



MENDELSSOHN



ELIJAH

Wells Cathedral
Saturday 30 March 2019

PROGRAMME

Wells Cathedral Oratorio Society

English Symphony Orchestra

Elizabeth Atherton soprano

Katy Bray mezzo soprano

Peter Auty tenor

Ben McAteer bass

Matthew Owens conductor



COME AND SING DAY 2019

Saturday 4th May , 10am—5pm

Morten Lauridsen *Lux Aeterna*

Methodist Church, Southover, Wells BA5 1UH

All singers are invited to study, rehearse and perform this inspiring work with Matthew Owens, one of the UK's leading choral conductors.

CONCERT PROGRAMME 2019

Saturday 16 November, 7.00pm

Arvo Pärt *Berliner Messe*

Morten Lauridsen *Lux Aeterna*

ENGLISH CHAMBER ORCHESTRA

MATTHEW OWENS conductor

Saturday 7 December, 7.00pm

Handel *Messiah*

MUSIC FOR AWHILE ORCHESTRA

(on period instruments)

MATTHEW OWENS conductor

We strongly advise that bookings be made online at:- wcoss.org.uk

Mendelssohn

Elijah

An Oratorio for soprano, alto, tenor and bass soli, SATB, orchestra and organ, Opus 70

Elizabeth Atherton soprano

Katie Bray contralto

Peter Auty tenor

Ben McAteer bass

Wells Cathedral Oratorio Society

English Symphony Orchestra

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Mathew Redman organ

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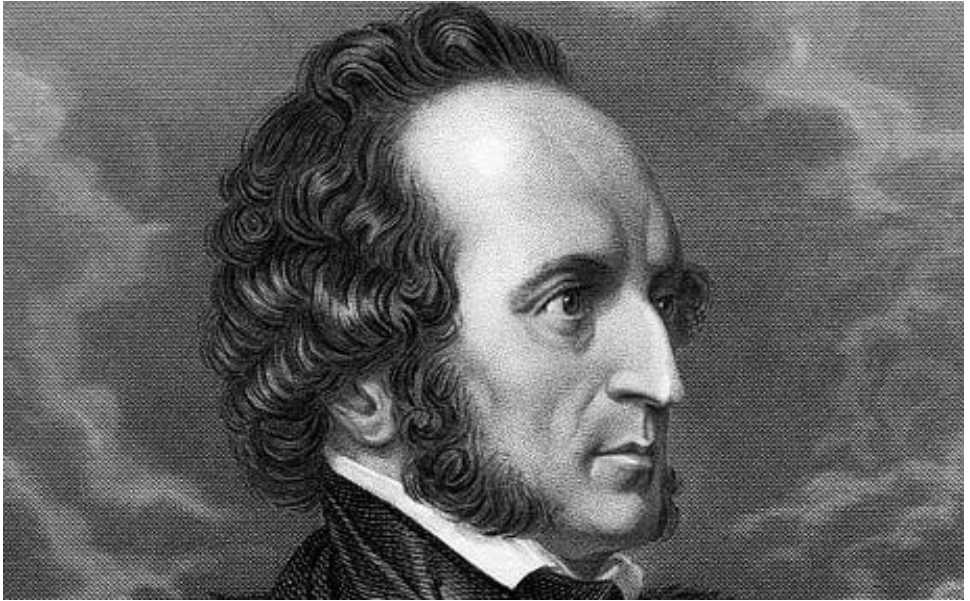
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Programme by Neill Bonham





Felix Mendelssohn (1809 - 1847)

Mendelssohn's grandfather, Moses, was a renowned philosopher and his father, Abraham, a successful Berlin banker. Felix was later baptised **Jakob Ludwig Felix Mendelssohn-Bartholdy** when he, and later his parents, became Lutherans. He was such a gifted child that musicians of the day hailed him as a superior prodigy to Mozart. By the time he had reached his mid-teens he had composed a number of mature works including twelve string symphonies and his first symphony for full orchestra, written when he was fifteen. At sixteen he wrote the *String Octet*, and at seventeen the *Overture* to Shakespeare's *A Midsummer Night's Dream*. He also excelled as a pianist, organist, string player and as an inspiring conductor. In 1821 he played for von Goethe in Weimar, becoming close friends with the aged poet. On his first visit to England in 1824 he conducted his 1st Symphony and

travelled on to Scotland where he stayed with Sir Walter Scott.

Mendelssohn was influential as an organiser and administrator creating opportunities for new composers and performers. Working with the Leipzig Gewandhaus Orchestra as its Director he helped to raise performance standards and in 1843 he founded the Leipzig Conservatory. Here he taught composition with Schumann. He made Leipzig the musical capital of Germany and amongst his friends there were Berlioz and Chopin. An admirer of the baroque composers of the previous century he was influential in the revival of interest in their music, particularly that of J. S. Bach, then rarely heard. In 1829, still only twenty, he conducted the first public performance of the *St. Matthew Passion* since Bach's death in 1750 and his repertoire in Leipzig included oratorios by Handel and Haydn.

Mendelssohn was particularly feted in England which he visited in 1829 and a subsequent ten times, becoming a great favourite of Queen Victoria and Prince Albert.

Mendelssohn's first oratorio, *St. Paul* had received its premiere in 1836. He then started considering a new oratorio based on the life of the Old Testament prophet, Elijah. Mendelssohn was attracted to the story of the prophet because of the dramatic story with its drought, rain, fire, storms and earthquakes allowed evocative scenes; but also because of Mendelssohn's worry that Europe was in a state of moral decay. "I imagined Elijah as a grand and mighty prophet, of the kind we could really do with today – strong, zealous, and yes, even bad-tempered, angry, and brooding – in contrast to the riff-raff, whether of the court or of the people, and indeed in contrast to almost the whole world – and yet borne aloft as if on the wings of angels." In 1838 he approached his friend, the Lutheran Pastor Julius Schubring, to help draft a libretto. He wrote: '...the dramatic element should predominate. The personages should act and speak as if they were living beings.' The protestant Schubring disagreed, saying that an oratorio should be in the nature of a sermon in music, stressing the moral and uplifting aspects of the Old Testament texts, and that dramatic realism was inappropriate in a sacred work. The project was dropped.

In 1845 the Birmingham Festival committee asked Mendelssohn if he would write a new oratorio for the following year's Festival. Mendelssohn had attended the Festival of 1837 with *St. Paul* and of 1840 with the *Hymn of Praise*, on both occasions with great success. He accepted the commission and returned to Elijah with renewed enthusiasm, this time mostly compiling the libretto himself with Schubring's assistance in selecting suitable texts. He worked feverishly on the score to ensure that it was completed according to schedule, and delivered the final chorus cop-

ies to Birmingham only two weeks before the first performance. This was conducted by Mendelssohn himself on 26th August 1846 before an audience of two thousand packed into Birmingham Town Hall with an orchestra of 125 and a chorus containing 261, 79 sopranos, 60 altos, 60 tenors and 72 basses. It was an unprecedented success; four choruses and four arias were encored, and the applause evidently bordered on the hysterical. Mendelssohn recounted the experience in a letter to his brother. 'No work of mine went so admirably the first time of execution, or was received with such enthusiasm by both the musicians and the audience,' he wrote. The Times' music correspondent was even more effusive. 'The last note of Elijah was drowned in a long-continued unanimous volley of plaudits, vociferous, and deafening,' he reported. 'Mendelssohn..... descended from his position on the conductor's rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art.'

This peak of Mendelssohn's successful career, was tragically his last major triumph. Overwork during a repeat tour of England the following year with many performances to conduct brought on rapidly failing health. When his sister Fanny unexpectedly died in May, he never recovered from the shock and died on 4th November 1847, aged 38, following a series of strokes and before he was able to conduct any performances of *Elijah* in Germany. There it's luke-warm reception marked the beginning of a decline in the popularity of Mendelssohn's music, which had never been as well received as in England. This may have been influenced by a growing anti-Semitism, partly encouraged by Wagner. Mendelssohn's success, his popularity and his Jewish origins irked Wagner sufficiently to damn Mendelssohn with faint praise three years after his

death, in an anti-Jewish pamphlet *Das Judentum in der Musik*. In the 1930s the Nazi regime cited Mendelssohn's Jewish origin in banning performance and publication of his works. Under the Nazis Mendelssohn was presented as a dangerous 'accident' of music history, who played a decisive role in rendering German music in the 19th century 'degenerate'.

Ever since Handel's *Messiah* in 1743, the oratorio form had occupied a pre-eminent position in the concert halls of England. After its resounding first performance, *Elijah* immediately established itself as second only to *Messiah* in the public's affections. It received countless performances in the years just after its composition and this enormous popularity continued scarcely unabated throughout the nineteenth century and beyond, contributing to the growth of many choral societies in England. *Elijah* was performed at the Three Choirs Festival every year from 1847 to 1930 and in Wells the Oratorio Society, founded in 1896, first performed it in 1906 and then another eleven times throughout the 20th Century before today's performance.

Structurally the work is clearly influenced by the choral masterpieces of Bach and Handel, but its highly dramatic style, at times bordering on the operatic, constitutes a significant step forward from its Baroque predecessors.

Elijah tells of several key incidents in the life of the 9th century (BCE) prophet. In Part 1, God brings on a drought because of Israel's faith-



Prince Albert playing to Queen Victoria and Mendelssohn

lessness, Elijah proves that his God is the true and only one, and rain returns to the parched land. In Part 2, Elijah flees to the wilderness, resigned to the failure of his mission, but his spirit and strength are restored by the appearance of God and he ascends into heaven. Basically, it's the story of a good man who fights against evil and finally rises to heaven in a fiery chariot.

Elijah has many other outstanding qualities: the imaginative orchestration, the spontaneity and energy of the counterpoint, the variety which Mendelssohn brings to the recitatives to ensure that they always maintain the dramatic impetus, and the sheer beauty of many of the arias and choruses. Above all, there is no mistaking the work's considerable dramatic impact, epitomised by the vivid characterisation of Elijah himself.

Part I

Introduction (bass)

Elijah: As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word. I Kings XVII: 1

Overture

No 1 Chorus

The People: Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? Jeremiah VIII: 20

Recitative Chorus

The People: The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth, the infant children ask for bread, and there is no one breaketh it to feed them! Lamentations IV: 4

No 2 Duet and Chorus

The People: Lord, bow Thine ear to our prayer!

Two Women: Zion spreadeth her hands for aid, and there is neither help nor comfort. Lamentations I: 17

No 3 Recitative (tenor)

Obadiah: Ye people, rend your hearts, and not your garments, for your transgressions, even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil. Joel II: 12–13

No 4 Aria

Obadiah: "If with all your hearts ye truly seek me, ye shall ever surely find me." Thus saith our God. Oh, that I knew where I might find Him, that I might even come before His presence! Deuteronomy IV: 29 / Job XXIII: 3

No 5 Chorus

The People: Yet doth the Lord see it not; He mocketh at us! His curse hath fallen down upon us. His wrath will pursue us till He destroy us! For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall, fall on all them that love Him and keep His commandments. Exodus XX: 5–6

No 6 Recitative (alto)

An Angel: Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there. So do according unto His word. I Kings XVII: 3–4

No 7 Double Quartet

Angels: For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone. Psalms XCI: 11–12

Recitative (alto)

An Angel: Now Cherith's brook is dried up, Elijah. Arise and depart, and get thee to Zarephath. Thither abide; for the Lord hath commanded a widow

woman there to sustain thee.
And the barrel of meal shall not
waste, neither shall the cruse of oil
fail, until the day that the Lord send-
eth rain upon the earth.

I Kings XVII: 7, 9, 14

No 8 Recitative and Air (soprano)

The Widow: What have I to do with thee,
O man of God? Art thou come to
me, to call my sin unto remem-
brance? To slay my son art thou
come hither? Help me, man of God,
my son is sick, and his sickness is so
sore that there is no breath left in
him! I go mourning all the day long, I
lie down and weep at night! See
mine affliction, be thou the orphan's
helper.

Recitative

Elijah: Give me thy son! Turn unto her, O
Lord, my God; in mercy help this
widow's son. For Thou art gracious,
and full of compassion, and plente-
ous in mercy and truth. Lord, my
God, let the spirit of this child return
that he again may live!

The Widow: Wilt thou shew wonders to the
dead? There is no breath in him.

Elijah: Lord, my God, let the spirit of this
child return, that he again may live!

The Widow: Shall the dead arise and praise
Thee?

Elijah: Lord, my God, O let the spirit of this
child return, that he again may live!

The Widow: The Lord hath heard thy pray-
er, the soul of my son reviveth!

Elijah: Now behold, thy son liveth!

The Widow: Now by this I know that thou
art a man of God, and that His word
in thy mouth is the truth.

What shall I render to the Lord for all
His benefits to me?

Both: Thou shalt love the Lord thy God, love
Him with all thine heart, and with all
thy soul and with all thy might.
O blessed are they who fear Him!

I Kings XVII: 17–18, 21–24 / Job X:
15 / Psalms XXXVIII: 6; VI: 7; X: 14;
LXXXVI: 15–16; LXXXVIII: 10; CXXVIII:

No 9 Chorus

Blessed are the men who fear Him,
they ever walk in the ways of peace.
Through darkness riseth light to the
upright. He is gracious, compassion-
ate; He is righteous.

Psalms CXXVIII: 1; CXII: 1, 4

No 10 Recitative and Chorus

Elijah: As God the Lord of Sabaoth liveth,
before whom I stand, three years
this day fulfilled, I will shew myself
unto Ahab, and the Lord will then
send rain again upon the earth.

King Ahab: Art thou Elijah, he that trou-
bleth Israel?

Chorus: Thou art Elijah, he that troubleth
Israel!

Elijah: I never troubled Israel's peace.
It is thou, Ahab, and all thy father's
house. Ye have forsaken God's
commands, and thou hast followed
Baalim! Now send and gather to
me the whole of Israel unto Mount
Carmel. There summon the prophets
of Baal, and also the prophets of the
groves, who are feasted at Jezebel's
table. Then, then we shall see
whose God is God the Lord.

Chorus: And then we shall see whose God
is God the Lord.

Elijah: Rise then, ye priests of Baal;
select and slay a bullock, and put
no fire under it; uplift your voices
and call the god ye worship; and I
then will call on the Lord Jehovah.
And the god who by fire shall answer,
let him be God.

Chorus: Yea, and the god who by fire shall
answer, let him be God.

Elijah: Call first upon your god, your numbers
are many. I, even I only remain
one prophet of the Lord. Invoke your
forest gods, and mountain deities.
I Kings XVIII: 1, 15, 17–19, 23–25

No 11 Chorus

Priests of Baal: Baal, we cry to thee, hear
and answer us! Heed the sacrifice
we offer! Hear us, Baal, hear, mighty
god! Baal, O answer us! Baal, let thy
flames fall and extirpate the foe!
Baal, O hear us! I Kings XVIII: 26

No 12 Recitative

Elijah: Call him louder! For he is a god.
He talketh, or he is pursuing, or he
is on a journey; or peradventure he
sleepeth. So awaken him. Call him
louder!

Chorus

Priests of Baal: Hear our cry, O Baal! Now
arise! Wherefore slumber?
I Kings XVIII: 26–27

No 13 Recitative

Elijah: Call him louder! He heareth not.
With knives and lancets cut yourselves
after your manner. Leap upon
the altar ye have made. Call him and
prophesy. Not a voice will answer
you; none will listen; none heed you.

Chorus

Priests of Baal: Baal! Hear and answer,
Baal! Mark how the scorner
derideth us! Hear and answer!

Recitative

Elijah: Draw near all ye people, come to
me! I Kings XVIII: 26–30

No 14 Air

Elijah: Lord God of Abraham, Isaac, and
Israel, this day let it be known that
Thou art God and I am Thy servant!
Lord God of Abraham! O shew to all
this people that I have done these
things according to Thy word. O hear
me, Lord, and answer me! Lord God
of Abraham, Isaac, and Israel, O hear
me and answer me; and shew this
people that Thou art Lord God, and
let their hearts again be turned!
I Kings XVIII: 36–37

No 15 Quartet

Angels: Cast thy burden upon the Lord,
and He shall sustain thee. He never
will suffer the righteous to fall; He is
at thy right hand. Thy mercy, Lord,
is great, and far above the heavens.
Let none be made ashamed, that
wait upon Thee!
Psalms LV: 22; XVI: 8; CVIII: 5; XXV: 3

No 16 Recitative and Chorus

Elijah: O Thou who maketh Thine angels
spirits; Thou, whose ministers are
flaming fires, let them now descend!

The People: The fire descends from heaven!
The flames consume his offering!
Before Him upon your faces fall!
The Lord is God. O Israel hear!
Our God is one Lord, and we will
have no other gods before the Lord.

Elijah: Take all the prophets of Baal,
and let not one of them escape you.
Bring them down to Kishon's brook,
and there let them be slain.

The People: Take all the prophets of Baal,
and let not one of them escape us.
Bring all, and slay them!

I Kings XVIII: 38–40

No 17 Aria

Elijah: Is not His word like a fire, and like a
hammer that breaketh the rock into
pieces? For God is angry with the
wicked every day. And if the wicked
turn not, the Lord will whet His
sword; and He hath bent His bow,
and made it ready! Jeremiah XXIII:
29 / Psalms VII: 11–12

No 18 Air (Alto)

Alto: Woe unto them who forsake Him!
Destruction shall fall upon them,
for they have transgressed against
Him. Though they are by Him
redeemed, yet they have spoken
falsely against Him. Though they are
by Him redeemed, from Him have
they fled. Hosea VII: 13

No 19 Recitative and Chorus (Tenor)

Obadiah: O man of God, help thy people!
Among the idols of the Gentiles are
there any that can command the
rain or cause the heavens to give
their showers? The Lord our God
alone can do these things.

Elijah: O Lord, Thou hast overthrown Thine
enemies and destroyed them. Look
down on us from heaven, O Lord;
regard the distress of Thy people!
Open the heavens and send us relief;
help Thy servant now, O God!

The People: Open the heavens and send us
relief; help Thy servant now, O God!

Elijah: Go up now, child, and look toward
the sea. Hath my prayer been heard
by the Lord?

The Boy: There is nothing. The heavens are
as brass above me.

Elijah: When the heavens are closed up
because they have sinned against
Thee, yet, if they pray and confess
Thy name, and turn from their sin
when Thou dost afflict them, then
hear from heaven and forgive the
sin. Help, send Thy servant help,
O God!

The People: Then hear from heaven and
forgive the sin! Help, send Thy
servant help, O God!

Elijah: Go up again, and still look toward
the sea.

The Boy: There is nothing. The earth is as
iron under me.

Elijah: Hearest thou no sound of rain? Seest
thou nothing arise from the deep?

The Boy: No, there is nothing.

Elijah: Have respect to the prayer of Thy
servant, O Lord my God! Unto
Thee will I cry, Lord my rock.
Be not silent to me; and Thy great
mercies remember, Lord.

The Boy: Behold, a little cloud ariseth
now from the waters: it is like a
man's hand! The heavens are
black with clouds and wind; the
storm rusheth louder and louder!

The People: Thanks be to God for all His
mercies!

Elijah: Thanks be to God, for He is
gracious, and His mercy endureth
forevermore! Jeremiah XIV: 22 / II Chronicles VI: 19, 26–
27 / Deuteronomy XXVIII: 23 /
Psalms XXVIII: 1 / I Kings XVIII: 43–45

No 20 Chorus

Thanks be to God, He laveth the
thirsty land. The waters gather,
they rush along! They are lifting their

voices! The stormy billows are high;
their fury is mighty. But the Lord is
above them, and Almighty.

Psalms XCIII: 3–4

Interval - 20 minutes

Wine and soft drinks are available in the Transepts

Part II

No 21 Aria (Soprano)

Hear ye, Israel; hear what the Lord
speaketh: "Oh, hadst thou heeded
my commandments!" Who hath
believed our report? To whom is the
arm of the Lord revealed? Thus saith
the Lord, the Redeemer of Israel,
and his Holy One, to him oppressed
by tyrants, thus saith the Lord:
"I am He that comforteth; be not
afraid, for I am thy God, I will
strengthen thee. Say, who art thou,
that thou art afraid of a man that
shall die, and forgettest the Lord
thy maker, who hath stretched forth
the heavens, and laid the earth's
foundations? Be not afraid, for I,
thy God, will strengthen thee."
Isaiah: XLVIII: 1, 18; LIII: 1; XLIX: 7;
XLI: 10; LI: 12–13

No 22 Chorus

"Be not afraid," saith God the Lord,
"Be not afraid, thy help is near."
God, the Lord thy God, sayeth unto
thee, "Be not afraid!" Though thou-
sands languish and fall beside thee,
and tens of thousands around thee
perish, yet still it shall not come nigh
thee. Isaiah XLI: 10 / Psalms XCI: 7

No 23 Recitative and Chorus

Elijah: The Lord hath exalted thee from
among the people, and o'er His
people Israel hath made thee King.
But thou, Ahab, hast done evil to
provoke Him to anger above all that
were before thee; as if it had been
a light thing for thee to walk in the
sins of Jeroboam. Thou hast made
a grove, and an altar to Baal, and
served him and worshipped him.
Thou hast killed the righteous, and
also taken possession. And the Lord
shall smite all Israel as a reed is
shaken in the water, and He shall
give Israel up, and thou shalt know
He is the Lord.

I Kings XIV: 7, 9, 15; XVI: 30–33

The Queen: Have ye not heard he hath
prophesied against all Israel?

Chorus: We heard it with our ears.

The Queen: Hath he not prophesied also
against the king of Israel?

Chorus: We heard it with our ears.

The Queen: And why hath he spoken in the
name of the Lord? Doth Ahab gov-
ern the kingdom of Israel, while

Elijah's power is greater than the king's?
The gods do so to me and more, if by
tomorrow about this time, I make
not his life as the life of one of them

whom he hath sacrificed at the
brook of Kishon!

Chorus: He shall perish!

The Queen: Hath he not destroyed Baal's
prophets?

Chorus: He shall perish!

The Queen: Yea, by sword he destroyed
them all!

Chorus: He destroyed them all!

The Queen: He also closed the heavens.

Chorus: He also closed the heavens.

The Queen: And called down a famine upon
the land.

Chorus: And called down a famine upon the
land.

The Queen: So go ye forth, and seize Elijah,
for he is worthy to die. Slaughter
him! Do unto him as he hath done!

No 24 Chorus

Woe to him! He shall perish, for he
closed the heavens. And why hath
he spoken in the name of the Lord?
Let the guilty prophet perish! He
hath spoken falsely against our land
and us, as we have heard with our
ears. So go ye forth, seize on him!
He shall die!
Jeremiah XXVI: 9, 11 / I Kings XIX: 2;
XXI: 7 / Ecclesiasticus XLVIII: 2–3

No 25 Recitative

Obadiah: Man of God, now let my words
be precious in thy sight! Thus saith
Jezebel, "Elijah is worthy to die."
So the mighty gather against thee,
and they have prepared a net for thy
steps, that they may seize thee.
Arise then, and hasten for thy life;
to the wilderness journey. The Lord,
thy God, doth go with thee. He will

not fail thee, He will not forsake
thee. Now begone, and bless me
also.

Elijah: Though stricken, they have not
grieved. Tarry here, my servant; the
Lord be with thee. I journey hence to
the wilderness. II Kings I: 13 / Jere-
miah V: 3; XXVI: 11 / Psalms LIX: 3 / I
Kings XIX: 4 / Deuteronomy XXXI: 6 /
Exodus XII: 32 / I Samuel XVII: 37

No 26 Aria

Elijah: It is enough! O Lord, now take away
my life, for I am not better than my
fathers. I desire to live no longer.
Now let me die, for my days are
but vanity. I have been very jealous
for the Lord God of Hosts, for the
children of Israel have broken Thy
covenant, and thrown down Thine
altars, and slain all Thy prophets,
slain them with the sword. And I,
even I only am left, and they seek
my life to take it away!

Job VII: 16 / I Kings XIX: 10

No 27 Recitative (Tenor)

See now, he sleepeth beneath a juni-
per tree in the wilderness, and there
the angel of the Lord encampeth
round about all them that fear him.

I Kings XIX: 5 / Psalms XXXIV: 7

No 28 Trio

Angels: Lift thine eyes, O lift thine eyes to
the mountains, whence cometh
help. Thy help com-eth from the
Lord, the maker of heaven and
earth. He hath said, thy foot shall
not be moved. Thy keeper will
never slumber. Psalms CXXI: 1, 3

No 29 Chorus

Angels: He, watching over Israel, slumbers
not, nor sleeps.

Shouldst thou, walking in grief,
languish, He will quicken thee.
Psalms CXXI: 4; CXXXVIII: 7

No 30 Recitative

The Angel: Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

Elijah: O Lord, I have laboured in vain; yea, I have spent my strength for naught, and in vain! O that Thou wouldst rend the heavens, that Thou would come down! That the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made us to err from Thy ways? and hardened our hearts, that they do not fear thee? O that I now might die! I Kings XIX: 8 / Isaiah XLIX: 4; LXIV: 1–2

No 31 Air

The Angel: O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thy self because of evil doers.
Psalms XXXVII: 1, 7

No 32 Chorus

He that shall endure to the end shall be saved. Matthew XXIV: 13

No 33 Recitative

Elijah: Night falleth round me, O Lord!
Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

The Angel: Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and

shine on thee! Thy face must be veiled, for He draweth near.
Psalms CXLIII: 6–7 / I Kings XIX: 11

No 34 Chorus

Behold, God the Lord passed by!
And a mighty wind rent the mountains around, break in pieces the rocks, break them before the Lord. But yet the Lord was not in the tempest.

Behold, God the Lord passed by!
And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake.

And after the earthquake there came a fire. But yet the Lord was not in the fire.

And after the fire there came a still, small voice: And in that still voice onward came the Lord.
I Kings XIX: 11–12

No 35 Recitative

Contralto: Above him stood the seraphim: and one cried to another:

Quartet and Chorus

Angels: Holy, holy, holy is God the Lord Sabaoth. Now his glory hath filled all the earth. Isaiah VI: 2–3

No36 Recitative and Chorus

Go, return upon thy way!
For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal.
Go, return upon thy way.
Thus the Lord commandeth.

Elijah: I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth;

and my flesh shall also rest in hope.
I Kings XIX: 15, 18 / Psalms: LXXI: 16;
XVI: 2, 9

No 37 Air

Elijah: For the mountains shall depart,
and the hills be removed, but Thy
kindness shall not depart from me;
neither shall the covenant of Thy
peace be removed. Isaiah LIV: 10

No 38 Chorus

Then did Elijah the prophet break
forth like a fire; his words appeared
like burning torches. Mighty kings
by him were overthrown. He stood
on the mount of Sinai and heard the
judgements of the future, and in
Horeb its vengeance. And when
the Lord would take him away to
heaven, lo, there came a fiery
chariot with fiery horses, and he
went by a whirlwind to heaven.

Ecclesiasticus

XLVIII: 1, 6–7 / II Kings II: 1, 11

No 39 Air (Tenor)

Then shall the righteous shine forth
as the sun in their heavenly Father's
realm. Joy on their head shall be for
everlasting, and all sorrow and
mourning shall flee away forever.

Matthew XIII: 43 / Isaiah LI: 11

No 40 Recitative (Soprano)

Behold, God hath sent Elijah the
prophet, before the coming of the
great and dreadful day of the Lord.
And he shall turn the heart of the
fathers to the children, and the
heart of the children unto their
fathers, lest the Lord shall come
and smite the earth with a curse.

Malachi IV: 5–6

No 41 Chorus

But the Lord from the north hath
raised one, who from the rising of
the sun shall call upon His name,
and come on princes.

Behold, my servant and mine elect,
in whom my soul delighteth! On him
the Spirit of God shall rest, the spirit
of wisdom and understanding, the
spirit of might and of counsel, the
spirit of knowledge and of the fear
of the Lord. Thus saith the Lord:
“I have raised one from the north,
who from the rising on my name
shall call.” Isaiah XLI: 25; XLII: 1; XI: 2

Quartet

O come, every one that thirsteth,
O come to the waters, O come unto
him. O hear, and your souls shall
live forever. Isaiah LV: 1, 3

No 42 Chorus

And then, then shall your light
break forth as the light of morning
breaketh, and your health shall
speedily spring forth then.

And the glory of the Lord ever shall
reward you.

Lord, our Creator, how excellent
Thy name is in all the nations,
Thou fillest heaven with Thy glory.
Amen! Isaiah LVIII: 8 / Psalms VIII: 1



ELIZABETH ATHERTON Soprano

“Startling, inventive and compelling” (*The Independent*), Elizabeth Atherton is equally at home on the opera stage or the concert platform. Her versatility as a musician and as an actress means that she has sung roles ranging from Monteverdi, Handel and Mozart through to Verdi, Bizet and Britten, and she had the roles of **Eurydice** in Sir Harrison Birtwistle’s opera *The Corridor* and **Medea** *The Cure* created for her to considerable critical acclaim.

Having won several prestigious prizes including the Maggie Teyte Prize, Elizabeth’s debut was as **Helena** in *Midsummer Night’s Dream* for English Touring Opera. She subsequently became an Associate Artist at Welsh National Opera for three years, performing roles including Mozart’s **Countess** and **Pamina**, and has since gone on to become a regular performer at Opera North enjoying much success with roles including

Mozart’s **Fiordiligi** and Britten’s **Governess**.

In concert, Elizabeth has worked with such eminent conductors as Sir Richard Hickox, Sir Andrew Davis, Sir Charles Mackerras, Antonio Pappano, Sir Neville Mariner, Pierre Boulez, Carlo Rizzi, Harry Christophers and Thierry Fischer. She appears frequently with the BBC National Orchestra of Wales and other highlights include performances with the BBC Symphony, London Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic, Orchestra Sinfonica di Milano, Orchestre de Paris, Hong Kong Philharmonic, The Sixteen and Royal Scottish National Orchestra.

Recent and upcoming engagements include **Meni** in Thomas Adès’ new opera *The Exterminating Angel* at the Royal Opera House, her role debut as **Leonore Fidelio** for Longborough Festival Opera, a return to Opera North as **Donna Elvira**, Barber’s *Knoxville* with the RLPO and Robert Spano, Strauss’s *Vier Letzte Lieder* with the RPCO, Beethoven’s *Symphony 9* with the BBC NOW under Ryan Wigglesworth, and also with the BBCSO, Dvořák’s *Stabat Mater* with the Prague Symphony Orchestra, Schoenberg’s *Second String Quartet* and Gorecki’s *Symphony No. 3* with the London Sinfonietta, Stravinsky’s *Threni* with the LPO under Vladimir Jurowski, and concerts with the RSNO under Laurence Cummings and Ulster Orchestra under Rafael Payare.

KATIE BRAY **Contralto**

Consistently earning praise for her outstanding stage presence and vocal performances, British mezzo-soprano **Katie Bray** has fast established herself as an artist to watch.

Recent roles for Opera North include **Hansel** *Hansel and Gretel*, **Rosina** *Il Barbiere di Siviglia*, **Louis XV Chair/Female Cat/Owl** *L’enfant et les sortilèges*, **Lola** *Cavalleria Rusticana*, and **Nancy Albert Herring** and she has also sung for English National Opera (**Daughter** *Akhmaten* and *The Way Back Home*), Scottish Opera



Symphony Orchestra, Ludus Baroque, and Spira Mirabilis.

Katie Bray graduated as a Karaviotis Scholar from the opera course at the Royal Academy of Music, and was awarded the Principal's Prize and won First Prize in the Richard Lewis Singing Competition.

Highlights of 2018/19 include **Zenobia Radamisto** and a semi-staged production of the St Matthew Passion for English Touring Opera, and a return to Opera North for **Varvara Katya Kabanova**. Concert highlights include Handel's *Messiah* with the Royal Philharmonic Orchestra, J.S. Bach's *St John Passion* with Rachel Podger, *Mr Handel's Scholars* at the London Handel Festival with Laurence Cummings, and debuts with the Orchestre Chambre de Paris and the Wroclaw Baroque Orchestra.

PETER AUTY Tenor

Peter Auty is established as one of Britain's leading tenors. He made his professional debut at Opera North in 1998/9 and was a company principal of the Royal Opera, Covent Garden from 1999 until 2002 where he covered several major roles and had the opportunity of working with many of the world's leading singers and conductors.

He has returned as guest to the Royal Opera singing the roles of **Malcolm** in *Macbeth* and **Arturo** in *Lucia di Lammermoor*.

Elsewhere in the UK Peter Auty has sung **Cavaradossi** *Tosca* for Grange Park Opera, **Count Vaudémont** *Iolanta*, **Alvaro** *La Forza del Destino*, **Radames** *Aida*, **Turiddu** and **Canio** *Cavalleria Rusticana* and *I Pagliacci*, **Maurizio** *Adriana Lecouvreur* and **Lensky** *Eugene Onegin* for Opera Holland Park, **Macduff** *Macbeth*, **Nemorino** *L'elisir d'amore* for Glyndebourne Festival Opera, **Don José** *Carmen* and **Rodolfo** *La Bohème* for Glyndebourne on Tour, **Italian Tenor** *Der Rosenkavalier*, **Duke** *Rigoletto*, **Rodolfo** *La Bohème*, **Dick Johnson** *The Girl of the Golden West*, **Pollione** *Norma*, **Turiddu** and **Gabriele** *Simon Boccanegra* for English National Opera, **Fritz Kobus** *Amico Fritz*, **Alfre-**

(**Lucilla** *La Scala di seta*), Welsh National Opera (**Zerlina**, *Don Giovanni*), Garsington Opera (**Zulma** *L'Italiana in Algeri* and **Zaida** *Il turco in Italia*), Opera Holland Park (**Mallika** *Lakmé*), English Touring Opera (**Minerva** *Il ritorno d'Ulisse in patria* and **Satirino** *La Calisto*) and at the Grimeborn Festival (**Charlotte** *Werther*). She also recently performed in a staged cabaret of 'songs banned by the Nazis', *Effigies of Wickedness*, at the Gate Theatre, Notting Hill, in collaboration with English National Opera.

Equally at home on the concert platform, Katie Bray has performed in prestigious venues such as the Wigmore Hall, Cadogan Hall, and the Holywell Music Room and she appears regularly in the London English Song Festival, where she directed concerts at Wilton's Music Hall, as well as at the Oxford Lieder Festival for which she recently recorded a disc of Schumann songs with Sholto Kynoch. She is particularly noted for baroque repertoire and has appeared with Barokksolistene and Bjarte Eike, Monteverdi Choir and Sir John Eliot Gardiner, La Nuova Musica, the Aalborg



‘The Gothic’ at the Royal Albert Hall in London with combined forces of over 1000 musicians now released on the Hyperion label.

Recent engagements include **Earl of Orkney** in the world premiere of Maxwell Davies’ *The Hogboon* with the LSO (Sir Simon Rattle), **Stiffelio** at Konzerthaus Berlin, **Don José** in Essen, **Canio** at Lisbon Opera and Opera North, **Bill** in Jonathan Dove’s **Flight** and **Lenky** for Scottish Opera, and **Pushkin** in the stage premiere of Konstantin Boyarsky new opera by the same name with Novaya Opera at Grange Park Opera.

This season he sings **Edgar** for Scottish Opera, **Des Grieux**/Manon Lescaut for the Orquestra Sinfônica do Estado de São Paulo and Opera Holland Park, and **Dick Johnson** for the RTÉ National Symphony.

BEN MCATEER

Bass

Northern Irish baritone **Ben McAteer** trained at the National Opera Studio in London and on the Guildhall School of Music & Drama opera course. Before embarking on a musical career, he studied Chemistry at the University of St Andrews.

Recent and future operatic highlights include **Marullo** *Rigoletto* for Northern Ireland Opera, **Marcello** *La bohème* for Lyric Opera Ireland, a concert performance of *Die tote Stadt* as **Fritz/Pierrot** with the RTÉ National Symphony Orchestra, the **Earl of Mountararat** in Gilbert & Sullivan’s *Iolanthe* at English National Opera, **Count Almaviva** in Irish National Opera’s production of *Le Nozze di Figaro*, *Hansel and Gretel* at Regent’s Park Open Air Theatre, and **Pangloss & Voltaire** in Leonard Bernstein’s *Candide* for West Green Opera and the Xi’an Symphony Orchestra. While in residence at Scottish Opera, Ben created the role of **James** in the world premiere of *The Devil Inside*, for which he won *Outstanding Performance in an Opera* at the My Theatre Awards in Toronto. He also sang the title role in *Le Nozze di Figaro* and toured as **Guglielmo** in *Così fan tutte* and **Pish-Tush** in *The Mikado*.

do La Traviata, **Don José**, title role in **Faust** for Opera North, **Rodolfo** and **Don José** for Scottish Opera, and **Canio** and **Turiddu** for Welsh National Opera.

Abroad he has worked with several companies including Essen Opera, Frankfurt Opera, Nationale Reisopera, Malmo Opera and New Zealand Opera.

On the concert platform Peter Auty has worked with the London Symphony Orchestra (Sir Colin Davis), the Orchestra of the Age of Enlightenment (Sir Mark Elder), and the London Philharmonic Orchestra (Neeme Järvi, Vladimir Jurowsky). Appearances abroad have included concerts with the Iceland Symphony Orchestra conducted by Vladimir Ashkenazy, the Bergen Philharmonic Orchestra under Edward Gardner, and the Royal Flemish Philharmonic under Edo de Waart.

Peter Auty made his recital debut in London in the 2009 Rosenblatt Recital Series. During the 2011 BBC Proms season he performed the tenor solo in Havergal Brian’s Symphony No. 1



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.

Other notable roles include **Falke** *Die Fledermaus* and **Goryanchikov** *From the House of the Dead* for Welsh National Opera, **Papageno** *The Magic Flute* for Northern Ireland Opera, **Sharpless** *Madama Butterfly* at Opera Holland Park, **Peter Hansel & Gretel** with Clonter Opera, **Des Grieux** *Le Portrait de Manon*, **Remigio** *La Navarraise*, and **Mr Webb** in the European première of Ned Rorem's *Our Town*.

McAteer's extensive concert repertoire includes Handel *Messiah* and *Samson*, Beethoven *Symphony No. 9*, Bach *St John Passion*, *Christmas Oratorio* and *Mass in B Minor*, Mealeor *Crucifixus*, Adams *The Wound-Dresser* and Requiem masses by Brahms, Duruflé, Fauré and Mozart. Other concert performances include the world première of Turnage's *At Sixes & Sevens* with the LSO, *Carmina Burana* at the Barbican, and performances of Vaughan Williams' *Fantasia on Christmas Carols* and Copland's *Old American Songs* with the Ulster Orchestra.

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, Owens 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.

MATTHEW REDMAN

ORGANIST and Accompanist

After twenty years working as Director of Music in schools in the South West, Matthew Redman is now a freelance musician, dividing his time between teaching and accompanying.

He studied Music at Bristol University during which time he was Organ Scholar at St Mary Redcliffe. Amongst others, he studied with Iain Simcock at Westminster Cathedral and is a Fellow of the Royal College of Organists (FRCO). Matthew is the principal organist for Wells Cathedral Voluntary Choir having played for this choir for over twenty years. In addition he frequently plays for services at Wells Cathedral and is in demand for accompanying elsewhere.

He was appointed Organist & Director of Music at St John's Glastonbury in September



2017. In addition to weekly services, the choir sings Evensong at Wells Cathedral three times a year and will be singing at Bath Abbey this Summer. With this choir he is building on the strong choral tradition to give opportunities for young church musicians. In particular, he is delighted to be training young Organ Scholars.

Matthew has played at most of the UK's cathedrals, abbeys and greater churches, including recitals at *both* Liverpool Cathedrals, Truro Cathedral and Bath Abbey; in 2000 he performed Vierne's Organ Symphonies One and Three in Bristol on consecutive days. He will be giving a lunchtime recital in Wells Cathedral in July this year.

As a pianist, Matthew has accompanied for exams, concerts, recordings and competitions including The Two Moors Festival, Rotary and BBC Young Musician of the Year.

Matthew now works as an examiner for the Trinity Exam Board and is in demand as a teacher (piano, organ and theory).

Highlights of his career to date include performing Messiaen's *La Nativite* at Birmingham Oratory and All Saints, Clifton, performing Francis Jackson's *Toccat, Chorale and Fugue* in York Minster in the presence of the composer, directing the first performances of two anthems by David Bednall (*Salvator Mundi* and *Let all the World* commissioned by Colston's Girls' School, Bristol where he was Director of Music) and directing two performances of Bach's *St John Passion* with a Chamber Choir he formed in 1998.

ENGLISH SYMPHONY ORCHESTRA

The Worcestershire-based ESO, the International Orchestra of Elgar Country, is an ensemble which in recent years has become synonymous with artistic excellence, innovative and visionary programming, distinctive commissioning, ground-breaking recording, a welcoming and immersive concert experience, transformative youth programmes and service to the community.

Since 2013, the orchestra has re-emerged as a major force in British musical life, presenting and recording the orchestra's first full-length opera (the world premiere of John Joubert's *Jane Eyre*) to overwhelming critical acclaim, presenting the 2015 and 2016 Classical Music Magazine "Premiere of the Year," and releasing a triumphant series of recordings including Donald Fraser's orchestration of the Elgar Piano Quintet (Classic FM Disc of the Week) and the Complete Piano Concertos of Ernst Krenek (Sunday Times Essential New Release).

Founded by conductor William Boughton in 1978, the ESO have a long and distinguished history of collaboration with legendary figures of British music making. Vernon "Tod" Handley became the orchestra's second Principal Conductor in 2007, and led the orchestra until his death. Over the years, the ESO has worked with a distinguished list of instrumentalists, composers and conductors,

including Nigel Kennedy, Steven Isserlis, Daniel Hope, Michael Tippett, Nicholas Maw and Yehudi Menuhin, who was appointed the ESO's Principal Guest Conductor in 1991, and led the orchestra on a number of international tours.

British music has always been a central part of the orchestra's mission. Appropriately for an orchestra based in Elgar's home town, the ESO has made many acclaimed recordings of that composer's music, and that of other major 20th century British composers including Vaughan Williams, Britten, Butterworth and Bridge. The ESO discography highlights a commitment to the music of our time; in addition to the notable recordings which grew out of the orchestra's affiliation with Sir Michael Tippett, are recordings of music by John Metcalfe, John Joubert, and Michael and Lennox Berkeley. John McCabe served as the orchestra's composer-in-Association from 2013 until his death in 2015. Following McCabe's passing, the ESO appointed Philip Sawyers as "John McCabe Composer-in-Association."

Other recent recording projects include a disc of newly-commissioned works for trumpet, piano and strings with Simon Desbruslais and Clare Hammond for Signum, the Hans Gál Concertino for Cello and Orchestra with Matthew Sharp, and the Third Symphony of Philip Sawyers, the first work premiered as part of the orchestra's 21st Century Symphony Project, an undertaking which entails commissioning, premiering and recording new symphonies by leading composers. Highlights of recent seasons include triumphant debuts in LSO St. Luke's, St John's Smith Square, The Bridgewater Hall, King's Place, Cheltenham Town Hall. and Elgar Concert Hall.

From its beginnings as the English String Orchestra, the ESO soon earned an international reputation for performances of English music, made over fifty recordings and began touring regularly in Europe. Over time, the orchestra's repertoire expanded to include

the full breadth of orchestral music, and the ESO grew to become the English Symphony Orchestra. Ever since then, "ESO" has served as an acronym with a dual meaning.

Violin 1

Zoë Beyers, Carl Darby, Jacqueline Allen, Noriko Tsuzaki, Charlotte Moseley, Elizabeth Whittam, Caryn Cohen

Violin 2

Morven Bryce, Claudia Fuller, Rachel Allen, Adam Hill, Daniel Gea

Viola

Carl Hill Helen, Sanders-Hewett

Cellos

Corinne Frost, Muriel Daniels, Emma Butterworth

Bass

Martin Henderson. Antonia Bakewell

Flute

Sarah Miller. Hannah Clark

Oboe

Victoria Brawn. Gwenllian Davies

Clarinet

Alison Lambert. Sara Temple

Bassoon

Charlotte Cox. Bartosz Kwasecki

French Horn

James Topp. Laura Tanner. Matthew Jackson, Craig MacDonald

Trumpet

Simon Jones David I Price

Trombone

Dafydd Thomas Kevin Pitt

Bass Trombone

Edward Hilton

Tuba

Ian Foster

Timpani

Graham Bradley

The logo features a large, stylized, calligraphic letter 'O' on the left, composed of several overlapping loops. To the right of the 'O', the words 'WELLS CATHEDRAL' are stacked above 'RATORIO', which is stacked above 'SOCIETY'. A thick horizontal line runs beneath the word 'RATORIO'.

WELLS CATHEDRAL RATORIO SOCIETY

Patron: John Rutter, CBE
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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 their 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. Last year it sang Jonathan Dove's *For an Unknown Soldier* on the 100th anniversary of the ending of the 1st World War.

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

Wells Cathedral Oratorio Society Members

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Cheryl Evans-Jones
Heather Forgham
Sandra Freeborn
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Ginny Waters
Sue Wells
Olivia Wilkinson
Fenella Williams
Kate Wilson
Jo Wright

Tenor

Neill Bonham ¶
Ian Bynoe
Ben Clay ¶
Andrew Cruickshank
Alexandra de
Glanville
Martin Godfrey
Martin Lovell
Nigel Lloyd
John Morton ¶
Bernard North

Andrew Phillips
Chris Ray
Colin Rendell
Nick Sherwood X
Ben Tambling X
Sarah Villiers
Robin Walker ¶
Stacey Williams

Bass

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Christopher Boddie
Michael Calverley
John Castree
Geoffrey Clarke
Peter Farrell
Niall Garden
Adrian Grey
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Michael Harris
Trevor Hazelgrove
Richard Henderson
Derek Hiller
Tony Iveson
Chris Jenkins ¶
Dennis Johnson
John King
Richard Lander
Michael Leach
Brian Marshall
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William Truscott
Kenneth Wade

¶ Committee
X Guest Singer

-

Wells Cathedral Oratorio Society Friends

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

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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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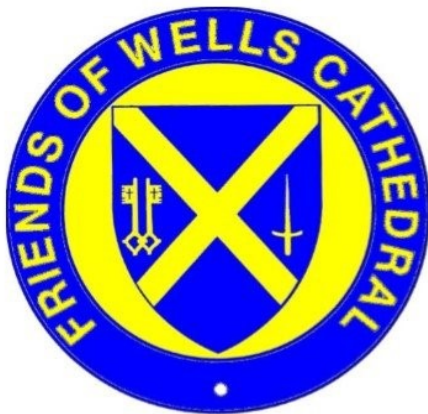
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