Chorus
Cum Sancto Spiritu in gloria Dei Patris. Amen.
With the Holy Spirit in the Glory of God the Father. Amen.

Vivaldi

Concerto in A minor for 2 violins and strings, Op. 3, no. 8 (L'Estro Armonico), RV 522

- 1 *Allegro*
2 *Larghetto e spiritoso*
3 *Allegro*

Interval - 20 minutes

Wine and soft drinks are available in the Transepts

Part Two

Bach

Magnificat BMV 243

- 1 Chorus
Magnificat anima mea Dominum.
My soul proclaims the greatness of the Lord.

- 2 Aria [Soprano]
Et exsultavit spiritus meus in Deo salutari meo
and my spirit has exulted in God my saviour.
- 3 Aria [Soprano]
Quia respexit humilitatem ancillae suae;
because he has regarded the lowly state of his slavegirl;
ecce enim ex hoc beatam me dicent
for look! from now on they will say that I am blessed
- 4 Chorus
Omnes generationes.
every generation.
- 5 Aria [Bass]
Quia fecit mihi magna qui potens est,
because he who is mighty has done great things for me,
et sanctum nomen eius.
and holy is his name.
- 6 Aria (Duet) [Alto, Tenor]
Et misericordia a progenie in progenies
and his mercy continues from generation to generation
timentibus eum.
for those who fear him.
- 7 Chorus
Fecit potentiam in brachio suo,
He has made known the power of his arm,
dispersit superbos mente cordis sui.
scattered those who are arrogant in the thoughts of their heart.
- 8 Aria [Tenor]
Deposuit potentes de sede
He has put down the mighty from their seats of power
et exaltavit humiles.
and raised up those who are lowly.
- 9 Aria [Alto]
Esurientes implevit bonis
The hungry he has filled with good things,
et divites dimisit inanes.
and the rich he has sent away empty.

- 10 Aria (Terzetto) [Sopranos, Alto]
Suscepit Israel puerum suum recordatus
*He has taken under his protection Israel his boy,
misericordiae suae.
and remembered his mercy.*
- 11 Chorus
Sicut locutus est ad Patres nostros,
*in accordance with what he said to our fathers,
Abraham et semini eius in saecula.
to Abraham and to his seed for ever.*
- 12 Chorus
Gloria Patri, gloria Filio,
*Glory to the Father, glory to the Son
gloria et Spiritui Sancto!
glory also to the Holy Spirit!*
Sicut erat in principio et nunc et semper
*As it was in the beginning and is now and always
et in saecula saeculorum.
and throughout ages of ages.
Amen.*

ALI DARRAGH

soprano

Ali Darragh was born in County Antrim, Northern Ireland and studied English Literature and Art History at the University of St Andrews, where she also held a choral scholarship. She has since performed with many of the leading early music ensembles, with highlights including performances of Bach's *St Matthew Passion* (with Collegium Vocale, Gent / Philippe Herreweghe, and the Dunedin Consort/John Butt) and Blow's *Venus and Adonis* (with The Musicians of the Globe Theatre, London/Phillip Pickett). She has sung frequently with the *Gramophone* and *MIDEM* award-winning Dune-



din Consort in works such as Handel's *Messiah*, *Dixit Dominus* and Bach's *B Minor Mass* and with which she recently made her solo CD debut in a recording of Bach's *St Matthew Passion* released by Linn Records. She has also sung with The Exon Singers (Matthew Owens), and with Chorus Angelorum (Gavin Carr), performing Olivier Messiaen's *Trois Petites Liturgies de la présence divine* in Turin Opera House.

Ali is increasingly active as a soloist and recitalist, with highlights including performances of Vivaldi's solo cantata *Nulla in Mundo* with Philharmonia of Edinburgh and Brahms *Liebeslieder Walzer* in Glasgow and at the Edinburgh Festival. In Wells, as part of the 'Early Music Wells' series she has recently given a performance of Handel's *Neun deutsche Arien*, and working with duet partner Lesley Jane Rogers, she has given a recital of Baroque music, including the original Handel *Messiah* duets. In the Southwest of England more generally she has given recitals as part of the Exon Singers Festival in Tavistock, at Stogursey Parish Church, the Bishop's Palace in Wells, in Bristol and in Bath. She performs regularly as a soloist with choral societies with recent performances including Mozart's *C Minor Mass*; *Requiem*; Haydn's *Nelson Mass*; Handel's *Messiah* and *Acis and Galatea*; Bach's *St John* and *St Matthew Passions*, *B Minor Mass* and *Magnificat*; Karl Jenkins's *The Armed Man*; and Purcell's *Dido and Aeneas*. She was also a soloist in a Gala Concert with Wells Cathedral Choir and soloists Dame Emma Kirkby, James Bowman, Daniel Norman

and Neal Davies (Bach's *Magnificat* and Handel *Utrecht Te Deum and Jubilate*). She is also in increasing demand in the area of film music, with her most recent appearance being as 'the voice' of Gillian Anderson on the soundtrack for the new 'Moby Dick' mini series!

Ali has also been heavily involved with *Music in Hospitals* – a registered charity whose mission it is to improve the quality of life of adults and children in hospitals and care homes through the joy and therapeutic benefits of live music. In 2011 she was awarded a PhD in Architectural History from the University of St Andrews.

LESLEY JANE ROGERS

Soprano

Lesley-Jane Rogers is heralded as one of the most versatile soloists of today, and is renowned for her captivating and evocative performances. An established concert soloist, she specialises in oratorio, vocal concertos, solo cantatas, recitals and contemporary music, and has a vast repertoire of several hundred works. She studied singing and piano at the Royal Academy of Music where she won several prizes, and has since been made an 'Associate' in recognition of her eminence in the profession.

Her extensive oratorio repertoire encompasses the mainstream panoply – she frequently performs works by Bach, Handel, Haydn, Mozart, Mendelssohn, Elgar and Verdi – as well as many more unusu-



al pieces. An exuberant performer when required, she is also a natural choice for large-scale pieces, and for new works in particular.

Lesley-Jane has worked with many leading conductors and orchestras, and her discography numbers some 35 CDs, including several new-music releases for the specialist label Metier, as well as various English composer CDs for the Divine Art, Toccata Classics, Campion/Cameo, Hyperion and Prima Facie labels. A keen exponent of contemporary music, Lesley-Jane has given more than 80 premières, and is honoured to be the dedicatee of various songs and song cycles. Large-scale premières include Joseph Phibbs' *Tenebrae*, and Michael Finnissy's *Favourite Poets*, but it is perhaps for her numerous chamber music recitals that she is best known.

Lesley-Jane is also in demand as a "vocal concerto" soloist; in particular her affinity with Strauss's *Four Last Songs*, Ravel's *Shéhérazade*, Finzi's *Dies Natalis*, Canteloube's *Songs of the Auvergne*, Mozart's *Exsultate, jubilate* and Bach's *Jauchzet Gott* makes her a popular choice for this task. She is also an engaging recitalist and works with the award-winning young pianist Jennie-Helen Moston, with whom she has recently released a CD of songs and anthems by British composer Peter Lea-Cox.

TIM WILSON

countertenor

Tim was head chorister at Winchester Cathedral. His early talent was recognized by the issue of a solo LP which Gramophone reviewed and hailed Tim as "treble of the decade" and a "vocal paragon"! He went on to study countertenor at the Royal Academy of Music with Geoffrey Mitchell. During this time Tim won the Jury prize in the Kathleen Ferrier Competition (a first for a countertenor) and was also the first winner of the Young Concert Artists Trust Competition (YCAT).

Tim was a founder member of the Gabrieli Consort, and sang regularly with The Tallis Scholars, BBC Singers, Chapel Royal, St. Paul's Cathedral and St George's Windsor. He was even lucky enough to sing in the Cathedral choir at the Royal Wedding of Prince Charles and Lady Diana Spencer.



Tim made his opera debut playing Medoro in Handel's *Orlando* for Scottish Opera with James Bowman in the title role, for which he was awarded the John Scott prize. He has since returned to Scottish Opera for *Death in Venice* and *Julius Caesar*.

Tim's concert solo work has included appearances in the Proms and recitals for the BBC whilst travelling abroad extensively, working with eminent conductors such as Hickox, Harnoncourt, Norrington, Steinitz, Parrott, Pinnock, Phillips, Jacobs, Cleobury and McCreesh.

Opera engagements have taken Tim to the Netherlands Opera (*Gassir*), the National Opera of Madrid for the world premiere of *El Viajero Indiscreto*, Frankfurt Opera playing Cupid in *Orpheus in*

the Underworld, and the Spirit in *Dido and Aeneas*, Kassel for Gluck's *Orfeo*, Gelsenkirchen as Ottone in Monteverdi's *Poppea*, Oberon in Kentucky Opera's *A Midsummer Nights Dream*, *The Fairy Queen* in Florence with Norrington, Darmstadt for the world premiere of Maxwell Davies' *Resurrection*, the title role in Handel's *Xerxes* in Innsbruck, Ruggiero in *Alcina* at the Halle Festival, Conti's *Don Quixote* and Otho in Handel's *Agrippina* for the Buxton Festival, Gluck's *Orfeo* for English Touring Opera and to Vienna for *Il Pomo d'Oro* (Cesti) and the musical *Freudiana*.

In 1993 Tim made his debut at the Royal Opera House, Covent Garden singing Apollo in Britten's *Death in Venice* and Farnace in Mozart's *Mitridate*. He was also made an Associate of the Royal Academy of Music that year.

Tim's commercial recordings include Handel's *Israel in Egypt* and Purcell's *Come Ye Sons Of Art* with both Andrew Parrott and Trevor Pinnock (alongside John Mark Ainsley and Michael Chance respectively), John Taverner's *Akathist* with James Bowman and the Westminster Abbey Choir, Purcell *Odes* and the *Venetian Vespers* with Paul McCreesh and the Gabrieli Consort and the Netherlands Opera live recording of Loevendie's *Gassir*.

Tim has lived in Marbella, Dubai, Lanzarote and Cyprus, where he still has a home, and he recently built a traditional thatched cottage near Salisbury. Tim joined Wells Cathedral Choir as a Vicar Choral in 2015.

MATTHEW MINTER

tenor

English tenor Matthew Minter was educated at The Windsor Boys' School where he excelled in Music. His undergraduate studies in Music were at Salford University, after which he continued to study singing with Nicholas Powell at the Royal Northern College of Music.

Renowned for his versatility as a soloist, Matthew is in demand throughout Britain and on the international concert platform where he has received critical acclaim for his communication, delivery, and clarity of text: *"When Matthew Minter sang we were transported to a heavenly place"*.

Matthew works regularly with many of Britain's leading orchestras, including The English Symphony Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, and has had the privilege of working under the direction of such distinguished conductors as Pierre Boulez, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox and Sir David Willcocks.

Recent concert appearances include Bach's *St. John Passion*, Coventry Cathedral; Bach's *Matthäus Passion*, Oude Kerk Den Haag; Handel's *Messiah*, Wells Cathedral; Kodály's *Missa Brevis*, Concertgebouw Amsterdam; Mozart's *Requiem*, St. John's Smith Square; Orff's *Carmina Burana*, Cheltenham and Verdi's *Requiem*, Nieuwe Kerk Eindhoven.



Concert engagements during the current season include the Bach *Passions*, *Messiah*, *Creation*, Mozart's *Requiem* and Rossini's *Petite messe solennelle*. In 2013 Matthew premièred and recorded a *Mass of Reverence and Devotion* written especially for his voice by Daniel Gillingwater and he toured the UK with this work during 2016.

Further career highlights to date include a gala concert performance for the Prime Minister of Great Britain, singing at a private party for the Duchess of York and various members of the British Royal Family, and notably appearing on the BBC's *Top Gear* programme performing *O Sole Mio* whilst being driven in a Maserati sports car by the seven time Formula 1 world champion Michael Schumacher!

CRAIG BISSEX

bass

Craig was a chorister at Manchester Cathedral and studied piano and percussion at Chetham's School of Music. He went on to study piano at Trinity College of Music, percussion at the Guildhall School of Music and Drama, and singing at Bath Spa University.

Craig is now a successful Oratorio and recital soloist, and performs regularly around the UK and often abroad.

He has sung with numerous choirs in London and throughout the South West. He is a member of the Choir of the English Concert, and guests regularly as soloist with the Sherborne Chamber Choir. He has sung as a lay-clerk of Bath Abbey since 2001 and continues to deputise

there, and he is also a deputy of Westminster Abbey.

Having been a regular deputy with the choir of Wells Cathedral for many years, Craig was appointed Vicar Choral in the summer of 2016 and commenced his permanent duties in September of that year.

Craig teaches vocal studies both privately and at Monkton Combe School, Bath. He is also a skilled accompanist, working regularly with singers and instrumentalists.

He continues his professional vocal training under the guidance of his teacher, Rosa Mannion.

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 190 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, Julia Kuhn,
Henry Tong, Stephen Pedder,
Flora Curzon

Violin 2

Lucy Russell, Rachel Stroud,
Nia Lewis, Claudia Norz,

Viola

Annette Isserlis, Roc Fargas-i-Castells,
Katharine Kingsbury

Cellos

Andrew Skidmore, Lucy Scotchmer

Bass

Carina Cosgrave

Flute

Emma Halnan, Flavia Hirte

Oboe

Frances Norbury, Bethan White

Bassoon

Rebecca Hammond

Trumpet

Paul Bosworth, Darren Moore,
Brendan Musk

Timpani

Feergus Brennan

Harpstring

Sean Heath

Organ

Jeremy Cole

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

Wells Cathedral Oratorio Society Corporate Patrons

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Wells Cathedral Oratorio Society Members

Soprano

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Helen Bowen
Kate Brown
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Felicity Chapman
Katherine Constable
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Julia Davies
Alison Edwards
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Maureen Grant
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Rosemary Lunn
Jennie Lunnon
Nancy McGiveron ¶
Sarah May
Janice Merritt
Louise Palmer
Ann Parsons
Maureen Pickford
Pamela Pye ¶

Margaret Raynes
Marion Robinson

Frances Rowe ¶
Lucy Rowntree
Maggie St Quinton
Janet Saxon
Margaret Sutton
Pamela Tomlinson
Christine Tudor
Helen Wade
Lynne Waldron
Jan Weaver
Lucy Williams
Jane Withey

Alto

Jenny Abraham
Christine Barker
Sandra Barwise
Anne Beechey
Vivienne Burgess
Louise Burton
Liz Clay
Rosemary Cooke
Polly Corbishley
Sue Curragh
Gill Deamer
Sian Decamp
Joan Dovey
Robin Duys ¶
Kate Fielder
Barbara Green
Helen Griffiths
Shelley Gudgin
Faith Guest
Wendy Gregory
Elizabeth Hand
Catherine Hay
Gilly Hayward
Mary l'Anson
Jane James
Lynne Jarman
Jane Jarratt

Janet Johnson
Deborah Jonas
Amanda Karpinski
Jessica Leach
Alex Lemanski
Barbara Leuwer Riches ¶
Jennifer Mackenzie
Philippa Mains
Mary Massey
Della Menday ¶
Liz Metcalfe
Mary Newman
Claire Parr
Claire Pennack
Amanda Phillips
Cheska Polderman
Janet Ravenscroft
Margaret Rayfield
Janet Rundell
Mary Sage
Celia Smith
Sue Stoughton-Harris
Celia Townend
Emma Trantham
Sue Wells
Olivia Wilkinson
Fenella Williams
Kate Wilson
Jo Wright

Tenor

Neill Bonham ¶
Alan Brown
Ian Bynoe
Oliver Chubb †
Ben Clay ¶
Andrew Cruickshank
Alexandra de Glanville
Martin Godfrey
Peter Harle

Martin Lovell
Nigel Lloyd
John Morton
Bernard North
Andrew Phillips
Sarah Villiers
Robin Walker ¶

Bass

David Abels
Christopher Boddie
Michael Calverley
John Castree
Geoffrey Clarke
Peter Farrell
Colin Ferguson
David Flinders ¶
Niall Garden
Walford Gillison
Adrian Grey
Harry Guthrie †
Wesley Hallam
Michael Harris
Trevor Hazelgrove
Richard Henderson
Derek Hiller
Chris Jenkins ¶
Dennis Johnson
John King
Richard Lander
Michael Leach
Brian Marshall
John Potts
Alan Rayfield
David Rosser
Robert Smallcombe
William Truscott
Kenneth Wade

¶ Committee
† Choral Scholar
X Guest Singer

-

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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:

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