

# CENTENARY CONCERT



# FOR *R*EMEMBRANCE 1918-2018

JONATHAN DOVE **FOR AN UNKNOWN SOLDIER**  
FAURÉ **REQUIEM**

## PROGRAMME

**Wells Cathedral**

**Saturday 10 November, 2018**

**Thomas Elwin** tenor

**Henry Waddington** bass

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**Wells Cathedral Oratorio Society**

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**Choristers of Wells Cathedral Choir**

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**London Mozart Players**

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**Matthew Owens** conductor



# **Jonathan Dove**

## ***For an Unknown Soldier***

# **Gabriel Fauré**

## ***Requiem***

**Ross Lloyd** treble

**Thomas Elwin** tenor

**Henry Waddington** bass

**Wells Cathedral Oratorio Society**

**Choristers of Wells Cathedral Choir**

**London Mozart Players**

**Matthew Owens** conductor

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Wells Cathedral Oratorio Society is affiliated to Making Music.

Programme by Neill Bonham



# Jonathan Dove (b. 1959)

## *For an Unknown Soldier* (2014)

*For Tenor Solo, Children's Choir, Chorus (SATB) and Orchestra*

Commissioned by Portsmouth Grammar School and the London Mozart Players. First performance: 9th November 2014.

Jonathan Dove (b. 1959) studied composition with Robin Holloway at Cambridge and worked as a freelance répétiteur, arranger and animator. His first major projects came via Glyndebourne, including his breakthrough commission, the opera *Flight*, for Glyndebourne Touring Opera. Other operatic works include *The Adventures of Pinocchio*, *Swanhunter*, children's opera *The Hackney Chronicles*, *When She Died* - examining the response to the death of Diana, Princess of Wales - and *Man on the Moon*. Works for orchestra include the trombone concerto *Stargazer*, and *Moonlight Revels* for trumpet and saxophone. Dove was presented with the Ivor Novello Award for Classical Music in 2008, and in 2010 *A Song of Joys* opened the Last Night of the Proms.

Jonathan writes: Faced with the immensity of the First World War, I thought it wise not to attempt to say too much. I wanted to try to tell the story of just one man, an unknown soldier, as vividly as possible. At first, I had the idea of using actual letters from a soldier, or sailor – letters home, or extracts from a diary, perhaps. Portsmouth Grammar School's archivist, John Sadden, provided me with a great deal of first-hand material, as well as research projects by pupils exploring as much as they could find out about individual Portsmouthians who were killed in action.

I studied many fascinating first-hand accounts of warfare, and touching letters to



loved ones. The cumulative effect of reading them was powerful, but I did not find any that could be sung effectively. I needed a more concentrated form of text, something more distilled, and so I turned to poetry. I realised that many poems written during the war were also, in a sense, letters home.

From my reading, a sequence of poems gradually emerged which suggested to me one man's journey through the war: beginning with enthusiasm and the decision to enlist; going on to discover the reality of war, and finding death on the battlefield; the grief of those left behind. Four of the poets I have chosen were killed in the war; all were writing during it. I chose poems that had the immediacy of first-hand expe-

rience, or suggested the voices – messages, opinions – in someone’s head. Particularly in the First World War, the experiences of men and women were quite different, so I have set some poems for male voices only, or female voices only. I was aware that I was writing for young voices near the age of many of those who fought, as well as for children.

The sequence begins and ends with less familiar poems by the most famous First World War poet, Wilfred Owen, killed a few days before the armistice in 1918. *1914* describes the outbreak of war. Monro’s *The Poets are Waiting* conjures a tumult of voices raised in favour of battle.

One of Wilfred Owen’s best known poems, *Dulce et decorum est*, was originally dedicated ‘To Jessie Pope’, and Pope’s taunting verses in *The Call* voice sentiments widely enough shared to be sung by children in the playground.

Charles Hamilton Sorley was killed in the Battle of Loos in 1915, at the age of twenty, so there is prescience in *All the Hills and Vales Along*, an image of men marching to their deaths. Contrasting with this male

sound, young women alone sing *Women at Munition Making*, and children sing of using munitions in the traditional marching song *The British Grenadiers*.

Lieutenant William Noel Hodgson died a few days after writing *Before Action*, killed on the first day of the Battle of the Somme in 1916. Male voices share his plea ‘Make me a man, O Lord’; the solo tenor finishes his prayer ‘Help me to die, O Lord.’ Between the verses, young women sing a letter *To You in France*. (Helen Dircks wrote two books of verse, in 1918 and 1920.)

*Dead Man’s Dump* is the longest text in the sequence, a dramatic and harrowing account written by Isaac Rosenberg in 1917. He was killed the following year.

Ivor Gurney survived gassing, but with his mental and physical health wrecked. *To His Love* is a letter home after the death of a comrade. Its opening, ‘He’s gone,’ is echoed by the voices of children in another traditional song, *Tom’s Gone to Hilo*. In Marian Allen’s *The Wind on the Downs*, her beloved lives on in her mind. *An Imperial Elegy* appears to look down on the battlefield of Europe from somewhere above.

## 1. 1914 — Chorus *Wilfred Owen (1893-1918)*

War broke: and now the Winter of the world  
With perishing great darkness closes in.  
The foul tornado, centred at Berlin,  
Is over all the width of Europe whirled,  
Rending the sails of progress. Rent or furled  
Are all Art’s ensigns. Verse wails. Now begin  
Famines of thought and feeling. Love’s wine’s thin.  
The grain of human Autumn rots, down-hurled.

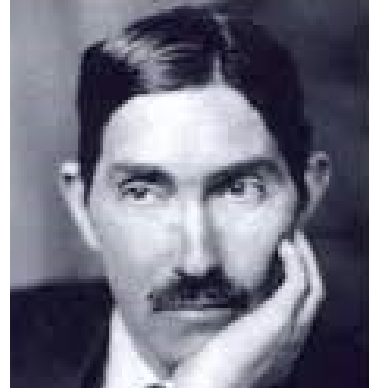
For after Spring had bloomed in early Greece,  
And Summer blazed her glory out with Rome,  
An Autumn softly fell, a harvest home,  
A slow grand age, and rich with all increase.  
But now, for us, wild Winter, and the need  
Of sowings for new Spring, and blood for seed.



## 2. The Poets are Waiting — Chorus

*Harold Monro (1879-1932)*

Hefty barbarians,  
Roaring for war,  
Are breaking upon us;  
Clouds of their cavalry,  
Waves of their infantry,  
Mountains of guns.  
Winged they are coming,  
Plated and mailed,  
Snorting their jargon.  
Oh, to whom shall a song of battle be chanted?  
Not to our lord of the hosts on his ancient throne,  
Drowning the ages out in Heaven alone.  
The celestial choirs are mute, the angels have fled:  
Word is gone forth abroad that our lord is dead.

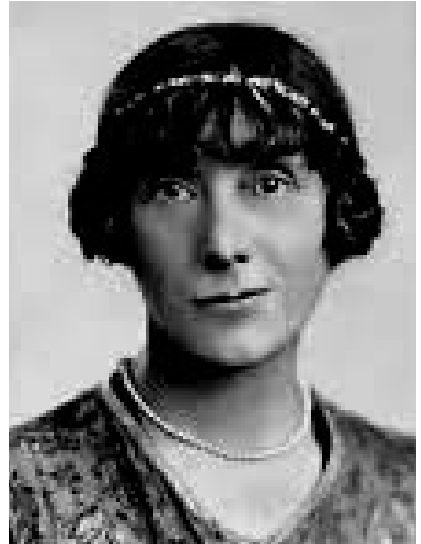


To what God  
Shall we chant  
Our songs of battle?

## 3. The Call — Children, Tenor solo, Tenors and Basses

*Jessie Pope (1868-1941)*

Who's for the trench—  
Are you, my laddie?  
Who'll follow French—  
Will you, my laddie?  
Who's fretting to begin,  
Who's going out to win?  
And who wants to save his skin—  
Do you, my laddie?  
Who's for the khaki suit—  
Are you, my laddie?  
Who longs to charge and shoot—  
Do you, my laddie?  
Who's keen on getting fit,  
Who means to show his grit,  
And who'd rather wait a bit—  
Would you, my laddie?  
Who'll earn the Empire's thanks—  
Will you, my laddie?  
Who'll swell the victor's ranks—  
Will you, my laddie?  
When that procession comes,  
Banners and rolling drums—  
Who'll stand and bite his thumbs—  
Will you, my laddie?



## All the Hills and Vales Along

*Charles Hamilton Sorley (1895-1915)*

All the hills and vales along  
Earth is bursting into song,  
And the singers are the chaps  
Who are going to die perhaps.  
O sing, marching men,  
Till the valleys ring again.  
Give your gladness to earth's keeping,  
So be glad, when you are sleeping.

From the hills and valleys earth  
Shouts back the sound of mirth,  
Tramp of feet and lilt of song  
Ringing all the road along.

All the music of their going,  
Ringing swinging glad song-throwing,  
Earth will echo still, when foot  
Lies numb and voice mute.



On, marching men, on  
To the gates of death with song.  
Sow your gladness for earth's reaping,  
So you may be glad, though sleeping.  
Strew your gladness on earth's bed,  
So be merry, so be dead.

## 4. Women at Munition Making — Sopranos and Altos, Children *Mary Gabrielle Collins (1874-1945)*

Their hands should minister  
Unto the flame of life,  
Their fingers guide  
The rosy teat, swelling with milk,  
To the eager mouth of the suckling babe  
Or smooth with tenderness,  
Softly and soothingly,  
The heated brow of the ailing child.  
Or stray among the curls  
Of the boy or girl, thrilling to mother love.  
But now,

Their hands, their fingers  
Are coarsened in munition factories.  
Their thoughts, which should fly  
Like bees among the sweetest mind flowers  
Gaining nourishment for the thoughts to be,  
Are bruised against the law,  
'Kill, kill'.

They must take part in defacing and  
destroying the natural body  
Which, certainly during this dispensation  
Is the shrine of the spirit.  
O God!



Throughout the ages we have seen,  
 Again and again  
 Men by Thee created  
 Cancelling each other.  
 And we have marvelled  
 at the seeming annihilation  
 Of Thy work.  
 But this goes further,  
 Taints the fountain head,  
 Mounts like a poison  
 to the Creator's very heart.  
 O God!  
 Must It anew be sacrificed on earth?



## The British Grenadiers

*Traditional*

When e'er we are commanded to storm the palisades  
 Our leaders march with fuses, and we with hand grenades;  
 We throw them from the glacis about the enemies' ears  
 Sing tow, row row row, row row row  
 For the British Grenadiers

None of these ancient heroes ne'er saw a cannon ball  
 Nor knew the force of powder to slay their foes with all  
 But our brave boys do know it and banish all their fears  
 Sing tow, row row row, row row row  
 For the British Grenadiers

## 5. **Before Action** — Tenor Solo, Chorus *Lieutenant William Noel Hodgson (1893-1916)*

By all the glories of the day  
 And the cool evening's benison  
 By that last sunset touch that lay  
 Upon the hills when day was done,  
 By beauty lavishly outpoured  
 And blessings carelessly received,  
 By all the days that I have lived  
 Make me a soldier, Lord.

By all of all man's hopes and fears  
 And all the wonders poets sing,  
 The laughter of unclouded years,  
 And every sad and lovely thing;  
 By the romantic ages stored  
 With high endeavour that was his,  
 By all his mad catastrophes  
 Make me a man, O Lord.





I, that on my familiar hill  
Saw with uncomprehending eyes  
A hundred of thy sunsets spill  
Their fresh and sanguine sacrifice,  
Ere the sun swings his noonday sword  
Must say good-bye to all of this; —  
By all delights that I shall miss,  
Help me to die, O Lord.

## To You in France

*Helen Dircks (1897-?)*

Dear, now before the daylight fades away  
I wish that I could come and talk to you  
A little while, and tell you just a few  
Small things that make me happy in my day.  
I want to tell you of the perfect scent  
Of these red roses I have picked, and how  
An organ's playing in the street just now,  
And how this sunny afternoon I went  
Into the park, and how the children played;  
So that at all times in this bloody war,  
When you must kill to live, and have to see  
Things you hold best on this green earth betrayed,  
You will remember you are fighting for  
This little world of dear small things, and me.



## 6. Dead Man's Dump — Tenor Solo, chorus

*Isaac Rosenberg (1890-1918)*

The wheels lurched over sprawled dead  
But pained them not,  
though their bones crunched,  
Their shut mouths made no moan.  
They lie there huddled, friend and foeman,  
Man born of man, and born of woman,  
And shells go crying over them  
From night till night and now.  
Earth has waited for them,  
All the time of their growth  
Fretting for their decay:  
Now she has them at last!  
In the strength of their strength  
Suspended — stopped and held.



What fierce imaginings their dark souls lit?  
Earth! Have they gone into you!  
Somewhere they must have gone,  
And flung on your hard back  
Is their soul's sack  
Emptied of God-ancestral essences.  
Who hurled them out? Who hurled?  
None saw their spirits' shadow shake the grass,  
Or stood aside for the half used life to pass  
Out of those doomed nostrils  
and the doomed mouth,  
When the swift iron burning bee  
Drained the wild honey of their youth.

The air is loud with death,  
The dark air spurts with fire,  
The explosions ceaseless are.

Maniac Earth! Howling and flying, your bowel  
Seared by the jagged fire, the iron love,  
The impetuous storm of savage love.

Dark Earth! Dark Heavens!  
Swinging in chemic smoke,  
What dead are born when you kiss each soundless soul  
With lightning and thunder from your mined heart,  
Which man's self-dug, and his blind fingers loosed?

A man's brains splattered on  
A stretcher-bearer's face;  
His shook shoulders slipped their load,  
But when they bent to look again  
The drowning soul was sunk too deep  
For human tenderness.

They left this dead with the older dead,  
Stretched at the cross roads.  
Burnt black by strange decay  
Their sinister faces lie,  
The lid over each eye,  
The grass and coloured clay  
More motion have than they,  
Joined to the great sunk silences.

Here is one not long dead;  
His dark hearing caught our far wheels,  
And the choked soul stretched weak hands  
To reach the living word the far wheels said,  
The blood-dazed intelligence beating for light,



Crying through the suspense  
of the far torturing wheels  
Swift for the end to break  
Or the wheels to break  
Cried as the tide of the world  
broke over his sight.

Will they come? Will they ever come?  
Even as the mixed hoofs of the mules,  
The quivering-bellied mules,  
And the rushing wheels all mixed  
With his tortured upturned sight.  
So we crashed round the bend,  
We heard his weak scream,  
We heard his very last sound,  
And our wheels grazed his dead face.



## **Tom's Gone to Hilo** — Children *Traditional*

Tommy's gone and I'll go too  
Away down Hilo  
Oh Tommy's gone and I'll go too  
Tom's gone to Hilo

Tommy's gone for evermore,  
Away, down Hilo.  
Oh Tommy's gone for evermore.  
Tom's gone to Hilo.

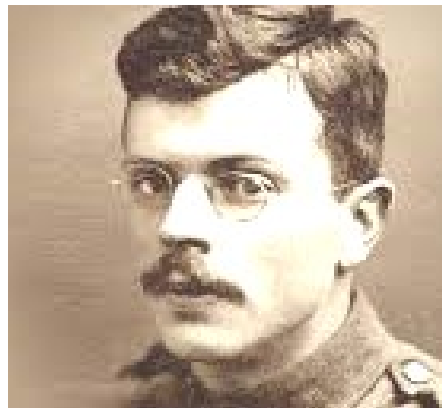
## **7. To His Love**

*Ivor Gurney (1890-1937)*  
— Children, Tenor Solo, Tenors, Basses

He's gone, and all our plans  
Are useless indeed.  
We'll walk no more on Cotswolds  
Where the sheep feed  
Quietly and take no heed.

His body that was so quick  
Is not as you  
Knew it, on Severn River  
Under the blue  
Driving our small boat through.

You would not know him now...  
But still he died  
Nobly, so cover him over  
With violets of pride  
Purple from Severn side.



Cover him, cover him soon!  
And with thick-set  
Masses of memoried flowers —  
Hide that red wet  
Thing I must somehow forget.

## 8. **The Wind on the Downs** — Sopranos and Altos

Marian Allen (1892-1953)

I like to think of you as brown and tall,  
As strong and living as you used to be,  
In khaki tunic, Sam Browne belt and all,  
And standing there and laughing down at me,  
Because they tell me, dear, that you are dead,  
Because I can no longer see your face.  
You have not died, it is not true, instead  
You seek adventure in some other place.  
That you are round about me, I believe;  
I hear you laughing as you used to do,  
Yet loving all the things I think of you;  
And knowing you are happy, should I grieve?  
You follow and are watchful where I go;  
How should you leave me, having loved me so?

We walked along the towpath, you and I,  
Beside the sluggish-moving, still canal;  
It seemed impossible that you should die;  
I think of you the same and always shall.  
We thought of many things and spoke of few,  
And life lay all uncertainly before,  
And now I walk alone and think of you,  
And wonder what new kingdoms you explore.  
Over the railway line, across the grass,  
While up above the golden wings are spread,  
Flying, ever flying overhead,  
Here still I see your khaki figure pass,  
And when I leave the meadow, almost wait  
That you should open first the wooden gate.



## 9. **An Imperial Elegy** — Chorus, Children, Tenor Solo

Wilfred Owen (1893-1918)

Not one corner of a foreign field  
But a span as wide as Europe;  
An appearance of a titan's grave,  
And the length thereof a thousand miles,

It crossed all Europe like a mystic road,  
Or as the Spirits' Pathway lieth on the night.  
And I heard a voice crying  
This is the Path of Glory.



## Interval - 20 minutes

Wine and soft drinks are available in the Transepts

### Part Two

#### **Requiem** (1887-1901)

#### **Gabriel Fauré** (1845-1924)

Gabriel Fauré, French composer, organist, pianist, and teacher, was one of the foremost French composers of his generation and his musical style influenced many 20th century composers.

The young Fauré's exceptional gift for music was obvious to everyone and when he was nine the composer/teacher Louis Niedermeyer enrolled him at his *École de Musique Classique et Religieuse*, Paris — an establishment devoted to raising the standards of church music through the study of plainchant and Renaissance music — he stayed for 11 years and was taught by Saint-Saëns. One of the young composer's earliest published works is the choral miniature *Cantique de Jean Racine*, composed when he was twenty.

Fauré was a fine organist and in 1896 was assistant to Widor at Saint-Sulpice. In 1896 he was appointed chief organist at the Church of the Madeleine and succeeded Massenet as professor of composition at the Paris Conservatoire where later he was a reformist director. During his 25 years there, he taught many talented pupils including Ravel, Cortot, Enescu, Roger Ducasse and Nadia Boulanger.



Gabriel Fauré famously commented that he composed his Requiem Mass “for no reason at all—for pleasure, if I dare say so” although its original impulse may have been the death of his father. With his Requiem, he sought to break the routine of the regular liturgical style, which he felt could be stale and contaminated by too much theatricality.

Started in 1887, parts of the Requiem were performed in 1888. After its first performance the priest in charge told the composer, “We don’t need these novelties: the Madeleine’s repertoire is quite rich enough.”

A performance there in 1893 included an added *Offertoire* and amended *Libera Me* (which he had composed in 1877). The final revision was performed in 1900 with an enlarged orchestra. In this performance the original chamber instrumentation used by Fauré at the Madeleine in 1893 is used, edited by John Rutter.

Fauré’s friend and former teacher Saint-Saëns said of the piece, “Just as Mozart’s is the only *Ave verum corpus*, this is the only *Pie Jesu*.”

Fauré’s *Requiem* affirms the composer’s unshakeable belief in the afterlife. Fauré himself said of the work, “Everything I managed to entertain by way of religious

illusion I put into my *Requiem*, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.”

He told an interviewer, “It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”



L’église de la Madeleine, Paris, completed 1842

## 1. INTROIT AND KYRIE – Chorus

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion:  
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow  
be performed in Jerusalem.  
Hear my prayer,  
unto Thee shall all flesh come.  
Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.*

## 2. OFFERTORY – Baritone and Chorus

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni,  
et de profundo lacu:

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de ore leonis,  
ne absorbeat tartarus:

O Domine Jesu Christe, Rex gloriae,  
O Domine Jesu Christe,  
ne cadant in obscurum.

Hostias et preces tibi Domine  
Laudis offerimus:

tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire  
ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni,  
et de profundo lacu:  
ne cadant in obscurum.  
Amen.

*Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell  
and from the bottomless pit.  
Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the lion's mouth,  
neither let them fall into darkness:  
Lord Jesus Christ, King of glory,  
Lord Jesus Christ,  
nor the black abyss swallow them up.  
We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross  
from death into the life  
which once Thou didst promise  
to Abraham and his seed.*

*Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell  
and from the bottomless pit,  
nor the black abyss swallow them up.  
Amen*

## 3. SANCTUS – Chorus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni suni coeli et terra gloria tua.  
Osanna in excelsis.

*Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

## 4. PIE JESU – Treble

Pie Jesu Domine,  
donna eis requiem,  
sempiternam requiem.

*Blessed Lord Jesu,  
grant them rest,  
everlasting rest.*

## 5. AGNUS DEI – Chorus

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.  
Lux aeterna luceat eis, Domine:  
Cum Sanctis tuis in aeternum,  
quia pius es.

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

*Lamb of God,  
who takest away the sins of the world,  
grant them rest.  
Lamb of God,  
who takest away the sins of the world,  
grant them everlasting rest.  
May eternal light shine on them, O Lord:  
With Thy saints for ever,  
because Thou art merciful.*

*Grant them eternal rest, O Lord,  
and may perpetual light shine on them.*

## 6. LIBERA ME – Baritone and Chorus

Libera me, Domine, de morte aeterna,  
In die illa tremenda, in die illa:  
Quando caeli movendi sunt et terra:  
dum veneris judicare saeculum  
per ignem.

Tremens factus sum ego et timeo,  
dum discussio venerit, atque ventura ira.  
Dies illa, dies irae, calamitatis  
et miseriae,  
dies illa, dies magna et amara valde.

Requiem aeternam donna eis Domine,  
Et lux perpetua luceat eis.  
Libera me, Domine, de morte aeterna.

*Deliver me, O Lord, from everlasting death  
on that dreadful day  
when the heavens and the earth shall be  
moved when thou shalt come to judge the  
world by fire.*

*I quake with fear and I tremble awaiting  
the day of account and the wrath to come.  
That day, the day of anger, of calamity,  
and of misery,  
that day, the great day, and most bitter.*

*Grant them eternal rest O Lord,  
and may perpetual light shine upon them.  
Deliver me, O Lord, from everlasting death.*

## 7. IN PARADISUM – Chorus

In paradisum deducant angeli:  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam  
Jerusalem.

Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May the angels receive them in Paradise,  
at thy coming may the martyrs receive thee  
and bring thee into the holy city Jerusalem.*

*There may the chorus of angels receive thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.*



## THOMAS ELWIN **tenor**

Born in London, Tenor Thomas Elwin studied at the Royal Academy of Music. An alumnus of the Solti Accademia Bel Canto and the Verbier Academy, Thomas was a member of the opera studio at Oper Stuttgart for the 2014/15 season where roles included Officer (*Ariadne auf Naxos*), Kuska (*Khovanshchina*), Adballo (*Nabucco*), Borsa (*Rigoletto*).

Recent and future operatic engagements include Ferrando (*Così fan tutte*), Nathanael (*Contes D'Hoffman*), Kuska (*Khovanshchina*) and Borsa (*Rigoletto*) all for Staatstheater Stuttgart; Jacquino/Fidelio and Belmonte (*Die Entführung aus dem Serail*) in a new production by Sigrid Herzog at the Vorarlberg Landestheater, Ferrando (*Così fan tutte*) for Teatro Barocco, and Don Ottavio (*Don Giovanni*) for English National Opera, Telemaco/Il Ritorno di Ulisse in Patria for The Grange Festival and Sam Kaplan/ Street Scene for Oper Köln.

On the concert platform Thomas has performed extensively as a soloist across Europe. Recent and future appearances include Bach (*Passions*), both arias and as Evangelist, in St. Alban's Abbey, at the LutherKirche in Bad Canstatt and in Stuttgart and Zaragoza, (*Messiah*) with the International Bach Akademie, Stuttgart, in Manchester Cathedral, with the Odense Symfonieorkester, Ulster Orchestra and at the Leith Hill Festival, Britten (*Serenade*) at Kings Place, London and at the Forum, Leverkusen, (*Creation*) at Winchester Cathedral and performances of (*Messa di Gloria*) Puccini, (*Jephtha*) Handel, (*Nocturne*) Britten, (*Elijah*) Mendelssohn and Mozart (*Requiem*) with the Munich Philharmonic under Barbara Hannigan. He recently performed Alfredo (*The Mountebanks*) by Cellier in a World Premiere recording with the BBC Concert Orchestra.

Thomas has an extensive recital repertoire



and has appeared at the Oxford Lieder Festival, Song in the City, with the Royal Academy Song Circle and a solo recital as part of the Masters series at the Gresham Centre. Future plans include a debut recital recording of Bellini and Donizetti songs and a second recording featuring songs by Hahn, Duparc and Liszt.

Thomas was an Associate Artist of Classical Opera in the 2017/18 season which included performances of Haydn (*Applausus*) at the Cadogan Hall and (*La Finta Semplice*) in Birmingham and at the South Bank Centre.

## HENRY WADDINGTON **bass**

British Bass Baritone Henry Waddington enjoys a busy international career.

Recent highlights include the title role in Handel's (*Saul*) at Glyndebourne. Pastor Oberlin in Andrea Breth's award winning production of Rim's (*Jakob Lenz*) for Oper



(*Mass in C*) for the Salzburg Festival with Ivor Bolton, Puccini (*Messe di Gloria*) and Berlioz (*L'Enfance du Christ*) with BBC NOW, an international tour of Handel's (*Belshazzar*) with the OAE under René Jacobs and Haydn (*Sieben Letzten Worten unseres Erlösers am Kreuze*) at the Edinburgh International Festival. He made his Wigmore Hall debut in 2007 singing Haydn arias with the Classical Opera Company.

Plans for the 2018/9 season include Baron Ochs in Oslo for Den Norske Opera, Stårek (*Jenufa*) in a new Katie Mitchell production for the Netherlands Opera and Gobrias (*Belshazzar*) for the Grange Festival. He will be singing (*Messiah*) with the Cleveland Orchestra, the Royal Northern Sinfonia and the Orquesta Sinfonica Castilla y Leon as well as making a recording of works by Sullivan and Cellier with the BBC Concert Orchestra and a recording of Parry's (*Judith*) for Hyperion.

Stuggart, La Monnaie and Berlin Staatsoper, Prospero in (*Miranda*) for the Opéra Comique, his debut as Baron Ochs in David McVicar's acclaimed production of (*Der Rosenkavalier*) for Opera North as well the title role in (*Falstaff*) for Garsington Festival.

A nominee for Best Male Singer in the 2016 International Opera Awards, Henry's operatic repertoire is extensive. Roles include: Rossini's Don Magnifico (*La Cenerentola*), Basilio and Dr Bartolo (*Barbiere*), Mozart's Leporello, Dr Bartolo and Don Alfonso, Verdi's Banquo (*Macbeth*), Ludovico (*Otello*), the title role in (*Falstaff*), Handel's Pallante (*Aggripinna*), Gobrias (*Belshazzar*), Valens (*Theodora*), Caleb (*Joshua*), Britten's Swallow (*Peter Grimes*), Quince and Bottom (*A Midsummer Night's Dream*), and Lt. Ratcliff (*Billy Budd*).

As a concert singer Henry has sung Purcell at the Proms, (*Messiah*) on tour with Harry Christophers and The Sixteen, Mozart's

## THE LONDON MOZART PLAYERS

The London Mozart Players regularly performs on London's premier concert platforms, including the Royal Festival Hall, St John's Smith Square and Cadogan Hall as well as cathedrals and other concert venues across the UK. LMP is the resident orchestra at Croydon's Fairfield Hall and will celebrate this venue's reopening after refurbishment in 2019 with a gala concert which will also mark the orchestra's 70<sup>th</sup> birthday.

The ensemble has shown an invigorated and growing commitment to the Borough of Croydon's cultural life and in 2016, LMP relocated its office from Fairfield Halls to St John the Evangelist, Upper Norwood. The orchestra has brought classical music stars Nicola Benedetti, Leonard Elschenbroich, Sheku Kanneh-Mason and Thomas Trotter to Upper Norwood in world-class perfor-

mances, and has implemented a tailored calendar of events including specialist family concerts and inclusive collaborations with local community groups and schools.

As one of the original pioneers of orchestral outreach work, LMP has enjoyed a host of relationships with schools and music hubs across the UK (and recently in Dubai and Hong Kong). The orchestra's award-winning 2017 series #LMPOnTheMove saw the ensemble pushing the per-

ceived boundaries of classical music performance in Croydon, welcoming new audiences and partnerships. #LMPOnTheMove 2018 launched in May with an equally diverse programme, and the 2019 series is already planned.

LMP is the only professional orchestra in the UK to be managed both operationally and artistically by the players. The orchestra has enjoyed the patronage of HRH The Earl of Wessex since 1988.

### **1<sup>st</sup> Violins**

Simon Blendis  
Sijie Chen  
Vikki Sayles  
Nicoline Kraamwinkel  
Ann Criscuolo  
Anna De Bruin  
Nemanja Ljubinkovic  
Martin Qwilym Jones

### **2<sup>nd</sup> Violins**

Antonia Kesel  
Clare Hayes  
Daniel Peev  
Raja Halder  
Edward Bale  
Rosemary Henbest

### **Violas**

Oliver Wilson  
Sophie Renshaw  
Christopher Pitsillides  
Diana Mathews

### **Cellos**

Julia Desbruslais  
Alessandro Sanguineti  
Gabriel Amherst  
Abigail Hyde-Smith

### **Bass**

Stacey Watton  
Tim Amherst

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Martin Grainger

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Neil Brough

### **Timpani**

Ben Hoffnung

### **Percussion**

Scott Bywater

## **MATTHEW OWENS**

### **Conductor**

**Matthew Owens** is Organist and Master of the Choristers of Wells Cathedral. In addition to being responsible for the 1100 year old tradition of daily sung worship at Wells Cathedral, Owens 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. In 2014 he prepared the choristers for Bach's *St Matthew Passion*, with the Berlin Radio

Choir, the Berlin Philharmonic Orchestra, and Sir Simon Rattle, for the BBC Proms. Owens 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.

Owens was educated at Chetham's School of Music; The Queen's College, Oxford; the Royal Northern College of Music; and the Amsterdam Conservatorium. Studying with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen, he won all

the major prizes in the diplomas of the Royal College of Organists, as well as the Silver Medal of the Worshipful Company of Musicians. His career appointments include Tutor in Organ Studies at the RNCM and Chetham's, and working for BBC Religious Broadcasting (1994-99); Sub Organist of Manchester Cathedral (1996-99), Conductor of The Exon Singers (1997-2011), and Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004); he also served as President of the Cathedral Organists' Association (2010-13).

As Musical Director of the Wells Cathedral Oratorio Society, a chorus of over 150 singers, Owens has performed major works of Bach (St John Passion, B minor Mass, Lutheran Mass in F, Christmas Oratorio); Bernstein (Chichester Psalms); Brahms (Ein Deutsches Requiem, Alto Rhapsody); Britten (War Requiem, Saint Nicholas); Elgar (The Dream of Gerontius, The Kingdom); Fauré (Requiem); Handel (Messiah, Four Coronation Anthems); Holst (The Planets); Mendelssohn (Elijah); Mozart (Requiem, C Minor Mass, Vespers); Orff (Camina Burana); Verdi (Requiem); Walton (Belshazzar's Feast); and major works by Finzi, Purcell, Rutter, Vaughan Williams, and Vivaldi. He has guest conducted, among others, the Southern Sinfonia, the Scottish Ensemble, the Nash Ensemble, Music for Awhile Orchestra, and the Hungarian National Philharmonic Orchestra, with engagements in the 2018 and 2019 including The Brook Street Band, London Mozart Players, English Symphony Orchestra, and the English Chamber Orchestra. He has directed choral workshops and summer schools throughout the UK and abroad – including Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA. As a conductor he has made over 30 CDs with major labels including Hyperion, Signum, Regent, Albany, and Delphian, and currently records exclusively with Resonus Classics. As an organist, Ow-



ens has given recitals in Australia, France, Ireland, New Zealand, Spain, Switzerland, the USA, and throughout the UK, and he is currently performing the complete works of Bach at Wells Cathedral over a series of 36 recitals.

Owens has championed new music, particularly of British composers, conducting over 200 world premieres, including works by leading composers ranging from Jools Holland to Sir James MacMillan, and John Rutter to Sir Peter Maxwell Davies. He is Director of the Cranmer Anthem Book (launched in October 2017), a project which will set all 92 Collects from the Book of Common Prayer to music, by some of the world's finest composers. As a composer himself, Owens is published by Oxford University Press, Novello, and the Royal School of Church Music. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012, and a Prebendary (Canon) of Wells Cathedral – “for outstanding service” to the Diocese and the Cathedral – in October 2017.

## **JEREMY COLE**

### **Assistant Conductor and Accompanist**

Jeremy Cole is Assistant Organist at Wells Cathedral, where he accompanies the world-renowned Cathedral Choir in the daily services, as well as broadcasts, concerts and tours, and assists with training the choristers. He is also accompanist and assistant music director of the Wells Cathedral Oratorio Society. He was previously assistant director of music at St Martin-in-the-Fields in Trafalgar Square, where he was the principal organist, playing for all regular and special services, as well as concerts and special events, in one of London's busiest churches and concert venues. He combined this role with a busy freelance career as an organist, conductor and piano accompanist. While in London he was assistant conductor and accompanist of the Holst Singers, and worked regularly with leading choirs such as Polyphony and the City of London Choir. He is in demand as a répétiteur for solo singers and instrumentalists and as a continuo player.

Jeremy is artistic director of Illuminare Choir, a professional ensemble which he founded in 2012 and which has performed to great acclaim in venues across London. The choir has championed new music and recently commissioned and performed the premiere of *The Temptations of Christ*, a substantial contemporary cantata written by Barnaby Martin for two choirs, soloists, tubular bells and organ. Jeremy was organ scholar at Trinity College, Cambridge, and graduated with a degree in music in July 2013. His role in the college chapel involved regularly conducting and accompanying the choir in their routine of rehearsals and services, as well as their busy concert and recording schedule. In 2011 he played the organ on Trinity College Choir's *Gramophone*



Award-winning disc of the music of Herbert Howells, and features as accompanist and organ soloist on their recently released recording of the music of Kenneth Leighton on the Hyperion label.

Jeremy is a Fellow of the Royal College of Organists and has studied the organ with Colin Walsh, Stephen Farr and David Briggs, and conducting with Stephen Layton.

## **WELLS CATHEDRAL CHOIR CHORISTERS**

**Wells Cathedral Choir** was hailed, in 2011, by an international jury from *Gramophone Magazine* as the greatest choir with children in the world, and the sixth greatest overall. The choir celebrated its 1100th birthday in 2009: boys first sang at Wells Cathedral in 909 and the full choral tradition dates back over 800 years. In 1994 the choral foundation at Wells was enriched by the addition of girl choristers. Today the choir normally consists of 18 boy choristers, 18 girl choristers and 12

Vicars Choral (the men of the choir). The boys and girls usually sing separately with the Vicars Choral but occasionally come together for larger events and tours.

The choir is at the heart of the worshipping life of the Cathedral, and sings a wide repertoire of music ranging from the Renaissance period to the present day. It sings throughout the cathedral's festival, launched in June 2008: *new music wells*, giving a number of premieres as well as featuring music from the previous forty years. It has premiered works from some of today's finest composers, including Richard Allain, David Bednall, Judith Bingham, Geoffrey Burgon, Diana Burrell, Bob Chilcott, Gary Davison, Jonathan Dove, Gabriel Jackson, John Joubert, Sir James MacMillan CBE, Sir Peter Maxwell Davies CH CBE (former Master of the Queen's Music), Thea Musgrave CBE, Tarik O'Regan, John Rutter, Howard Skempton, Sir John Tavener, and Judith Weir CBE (Master of the Queen's Music).

Wells Cathedral Choir broadcasts regularly on BBC Radio 3 and its innovative recordings over the last eleven years for Hyperion Records and Regent Records have won international praise: "wonderfully blended, and must rank as one of the top cathedral sounds outside London" (*BBC Music Magazine*); "currently enjoying a superb top line" (*The Observer*), and has had two discs

made *Editor's Choice* in *Gramophone Magazine* which called the choir "probably the finest English cathedral choir at the moment" in "world-class form".

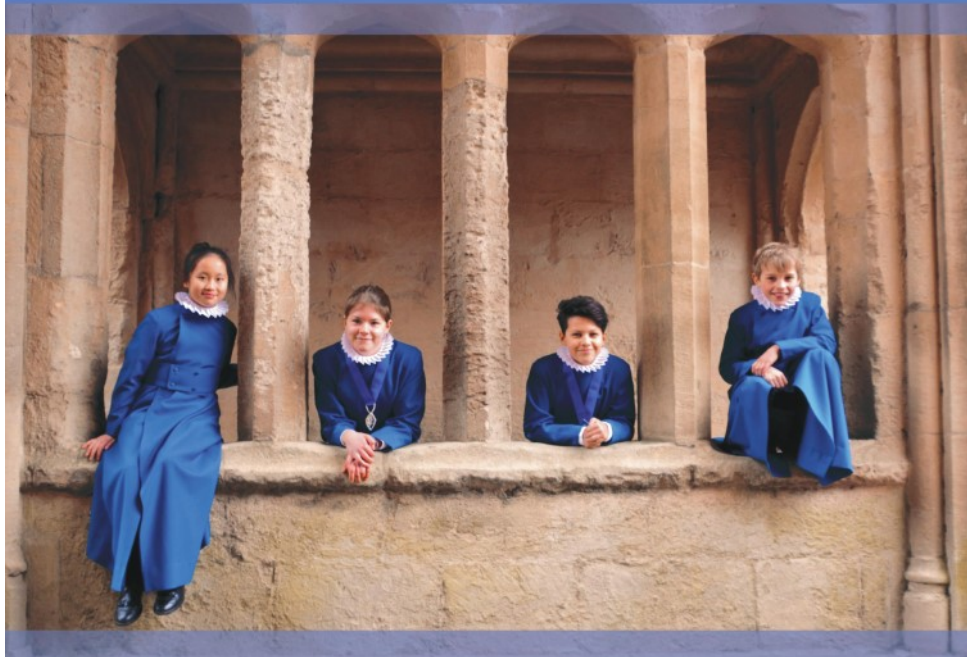
As well as the liturgical musical repertoire the choir performs larger scale choral works in concert, with recent collaborations including the BBC National Orchestra of Wales (Britten *War Requiem*), Jools Holland and his band (Jools Holland *Mass*), Wells Cathedral Oratorio Society (Britten *St Nicolas* and *War Requiem*), Aled Jones, Dame Felicity Lott, Dame Emma Kirkby, James Bowman CBE, and Wells Cathedral School Chamber Orchestra (at a royal gala concerts at the Royal Opera House, Covent Garden, and St James's Palace, London). In September 2014 the choristers sang with the Berlin Radio Choir and the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle OM, in a performance of Bach's *St Matthew Passion* at the BBC Proms. Shortly afterwards they sang with The Script on the ITV *Pride of Britain* awards, which was screened to an audience of five million viewers.

The choir has toured extensively with tours to Paris (2006), the North West of England (2008), Germany (2009), The Netherlands (2010), Scotland (2011), Hong Kong and Beijing (2012), and a second tour to the Netherlands (2015).

Singing in this concert will be:

Woody Collins	Ross Lloyd	Carla Coombs
Daniel Fawden	(Head Boy Chorister)	Meg Curl
Thomas Gotch	James MacGeoch	Cecilia Fawden
Charlie Groom	Ollie Pearce	Estella Fawden
Gabriel Harrison-Colegate	William Perring	Eliza Green
Samuel Harrison-Colegate	George Thomas	Sophie Harbridge
Harry Hellier	Erin Davies	Petra Kidd
William Harvey	(Head Girl Chorister)	Elsa Melia
Alexei James-Cudworth	Madeline Davis	Miranda Robertson
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Stephen Harvey	countertenor
Nick Pritchard	tenor
Benjamin Bevan	bass
Music for Awhile Orchestra (on period instruments)	
Maggie Faultless	leader
Matthew Owens	conductor

**in 2019**

**Saturday 30 March, 7.00pm**

**Elgar *The Apostles***

English Symphony Orchestra	
Matthew Owens	conductor

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# 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 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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Jan Weaver  
Jo Weir  
Lucy Williams  
Jane Withey

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Vivienne Burgess  
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Ginny Waters  
Sue Wells  
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Fenella Williams  
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Jo Wright

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Edmund Le Brocq †  
Ian Bynoe  
Ben Clay ¶  
Andrew  
Cruikshank  
Alexandra de  
Glanville

Martin Godfrey  
Martin Lovell  
Nigel Lloyd  
John Morton ¶  
Bernard North  
Andrew Phillips  
Colin Rendell  
Sarah Villiers  
Robin Walker ¶  
Stacey Williams

## Bass

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David Bevan †  
Christopher Boddie  
Michael Calverley  
John Castree  
Geoffrey Clarke  
Peter Farrell  
Niall Garden  
Adrian Grey  
Wesley Hallam  
Michael Harris  
Trevor Hazelgrove  
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Your continued support as a Friend of Wells Cathedral Oratorio Society is greatly appreciated and we look forward to seeing you at our concerts.

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

The main features of the Friends' scheme are:

- Priority booking in March 2019 of up to four prime Nave seats for each of the November and December concerts
- Priority booking in September 2019 of up to four prime Nave seats for the Spring concert in 2020
- Names of Friends acknowledged in concert programmes
- Annual Newsletter
- Invitation to a social event with the Choir and Conductor each year
- Annual subscription of £24 for the season which runs from 1st September to 30th May. Subscription renewal is in March 2019 alongside priority booking for the November and December concerts.

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

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