

CHORAL WORKS BY
GARY DAVISON



AWAKE MY SOUL

WELLS CATHEDRAL CHOIR
MATTHEW OWENS

Awake, My Soul

Choral Works by Gary Davison (b. 1961)

Rachael Lloyd *mezzo-soprano*
Philip Dukes *viola*
David Bednall *organ*
Wells Cathedral Choir
Matthew Owens *conductor*

About Wells Cathedral Choir & Matthew Owens:

*'There is control, pace, an appropriate balance of drama with
devotion and the feeling that the whole breathes'*

Gramophone

'The Wells singing is of a consistently high standard'

BBC Music Magazine

1. **Awake, My Soul** [4:10]

2. **Most High, Glorious God** [3:19]
(A Prayer of Saint Francis)

Wessex Service

3. Magnificat [4:07]

4. Nunc dimittis [2:28]

Missa pro defunctis

5. Introit: Requiem aeternam [4:28]

6. Kyrie eleison [3:17]

7. Gradual: Dominus regit me [6:04]

8. Tract: Absolve, Domine [4:33]

9. Sequence: Dies irae [12:09]

10. Offertory: Domine Jesu Christe [4:49]

11. Sanctus & Benedictus [3:17]

12. Agnus Dei [5:22]

13. Communion: Lux aeterna [5:37]

Total playing time [63:48]

*All world premiere recordings,
made in the presence of the composer.*

Awake, My Soul: Choral Works by Gary Davison

When Matthew Owens first enquired about the possibility of writing a 'Requiem' for Wells Cathedral Choir, naturally I was thrilled at the prospect. There was no question it would receive a stellar premiere as, indeed, it did on Remembrance Sunday in 2015 in a deeply moving afternoon service in Wells Cathedral. Mr Owens *et al* gave a repeat performance a year later, even more moving than the first. And now to have it recorded so beautifully truly is a blessing.

Of course, the initial thrill of writing such a work quickly became tempered by murmuring doubts. The long shadows of the many prominent composers who have written 'Requiem' settings loomed large over my shoulder. What in the world could I possibly have to say, especially after the likes of Fauré and Duruflé, who both profoundly influenced my path in music composition? Among the other shadows stood Brahms with his astounding masterpiece, and Howells with his intimate gem, which became the foundation for the expanded and sublime *Hymnus Paradisi*. After much pondering, my resolve became simply to embrace those beloved past voices and weave them in to the fabric of my own score, a sort of musical homage by keeping close company with them.

The forces used in my **Missa pro defunctis** were prescribed by Mr Owens: chorus, organ, viola, and a mezzo-soprano soloist. There is much practicality in that lineup and yet such myriad sonic possibilities. I chose to set the full liturgical Latin text of the Roman rite, including the entire 'Dies irae', which places the ubiquitous 'Pie Jesu' in its proper position in the structure of the mass. This results in nine movements, making the composition suitable for liturgical use or as an extended concert piece in other contexts.

The opening title track, **Awake, My Soul**, is a companion piece to my setting of Thomas Ken's *Glory to thee, my God, this night*, which concludes the first disc of my music from Wells Cathedral, *The Armour of Light* (Regent Records). The former Bishop of Bath and Wells's vibrant morning directive to God inspired the exuberant nature of this anthem. I set the lesser-known collect by Saint Francis, **Most High, Glorious God**, specifically for the choristers of Wells Cathedral with the intention of providing a useful general anthem. Having worked for many years in a parish whose patron saint is the Friar from Assisi, this text is particularly close to my heart. The **Wessex Service** came about as a commission from Wells Cathedral Chorister Trust (WCCT) for an evensong celebrating the twentieth anniversary of the foundation of the girls' choir and of the WCCT's funding of

bursaries for both boy and girl choristers. It is dedicated to HRH The Countess of Wessex, the Royal Patron of the WCCT. This was my eighth setting of the evening canticles but the first time using the form of a faux-bourdon. Working with the reserved and intimate nature of the old chant tones proved a much-enjoyed challenge in creating a compelling adorned rendering of each tone (which alternates with the unadorned chant). I was privileged to attend the premiere at that liturgy, which was offered in the presence of HRH.

I proffer my sincerest thanks to the visionary Matthew Owens, without whom this recording would not have come to fruition. I also thank the Dean and Chapter of Wells Cathedral for their support and permission to record this disc in the cathedral. My profound gratitude goes to organist extraordinaire, David Bednall; the consummate violist, Philip Dukes; the ever-expressive mezzo-soprano, Rachael Lloyd; the very talented young soprano (and former chorister), Madeleine Perring; Adam Binks for his keen ears and superb engineering artistry; and, foremostly, to the astounding musicians of the choir – Vicars Choral and Choristers – who never cease to amaze me with their arrantly beautiful artistry and constant commitment to choral music. To hear them sing is no less than heaven on earth for me! I thank profusely

my very generous donors, whose support made this disc possible. And I must include Mr Iain Ball MBE and Prebendary Helen Ball OBE in the round of thanks for their tireless energy and support of music at Wells, and for their enduring friendship, encouragement, and great humour. Finally, my endless loving gratitude is extended to John Erickson, Harvey Burgett, and Julie Keim for more reasons than room allows to list here; they will know.

My personal dedication of this recording is in loving memory of The Rev'd Alfred J. Chiplin, Jr, who intensely brightened my life and constantly awakened my soul through his exemplary life of compassion, integrity, faith, and unfettered friendship.

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Gary Davison's Requiem: Tradition and Renewal

Gary Davison was born in Fayetteville, Arkansas, in 1961 and spent his childhood in Tulsa, Oklahoma. He studied at Boston University where he was taught by Max Miller (1927–2013), a revered figure in American church music as organist, choral conductor and liturgical musician. It was Miller who encouraged Davison to look beyond the organ to develop his work as a composer and conductor. Miller's own career as an organist and a working church

musician was one that inspired many of his students, and Davison served as his assistant at Boston University's Marsh Chapel. It was an apprenticeship that left a deep and lasting impression on Davison whose subsequent career has followed a similar pathway, notably as Organist and Choirmaster at St Francis Episcopal Church in Potomac, Maryland, a post he has held since 1995.

The largest work on this disc – and Davison's largest work to date – is his *Missa pro defunctis*. Its origins are explained in the composer's foreword, but this setting of the Requiem Mass comes in a long line of settings composed by working church musicians, sometimes intended for liturgical use. Composers such as Gabriel Fauré (at the Madeleine), Maurice Duruflé (at St Étienne-du-Mont) and Alfred Desenclos (at Notre-Dame-de-Lorette) produced Requiems that have a quieter, more contemplative approach to the text than the more overtly dramatic works of operatic masters from Mozart to Britten. Fauré's *Requiem* is perhaps the most celebrated example this quieter approach, and it is one that Davison acknowledges as an influence. It was initially composed for the funeral Mass of a parishioner (Joseph Le Soufaché) at the Madeleine in Paris and later expanded, but the intimacy of the original version is something that finds an echo in Davison's work. The origins of

Duruflé's *Requiem* are more surprising. By the time of the first performance in 1947, it was widely seen as a national memorial, but although the premiere was given in the version with orchestra, Duruflé himself wrote that his goal had been 'to write a religious work intended for the church'. Indeed, his original idea had been to compose a suite for organ based on the plainchant movements of the Requiem Mass, with each piece played at the appropriate moment in the liturgy. At any event, the first performance was given on All Souls Day (2 November) 1947. Reynaldo Hahn described Fauré as a 'voluptuous Gregorianist' for his use of serene modal harmonies in his Requiem, and Duruflé was keen to put some distance between his own work and Fauré's: 'I do not think I was influenced by Fauré [...] I have simply tried to surround myself with the style suitable to the Gregorian chants.'

Composed for performance in church (at least some of the time) and, in one case, perceived as a kind of national memorial – the parallels with a work written for a cathedral choir to be performed on Remembrance Sunday are clear – and Davison is happy to admit the influence of both French masterpieces on his own work. But he is very much his own man: this Requiem is much more than an affectionate

homage to earlier music and in two particular respects it is quite an original conception.

Firstly, the instrumentation is unusual: the accompaniment is not only for organ but also for a solo viola, used to particularly eloquent effect in the 'Gradual: Dominus regit me', in the 'Domine Jesu Christe' and in the 'Agnus Dei'. In the first and last movements it adds a distinctive colour to the overall sonority. Given the instrument's tendency to be associated with quiet melancholy, this is entirely apt.

Secondly, Davison has been creative in his choice of texts. The words of the Requiem as set by, for example, Mozart and Fauré are very different from each other: Fauré omitted the 'Dies Irae' (as did Duruflé), but included the 'Pie Jesu' as a separate movement (in Mozart's *Requiem* the words come in the 'Lacrimosa'); And unlike Mozart, both Fauré and Duruflé included the 'In Paradisum' which is traditionally the Antiphon sung as the body is taken out of the church. Davison does something different again, using some passages that are not always set, and including a Psalm text as an interpolation.

While the music itself is rooted in tonal and modal harmony, Davison demonstrates an acute ear for subtle colouring and shifting

sonorities. The 'Requiem aeternam' opens in a mood of solemnity, the choral theme (doubled by the solo viola) is presented in octaves over repeated pedal notes in the organ. Throughout the movement, though the choral textures change and the organ introduces choral ideas, the voices remain in unison or octaves. This relative simplicity turns out to be part of an ingenious strategy throughout the work: to create a coherent whole that is also remarkable for the variety of vocal and instrumental combinations found from one movement to the next. The 'Kyrie' opens with a syllabic choral incantation (based on bare fifths and major seconds) over which two groups of solo voices – trebles and tenors, and trebles and baritones – float a melismatic idea that develops for the central 'Christe eleison' into a more elaborate duet for the two solo groups, over slowly changing choral chords, before a return to the opening idea.

The third movement is an interpolated Psalm – 'Dominus regit me', 'The Lord is my shepherd' – words that are often sung at funeral services but do not form part of the Requiem Mass. John Rutter incorporated his earlier setting of it into his *Requiem* (1985), but it remains quite an unusual choice of text. Whereas Rutter sets it for choir (with oboe solo), in Davison's setting it is presented as a tender duet, the solo

mezzo-soprano and viola interweaving lyrical lines to create a serene, flowing effect over an undulating organ part, until the accompaniment stills for the final verse.

The 'Tract', 'Absolve Domine, animas omnium fidelium defunctorum' ('Absolve, O Lord, the souls of all the faithful departed') is one of the texts approved by the Council of Trent for use in a musical setting of the Requiem Mass, but it is often omitted. Davison marks it 'Unhurried, as in plainsong' and the setting is for solo tenor and unaccompanied tenors and basses. The reinvention of a chant style in 'Absolve Domine' is a contrast to the richer textures and harmonies of the movements either side of it – and that quest for exploring different colours and vocal-instrumental combinations is a significant feature of the whole work. Davison sets the 'Dies irae' in a suitably dramatic style and at its centre is a short but very telling intervention: part of the 'Pie Jesu' sung by a solo treble 'from a distance' – a spatial effect that is another example of Davison's resourceful approach to the work. The 'Offertory' ('Domine Jesu Christe') is for solo viola and lower voices only – once again offering a change of sonority before the much more fully-scored and frankly melodious 'Sanctus'. The first, climactic 'Hosanna in excelsis' ends on a resonant chord of F major, nicely spiced

up by a G at the top. When this music returns at the end of the movement, the G is still the top note, but it now forms part of a radiant chord of E flat major. The 'Agnus Dei' alternates an expressive duet for viola and organ with unaccompanied choral writing, richly harmonised in up to six parts. The final 'Lux aeterna', marked 'with great serenity', opens with the solo mezzo-soprano, answered by trebles and in turn by tenors. A varied repetition of the same material, a minor third higher, presents the theme on the solo viola, now answered by a wordless soloist over hummed chords from the choir before a treble solo sings the words 'Quia pius es' leading to the work's close: marked 'with great solemnity', the music moves to E major and a return to the material first heard at the opening of the work.

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Gary Davison (Photography: Julie Keim)

Texts & Translations

1. Awake, My Soul

Awake, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise,
To pay thy morning sacrifice.

Wake, and lift up thyself, my heart,
And with the angels bear thy part,
Who all night long unwearied sing
High praise to the eternal King.

Awake, awake, ye heav'nly choir,
May your devotion me inspire,
That I like you my age may spend,
Like you may on my God attend.

Lord, I my vows to Thee renew;
Disperse my sins as morning dew.
Guard my first springs of thought and will,
And with Thyself my spirit fill.

Direct, control, suggest, this day,
All I design, or do, or say,
That all my powers, with all their might,
In Thy sole glory may unite.

Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son, and Holy Ghost. Amen

Thomas Ken (1637–1711)

2. Most High, Glorious God (A Prayer of Saint Francis)

Most High, glorious God,
enlighten the darkness of our minds.
Give us a right faith,
a firm hope,
and a perfect charity,
so that we may always and in all things
act according to Thy holy will.
Amen.

St Francis of Assisi (1182–1226)

Wessex Service 3. Magnificat

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For He hath regarded:
the lowliness of His handmaiden.
For behold, from henceforth:
all generations shall call me blessed.
For He that is mighty hath magnified me:
and holy is His Name.
And His mercy is on them that fear Him:
throughout all generations.
He hath shewed 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.
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.

Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be:
world without end. Amen.

Luke 1:46–55

4. Nunc dimittis

Lord, now lettest thou thy servant depart
in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared
before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be:
world without end. Amen.

Luke 2:29–32

Missa pro defunctis

5. Introit: Requiem aeternam

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

Te decet hymnus, Deus in Sion,
et tibi redetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

*Eternal rest give unto them, O Lord
And let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to Thee in Jerusalem
Hear my prayer
All flesh shall come before You.*

6. Kyrie eleison

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

7. Gradual: Dominus regit me

Dominus regit me,
et nihil mihi deerit:
in locu pascuae ibi me collacavit.
Super aquam refectiois educavit me:
animam meam convertit.
Deduxit me super semitas iustitiae,
propter nomen suum.
Nam et si ambulavero in medio umbrae mortis,
non timebo mala: quoniam tu mecum es.
Virga tua, et baculus tuus: ipsa e consolata sunt.
Parasti in conspectu meo mensam,
adversus eos qui tribulant me

Impinguasti in oleo caput meum:
et calix mens inebrians quam praeclarus est!
Et misericordia tua subsequetur me
omnibus diebus vitae meae:
et ut inhabitem in dormo Domini,
in longitudinem dierum.

*The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in
the paths of righteousness, for His Name's sake.
Yea, though I walk through the valley of the
shadow of death, I will fear no evil: for thou art
with me; thy rod and thy staff comfort me.
Thou shalt prepare a table before me against
them that trouble me: thou hast anointed my
head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow
me all the days of my life: and I will dwell in
the house of the Lord for ever.*

Psalms 23

8. Tract: Absolve, Domine

Absolve, Domine,
animas omnium fidelium defunctorum
ab omni vinculo delictorum.
Et gratia tua illis succurrente
mereantur evadere iudicium ultionis,
et lucis aeternae beatitudine perfrui.

*Forgive, O Lord,
the souls of all the faithful departed
from all the chains of their sins
and by the aid to them of your grace
may they deserve to avoid the judgment of revenge,
and enjoy the blessedness of everlasting light.*

9. Sequence: Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

(Pie Jesu Domine.)

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.
Rex tremendae majestatus
qui salvandos salvas gratis
salva me, fons pietatis

(Pie Jesu Domine.)

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti, lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.

*This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there will be
When the judge shall come
to weigh everything strictly!
The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.*

(Merciful Lord Jesus.)

*The written book shall be brought
In which all is contained
Whereby the world shall be judged
When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.
What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?
King of awful majesty
You freely save those worthy of salvation
Save me, found of pity.*

(Merciful Lord Jesus.)

*Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day
Seeking me, you sank down wearily,
you saved me by enduring the cross,
such travail must not be in vain.*

*Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.
Thou who did not absolve Mary
and hear the prayer of the thief
hast given me hope, too.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire,
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.
When the damned are confounded
and consigned to keen flames,
call me with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.
That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.*

*Attributed to Thomas of Celano
(c. 1200 –c. 1270)*

10. Offertory: Domine Jesu Christe

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.

Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti et semini eius.

Hostias et preces tibi, Domini
laudis offerimus tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti et semine eius.

*O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit:
deliver them from the lion's mouth,
that hell swallow them not up,
that they fall not into darkness,
but let the standard-bearer holy Michael
lead them into that holy light:
Which Thou didst promise of old to
Abraham and to his seed.*

*We offer to Thee, O Lord,
sacrifices and prayers:
do Thou receive them in behalf of those souls
of whom we make memorial this day.
Grant them, O Lord, to pass from death to that life,
Which Thou didst promise of old to
Abraham and to his seed.*

11. Sanctus & Benedictus

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

*Blessed is He Who cometh in the Name
of the Lord.
Hosanna in the highest.*



Matthew Owens (Photography: Iain MacLeod-Jones)

12. Agnus Dei

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

*Lamb of God, who takest away the sins
of the world, grant them rest.
Lamb of God, who takest away the sins
of the world, grant them rest.
Lamb of God, who takest away the sins
of the world, grant them eternal rest.*

13. Communion: Lux aeterna

Lux aeterna luceat eis, Domine:
Cum Sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in aeternum:
quia pius es.

*May light eternal shine upon them, O Lord,
with Thy Saints for evermore:
for Thou art gracious.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them:
With Thy Saints for evermore,
for Thou art gracious.*



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Rachael Lloyd (mezzo-soprano)

British mezzo-soprano Rachael Lloyd continues to enjoy success in the UK and is also establishing herself as an artist in mainland Europe. Recent engagements include the title-role in *Carmen* at the Royal Albert Hall for Raymond Gubbay, Pitti-Sing (*The Mikado*) and Woman/Mother, (*The Day After*) at English National Opera, Sister (*The House Taken Over*) at Festival d'Aix-en-Provence, Aristeia (*L'Olimpiade*) for the Buxton Festival, Amastre (*Serse*) for English Touring Opera, Maddalena (*Rigoletto*) for Iford Arts, her German debut in the title-role of *Dido & Aeneas* for TPT Theater Thüringen in Gera, Cornelia (*Giulio Cesare in Egitto*) for the Glyndebourne Festival and Meg Page (*Falstaff*) for Glyndebourne on Tour. At the Royal Opera House, Covent Garden Rachael has sung Kate Pinkerton (*Madama Butterfly*) and Alisa in a new production of *Lucia Di Lammermoor* at the Royal Opera House, directed by Katie Mitchell and conducted by Daniel Oren. Upcoming engagements include Woman (*4:48 Psychosis*) with the Royal Opera House, Miss Jessel (*The Turn Of The Screw*) with English National Opera at Regent's Park Theatre and Grimgerde (*Die Walküre*) with the London Philharmonic Orchestra.

www.rachael-lloyd.com

Philip Dukes (viola)

As a concerto soloist, Philip Dukes has appeared with the BBC Philharmonic, London Philharmonic, City of Birmingham Symphony, Royal Philharmonic, The Hallé, The Philharmonia, The Royal Scottish National Orchestra, Bournemouth Symphony, London Mozart Players, Northern Sinfonia, BBC Scottish Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and the BBC National Orchestra of Wales. In 1995 Philip made his BBC Promenade Concerto debut returning again in 1999, 2005 and 2007. Philip has recorded a wide range of solo albums, most notably the complete works for viola by Rebecca Clarke for Naxos and a debut recording for Deutsche Grammophon of the Triple Concerto by Sir Michael Tippett recorded live at the BBC Proms with the BBC Symphony Orchestra conducted by Sir Andrew Davis. Philip also appears on the complete set of Mozart's Viola Quintets for Hyperion Records with the Nash Ensemble, recently released to critical acclaim. Philip is also Professor of Viola at the Royal Academy of Music in London. In 2006 he was elected a Fellow of the Guildhall School of Music and Drama, and was made an Associate of the Royal Academy of Music in 2007.

www.philipdukes.com

David Bednall (organ)

David Bednall is recognised as one of the leading choral composers of his generation and studied for a PhD in Composition with Professor John Pickard at the University of Bristol. He is a Teaching Fellow and Organist of The University of Bristol, Sub Organist at Bristol Cathedral, and Director of The University Singers. He was Organ Scholar of The Queen's College, Oxford, held a number of posts at Gloucester Cathedral, and was Assistant Organist at Wells Cathedral. His teachers included Dr Naji Hakim and David Briggs. He won prizes in Improvisation and Performance at the examination for FRCO. He has performed extensively in the UK and abroad, including a recital at Notre-Dame de Paris. His compositions are widely recorded, and the album *Hail, gladdening light* was a *Gramophone* Editor's Choice. The recording of his *Requiem* received similar accolades, and a further recording, *Flame Celestial*, received a *Gramophone* Recommendation. His largest work to date, *Welcome All Wonders*, was commissioned by The Queen's College, Oxford while other recent projects have included a BBC Commission for James Gilchrist, Philip Dukes, and Anna Tilbrook which was premiered in Hull, City of Culture, in July 2017.

www.davidbednall.com

Wells Cathedral Choir

Wells Cathedral Choir was hailed in 2011 by an international jury from *Gramophone* 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 Renaissance period to the present day. It sings throughout the cathedral's festival, launched in June 2008: new music wells, giving a number of premieres as well as featuring music from the previous forty years.

It has premiered works from some of today's finest composers, including Lord (Michael) Berkeley CBE, Judith Bingham, Geoffrey Burgon, Bob Chilcott, Jonathan Dove, Gabriel Jackson, John Joubert, Sir

James MacMillan CBE, Sir Peter Maxwell Davies CH CBE (former Master of the Queen's Music), Tarik O'Regan, John Rutter, Howard Skempton, Sir John Tavener, and Judith Weir CBE (Master of the Queen's Music). The choir broadcasts regularly on BBC Radio 3 and its innovative recordings over the last twelve years for Hyperion Records, Regent Records, Signum Classics, and Resonus Classics have won international praise and has had two discs made Editor's Choice in *Gramophone*. As well as the liturgical musical repertoire the choir performs larger scale choral works in concert, with recent collaborations including the BBC National Orchestra of Wales (Britten's *War Requiem*), Jools Holland and his band (Jools Holland's *Mass*), Wells Cathedral Oratorio Society (Britten's *St Nicholas* and *War Requiem*), Dame Felicity Lott, Dame Emma Kirkby, James Bowman CBE, and Wells Cathedral School Chamber Orchestra (at 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. The choir has toured extensively with recent tours to France, Germany, The Netherlands, Hong Kong, and Beijing.

Matthew Owens

Matthew Owens is Organist and Master of the Choristers of Wells Cathedral. In addition to being responsible for the 1100 year-old tradition of daily sung worship at Wells Cathedral, Owens has toured, broadcast, and recorded extensively with Wells Cathedral Choir. Owens is the Founder Artistic Director of three initiatives at Wells: Cathedral Commissions, a scheme which commissions new works from pre-eminent British composers; the cathedral's innovative festival, new music wells; and its counterpart, Early Music Wells. He was educated at Chetham's School of Music; The Queen's College, Oxford; the Royal Northern College of Music; and the Amsterdam Conservatorium. Studying with Gordon Stewart, Margaret Phillips, and Jacques van Oortmerssen, he won all the major prizes in the diplomas of the Royal College of Organists. His career appointments include Tutor in Organ Studies at the RNCM and Chetham's, and working for BBC Religious Broadcasting (1994-99); Sub Organist of Manchester Cathedral (1996-99), Conductor of The Exon Singers (1997-2011), and Organist and Master of the Music at St Mary's Episcopal Cathedral, Edinburgh (1999-2004); he also served as President of the Cathedral Organists' Association (2010-13).

As Musical Director of the Wells Cathedral Oratorio Society, a chorus of over 150 singers, he has performed the major works of the repertoire with some of the south of England's leading professional orchestras. 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 thirty recordings as a conductor with major labels including Hyperion, Signum, and Resonus Classics. As an organist, Matthew has given recitals in Australia, France, Ireland, Spain, Switzerland, New Zealand, the USA, and throughout the UK, and is currently performing the complete works of Bach at Wells Cathedral. He has championed new music, particularly of British composers, conducting over 200 world premieres. He is Director of the Cranmer Anthem Book (launched in October 2017), a project which will set all 92 Collects from the *Book of Common Prayer* to music, by some of the world's finest composers. As a composer himself, he is published by Oxford University Press, Novello, and the RSCM. He was made an Honorary Fellow of the Guild of Church Musicians in November 2012, and a Prebendary (Canon) of Wells Cathedral – 'for outstanding service' to the Diocese and Cathedral – in October 2017.

The boy and girl choristers of Wells Cathedral, Christmas 2015 (Photography: Iain MacLeod-Jones)



Wells Cathedral Choir

Boy Choristers

Tom Bates
Raphael Davey
Henry Dukes (soloist, track 3)
Daniel Fawden
Hugo Fisher
Xavier Hobday-Padamadan
Alexei James-Cudworth
Hugh Latta
Ozzie Latta
Ross Lloyd
James MacGeoch
Monty Reeve-Gray
Bailey Roberts
Taylor Thompson

Girl Choristers

Harriet Carlill
Erin Davies
Madeline Davis
Orla Donoghue (soloist, track 1)
Cecilia Fawden
Eliza Green
Madeleine Hughes
Frederica Lindsey-Coombs
Beth Mitton
Jessica Morrell
Sophie Morrell
Harriet Perring
Astrid Rose-Edwards

Altos

Simon Clulow (soloist, track 1)
Theo Golden
Stephen Harvey (soloist, track 6)
Tim Wilson

Tenors

Edward Goater
Oscar Golden-Lee
Iain MacLeod-Jones (soloist, tracks 4, 6 & 8)
Ben Tambling
Jack Wilde

Basses

Craig Bissex (soloist, track 6)
Andrew Kidd
Christopher Sheldrake
William White

Soprano Soloist (Missa pro defunctis)

Madeleine Perring (tracks 6, 9 & 13)

Gary Davison

Steeped in the rich Anglican choral tradition, American composer, Gary Davison, brings a deep love of this heritage to all of his writing. Through the lens of the post-modern era, he embraces many of the modal and tonal techniques of Western music to inform his own artistry. Critics, performers and audiences alike favourably regard his compositional style for its idiomatic expression and freshness of voice.

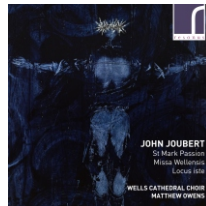
Early instruction in piano from Wesley Howl in Tulsa, Oklahoma first sparked Gary's love of music. His formative organ studies were under the guidance of Philip Baker at Highland Park United Methodist Church in Dallas, Texas, where he served as Assistant Organist during high school. As a Dean's Scholar graduate in Organ Performance at Boston University (MusM and MusB, *magna cum laude*), Gary received primary tutelage from Max Miller and pursued concentrated studies in theory and composition with Robert Sirota and Marjorie Merryman. He also held a Fellowship as Assistant Organist and Choirmaster at the university's renowned Marsh Chapel. Gary is a recipient of the Associate Certificate from the American Guild of Organists (AAGO), and is an inductee of *Pi Kappa Lambda*, the National Music Honor Society.

Gary's choral works appear regularly on cathedral and parish choir music lists both in the USA and the UK. Among his many commissions are those from The Association of Anglican Musicians, The Royal School of Church Music in America, the Sewanee Church Music Conference, Washington National Cathedral, and Wells Cathedral. He twice has been awarded a Fellowship in Composing at the Virginia Center for the Creative Arts, and held tenures as Composer-in-Residence with Cantate Chamber Singers (Washington, DC) and with The Exon Singers (Tavistock, UK). In addition to two recordings from Wells Cathedral, the Gothic label recently issued an all-Davison recording from Washington National Cathedral (Michael McCarthy, Director) as part of their New American Choral Music series.

As the Organist and Choirmaster of Saint Francis Episcopal Church in Potomac, Maryland, Gary leads a fully graded music programme with boy and girl choristers, as well as adult women and men. Simultaneously, he maintains an active schedule as a solo and collaborative keyboard artist, as well as teaching privately. He particularly enjoys a close musical and personal relationship with the Wells Cathedral community and serves as a Patron of the Wells Cathedral Chorister Trust.

www.littlebearpress.com

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