



WALTON

BELSHAZZAR'S FEAST

HOLST

THE PLANETS

Wells Cathedral, Saturday 1st April 2017

Neal Davies bass-baritone

Southern Sinfonia

Matthew Owens conductor

PROGRAMME



Saturday 6th May, 9.30am to 6.00pm

Come and Sing Day

BACH: MAGNIFICAT

with Matthew Owens

in The Methodist Church, Wells

Saturday 11th November at 7.00pm

BACH: MAGNIFICAT; VIVALDI: GLORIA

Vivaldi: Concerto in A minor for 2 violins and strings, Op. 3, no. 6 (L'Estro Armonko)

Ali Darragh	soprano
Lesley Jane Rogers	soprano
Tim Wilson	countertenor
Matthew Minter	tenor
Craig Bissex	bass
Music for Awhile Orchestra	(on period instruments)
Maggie Faultless	leader
Matthew Owens	conductor

Saturday 9th December at 7.00pm

HANDEL: MESSIAH

Amy Carson	soprano
Louise Innes	mezzo soprano
Paul Phoenix	tenor
Craig Bissex	bass
Music for Awhile Orchestra	(on period instruments)
Matthew Owens	conductor

Tickets available from: wcos.org.uk, Wells Cathedral Shop Box Office, and at the door

Gustav Holst (1874-1934)

THE PLANETS Op. 32 (1914-16)

Seven Pieces for Large Orchestra

William Walton (1902-1983)

BELSHAZZAR'S FEAST (1931)

Neal Davies baritone

Wells Cathedral Oratorio Society

Southern Sinfonia

Matthew Owens conductor

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

Printed music supplied by Somerset Libraries, Arts, & Information.

Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham



Part One

THE PLANETS, op 32 (1914-16)

Gustav Holst (1874-1934)

A seven-movement orchestral suite in which each movement represents a planet in the solar system and its astrological character.

Born Gustavus Theodore von Holst, his father had Swedish, Latvian and German connections and was responsible for the music at All Saints' Church, Cheltenham. He was a successful pianist with many musical forebears; his great-grandfather from Riga having been court composer in St Petersburg.

Young Gustav, suffering from asthma and neuritis, did not have the stamina to become the concert pianist his father expected. However some income came as a trombonist in theatre orchestras and also on Brighton and Blackpool piers in the summers. One of Holst's occasional orchestral engagements included playing under the baton of Richard Strauss. He studied composition at the Royal College of Music with Charles Villiers Stanford and Hubert Parry and his early compositions were very much under the influence of Purcell, Byrd, Thomas Morley, Grieg, Dvorák, and most notably Wagner.

It was at the Royal College that Holst made the acquaintance of fellow students Herbert Howells and Ralph Vaughan Williams, with whom he forged a lifelong friendship. In 1903 Vaughan Williams began collecting English folk songs which Holst found a source of inspiration, describing the

performance of his *Somerset Rhapsody* in 1910 as his first real success. He was also influenced by William Morris, joining the Kelmscott House Socialist Club and there meeting Bernard Shaw.

Holst married in 1901 and soon after decided to leave the uncertain finances of the life of an orchestral player to concentrate upon teaching. He became director of music at James Allen's Girls' School, Dulwich, the Passmore Edwards Settlement (where he gave the British premieres of two Bach cantatas), St Paul's Girls' School, Hammersmith and Morley College. Among his students in the 1920's was Edmund Rubbra; he also had a significant influence on both Benjamin Britten and Michael Tippett.

Max Müller's writings inspired him to study Sanskrit and he made his own translations of some of the *Rig Veda* hymns, using material from these in two operas and in several groups of hymns. In 1912, on a holiday in Majorca with Balfour Gardiner and Arnold Bax, Clifford Bax introduced Holst to astrology. He cast his friends' horoscopes and it became a life-long interest (referred to as his 'pet vice'). He also used Alan Leo's books *What is a Horoscope?* and *The Art of Synthesis* as a springboard for his own ideas for

The Planets. The descriptions below for each movement are from Holst's work on the texts of Alan Leo.

1 Mars, the Bringer of War (1914)

Mars is cruel, has blood-red eyes, and is prone to anger.

2 Venus, the Bringer of Peace (1914)

Venus is splendidous, has lovely eyes, and is the inspirer of poets.

3 Mercury, the Winged Messenger (1916)

Mercury is witty, fond of jokes, and is learned.

4 Jupiter, the Bringer of Jollity (1914)

Jupiter has large limbs and possesses a spirit which gives faith and abundant hope.

5 Saturn, the Bringer of Old Age (1915)

Saturn is lazy, lame, and has coarse hair.

6 Uranus, the Magician (1915)

Uranus is eccentric, possessing a nervously organized temperament quite out of the common.

7 Neptune, the Mystic (1915)

Neptune, a psychic, lives purely, sensing vibrations that rarely come to ordinary human beings.

In *The Planets* each movement is intended to convey ideas and emotions associated with the influence of the planets on the psyche, not the Roman deities. It is astrological rather than astronomical. 'These pieces,' he wrote 'were suggested by the astrological significance of the planets. There is no programme music in them, neither have they any connection with the deities of classical mythology bearing



Gustav Holst

the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. Mercury is the symbol of the mind.'

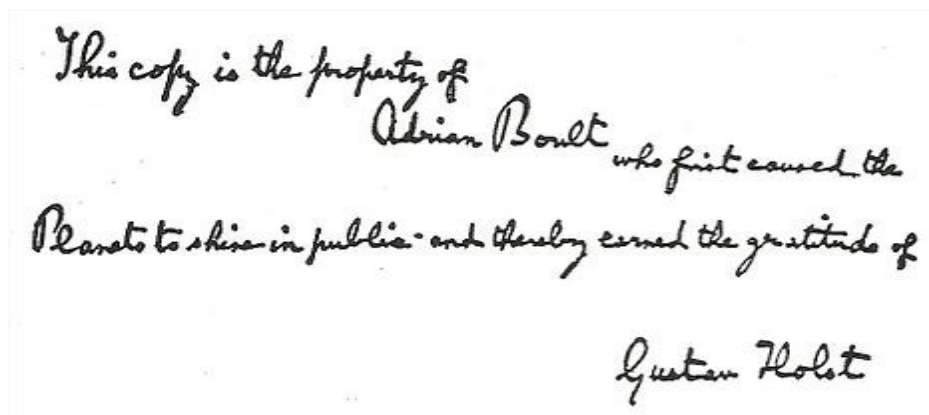
First composed as a piano duet, adding Neptune for an organ, he later orchestrated it, calling it *Seven Pieces for Large Orchestra*. Holst had almost certainly attended an early performance in London by Schoenberg of his *Five Pieces for Orchestra* in 1914 and at the same time Stravinsky had been to England conducting his *Le sacre du printemps* with its unconventional use of the orchestra.

Not fit for active service during the Great War, towards the end of it Holst was appointed musical organiser for the Near East for the YMCA, based in Salonika and working with servicemen awaiting re-patriation. Before taking up the post he had to change his name by deed poll in order to sound less German. As a send-off present Balfour Gardiner gave him a present of the Queen's Hall, complete with the Queen's Hall Orchestra, for a Sunday morning, in order to give the first private performance of *The Planets* to an invited audience of 500—including most of the professional musicians in London. Adrian Boult agreed to conduct and he later performed the first public performance with the London Symphony Orchestra whilst Holst was still in Greece. However, Boult then

only played five movements, believing that half an hour was all that the public would be able to take in of such a totally new musical language. The first complete public performance was finally given in London by Albert Coates conducting the London Symphony Orchestra on 15 November 1920.

Holst's daughter Imogen recalled, 'He hated incomplete performances of *The Planets*, though on several occasions he had to agree to conduct three or four movements at Queen's Hall concerts. He particularly disliked having to finish with Jupiter, to make a "happy ending", for, as he himself said: 'In the real world the end is not happy at all''.

Neill Bonham



This copy is the property of
Adrian Boult who first caused the
Planets to shine in public and thereby earned the gratitude of
Gustav Holst

Interval - 20 minutes

Wine and soft drinks are available in the Transepts

Part Two

BELSHAZZAR'S FEAST (1931)

Sir William Walton OM (1902-1983)

William Walton was born in Oldham, Lancashire. He was a chorister at Christchurch Cathedral, Oxford, and later as an undergraduate became very friendly with Sacheverell Sitwell, who then introduced him to his siblings, Edith and Osbert. After leaving Oxford Walton went to live with the Sitwells, where the exhilarating artistic environment provided exactly the kind of stimulus he needed for his creative development and greatly assisted in the promotion of his career. He had just turned twenty when he acquired fame and some notoriety with the outrageous *Façade*, a collaboration with Edith Sitwell in which her eccentric poems were recited through a megaphone from behind a screen, to the accompaniment of Walton's witty, sophisticated music.

In 1929 the BBC commissioned Walton, who by now was widely regarded as the young star of English music, to write a small choral work. Osbert Sitwell suggested a cantata on the Biblical story concerning the lavish feast thrown by the Babylonian king, Belshazzar. The libretto that Sitwell compiled is almost entirely from the Bible - mainly from Daniel, with extracts from Isaiah, Psalm 137 and the Book of Revelation.

Quite apart from the fact that the BBC's commission was very welcome



William Walton

both financially and professionally, Walton's motivation for the composition of *Belshazzar's Feast* was twofold. He had been living as part of the Sitwell family for ten years and was by now very aware of the need to become independent and not known

simply as their talented acolyte. He was also prompted by the great success of Constant Lambert's jazz-inspired cantata *Rio Grande*, composed in 1929 to words by Sacheverell Sitwell. Progress on *Belshazzar* was slow and arduous, and Walton struggled with it throughout 1930, experiencing frequent blocks. *'I got landed on the word 'gold'*, he said later. *'I was there from May to December, perched, unable to move either right or left or up or down.'*

The BBC had asked for a short work requiring no more than fifteen or so instruments, but by the time Walton eventually completed *Belshazzar* it had become a fully-fledged oratorio scored for huge forces comprising a very large orchestra, including a battery of percussion needing four players, a big chorus frequently divided into eight parts, a baritone soloist and an organ. Such an undertaking was beyond the BBC's resources and so it was passed to the Leeds Festival, whose Musical Director was Sir Thomas Beecham. He casually remarked to Walton, *'As you'll never hear the thing again, my boy, why not throw in a couple of brass bands?'* Brass players happened to be available for a festival performance of the Berlioz *Requiem* so Walton wrote into the score additional parts for two bands, each of seven players. Beecham showed little interest in the new work and gave it to his younger colleague, Malcolm Sargent, to conduct.

Though the Leeds Festival Chorus had considerable experience of performing large works, the choir found Walton's unfamiliar, dissonant harmony and jazzy cross-rhythms exceptionally demanding, and some of the sopranos and altos objected to singing the word 'concubines', much to the composer's amusement. However, the first performance in 1931 caused a sensation and was a huge critical and public success. Not everyone viewed it favourably, though. Despite its impeccable biblical credentials, the Church of England considered it unsuitable for performance in cathedrals, and The Times music critic declared that it *'culminates in ecstatic gloating over the fallen enemy - the utter negation of Christianity'*. The organizers of the Three Choirs Festival forbade it until 1957 and it was not performed at Worcester until 1975. Elsewhere it enjoyed enthusiastic popular acclaim and quickly became an established feature of the choral repertoire. It provided a further boost to Walton's already glittering career. During the next few years he produced his remarkable *First Symphony*, the *Violin Concerto* and several major film scores.

Belshazzar's Feast is cast in one continuous movement divided into three sections, each linked by an unaccompanied solo baritone recitative. The first section deals with Elijah's prophecy concerning the enslavement of the Jews, and laments the loss of Jerusalem. A baritone recitative then de-

scribes the splendour of Babylon, whilst hinting also at its decadence. The second section is a wonderfully colourful portrayal of the lavish feast and parade of gods, and the outrage of the Jews at the desecration of their holy vessels. The second recitative is one of the most dramatic parts of the whole work, with a spine-chilling depiction of the writing on the wall, which is followed by the sudden death of Belshazzar, reinforced by the famous choral shout, 'Slain!' – a Walton masterstroke. The final section is a song of praise celebrating the fall of Babylon, with nevertheless a brief lament for its passing. The work culminates in a triumphant final 'Alleluia'.

Belshazzar's Feast deals with several important socio-political themes: the tribulations of a nation in exile, the impermanence of civilisation, and the downfall of a decadent empire. Musically, it follows in the tradition of the great 18th and 19th century English oratorios. Like them it employs a classic Old Testament story, it features the chorus in a major role, and it uses that trusted oratorio technique - recitative. It also takes from Elgar's oratorios the Wagnerian model of a continuous music drama rather than the separate recitatives, arias and choruses of earlier works. But what gives *Belshazzar's Feast* such an overwhelming impact is its earthy portrayal of pagan revels, violent retribution and triumphant jubilation, realised with astonishing vividness through the

colourful choral and orchestral writing, edgy rhythms and sparkling harmony. All this was something completely new in 1931, and it is no wonder that the work quickly established itself as one of the pinnacles of the twentieth century choral repertoire.

John Bawden

Thus spake Isaiah:
Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon

Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
There we sat down: yea, we wept
And hanged our harps upon the
willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
'Sing us one of the songs of Zion'.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of
my mouth.
Yea, if I prefer not Jerusalem above
my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who art to be
destroyed,

Happy shall he be that taketh thy
children
And dasheth them against a stone,
For with violence shall that great city
Babylon be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine
linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious
wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and
silver vessels:
Yea! the golden vessels, which his
father, Nebuchadnezzar,
Had taken out of the temple that was
in Jerusalem.

He commanded us to bring the golden
vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
'Bring ye the cornet, flute, sackbut,
psaltery
And all kinds of music'.
They drank wine again,
Yea, drank from the sacred vessels,

And then spake the King:

'Praise ye The God of Gold
Praise ye The God of Silver
Praise ye The God of Iron
Praise ye The God of Wood
Praise ye The God of Stone
Praise ye The God of Brass
Praise ye the Gods!'

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine
Commanded us to bring the gold and
silver vessels
That his Princes, his wives and his
concubines
Might rejoice and drink therein.

After they had praised their strange
gods,
The idols and the devils,
False gods who can neither see nor
hear,
Called they for the timbrel and the
pleasant harp
To extol the glory of the King.
Then they pledged the King before the
people,
Crying, 'Thou, O King, art King of Kings:
O King, live for ever'...

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was
written:

'MENE, MENE, TEKEL UPHARSIN'
'Thou art weighed in the balance
and found wanting'.

In that night was Belshazzar the King
slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of
Jacob.

Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new
moon,

Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of
Jacob,

While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.

They cry, 'Alas, Alas, that great city,
In one hour is her judgement come.'
The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no
more.

Then sing aloud to God our strength.
Make a joyful noise to the God of
Jacob.

For Babylon the Great is fallen.
Alleluia!

Selected and arranged from
The Bible by OSBERT SITWELL

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

NEAL DAVIES

baritone

Neal Davies studied at King's College, London, and the RAM, and won the Lied-er Prize at the 1991 Cardiff Singer of the World Competition. He has appeared with the Oslo Philharmonic under Jansons, BBC Symphony Orchestra under Boulez, Cleveland and Philharmonia Orchestras under Dohnanyi, Chamber Orchestra of Europe under Harnoncourt, OAE under Brügggen, English Concert with Harry Bicket, Gabrieli Consort under McCreesh, Hallé Orchestra with Elder, Concerto Koeln under Bolton, Scottish chamber Orchestra with Adam Fischer, Bergen Philharmonic Orchestra with Edward Gardner, and the London Symphony and Vienna Philharmonic orchestras under Harding. He has been a regular guest of the Edinburgh Festival and BBC Proms.

Neal Davies has been a regular guest at English National Opera and Welsh National Opera and has performed with the Royal Opera House Covent Garden, Scottish Opera, Deutsche Staatsoper, Berlin, Rome Opera and Lyric Opera of Chicago. He appeared in Charpentier's *David et Jonathas* from Aix-en-Provence, available on DVD. His wide discography includes Messiah, Theodora, Saul and Creation (Gramophone Award 2008) under McCreesh, Jenufa and Makropulos Case under Mackerras, Barber's Vanessa under Slatkin, Messiah under Rene Jacobs, the Hyperion Complete Schubert Edition



with Graham Johnson and Britten's Billy Budd with Daniel Harding (Grammy Award, 2010).

This season, engagements include a return to the English National Opera for a new commission by Ryan Wigglesworth, *A Winter's Tale*, as well as concerts with the Bergen Philharmonic Orchestra (Edward Gardner), Deutsches Symphonie Orchester Berlin (David Zinman), Scottish Chamber Orchestra (John Storgards) and Melbourne Symphony Orchestra (Sir Andrew Davis).

MATTHEW OWENS

conductor

Matthew Owens became Organist and Master of the Choristers of Wells Cathe-

dral 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 190 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.

SOUTHERN SINFONIA

The Chamber Orchestra of Southern England.

Southern Sinfonia's reputation continues to grow as the leading professional Chamber Orchestra in the South of England. With Sir Roger Norrington as its Patron, the orchestra was established in 1990 and is now resident Orchestra at the Brewhouse in Taunton, Somerset under its new Artistic Director, Simon Chalk.

Its unique ability to play modern and Baroque instruments, and therefore music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand, as does its commitment to contemporary and new music. The orchestra has residencies at the Corn Exchange, Newbury and the University of Winches-

ter, has an association with Reading University, and performs in venues throughout England, including London, Wells, Exeter, Canterbury, Cambridge, Nottingham and Romsey.

As well as regular orchestral concerts and performances with the South of England's most established chamber choirs and choral societies, the organisation runs biennial Young and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singing Competition winner and runs regular and extensive educational programmes, as well as a popular lunchtime series of Café Concerts. Southern Sinfonia's most recent releases include the Monteverdi Vespers, on the Signum label, the world premiere of Carl Rütts's Requiem (Naxos), and the Bach B Minor Mass, with Ralph Allwood and the Rodolfus Choir (Signum).

Violin 1

Richard Smith
 Katrina McWilliams
 Nadine Nagen
 Marjory King
 Adam Hill
 CJ Hughes
 Sarah Drury
 Elizabeth McConkey

Violin II

Charley Beresford
 Martin Owen
 David Larkin
 Shelley Deacon
 Liz Whittam
 Emma Fry

Viola

Helen Tucker
 Helen Goatley
 Katie Wilson
 Leonie Anderson
 Maria Parfitt

Cello

Steve Collison
 Claire Constable
 Helen Downham
 Jonny Hennesey-Brown

Double Bass

Jack Cherry
 Clare Larkman
 Harriet Scott

Flute

Tim Taylorson
 Clare Bennett
 Naomi Deacon (+Picc)

Oboe

Simon Dewhurst
 Natasha Wilson
 Odette Cotton (+Cor Anglais)

Clarinet

Neyire Ashworth
 Rela Spyrou
 Alexander Cattell (+Bass)

Bassoon

Sarah Whibley
 Iona Garvey
 Jackie Hayter (contra)

Horn

Gavin Edwards
 Miles Hewitt
 Alison Wilmshurst
 Sabrina Pullen

Trumpet

John Clarke
 Craig Burnett
 Simon Sturgeon-Clegg

Trombone

Dylan Brewer
 Steve Turton
 Alastair Warren (bass)

Tuba

Martin Jarvis

Timpani

Tim Farmer
 Tom Peverelle

Percussion

Anna Newman
 Vicky Lee
 Helen Bool

Celeste

Caroline Clipsham

Harp

Ceri Wynne Jones
 Llywelyn Jones

Organ

James Kealey

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.

Wells Cathedral Oratorio Society Members

Soprano

Sarah Allen
Dora Almy
Ann Baker
Juliet Bench
Debbie Bettles
Pam Booth
Helen Bowen
Kate Brown
Denise Bush
Barbara Calverley
Felicity Chapman
Julia Davies
Jennifer Dickson
Cheryl Evans-Jones
Caroline Fletcher
Heather Forgham
Sandra Freeborn
Carolyn Fussell
Margaret Gelder
Sue Gould
Maureen Grant
Antonia Gwynn
Jane Hancock
Susan Hanson
Sarah Hare
Margaret
Heffernan
Rachel Hewson
Kate Horbury
Dorothy Hunter
Carolyn Legg
Ruth Lickfold
Della Luetchford
Rosemary Lunn
Jennie Lunnon
Naomi MacLeod-
Jones X
Nancy McGiveron ¶
Sarah May
Janice Merritt
Viola Nagel
Louise Palmer
Ann Parsons
Maureen Pickford
Pamela Pye ¶

Margaret Raynes
Patricia Rees-Jones
Frances Rowe ¶
Maggie St Quinton
Janet Saxon
Margaret Sutton
Dominique Swain
Pamela Tomlinson
Christine Tudor
Helen Wade
Jan Weaver
Jo Weir
Lucy Williams
Jane Withey

Alto

Jenny Abraham
Christine Barker
Sandra Barwise
Anne Beechey
Mhari Brown
Vivienne Burgess
Louise Burton
Liz Clay
Rosemary Cooke
Nikki Copleston
Polly Corbishley
Sue Curragh
Gill Deamer
Sian Decamp
Joan Dovey
Robin Duys ¶
Alison Edwards
Kate Fielder
Hazel Fox
Barbara Green
Helen Griffiths
Shelley Gudgin
Faith Guest
Wendy Gregory
Elizabeth Hand
Catherine Hay
Gilly Hayward
Alison Heather
Jenny Henderson
Mary l'Anson

Jane James
Lynne Jarman
Jane Jarratt
Janet Johnson
Amanda Karpinski
Jessica Leach
Annie Lee
Alex Lemanski
Barbara Leuwer
Riches ¶
Jennifer Mackenzie
Philippa Mains
Mary Massey
Della Munday ¶
Liz Metcalfe
Mary Newman
Claire Parr
Claire Pennack
Janet Ravenscroft
Margaret Rayfield
Janet Rundell
Mary Sage
Sue Stourton-Harris
Celia Townend
Emma Trantham
Lynne Waldron
Sue Wells
Olivia Wilkinson
Fenella Williams
Kate Wilson
Jo Wright

Tenor

Neill Bonham ¶
Alan Brown
Simon Bruce
Ian Bynoe
Ben Clay ¶
Andrew
Cruickshank
Alexandra de
Glanville
Richard Garstang ¶
Martin Godfrey
Oscar Golden-Lee †
Peter Harle

Martin Lovell
Nigel Lloyd
Iain MacLeod-
Jones X
John Morton
Bernard North
Andrew Phillips
Sarah Villiers
Robin Walker ¶

Bass

David Abels
Christopher Boddie
Michael Calverley
John Castree
Geoffrey Clarke
David Costley-
White X
Peter Farrell
David Flinders ¶
Stephen Foulkes X
Niall Garden
Gabriel Gilson
Adrian Grey
Wesley Hallam
Michael Harris
Trevor Hazelgrove
Richard Henderson
Derek Hiller
Chris Jenkins ¶
Dennis Johnson
John King
Richard Lander
Michael Leach
Brian Marshall
Andrew Rainsford
Alan Rayfield
David Rosser
Robert Smallcombe
William Truscott
Kenneth Wade
William White †

¶ Committee
† Choral Scholar
X Guest Singer

Wells Cathedral Oratorio Society Friends

Mr Iain & Mrs Helen Ball	Mr Nigel Hamilton QC	Ms Suzanne Metters
Mrs Margaret Barker - Harland	Mr Keith Hanson	Mr John Morton
Mr RC Brown	Mrs Sarah Hare	Mrs Judith Oliver
Mr M J Cansdale	Captain & Mrs Patrick Harland	Mr Gerald & Mrs Rosemary Parsons
Ms Mary Carlisle	Mr Michael & Mrs Catherine Hay	Mr John & Mrs Joy Rattenbury
Mr Geoff Clarke	Mr Derek and Mrs Susan Hiller	Mr Alan Rayfield
Miss Beulah Connolly	Mrs Mary I'Anson	Mrs Margaret Rayfield
Mr David Corp	Mr John Iddles	Mr Norman Record
Mr Charles Crawford	Mr Chris Jenkins	Mr Philip Hugh Roberts
Mrs Sheila Crease	Mrs Janet Johnson	Mr David Rosser
Dr & Mrs A Crossland	Mr Anthony Kaye	Ms Frances Rowe
Mr Andrew Cruickshank	Mr Richard Lander	Mr Alan Rowntree
Mrs Julia Davies	Mrs Alex Lemanski	Mrs Jennifer P Sheldon
Mrs Sian Decamp	Mr Nigel Lloyd	Mrs Maggie St Quintin
Mr Niels Doble	Mr & Mrs Martin Lovell	Mr CR Stonehouse
Mrs Kate Fielder	Mrs Rosemary Lunn	Miss Susan Stoughton - Harris
Mrs Carolyn Fussell	Mrs Jennie Lunnon	Mrs Margaret Sutton
Mr J Mike & Mrs Margaret Gelder	Mrs Sarah Jane May	Dr & Mrs Michael Waters
Mrs Sue Gould	Mrs Nancy McGiveron	Mr David Williams
Mr Richard & Mrs Jane Gunn		

Your continued support as a Friend of Wells Cathedral Oratorio Society is greatly appreciated and we look forward to seeing you at our concerts.

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

The main features of the Friends scheme are:

- Priority booking of up to four prime Nave tickets for each concert
- Names of Friends acknowledged in concert programmes
- Annual Newsletter
- Invitation to a social event with the Choir and Conductor each year
- Annual subscription of £24

Contact our Friends Secretary, Frances Rowe: friends@wcos.org.uk



An amazing opportunity for your son or daughter

"one of the most impressive of today's British cathedral choirs"
Gramophone Magazine

All choristers are educated at Wells Cathedral School
where scholarships and bursaries are available

For more information, please telephone 01749 834213
or email admissions@wells-cathedral-school.com





david & sandra millican
OPTOMETRISTS • DISPENSING OPTICIANS

**We've got the
vision you get
the choice.**

**75 High St Wells
Tel: 01749 673991**

Armandine Gallery

Pictures Prints
Framing

23 Sadler Street
WELLS
BA5 2RR
01749 671255



**Pilgrim
Financial Planning**
Peace of mind throughout life's journey



"We can't predict the weather, but we can build an ark..."

- Independent
- Bespoke and Personal Advisory Service
- Regular ongoing reviews and advisory service
- Latest technology with traditional care
- Inheritance Tax Audit Service and Later Life Specialists

Arnold Wills, Thyer House, 31 Sadler St, Wells, BA5 2RR. T: 01749 670087
enquiries@pilgrimfp.co.uk www.pilgrimfp.co.uk

