

HANDEL

MESSIAH



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Wells Cathedral

Saturday 5 December, 2015

Susan Hamilton	soprano
James Neville	countertenor
Ed Goater	tenor
David Shipley	bass

Wells Cathedral Oratorio Society

Music For Awhile Orchestra
(on period instruments)

Matthew Owens conductor

PROGRAMME



in 2016

Saturday 23 April at 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, from 9.30am to 6.00pm

Come and Sing Day

with Matthew Owens

MOZART VESPERS

in St Thomas's Church, Wells

Saturday 12 November at 7.00pm

MOZART VESPERS

HAYDN NELSON MASS

Music for Awhile Orchestra

(on period instruments)

Matthew Owens conductor

Saturday 3 December at 7.00pm

HANDEL MESSIAH

Music for Awhile Orchestra

Matthew Owens conductor

George Frideric Handel (1685-1759)

Messiah

 (1741)

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

Susan Hamilton	soprano
James Neville	counter tenor
Edward Goater	tenor
David Shipley	bass

Wells Cathedral Oratorio Society

Music for Awhile Orchestra	(on period instruments)
Margaret Faultless	leader

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



Programme Notes

Handel has enjoyed a privileged position in the musical life of our country for over 250 years. It was not always so. Although *Messiah* was well received at its first performances in Dublin in 1742, in London at Covent Garden it was greeted by the hostility of the critics who deplored the presentation of sacred music in a theatre. Although the work was conceived for a secular theatre and was first performed during Lent, it has become common practice since Handel's death to perform *Messiah* during Advent, the preparatory period of the Christmas season.

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. He 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 became popular, giving audiences a chance to hear works in their own language. When Handel continued this trend after writing *Messiah* he produced a series of 20 oratorios which helped him regain his title as the country's favourite composer.

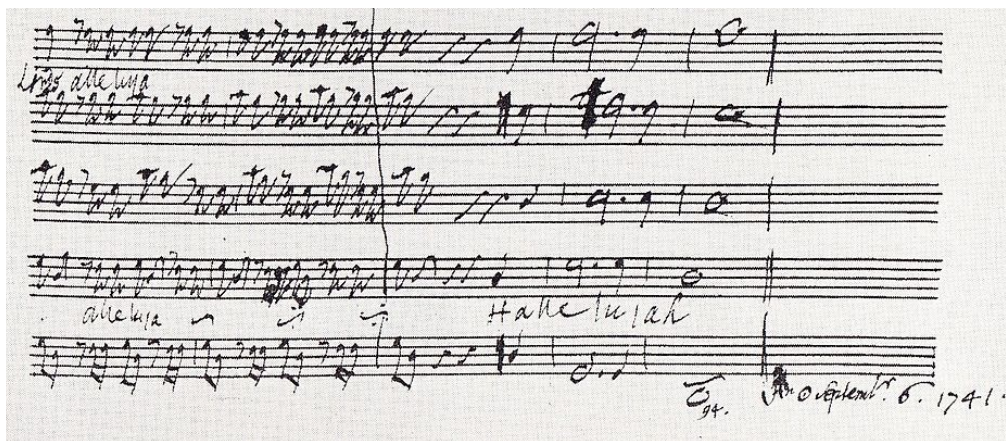
In 1741 Handel was invited to visit Dublin to stage a series of concerts. Shortly after receiving this request, and in the period of just over three weeks (with much of the music borrowed from his operas) he created *Messiah*. It was probably with his visit to Ireland in mind. Every word is taken from the King James 1611 version of the Bible whilst the psalm excerpts are from the Tudor translation of Coverdale. Credit for the ingenious way in which such widely scattered texts have been welded into a perfect whole must go to the compiler, a Leicestershire squire named Charles Jennens who was a close friend of Handel and had for a while tried to persuade him to write such a work. His preface to the libretto expresses the idea which inspired it: 'And without controversy, great is the mystery of Godliness: God was manifest in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in Glory. In whom are hid all of the Treasures of Wisdom and Knowledge.'

Messiah is unique among Handel's oratorios in being entirely undramatic. The soloists do not represent characters nor, except for the short nativity section, is there any narrative. The entire work is a

meditation on Our Lord as Messiah. It begins with the prophecies of Isaiah and other Old Testament writers. Christ's Nativity, Passion and Resurrection follow in a majestic procession of recitatives, arias and choruses, ending in the great hymn of praise from the Book of Revelation.

Handel staged a dozen successful concerts in Dublin 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 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.’

King George II attended the first London performance and as the first notes of the triumphant ‘Hallelujah’ chorus rang out he rose to his feet and remained standing until the end of the chorus. The audience and orchestra also stood, initiating a tradition that has lasted for two centuries. The exact reason why the King stood at that point is not known, but the most popular explanations include:

- He was so moved by the performance that he rose to his feet.
- Out of tribute to the composer.
- He arrived late and the crowd rose as he finally made an appearance.
- His gout acted up at that moment and he rose to find relief.
- He mistook the first few notes in the chorus for the national anthem and stood out of respect.

It is still the accepted practice for the audience to stand for the ‘Hallelujah’ chorus.

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 re-
vealed, and all flesh shall see it togeth-
er: for the mouth of the Lord hath spo-
ken 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 na-
tions; 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 com-
ing, and who shall stand when He ap-
peareth? 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 Countertenor

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 Countertenor

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 Countertenor 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: (*Psalms 22: 7*)

28. Chorus

“He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.” (*Psalms 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. (*Psalms 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. (*Psalms 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 *Countertenor*

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. (*Psalms 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; 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 honour, 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
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

SUSAN HAMILTON soprano

The internationally acclaimed Scottish soprano, **Susan Hamilton**, began her musical career at the early age of eight when she became one of the first girl choristers in the UK at St Mary's Cathedral in Edinburgh.

She is a noted soloist specialising in Baroque and Contemporary music and has worked with many conductors including Raphael Frühbeck de Burgos, Sir John Eliot Gardiner, Philippe Herreweghe, Monica Huggett, Jos van Immerseel, Robert King, Ton Koopman, Paul McCreech, Philip Pickett, and Masaaki Suzuki and

composers Richard Allain, Harvey Brough, Pascal Dusapin, Gabriel Jackson, Witold Lutoslawski, James MacMillan, Peter Nelson, Ronald Stevenson, Bill Sweeney and Errollyn Wallen.

She has performed with many leading orchestras and ensembles including the Amsterdam Baroque Orchestra, A Sei Voci, Cantus Cölln, Collegium Vocale Ghent, Florilegium, Flanders Recorder Quartet, Gabrieli Consort and Players, Il Gardellino, Irish Baroque Orchestra, King's Consort, London Symphony Orchestra, The New London Consort, Portland Baroque Orchestra, The Rare Fruits Council, Ricer-car Consort and Scottish Chamber Orches-



tra. In 1996 she co-founded the Dunedin Consort.

Susan has appeared at major international festivals in Europe, Japan, Australia, Canada, Mexico and the US including the Edinburgh International Festival, Boston Early Music Festival, Osterfestival Tirol, La Folle Journée, Melbourne, St Magnus, Salzburg Festival and Utrecht Early Music Festival and she broadcasts regularly on both television and radio.

Her recordings include *Messiah*, *Acis and Galatea*, and *Esther* by Handel, Bach's *St Matthew Passion* and *B Minor Mass* (Linn Records), Purcell's *Ode to St Cecilia's Day* (Harmonia Mundi), *Ferrabosco and Byrd Consort Music* and *The Walsingham Consort Book* (Ricercar), *A'e Gowden Lyric* a recital of songs by Ronald Stevenson with pianist John Cameron and Dallapiccola's *Quattro Liriche di Antonio Machado*, (Delphian Records), *Haydn Scottish Songs* (Flora) and most recently *Two Serenatas For The Dublin Court* by Kusser with Aura

Musicale and *Scottish Songs* by Haydn and Geminiani with the Rare Fruits Council.

Recent performances have included a tour with Mr McFall's Chamber, Haydn's *Nelson Mass* with the Scottish Chamber Orchestra and a programme of English music with Ensemble Clematis.

JAMES NEVILLE counter tenor

James Neville began his musical training as a chorister of Cardiff Metropolitan Cathedral and he was educated at the choir school, St John's College. His studies continued at Magdalen College, Oxford, where he sang as an Academic Clerk and graduated in Modern History. He went on to study further at the University of Cambridge, completing an MPhil in Musicology. There he studied conducting with Stephen Layton and sang as a Choral Scholar in the renowned King's College Choir.



Recent and forthcoming solo engagements include Bach *B Minor Mass* (Gloucester and Llandaff cathedrals), Bach *Christmas Oratorio* (Cambridge University Concert Hall), Bach *St John Passion* (Hereford, Norwich and Ripon cathedrals), Bach *St Matthew Passion* (Colston Hall and Hereford Cathedral), Britten *A Midsummer Night's Dream* (Chester Town Hall), Handel *Israel in Egypt* (St Albans Cathedral and St Martin in the Fields), Handel *Judas Maccabaeus* with Cambridge University Music Society Chorus (King's College Chapel), Handel *Messiah* (Chelmsford, Hereford and Llandaff cathedrals, Colston Hall and York Minster), Mozart *Requiem* (Rochester Cathedral), Purcell *Come, ye sons of art* (Leith Hill Music Festival) and Vivaldi *Gloria* (St David's Hall, Bruges and Ghent cathedrals).

James is an Academic Tutor in Music at the Royal Welsh College of Music and Drama and is Head of Humanities at St John's College, Cardiff. He is also Assistant Master of the Choristers at Cardiff Metropolitan Cathedral and has been a Vocal Tutor for the National Youth Choir of Wales.

EDWARD GOATER tenor

Edward Goater was born in 1980 in Solihull. After gaining a BSc in Ecology he studied singing with Lynton Atkinson and Enid Hartle, and in 2002 was a prize winner in the Hampshire Singer Of The Year Competition. He was recently appointed a Vicar Choral at Wells Cathedral, having been a member of the BBC Singers for nine years. Edward's solo career has seen him per-



form all over the UK (including The Bridgewater Hall - Manchester, St Paul's Cathedral, The Barbican Centre) and Europe - Florence, Salzburg, Göttingen. He has worked with many leading conductors and directors including Sir Roger Norrington, Sir Andrew Davis, Nicholas McGegan, David Sulkin and Gianandrea Noseda. Edward is also a regular soloist for broadcasts and concerts with the BBC. His oratorio repertoire is extensive and highlights include Evangelist (Schütz, Stainer, Bach), Mozart's *Requiem*, Leighton's *Crucifixus Pro Nobis*, Janáček's *Otce naš*, and on many occasions (including an invitation to Kenya) Britten's *St. Nicolas*.

His opera invitations include Dukas' *Ariane et Barbe-Bleue*; Rachmaninoff's *Franческа da Rimini*; Antonio, *The Duenna*-Linley; Viscount de Letorières, *La Traviata*-Verdi; Beppe, *I Pagliacci*-Leoncavallo; Básník, *The Excursions of Mr Broucek* - Janáček; Spolella, *Tosca*-Puccini. Edward also revived the role of Tallon in Dame

Ethel Smyth's *The Wreckers* for Duchy Opera. In 2004 David Briggs wrote the song-cycle *Dreamworld* especially for Edward which is released by Chestnut Records. He has also recorded for Herald, Deutsche Grammophon and NMC. Other future engagements include recitals in the West Country and Hampshire, as well as BBC Proms.

DAVID SHIPLEY bass-baritone

David Shipley has performed as a soloist with such ensembles and conductors as the London Symphony Orchestra, the Monteverdi Choir, the Classical Opera Company, Sir John Eliot Gardiner, Sir Andrew Davis and Sir Mark Elder, at venues including Paris's Salle Pleyel, Barcelona's L'Auditori, the Kölner Philharmonie, Kings Place, the Cadogan Hall, the Barbican, Christ Church Spitalfields and the Royal Albert Hall. This season he takes up a position on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, where his roles will include Arthur and Officer III *The Light-*

house, Captain *Eugene Onegin*, Sciarrone *Tosca*, Guccio *Gianni Schicchi*, and High Priest of Baal *Nabucco*.

In concert, Shipley has appeared regularly as a soloist with the Monteverdi Choir under Sir John Eliot Gardiner, including solos in Bach's Mass in B Minor, in Monteverdi's *Orfeo* at the BBC Proms, and in Monteverdi's *Vespers* and Handel's *Dixit Dominus* at the Salzburg Festival for the choir's fiftieth anniversary. He recently performed the role of Tiresias on the London Symphony Orchestra's critically acclaimed 'LSO Live' recording of Stravinsky's *Oedipus Rex*, conducted by Sir John Eliot Gardiner and featuring Stuart Skelton, Jennifer Johnston and Gidon Saks.

Other recent engagements include Colline *La bohème* at the Verbier Festival, Beethoven's Mass in C at the Al Bustan Festival in Beirut, Britten's *Billy Budd* conducted by Sir Mark Elder at the Glyndebourne Festival, BBC Proms, and Brooklyn Academy of Music; Sarastro *Die Zauberflöte* for Royal Academy Opera; Bartolo *Le nozze di Figaro* at the Amersham Music Festival; and both the Drum-maker in Jonathan Dove's *Pinocchio* and Gabriel in Dvořák's *The Cunning Peasant* at the Guildhall School of Music and Drama.

Shipley recently completed the opera course at the Guildhall School of Music and Drama, studying with Janice Chapman. He previously studied at the Royal Academy of Music, where he was awarded first-class BMus (Hons) and MA degrees, as well as a DipRAM. In 2008 he won the Kathleen Ferrier Bursary for Young Singers. He is a Classical Opera Company Associate Artist.





MATTHEW OWENS conductor

Matthew Owens became appointed Organist and Master of the Choristers of Wells Cathedral in January 2005, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh, and Sub Organist of Manchester Cathedral. In addition to being responsible for the 1100 year old tradition of daily sung worship at Wells Cathedral, Matthew has toured, broadcast, and recorded extensively with Wells Cathedral Choir which, in 2011, was named by an international jury for *Gramophone* as the best choir in the world with children, and the sixth greatest overall. He recently prepared the choristers for Bach's *St Matthew Passion*, with the Berlin Radio Choir, the Berlin Philharmonic Orchestra, and Sir Simon Rattle, for the 2014 BBC Proms. Matthew is the Founder Artistic

Director of three initiatives at Wells: *Cathedral Commissions*, a scheme which commissions new works from pre-eminent British composers; the cathedral's innovative festival, *new music wells*; and its counterpart, *Early Music Wells*.

Matthew was educated at Chetham's School of Music; The Queen's College, Oxford; the Royal Northern College of Music; and the Sweelinck Conservatorium, Amsterdam. His major organ studies were with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen. From 1994-99, he was Tutor in Organ Studies at the RNCM and Chetham's, and worked for BBC Religious Broadcasting; he was Conductor of The Exon Singers from 1997-2011, and President of the Cathedral Organists' Association from 2010-13.

He is Musical Director of the Wells Cathedral Oratorio Society, a chorus of over 150 singers with which he has performed Bach's *St John Passion*, *B minor Mass*, *Cantata 140*, *Lutheran Mass in F*, and *Christmas Oratorio*; Bernstein's *Chichester Psalms*; Brahms's *Ein Deutsches Requiem* and *Alto Rhapsody*; Britten's *War Requiem* and *Saint Nicholas*; Elgar's *The Dream of Gerontius*, and *The Kingdom*; Fauré's *Requiem*; Handel's *Messiah* and *Four Coronation Anthems*; Mendelssohn's *Elijah*; Mozart's *Requiem* and *C Minor Mass*; Orff's *Camina Burana*; Verdi's *Requiem*; and major works by Finzi, Purcell, Rutter, Vaughan Williams, and Vivaldi, with some of the south of England's leading professional orchestras. Matthew has directed choral workshops and summer schools throughout the UK and abroad – including recent visits to Australia, China, Germany,

Hong Kong, Luxembourg, New Zealand, and the USA – and has made over thirty CDs as a conductor with major labels including Hyperion and Signum.

As an organist, Matthew has given recitals in Australia, France, Ireland, Spain, Switzerland, New Zealand, the USA, and throughout the UK, including many festival appearances, and at venues such as St Paul's Cathedral, Westminster Cathedral, and St John's Smith Square. He has championed new music, particularly of British composers, conducting over 170 world premieres, including works by leading composers ranging from Jools Holland to Sir James MacMillan, and John Rutter to Sir Peter Maxwell Davies. As a composer himself, he has works published by Oxford University Press and Novello. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012.

MUSIC FOR AWHILE ORCHESTRA

Artistic Director: Maggie Faultless

Since its first performance in 1996, Music for Awhile has continued to inspire audiences and performers with concerts in a variety of venues, and at its own Summer Festival in the magical setting of All Saints, Alton Priors. Musicians from Europe's most acclaimed ensembles come together to perform a wide range of repertoire spanning over two centuries. Music for Awhile specialises in performing English opera from Purcell's time, and thanks to sponsorship from the Cecil King Memorial Foundation it also features the music of

J. S. Bach. The ensemble regularly expands to form a larger orchestra enabling it to perform major choral works in venues such as Westminster Abbey, Gloucester, Hereford and Bristol Cathedrals. It also has its own chamber music series, held in smaller venues appropriate to the repertoire. Music for Awhile has established contacts with schools and groups of young musicians in order to attract children to rehearsals and concerts, and provides important access to live music for the local rural community.

Violin 1

Maggie Faultless, Claudia Norz,
Roy Mowatt, Rachel Stroud,
Stephen Pedder

Violin 2

Julia Kuhn, Claire Holden,
Linda Hannah, Emily White

Viola

Martin Kelly, Nick Logie,
Jordan Bowron, Katharine Hart

Cellos

Andrew Skidmore, Jonathan Rees,
Emily Ashton

Bass

Kate Aldridge, Carina Cosgrave

Oboe

James Eastaway, Leo Duarte

Bassoon

Zoe Shevlin

Trumpet

Stephen Cutting, Sebastian Philpott

Timpani

Serge Vuille

Harpichord

Pawel Siwczack

Organ

Bryan Anderson

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
Ann Parsons
Maureen Pickford
Pamela Pye ¶
Margaret Raynes
Patricia Rees-Jones
Frances Rowe ¶

Maggie St Quinton
Margaret Sutton
Dominique Swain
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
Jo 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
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
Jessica Leach
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
Janet Rundell
Mary Sage
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
Chris Hand *
Martin Lovell
Nigel Lloyd
John Morton

Bernard North
Andrew Phillips
Elsa van der Zee
Robin Walker ¶
Jack Wilde*
John Williams *
David Wood

Bass

David Abels
Martin Banner
Christopher Boddie
Michael Calverley
John Castree
Geoffrey Clarke
David Cooke
Will Drakett *
Peter Farrell
David Flinders ¶
Stephen Foulkes *
Niall Garden
Gabriel Gilson
Wesley Hallam
Michael Harris
Trevor Hazelgrove
Richard Henderson
Derek Hiller
Chris Jenkins ¶
Dennis Johnson
John King
Richard Lander
Michael Leach
Robert Morfee
Robin Perry
John Potts
Andrew Rainsford
Alan Rayfield
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David Rosser
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Mrs C Fussell	Mrs M Matthews	Mrs A Wood

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

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