

HANDEL

MESSIAH

Wells Cathedral

Saturday 6 December, 2014

Lesley Jane Rogers	soprano
Louise Mott	mezzo soprano
Matthew Minter	tenor
Andrew Kidd	bass

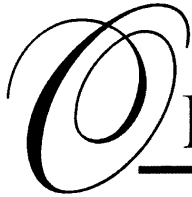
Wells Cathedral Oratorio Society

Music For Awhile Orchestra
(on period instruments)

Matthew Owens conductor

PROGRAMME





**WELLS CATHEDRAL
ORATORIO
SOCIETY**
in 2015

Saturday 28 March, 2015 at 7.00pm

ELGAR: THE KINGDOM

Jane Irwin	soprano
Kathryn Rudge	mezzo soprano
Peter Auty	tenor
David Kempster	baritone
Southern Sinfonia	
Matthew Owens	conductor

Saturday 2 May, 2015 from 9.30am to 6.00pm

Come and Sing Day

with Matthew Owens

**J. S. BACH: LUTHERAN MASS IN F
HANDEL: MESSIAH HIGHLIGHTS
in the Methodist Church, Wells**

Saturday 7 November, 2015 at 7.00pm

**J. S. BACH: LUTHERAN MASS IN F
CANTATA, WACHET AUF
BRANDENBURG CONCERTOS 3 AND 6**

Music for Awhile Orchestra
(on period instruments)
Matthew Owens

George Frideric Handel (1685-1759)

Messiah

(1741)

A Sacred Oratorio, words by **Charles Jennens**

Lesley-Jane Rogers	soprano
Louise Mott	mezzo soprano
Matthew Minter	tenor
Andrew Kidd	bass

Wells Cathedral Oratorio Society Chorus

Music for Awhile Orchestra	(on period instruments)
Margaret Faultless	leader
Katarzyna Covalique	harpsichord
Nicholas Freestone	chamber organ

Matthew Owens	conductor
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Wells Cathedral Oratorio Society is affiliated to Making Music.



In Memory of Mervyn Salmon, 1932-2014

Tonight's performance is dedicated by the choir to the memory of one of its members who recently died. Mervyn Salmon was a charming and gentle man, always friendly and interested in his fellow singers. With a lovely light tenor voice he had an unparalleled commitment to local choirs, singing with the choir of St Cuthbert's Church, Wells, for over 70 years; with the Wells Cathedral Oratorio Society for 60 years; and with the Glastonbury Male Voice Choir for 50 years. We pray that he rests and continues to sing in peace.

Programme Notes

Some of the origins of Handel's *Messiah* may well have been in Wells. This was Handel's sixth English oratorio and, although its structure resembles that of conventional opera, it is not in dramatic form; for there are no impersonations of characters and very little direct speech. Instead, Charles Jennens's text (taken not from the King James Bible but from Coverdale's earlier translation in the Book of Common Prayer) is an extended reflection on Jesus Christ as Messiah.

In writing to his close friend Jennens, Handel frequently referred to it as 'Your *Messiah*' and it was probably Jennens' idea in the first place. After he had written the libretto and sent it to Handel, it was he who had to continually pressure Handel to complete it, and sometimes complain about some of the items and request revisions.

Jennens was a wealthy landowner and patron of music who was also a devout Christian. He became interested in primitive Christianity and was influenced by the writings of Richard Kidder (the Bishop of Bath and Wells who had been killed in his palace in 1703). The viewpoint taken in Kidder's noted book, *'A Demonstration of the Messiah. In which the Truth of the Christian Religion is proved, against all the enemies thereof; but especially against the Jews'*, may have been influential in the

selection of texts made by Jennens for *Messiah*. His interpretation of Psalm 2 was as a foretelling of the destruction of Jerusalem and the Temple by the Romans. The Halleluiah Chorus, following it, would thus have probably been seen in the 18th century as a celebration of the dispersal of the Jewish nation.

After protests in Dublin at the presentation of the *Messiah* as a subject for an entertainment (and later in an opera house) for the first London performance Jennens used his influence to supervise the 'wordbook' - the 1743 programme notes. He presented the work, sub-titled 'A Sacred Oratorio', very much as if it were an opera, organised into three distinct 'Acts' and subdivided into scenes:

- I (i) The prophecy of Salvation; (ii) the prophecy of the coming of Messiah and the question of what this may portend for the World; (iii) the prophecy of the Virgin Birth; (iv) the appearance of the Angels to the Shepherds; (v) Christ's redemptive miracles on earth.
- II (i) The redemptive sacrifice, the scourging and the agony on the cross; (ii) His sacrificial death, His passage through Hell and Resurrection; (iii) His Ascension; (iv) God discloses his identity in Heaven; (v) Whitsun, the gift of tongues, the beginning of

evangelism; **(vi)** the world and its rulers reject the Gospel; **(vii)** God's triumph.

- III **(i)** The promise of bodily resurrection and redemption from Adam's fall; **(ii)** the Day of Judgement and general Resurrection; **(iii)** the victory over death and sin; **(iv)** the glorification of the Messianic victim.

The *Hallelujah Chorus* is at the end of the second part and it was at this point in the oratorio, during one of the early London performances, that King George II is said to have risen to his feet. Audiences have repeated this practice ever since.

Born in 1685, Handel was 56 when he composed *Messiah*. He had received his training in his native Germany, in Halle and Hamberg, and then in Italy. His influences were the German polyphonic and the Italian Baroque composers, especially Corelli and Scarlatti.

Handel was much admired by Bach, who was born a month after Handel and who had tried but failed to meet him in Halle. Beethoven said of Handel "the master of us all... the greatest composer that ever lived. I would uncover my head and kneel before his tomb". Beethoven emphasised above all the simplicity and popular appeal of Handel's music when he said, "Go to him to learn how to achieve great effects, by such simple means." Mozart said of him: "Handel understands *affect* better than any of us. When he chooses, he strikes like a thunder bolt."

In 1712 Handel settled in England and in

1727 became a naturalised British subject. Within fifteen years he worked with, or started, three opera houses. Between 1711 and 1739 more than 25 of Handel's operas were premiered at the Queen's Theatre alone (now Her Majesty's Theatre) and Handel wrote a total of 42 Italian operas.

In 1737, aged 52, Handel suffered a stroke which left him with a disabled right hand and some confusion. It was not expected that he would play again. However, after a stay at the spa in Aachen, he returned and turned his attention to oratorio. Public taste for Italian operas had declined and oratorio was popular, giving audiences a chance to hear works in their own language. When Handel followed this trend he produced a series of 20 oratorios which helped him regain his title as the country's favourite composer.

In 1741 Handel was invited to visit Dublin to stage a series of concerts. Shortly after receiving this request, and in the period of just over three weeks, with much of the music borrowed from his operas, he created *Messiah*. He staged a dozen successful concerts there and then announced with a fanfare that his new oratorio would receive its premiere on April 13, 1742. With 26 boys and 5 men, from St Patrick's and Christ Church cathedrals—plus soprano and contralto soloists who also helped with the choruses—he arranged for a public rehearsal to take place the day before. This caused a sensation and hundreds of eager listeners had to be turned away from the first performance.



The first London performance of *Messiah* took place a year later at Covent Garden where it was not well received, despite Jennens PR. It was only in 1750, when *Messiah* began to be presented in annual performances for a London charity at the Foundling Hospital, that the public embraced the work.

Before the first performance Handel made numerous revisions to his manuscript score, in part to match the forces available for the 1742 Dublin premiere. Between 1742 and 1754 he continued to revise and recompose individual movements, sometimes to suit the requirements of particular singers, sometimes at Jennens' insistence. Over subsequent years Handel revised *Messiah* many times to accommodate new soloists, performing forces, and audiences. He performed it 36 times, every time at Eastertide.

Handel died in 1759. Two significant performances of *Messiah* were given in Westminster Abbey in 1784, as part of a

"Commemoration of Handel" festival with as many as 500 musicians, setting a standard for further large-scale performances. In 1789 Mozart re-orchestrated the work to bring to it the dimensions of a Classical period orchestra. Other versions came in the 19th and 20th centuries, helping to make the work viable for large choral festivals with many hundreds of singers, sometimes over a thousand.

The first published score of *Messiah* was issued in 1767, eight years after Handel's death, though this was based on relatively early manuscripts and included none of Handel's later revisions. This evening's performance uses Watkins Shaw's final edition of 1992 that he had worked on between 1957 and 1965. He had access to many of Handel's papers, including his conducting score from the first Dublin performance. This edition of *Messiah* revolutionised its interpretation, and has been called 'a landmark in what we now know as the Early Music movement.'

Programme by Neill Bonham

Part One

1. Sinfonia (Overture)

2. Recitative Tenor

Comfort ye, comfort ye my people,
saith your God. Speak ye comfortably
to Jerusalem, and cry unto her, that
her warfare is accomplished, that her
iniquity is pardoned. The voice of him
that crieth in the wilderness; prepare
ye the way of the Lord; make straight
in the desert a highway for our God.

(Isaiah 40: 1-3)

3. Air Tenor

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low; the
crooked straight and the rough places
plain.

(Isaiah 40: 4)

4. Chorus

And the glory of the Lord shall be
revealed, and all flesh shall see it
together: for the mouth of the Lord
hath spoken it. *(Isaiah 40: 5)*

5. Recitative Bass

Thus saith the Lord, the Lord of hosts:
Yet once a little while and I will shake
the heavens and the earth, the sea
and the dry land. And I will shake all
nations; and the desire of all nations
shall come. The Lord, whom ye seek,
shall suddenly come to His temple,
even the messenger of the Covenant,
whom ye delight in; behold, He shall
come, saith the Lord of hosts.

(Haggai 2: 6-7) (Malachi 3: 1)

6. Air Countertenor

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. *(Malachi 3: 2)*

7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *(Malachi 3: 3)*

8. Recitative Contralto

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel, God with us. *(Isaiah 7: 14; Matthew 1: 23)*

9. Air and Chorus Contralto

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *(Isaiah 40: 9)*

10. Recitative Bass

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *(Isaiah 60: 2-3)*

11. Air Bass

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. *(Isaiah 9: 2)*

12. Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the Everlasting Father, the Prince of Peace. *(Isaiah 9: 6)*

13. Pifa (Pastoral Symphony)

14a. Recitative Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night. *(Luke 2: 8)*

14b. Recitative Soprano

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. *(Luke 2: 9)*

15. Recitative Soprano

And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord." *(Luke 2: 10-11)*

16. Recitative Soprano

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: *(Luke 2: 13)*

17. Chorus

"Glory to God in the highest, and peace on earth, good will towards men." *(Luke 2: 14)*

18. Air Soprano

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. *(Zechariah 9: 9-10)*

19. Recitative Countertenor

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah 35: 5-6)*

20. Air Contralto and Soprano

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. *(Isaiah 40: 11)*

Come unto Him, all ye that labour,
come unto Him that are heavy laden,
and He will give you rest. Take his yoke
upon you, and learn of Him, for He is
meek and lowly of heart, and ye shall

find rest unto your souls.

(Matthew 11: 28-29)

21. Chorus

His yoke is easy, and His burthen is
light.

(Matthew 11: 30)

Interval - 20 minutes

Wine and soft drinks are available in the Transepts

Part Two

22. Chorus

Behold the Lamb of God, that taketh
away the sin of the world. *(John 1: 29)*

23. Air Contralto

He was despised and rejected of men,
a man of sorrows and acquainted with
grief. He gave His back to the smiters,
and His cheeks to them that plucked
off His hair: He hid not His face from
shame and spitting. *(Isaiah 53: 3, 6)*

24. Chorus

Surely He hath borne our griefs, and
carried our sorrows! He was wounded
for our transgressions, He was bruised
for our iniquities; the chastisement of
our peace was upon Him. *(Isaiah 53: 4-5)*

25. Chorus

And with His stripes we are healed.
(Isaiah 53: 5)

26. Chorus

All we like sheep have gone astray; we
have turned every one to his own way.
And the Lord hath laid on Him the
iniquity of us all. *(Isaiah 53: 6)*

27. Recitative Tenor

All they that see Him laugh Him to
scorn; they shoot out their lips, and
shake their heads, saying: *(Psalm 22: 7)*

28. Chorus

“He trusted in God that He would
deliver Him; let Him deliver Him, if He
delight in Him.” *(Psalm 22: 8)*

29. Recitative Tenor

Thy rebuke hath broken His heart: He
is full of heaviness. He looked for some
to have pity on Him, but there was no
man, neither found He any to comfort
him. *(Psalm 69: 20)*

30. Air Tenor

Behold, and see if there be any sorrow
like unto His sorrow.
(Lamentations 1: 12)

31. Recitative Tenor

He was cut off out of the land of the
living: for the transgressions of Thy
people was He stricken. *(Isaiah 53: 8)*

32. Air Tenor

But Thou didst not leave His soul in
hell; nor didst Thou suffer Thy Holy
One to see corruption. *(Psalm 16: 10)*

34. Recitative Tenor

Unto which of the angels said He at
any time: “Thou art My Son, this day
have I begotten Thee”? *(Hebrews 1: 5)*

35. Chorus

Let all the angels of God worship Him.
(Hebrews 1: 6)

36. Air Contralto

Thou art gone up on high; Thou hast
led captivity captive, and received gifts
for men; yea, even from Thine ene-
mies, that the Lord God might dwell
among them. *(Psalm 68: 18)*

38. Air Soprano

How beautiful are the feet of them
that preach the gospel of peace, and
bring glad tidings of good things.
(Isaiah 52: 7; Romans 10: 15)

40. Air Bass

Why do the nations so furiously rage
together, and why do the people
imagine a vain thing?
The kings of the earth rise up, and the
rulers take counsel together against
the Lord, and against His anointed.

(Psalm 2: 1-2)

41. Chorus

Let us break their bonds asunder, and
cast away their yokes from us.
(Psalm 2: 3)

42. Recitative Tenor

He that dwelleth in Heav'n shall laugh
them to scorn; The Lord shall have
them in derision.
(Psalm 2: 4)

43. Air Tenor

Thou shalt break them with a rod of
iron; thou shalt dash them in pieces
like a potter's vessel.
(Psalm 2: 9)

44. Chorus

Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!
(Revelation 11: 15) (Revelation 19: 6 & 16)

Part Three

45. Air Soprano

I know that my Redeemer liveth, and
that He shall stand at the latter day
upon the earth. And though worms
destroy this body, yet in my flesh shall
I see God.
(Job 19: 25-26)
For now is Christ risen from the dead,
the first fruits of them that sleep.
(1 Corinthians 15: 20)

46. Chorus

Since by man came death, by man
came also the resurrection of the
dead. For as in Adam all die, even so in
Christ shall all be made alive.
(1 Corinthians 15: 21-22)

47. Recitative Bass

Behold, I tell you a mystery; we shall
not all sleep, but we shall all be
changed in a moment, in the twinkling
of an eye, at the last trumpet.
(1 Corinthians 15: 51-52)

48. Air Bass

The trumpet shall sound, and the dead

shall be raised incorruptible, and we
shall be changed.
(1 Corinthians 15: 52-53)

52. Air Soprano

If God be for us, who can be against
us? Who shall lay anything to the
charge of God's elect? It is God that
justifieth, who is he that condemneth?
It is Christ that died, yea rather, that is
risen again, who is at the right hand of
God, who makes intercession for us.
(Romans 8: 31, 33-34)

53. Chorus

Worthy is the Lamb that was slain,
and hath redeemed us to God by His
blood, to receive power, and riches,
and wisdom, and strength, and hon-
our, and glory, and blessing.
Blessing and honour, glory and power,
be unto Him that sitteth upon the
throne, and unto the Lamb, for ever
and ever. Amen.
(Revelation 5: 12-14)

Wells Cathedral Oratorio Society

Patron: John Rutter, CBE
Conductor: Matthew Owens

President: The Dean of Wells
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*; 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

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 in 2003 was 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 unusual pieces. An exuberant performer when required, she is also a natural choice for works such as the Verdi *Requiem*, Vaughan Williams's *Sea Symphony*, and David Fanshawe's *African Sanctus*.

Lesley-Jane has worked with many leading conductors and orchestras, and her discography numbers some 30 CDs, including several new-music releases for the specialist label Metier, as well as various English composer CDs for the Divine Art, Toccata Classics, Champion/Cameo, Hyperion and Prima Facie la-



LOUISE MOTT mezzo soprano

Louise Mott studied at the Guildhall School of Music and the Royal College of Music, before completing her training at the National Opera Studio.

Louise made her débuts at English National Opera as *Bradamante Alcina*, Welsh National Opera as *Annio La Clemenza di Tito* and Opera North as *Annina Der Rosenkavalier*, followed by *Fidalma Il matrimonio segreto*. She sang *Ariodante* for English Touring Opera and *Mme Larina Eugene Onegin* for Scottish Opera on Tour. For the Early Opera Company she has sung *Edith Alfred Thomas Arne*, *Agrippina*, *Ruggiero Alcina*, *Ariodante*, *Sesto Giulio Cesare*, *Orlando*, *Rosmira Partenope*, *Melissa Amadigi*, *Serse* and *Dido Dido and Aeneas*. Other roles include *Meg Page Falstaff* for Diva Opera and *Pfalztheater Kaiserslautern*, *Second Lady*

bels. A keen exponent of contemporary music, Lesley-Jane has given more than 70 premières, and is honoured to be the dedicatee of various songs and song cycles. Large-scale premières include Joseph Phibbs's *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.



The Magic Flute and *Marcellina Marriage of Figaro* for Opera Project, Katarina Schrott *Mayerling* for The Royal Ballet at The Royal Opera House.

Contemporary opera performances include for Almeida Opera: Ion (Param Vir), God's Liar (John Casken) and Marguerite Hey, *Persephone!* (Deidre Gribbin) and Marlinchen *The Juniper Tree* (Roderick Watkins), also at the Muffathalle, Munich; for The Opera Group: *Emerald Boys and Girls Come Out to Play* (Holloway) and Blind Mary *The Martyrdom of St Magnus*, Penelope *Linen from Smyrna* (Edward Rushton) and Cordula Wagner *The Shops* (Edward Rushton) at the Bregenz Festival and in the Linbury, Royal Opera House; for Tête à Tête: Penelope in *Odysseus Unwound*, Angela in *Push* (David Bruce) and *Lite Bites* (The Opera Festival). Other performances have included Blind Mary *The Martyrdom of St Magnus* at the Oslo Kammermusik Festival and with the Hebrides Ensemble at the Orkney Festival, Marcella Alban (Tom Wiggall) at St Albans Abbey and *Wife/Sphinx/Doreen Greek* (Mark-Anthony Turnage) with the London Sinfonietta.

Recent engagements have included Mozart's *Requiem* and *Solemn Vespers* for the Bach Choir and the OAE at the Royal Festival Hall, London, Priestess *Seven Angels* (Luke Bedford) for The Opera Group, Helen King *Priam* at the Brighton Festival, 2nd Witch (& Dido cover) *Dido and Aeneas* for Opera North, La Frugola *Il Tabarro* & La Ciesca *Gianni Schicchi* for Caledonian Opera at Haddo House Hall, Flora Bervoix *La Traviata* for Diva Opera, and Third Lady *The Magic Flute* for Opera Project.

Engagements for 2014 include Nicklausse

Les Contes d'Hoffmann for Diva Opera, Mrs Grose *The Turn of the Screw* for Seastar Opera, Mrs Segstrom *A Little Night Music* for Opera Project and Ottavia (cover) *The Coronation of Poppea* for Opera North.

MATTHEW MINTER tenor



Matthew Minter was born in 1972 and was educated at The Windsor Boys' School where he excelled in music. At the age of 15 he became the youngest member of the National Youth Choir of Great Britain and then at the age of 19 was selected to sing in the World Youth Choir.

On leaving school he continued to study music at Salford University and then at postgraduate level at the Royal Northern College of Music. Whilst in Manchester he often deputized as a Lay clerk in the Cathedral Choir and in 1995 he took a full-time Lay clerk post at Chester Cathedral, which he relinquished in 1998 in order to

fulfill his busy schedule as a soloist and teacher.

Matthew sings regularly with The BBC Singers, with whom he made his debut at the Proms during the 2001 season. He is a principal tenor with the BBC Daily Service Singers and has been critically acclaimed for his solo performances on the Daily Service CD. Matthew's other work with the BBC has taken him to Bethlehem and Jerusalem, as well as various appearances on Songs of Praise and a live solo feature on the Christmas Day morning service in 2000.

Apart from his regular work with the BBC, Matthew travels internationally both as a soloist and consort singer, appearing most recently with Tenebrae in Switzerland and Bermuda. Engagements during the coming season include Stainer's *The Crucifixion*, Handel's *Messiah*, Britten's *Serenade for Tenor & Horn*, and the role of Evangelist in Bach's *St. Matthew Passion*. During 2014 Matthew has also performed in Monteverdi's *Vespers* and in the rarely-performed *Caractacus* by Elgar.

ANDREW KIDD bass-baritone

Andrew Kidd started his musical career as an organist and was awarded an organ scholarship to read music at Peterhouse, Cambridge. He subsequently turned to singing instead and joined King's College Chapel Choir, singing for Nine Lessons and Carols broadcast around the world. After graduation, Andrew was appointed a Lay clerk at St John's College Chapel Choir and later moved on to a Postgraduate Diploma in singing at Royal Northern College of Music in Manchester.

Andrew spent ten years in London as a freelance singer, working for most of the major consorts and ensembles including



The King's Consort, Le Concert D'Astree, Polyphony, Tenebrae, Philharmonia Voices and European Voices. Solo opera work included roles and covers at Lille Opera, Opera North and The Royal Opera House. He was also a regular member of the chorus at both the Royal Opera House and English National Opera performing in over 30 operas.

In 2013 Andrew was appointed Vicar Choral at Wells Cathedral and moved with his family to Somerset. He continues to work in London and is a founding member of The Portrait Choir, the resident choir of The National Portrait Gallery.

MATTHEW OWENS conductor

Matthew Owens is Organist and Master of the Choristers of Wells Cathedral, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004),



Queen's College, Oxford. As a postgraduate he received the highest award for performance, the Professional Performance Diploma, with distinction, and the college Bach prize at the Royal Northern College of Music; gained a Master's Degree from the University of Manchester; won thirteen prizes in the diplomas of the Royal College of Organists, and was awarded the Silver Medal of the Worshipful Company of Musicians. He then studied at the Sweelinck Conservatorium in 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. From 1997-2011 he was Conductor of The Exon Singers.

and Sub Organist of Manchester Cathedral. He is also Conductor of the Wells Cathedral Oratorio Society, and was President of the Cathedral Organists' Association from 2010-13. He is the Founder Artistic Director of two initiatives at Wells: *Cathedral Commissions*, a scheme which enables the cathedral choir to commission new works from pre-eminent British composers; and *new music wells*, a festival which is a retrospective of the last forty years of music as well as featuring many premieres. In addition to being responsible for the 1100 year old choral tradition of daily 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.

Born in 1971, Matthew was educated at Chetham's School of Music and The

As well as guest conducting a number of 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 or solo organist with major labels including Hyperion and Regent.

As an organist, Matthew has given recitals in Australia, France, the Republic of Ireland, Switzerland, New Zealand, 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, premiering many new works by leading composers ranging from Jools Holland to James MacMillan, and John Rutter to Sir Peter Maxwell Davies. He is active as a composer himself

and 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.

violins

Maggie Faultless, Claire Holden, Colin Scobie, Linda Hannah, Julia Kuhn, Claudia Norz, Rachel Stroud, James Toll, Kinga Ujszaszi, Mark Seow, Emily White

violas

Katharine Hart, Nick Logie, Martin Kelly

cellos

Luise Buchberger, Jonathan Rees, Emily Ashton

basses

Andrew Durban, Jan Spencer

oboes

James Eastaway, Hilary Stock

bassoon

Zoe Shevlin

trumpets

Simon Munday, Stephen Cutting

timpani

Elsa Bradley

harpsichord

Katarzyna Covalique

organ

Nicholas Freestone

Wells Cathedral Oratorio Society Corporate Patrons

Wells Cathedral Oratorio Society is most grateful to its Corporate Patron, **Chalmers HB, Chartered Accountants**, of Chamberlain Street, Wells, 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 Robin Duys at 01749 871105.

Wells Cathedral Oratorio Society

Soprano

Sarah Allen
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Pam Booth
Kate Brown
Barbara Calverley
Felicity Chapman
Margaret Chapman
Barbara Cooke
Julia Davies
Margaret Davies
Cheril Evans-Jones
Heather Forgham
Caroline Foss
Sandra Freeborn
Carolyn Fussell
Deborah Gaunt
Margaret Gelder
Sue Gould
Maureen Grant
Antonia Gwynn
Susan Hanson
Sarah Hare
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Carolyn Legg
Ruth Lickfold
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Rose Longman
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Nancy McGiveron ¶
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Sarah May
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Jackie Young

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Sylvia Birbeck
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Catherine Hay

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Mary l'Anson
Jane James
Lynne Jarman
Jane Jarratt
Janet Johnson
Sue Jones
Amanda Karpinski ¶
Hilary Kitcher
June Latham
Jessica Leach
Alex Lemanski
Swan Lennard Payne
Barbara Leuwer
Jennifer Mackenzie
Philippa Mains
Mary Massey
Della Munday ¶
Liz Metcalfe
Claire Mitchell
Mary Newman
Claire Pennack
Geraldine Price
Janet Ravenscroft
Margaret Rayfield
Mary Sage
Olivia Sharp
Celia Townend
Lynn Waldron
Sue Wells
Fenella Williams
Kate Wilson
Kate Wood
Jo Wright

Tenor

Alan Brown
Ian Bynoe
Ben Clay ¶
Andrew Cruickshank
Alexandra De
Glanville
Frank Fisher
Richard Garstang ¶
Martin Godfrey

Martin Lovell
Nigel Lloyd
John Morton
Andrew Phillips
Elsa van der Zee
Robin Walker ¶
Jack Wilde *
David Wood

Bass

David Abels
Christopher Allinson
Martin Banner
Christopher Boddie
Neill Bonham ¶
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Wells Cathedral Oratorio Society Friends

The Society gives three concerts each year which include an annual performance of Handel's *Messiah* in December. The other two concerts are normally in early November and late March.

The main features of the Friends scheme are:

- Priority booking of up to four prime Nave tickets for each concert
- Name/s of Friends printed in concert programmes
- Annual Newsletter
- Invitation to a special Friends event each year
- Annual subscription of £24

All of us in the Society thank you for continuing your support as a Friend of Wells Cathedral Oratorio Society and look forward to seeing you at our concerts.

Contact our Friends Secretary, Nancy McGiveron: friends@wcos.org.uk

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the café will be open until 6.45pm and
Mince Pies and Mulled Wine will be
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visit our website for further information

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