

# AN ENGLISH PASTORAL



Wells Cathedral Oratorio Society ♦ The English Symphony Orchestra  
Jeremy Cole conductor

Saturday 25 June at 7.00pm

Natalie Clifton-Griffith soprano Lucy Balderson alto  
Richard Rowntree tenor William Drakett bass  
Dawid Kasprzak violin

## CONCERT PROGRAMME

# PROGRAMME

## Zadok the Priest

G F Handel (1685-1759)

## English Folk Song Suite

R Vaughan Williams (1872-1956)

- i. March (Allegro) - *Seventeen Come Sunday*
- ii. Intermezzo (Andantino) - *My Bonny Boy*
- iii. March (Allegro) - *Folk Songs from Somerset*

## Serenade to Music

R Vaughan Williams

— INTERVAL —

## The Lark Ascending

R Vaughan Williams

## Five Mystical Songs

R Vaughan Williams

- i. Easter
- ii. I got me flowers
- iii. Love bade me welcome
- iv. The Call
- v. Antiphon

## Zadok the Priest

## George Frederic Handel



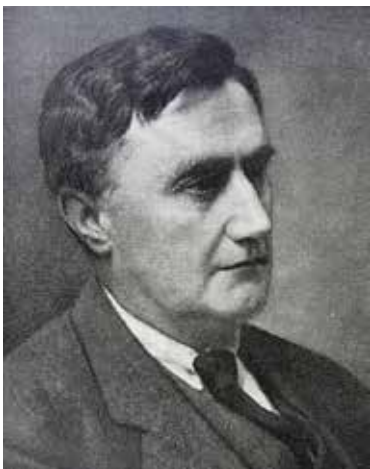
*Zadok the Priest*, the Coronation Anthem written for the Coronation of George II, has been performed at the coronation of every British monarch ever since. It is a triumphant piece with an orchestral introduction that builds and builds before the choir bursts into song and is beloved by choirs all over the world. Handel hoped that the sound would fill the huge space of Westminster Abbey.

The words are from the Bible and they tell the story of the coronation of King Solomon: Kings Chapter 1... King David said; "Call Zadok the priest and Nathan the prophet ... and let Zadok the priest and Nathan the prophet anoint him (Solomon) there King over Israel and blow ye the trumpets and say "God Save King Solomon". If you are a football fan you will recognise this piece as the theme tune to the UEFA Challenge Cup.

Tonight the choir sing in honour of the 70 years reign of Her Majesty The Queen.

## English Folksong Suite

## Ralph Vaughan Williams



In 1902 Ralph Vaughan Williams began collecting traditional English folk songs from Somerset and Norfolk, ultimately amassing more than 800. Although he created his own very individual style within his compositions, he adopted their modal harmonies and rhythm's.

The Suite was first published for military band and was given its first performance at Kneller Hall on 14th September 1923 conducted by Hector Adkins. It was

arranged for full orchestra in 1924 by Vaughan Williams's pupil Gordon Jacob and was published as the *English Folk Song Society* Boosey and Hawkes.

## Serenade to Music

## Ralph Vaughan Williams

Ralph Vaughan Williams' *Serenade to Music* was conceived in 1938 as a tribute to the conductor, Sir Henry Wood in grateful recognition of his services to music. It was first performed at his Golden Jubilee concert on the 5th October 1938 in the Royal Festival Hall. It was an emotional performance and it is said that it reduced Sergei Rachmaninov, who was in the audience, to tears.

The piece endures as a shimmering and sensuous celebration of music itself, set to the majestic words of Shakespeare. It is a setting of Lorenzo's speech from Act 5 of *Merchant of Venice* and is one of the finest settings of Shakespeare to music.

In arranging Shakespeare's text, Vaughan Williams followed the word order, but cut words, phrases, and whole lines, and repeated at the end eleven words from the third and fourth lines, producing the following text. The solo passages are in plain text; ensemble passages are shown in italics:

*How sweet the moonlight sleeps upon this bank!*

*Here will we sit and let the sounds of music*

*Creep in our ears: soft stillness and the night*

*Become the touches of sweet harmony.*

Look how the floor of heaven

Is thick inlaid with patines of bright gold:

There's not the smallest orb that thou behold'st

But in his motion like an angel sings,

Still quiring to the young-eyed cherubins;

*Such harmony is in immortal souls;*

But whilst this muddy vesture of decay

Doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana with a hymn!

With sweetest touches pierce your mistress' ear,

*And draw her home with music.*

I am never merry when I hear sweet music.  
The reason is, your spirits are attentive –  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
*Let no such man be trusted.*

Music! hark!

It is your music of the house.

Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it

How many things by season season'd are  
To their right praise and true perfection!

Peace, ho! the moon sleeps with Endymion  
And would not be awak'd.

*Soft stillness and the night*

*Become the touches of sweet harmony.*

## The Lark Ascending

Ralph Vaughan Williams

*The Lark Ascending* is a perennial chart-topper and Vaughan Williams termed the piece a "pastoral romance for orchestra". It is full of the folk melodies that the composer loved to collect, with those singing violin lines, mingling with the sounds of the earth before breaking free, rising to ever loftier heights. The mood is deeply nostalgic, and the composer's writing evokes the glorious image of the rolling British countryside.

## Five Mystical Songs

Ralph Vaughan Williams

Shortly after three months study with Ravel in 1908, Vaughan Williams produced some of his major works, including the Five Mystical Songs, a setting of poems by George Herbert (1593-1633) for baritone and chorus.

Although well known for his atheism, Vaughan Williams was inspired throughout his life by the liturgy and music of the Anglican Church and the language (or poetry) of the King James Bible, as well as the

visionary poet, George Herbert. Anyone who has grown up in the Anglican Church will have grown up with George Herbert, with his words becoming well known hymns such as *Let All the World in Every Corner Sing* or *Teach me, my God and King*, and though we probably didn't realise it at the time, he was showing us that 'meaty' hymns could also be good verse. George Herbert was a fine lyric poet.

## 1. Easter

Rise heart; thy Lord is risen.  
Sing his praise without delays,  
Who takes thee by the hand,  
that thou likewise with him may'st rise;  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.  
The crosse taught all wood to resound his name, who bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;  
Or since all musick is but three parts vied and multiplied.  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

## 2. I Got Me Flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sunne arising in the East.  
Though he give light, and th'East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many sunnes to shine endeavour?  
We count three hundred, but we misse:  
There is but one, and that one ever.

### 3. Love Bade Me Welcome

Love bade me welcome: yet my soul drew back.  
Guiltie of dust and sinne.  
But quick-ey'd Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning  
If I lack'd anything.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkinde, ungrateful? Ah, my deare,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, sayes Love, who bore the blame?  
My deare, then I will serve.  
You must sit down, sayes Love, and taste my meat:  
So I did sit and eat.

### 4. The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joyes in love.

### 5. Antiphon

Let all the world in ev'ry corner sing:  
My God and King.

The heavens are not too high,  
His praise may thither flie;  
The earth is not too low,  
His praises there may grow.

Let all the world in ev'ry corner sing:  
My God and King.  
The Church with psalms must shout,  
No doore can keep them out;  
But above all, the heart  
Must bear the longest part.

Let all the world in ev'ry corner sing:  
My God and King.



## Wells Cathedral Oratorio Society

Wells Cathedral Oratorio Society (WCOS) was founded in 1896 and is one of the South West'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 150 voices, WCOS gives three concerts a year, under the direction of Jeremy Cole, Director of Music at Wells Cathedral.

In past years, the society has performed many of the major oratorios and choral concert works. 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. New singers are always welcome to apply to join the choir. Why not join us? Please see our website ([www.wcos.org.uk](http://www.wcos.org.uk)) for more details.



### **Sopranos**

Alison Ballamy  
Anna Bernard  
Pam Booth  
Maureen Boylan  
Hilder Breakspear  
Kate brown  
Denise Bush  
Ruth Bush  
Barbara Calverly  
Felicity Chapman  
Katherine Constable

Rosemary Cooke  
Susannah Essex  
Sue Gould  
Sue Hanson  
Dorothy Hunter  
Caroline Legg  
Ruth Lickfold  
Della Luetchford  
Rosemary Mann  
Sarah May  
Janice Merritt  
Ann Parsons

Maureen Pickford  
Pamela Pye  
Marion Robinson  
Gill Round  
Frances Rowe  
Maggie St Quintin  
Christine Tudor  
Lynn Waldron  
Jan Weaver  
Claire Webster  
Lucie Williams

### **Altos**

Jenny Abraham  
Christine Barker  
Louise Burton  
Liz Carey  
Polly Corbishley  
Penelope Cowman  
Olga Crist  
Gill Cumming  
Gill Deamer  
Joan Dovey  
Kate Fielder  
Wendy gregory  
Faith Guest

Elizabeth Hand  
Jenny Harrow  
Catherine Hay  
Jenny Henderson  
Lynn Jarman  
Janet Johnson  
Deborah Jonas  
Lynn Jordan  
Elaine Kinsella  
Sophie Laurie  
Jessica Leach  
Alex Lemanski  
Barbara Riches-Lewer  
Jennifer MacKenzie

Phillipa Mains  
Della Menday  
Liz Metcalf  
Muriel Mitcheson  
Mary Newman  
Margaret Mayfield  
Janet Rundle  
Celia Smith  
Sue Stoughton-Harris  
Celia Townend  
Sue Wells  
Olivia Wilkinson

### **Tenors**

Ian Bynoe  
Martin Godfrey  
Cris Lambert-Sheila  
Peter Lawrence  
Nigel Lloyd  
John Morton  
Bernard North  
Chris Ray  
Julian Thompson  
Robin Walker  
Stacey Williams

### **Basses**

Michael Calverley  
John Castree  
Peter Farrell  
Adrian Grey  
Michael Harris  
Richard Henderson  
Andrew Hunt  
Tony Iveson  
Chris Jenkins  
Dennis Johnson  
John King

Richard Lander  
Michael Leach  
Brian Marshall  
Roger Parsons  
Alan Rayfield  
David Rosser  
David Salmon

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Prof Terry Gifford	Mr Martin Lovell	Mr David Williams
Mrs Susan J Gould	Mrs Suzanne Metters	Mrs Colette Winfield
Mr Michael Groom	Mr John M Morton	

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## The English Symphony Orchestra

Leader: Zoë Beyers



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 Best Recordings of 2016).

Founded by conductor William Boughton in 1980, 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." Sawyers, who continues his association with the ESO as Composer Laureate, has since been succeeded by David Matthews (2018-19) and Adrian Williams (2019-).

In 2017, the ESO and conductor Kenneth Woods launched the 21st Century Symphony Project, a multi-year effort to commission, premiere and record nine new symphonies by leading composers of our time. In 2017, the orchestra premiered the Third Symphony of Philip Sawyers, hailed by Classical Source at its premiere as "a masterpiece"; the subsequent recording on Nimbus was named a Gramophone Critics' Choice as one of the Best Recordings of 2017. In 2018, The Spectator highlighted the premiere of David Matthews' Ninth Symphony as one of the top ten "can't miss" classical concerts of the year. And in 2019, the ESO premiere of the Fifth Symphony of Matthew Taylor was also acclaimed as "a masterpiece" by Musical Opinion editor-in-chief, Robert Matthew-Walker.

Other recent recording projects include a disc of 21st Century Violin Concertos with Harriet Mackenzie (five stars, The Sunday Times, Recording of the Year 2017, MusicWeb), two volumes of the Complete Piano Concertos of Ernst Krenek (2016 Sunday Times Best Recordings of the Year, 2017 Forbes Magazine 10 Best Classical Recordings) the Hans Gál Concertino for Cello and Orchestra with Matthew Sharp (MusicWeb Recording of the Year 2018) and Kenneth Woods' orchestration of the Brahms Piano Quartet in A Major (The Arts Desk Ten Best Classical Recordings of 2018). 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, and collaboration with noted soloists including Sheku Kanneh-Mason, Raphael Wallfisch, Alexander Sitkovetsky, Emma Johnson, Noriko Ogawa and Pavel Šporcl.

2019-20 sees the ESO working with some of today's leading soloists, including Nicola Benedetti, Isata Kanneh-Mason, Tamsin Waley Cohen and Maja Bogdanović.

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.



**Jeremy Cole** is Director of Music at Wells Cathedral, a position he took up in January 2020, having previously been Acting Organist and Master of the Choristers, and Assistant Organist since 2017. He was organ scholar at Trinity College from 2010-2013, where he studied the organ with Colin Walsh, Stephen Farr, and David Briggs, and conducting with Stephen Layton. He was closely involved in the world-famous choir's routine of services and concerts, and features on several of their recordings on the Hyperion label. Jeremy has held positions at St Paul's Knightsbridge and 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 and as a répétiteur for solo singers and instrumentalists and as a continuo player.

In his role at Wells Cathedral, Jeremy is responsible for the Cathedral Choir's busy schedule of nine sung services each week, as well as its broadcasts, concerts and tours. He is also a visiting organ teacher at Wells Cathedral School, and Musical Director of the Wells Cathedral Oratorio Society, through which he works with many of the country's finest orchestras and soloists.



**Natalie Clifton-Griffith** was born in Cornwall and studied at The Birmingham Conservatoire and The Royal College of Music. She was a prize winner at Great Elm and awarded second prize in The First London Handel Festival Singing Competition in 2002

Highlights of her solo career include Bach's *Magnificat* (Barbican Hall, ECO), *St John Passion* (Three Choirs Festival) and *Cantata 82a* (Hanover Band), *Mass in B Minor* (Lyon Early Music Festival and Valletta baroque festival, Malta ) *Cantata 209 Non sa che sia dolore* (Purcell Room and CBSO centre), and Handel's *Messiah*

at most major cathedrals in England, *Apollo e Dafne* and *Alexander Balus* (London Handel Festival) *Gloria* and *Laudate Pueri* (Welsh Baroque Orchestra). Classical repertoire includes Haydn's *Creation* (Bath Abbey), *Nelson Mass* (Lichfield Cathedral), *Missa Sancti Nicolai*, *Salve Regina* and Mozart's *Exsultate Jubilate* (CBSO Symphony Hall and English Haydn Festival) and *Mass in C Minor* (ECO)

Other concert engagements have included Mendelssohn's *Midsummer Night's Dream* (CBSO), Vaughan Williams *Serenade to Music* Three Choirs Festival, Canteloube's *Chants D'Auvergne*, Villa Lobos *Bachianas Brazilieras V*, Paul Spicer's *Easter Oratorio* (ESO) and Advent Oratorio, John Joubert's *Wings of Faith* (CBSO) Orff's *Carmina Burana* (Birmingham Royal Ballet, English Symphony Orchestra) Patrick Hawes Song of songs and Mater Gloriosa in Mahler's Symphony No.8 (Symphony Hall). Natalie has also performed with consort vocal groups such as Ex Cathedra, Tenebrae, I Faggiolini, Exaudi, The Sixteen and The BBC Singers.

Operatic roles include The Queen of the Night (*The Magic Flute*) Timea (*La Liberta Contenta*), Venus (*Venus and Adonis*), Despina (*Cosi fan Tutte*), and Princesse (*L'Enfant et les Sortilleges*).

Natalie has recorded for EMI Classics (Rodrigo), Hyperion (De Lalande, Charpentier and three discs of South American Baroque music), Archiv (Biber), Signum records (Poulenc) and Lammas (Karg-Elert with the Gough Duo) She also appears on Ex Cathedra's live recording of Bach's *St Matthew Passion* and featured in Early Music News' 'Rising Stars'. More recently Natalie sang for London Voices in the BBC Proms in the semi chorus for Per Norgard's Symphony no 3 and in Computer Game and film soundtracks including Rise of the Guardians, The Hunger Games, Interstellar, The Boss Baby, The Hobbit, Maleficent and Mission Impossible!

Current engagements include Rutti *Requiem*, Bach *Mass in B Minor*, and Rossini *Petite Messe Solonelle*. She hopes to repeat a recital of Strauss' *Four Last Songs* (with organist husband Alexander Mason) in Norway 2021.

Since moving to West Sussex, Natalie teaches singing at St John's School (Leatherhead) Bedales and Lancing College.



**Lucy Balderson** began her vocal studies at a young age singing both at school and as Head Chorister at St. James' Church, Bushey. After gaining a Music degree and PGCE from Bristol University, she went on to teach Music at Dr Challoner's High School in Buckinghamshire, followed by three years as a boarding housemistress at Shiplake College, Henley-on-Thames. For the last seven years Lucy has been a Head of Year and academic music teacher at Wells Cathedral School and continues her vocal studies alongside her school commitments. She has performed as a soloist with a number of local choral societies and is a regular member of the Cathedral's Schola Cantorum.

Lucy sings both soprano and mezzo-soprano repertoire, including the roles of Carmen (*Carmen*), Dorabella (*Cosi fan tutte*), Zerlina (*Don Giovanni*), Marcellina

(*Marriage of Figaro*), Amneris (*Aida*), Josephine (*HMS Pinafore*). Her oratorio and concert work includes *Requiem* by Verdi, Mozart, Durufle, Dvorak, Faure and Rutter, Handel's *Messiah*, Bach's *Magnificat*, *Christmas Oratorio*, *St. John* and *St Matthew Passions*, Kelly's *Crucifixion*, Rutter's *Feel the Spirit* and *Magnificat*, Pergolesi's *Stabat Mater*, Vivaldi's *Gloria* and *Magnificat*, Mendelssohn's *Elijah* and *Hymn of Praise*, Mozart's *Vespers* and *Coronation Mass*, Haydn's *Nelson Mass*, Rossini's *Petite Messe Solennelle*, Beethoven's *Mass in C* and *Ninth Symphony*.



**Richard Rowntree** is a leading oratorio and consort singer who enjoys a busy schedule as a freelance performer. Richard studied voice, viola and piano at Trinity College of Music, London. On leaving college, Richard became a tenor Vicar Choral at Wells Cathedral, a post he held from 1999 – 2007 when he joined the choir of the London Oratory, with whom he sung for almost six years, leaving in 2013. In 2019 Richard was privileged to be appointed as Tenor Lay Vicar at Salisbury Cathedral. In April 2022 Richard returned to Wells Cathedral Choir having been appointed as Tenor Vicar Choral.

Richard is greatly in demand as a consort singer and regularly appears with many of the country's leading groups including The Monteverdi Choir, The Gabrieli Consort, The Sixteen, The King's Consort, Tallis Scholars, Tenebrae, I Fagiolini, The Clerke's Group, The English Concert, Choir of the Age of Enlightenment, Retrospect Ensemble, Britten Sinfonia Voices, The Cambridge Singers, The London Handel Festival, Ex Cathedra, Concert d'Astree, The Armonico Consort, and The Philharmonia Voices. Richard has recorded for English National Opera and The Early Opera Company. One of his 'lighter' engagements over the last few years was recording on one of the 'Go Compare' advertisements, as well as several Sony PlayStation game soundtracks. Recent engagements have included tours to Malta with The English Concert, Germany and the USA with The Monteverdi Choir, making his debut at Carnegie Hall, New York and in Australia with The Australian Chamber Orchestra, including his debut at Sydney Opera House. Richard also appears regularly with The Kings Consort and has toured recently to Switzerland, Spain, Germany, France Holland, Lichtenstein and Austria with them.

As a soloist, Richard has appeared with The Gabrieli Consort in London, Paris, Rome, Milan and at the 2011 BBC Proms. Richard made his solo debut at The Wigmore Hall with Retrospect Ensemble in 2010 and made a return visit, again with Retrospect Ensemble, in 2011. Richard also made his solo debut with The English Concert at St John's, Smith Square, London in December 2011.

Richard is a much sought-after soloist for an increasing number of choral societies throughout the UK and abroad. Richard's extensive oratorio repertoire includes Handel's *Messiah*, Bach's *St John* and *St Matthew Passions* (both as Evangelist and aria soloist), Bach's *Christmas Oratorio* and *B Minor Mass*, Mendelssohn's *Elijah*, Stainer's *Crucifixion*, Monteverdi's *Vespers*, Mozart *Requiem* and Haydn's *Creation* and *The Seasons* to name but a few.



**William Drakett** studied singing under Prof. Konrad Jarnot at the Robert Schumann Conservatoire in Düsseldorf, following organ and harpsichord studies at the Royal Birmingham Conservatoire. His vocal studies have been further enriched by masterclasses with artists including Brigitte Fassbaender, Juliane Banse, Hans Eijsackers, Neal Davies & Eric Schneider. William has performed on the stage in operatic roles including Sharpless (Puccini *Madama Butterfly*), Demetrius (Britten *A Midsummer Night's Dream*), Don Magnifico (Rossini *La Cenerentola*), Speaker (Mozart *The Magic Flute*), Aeneas (Purcell *Dido and Aeneas*) & Henry Higgins (Loewe *My Fair Lady*).

He is also in demand as a concert soloist in England and Germany in works including *Elijah* (Mendelssohn), *Messiah* (Handel), *St John Passion*, *St Matthew Passion*, *B minor Mass* (Bach), *A German Requiem* (Brahms), *Five Mystical Songs* (Vaughan Williams), *Requiem* (Mozart, Fauré & Durufié) & *In Terra Pax* (Martin).

William has a particular love of the art song repertoire, and enjoys collaborating with pianists including Hans Eijsackers, Benjamin Mead & Reinild Mees.

He now lives in Wells, Somerset where he is a Vicar Choral in Wells Cathedral Choir. He continues his vocal studies privately in London with John Evans.



**Dawid Kasprzak** is a 16 year-old violinist from Poland. Following his early successes at multiple national and international violin competitions, in 2019 he became a Specialist at Wells Cathedral School. Shortly after starting his studies with Catherine Lord, his musical pursuits led him to qualify for the 2021 Menuhin Competition, one of the world's most prestigious violin competitions.

In his spare time, Dawid enjoys reading history books, playing chess, and exploring other aspects of the musical world such as composition.

# HANDEL MESSIAH



Wells Cathedral Oratorio Society ♦ Music for Awhile  
Jeremy Cole conductor Maggie Faultless leader

Saturday 3 December at 7.00pm

Mhairi Lawson soprano Tim Morgan alto James Oxley tenor Stephan Loges bass

Tickets £14 – £30

available via [wellscathedral.eventbrite.co.uk](https://wellscathedral.eventbrite.co.uk)



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