

MAGNIFICAT

RUTTER

REQUIEM

FAURÉ



Wells Cathedral Oratorio Society • The English Symphony Orchestra
Natalie Clifton-Griffith soprano • Matthew Minter baritone
Adam Wilson organ • Alexander Hamilton conductor

Saturday 25 March at 7.00pm

CONCERT PROGRAMME

PROGRAMME

Requiem in D minor, Op. 48

Gabriel Fauré (1845-1924)

Introït et Kyrie

Offertoire

Sanctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

— INTERVAL —

Magnificat

John Rutter (b. 1945)

Magnificat anima mea

Of a Rose, a lovely Rose

Quia fecit mihi magna

Et misericordia

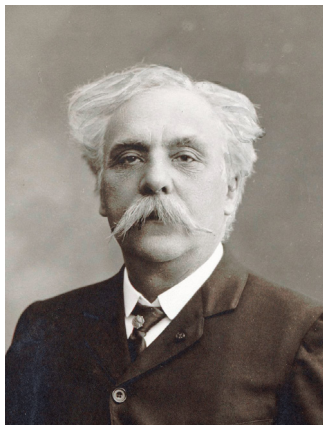
Fecit potentiam

Esurientes

Gloria Patri

Requiem in D minor, Op. 48

Gabriel Fauré (1845-1924)



Fauré's *Requiem* has a long and complex history of composition. The published version with full orchestra is far from Fauré's original and more intimate concept of the work.

The Oxford edition being sung this evening was prepared by John Rutter with the aim of presenting this work as closely as possible to the composer's intentions; but it is not a definitive Requiem - that will remain as elusive as a definitive *Messiah*.

Fauré began composing his *Requiem* in 1887 purely, in his own words, "for the pleasure of it" - though the death of his father in 1885 and his mother two years later, may well have been the impetus for it.

He was, at the time, organist and Choirmaster at the fashionable Parisian church of the Madeleine. His excellence as an organist and piano teacher meant that his recognition as a composer was gained slowly.

In the sequence of its movements, Fauré's *Requiem* departs significantly from the standard liturgical text. He omitted the *Dies Irae* and *Tuba Mirum* because he wanted to emphasise the idea of peace and rest, and included two other sections - the lyrical *Pie Jesu* and the transcendental *In Paradisum*. Thus its prevailing mood has led the work to be described as a 'Requiem without the Last Judgement' and it is impossible not to be moved by the ethereal beauty of an unimaginable masterpiece. Fauré said of his Requiem: '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'. For Fauré death was a 'happy deliverance, an aspiration towards happiness above, rather than a painful experience'.

Introit et Kyrie

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.

Offertoire

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,
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 eius. Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua: Hosanna in excelsis.

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis
sempiternam requiem.

Introit - Kyrie

Eternal rest grant them, O Lord;
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
all flesh shall come to Thee.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Offertory

O Lord Jesus Christ, king of glory,
deliver the souls of the departed
from the punishments of hell
and from the deep lake.
O Lord Jesus Christ, king of glory,
deliver the souls of the departed
from the mouth of the lion,
lest Tartarus swallow them up,
lest they fall into darkness.
We offer prayers and sacrifices
of praise to you, Lord:
you receive them on behalf of those
souls whose memory we recall today.
Cause them, Lord, to pass from
death to the life
which you once promised to Abraham
and his seed. Amen.

Sanctus

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

Pie Jesu

Blessed Jesus, Lord, give them rest.
Blessed Jesus, Lord, give them
eternal rest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

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

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

Libera Me

Libera me, Domine,
de morte aeterna,
in die illa tremenda:
quando caeli movendi
sunt et terra;
dum veneris iudicare
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 dona eis, Domine,
et lux perpetua luceat eis.

In Paradisum

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.

Agnus Dei

Lamb of God,
who takes away the sins of the world,
give them rest.
Lamb of God,
who takes away the sins of the world,
give them eternal rest.
May eternal light shine on them, Lord,
with your saints for ever, for you are good.

Give them eternal rest, Lord,
and may light perpetual shine upon them.

Libera Me

Deliver me, Lord,
from eternal death,
on that terrible day:
when the heavens and earth
will be shaken;
when you will come to judge
the age with fire.
I am made to tremble,
and I am afraid,
since trial and
anger are coming.

That day, a day of anger,
disaster and sorrow,
That day, a mighty day,
and one exceedingly bitter.
Give them eternal rest, Lord,
and may light perpetual shine upon them.

In Paradisum

May the angels
lead you into paradise:
may the martyrs receive you,
and bring you into
the holy city of Jerusalem.
May the choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

Magnificat

John Rutter (b. 1945)



The Magnificat, the Canticle of the Virgin Mary, is found in the opening chapter of St Luke's gospel; the part where Mary visits her cousin Elizabeth after learning she is to become the mother of Christ. Traditionally, the words have been ascribed to Mary, though their strong resemblance to the Old Testament Song of Hannah and to various Psalms make it more likely that Luke himself interpolated them to express an appropriate sense of rejoicing and trust in God.

Liturgically, the Magnificat belongs to the Office of Vespers (and its Anglican counterpart, Evensong) and to the feasts of the Virgin Mary, and there are innumerable concise settings intended for use in church. Extended concert settings however, are quite rare, Bach's being the notable exception (and even this was designed for use in the Lutheran liturgy.) In the general layout of its movements and its scale of dimensions, Bach's *Magnificat* provided the obvious precedent for John Rutter's setting. There is even a parallel to Bach's Christmas interpolations in the use of a vernacular text on the Virgin Mary - *Of A Rose* - which (like so much medieval art) likens Mary to a flower springing from the stem of Jesse.

Like Bach, Rutter uses Gregorian themes associated with the text at various points in the work. But there all comparisons end, since the style and content of Rutter's *Magnificat* are not even remotely neo-Bachian, resting rather with an eclectic amalgam of more recent traditions that characterize much of the English Composers choral writing. This work was given its premiere in May 1990, conducted by the composer in Carnegie Hall, New York

Magnificat

Magnificat anima mea Dominum:
et exsultavit spiritus meus
in Deo salutari meo.
Quia respexit
humilitatem ancillae suae:
ecce enim ex hoc beatam
me dicent omnes generationis.

Magnificat

My soul doth magnify the Lord:
and my spirit hath rejoiced
in God my Saviour.
For he hath regarded
the lowliness of his hand-maiden:
for behold, from henceforth
all generations shall call me blessed.

Of a Rose, a lovely Rose

Of a Rose, a lovely Rose,
Of a Rose is all my song.

Hearken to me, both old and young,
How this Rose began to spring;
A fairer rose to mine liking
In all this world ne know I none.

Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven's queen.
Out of her bosom a blossom sprang.

The first branch was of great honour:
That blest Marie should bear the flow'r;
There came an angel from heaven's tower
To break the devil's bond.

The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright,
That man should see it both day and night.

The third branch did spring and spread;
Three kings then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,
The devil's power for to fell:
That no soul therein should dwell,
The branch so blessedfully sprang.

The fifth branch it was so sweet,
It sprang to heav'n, both crop and root,
Therein to dwell and be our bote:
So blessedly it sprang.

Pray we to her with great honour,
She that bare the blessed flow'r,
To be our help and our succor,
And shield us from the fiendes bond.

Quia fecit mihi magna

Qui fecit mihi magna qui potens est : et
sanctum nomen eius.

Sanctus, Sanctus, Sancus Dominus Deus
Sabaoth. Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Et misericordia

Et misericordia eius
a progenie in progenies.

Fecit potentiam

Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes
de sede,
et exaltavit humiles.

Esurientes

Esurientes implevit bonis:
et divites dimisit inanes
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri

Gloria Patri,
et Filio,
et Spiritui Sancto.

Quia fecit mihi magna

For he that is mighty hath magnified me:
and holy is his Name.

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are filled with thy glory.
Hosanna in the highest.

Et misericordia

And his mercy is on them
that fear him throughout all generations.

Fecit potentiam

He has showed strength with his arm:
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty
from their seat.
And hath exalted the humble and meek.

Esurientes

He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel.
As he promised to our forefathers,
Abraham and his seed for ever.

Gloria Patri

Gloriy be to the Father,
and to the Son,
and to the Holy Spirit.

Sancta Maria,
succurre miseris,
iuva pusillanimes,
refove flebiles:
ora pro populo,
intervene pro clero,
intercede pro devote femineo sexu:
sentiant omnes tuum iuvamen,
quicumque tuum
sanctum implorant auxilium.
Alleluia.

Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Holy Mary,
succour those in need,
help the faint-hearted,
console the tearful:
pray for the laity,
assist the clergy,
intercede for all devout women:
may all feel the power of your help,
whoever prays for
your holy aid.
Alleluia.

As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.



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 100 voices, WCOS gives three concerts a year, under the direction of the Director of Music at Wells Cathedral.

In past years, the society has performed many of the major oratorios and choral concert works. New singers are always welcome to apply to join the choir, especially tenors and basses. Please see our website (www.wcos.org.uk/join-us) for more details.

Each year, WCOS hosts a 'Come and Sing' day, at which all singers are welcome - this year on Saturday 3 June - when maestro Nigel Perrin will lead us in learning and performing selections from Verdi's *Requiem* from scratch. Please visit our website for more details and to book - www.wcos.org.uk/come-sing-day

Sopranos

Nancy Akrill
 Alison Ballamy
 Pam Booth
 Maureen Boylan
 Kate Brown
 Denise Bush
 Ruth Bush
 Barbara Calverley
 Felicity Chapman
 Katherine Constable
 Rosemary Cooke
 Susannah Essex
 Sandra Freeborn

Sue Gould
 Karen Green
 Susan Hanson
 Becky Hughes
 Dorothy Hunter
 Deborah Bettles
 Carolyn Legg
 Ruth Lickfold
 Della Luetchford
 Jennie Lunnon
 Rosemary Mann
 Sarah May
 Janice Merritt
 Jane Needle

Ann Parsons
 Maureen Pickford
 Marion Robinson
 Gill Round
 Frances Rowe
 Janet Saxon
 Maggie St Quintin
 Christine Tudor
 Lynn Waldron
 Jan Weaver
 Claire Webster
 Jessica Wharton
 Lucy Williams

Altos

Jenny Abraham
 Christine Barker
 Vivienne Burgess
 Louise Burton
 Liz Carey
 Polly Corbishley
 Gill Cumming
 Sue Curragh
 Gill Deamer
 Joan Dovey
 Robin Duijs
 Liz Falzon
 Elsa Field
 Kate Fielder
 Penelope Gosland
 Wendy Gregory

Shelley Gudgin
 Faith Guest
 Elizabeth Hand
 Jenny Harrow
 Catherine Hay
 Jenny Henderson
 Lynne Jarman
 Jane Jarratt
 Janet Johnson
 Deborah Jonas
 Amanda Karpinski
 Sian Landers
 Sophie Laurie
 Jessica Leach
 Alex Lemanski
 Jennifer MacKenzie
 Pippa Mains

Elizabeth Metcalfe
 Muriel Mitcheson
 Mary Newman
 Claire Pennack
 Kathy Pinches
 Janet Ravenscroft
 Sheila Ruffle
 Janet Rundle
 Celia Smith
 Sue Stoughton-Harris
 Celia Townend
 Fleur-Louise Turner
 Sue Wells
 Olivia Wilkinson
 Jo Wright

Tenors

Peter Beange
 Ian Bynoe
 Ben Clay
 Richard Garstang
 Martin Godfrey
 Chris Lambert-Shiels
 Peter Lawrence
 Nigel Lloyd
 Martin Lovell
 Michael Lovering
 Chris Morley
 Christopher Ray

Robin Walker
 Stacey Williams

Basses

David Abels
 Christopher Boddie
 Michael Calverley
 John Castree
 Peter Dunkin
 Peter Farrell
 Adrian Grey
 Michael Harris
 Richard Henderson

Christian Hughes
 Andrew Hunt
 Tony Iveson
 Chris Jenkins
 Dennis Johnson
 John King
 Michael Leach
 Brian Marshall
 Richard Needle
 Roger Parsons
 Paul Reynolds

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Wells Cathedral Oratorio Society is very grateful to its Friends – whose subscriptions help us to put on great music, and who can book concert tickets before they go on sale to the general public. The annual subscription is currently £30. **For more details and to join the Friends scheme please visit <https://www.wcos.org.uk/friends>**

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.



Alexander Hamilton is Acting Director of Music at Wells Cathedral, a position he took up in December 2022, having been Assistant Director of Music since 2020.

In this role, Alexander oversees all aspects of the Cathedral's musical life. He is the principal director of Wells Cathedral Choir, and is responsible for the training, development and pastoral care of the Cathedral Choristers. Alexander is also Artistic Director of Cathedral Commissions and the Music Director of Wells Cathedral Oratorio Society.

Prior to taking up his appointments in Wells, Alexander held organ scholarships at Westminster Abbey, Trinity College, Cambridge and St George's Chapel, Windsor Castle. He has studied the organ with Henry Fairs, Ann Elise Smoot, Colin Walsh and Stephen Farr. Alexander read Music as Organ Scholar of Trinity College, Cambridge, where he accompanied the choir in its busy schedule of services, concerts and tours. He has appeared as both accompanist and soloist on a number of critically-acclaimed recordings, including discs of music by Stanford, Finzi, Vaughan Williams, Cecilia McDowall and Owain Park, and also features on a recent album by the internationally-renowned vocal ensemble Voces8.

Alexander won First Prize in the Northern Ireland International Organ Competition 2015. Recent engagements have included a Bach concert at the St Albans International Organ Festival, and recitals at the London Organ Day, King's College, Cambridge, St Paul's Cathedral, St John's Smith Square and Westminster Abbey. During 2016-2017, he was Artistic Director of Bach at Trinity, a year-long recital series surveying the complete organ works of Bach. He has tutored for Creative Oundle for Organists courses, and is the principal organ teacher at Wells Cathedral School.



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 Fauré *Requiem*, *Magnificat* Bach and Rutter, Handel *Dixit Dominus* and Mozart *Mass in C Minor*. 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, passing on her knowledge of Bel Canto technique which she is grateful to have learned from her own teachers Barbara McGuire and Elizabeth Robson.



English tenor, **Matthew Minter**, was educated at The Windsor Boys' School where he excelled in Music. His undergraduate studies in Music were at Salford University, after which he continued to study singing with Nicholas Powell at the Royal Northern College of Music.

Renowned for his versatility as a soloist, Matthew is in demand throughout Britain and on the international concert platform where he has received critical acclaim for his communication, delivery, and clarity of text: "*When Matthew Minter sang we were transported to a heavenly place.*"

Matthew works regularly with many of Britain's leading orchestras, including The English Symphony Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, and has had the privilege of working under the direction of such distinguished conductors as Pierre Boulez, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox and Sir David Willcocks.

Matthew's concert appearances include Bach's *Magnificat*, St Mary's Cathedral Edinburgh; Bach's *St John Passion*, IJMuideren Netherlands; Bach's *St Matthew Passion*, The Royal Albert Hall; Dvorak's *Requiem*, National Auditorium, Lyon; Handel's *Messiah*, Liverpool Cathedral; Haydn's *The Creation*, Barbican Hall; Mozart's *Requiem*, St. John Smiths's Square; Orff's *Carmina Burana*, St. David's Hall, Cardiff; Rachmaninov's *Vespers*, Royal Concertgebouw, Amsterdam. Most recently, concert engagements have included Bach's *Christmas Oratorio*, Handel's *Messiah*, Haydn's *Nelson Mass*, Orff's *Carmina Burana* and Rachmaninov's *Vespers*.

In 2013 Matthew performed and recorded a *Mass of Reverence and Devotion* written especially for his voice by the composer Daniel Gillingwater which continues to be enthusiastically received by audiences. Away from the oratorio concert platform, Matthew has made numerous broadcasts as a soloist for BBC radio and television. He has performed extensively with the BBC Singers over the past 25 years and was a member of the Netherlands Radio Choir for almost five years. Matthew continues to work with many other vocal ensembles, recording for radio, television and film. Recently Matthew became a Vicar Choral at Wells Cathedral where he enjoys singing on a daily basis.

Selected career highlights to date include a gala concert performance in the presence of the current Prime Minister of Great Britain, singing at a private party for the Duchess of York and various members of the British Royal Family, and notably appearing on the BBC's *Top Gear* performing *O Sole Mio* whilst being driven in a Maserati sports car by the seven time Formula1 world champion Michael Schumacher!

Come & Sing
VERDI
REQUIEM



with former King's Singer
Nigel Perrin

Saturday 3 June 2023 in Wells Cathedral
culminating in an informal performance

Tickets £25 available soon via
wellscathedral.eventbrite.co.uk

