

JOHN RUTTER  
**M**AGNIFICAT

MORTEN LAURIDSEN **L**UX AETERNA

**C**ANTUS IN MEMORIAM  
BENJAMIN BRITTEN  
ARVO PÄRT

**Wells Cathedral**  
Saturday 16 November 2019

Wells Cathedral Oratorio Society

English Chamber Orchestra

Elizabeth Atherton soprano

Jeremy Cole conductor

**PROGRAMME**



**Saturday 7 December, 7.00pm 2019**

**Handel *Messiah***

Elizabeth Atherton    soprano  
Tim Morgan            countertenor  
Peter Auty             tenor  
Ben McAteer          bass  
Music for Awhile Orchestra (on period instruments)  
Jeremy Cole            conductor

**Saturday 28 March, 7.00pm 2020**

**Haydn *Insanae et venae curae***

**Haydn *Symphony no 104 [The London]***

**Mozart *Requiem***

Alexandra Oomens    soprano  
Helen Charlston      alto  
James Oxley            tenor  
Grant Doyle            bass  
English Symphony Orchestra  
Jeremy Cole            conductor

We strongly advise that bookings be made online at:- [wcoss.org.uk](http://wcoss.org.uk)

***COME AND SING***

**Saturday 2 May 2020**

**Directed by John Rutter**

All singers are invited to study, rehearse, and perform with this inspiring musician in Wells Cathedral

**Arvo Pärt**  
***Cantus in memoriam***  
***Benjamin Britten***

**Morten Lauridsen**  
***Lux aeterna***

**John Rutter**  
***Magnificat***

**Elizabeth Atherton**      soprano  
**Wells Cathedral Oratorio Society**  
**English Chamber Orchestra**  
**Jeremy Cole**              conductor

This concert takes place in the Cathedral by kind permission of the Chapter of Wells Cathedral. The use of mobile telephones, photography, or recording of any kind is forbidden except by express permission of the Chapter.

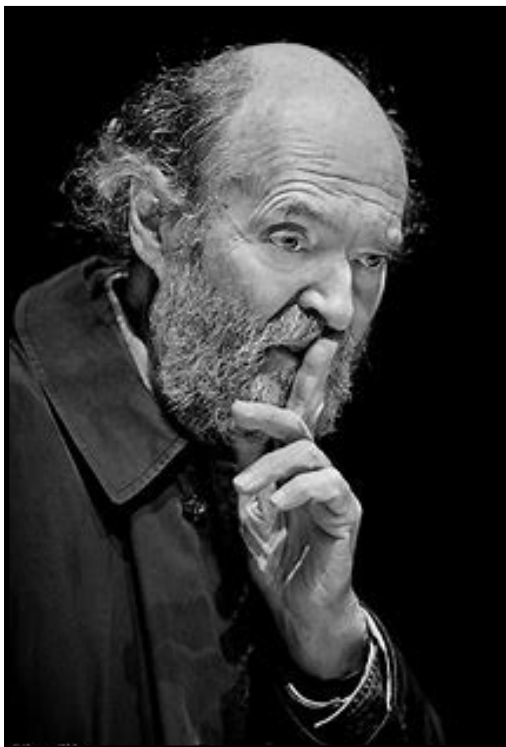
We are grateful to Battens Charitable Trust for its support of this performance.

Printed music supplied by Somerset Libraries, Arts & Information.

Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham





## **Arvo Pärt (b 1935)** **Cantus in memoriam** **Benjamin Britten (1977)**

During the past decade Arvo Pärt has been the world's most frequently performed living composer. He was born near Tallinn, the capital of Estonia, in 1944. For 50 years, Estonia was occupied by the Soviet Union and this had a profound effect on his life and music. After serving his National Service as oboist and side-drummer in an army band he joined the Tallinn Conservatory in 1957. Whilst there he also worked as a recording engineer with Estonian Radio, and wrote for the stage and film.

Before graduating from the Conservatory in 1963, he won first prize in the All-Union Young Composers' Competition for a children's cantata and an oratorio. In the old Soviet Union, Arvo Pärt had little access to contemporary Western music, but he was at the forefront of new methods of composition, writing several symphonies using the serial technique and later collage techniques. Official judgement of Pärt's music veered between some works being praised and others being banned. This led him, from 1970, to enter periods of contemplative silence. He used this time to study French and Flemish choral music from the 14<sup>th</sup> to 16<sup>th</sup> centuries: Machaut, Ockeghem, Obrecht and Josquin. His Symphony No 3 from 1971 is thus in the spirit of early European polyphony. He also converted from Lutheranism to Orthodox Christianity; however he continued to set Latin sacred texts.

After a longer period of self-imposed silence, in 1976 he again started composing but following a transformation so radical as to make his previous music almost unrecognisable as that of the same composer. He calls the technique that he used "tintinnabuli" (from the Latin, little bells). He describes it: "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, two voices. I build with primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it 'tintinnabulation'." The principle behind tintinnabulation was composing two simultaneous voices as one line—one voice moving stepwise from and to a central pitch, first up then down, and the other sounding the notes of the triad.

Having found his voice, there was a subsequent rush of new works in 1977 that are still amongst his most highly regarded. His music began to be performed in the West but he continued to struggle against Soviet officialdom and in 1980 was able to emigrate to the West, settling firstly in Vienna and then West Berlin, with a scholarship from the German Academic Exchange.

One of those new works in 1977 was this Cantus. Pärt later wrote: “Why did the date of Benjamin Britten’s death – 4 December 1976 – touch such a chord in me? During this time I was obviously at the point where I could recognise the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just dis-

covered Britten for myself. Just before his death I began to appreciate the unusual purity of his music – I had the impression of the same kind of purity as in the ballads of Guillaume de Machaut. And besides, for a long time I had wanted to meet Britten personally – and now it would not come to that.”

He wrote a meditation on death, beginning and ending with silence—written in the score. This silence frames the work suggesting that we come from silence, and return to silence. It is written for a bell (tuned to A) and a string orchestra exploring an A minor scale echoing the Greek Aeolian mode used in early church music.

## Morten Lauridsen

(b 1943)

**Lux aeterna (1997)**

*“It **was** a natural thing for me to blend poetry and the human voice, which is the most wonderful and personal of all musical instruments. I ended up writing a great deal of choral music, and haven’t stopped.”*

To walk in the evergreen forests and along the waterways of the Pacific Northwest, as Morten Lauridsen loves to do, is to experience infinite variations of light. Clouds of grey loom in the skies, and deft rays of sunlight filter through the trees and touch on water with an ever-changing chiaroscuro effect. Walking here with poetry in his mind and music in his heart, Lauridsen finds inspiration for his compositions, luminous with inner radiance.



Lauridsen composed the requiem *Lux Aeterna* in 1997, the year his mother died. She was the “muse” who introduced him to music, playing swing jazz and singing to him as a toddler. She also taught him to play the piano. The consolation for grief offered by Lauridsen’s *Lux Aeterna* is often compared to that of Fauré’s *Requiem* and Brahms’s *Ein Deutsches Requiem*, both works inspired by the deaths of the composers’ mothers. These works also have in common a deceptive simplicity, yet their capacity to touch the listener reveals mastery at expressing through music the depth of human emotion.

The five movements of *Lux Aeterna* are based on various references to light from sacred Latin texts: perpetual light, light risen in the darkness, Redeemer-born light from light, light of the Holy Spirit, light of hearts, most blessed light, eternal light — all supporting an earthbound spirit seeking not only mercy, understanding, and consolation but also renewal. “This is music that has absorbed the wondrous from our century. [Its] unequivocal generosity of spirit, its unfussy ecstatic tone comes not from the past or rejection of the new but from an openness to modern music.”

In expressing a human journey to reclaim intimacy with the inner life, Lauridsen seamlessly integrates the musical essence of ancient modes, Renaissance polyphony, Romanticism, and modern dissonance. This timelessness can bring home to the listener the recognition of his or her own mortal journey. Perhaps this embracing effect is a reason that *Lux Aeterna* is widely known to bring listeners to tears.

Lauridsen uses the beginning and ending of the traditional Requiem Mass to open and

close *Lux Aeterna*. The second movement, “In Te, Domine, Speravi” (Lord, I have hoped in you), opens with a chant from the hymn “Herliebster Jesu” (Dearest Jesus) published in a 1677 songbook, addressed to the trusted Lord, to whom is directed the gentle plea for mercy.

The third movement, “O Nata Lux” (Oh light born [from light]) is the centerpiece from which all of the other references to light seem to emanate. The tempo changes are beautifully placed to linger on the interplay of voice parts in the style of Renaissance polyphony, creating a showpiece of a capella choral singing.

In “Veni, Sancte Spiritus” (Come, Holy Spirit), voices soar to high notes on both the words *lucis* (light) and *fletu* (grief). This pairing serves as a bridge that brings together all who share the experience of grief. Unison singing at the phrase *O lux beatissima* (O most blessed light) encourages our hearts with the humble insight necessary to petition on behalf of those we have lost.

The final movement, “Agnus Dei – Lux Aeterna” (Lamb of God, Eternal Light), begins with a long, whispered prayer on behalf of the dead, swells into full voice on the phrase *lux aeterna*, and ends with an optimistic *Alleluia*.

The 1998 recording of *Lux Aeterna* by the Los Angeles Master Chorale, to whom the work is dedicated, received a Grammy nomination — a deserved tribute to the exquisitely matched union of Lauridsen’s lush music with sacred texts, which serves as balm to our world-weary mortality.

Carol Talbeck  
San Francisco Choral Society

## I. Introitus

*Requiem Aeternam dona eis, domine:  
et lux perpetua luceat eis.*

*Te decet hymnus Deus in Zion  
et tibi redetur votum  
in Jerusalem:*

*exaudi orationem mean,  
ad te omnis caro veniet.*

*Requiem Aeternam Dona eis, Domine:  
et lux perpetua luceat eis*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

A hymn befits thee, O God in Sion.  
and to thee a vow shall be fulfilled  
in Jerusalem:

hear my prayer,  
for unto thee all flesh shall come.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

## II. In Te, domine, Speravi

*Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.*

*Tu devicto mortis aculeo,  
aperuisti credentibus regna coelorum.*

*Exortum est in tenebris lumen rectis.*

*Miserere nostri, Domine  
miserere nostri.*

*Fiat misericordia tua, Domine, super nos  
quemadmodum speravimus in te.*

*In te Domine, speravi:  
non confundar in aeternum.*

To deliver us, You became human,  
and did not disdain the virgin's womb.  
Having blunted the sting of death,  
You opened the Kingdom of heaven to all  
believers.

A light has risen in the darkness for the  
upright.

Have mercy upon us, O Lord,  
have mercy upon us.

Let thy mercy be upon us, O Lord,  
as we have trusted in thee.

In thee, O Lord, I have trusted:  
let me never be confounded.

## III. O Nata Lux

*O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes preces que sumere.  
Qui carne quondam contegi*

*dignatus es pro perditis.  
Nos membra confer effici,  
tui beati corporis.*

O born light of light,  
Jesus, redeemer of the world,  
mercifully deem worthy and accept  
the praises and prayers of your supplicants.  
Thou who once deigned to be clothed in  
flesh

for the sake of the lost ones.

Grant us to be made members  
of your holy body.

## IV. Veni, Sancte Spiritus

*Veni, Sancte Spiritus,  
et emitte coelitus  
lucis tuae radium.  
Veni, pater pauperum,  
veni, dator munerum,  
veni, lumen cordium.*

*Consolator optime,  
dulcis hospes animae,  
dulce refrigerim.  
in labore requies,  
in aestu temperies,  
in fletu solatium.*

*O lux beatissima,  
reple cordis intima  
tuorum fidelium.  
Sine tuo numine  
nihil est in homnie,  
nihil est innoxium.*

*Lava quod est sordidum,  
riga quod est aridum,  
sana quod est sucium,  
flecte quod est rigidum,  
fove quod est frigidum,  
rege quod est devium.*

*Da tuis fidelibus,  
in te confidentibus,  
sacrum septenarium.  
Da virtutis meritum,  
da salutis exitum,  
da perenne gaudium.*

Come, Holy spirit,  
send forth from heaven  
the ray of thy light.  
Come, Father of the poor,  
come, giver of gifts,  
come, light of hearts.

Thou best of consolers,  
sweet guest of the soul,  
sweet refreshment.  
In labor, thou art rest,  
in heat, the tempering,  
in grief, the consolation.

O light most blessed,  
fill the inmost heart  
of all thy faithful.  
Without your grace,  
there is nothing in us,  
nothing that is not harmful.

Cleanse what is sordid,  
moisten what is arid,  
heal what is hurt,  
flex what is rigid,  
fire what is frigid,  
correct what goes astray.

Grant to thy faithful,  
those trusting in thee,  
thy sacred seven-fold gifts.  
Grant the reward of virtue,  
grant the deliverance of salvation,  
grant everlasting joy.



## **V. Agnus Dei - Lux Aeterna**

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.*

*Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.*

*Agnus Dei,  
qui tollis peccata mundi,  
dona es requiem sempiternam.*

*Lux aeterna luceat eis, domine:  
cum sanctis tuis in aeternum:  
quia pius es.*

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

*Alleluia. Amen.*

Lamb of god,  
who takest away the sins of the world,  
grant them rest.

Lamb of god,  
who takest away the sins of the world,  
grant them rest

Lamb of god,  
who takest away the sins of the world,  
grant them rest everlasting.

Light eternal shine upon them. O Lord  
in the company of thy Saints forever  
for thou art merciful.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

Alleluia. Amen.

## **Interval - 20 minutes**

**Wine and soft drinks are available in the Transepts**

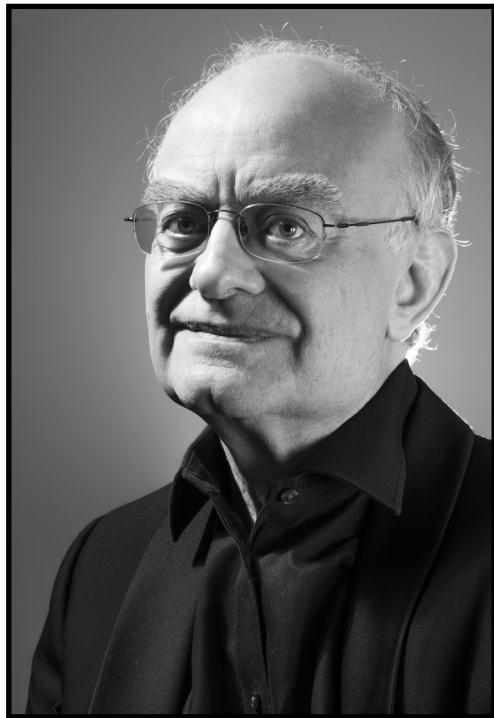
# John Rutter (b 1945)

## The Magnificat (1990)

The composer writes:

“The *Magnificat* – a poetic outpouring of praise, joy and trust in God, ascribed by Luke to the Virgin Mary on learning that she was to give birth to Christ – has always been one of the most familiar and well-loved of scriptural texts, not least because of its inclusion as a canticle in the Catholic office of Vespers and in Anglican Evensong. Musical settings of it abound, though surprisingly few of them since J.S. Bach's time give the text extended treatment. I had long wished to write an extended Magnificat, but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were, I think, somewhere in my mind as I wrote, though I was not fully conscious of the fact till afterwards. I was conscious of following Bach's example in adding to the liturgical text – with the lovely old English poem ‘*Of a Rose*’ and the prayer ‘*Sancta Maria*’ (both of which strengthen the Marian connection) and with the interpolated ‘*Sanctus*’, sung to the Gregorian chant of the *Missa cum júbilo* in the third movement. The composition of *Magnificat* occupied several hectic weeks early in 1990, and the première took place in May of that year in Carnegie Hall, New York.”

John Rutter, the Society's Patron, was born in London and studied music at Clare College, Cambridge. He first came to notice as



a composer during his student years; much of his early work consisted of church music and other choral pieces including Christmas carols. From 1975–79 he was Director of Music at his *alma mater*, Clare College, and directed the college chapel choir in various recordings and broadcasts. Since 1979 he has divided his time between composition and conducting.

Today his compositions, including such concert-length works as *Requiem*, *Magnificat*, *Mass of the Children*, *The Gift of Life*, and *Visions* are performed around the world. His music has featured in a number of British royal occasions, including the two most recent royal weddings. He edits the *Oxford Choral Classics* series, and, with Sir David Willcocks, co-edited four volumes of

*Carols for Choirs*. In 1983 he formed his own choir the Cambridge Singers, with whom he has made numerous recordings, and he appears regularly in several countries as guest conductor and choral ambassador. He holds a Lambeth Doctorate in Music, and in 2007 was awarded a CBE for services to music.

## 1 Magnificat anima

*Magnificat anima mea Dominum:  
et exsultavit spiritus meus in Deo salutari  
meo. Quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam me dicent  
omnes generationes.*

(My soul doth magnify the Lord;  
and my spirit hath rejoiced in God my sav-  
iour. For he hath regarded the lowliness of  
his hand-maiden: for behold, from hence-  
forth all generations shall call me blessed.)

## 2 Of a Rose, a lovely Rose

Of a Rose, a lovely Rose,  
Of a Rose is all my song.

Hearken to me, both old and young,  
How this Rose began to spring;  
A fairer rose to mine liking  
In all this world ne know I none.

Five branches of that rose there been,  
The which be both fair and sheen;  
The rose is called Mary, heaven's queen.  
Out of her bosom a blossom sprang.

The first branch was of great honour:  
That blest Marie should bear the flow'r;  
There came an angel from heaven's tower  
To break the devil's bond.

The second branch was great of might,  
That sprang upon Christmas night;  
The star shone over Bethlem bright,  
That man should see it both day and night.

The third branch did spring and spread;  
Three kinges did the branch gan led  
Unto our Lady in her child-bed;  
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,  
The devil's power for to fell:  
That no soul therein should dwell,  
The branch so blessed fully sprang.

The fifth branch it was so sweet,  
It sprang to heav'n, both crop and root,  
Therein to dwell and be our bote: (salvation)  
So blessedly it sprang.

Pray we to her with great honour,  
She that bare the blessed flow'r,  
To be our help and our succour,  
And shield us from the fiends bond.  
15th century English

## 3 Quia fecit mihi magna

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

(For he that is mighty hath magnified me:  
and holy is his name.)

*Sanctus, Sanctus, Sanctus Dominus Deus  
Sabaoth. Pleni sunt caeli et terra Gloria tua.  
Hosanna in excelsis.*

(Holy, Holy, Holy, Lord God of hosts.  
Heaven and earth are filled with thy glory.  
Hosanna in the highest.)

From the Ordinary of the Mass

## 4 Et misericordia

*Et misericordia a progenie in progenies  
timentibus eum.*

(And his mercy is on them that fear him  
throughout all generations.)

## 5 Fecit potentiam

*Fecit potentiam in brachio suo: dispersit  
superbos mente cordis sui. Deposuit po-  
tentes de sede et exaltavit humiles.*

(He hath showed strength with his arm: he  
hath scattered the proud in the imagination  
of their hearts. He hath put down the  
mighty from their seat, and hath exalted  
the humble and meek.)

## 6 Esurientes

*Esurientes implevit bonis et divites dimisit  
inanes. Suscepit Israel puerum suum re-  
cordatus misericordiae suae. Sicut locutus  
est ad Patres nostros, Abraham et semini  
eius in saecula.*

(He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his  
servant Israel. As he promised to our fore-  
fathers, Abraham and his seed for ever.)

## 7 Gloria Patri

*Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto!*

(Glory be to the Father, and to the Son,  
and to the Holy Ghost.)

*Sancta Maria, succurre miseris, iuva  
pusillanimes, refove flebiles: ora pro  
populo, interveni pro clero, intercede pro  
devoto femineo sexu: sentiant omnes tuum  
iuvamen, quicumque tuum canctum im-  
plorant auxilium. Alleluia.*

Antiphon at Feasts of the Blessed Virgin Mary

(Holy Mary, succour those in need, help the  
faint-hearted, console the tearful,: pray for  
the laity, assist the clergy, intercede for all  
devout women: may all feel the power of  
your help, whoever prays for your holy aid.  
Alleluia.)

*Sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.*

(As it was in the beginning, is now, and ever  
shall be, world without end. Amen.)



## ELIZABETH ATHERTON **Soprano**

Elizabeth Atherton is one of Britain's most versatile and compelling lyric sopranos, performing a wide range of repertoire in both concert and opera. She read music at Trinity College, Cambridge before studying at the Royal Scottish Academy of Music and Drama and is the winner of numerous prestigious awards and prizes including the Maggie Teyte Prize. Equally at home on the opera stage or the concert platform, Elizabeth's versatility as a musician and an actress means that she has sung roles ranging from Monteverdi, Handel and Mozart through to Verdi, Bizet and Britten. She had the roles of **Eurydice** in Sir Harrison Birtwistle's opera *The Corridor*, **Medea** in *The Cure*, created for her to considerable critical acclaim.

Elizabeth's debut was as **Helena** *Midsummer Night's Dream* for English Touring Opera.

She subsequently became an Associate Artist at Welsh National Opera, performing roles including Mozart's **Countess**, **Donna Elvira** and **Pamina** and Bizet's **Micaela** and has since gone on to become a regular performer at Opera North enjoying much success with roles including Mozart's **Fiordiligi** and Britten's **Governess**.

In concert, Elizabeth has worked with Sir Richard Hickox, Sir Andrew Davis, Sir Charles Mackerras, Antonio Pappano, Sir Neville Mariner, Pierre Boulez, Vladimir Jurowski, Harry Christophers and Thierry Fischer. She appears frequently with BBC National Orchestra of Wales and other concert work includes performances with BBC Symphony, LSO, Philharmonia, RLPO, Orchestra Sinfonica di Milano, Orchestre de Paris, Ulster Orchestra, The Sixteen and The Hallé. Highlights range from *Messiah* with Paul McCreech and the St. Paul Chamber Orchestra in Minnesota to Beethoven's *Choral Symphony* with the Philharmonia and Sir Charles Mackerras, Handel's *Saul* with Harry Christophers at the Buxton Festival and the Handel and Haydn Society in Boston to Britten's *Les Illuminations* with David Atherton and the Hong Kong Philharmonic Orchestra; also many song recitals and recordings with Iain Burnside, Malcolm Martineau and Roger Vignoles.

She broadcasts frequently on Radio 3, including Mahler and Strauss Lieder with the BBC Symphony Orchestra and Jiri Belohlavek, and her discography includes Liszt's **Via Crucis** and **Missa Choralis**, **Classic Children's Songs** with Roderick Williams and Iain Burnside, **Saul** with The Sixteen and Harry Christophers and Britten's **On this Island** with Mal-

colm Martineau: a “superb account” - The Guardian; “lustrous and dramatic” - The Times.

Recent and future engagements include the title role in the world première of Tom Coult’s new opera *Violet* (Music Theatre Wales/London Sinfonietta), **Donna Elvira** *Don Giovanni* (Opera North), Barber’s *Knoxville* with RLPO/Robert Spano (Philharmonic Hall, Liverpool), Beethoven’s *9th Symphony* with BBCSO/Richard Farnes (Dubai Opera House), Gorecki’s *Symphony of Sorrowful Songs* with London Sinfonietta/David Atherton (Royal Festival Hall), Dvorak’s *Stabat Mater* with Prague Symphony Orchestra/Jac van Steen (Smetana Hall, Prague) and Stravinsky’s *Threni* with LPO/Vladimir Jurowski (Royal Festival Hall).

## JEREMY COLE Conductor

**Jeremy Cole** was organ scholar at Trinity College, Cambridge, where he studied the organ with Colin Walsh, Stephen Farr, and David Briggs, and conducting with Stephen Layton. He was closely involved in the world-famous choir’s routine of services and concerts, and features on several of their recordings on the Hyperion label.

Whilst in London, Jeremy held positions at St Paul’s Knightsbridge and 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 de-



mand and as a repetiteur for solo singers and instrumentalists and as a continuo player.

Jeremy is artistic director of Illuminare Choir, a professional ensemble which he founded in 2012 and which has performed to great acclaim in venues across London. The choir has championed new music and recently commissioned and performed the premiere of *The Temptations of Christ*, a substantial contemporary cantata written by Barnaby Martin for two choirs, soloists, tubular bells and organ.

Jeremy is currently Acting Organist and Master of the Choristers at Wells Cathedral, having been Assistant Organist since 2017. He is responsible for the Cathedral Choir’s busy schedule of nine sung services each week, as well as its broadcasts, concerts and tours.

Jeremy is delighted to be taking on the role of Musical Director of the Wells Cathedral Oratorio Society for the 2019-20 season.

# ENGLISH CHAMBER ORCHESTRA

**Leader: Stephanie Gonley**

The English Chamber Orchestra is the most recorded chamber orchestra in the world, its discography containing nearly 900 recordings of over 1,500 works by more than 400 composers.

The ECO has also performed in more countries than any other orchestra and played with many of the world's greatest musicians. The American radio network CPRN has selected ECO as one of the world's greatest 'living' orchestras. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence. The ECO's long relationship with such great musicians as Slava Rostropovich, Pinchas Zukerman, and earlier with Daniel Barenboim led to an acclaimed complete cycle of Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida.

Recent tours have included Bermuda, China, Mexico, Finland, France, Turkey, Switzerland, Italy, Germany (including Hamburg's Elbphilharmonie), Slovenia and Austria (culminating in a concert at Vienna's Musikverein) as well as concerts across the UK and at London's Royal Festival Hall, Queen Elizabeth Hall, Kings Place and Cadogan Hall. In the 2019-2020 Season, the ECO will be working with artists including Christian Zacharias, François Leleux and Xian Zhang.

The Orchestra has recorded many successful film soundtracks including Dario Marianelli's prizewinning scores for *Atonement* and *Pride and Prejudice*, and several James Bond sound-

tracks, and has taken part in a variety of other film and television projects.

The ECO is proud of its outreach programme, *Close Encounters*, which takes music into communities and schools around the UK and abroad. Earlier this year the ECO became the *Professional Orchestra in Partnership* at Christ's Hospital School in West Sussex, a collaboration involving side-by-side performance and one-to-one tuition.

## **Violin 1**

John Mills	Michael Trainor
Richard George	Katerina Nazarova
Jonathan Storer	Gaëlle-Anne Michel

## **Violin 2**

Marcus Barcham-Stevens	
Natasha Hall	Julia Burkert-Milone
André Pereira	Caroline Bishop

## **Viola**

Roger Chase	Yukiko Ogura
Lydia Lowndes-Northcott	Jake Walker

## **Cello**

Jessie Anne Richardson	
Morwenna del Mar	William Clark-Maxwell

## **Bass**

Stephen Williams,	Paul Sherman
-------------------	--------------

## **Clarinet**

Anthony Pike	Julie Price
--------------	-------------

## **Horn**

Jonathan Williams	Andrew Sutton
-------------------	---------------

## **Bass Trombone**

Ian Moffat	David Corkhill
------------	----------------

## **Harp**

Helen Tunstall	Scott Bywater
----------------	---------------

## **Organ**

David Stevens	
---------------	--

The logo features a stylized, calligraphic letter 'O' on the left, composed of several overlapping loops. To the right of the 'O', the words 'WELLS CATHEDRAL' are written in a smaller, bold, sans-serif font. Below this, the word 'ORATORIO' is written in a large, bold, serif font. A thick horizontal line runs across the page, positioned below 'ORATORIO'. To the right of this line, the word 'SOCIETY' is written in a bold, sans-serif font.

# WELLS CATHEDRAL ORATORIO SOCIETY

Patron: John Rutter, CBE  
Chairman: Marion Robinson

President: The Dean of Wells  
Conductor: Jeremy Cole

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 and is now singing under Jeremy Cole. From 2004 to 2018 it was under the direction of Matthew Owens who was then Organist and Master of the Choristers at Wells Cathedral.

Under Owens it 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. In 2018 it sang Jonathan Dove's *For an Unknown Soldier* on the 100th anniversary of the ending of the 1st World War.

The Society also presents Handel's ever-popular *Messiah*, each December and 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)



# Wells Cathedral Oratorio Society Members

## Soprano

Sarah Allen  
Dora Almy  
Ann Baker  
Anna Bernard  
Pam Booth  
Helen Bowen ¶  
Maureen Boylan  
Kate Brown  
Mary Burton  
Denise Bush  
Ruth Bush  
Barbara Calverley  
Felicity Chapman  
Katherine Constable  
Heather Forgham  
Sandra Freeborn  
Sue Gould  
Jane Hancock  
Susan Hanson  
Sarah Hare  
Chris Harris  
Sally Harvey  
Jenny Henderson  
Dorothy Hunter  
Lynne Jarman  
Deborah Jenkins  
Eleanor Jolley  
Marion Jones  
Carolyn Legg  
Ruth Lickfold  
Della Luetchford  
Jennie Lunnon  
Donna-Marie  
Macpherson  
Sarah May  
Louise Palmer  
Maureen Pickford

Pamela Pye ¶  
Margaret Raynes  
Marion Robinson ¶  
Gill Round  
Frances Rowe  
Maggie St Quintin  
Janet Saxon  
Rebecca Shaw  
Margaret Sutton  
Pamela Tomlinson  
Christine Tudor  
Lynn Waldron  
Ann Walton  
Jan Weaver  
Lucy Williams

## Alto

Jenny Abraham  
Christine Barker  
Louise Burton  
Rosemary Cooke  
Penelope Cowman  
Polly Corbishley  
Sue Curragh  
Gill Deamer  
Sian Decamp  
Joan Dovey  
Robin Duys  
Anne Easton  
Kate Fielder  
Wendy Gregory  
Shelley Gudgin  
Faith Guest  
Elizabeth Hand  
Jenny Harrow  
Catherine Hay  
Helen Hazlewood  
Jane James

Jane Jarratt  
Janet Johnson  
Deborah Jonas  
Elaine Kinsella  
Jessica Leach  
Alex Lemanski  
Jennifer Mackenzie  
Philippa Mains  
Mary Massey  
Della Menday ¶  
Liz Metcalfe  
Mary Newman  
Margaret Rayfield  
Cathy Rowe  
Janet Rundle  
Celia Smith  
Sue Stoughton-  
Harris ¶  
Celia Townend  
Sue Wells  
Olivia Wilkinson  
Kate Wilson  
Chris Young

## Tenor

Neill Bonham ¶  
Simon Bruce  
Ian Bynoe  
Horatio Carr-Jones †  
Ben Clay ¶  
Richard Garstang  
Peter Lawrence  
Martin Lovell  
Nigel Lloyd  
Barnaby Martin X  
Bernard North  
Chris Ray  
Sarah Villiers

Robin Walker ¶  
Stacey Williams

## Bass

David Abels  
Simon Ayres  
David Bevan †  
Christopher Boddie  
Michael Calverley  
John Castree  
Geoffrey Clarke  
Michael Estall  
Peter Farrell  
Niall Garden  
Adrian Grey  
Michael Harris  
Trevor Hazelgrove  
Richard Henderson  
Derek Hiller  
Tony Iveson  
Chris Jenkins ¶  
Dennis Johnson  
John King  
Richard Lander  
Michael Leach  
Brian Marshall  
Alan Rayfield  
Colin Rendell  
David Rosser  
David Salmon  
Duncan Shaw  
William Truscott  
Richard Walton

¶ Committee  
X Guest Singer  
† Choral Scholar

# Wells Cathedral Oratorio Society Friends

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 2019 of up to four prime Nave seats for each of the November and December concerts
- Priority booking in January 2020 of up to four prime

Nave seats for the Spring concert in 2020

- 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 April to February. Subscription renewal is in April 2019 alongside priority booking for the November and December concerts.

Please contact our Friends Secretary at: [friends@wcos.org.uk](mailto:friends@wcos.org.uk)

## Wells Cathedral Oratorio Society Corporate Patrons

The Society is most grateful to its Corporate Patrons, **Chalmers HB, Chartered Accountants**, of Chamberlain Street, Wells, and **Battens Solicitors**, of Princes Street, Yeovil, for their support of the Society under our Corporate Patrons scheme.

Companies willing to join this scheme will be assured of a warm welcome. For further information, please contact Marion Robinson at [chair@wcos.org.uk](mailto:chair@wcos.org.uk).

# Wells Cathedral Oratorio Society Friends

Mr Iain and Prebendary Helen Ball  
Mr David Bollington  
Mr Peter Bowen  
Mr Robert C Brown  
Mr Michael J Cansdale  
Mr Geoff Clarke  
Miss Beulah J Connolly  
Mr David Corp  
Mr Charles Crawford  
Mrs Sheila Crease  
Dr & Mrs A Crossland  
Mr Andrew Cruickshank  
Mrs Jennifer Davies  
Revd Frank Fisher  
Mrs Carolyn Fussell  
Professor T Gifford  
Mr Walford Gillison  
Mrs Susan J Gould  
Mr Michael Groom  
Mr Nigel Hamilton QC  
Mr Keith Hanson  
Mrs Sarah A Hare  
Mr & Mrs Harris Ford  
Captain and Mrs Patrick A C Harland  
Mr Michael and Mrs Catherine Hay  
Mrs Dot Hunter  
Mrs Mary l'Anson  
Mr Chris R Jenkins

Mr Dennis and Mrs Janet Johnson  
Mr Anthony Jonas  
Mrs Amanda Karpinski  
Mr Anthony Kaye  
Mrs Susan Kaye  
Mr Richard Lander  
Mrs Alex Lemanski  
Mr Martin Lovell  
Mrs Nancy McGiveron  
Mrs Suzanne Metters  
Mr John Morton  
Mrs Judith Oliver  
Mr Gerald and Mrs Rosemary Parsons  
Mr J Parsons  
Mr John and Mrs Joy Rattenbury  
Mr Alan Rayfield  
Mr Philip Hugh Roberts  
Mr Brian Roberts-Wray  
Mr David Rosser  
Ms Frances Rowe  
Mr Alan Rowntree  
Mrs Maggie St Quintin  
Mr Christopher R Stonehouse  
Mrs Margaret Sutton  
Mrs H Teape  
Mr David Williams  
Mrs Collette Winfield



# Pilgrim Financial Planning

Peace of mind throughout life's journey

Contact us for an initial discussion

**T: 01749 670087**

**or E: [enquiries@pilgrimfp.co.uk](mailto:enquiries@pilgrimfp.co.uk)**

Thyer House, 31 Sadler Street, Wells, BA5 2RR

When can I  
afford to retire?

Can I afford  
to gift money  
to my children?

How do I know  
if I am going to  
run out money?



David & Sandra Millican

OPTOMETRISTS • DISPENSING OPTICIANS

We've got the  
vision you get  
the choice.

75 High St Wells

Tel: 01749 673991

# AN AMAZING OPPORTUNITY FOR YOUR SON OR DAUGHTER!



## COULD YOUR CHILD BE A CHORISTER IN WELLS CATHEDRAL CHOIR?

“one of the most impressive of today’s British cathedral choirs”  
*Gramophone Magazine*

**ALL CHORISTERS ARE EDUCATED AT WELLS CATHEDRAL SCHOOL  
WHERE SCHOLARSHIPS AND BURSARIES ARE AVAILABLE**

For more information, please telephone **01749 834213**  
or email **[admissions@wells-cathedral-school.com](mailto:admissions@wells-cathedral-school.com)**

*Wells Cathedral is a wonderful place  
to make or listen to music*



For Eight Decades  
the Friends of Wells Cathedral  
have supported the life of the Cathedral,  
including its music-making.

*By joining the Friends, you could too.*

*Past, Present & Future*

Friends Office, West Cloister  
Wells, Somerset BA5 2PA  
Telephone 01749 678830  
info@wellsfriends.org ♦ www.wellsfriends.org

Registered Charity 208797



