



J.S. BACH  
LUTHERAN  
MASS

'LUTHERAN' MASS IN F MAJOR  
CANTATA 140 'WACHET AUF!  
RUFT UNS DIE STIMME'  
BRANDENBURG CONCERTO 1 IN F



**Wells Cathedral**  
Saturday 7th November, 2015

Ali Darragh soprano  
Simon Clulow countertenor  
Iain MacLeod-Jones tenor  
Greg Skidmore baritone

**Wells Cathedral Oratorio Society**

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

**Matthew Owens** conductor

**PROGRAMME**



**Saturday 5 December 2015, 7.00pm**

**HANDEL: MESSIAH**

Susan Hamilton      soprano  
James Neville      countertenor  
Ed Goater      tenor  
David Shipley      bass  
Music for Awhile Orchestra  
Matthew Owens      conductor

**Saturday 23 April 2016, 7.00pm**

**To celebrate HM The Queen's 90th birthday  
A CONCERT OF GREAT BRITISH CLASSICS**

**Including works by Parry, Walton and Elgar  
with the Choristers of Wells Cathedral**

**Southern Sinfonia  
Matthew Owens conductor**

**Saturday 11 June 2016, from 9.30am to 6.00pm**

**Come and Sing Day**

**with Matthew Owens  
MOZART: VESPERS  
in St Thomas' Church, Wells**

**Tickets now available online: [wcos.org.uk](http://wcos.org.uk)**

# **Johann Sebastian Bach (1685-1750)**

## **Brandenburg Concerto 1**

### **‘Lutheran’ Mass in F major**

#### **Cantata 140, Wachet auf!**

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<b>Ali Darragh</b>	soprano
<b>Simon Clulow</b>	countertenor
<b>Iain MacLeod-Jones</b>	tenor
<b>Greg Skidmore</b>	bass

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#### **Wells Cathedral Oratorio Society Chorus**

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

<b>Maggie Faultless</b>	leader
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<b>Matthew Owens</b>	conductor
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Wells Cathedral Oratorio Society is affiliated to Making Music.



## Programme Notes

*“Next to the Word of God, the noble art of music is the greatest treasure in the world.”* wrote Martin Luther. In 1523, when planning the forms of worship to be used in Lutheran Churches, he insisted that there would be much greater opportunities for participation by congregations and he stressed the importance of music in the training of clergy. However Zwingli, another Protestant leader, thought music could not be justified by the



Bach as *Konzertmeister* in 1721

scriptures: he banned music in churches under his direction, insisting that the organs be removed. John Calvin took a position midway between them and allowed only the unison singing of psalms set to metrical tunes in his churches.

Luther advocated the continued use of a modified Latin Mass in the larger churches; the Ordinary was retained but with the Credo and Agnus Dei omitted. For smaller communities, where there was no musical training, he produced a *Deutsche Messe* using German vernacular music. He also retained the Offices, primarily Matins and Vespers. Luther was the only Protestant leader who taught that worship should be essentially musical.

Luther had been a chorister in Eisenach in Saxony in the church where he later

preached. Johann Sebastian Bach was born in the same town into a great Lutheran musical family in 1685, just 200 years after Luther, following him as a chorister there.

He was awarded a two year choral scholarship at age 14 at St. Michael's School in Lüneburg. There he came into contact with many of the sons of North German noblemen, some of whom would later give him employment.

In 1703, aged 18, Bach was appointed court musician in Weimar where, in just seven months, his keyboard reputation grew to such an extent that he was invited to give an inaugural recital on the new organ in St Boniface's, Arnstadt—and was then given the post of organist there with light duties and a generous salary.

In 1717 Bach was hired to serve as *Kapellmeister* for Prince Leopold of Anhalt-Köthen. However, the court was Calvinist: there was no choral tradition and no organ of any size in the town so Bach's work there was mostly instrumental with some secular cantatas for solo voice. He finally left after the Prince cut his music budget, partly because his new wife disliked Bach's music. (Bach described her as *amusa* — being without muse).

In 1721 Bach produced a presentation copy of six concertos and sent them, possibly as a job application, to Christian Ludwig, Margrave of Brandenburg. Bach had composed them when at Cöthen, or possibly even earlier when in Weimar. He gave them the unofficial title of *Six Concerts à plusieurs instruments* (Six concertos for

several instruments). No 1 is the only one with four movements and composing it Bach may have used material from the early secular Cantata 208, first performed in 1713. He later used the first and third movements in cantatas for services in Leipzig. His covering note to the Margrave, written in French, reads:

A Son Altesse Royale  
Monseigneur  
Cretien Louis  
Marggraf de Brandebourg

*As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness designed to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.*

Cöthen. D. 29 Mar  
1721

Le tres humble & tres obeissant serviteur  
Jean-Baptiste Bach.

There is no evidence that the Margrave even replied to Bach; he may never have heard the concertos played since his court orchestra did not include the required range of instrumentalists.

The full score of the concertos was left unused in the Margrave's library and, being re-discovered over 100 years later, was first published and performed in 1850. One unique idea in the Brandenburg Concerto No. 1 is the use of hunting horns. The concerto also calls for three oboes and a bassoon, as well as continuo strings and the violino piccolo. Each movement has a brisk pace and extraordinary counterpoint that contrasts between the small concertino group and the tutti ensemble. These concertos have since become some of Bach's most popular works, being regarded as one of the highlights of European Baroque music.

It is as well that the application fell on deaf ears only two years later, in May 1723 Bach applied for the post of Director of Music for Leipzig. The Councillors had wanted Telemann from Hamburg and then had four other applicants before Bach. One Councillor remarked with a sigh that "since the best man could not be gotten they must make do with a mediocrity". Bach held the post for the remaining 27 years of his life.

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

The Mass in F Major was composed in 1738, possibly for Count Franz Anton von Sporck and, as was usual, Bach re-used music from earlier works: the first ver-

sion of the Kyrie Eleison was composed in 1708-17; the Domine Deus is based on part of the lost cantata *Froher Tag*, BWV Anh. 18; the Qui Tollis and Quoniam are based on the sinfonia from *Herr, deine Augen*, BWV 102; and Cum Sancto Spiritu is based on the 1st movement from *Dazu ist erschienen*, BWV 40.

Lutheran services during Bach's time may have lasted nearly three hours, including readings, a sermon, and hymn (chorale) singing. Luther encouraged music as an art form that inspired spiritual devotion, so musical settings of Psalms and other Biblical passages were popular interludes during services. The cantata was generally placed after the sermon to serve as a musical counterpart to the preacher's message and was the principal piece of music in Sunday services and festivals. Bach composed the cantatas around the scripture readings for the day and often used the melodies and texts of common Lutheran hymns to support the message proclaimed in the biblical texts. During the first six years in Leipzig Bach composed five annual cycles, each of sixty church cantatas, plus at least three Passions.

Cantata 140 was written for the 27th Sunday after Trinity in 1731 using the gospel reading of the parable of the ten virgins. The chorale written on this subject by Phillip Nicolai in 1599 was used for movements 1, 4 and 7. By writing on his compositions "SDG" or in full the Latin phrase "*Soli Deo Gloria*" (to God alone be the glory), it is clear that Bach sought to honour the God who granted him such superb musical ability. He once wrote that "*music is an agreeable harmony for the honour of God and the permissible delights of the soul.*"

Programme Notes by Neill Bonham

# Brandenburg Concerto No 1 in F major (BWV 1046)

Allegro

Adagio

Allegro

Menuetto: Trio I, Menuetto, Polacca (Polonaise), Menuetto, Trio II, Menuetto

## Lutheran Mass in F major (BWV 233)

### 1 Kyrie:

#### Chorus,

Kyrie eleison  
Christe eleison  
Kyrie eleison

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

### 2 Gloria in excelsis:

#### Chorus

Gloria in excelsis Deo,  
et in terra pax hominibus bonae  
voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.

Glory to God in the highest,  
and on earth peace to people of  
good will.  
We praise you, we bless you,  
we adore you, we glorify you.  
We give you thanks for your great  
glory,

### 3 Domine Deus:

#### Bass Aria

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the Father,

### 4 Qui tollis peccata mundi:

#### Soprano Aria

Qui tollis peccata mundi,  
miserere nobis,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.

You take away the sins of the world,  
have mercy on us;  
receive our prayer.  
You are seated at the right hand of the  
Father, have mercy on us.

## 5 Quoniam:

### Alto Aria

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus Jesu Christe.

For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High, Jesus Christ,

## 6 Cum Sancto Spiritu

### Chorus

Cum Sancto Spiritu  
in gloria Dei Patris, amen.

With the Holy Spirit,  
in the glory of God the Father. Amen.

## Interval - 20 minutes

Wine and soft drinks are available in the South Transept

# Cantata *Wachet auf, ruft uns die Stimme*

(BWV 140)

## 1 Chorale: Chorus

Wachet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
sie rufen uns mit hellem Munde,  
wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kömmt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegen gehn.

Awake, calls the voice to us  
of the watchmen high up in the tower;  
awake, you city of Jerusalem.  
Midnight the hour is named;  
they call to us with bright voices;  
where are you, wise virgins?  
Indeed, the Bridegroom comes;  
rise up and take your lamps,  
Alleluia!  
Make yourselves ready  
for the wedding,  
you must go to meet Him.



## 2 Recitative: Tenor

Er kommt, er kommt,  
der Bräut'gam kommt,  
ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
in euer Mutter Haus.  
Der Bräut'gam kommt, der einen Rehe  
und jungen Hirschen gleich  
auf denen Hügeln springt  
und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
den Bräut'gam zu empfangen;  
dort, sehet, kommt er hergegangen.

He comes, He comes,  
the Bridegroom comes,  
O Zion's daughters, come out,  
his course runs from the heights  
into your mother's house.  
The Bridegroom comes, who like a roe  
and young stag  
leaps upon the hills;  
to you He brings the wedding feast.  
Rise up, take heart,  
to embrace the bridegroom;  
there, look, He comes this way.

## 3 Aria and Duet: Soprano and Bass

Wenn kömmt du, mein Heil?  
- Ich komme, dein Teil. -  
Ich warte mit brennenden Öle.  
Eröffne den Saal  
- Ich öffne den Saal -  
zum himmlischen Mahl.  
Komm, Jesu.  
- Ich komme, komm, liebliche Seele. -

When will You come, my Saviour?  
- I come, as Your portion. -  
I wait with burning oil.  
Now open the hall  
- I open the hall -  
for the heavenly meal.  
Come, Jesus!  
- I come, come, lovely soul! -

## 4 Chorale: Tenor

Zion hört die Wächter singen,  
das Herz tut ihr vor Freuden springen,  
sie wachet und steht eilend auf.  
Ihr Freund kommt von Himmel  
prächtig,  
von Gnaden stark, von Wahrheit  
mächtig,  
ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werthe Kron',  
Herr Jesu, Gottes Sohn,  
Hosianna!  
Wir folgen all  
zum Freudensaal  
und halten mit das Abendmahl.

Zion hears the watchmen sing,  
her heart leaps for joy within her,  
she wakens and hastily arises.  
Her glorious Friend comes from heaven,  
strong in mercy, powerful in truth,  
her light becomes bright, her star rises.  
Now come, precious crown,  
Lord Jesus, the Son of God!  
Hosannah!  
We all follow  
to the hall of joy  
and hold the evening meal together.

## 5 Recitative: Bass solo

So geh herein zu mir,  
du mir erwählte Braut!  
Ich habe mich mit dir  
von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
auf meinen Arm gleich wie ein Sigel  
setzen,  
und dein betrübtes Aug' ergötzen.  
Vergiß, o Seele, nun  
die Angst, den Schmerz,  
den du erdulden müssen;  
auf meiner Linken sollst du ruhn,  
und meine Rechte soll dich küssen.

So come in to Me,  
you My chosen bride!  
I have to you  
eternally betrothed Myself.  
I will set you upon My heart,  
upon My arm as a seal,  
and delight your troubled eye.  
Forget, O soul, now  
the fear, the pain  
which you have had to suffer;  
upon My left hand you shall rest,  
and My right hand shall kiss you.

## 6 Aria and Duet: Soprano and Bass solos

Mein Freund ist mein,  
-und ich bin sein,-  
die Liebe soll nichts scheiden.  
Ich will mit dir  
-du sollst mit mir-  
im Himmels Rosen weiden,  
da Freude die Fülle,  
da Wonne wird sein.

My Friend is mine,  
- and I am yours, -  
love will never part us.  
I will with You  
- you will with Me -  
graze among heaven's roses,  
where complete pleasure  
and delight will be.

## 7 Chorale: Chorus

Gloria sei dir gesungen,  
mit Menschen- und englischen Zungen,  
mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten,  
an deiner Stadt sind wir Konsorten  
der Engel hoch um deine Thron.  
Kein Aug' hat je gespürt,  
kein Ohr hat je gehört  
solche Freude,  
des sind wir froh,  
io,io,  
ewig in dulci júbilo.

Let Gloria be sung to You  
with mortal and angelic tongues,  
with harps and even with cymbals.  
Of twelve pearls the portals are made,  
In Your city we are companions  
Of the angels high around Your throne.  
No eye has ever perceived,  
no ear has ever heard  
such joy  
like our happiness,  
io, io,  
eternally in dulci júbilo!

## ALI DARRAGH

### Soprano

Ali Darragh was born in County Antrim, Northern Ireland and studied English Literature and Art History at the University of St Andrews, where she also held a choral scholarship. She has since performed with many of the leading early music ensembles, with highlights including performances of Bach's *St Matthew Passion* (with Collegium Vocale, Gent /Philippe Herreweghe, and the Dunedin Consort/John Butt) and Blow's *Venus and Adonis* (with The Musicians of the Globe Theatre, London/Phillip Pickett). She has sung frequently with the *Gramophone* and *MIDEM* award-winning Dunedin Consort in works such as Handel's *Messiah*, *Dixit Dominus* and Bach's *B Minor Mass* and with which she recently made her solo CD debut in a recording of Bach's *St Matthew Passion* released by Linn Records. She has also sung with The Exon Singers (Matthew Owens), and with Chorus Angelorum (Gavin Carr), performing Olivier Messiaen's *Trois Petites Liturgies de la présence divine* in Turin Opera House.

Ali is increasingly active as a soloist and recitalist, with highlights including performances of Vivaldi's solo cantata *Nulla in Mundo* with Philharmonia of Edinburgh and Brahms *Liebeslieder Walzer* in Glasgow and at the Edinburgh Festival. In Wells, as part of the 'Early Music Wells' series she has recently given a performance of Handel's *Neun deutsche Arien*, and working with duet partner Lesley Jane Rogers, she has given a recital of Baroque music, including the original Handel *Messiah* duets. In the Southwest of Eng-



land more generally she has given recitals as part of the Exon Singers Festival in Tavistock, at Stogursey Parish Church, the Bishop's Palace in Wells, in Bristol and in Bath. She performs regularly as a soloist with choral societies with recent performances including Mozart's *C Minor Mass*; *Requiem*; Haydn's *Nelson Mass*; Handel's *Messiah* and *Acis and Galatea*; Bach's

*St John and St Matthew Passions*, *B Minor Mass* and *Magnificat*; Karl Jenkins's *The Armed Man*; and Purcell's *Dido and Aeneas*. She was also a soloist in a Gala Concert with Wells Cathedral Choir and soloists Dame Emma Kirkby, James Bowman, Daniel Norman and Neal Davies (Bach's *Magnificat* and Handel *Utrecht Te Deum and Jubilate*). She is also in increasing demand in the area of film music, with her most recent appearance being as 'the voice' of Gillian Anderson on the soundtrack for the new 'Moby Dick' mini series!

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

## SIMON CLULOW

### Countertenor

Simon Clulow began his singing career as a boy chorister at St Mary's, the parish church of Nottingham. As a man he moved straight on to alto, and first studied with the countertenor John Whitworth, a contemporary of Alfred Deller. After attending Nottingham Bluecoat

School, he read music at Huddersfield, studying with David Lennox, before spending two years at the R.N.C.M. At the college, he performed Britten's role of 'Oberon' to critical acclaim and also sang as a lay clerk under Stuart Beer at Manchester Cathedral and with the early music acapella group 'Gradualia'. After completing his performance diploma, he spent several



years touring with opera companies, including City Of Birmingham Touring Opera (*Les Boreades* – Rameau) directed by Graham Vick, English Bach Festival (*L'orfeo* – Monteverdi), Scottish-Opera-Go-Round (*Orfeo ed Euridice* - Gluck) and appeared as Narciso in Handel's *Agrippina* at The Buxton Festival.

In the mid 90's he moved to London and began to concentrate on concert work through The Music Makers agency. He has enjoyed solo engagements in all the major Baroque oratorios and in several of the appropriate classical liturgical works with a wide variety of choral societies across the UK. These include 'Messiah' at York Minster and Wells Cathedral, the Bach *Passions*, Mozart *Requiem*, Vivaldi *Gloria*, *Saul* at St John's Smith Square, Bach *Mass in B Minor* for Highgate Choral Society, works by Purcell at The York Early Music Festival, Bach *Christmas Oratorio* at Wells, and *Samson* at Southwell Minster. In London, he also worked with several professional choirs, including The BBC Singers and the choirs of St Paul's Cathedral and Westminster Abbey.

In 1996 he went on the Christmas tour to Brazil with St Paul's Cathedral Choir (featuring a young Alistair Cook on the treble line), under the direction of the late

John Scott. It was on this tour that his love of regular cathedral singing was rekindled. By 2001, after a P.G.C.E at Oxford Brookes and a brief period teaching music at The Amersham School, he had moved to Wells as a Vicar Choral. Since then he has taken many solo engagements with local groups including City Of Bath Bach Choir, Chew Valley Choral Society, The Beaumont Sing-

ers and The Somerset Singers.

This will be his 7<sup>th</sup> concert with Wells Cathedral Oratorio Society. Simon is immensely proud to have been part of the cathedral choir that sang for the funeral of Harry Patch (The Last Fighting Tommy), and as a Vicar Choral, he has sung solos before choir patron The Countess Of Wessex at St James' Palace and on tour at Hong Kong City Hall, on choir recordings and broadcasts, in Haydn's *Nelson Mass* with Dame Felicity Lott and The Cathedral School Chamber Orchestra, and the solo 'Now The Guns Have Stopped' in the choir's concert performance of *The Armed Man* (Jenkins). Simon currently studies with Rosa Mannion, Professor of Vocal Studies at the Royal College Of Music, and is also a singing teacher himself at Millfield Senior School and The Wells Blue School.

## IAIN MACLEOD-JONES

tenor

**Iain MacLeod-Jones** began his singing career as a chorister in Liverpool's Metropolitan Cathedral. He initially went on to study medicine at Bristol University but became increasingly involved in the University's musical life and eventually took

an Honours degree in music, studied for his Masters, and became a Lay Clerk in Bristol Cathedral Choir. Iain now sings regularly as Vicar Choral in Wells Cathedral Choir. As well as singing the eight weekly services at Wells, he is often in demand as a soloist for choirs across the south-west and further afield. Iain also conducts the Maesbury Singers, teaches privately, runs his own graphic design company, and administers a Somerset-based children's charity.



Iain sang the lead role in Philip Glass *Satyagraha* in the International Philip Glass Festival in Alkmaar, Holland, performed the role of Tom Rakewell in Stravinsky *The Rake's Progress* for Bristol Opera, and appeared at the Edinburgh Festival Fringe in the lead role of a dramatised programme of Benjamin Britten's *Canticles*. Iain has also been busy this year taking part in events celebrating Benjamin

Britten's centenary; these concerts included a recital performance of Britten's *Canticles* in Wells Cathedral, and a rare performance of *The Heart of the Matter* in Bristol. Iain has appeared on recordings both as a choir member and to critical acclaim as a soloist, on the Hyperion, Priory, Lammas, Cantoris and Herald labels.

Solo engagements have included Mozart *Requiem* with Stroud Choral Society; Rossini *Petite Messe Solonelle* with Yeovil Choral Society; Britten *St Nicholas* in Bath; Finzi *Farewell to Arms* in Cheltenham with the Gloucestershire Symphony Orchestra; Britten *Serenade for tenor, horn and strings* in Bradford-upon-Avon; Bach *East-er Oratorio* in Rome; Handel *Messiah* in Tewkesbury Abbey; Mozart *Requiem* in Cheltenham; Bach *Mass in B minor* in Sherborne Abbey with Emma Kirkby; Gounod *Messe Solonelle de Saint Cecile* for Wrington Choral; Handel *Samson* in High-bridge; Bach *St John Passion* in Bristol Cathedral; Bach *Easter Oratorio* in Glastonbury; Schütz *Weihnachts Historie* in Liverpool; Haydn *Marie Theresa Mass* in Bradford-upon-Avon; Haydn *Nelson Mass* in Exeter Cathedral with the Exeter Philharmonic; D'Astorga *Stabat Mater* in Buckfast Abbey; Bach *Mass in B minor* in the Church of the Holy Redeemer, Chelsea; and Rossini *Petite Messe Solonelle* in Bath Abbey. Future engagements next season include Handel *Acis & Galatea*, Puccini *Messe di Gloria*, Charpentier *Te Deum*, and Haydn *Great Organ Mass*.

## GREG SKIDMORE bass

Born in Canada, Greg Skidmore arrived in England as an undergraduate at Royal Holloway College, University of London. After graduating with First Class Honours in Music, his post-graduate Choral Scholarship at Wells Cathedral led him to Lay Clerkships at Gloucester Cathedral and Christ Church Cathedral in Oxford. He now lives in London and is pursuing a varied career of consort, choral, and oratorio singing.

Solo engagements include Bach's *St. Matthew* and *St. John Passions*, *Mass in B Minor*, *Christmas Oratorio*, and *Magnificat* all with Ex Cathedra; Stravinsky's *Canticum Sacrum*, Fauré's *Requiem*, and Handel's *Messiah* with the CBSO in Symphony Hall, Birmingham; *Messiah* with the Irish Baroque Orchestra; Purcell's *Ode for St Cecilia's Day* and Handel's *Dixit Dominus*

with the Orchestra of the Age of the Enlightenment; Purcell's *Fairy Queen* with the Gabrieli Consort at the Spitalfields Festival; the first ever English translation of Bach's *St. Mark Passion* with the Derby Bach Choir; Mendelssohn's *Elijah*; Carl Orff's *Carmina Burana*; the Brahms, Mozart, Duruflé, and Carl Rütli *Requiems*; Britten's *Cantata Misericordium*; Purcell's *King Arthur* and



*Dido and Aeneas* (as Aeneas); numerous Bach cantatas including bass solo cantatas *Ich habe genug* and *Ich will den Kreuzstab*; and Monteverdi's *1610 Vespers* at the Brighton Early Music Festival.

His solo work has taken him to Washington National Cathedral in the United States; the Scuola Grande di San Rocco in Venice; Hamburg's Laeiszhalle; Birmingham Town Hall; the Queen Elizabeth Hall and St. John's Smith Square in London; and many other venues throughout the UK.

Equally comfortable in choral and consort singing, he has appeared with The Tallis Scholars, The Sixteen, The Cardinal's Musick, I Fagiolini, Tenebrae, The Gabrieli Consort, Polyphony, The BBC Singers, Ex Cathedra Consort, Alamire, The Dunedin Consort, The Eric Whitacre Singers, Oxford Camerata, The Choir of the Enlightenment, Collegium Vocale Ghent, Cappella Amsterdam, The National Chamber Choir of Ireland, La Grand Chapelle (Madrid), Currende (Antwerp), Psallente (Leuven), and the Tafelmusik Baroque Chamber Choir (Toronto), among others.

Greg has also sung with the choirs of Westminster Abbey; St Paul's, Westminster, and Winchester cathedrals; and St. George's Chapel at Windsor Castle. He

can be heard on discs released by Decca, Deutsche Grammophon, Harmonia Mundi USA, Hyperion, Linn, and others and his solo recording debut, released in 2011, was as Christus on Ex Cathedra's recording of the Lassus *St. Matthew Passion*.

While at Christ Church in Oxford, he began a course of doctoral research in Musicology at the University of Oxford

and started his own men's voices consort, I Dedicati, with whom he has explored the music of Isaac, Schütz, Byrd, Monteverdi, and other masters from the 16th and 17th centuries. He has given workshops in the UK, France, and New Zealand specialising in various collections of Renaissance polyphonic repertoire and is increasingly engaged in Canada as a guest conductor, choral mentor, and producer. He has been published in *Early Music* and his writing has appeared in programmes and CD liner notes for The Tallis Scholars, The Sixteen, The Cardinal's Musick, The Gabrieli Consort, Tenebrae, and Ex Cathedra.

## **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), 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 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.

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.

#### **Violin 1**

Maggie Faultless, Anna Curzon,  
Rachel Stroud, Claudia Norz,  
Stephen Pedder

#### **Violin 2**

Jean Paterson, Dan Edgar, Nia Lewis,  
Kathryn Parry

#### **Viola**

Rachel Byrt, Jordan Bowron,  
Katherine Hart

#### **Cello**

Andrew Skidmore, Jonathan Rees

#### **Bass**

Jan Spencer

#### **Oboes**

Frances Norbury, Gail Hennessy,  
Bethan White

#### **Horns**

Anneke Scott, Nicholas Benz

#### **Bassoon**

Zoe Shevlin

#### **Harpichord**

Pawel Siwczak

#### **Organ**

Bryan Anderson

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



# Wells Cathedral Oratorio Society Members

## Soprano

Sarah Allen  
Ann Baker  
Joyce Banner  
Debbie Bettles  
Pam Booth  
Kate Brown  
Denise Bush  
Barbara Calverley  
Felicity Chapman  
Margaret Chapman  
Julia Davies  
Margaret Davies  
Cheril Evans-Jones  
Caroline Fletcher  
Heather Forgham  
Sandra Freeborn  
Carolyn Fussell  
Margaret Gelder  
Sue Gould  
Antonia Gwynn  
Jane Hancock  
Susan Hanson  
Sarah Hare  
Jenny Henderson  
Rachel Hewson  
Dorothy Hunter  
Carolyn Legg  
Ruth Lickfold  
Anne Limond  
Della Luetchford  
Rosemary Lunn  
Jennie Lunnon  
Nancy McGiveron ¶  
Meriel Matthews  
Sarah May  
Janice Merritt  
Viola Nagel  
Maureen Pickford  
Pamela Pye ¶  
Margaret Raynes  
Patricia Rees-Jones  
Frances Rowe ¶

Maggie St Quinton  
Margaret Sutton  
Pamela Tomlinson  
Christine Tudor  
Patricia Turner  
Helen Wade  
Jan Weaver  
Jo Weir  
Lucy Williams

## Alto

Jenny Abraham  
Christine Barker  
Sandra Barwise  
Sally Bayley  
Anne Beechey  
Sylvia Birbeck  
Sue Boothroyd  
Diana Brown  
Vivienne Burgess  
Louise Burton  
Mary Carlisle  
Rosemary Cooke  
Nikki Copleston  
Polly Corbishley  
Sue Curragh  
Gill Deamer  
Sian Decamp  
Joan Dovey  
Robin Duys ¶  
Kate Fielder  
Liz Foy  
Barbara Green  
Wendy Gregory  
Helen Griffiths  
Shelley Gudgin  
Faith Guest  
Elizabeth Hand  
Judith Harle  
Catherine Hay  
Alison Heather  
Mary l'Anson  
Helen Inman  
Jane James

Lynne Jarman  
Jane Jarratt  
Janet Johnson  
Amanda Karpinski  
Alex Lemanski  
Barbara Leuwer ¶  
Jennifer Mackenzie  
Philippa Mains  
Mary Massey  
Rebecca Mead  
Della Menday ¶  
Liz Metcalfe  
Claire Mitchell  
Mary Newman  
Claire Pennack  
Janet Ravenscroft  
Margaret Rayfield  
Jennifer Le Roy  
Mary Sage  
Dominique Swain  
Celia Townend  
Lynn Waldron  
Sue Wells  
Olivia Wilkinson  
Kate Wilson  
Kate Wood  
Jo Wright

## Tenor

Neill Bonham ¶  
Alan Brown  
Simon Bruce  
Ian Bynoe  
Ben Clay ¶  
Andrew Cruickshank  
Alexandra De  
Glanville  
Richard Garstang ¶  
Martin Godfrey  
Peter Harle  
Martin Lovell  
Nigel Lloyd  
John Morton  
Bernard North

Andrew Phillips  
Ben Tambling \*  
Elsa van der Zee  
Robin Walker ¶  
John Williams \*  
David Wood

## Bass

David Abels  
Martin Banner  
Christopher Boddie  
Michael Calverley  
John Castree  
Geoffrey Clarke  
David Cooke  
Will Drakett \*  
Mike Entwistle \*  
Peter Farrell  
David Flinders ¶  
Niall Garden  
Gabriel Gilson  
Wesley Hallam  
Michael Harris  
Trevor Hazelgrove  
Richard Henderson  
Derek Hiller  
Chris Jenkins ¶  
Dennis Johnson  
John King  
Richard Lander  
Robert Morfee  
Robin Perry  
John Potts  
Andrew Rainsford  
Alan Rayfield  
David Rees-Jones \*  
Brian Roberts-Wray  
David Rosser  
Robert Smallcombe  
William Truscott  
Kenneth Wade  
\* Choral Scholar/  
Vicar Choral  
¶ Committee

## Wells Cathedral Oratorio Society Friends

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Mr & Mrs I Ball	Mr & Mrs R Gunn	Mr & Mrs J Rattenbury
Mrs M Barker Harland	Mr N Hamilton QC	Mr A Rayfield
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Mr A Cruikshank	Mr R Lander	Mrs C Townend
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Mrs K Fielder	Mr & Mrs M Lovell	Mr D Williams
Mr F Fisher	Mrs R Lunn	Mrs C Winfield
Mrs J Frith	Mrs M Matthews	Mrs A Wood
Mrs C Fussell	Mrs N McGiveron	

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, Frances Rowe: [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 Robin Duys at 01749 871105.



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