



BERNSTEIN
CHICHESTER

P SALMS
G GLORIA

RUTTER

BARBER ADAGIO FOR STRINGS
COPLAND FANFARE FOR THE COMMON MAN
COPLAND APPALACHIAN SPRING

Wells Cathedral

Saturday 24 March 7.00pm

Southern Sinfonia

Matthew Owens conductor

PROGRAMME



in 2018

Saturday 5 May, 9.30am to 5.00pm

Come and Sing Day

Fauré *Requiem*

with Matthew Owens

in The Methodist Church, Wells

Saturday 10 November, 7.00pm

Fauré *Requiem*

Jonathan Dove *For an Unknown Soldier*

Choristers of Wells Cathedral Choir

London Mozart Players

Matthew Owens conductor

Saturday 8 December, 7.00pm

Handel *Messiah*

Mhairi Lawson

soprano

Stephen Harvey

countertenor

Nick Pritchard

tenor

Benjamin Bevan

bass

Music for Awhile Orchestra

(on period instruments)

Maggie Faultless

leader

Matthew Owens

conductor

This concert is in memory of David Flinders

Aaron Copland (1900-1990)
Appalachian Spring

Leonard Bernstein (1918-1990)
Chichester Psalms

interval

Aaron Copland (1900-1990)
Fanfare for the Common Man

Samuel Barber (1910-1981)
Adagio for Strings

John Rutter (b. 1945)
Gloria

Alexei James-Cudworth treble
Southern Sinfonia
Wells Cathedral Oratorio Society
Matthew Owens conductor

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Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham



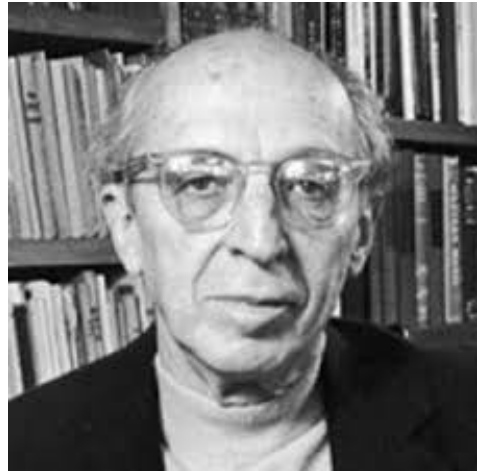
Aaron Copland (1900-1990) *Appalachian Spring* (1944)

During the 1930s, Copland and the celebrated choreographer and dancer Martha Graham developed a mutual sense of admiration, based on their shared interest in simple, natural expression. Their first collaboration came when Elizabeth Coolidge commissioned Copland to write a score for a ballet with 'an American theme' specifically for Graham's company. The premiere took place in 1944 in Washington, D C, with Graham dancing the part of the Bride. In 1945 Copland wrote this orchestral suite and was awarded the 1945 Pulitzer Prize for Music

The scenario unfolds during the early nineteenth century, on the site of a Pennsylvania farmhouse which has just been built as a pre-wedding gift for a young couple. Copland's own synopsis reads: "The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests,



Martha Graham as the Bride



Aaron Copland

now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

The orchestral suite is divided into eight sections. Copland describes each scene:

1. *Very slowly*. Introduction of the characters, one by one, in a suffused light.
2. *Fast*. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. *Moderate*. Duo for the Bride and her Intended – scene of tenderness and passion.
4. *Quite fast*. The Revivalist and his flock. Folksy feeling – suggestions of square dances and country fiddlers.
5. *Still faster*. Solo dance of the Bride—extremes of joy and fear and wonder.
6. *Very slowly*. Transition scene to music reminiscent of the introduction.

7. *Calm and flowing.* Scenes of daily activity for the Bride and her Farmer husband. There are five variations on a theme, taken from a collection of Shaker melodies published under the title 'The Gift to Be Simple.' The melody borrowed and used almost literally is called 'Simple Gifts.'
8. *Moderate.* The Bride takes her place among her neighbors and the couple are left in their new house. Muted strings intone a hushed prayerlike chorale passage.

Leonard Bernstein

(1918-1990)

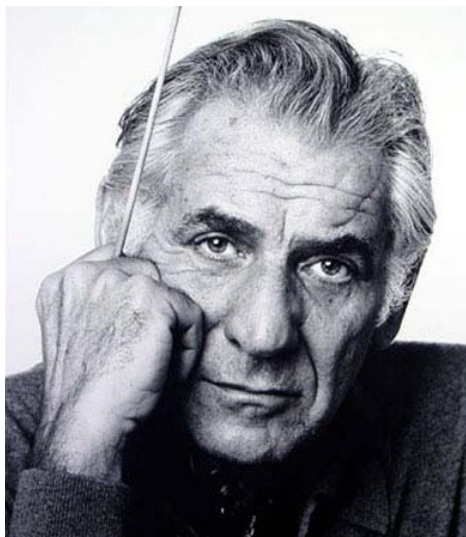
Chichester Psalms (1965)

Leonard Bernstein has been called 'one of America's most eclectic composers and musicians. Pianist, conductor, writer, lecturer, classical composer, and Broadway songwriter.' In 1964 he was given a sabbatical from the New York Philharmonic. He decided 'to use that year only to compose... 'And I wrote a lot of music, twelve-tone music and avant-garde music of various kinds, and a lot of it was very good, and I threw it all away.' One of his intentions was to use this time to write a Broadway Musical based on the *Skin of our Teeth* by Thornton Wilder, but this was never completed.

In that same year, Bernstein was commissioned by Dean Walter Hussey of Chichester Cathedral to write something for the 1965 Festival, which would include Winchester and Salisbury cathedral choirs. Hussey wrote: 'I think many of us would be very delighted if there was a hint of *West Side Story* about the music...' In fact, the Dean did get a bit of Broadway: six of the seven songs used were derived from music from *The Skin of*

our Teeth and the seventh came from *Mix*, discarded from *West Side Story*. Describing the outcome, Bernstein said 'And what I came out with at the end of the year was a piece called *Chichester Psalms* which is simple and tonal and tuneful and as pure B-flat as any piece you can think of... Because that was what I honestly wished to write.'

Chichester Psalms reflects on man's closeness to God. The language used is Hebrew, and Bernstein noted that he 'could only think of these Psalms in the original Hebrew.' Each movement contains one full Psalm and an extract from another, included by way of contrast. *Chichester Psalms* was Bernstein's only work completed in his sabbatical year and the first work since the Third Symphony, *Kaddish*, written in memory of President Kennedy—who had been assassinated in November 1963. Both pieces combine choruses singing Hebrew text, with orchestral forces.



Leonard Bernstein

The composer reflected in a 1965 interview; 'I think the Psalms are like an infantile version of *Kaddish*. They are very simple, very tonal, very direct, almost babyish in some ways, and therefore it

stands perilously on the brink of being sentimental if wrongly performed.' However, where *Kaddish* is a statement of profound anguish and despair, *Chichester Psalms* is hopeful and life-affirming.

Introduction

Urah, hanevel, v'chinor!
A-irah shaḏar

Psalm 108, vs. 2

Awake, psaltery and harp:
I will rouse the dawn!

First Movement

Soprano: Frances Henderson
Tenor: Oliver Chubb

Alto: Alasdair Forbes
Bass: Harry Guthrie

Psalm 100

Hari'u l'Adonai kol ha'arets.
Iv'du et Adonai b'simḏa
Bo'u l'fanav bir'nanah.
Du ki Adonai Hu Elohim.
Hu asanu v'lo anaḏnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Ḥatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam ḏas'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
He made us, and we are his.
We are His people and the sheep of His pasture.
Come unto His gates with thanksgiving,
And into His court with praise.
Be thankful unto Him and bless His name.
the Lord is good, His mercy everlasting
And His truth endureth to all generations

Second Movement

Treble: Alexei James-Cudworth

Psalm 23

Adonai ro-i, lo eḏsar.
Bin'ot deshe yarbitseini,
Al mei m'nuḏot y'nahaleini,
Naf'shi y'shovev,
Yan'ḏeini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra, Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḏamuni.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil, for Thou art with me.
Thy rod and Thy staff
They comfort me.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaqad
Al Adonai v'al m'shiqo.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'qak, Adonai
Yil'ag lamo!

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayaq.
Ach tov vaqesed
Yird'funi kol y'mei dayai
V'shav'ti b'veit Adonai
L'orech yamim.

Third Movement

Soprano: Ali Darragh Alto: Alasdair Forbes
Tenor: Oliver Chubb Bass: Harry Guthrie

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai

Finale

Hineh mah tov,
Umah na'im,
Shevet aḥim
Gam yahad

Psalm 2, vs. 1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 23 (cont.)

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord

Psalm 133, vs. 1

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Interval - 20 minutes

Wine and soft drinks are available in the South Transept

Aaron Copland (1900-1990) ***Fanfare for the Common Man* (1942)**

In 1942, soon after Pearl Harbour and the US came into World War II, conductor Eugene Goossens of the Cincinnati Symphony approached Aaron Copland with a request to write a fanfare. As assistant conductor of London's Queen's Hall Orchestra during World War I, Goossens had asked British composers to write fanfares with which the orchestra would open each concert. He wished to repeat this gesture during the current conflict, and engaged 18 composers to write fanfares for the 1942-43 season. Of them, only Copland's has stood the test of time.

Goossens suggested to the composers that the works be named after various allies and fighting organizations, including *Fanfare for Russia*, *Fanfare for the Signal Corps* and *Fanfare de la Liberte*. Even Goossens tried his hand at one—*Fanfare for the Merchant Marine*. Copland toyed with *Fanfare for a Solemn Ceremony* and *Fanfare for Four Freedoms* but finally chose the common man. 'for the common man, who, after all, was doing all the dirty work in the war and in the army.'

Goossens declared the work's title 'as original as its music,' and chose what he thought was a suitable special occasion for its premiere: March 12, 1943, (near the time to file income tax). Copland replied, 'I am all for honoring the common man at income tax time.'

Copland's fanfare is remarkably slow, for a fanfare, and he marked it 'Very deliberately.' Copland himself knew he had something notable, and he used the theme again in the final movement of his Third Symphony (1946). Leonard Bernstein called it 'the world's leading hit tune' and it is the only one of the eighteen fanfares to still be performed.



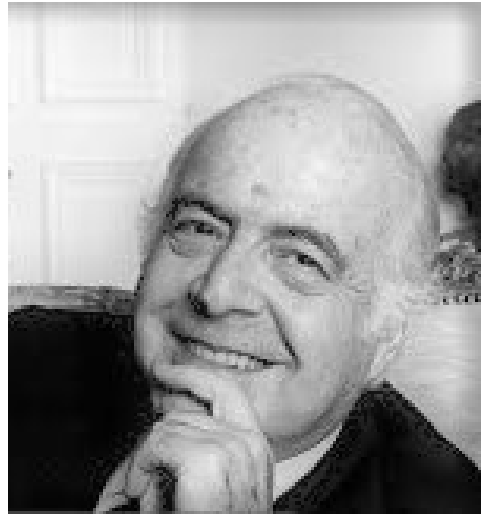
Aaron Copland

Samuel Barber (1910-1981)

Adagio for Strings (1936)

Written in 1936 as the slow movement of his string quartet, Barber was asked to arrange the adagio for a five part string orchestra for a broadcast by Toscanini for his new orchestra in 1938. The tempo indication is *molto adagio espressivo cantando*, (very slowly and with a singing expressiveness.) It was subsequently played in broadcasts on many grief-laded occasions—particularly after the deaths of American presidents Roosevelt in 1945 and Kennedy in 1963—and it has become an icon of American music.

Copland said of Barber's *Adagio*: 'It's really well felt, it's believable, you see, it's not phoney. It comes straight from the heart, to use old-fashioned terms. The sense of



Samuel Barber

continuity, the steadiness of the flow, the satisfaction of the arch that it creates from beginning to end. They're all very gratifying, satisfying, and it makes you believe in the sincerity which he obviously put into it.'

John Rutter (b. 1945)

Gloria (1974)

I am delighted that my Gloria has been included in tonight's programme, and I am sure it will receive a marvellous performance. Hard to believe that I wrote it forty-five years ago . . . it was commissioned by the Voices of Mel Olson, Omaha, Nebraska, and I directed the first performance on the occasion of a visit to the United States—the first of many—in May 1974. The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional and jubilant by turns. My setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure. The accompaniment was for brass ensemble with timpani, percussion and organ, and I later made the version that you will hear tonight for full orchestra, which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and Introspectively in the middle movement.

A letter from the Society's Patron

A handwritten signature in blue ink that reads "John Rutter". The signature is written in a cursive, flowing style. Below the name, there is a long, horizontal blue line that tapers at both ends, serving as a decorative flourish or underline.

Part I

Gloria in excelsis Deo.

Glory be to God on high,

Et in terra pax hominibus bonae voluntatis.

and on earth peace, good will towards men.

Laudamus te. Benedicimus te.

We praise thee. We bless thee.

Adoramus te. Glorificamus te.

We worship thee. We glorify thee.

Gratias agimus tibi propter

We give thanks to thee

magnam gloriam tuam.

for thy great glory.

Gloria in excelsis Deo.

Glory be to God on high.

Part II

Soprano 1: Ali Darragh

Soprano 2: Frances Henderson

Alto: Alasdair Forbes

Domine Deus, Rex caelestis,

O Lord God, heavenly King,

Deus Pater omnipotens.

God the Father Almighty.

Domine Fili unigenite Jesu Christe.

O Lord, the only-begotten Son Jesu Christ;

Domine Deus, Agnus Dei, Filius Patris.

O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi,

that takest away the sins of the world,

miserere nobis.

have mercy upon us.

Qui tollis peccata mundi,

Thou that takest away the sins of the world,

suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

Thou that sittest at the right hand of the Father,

miserere nobis.

have mercy upon us.



John Rutter CBE

Part III

Quoniam tu solus sanctus.

For thou only art holy;

Tu solus Dominus.

thou only art the Lord;

Tu solus altissimus, Jesu Christe.

thou only, art most high, O Christ,

Cum Sancto Spiritu,

with the Holy Ghost,

in gloria Dei Patris. Amen.

in the glory of God the Father. Amen.

Gloria in excelsis Deo. Amen.

Glory be to God on high. Amen.

ALEXEI JAMES-CUDWORTH

Treble



Born in Italy to a French mother and an English father, Alexei is a proud European! A chorister at Wells Cathedral since he was 8 years old, highlights include performing in the BBC Proms under the baton of Sir Simon Rattle, touring in The Hague, and recording 5 CDs. When not in the Cathedral, Alexei likes reading and listening to George Michael, sometimes both at the same time!

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 it's 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 extensive 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 Rütli's Requiem (Naxos), and the Bach B Minor Mass, with Ralph Allwood and the Rodolfus Choir (Signum).

MATTHEW OWENS

Conductor

Matthew Owens is Organist and Master of the Choristers of Wells Cathedral. In addition to being responsible for the 1100 year old tradition of daily sung worship at Wells Cathedral, Owens 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. In 2014 he prepared the choristers



for Bach's *St Matthew Passion*, with the Berlin Radio Choir, the Berlin Philharmonic Orchestra, and Sir Simon Rattle, for the BBC Proms. Owens 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*.

He was educated at Chetham's School of Music; The Queen's College, Oxford; the Royal Northern College of Music; and the Amsterdam Conservatorium. Studying with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen, he won all the major prizes in the diplomas of the Royal College of Organists. His career appointments include Tutor in Organ Studies at the RNCM and Chetham's, and working for BBC Religious Broadcasting (1994-99); Sub Organist of Manchester

Cathedral (1996-99), Conductor of The Exon Singers (1997-2011), and Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004); he also served as President of the Cathedral Organists' Association (2010-13).

Owens is Musical Director of the Wells Cathedral Oratorio Society, a chorus of over 150 singers with which he has performed major works of Bach (*St John Passion*, *B minor Mass*, *Lutheran Mass in F*, *Christmas Oratorio*); Bernstein (*Chichester Psalms*); Brahms (*Ein Deutsches Requiem*, *Alto Rhapsody*); Britten (*War Requiem*, *Saint Nicholas*); Elgar (*The Dream of Gerontius*, *The Kingdom*); Fauré (*Requiem*); Handel (*Messiah*, *Four Coronation Anthems*); Holst (*The Planets*); Mendelssohn (*Elijah*); Mozart (*Requiem*, *C Minor Mass*); Orff (*Camina Burana*); Verdi (*Requiem*); Walton (*Belshazzar's Feast*); and major works by Finzi, Purcell, Rutter, Vaughan Williams, and Vivaldi. He has guest conducted, among others, the Southern Sinfonia, the Scottish Ensemble, the Nash Ensemble, and the Hungarian National Philharmonic Orchestra, and has directed choral workshops and summer schools throughout the UK and abroad – including Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA. As a conductor he has made over 30 CDs with major labels including Hyperion, Signum, Regent, and Resonus Classics.

As an organist, Owens has given recitals in Australia, France, Ireland, Spain, Switzerland, New Zealand, the USA, and throughout the UK, and he is currently performing the complete works of Bach at Wells Cathedral over a series of 36 recitals.

Owens has championed new music, particularly of British composers,

conducting over 200 world premieres, including works by leading composers ranging from Jools Holland to Sir James MacMillan, and John Rutter to Sir Peter Maxwell Davies. He is Director of the *Cranmer Anthem Book* (launched in October 2017), a project which will set all 92 Collects from the Book of Common Prayer to music, by some of the world's finest composers. As a composer himself, Owens is published by Oxford University Press, Novello, and the Royal School of Church Music. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012, and a Prebendary (Canon) of Wells Cathedral – “for outstanding service” to the Diocese and Cathedral – in October 2017.

JEREMY COLE

Assistant Conductor and Accompanist

Jeremy Cole has been Assistant Organist at Wells Cathedral since September 2017, where he accompanies the cathedral choir in the daily services, and assists with training the choristers, as well as being accompanist to the Wells Cathedral Oratorio Society. He was previously Assistant Director of Music at St Martin-in-the-Fields in Trafalgar Square, where he was the principal organist, playing for all regular and special services, as well as concerts and special events, in one of London's busiest churches and concert venues. He combined this role with a busy freelance career as an organist, conductor, and piano accompanist. While in London he was Assistant Conductor and Accompanist of the Holst Singers, and worked regularly with leading choirs such as Polyphony and the City of London Choir. He is in demand and as a répétiteur for solo singers and instrumentalists and



as a continuo player. Jeremy is also artistic director of Illuminare Choir, a professional ensemble which he founded in 2012 and which has performed to great acclaim in venues across London.

Jeremy was Organ Scholar at Trinity College, Cambridge, and graduated with a degree in music in July 2013. His role in the college chapel involved regularly conducting and accompanying the choir in their routine of rehearsals and services, as well as their busy concert and recording schedule. In 2011 he played the organ on Trinity College Choir's Gramophone Award-winning disc of the music of Herbert Howells, and features as accompanist and organ soloist on their recently released recording of the music of Kenneth Leighton on the Hyperion label. Jeremy is a Fellow of the Royal College of Organists and has studied the organ with Colin Walsh, Stephen Farr, and David Briggs, and conducting with Stephen Layton.

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

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

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Miss Beulah J Connolly	Mrs Myra Higgins	Mr Alan Rayfield
Mr David Corp	Mr Derek and Mrs Susan Hiller	Mr Philip Hugh Roberts
Mr Charles Crawford	Mrs Mary l'Anson	Mr Brian Roberts-Wray
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Mr Andrew Cruickshank	Mr Dennis (Mrs Janet) Johnson	Mr Alan Rowntree
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Mrs Valerie Edwards	Mrs Susan Kaye	Miss Susan Stoughton- Harris
Mrs Kate Fielder	Mr Richard Lander	Mr Margaret Sutton
Mrs Rosalie Fiennes	Mrs Alex Lemanski	Mr David Williams
Revd Frank Fisher	Mr Nigel Lloyd	
Mrs Carolyn Fussell		
Mr J Mike & Mrs Margaret Gelder		

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 in March of up to four prime Nave seats for each of the November and December concerts
- Priority booking in September of up to four prime Nave seats for the Spring 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 for the season which runs from 1st September to 30th May. Subscription renewal is in March alongside priority booking for the November and December concerts

Please contact our Friends Secretary at: friends@wcos.org.uk



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