



signum  
CLASSICS

Bob Chilcott

# ST JOHN PASSION

Wells Cathedral Choir  
Matthew Owens

# ST JOHN PASSION

BOB CHILCOTT (b. 1955)

## PART I

- |   |                                      |        |
|---|--------------------------------------|--------|
| 1 | Sing, my tongue, the glorious battle | [2.09] |
| 2 | The Garden                           | [5.25] |
| 3 | Hymn: It is a thing most wonderful   | [2.13] |
| 4 | Peter's denial                       | [5.49] |
| 5 | Miserere, my Maker                   | [5.58] |
| 6 | Hymn: Drop, drop slow tears          | [1.32] |

## PART II

- |    |                                   |        |
|----|-----------------------------------|--------|
| 7  | The Judgement Hall (I)            | [2.54] |
| 8  | Hymn: Jesu, grant me this, I pray | [2.20] |
| 9  | Christ, my Beloved                | [4.14] |
| 10 | The Judgement Hall (II)           | [6.18] |
| 11 | Away vain world                   | [4.22] |

## PART III

- |    |                                      |        |
|----|--------------------------------------|--------|
| 12 | Jesus is crucified                   | [5.45] |
| 13 | Hymn: There is a green hill far away | [2.37] |
| 14 | The Crucifixion                      | [5.23] |
| 15 | Jesus, my leman                      | [4.54] |
| 16 | Jesus dies on the cross              | [2.33] |
| 17 | When I survey the wondrous cross     | [3.19] |

Total timing: [67.46]

### WELLS CATHEDRAL CHOIR

WELLS CATHEDRAL ORATORIO SOCIETY and  
WELLS CATHEDRAL VOLUNTARY CHOIR  
(Tracks 3, 6, 8, 13 and 17)

LAURIE ASHWORTH SOPRANO  
ED LYON TENOR / EVANGELIST  
DARREN JEFFERY BASS-BARITONE / PILATE  
NEAL DAVIES BASS / CHRIST

### CHACONNE BRASS

MATTHEW SOUTER VIOLA  
RICHARD MAY CELLO  
NICK BARON TIMPANI

JONATHAN VAUGHN ORGAN  
MATTHEW OWENS CONDUCTOR

## INTRODUCTION BY BOB CHILCOTT

My setting of the Passion is an hour-long work telling the story of Christ's Passion using the text from St John's Gospel. It was written specially for Matthew Owens and the Choir of Wells Cathedral and first performed on Palm Sunday 24 March, 2013, during an act of worship.

As in the great Passion settings by J.S. Bach, the story is narrated by a tenor Evangelist. I have designed the narrative to be sung in an arioso style that gains momentum as the drama unfolds. The solo roles in the narrative have instruments from the ensemble that are identified with the respective roles – the Evangelist is accompanied by viola and cello solo, Pilate by two trumpets, and Jesus by horn, trombone, tuba, and organ.

The role of the choir within the narrative is to play the part of the crowd or of soldiers who comment from time to time in short outbursts. The larger role that the choir has to play is the singing of four meditations that punctuate various points of the drama. I have tried in these meditations to emulate the style of a strophic carol in the mould of a writer such as Thomas Ravenscroft, cast in a simple, melodic

way. The texts they sing are English poems from the 13th to the early 17th centuries that express deeply human responses to death, to life, and to man's relationship with the world and with God. Two of these meditations are sung by the choir with soprano solo, the last of which expresses most poignantly the human response to seeing Christ crucified on the cross.

I have also set five well-known Passiontide hymn texts (*It is a thing most wonderful; Jesus, grant me this, I pray; Drop, drop slow tears; There is a green hill far away* and *When I survey the wondrous cross*) and these hymns are designed to be sung by the choir and congregation together.

I was fortunate as a singer to sing the Evangelist role in both the great Passions of Bach a number of times. I also remember as a boy chorister in King's College, Cambridge singing the simpler renaissance versions of the Passion chanted by the Dean and Chaplain of the Chapel in Holy Week. It is the austerity, the agony and ultimately the grace of this story that has inspired me to write this piece, to be performed for the first time in a magnificent building where this same story has been commemorated for almost a thousand years.

Bob Chilcott

## ST JOHN PASSION

Soldiers fighting in Flanders a century ago often held thoughts of Christ's Passion. Geoffrey Studdert Kennedy, a chaplain to the British armed forces, known to countless Tommies as 'Woodbine Willie', gave voice to the experience of extreme suffering and the countervailing power of divine compassion in his post-war writings. In one piece he recalled 'running to our lines half mad with fright' during the Battle of Messines in June 1917. He stumbled over the corpse of a young German soldier. 'I remember muttering, "You poor little devil, what had you got to do with it? Not much of the great blonde Prussian about you." Then there came light. [...] It seemed to me that the boy disappeared and in his place there lay the Christ upon his cross.... From that moment on I never saw a battle as anything but a crucifix. From that moment on I have never seen the world as anything but a crucifix. I see the cross set up in every slum, in every filthy overcrowded quarter... I see [Christ] staring up at me from the pages of the newspaper that tells of a tortured, lost, bewildered world.'

Studdert Kennedy's powerful prose, like the symbols of the Passion story itself, is rooted in

the eternal round of mankind's inhumanity. The image of the cross set up in every slum resonates with Bob Chilcott's *St John Passion*, a work propelled by the dramatic force of the gospel narrative yet not overwhelmed by it. His score contains space for reflection, places of retreat from the baying of the mob and the stark realisation of what the poet R.S. Thomas called 'omnipotence's limits'. Chilcott seeks and finds the human, the all too human, in the Passion story. The composer invites listeners to consider the moral choices taken by Peter, Caiaphas, Pilate, the chief priests and the soldiers at the cross and, over the course of four carefully positioned Meditations, to turn towards texts which he describes as expressions of 'deeply human responses to death, to life, and to man's relationship with the world and with God'. Chilcott's freshly minted settings of five Passiontide hymns open doors to Easter's redemptive, liberating message, through which the promise of salvation stands beyond and above the desolate scene at Calvary.

The *St John Passion* belongs to the extending line of Bob Chilcott's large-scale choral pieces. The work was created for Matthew Owens and the Choir of Wells Cathedral and

first performed by them on Palm Sunday in 2013. The composer recalls approaching the commission with a mixture of excitement and apprehension, daunted by the towering presence of Bach's *St John Passion* and mindful of more recent works by Arvo Pärt and James MacMillan. "I had a similar feeling when I was asked to write a Requiem," he recalls. "There are such incredible models to look up to, which of course made me nervous. With the *St John Passion*, you're taking on something deeply rooted in western music and also deeply rooted in Christian theology."

Chilcott's creative process took time to unfold. Like Bach, he decided to assign details of the Passion to a solo tenor, an Evangelist, who narrates the action of St John's Gospel. "I felt the Evangelist's lyrical, human quality would best be complemented by the sounds of viola and cello, while brass instruments seemed right to support the power of the chorus, which often takes part directly in the drama as the crowd." Above all the composer's personal response to the Passion story, its earthly pain and spiritual grace, grew out of his choice of texts. The gospel narrative is delivered in the vital language of the King James Bible, its winged words harnessed to the Evangelist's

declamatory delivery. Chilcott harvested his four meditations from late-medieval and renaissance sources, gathering in lyrics tinged with personal responses to Christ's death, from the despair of the anonymous 'Miserere, my Maker' and resignation of William Baldwin's 'Christ, my Beloved' to the conflicted sentiments of Alexander Montgomerie's 'Away vain world' and mystical beauty of 'Jesus, my Leman'.

"Poets of this period, it seems to me, began to articulate the human dimension of religion," comments Chilcott. "Montgomerie writes about being unwilling to quit the world and its pleasures, even though he finds a way out in his love for Christ. He's not ready to let go of what he knows on earth and that's something with which I can identify. It's that idea of being human, which is also there in the language of 'Jesus, my Leman' – 'Jesus, my love'. Many of us, myself included, struggle with thoughts about faith and belief. I grew up in the church as a chorister and have been so involved ever since with sacred music, which is why I think a lot about the role music might play in one's own spiritual journey."

The ethos and aesthetics of Bob Chilcott's *St John Passion* are closely linked. Its language, like the writings of Woodbine Willie, speaks to the many, open to but not exclusively for contemporary music devotees. The work's musical values are motivated above all by the composer's fundamental desire to communicate. "I want to connect with people," he observes. "That is the world of music-making I've always wanted to inhabit. It is the greatest thing to be able to engage an audience in music and words, to give them a space for reflection, which is why composing for the [Anglican] liturgy is so important to me. With the *St John Passion*, I hope I have been able to do that not just through the work's drama but through the combination of narrative, hymns and meditations."

Chilcott's *St John Passion* opens to the suffering and submission of Christ's Passion through words that speak of victory in death. Percy Dearmer's translation of the sixteenth-century Latin hymn *Vexilla regis prodeunt*, first published in the English Hymnal in 1906, reflects Christ's crowning achievement. Chilcott's arresting setting unfolds without triumphalism, cast in minor mode and tinged with sombre dissonances. The gospel narrative,

set out by the Evangelist in *arioso* style, begins in 'The Garden'. We hear echoes of material from the opening chorus, dispelled by the tenor soloist's agitated account of Judas' arrival with a band of armed men from the chief priests and Pharisees. When Jesus asks 'Whom seek ye?', voiced on three notes, the chorus three times replies 'Jesus of Nazareth'. Again on three notes, Jesus responds: 'I am he'. Peter's violent attack on the servant Malchus prepares the ground for greater violence to come.

The work's first hymn, 'It is a thing most wonderful', offers a welcome shift to the major mode. Bishop William Walsham How's words, first published in 1872 by the Society for the Promotion of Christian Knowledge in *Children's Hymns*, speak of a child's love for Jesus and of Jesus' love for mankind. Chilcott's subtle dissonances and their sonorous resolution supply a harmonic edge to his mellifluous triple-time melody, as does the hymn's crowning descant. 'Peter's Denial' explores the stark contrast between Simon Peter's understandable desire to remain free and Jesus' dignified resilience under interrogation. The participants – narrator, other solo voices and chorus – create a theatrical

set-piece in which Peter's rock-like loyalty is tested and broken while Jesus remains fearless under attack. Its anxiety and dispiriting conclusion colour the expressive landscape of Chilcott's first meditation, 'Miserere, my Maker', in which yearning melodic lines and harmonic suspensions draw the listener deep into the text's sense of isolation and despair. The movement's introspective soundworld, cast in the dark key of B-flat minor, opens into the E-flat major of 'Drop, drop slow tears'. Chilcott recalls the opening of Orlando Gibbons' famous setting of Phineas Fletcher's words as a bass countermelody to his own tune in the hymn's final verse.

The second part of the *St John Passion* opens in 'The Judgment Hall', launched by viola and cello with an ostinato of reiterated quavers. The Evangelist's agitated commentary and stark melodic line reinforce the scene's prevailing mood of menace. Pilate, backed by imperial trumpets, intervenes. His peremptory inquiry stokes the choral crowd's anger, their indignation magnified by heavy brass and desultory timpani strokes. The interrogator's indifference to the people and to his prisoner are dissolved when Jesus answers Pilate with a question. Chilcott introduces ambiguity to

the closing section's harmonic language with chromatic inflections and tantalising glimpses of the major mode long before its final arrival.

'Jesus, grant me this, I pray' owns all the qualities of the best hymns, strong of tune, emphatic of rhythm and confident in its harmonic progressions. Bob Chilcott clearly enjoyed adding to the great tradition of congregational music. "I had never written hymns before and was wary about setting texts that are so closely attached to well-known melodies," he notes. "The hymns were one of the ways in which I was able to unify the parts of the *St John Passion*." Matthew Owens encouraged the work's first congregation to sing verses of each of the hymns. "The great thing for me," Chilcott recalls, "was that people didn't appear to be too intimidated by my hymn melodies and were able to pick them up straight away."

'Christ, my beloved', from William Baldwin's metrical paraphrases of *The Song of Solomon* of 1549, contemplates grief from the perspective of a figure close to Jesus. Chilcott's second meditation opens with a solo for soprano, whom the composer regards as a personification of Jesus' mother. Her expressions

of eternal love are swept away by a return to business at 'The Judgment Hall'. Pilate, who can find no fault in Jesus, offers to release the prisoner. The choir's emphatic response, 'Not this man, but Barabbas', is charged with the same malevolent energy as Bach's 'Barabbas' chorus, 'Nicht diesen sondern Barabbam!', in his *St John Passion*. Chilcott hastens the movement along, swiftly progressing through a sequence of modulations from F minor to B-flat minor, E-flat minor to A-flat minor and on to the choir's visceral cry of 'Crucify him'. Christ's divine authority is overruled by the customary law of his persecutors, by which he can only be condemned to death. The scene's madness, its cynicism and injustice, create the conditions out of which arises a gentle setting for unaccompanied choir of Alexander Montgomerie's devotional poem 'Away vain world'. Chilcott's third meditation, marked to be sung 'soft and inward', employs harmonic suspensions to signify sadness and resignation. Its tender final bars draw down the curtain on the work's second part.

'Jesus is Crucified', the opening of part three, is driven by relentless chords in the cello part and by the choir's incisive intervention,

hastening Pilate to pass the death sentence. The chief priests' splenetic outburst, 'We have no king but Caesar', gives way to a lament for solo cello and the Evangelist's subdued account of the crucifixion. The scene closes with Pilate's quiet yet determined response to the chief priests, incandescent that the Roman prefect has labelled the crucified Jesus as 'King of the Jews', and resolves into 'There is a green hill far away'. Chilcott's lyrical hymn, to words written in 1848 by Cecil Frances Alexander for a Sunday School class, expresses sorrow at Christ's death while conveying its message of hope.

Choir and congregation fall silent for a second cello solo, a sacred breathing space introduced before the Evangelist continues his austere narrative of 'The Crucifixion'. The music, like Christ on the cross, remains gentle and dignified, even during the casting of lots for the dying man's clothes. The grief of the three Marys and the disciples at the foot of the cross flows into the final meditation, 'Jesus, my Leman', where an added-fourth chord, stated early in the piece and repeated by the choir, and the final chord's emptiness evoke pain and loss. 'Jesus Dies on the Cross', a montage of haunting fragments from

the work's past, creates profound compassion out of its simple musical economy of two solo voices and two instrumental parts. 'It is finished, finished' occupies little more than two bars yet opens up to an infinity of human sadness.

Chilcott closes his *St John Passion* with one of the finest of all Anglican hymns, 'When I survey the Wondrous Cross'. Isaac Watts's words, first published over three centuries ago, are matched here to an instantly memorable melody. The final verse, with its soaring descant and uplifting accompaniment of brass, timpani and organ, offers a vision of new life, free from the world's and suffering and tears.

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## TEXTS

**1 Sing, my tongue, the glorious battle**  
*Bishop Venantius Fortunatus (c. 530–c. 600),*  
*trans. Percy Dearmer (1867–1936)*

Sing, my tongue, the glorious battle,  
Sing the ending of the fray;  
Now above the Cross, the trophy,  
Sound the loud triumphant lay:  
Tell how Christ, the world's Redeemer,  
As a victim won the day.

God in pity saw man fallen,  
Shamed and sunk in misery,  
When he fell on death by tasting  
Fruit of the forbidden tree;  
Then another tree was chosen  
Which the world from death should free.

**1 The Garden**  
*John 18 vv 1–13*

Jesus went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons.

Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye? They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also, which betrayed him, stood with them. And soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again, Whom seek ye? And they said, Jesus of Nazareth. Jesus answered, I have told you that I am he: if therefore ye seek me, let these go their way: That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter, Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it? Then the band and the captain and the officers of the Jews took Jesus, and bound him, And led him away to Annas first; for he was the father in law to Caiaphas, which was the high priest that same year.

**3 Hymn: It is a thing most wonderful**  
*Bishop William Walsham How (1823–97)*

It is a thing most wonderful,  
Almost too wonderful to be,  
That God's own Son should come from heaven  
And die to save a child like me.

And yet I know that it is true;  
He chose a poor and humble lot,  
And wept and toiled and mourned and died,  
For love of those who loved him not.

It is most wonderful to know  
His love for me so free and sure;  
But 'tis more wonderful to see  
My love for him so faint and poor.

**4 Peter's denial**  
*John 18 vv 14–27*

Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people. And Simon Peter followed Jesus, and so did another disciple: that disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other

disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter, Art not thou also one of this man's disciples? He saith, I am not. And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him, I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said. And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? Jesus answered him, If I have spoken evil, bear witness of the evil: but if well, why smitest thou me? Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him, Art thou also one of his disciples? He denied it, and said, I am not. One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith,

Did not I see thee in the garden with him? Peter then denied again: and immediately the cock crew.

**5 Miserere, my Maker**  
*Anonymous, c. 1615*

Miserere, my Maker,  
O have mercy on me, wretch, strangely distressed  
Cast down with sin oppressèd;  
Mightily vexed to the soul's bitter anguish,  
E'en to the death I languish.  
Yet let it please Thee  
To hear my ceaseless crying:  
Miserere, miserere, I am dying.

Miserere, my Saviour,  
I, alas, am for my sins fearfully grievèd,  
And cannot be relievèd  
But by Thy death, which Thou didst suffer for me,  
Wherefore I adore Thee.  
And do beseech Thee  
To hear my ceaseless crying:  
Miserere, miserere, I am dying.

Holy Spirit, miserere,  
Comfort my distressèd soul,  
grieved for youth's folly,  
Purge, cleanse and make it holy;

With Thy sweet due of grace and peace inspire me,  
How I desire Thee.  
And strengthen me now  
In this, my ceaseless crying:  
Miserere, miserere, I am dying.

**6 Hymn: Drop, drop slow tears**  
*Phineas Fletcher (1582–1650)*

Drop, drop slow tears,  
And bathe those beauteous feet,  
Which brought from heaven  
The news and Prince of Peace.

Cease not, wet eyes,  
His mercies to entreat;  
To cry for vengeance  
Sin doth never cease.

In your deep floods  
Drown all my faults and fears;  
Nor let his eye  
See sin, but through my tears.

**7 The Judgement Hall (I)**  
*John 18 vv 28–36*

Then led they Jesus from Caiaphas unto the  
hall of judgment: and it was early; and they

themselves went not into the judgment hall,  
lest they should be defiled, but that they  
might eat the passover. Pilate then went out  
unto them, and said, What accusation bring  
ye against this man? They answered and  
said unto him, If he were not a malefactor, we  
would not have delivered him up unto thee.  
Then said Pilate unto them, Take ye him, and  
judge him according to your law. The Jews  
therefore said unto him, It is not lawful for  
us to put any man to death: That the saying  
of Jesus might be fulfilled, which he spake,  
signifying what death he should die. Then  
Pilate entered into the judgement hall again,  
and called Jesus, and said unto him, Art thou  
the King of the Jews? Jesus answered him,  
Sayest thou this thing of thyself, or did others  
tell it thee of me? Pilate answered, Am I a  
Jew? Thine own nation and the chief priests  
have delivered thee unto me: what hast thou  
done? Jesus answered, My kingdom is not of  
this world: if me kingdom were of this world,  
then would my servants fight, that I should  
not be delivered to the Jews: but now is my  
kingdom not from hence.

**8 Hymn: Jesu, grant me this, I pray**  
*17th century Latin,*  
*trans. Sir Henry Williams Baker (1821–77)*

Jesu, grant me this, I pray,  
Ever in thy heart to stay;  
Let me evermore abide  
Hidden in thy wounded side.

If the evil one prepare,  
Or the world, a tempting snare,  
I am safe when I abide  
In thy heart and wounded side.

If the flesh, more dangerous still,  
Tempt my soul to deeds of ill,  
Naught I fear when I abide  
In thy heart and wounded side.

Death will come one day to me;  
Jesu, cast me not from thee:  
Dying let me still abide  
In thy heart and wounded side.

**9 Christ, my Beloved**  
*William Baldwin (d. c. 1563)*

Christ, my Beloved which still doth feed  
Among the flowers, having delight

Among his faithful lilies,  
Doth take great care for me indeed,  
And I again with all my might  
Will do what so his will is.  
My Love in me and I in him,  
Conjoined by love, will still abide  
Among the faithful lilies  
Till day do break, and truth do dim  
All shadows dark and cause them slide,  
According as his will is.

**10 The Judgement Hall (II)**  
*John 18 v 37 – 19 v 11*

Pilate therefore said unto him, Art thou a  
king then? Jesus answered, Thou sayest that  
I am a king. To this end was I born, and for  
this cause came I into the world, that I should  
bear witness unto the truth. Every one that  
is of the truth heareth my voice. Pilate saith  
unto him, What is truth? And when he said  
this, he went out again unto the Jews, and  
saith unto them, I find in him no fault at all.  
But ye have a custom, that I should release  
unto you one at the passover: will ye therefore  
that I release unto you the King of the Jews?  
Then cried all again, saying, Not this man,  
but Barabbas. Now Barabbas was a robber.  
Then Pilate therefore took Jesus, and scourged

him. And the soldiers plated a crown of thorns, and put it on his head, and they put on him a purple robe, And said, Hail, King of the Jews! And they smote him with their hands. Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. Then came Jesus forth, wearing the crown of thorns, and the purple robe, And Pilate saith unto them, Behold the man! When the chief priests therefore and officers saw him, they cried out saying, Crucify him. Pilate saith unto them, Take ye him, and crucify him: for I find no fault in him. The Jews answered him, We have a law, and by our law he ought to die, because he made himself the Son of God. When Pilate therefore heard that saying, he was the more afraid; And went again into the judgment hall, and saith unto Jesus, Whence art thou? But Jesus gave him no answer. Then said Pilate unto him, Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee? Jesus answered, Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.

**11** **Away vain world**

*Alexander Montgomerie (c. 1545–c. 1610),  
modernized by Bob Chilcott*

Away vain world, bewitcher of my heart!  
My sorrow shows, my sin makes me to smart!  
Yet will I not despair  
But to my God repair,  
He has mercy ay,  
Therefore will I pray.  
He has mercy ay and loves me  
Though by his humbling hand he proves me.

Once more away, shows loth the world to leave,  
Bids oft adieu with it that holds me slave.  
Loth am I to forgo  
This sweet alluring foe.  
Since thy ways are vain,  
Shall I thee retain?  
Since thy ways are vain, I quite thee.  
Thy pleasures shall no more delight me.

What shall I say? Are all my pleasures past?  
Shall worldly joys now take their leave at last?  
Yea, Christ, these earthly toys  
Shall turn in heavenly joys.  
Let the world be gone, I care not.  
Christ is my love alone, I fear not.

**12** **Jesus is crucified**

*John 19 vv 12–22*

And from thenceforth Pilate sought to release him: but the Jews cried out, saying, If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar. When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews, Behold your King! But they cried out, Away with him, crucify him. Pilate saith unto them, Shall I crucify your King? The chief priests answered, We have no king, we have no king but Caesar. Then delivered he him therefore unto them to be crucified. And they took Jesus, and let him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was JESUS OF NAZARETH THE KING OF THE JEWS. This title then read many of the Jews: for the place where Jesus

was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate, Write not, The King of the Jews; but that he said, I am King of the Jews. Pilate answered, What I have written I have written.

**13** **Hymn: There is a green hill far away**

*Mrs Cecil Frances Alexander (1818–95)*

There is a green hill far away,  
Without a city wall,  
Where the dear Lord was crucified,  
Who died to save us all,  
Who died to save us all.

We may not know, we cannot tell,  
What pains he had to bear,  
But we believe it was for us  
He hung and suffered there,  
He hung and suffered there.

He died that we might be forgiv'n,  
He died to make us good,  
That we might go at last to heav'n,  
Saved by his precious blood,  
Saved by his precious blood.

Oh, dearly, dearly has he loved,  
And we must love him too,  
And trust in his redeeming blood,  
And try his works to do,  
And try his works to do.

**14 The Crucifixion**

*John 19 vv 23–27*

Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves, Let us not rend it, but cast lots for it, whose it shall be: That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother!

**15 Jesus, my leman**

*13th century English, adapt. Bob Chilcott*

When I see upon the Cross  
Jesus, my leman,  
And by him standing Mary and Johan,  
With his back scourged  
And his side pierced,  
For the love of man,  
Well ought I to weep  
And sins relinquish,  
If I know of love

**16 Jesus dies on the cross**

*John 19 vv 28–30*

After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, I thirst. Now there was set a vessel full of vinegar; and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth, When Jesus received the vinegar, he said, It is finished: And he bowed his head, and gave up the ghost.

**17 When I survey the Wondrous Cross**

*Isaac Watts (1674–1748)*

When I survey the Wondrous Cross,  
On which the Prince of glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride,  
And pour contempt on all my pride.

Forbid it, Lord, that I should boast,  
Save in the death of Christ my God;  
All the vain things that charm me most,  
I sacrifice them to his blood,  
I sacrifice them to his blood.

See from his head, his hands, his feet,  
Sorrow and love flow mingled down;  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown?  
Or thorns compose so rich a crown?

Were the whole realm of nature mine,  
That were a present far too small;  
Love so amazing, so divine,  
Demands my soul, my life, my all.  
Demands my soul, my life, my all.

## BOB CHILCOTT

Described by the Observer newspaper as “a contemporary hero of British choral music”, Bob Chilcott has grown up immersed in the choral tradition of his country. He grew up as a chorister and choral scholar at King’s College, Cambridge, and after singing professionally in London and also as a member of the vocal group the King’s Singers for a number of years, he became a full-time composer in 1997. He has embraced his career with energy and commitment, not only producing a large catalogue of music for all types of choirs, but also working with singers and choirs in more than 30 countries.

It was perhaps through his many works for young singers that he first came to prominence as a composer, prompting some large-scale performances of his pieces, particularly *Can you hear me?* in BC Place in Vancouver in 2001 with 2000 singers and at the Estonian Song Festival in 2004 with 7000 young singers. This led to several other large-scale projects including notably *The Angry Planet*, written for David Hill and The Bach Choir for the 2012 BBC Proms, which was performed by The Bach Choir, The National Youth Choir,

The BBC Singers and 200 primary school children from London.

He has written a number of substantial sacred works including *Salisbury Vespers* (2009), *St John Passion* (2013) for Wells Cathedral Choir, and his *Requiem* (2010) which has now been performed in over 16 countries. In 2013 he wrote *The King shall rejoice* for the service at Westminster Abbey to celebrate the 60th Anniversary of Her Majesty Queen Elizabeth II.

In June 2014 he began an 18-month term as composer-in-residence for the Washington DC-based choir Choralis as part of their 15th anniversary season celebrations. The season features a number of his works and concludes with the première of *Gloria* in December 2015.

Over the past 18 years Bob has worked with many thousands of singers in Britain through a continuing series of Singing Days throughout the country. Between 1997 and 2004 he was conductor of the choir of The Royal College of Music in London, and since 2002 he has been Principal Guest Conductor of the BBC Singers.

His music has been recorded extensively and there are a number of albums dedicated to his music, including “Man I Sing” (2007), “Making Waves” (2008), “Requiem” (2012), “The Seeds of Stars” (2012), “Everyone Sang” (2013), “The Rose in the Middle of Winter” (2013), and “St John Passion” (2015). His music has been recorded by many leading British choirs and ensembles including The Sixteen, The Cambridge Singers, Tenebrae, The BBC Singers, The Choir of Wells Cathedral, The Choir of King’s College, Cambridge, and The King’s Singers.

## LURIE ASHWORTH

Soprano Laurie Ashworth was born in Wigan, Lancashire. Laurie commenced her studies in 2002 at the Royal Northern College of Music under the tutelage of Caroline Crawshaw, with whom she continues to study. She graduated with first class honors in 2006 and was awarded the RNCM Gold Medal, the college’s highest accolade for performance. Awards from The Arts and Humanities Research Council and The Countess of Munster Musical Trust enabled Laurie to complete her Masters in Vocal Performance at the Royal College of Music. She graduated with distinction in 2008.

In 2010 following an acclaimed performance of Jonathan Dove’s song *Full Fathom Five*, Laurie was awarded the Song Prize at the Kathleen Ferrier Awards. In the same year she was a finalist and runner-up in *BBC Radio 2’s Kiri Te Kanawa Prize*, a nationwide search by Dame Kiri Te Kanawa and the BBC to find a new operatic star. This led to numerous appearances on BBC Radio 2’s *Friday Night is Music Night*.

Laurie is an experienced recitalist and a highly sought-after concert artist with an extensive repertoire. She has performed at many of the UK’s major venues, and in the summer of 2012 she made her BBC Proms debut in the world premiere of Bob Chilcott’s *The Angry Planet* at the Royal Albert Hall.

Aside from numerous broadcasts for BBC Radio 2, Radio 3 and Songs of Praise, Laurie’s recordings include the premiere recording of Bob Chilcott’s *Requiem* (Hyperion 2012), Christmas music by Chilcott with the Commotio Choir (Naxos 2013), songs by Malcolm Arnold for remembrance CD *Bright Jewels* and *Der Hölle Rache* from *Die Zauberflöte* for Granada TV’s *The Worst Witch*.

## NEAL DAVIES

Neal Davies studied at King's College, London, and the RAM, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. He has appeared with the Oslo Philharmonic, BBC Symphony, Cleveland, Philharmonia, London Symphony and Vienna Philharmonic orchestras, with Elder, McCreesh, Bolton, Jansons, Boulez, von Dohnanyi, Harnoncourt, Brügggen, and Harding. He has been a regular guest at the Edinburgh Festival and the BBC Proms, and has recorded for the major labels.

He sang Figaro (*Le nozze di Figaro*) and in *Giulio Cesare* for the Royal Opera House, Covent Garden; *L'Allegro*, Zebul (*Jephtha*), Publio (*La clemenza di Tito*), Ariodates (*Xerxes*) and Kolenaty (*The Makropoulos Case*) for the English National Opera; *Radamisto* for L'Opéra de Marseille; Leporello (*Don Giovanni*) for the Scottish Opera and L'Opéra de Montréal; Britten's *Curlew River* for the Edinburgh Festival; Guglielmo and Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Leporello, Dulcamara (*L'elisir d'amore*), Zebul and Sharpless (*Madame Butterfly*) for the Welsh National Opera; and *Agrippina* for the Deutsche

Staatsoper, Berlin. He made his debut with Lyric Opera of Chicago as Major General Stanley (*The Pirates of Penzance*) under Sir Andrew Davis. With William Christie and Les Arts Florissants, Neal has sung in *Theodora* (Paris and Salzburg) and in the Aix-n-Provence Festival production of Charpentier's *David et Jonathas* (Aix, Edinburgh and New York), which is available on DVD, and he toured *Theodora* with the English Concert and Harry Bicket.

Recent engagements include the Barbican Centre production of *Curlew River* in New York, *Xerxes* for the English National Opera, and a return to the Royal Opera House, Covent Garden for *Rise and Fall of the City of Mahagonny*.

## ED LYON

Ed Lyon studied at St John's College Cambridge, the Royal Academy of Music, and the National Opera Studio. He has a wide repertoire ranging from the baroque to contemporary music and has appeared in many of the world's leading opera and concert venues with conductors including Antonio Pappano, William Christie, René Jacobs, Ivor Bolton, Emmanuelle Haïm, Teodor Currentzis, and Christian Curnyn.

Past highlights include extensive tours with Les Arts Florissants and William Christie including Paris, London, Amsterdam and New York in repertoire including the title roles in Lully's *Atys*, Rameau's *Pygmalion* and *Hippolyte* and Charpentier's *Actéon*, the title role in Monteverdi's *Orfeo* at the Aix Festival with René Jacobs, the title role in Rameau's *Hippolyte et Aricie* and Purcell's *Fairy Queen* for Glyndebourne and Pane (*La Calisto*), Hylas (*Les Troyens*) and Lysander (*A Midsummer Night's Dream*) for the Royal Opera, and Haydn's *L'anima de filosofo* with Currentzis.

Recent and future operatic projects include the central role of Colin (Denisov's *L'écume des jours*) for Stuttgart Opera, *L'Ormino* for the Royal Opera House at the Globe, Don Ottavio in a new production of *Don Giovanni* for Scottish Opera, Freddy (*My Fair Lady*) for the Châtelet in Paris, Steva (*Jenufa*) for Opera North, *Ariadne auf Naxos*, *Tristan und Isolde* and *Der fliegende Holländer* for Royal opera House, Jaquino (*Fidelio*) in Madrid, Don Alonze (*L'amant Jaloux*) for Pinchgut Opera in Sydney and the world premiere of Nicolas Lens' *Shell Shock* in Brussels.

In concert, Ed Lyon has worked at the BBC Proms as well as with the Bach Choir, CBSO, LSO, Ludus Baroque, Mozarteum Orchester Salzburg, Die Kölner Akademie, New London Concert, Musikkollegium Winterthur, and the English Chamber Orchestra.

## DARREN JEFFREY

Darren Jeffery has sung a diverse range of roles from Handel to Wagner alongside the more contemporary works of Britten, Stravinsky, Weill and Birtwistle. He has performed at the Salzburg, Glyndebourne and Aix-en-Provence Festivals, at the Chicago Lyric Opera as Kothner (*Meistersinger*) and as Raimondo (*Lucia di Lammermoor*) for New Israeli Opera.

In 2001-2003 he was an inaugural member of the Royal Opera Young Artists Programme and has sung over fifteen roles at Covent Garden. He has performed at English National Opera as Leporello (*Don Giovanni*), Donner (*The Rhinegold*), Speaker (*Magic Flute*), Mr. Flint (*Billy Budd*) and Hobson (*Peter Grimes*); at Opera North as Bottom (*A Midsummer Night's Dream*); and Lt. Ratcliffe (*Billy Budd*) at Glyndebourne.

He was a finalist in the *Seattle International Wagner Competition* in 2008 and has received two Grammy awards for his contribution to recordings of *Falstaff* and *Billy Budd* with the LSO.

Darren has sung Christus in Bach's *St. Matthew Passion* with Sir Mark Elder and the Hallé Orchestra and performed regularly at the BBC Proms. He has appeared on several occasions with the Accademia Nazionale di Santa Cecilia in Rome and collaborated with many leading conductors worldwide.

Recent engagements and future plans include the title role in Rossini's *Maometto II*, Créon (*Oedipus Rex*) with the BBC Symphony, Lt. Ratcliffe (*Billy Budd*) for Nationale Reisopera, Beethoven's *Symphony No. 9* and Pizarro (*Fidelio*) for Garsington, the *Messiah* with the Colorado Symphony under Douglas Boyd, concert performances of *La Clemenza di Tito* with Classical Opera Company, Speaker (*Die Zauberflöte*) for ENO, Bill (*Mahagonny*) at the Royal Opera House and *Fidelio* in Winterthur as well as Brahms's *Requiem* at Wells Cathedral and Bach's *St John Passion* with Bournemouth Symphony Chorus.

## MATTHEW SOUTER

"... in complete command of his instrument" and "very musical in the finest way": so wrote the world-famous conductor Antal Dorati about Matthew Souter. As a soloist he has performed across the world both as a recitalist and with orchestras from the UK, Europe, Russia and the Far East. He has guest lead the viola sections in virtually all of Britain's most celebrated orchestras such as the Academy of St Martin-in-the-Fields, English Chamber Orchestra, The London Philharmonic Orchestra, and many more. He has also been a regular guest at international chamber music festivals in the UK, Europe, and the Far East.

For the past 17 years Matthew Souter has been a member of the Alberni String Quartet, one of Britain's most distinguished ensembles and described, after a Carnegie Hall recital in the New York Times, as "one of the finest half dozen quartets in the World". He has been fortunate in his career to have been loaned some exceptional instruments on which to perform including a Gasparo de Salo of 1585 and a fine viola by Antonio Stradivari of 1696.

Matthew Souter has been a Professor at The Royal Academy of Music for 18 years and he has attracted both viola and violin pupils from all over the world - many of whom have gone on to have distinguished careers themselves. He is currently Head of Strings at Wells Cathedral School.

## RICHARD MAY

As one of the UK's foremost cellists of his generation, Richard May has pursued an international career as soloist and chamber musician, playing many of the major cello concertos with such orchestras as the Sinfonieorchester Basel, English Sinfonia, Ulster Orchestra, and BBC Philharmonic. He studied with Florence Hooton at the Royal Academy of Music in London, with Thomas Demenga at the Basel Konservatorium, and privately with William Pleeth; with András Schiff he studied chamber music. He has won the National Federation of Music Societies Award and the EMI Jacqueline du Pré Competition, in which he played Shostakovich's Cello Sonata, reviewed in *The Times* as "simply one of the most gripping performances I have heard". He appears worldwide, having performed at Carnegie Hall, Wigmore Hall,

Barbican and South Bank centres, and at festivals in Salzburg, Berlin, London, and Aldeburgh. After winning the String Category of the BBC TV Young Musician of the Year competition in 1984, he made his London debut recital at the Purcell Room, including the world premiere of *Five Duos* by Colin Matthews. A solo Bach recital in Switzerland won him critical acclaim for his "absolute perfection and virtuosity". He also gave a televised recital for the ITV series *Solo* and has shared the recital stage with Nigel Kennedy. Also a highly regarded teacher, Richard May is Professor at the Royal Welsh College of Music and Drama, Wells Cathedral School, and Artistic Director of Encore Music Projects International Summer School.

## NICK BARON

Nick Baron is a percussionist from Somerset who studied at the Royal Welsh College of Music and Drama. Playing work includes percussion with the BBC National Orchestra of Wales and the Welsh National Opera, and since 2005 he has been the timpanist in the Dartington Festival Orchestra. In 2011 he held the percussion chair in the UK and European tour of *Evita*. On marimba he has

appeared as a recital soloist, played onstage in the Northcott Theatre's actor-musician production of *Macbeth* (2007) and Theatre Alibi's *Cobbo* (2009), and now runs the Baron-Rose Duo. Nick has toured as drummer for male voice choir Only Men Aloud!, and plays drum kit in QDos pantomimes. In 2008 Nick spent a month in Havana studying Cuban percussion with Alejandro Mayor; and he now plays in and runs the salsa band Fiesta Resistance.

## JONATHAN VAUGHN

Jonathan Vaughn is Assistant Organist at Wells Cathedral, and Musical Director of the Somerset Singers. His principal duty at the Cathedral is to the daily round of services and the nurturing of its choristers' talents. Extra liturgically, he is also heavily involved in the Cathedral Choir's busy programme of broadcasts, concerts, tours, outreach, commissions, and recordings.

Jonathan moved to Somerset in September 2007 following three years as Assistant Director of Music at St Edmundsbury Cathedral. Prior to this he had held organ scholarships at St John's College, Cambridge, St George's Chapel, Windsor Castle, and

Croydon Parish Church. A particular distinction of his time at Croydon was becoming a Fellow of the Royal College of Organists aged sixteen, while being a major prizewinner in the examination. His organ studies were with Simon Williams and Dame Gillian Weir.

Jonathan has also been Musical Director of the Phoenix Singers, Framlingham, Director of the St Edmundsbury Singers and Assistant Conductor of Cambridge University Musical Society, with responsibility for CUMS 2 and the wind orchestra. He regularly performs recitals across the UK and abroad; in October 2014 a five recital tour marked his US solo debut. He teaches the organ at Wells Cathedral School and in 2013 released his first solo organ CD on the Regent Records label, *Wagner at the Organ*, recorded at St Mary Redcliffe, Bristol.

## MATTHEW OWENS

Matthew Owens is Organist and Master of the Choristers of Wells Cathedral, having previously been Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh, and Sub Organist of Manchester Cathedral. He is also Conductor of the Wells

Cathedral Oratorio Society, and was President of the Cathedral Organists' Association from 2010-13. He is the Founder Artistic Director of two initiatives at Wells: *Cathedral Commissions*, which enables the cathedral choir to commission new works from pre-eminent British composers; and *new music wells*, a festival which is a retrospective of the last forty years of music as well as featuring many premieres. In addition to being responsible for the 1100 year old choral tradition of daily worship at Wells Cathedral, Matthew has toured, broadcast, and recorded extensively with Wells Cathedral Choir which, in 2011, was named by an international jury for *Gramophone* as the best choir in the world with children, and the sixth greatest overall.

Matthew was educated at Chetham's School of Music and The Queen's College, Oxford. As a postgraduate he received the highest award for performance, the Professional Performance Diploma, with distinction, and the college Bach prize at the Royal Northern College of Music; gained a Master's Degree from the University of Manchester; won thirteen prizes in the diplomas of the Royal College of Organists, and was awarded the Silver Medal of the Worshipful Company of Musicians. He then studied at the Sweelinck Conservatorium

in Amsterdam. His major organ studies were with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen. From 1994-99, he was Tutor in Organ Studies at the RNCM and Chetham's. From 1997-2011 he was Conductor of The Exon Singers.

Matthew has directed choral workshops and summer schools throughout the UK and abroad – including recent visits to Australia, China, Germany, Hong Kong, Luxembourg, New Zealand, and the USA – and has made over 30 CDs as a conductor or solo organist with major labels including Hyperion and Signum.

As an organist, he has given recitals in Australia, France, Ireland, Switzerland, New Zealand, USA, and throughout the UK. He has championed new music, particularly of British composers, premiering many new works by leading composers ranging from Jools Holland to James MacMillan, and John Rutter to Sir Peter Maxwell Davies. As a composer himself, he is published by Oxford University Press and Novello. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012.

## CHACONNE BRASS

**Mark Kesel, Ellie Lovegrove** trumpets  
**Simon de Souza** horn  
**Emily White** trombone  
**James Doherty** tuba

Chaconne Brass was formed in 1984 and has established a reputation as one of Britain's most versatile ensembles. Its repertoire spans from Praetorius to Steve Reich, from Gershwin to Miles Davis, from acoustic to electro-acoustic, and from Brass to Beyond.

Chaconne Brass has an ever-growing list of over 50 works written for the group, many of which appear on their five recordings, the most recent of which, *Dancing in the Dark*, released on the Deux-Elles label, was given a four star review by The Independent. In addition to their commitment to Chaconne Brass, group members work with many of the finest orchestras and ensembles in Britain; all are also highly regarded teachers, as well as successful composers and arrangers with a large number of commissions, concerts, and broadcasts.

Their career as a chamber group spans 30 years and includes numerous recitals at many of London's major venues such as the South Bank Centre, St John's Smith Square, and Cadogan Hall (including a live BBC radio 3 recording) and in many of the UK's finest concert halls, among them the Queen's Hall Edinburgh, St David's Hall Cardiff, and Leeds Town Hall. They have also featured at major Music Festivals including the Three Choirs Festival, Henley Festival, and Norfolk and Norwich Festivals, and have frequently performed abroad, notably at the Berlin Philharmonie. They have directed two successful Lottery funded education projects, and have been featured artists for the Concert Promoters' Network.

A combination of entertainment, creativity and musical excellence has allowed Chaconne Brass to develop a unique style that appeals to audiences of all ages and backgrounds, whether it is a recital at London's South Bank, a radio or TV broadcast, a workshop for college students or a performance for very young school children.

## WELLS CATHEDRAL CHOIR

Wells Cathedral Choir was hailed in 2011 by an international jury from *Gramophone Magazine* as the greatest choir with children in the world, and the sixth greatest overall. The choir celebrated its 1100th birthday in 2009: boys first sang at Wells Cathedral in 909 and the full choral tradition dates back over 800 years. In 1994 the choral foundation at Wells was enriched by the addition of girl choristers. Today the choir consists of eighteen boy choristers, eighteen girl choristers and twelve Vicars Choral (the men of the choir). The boys and girls usually sing separately with the Vicars Choral but occasionally come together for larger events and tours.

The choir is at the heart of the worshipping life of the Cathedral, and sings a wide repertoire of music ranging from the masterpieces of the Renaissance period to the finest choral works of the present day. The choir sings throughout the cathedral's festival, launched in June 2008: *new music wells*, giving a number of premieres as well as featuring music from the previous 40 years. It has commissioned works from some of today's finest composers, including Judith

Bingham, Geoffrey Burgon, Bob Chilcott, Jonathan Dove, Gabriel Jackson, John Joubert, James MacMillan CBE, Sir Peter Maxwell Davies CH CBE (former Master of the Queen's Music), Tarik O'Regan, John Rutter, Howard Skempton, and Sir John Tavener.

Wells Cathedral Choir broadcasts regularly on BBC Radio 3 and its innovative recordings over the last ten years for Hyperion Records and Regent Records have won international praise: "wonderfully blended, and must rank as one of the top cathedral sounds outside London" (*BBC Music Magazine*); "currently enjoying a superb top line" (*The Observer*), and has had two discs made *Editor's Choice* in *Gramophone Magazine* which called the choir "probably the finest English cathedral choir at the moment" in "world-class form". The choir now records for Signum Records.

As well as the liturgical musical repertoire the choir performs larger scale choral works in concert, with recent collaborations including The King's Consort (Bach, *St Matthew Passion*), the BBC National Orchestra of Wales (Britten *War Requiem*), Jools Holland and his band (Jools Holland *Mass*), Wells Cathedral Oratorio Society (Britten *St Nicolas* and *War Requiem*),

Aled Jones, Dame Felicity Lott, Wells Cathedral School Chamber Orchestra (at a royal gala concerts at the Royal Opera House, Covent Garden, and St James's Palace, London). In September 2014 the choristers sang with the Berlin Radio Choir and the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle OM, in a performance of Bach's St Matthew Passion at the BBC Proms. In October 2014 the choristers sang alongside *The Script* in ITV's *Pride of Britain* awards, in the presence of HRH The Prince of Wales and Prime Minister David Cameron, and to a television audience of over 5 million viewers.

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

## WELLS CATHEDRAL CHOIR

### Boy Choristers

Tom Bates  
George Blundell  
Fergus Brown (Head Boy Chorister)  
Maxim Davis (Deputy Head Boy Chorister)  
Henry Dukes  
Frederick Falzon  
James Gooding  
Alexei James-Cudworth  
Hugh Latta  
Bernard Mealing  
Wesleigh Peck  
Nicholas Richards  
Bailey Roberts  
Gregory Wills

### Girl Choristers

Rosa Bonnin  
Natalie Borenstein  
Harriet Carlill  
Feya Carruthers  
Ella Corlett (Head Girl Chorister)  
Erin Davies  
Niamh Davies  
Orla Donoghue  
Harriet Garstang (Deputy Head Girl Chorister)  
Flora Hartz

Molly Johnson  
Frederica Lindsey-Coombs  
Beth Mitton  
Jessica Morell  
Sophie Morrell  
Harriet Perring  
Madeleine Perring [*Woman, track 4*]  
Astrid Rose-Edwards

### Countertenors

Timothy Angel  
Simon Clulow  
Aidan Cruttenden  
Stephen Harvey

### Tenors

Mark Hounsell [*Peter, track 4*]  
Iain MacLeod-Jones [*Officer, track 4*]  
Julian Robinson-Porter [*Servant, track 4*]  
Ben Tambling

### Basses

Piers Kennedy  
Andrew Kidd  
Andrew Mahon  
Christopher Sheldrake



### **Members of Wells Cathedral Oratorio Society**

Conductor: Matthew Owens

Joyce Banner, Martin Banner, Chris Barker, Sally Bayley, Viv Burgess, Louise Burton, Barbara Calverley, Michael Calverley, Mary Carlisle, Barbara Cooke, Rosemary Cooke, Julia Davies, Margaret Davies, Alexandra de Glanville, Robin Duys, Sue Duys, Peter Farrell, Kate Fielder, Frank Fisher, Heather Forgham, Carolyn Fussell, Richard Garstang, Lyndon Golding, Roger Good, Sue Gould, Faith Guest, Frances Henderson, Jenny Henderson, Rachel Hewson, Derek Hiller, Mary l'Anson, Lynne Jarman, Sue Jones, Amanda Karpinski, Carolyn Legge, Alex Lemanski, Anne Limond, Nigel Lloyd, Rose Longman, Jennie Lunnon, Nancy McGiveron, Della Menday, Mary Newman, Robin Perry, Janet Ravenscroft, Margaret Raynes, Lindsey Richards, Brian Roberts-Wray, David Rosser, Mary Sage, Jo Spence, William Truscott, Pat Turner, Elsa van der Zee, Lynn Waldron, Robin Walker, Jo Weir, Sue Wells, Lucy Williams, Jo Wright.

### **Members of Wells Cathedral Voluntary Choir**

Music Director: Michael Cockerham

Chris Alexander, Kath Bristow, Michael Cockerham, Sue Duys, Ros Edney, Verena Garton, Jane James, Della Luetchford, Nancy McGiveron, Malcolm Mogford, Jim Moretti, Sara Rowe, David Sedgman, Dilys Spurrell, Geoff Walker, Christine Willoughby, Rob Willoughby, David Wright.

Wells Cathedral Choir gratefully acknowledges the following for their generous sponsorship and support of this recording: The Friends of Wells Cathedral ([www.wellsfriends.org](http://www.wellsfriends.org)) and Dame Amelia Fawcett DBE

Recorded, by kind permission of the The Chapter of Wells Cathedral, on 5th - 8th May, 2014, in Wells Cathedral, Somerset.

Producer – Adrian Peacock

Recording Engineer & Editor – David Hinitt

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Design and Artwork – Woven Design [www.wovendesign.co.uk](http://www.wovendesign.co.uk)

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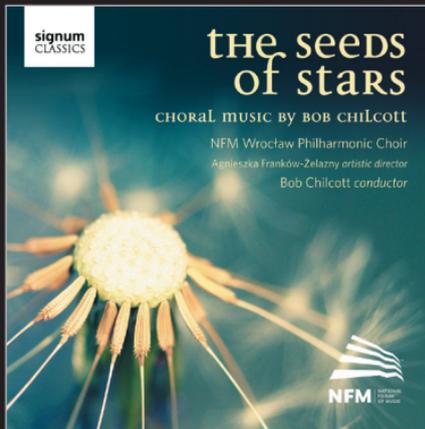
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**Bob Chilcott** *conductor*

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