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JUDITH BINGHAM  (b1952)

**Wells Service**  2010

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17. Magnificat .......................................................... [6'15]
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19. **God be in my head**  2001 ............................................ [2'20]

20. **Our faith is a light**  2004 ............................................ [5'53]

WELLS CATHEDRAL CHOIR
JONATHAN VAUGHN organ
MATTHEW OWENS conductor
For a composer who knows her art form’s history and craft in fine detail, Judith Bingham is notably free from the burden of the past. Her language is authentic in and of itself: those looking to play spot the musical influence should turn elsewhere for their sport. And yet nothing comes from nothing. Memories, personal and collective, and their reflection in the distorting mirror of time, are shaping forces in Bingham’s music. Her broad experience as a professional singer and empathy for what singers paid and unpaid can do—and sometimes struggle to do—also inform the freedom and clarity of her writing for voices. Bingham’s anthems, services and other sacred pieces are embedded within a great tradition, each alive and of this world yet connected to a long thread of theology mediated through music. The works recorded here arise with strength from rich cultural and spiritual soil while challenging the often cosy and conservative tastes of Choral Evensong addicts. Above all, they connect directly with the ritual of the Anglican liturgy and, beyond that, the vast mythos of Christian communal worship, encompassing the particular qualities of the buildings and choirs for which they were written and deepening the universal tradition of music as sounded symbol.

The Wells Service began with a commission from Wells Cathedral for settings of the so-called alternative canticles for Anglican Evensong, Cantate Domino and Deus misereatur, Psalms 98 and 67 respectively. Familiar images of the psalmist’s harp influenced Bingham’s extensive use of spread chords and arpeggios in the organ part to Cantate Domino (‘O sing unto the Lord a new song’). The strategy creates multi-layered tonal and textural combinations of voices and instrument, carefully developed to reflect subtle shifts in the canticle’s text: extrovert jubilation here gives way to deep contemplation of God’s equanimity and mercy elsewhere. Deus misereatur (‘God be merciful unto us, and bless us’) grows out of anxiety, present in the composition’s harmonic ambiguity and breathless rhythmic insistence. The psalmist’s universal plea for mercy and enlightenment opens out into a confident song of praise, herald of something altogether more penitent and mysterious at ‘God shall bless us’ and for the doxology ‘Glory be to the Father’. The Wells Service was first performed by Wells Cathedral Choir, Jonathan Vaughn and Matthew Owens during Choral Evensong at Wells Cathedral on 13 June 2010.

Harvest was commissioned to celebrate Philip Brunelle’s fortieth year as choirmaster and organist of Plymouth Congregational Church in Minneapolis, Minnesota. Brunelle first introduced Bingham’s music to the United States in the 1980s, establishing a lasting friendship between composer, conductor and his various choirs. The essence of Harvest, first heard at Plymouth Congregational Church in November 2008, is distilled in its rapt setting of ‘These things, these things were here, and but the beholder / Wanting’: ‘Christ is there, if you just look’, suggests Bingham. The full title of Gerard Manley Hopkins’s poem, Hurrahing in Harvest, and its teeming references to landscape and the natural world, celebrate the presence of Christ (‘physical and muscular’ in Bingham’s view) in all created things. Late summer’s heat and languor condition the style of the work’s opening, its sultry atmosphere gradually offset by music of great rhythmic vitality and transcended by choir and organ in their radiant apotheosis: ‘The heart rears wings’.

Bromley Parish Church stands as a symbol of timeless stability in an urban landscape otherwise dominated by multi-storey car parks and the disposable trappings of modern consumerism. Its permanence, as with all things, is more illusion than reality: the medieval appearance of St Peter and St Paul’s masks the story of how ancient masonry was destroyed in April 1941 by the force of one German high explosive bomb and replaced post-war by a
new church, albeit incorporating its predecessor’s original flintwork and tower. Bingham’s third Missa brevis setting (subtitled ‘Awake my soul’) and her anthem The Shepherd were created in 2007 to mark the fiftieth anniversary of the phoenix building’s consecration. ‘I wanted the dramatic progression of the Mass to be about rebuilding’, notes the composer. The work’s Kyrie, she continues, evokes ‘walking amid the ruins of the church, desolation, despair’. Its Gloria unfolds from the ‘decision to rebuild—a sense of renewed hope’, while the Sanctus enshrines the solemnity of the new church’s consecration. The Agnus Dei (‘Lamb of God’), observes Bingham, turns to ‘the forgiveness of enemies’, a process led by the rebuilding of trust and recognition of mankind’s mutual interdependence.

Austere modal harmony and a fear-filled tritone conjure up images of a wasteland in the Kyrie, brief in duration but fathomless in its survey of life undermined by death. The Gloria retrieves material from a hazy world of medieval number symbolism to confront earthly imperfection in the form of a brassy march with the perfection of the Holy Trinity, the latter articulated by the organ’s long chains of triplet quavers and commingled in the rhythmic shifts and syncopations of the choral writing. Repetition is key to the affect established and maintained throughout the Sanctus. Bingham’s conception is tuned to the infinite grace implied by the word ‘Holy’, rather than to the projection of shining visions of the ‘God of power and might’ or of ecstatic ‘Hosannas’. The organ falls silent in ‘Lamb of God’: forgiveness is work for women and men, not machines.

The Shepherd, like the Sanctus of Bingham’s Bromley Missa brevis, addresses God with humility, seeking the soul’s liberation (and perhaps the liberation of all souls) from self-repression and fear. The visionary words of William Blake, from his Songs of Innocence and
Experience, tell of the good shepherd attending watchfully to his wayward flock, a Christian metaphor for the fully engaged God, polar opposite of James Joyce’s indifferent creator spirit, ‘refined out of existence … paring his fingernails’. Bingham reinforces her engagement with Blake’s text by incorporating material from the hymn tune ‘Awake, my soul’, especially fragments of the bell-like descending scale of its second phrase. She was drawn to the hymn by its words, written by Thomas Ken (Bishop of Bath and Wells) in the 1670s, which speak of dedication to the Christian path and liberation from ‘dull sloth’. The anthem quotes the hymn’s familiar doxology, ‘Praise God, from whom all blessings flow’, fully stated towards the composition’s close.

Human suffering, endured in all its forms by Jesus, occupies the compassionate heart of Ave verum corpus. The late medieval text is most closely associated with the Catholic sacrament of Eucharist and the transubstantiation of bread and wine into the body and blood of Christ during Mass. It has also found a place in the Protestant ordinance of Holy Communion as an expression of fidelity to Christ. Bingham’s setting, written within the span of two days in April 2002, suffuses rapt reverence with intimations of life’s pain and its part in reconciliation with God. Repeated rhythmic motifs in the organ and choral writing suggest the weary tread of Jesus on the road to the cross, casting a long shadow of penitence, briefly cleared by luminous chordal settings of ‘O clemens, o pie’.

The old Benedictine Abbey of Bury St Edmunds in Suffolk, among the richest monastic complexes in pre-Reformation England, invested much of its wealth in religious art and artefacts. One of its star craftsmen, known to history as Master Hugo, may have carved the cross of walrus ivory now housed in The Cloisters in New York City. Scenes from the ornate sacred relic were brought to life in Bingham’s dance-drama The Ivory Tree (2002–4), commissioned to celebrate the addition of a new tower to St Edmundsbury Cathedral. The composer returned to the work’s fourth motet, Jesum quaeritis Nazarenum, refashioning it for boy treble and organ especially for this recording. Here the lone voice reports the words of the risen Christ from within the tomb, their significance burnished in Bingham’s setting by subtle harmonic modulations, which in turn are anchored to the stable foundations of a repeated ground bass.

Repetition’s rhetorical power and affecting melodic emblems find common cause in Bingham’s sublime Corpus Christi Carol, commissioned for inclusion in The Choirbook for the Queen, a collection of contemporary anthems published in 2012 to mark the Diamond Jubilee of Elizabeth II. The text, arguably the most famous and among the finest of all late medieval lyrics, has been read as everything from a political allegory ‘on the displacement of Catherine of Aragon from the affections of Henry VIII by Anne Boleyn, whose heraldic badge … was a white falcon’ to a song informed by the story of King Arthur and the perpetually wounded Fisher King, protector of the Holy Grail. ‘I’d always wanted to set the text’, recalls Bingham, who interprets the carol as a late fifteenth-century lament for the heavy loss of life unleashed by the Wars of the Roses. ‘A knight, always bleeding, lies in a chapel, a young woman weeping at his side. The chapel is decked out in funereal colours and at the side of the knight are written the words Corpus Christi [the body of Christ], as if the crucifixion is being played out over and over again. The music is a series of canons which overlap—and the atmosphere of the music is like a sunny and fresh English landscape that gradually clouds over. More than anything I wanted to create an intensely atmospheric sound.’ Wisps of Bingham’s dark ‘clouds’ emerge early in the piece, suggested by the sighing melody of ‘the falcon’ and the soprano part’s slow descending setting of ‘Lulley, lullla’.
The adult composer’s reflections on childhood Christmases are wired into the collective consciousness of shared hope, expectation, joy and disappointments in her Christmas Past, originally conceived in 1989 as a set of children’s piano pieces and revised for organ in 2012. The music’s fabric contains references to other Bingham works and fleeting lines and rhythmic motifs from evergreen Christmas carols.

Epiphany evokes the space of primal consciousness supposedly open to mystics of most religions, wherein lies the paradox of ‘dazzling darkness’. The anthem follows a journey, both temporal and spiritual, charting a steady course away from gentle peace towards a striking vision of God’s transcendent power. ‘The poem places the journey of the Magi in a fiercely cold English winter landscape’, the composer observes. ‘The star in their hearts leads them, full of doubt and fear, to the deepest, darkest heart of winter, where they encounter the dazzling atavistic force of God. The final rising organ melisma is the new life, buried yet growing in the hard life.’ When David Hill, then organist and director of music at Winchester Cathedral, asked Bingham to write a work for the enthronement on 6 January 1996 of Bishop Michael Scott-Joynt, she forged a text for the occasion out of a line from Henry Vaughan’s ‘Ode to Night’.

Bingham’s Edington Service—her second setting of the Magnificat and Nunc dimittis, made for the fiftieth Edington Festival of Music within the Liturgy in 2005—involved an imaginative leap back to the first Christian congregations. The composer chose the Latin text for her Edington Service as a vehicle to return to the distant past. ‘The Magnificat only has an organ pedal accompaniment, a repeated rhythmic motif’, she observes. ‘I wanted to make both movements sound arcane, as if evoking worshippers of two thousand years ago. The Nunc dimittis seems to be wafting down the airways from a long time ago.’

God be in my head, commissioned by Philip Barnes for Holy Communion Episcopal Church in St Louis, Missouri, presented a challenge to Judith Bingham. The setting by Henry Walford Davies was firmly ensconced in the composer’s head, an abiding legacy of her life as a singer. ‘I got round the problem by using the famous opening five notes of the Walford Davies as the accompaniment to a rocking, lullaby-like setting.’ Wells Cathedral first introduced girl choristers to the ranks of its resident choir in 1994. Our faith is a light was commissioned to mark the initiative’s tenth anniversary. Bingham chose for her text words from Revelations of Divine Love by the fourteenth-century Christian mystic Julian of Norwich. The imaginary landscape of her work is also furnished with details from the early history of the present Wells Cathedral, which grew up in the late twelfth century to the north of a Middle Saxon cemetery. ‘It was over the dead that that mighty façade rose … with its hymn to [the] Madonna: Regina caeli laetare, alleluia’, recalled Edward Hutton in his Highways and Byways in Somerset of 1912, whose work also notes the daily singing of a Mass to the Blessed Virgin at Wells. ‘Thinking back to the twelfth century when work began on the cathedral led me to another blend of composer and female voices—Hildegard of Bingen and her nuns’, observes Bingham. ‘This anthem is in some ways my homage to Hildegard’s ecstatic melody. To suggest the stretching out of nearly a thousand years, the organ often has rising or falling staccato chords, ticking like the cathedral’s famous medieval clock.’

ANDREW STEWART © 2013
WELLS SERVICE

Cantate Domino
O sing unto the Lord a new song, for he hath done
marvellous things.
With his own right hand, and with his holy arm hath he
gotten himself the victory.
The Lord declared his salvation; his righteousness hath he
openly shewed in the sight of the heathen.
He hath remembered his mercy and truth toward the house
of Israel, and all the ends of the world have seen the
salvation of our God.
Shew yourselves joyful unto the Lord, all ye lands; sing,
rejoice, and give thanks.
Praise the Lord upon the harp, praise the Lord with a psalm
of thanksgiving.
With trumpets also and shawms, O shew yourselves joyful
before the Lord our King.
Let the sea make a noise, and all that therein is; the round
world and they that dwell therein.
Let the floods clap their hands, and let the hills be joyful
together before the Lord, for he cometh to judge the earth.
With righteousness shall he judge the world and the people
with equity.
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.
PSALM 98

Deus misereatur
God be merciful unto us, and bless us, and shew us the light
of his countenance, and be merciful unto us:
That thy way may be known upon earth, thy saving health
among all nations.
Let the people praise thee, O God; yea, let all the people
praise thee.
O let the people rejoice and be glad, for thou shalt judge the
folk righteously, and govern the nations.
Let the people praise thee, O God; yea, let all the people
praise thee.
Then shall the earth bring forth her increase: and God, even
our own God, shall give us his blessing.

Harvest
Summer ends now; now, barbarous in beauty, the stooks
arise
Around; up above, what wind-walks!
I walk, I lift up, I lift up heart, eyes,
Down all that glory in the heavens to glean our Saviour;
Rapturous love and the azurous hills are his world-wielding
shoulder,
Majestic—as a stallion, very-violet-sweet!—
These things, these things were here, and but the beholder
Wanting; which two when once they meet,
The heart rears wings bold and bolder.
after GERARD MANLEY HOPKINS (1844–1889)

Missa Brevis ‘Awake My Soul’

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

Gloria
Glory to God in the highest
and peace to his people on earth.
Lord God, heavenly King,
Almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sins of the world:
have mercy on us;
you are seated at the right hand of the Father:
receive our prayer.  
For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father.  
Amen.

6 Sanctus  
Holy, holy, holy Lord, God of power and might,  
Heaven and earth are full of your glory.  
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

7 Lamb of God  
FINN LACEY solo treble  
Lamb of God, you take away the sins of the world,  
Lamb of God, you take away the sins of the world,  
Lamb of God, you take away the sins of the world,  
grant us peace.

8 The Shepherd  
How sweet is the shepherd’s sweet lot!  
From the morn to the evening he strays;  
He shall follow his sheep all the day,  
And his tongue shall be filled with praise.  
For he hears the lambs’ innocent call,  
And he hears the ewes’ tender reply;  
He is watchful while they are in peace,  
For they know when their shepherd is nigh.  
WILLIAM BLAKE (1757–1827) from Songs of Innocence and Experience  
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.  
THOMAS KEN (1637–1711)

9 Ave verum corpus  
Ave verum corpus natum de Maria virgine:  
Vere passum, immolatum in cruce pro homine.  
Cuius latus perforatum unda fluxit sanguine:  
Esto nobis praegustatum in mortis examine.  
O clemens, o pie, o Jesu fili Mariae.  
Hail true body, born of the virgin Mary:  
truly you died, sacrificed on the cross for mankind.  
From whose pierced flank flowed a tide of blood:  
bebold, he was tested for us in the trial of death.  
O merciful, gentle, Jesus son of Mary.  
HYMN TO THE BLESSED SACRAMENT, CORPUS CHRISTI

10 Jesum quaeritis Nazarenum  
FINN LACEY solo treble  
Jesum quaeritis Nazarenum crucifixum.  
Surrexit, ecce locus ubi posuerunt eum. Non est hic.  
You seek Jesus of Nazareth, who was crucified.  
He is risen, behold the place where they laid him. He is not here.  
MARK 16: 6

11 Corpus Christi Carol  
FRANKIE OSBORNE solo treble  
Lulley, lulla, lulley, lulla,  
The falcon hath borne my make away.  
He bare him up, he bare him down,  
He bare him into an orchard brown.  
And in that orchard there was an hall,  
That was hanged with purple and pall.  
And in that hall there was a bed:  
It was hanged with gold so red.  
And in that bed there lies a knight,  
His woundes bleeding day and night.  
And by that bedside there weepeth a may,  
And she weepeth both day and night.  
And by that bedside there standeth a stone:  
Corpus Christi written thereon.  
Lulley, lulla, lulley, lulla.
16 Epiphany
Deep midwinter, the dark centre of the year,
Wake, O earth, awake.
Out on the hills, a star appears,
Wake, O earth, awake.
Here lies the way for pilgrim Kings,
Three Magi on an ancient path,
Black hours begin their journeyings.
Wake, O earth, awake.
Their star has risen in our hearts,
Empty thrones, abandoned fears,
Out on the hills their journey starts,
In dazzling darkness, God appears.
JUDITH BINGHAM (b1952)

EDINGTON SERVICE

17 Magnificat
FINN LACEY solo treble, SIMON CLULOW solo countertenor
Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius
a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puерum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.
LUKE 1: 46–55

My soul proclaims the greatness of the Lord.
And my spirit rejoices in God, my Saviour.
For he has looked with favour on the lowliness of his handmaiden:
behold, from henceforth all generations shall call me blessed.
For he that is mighty has done wondrous things for me:
and holy is his name.
And his mercy is upon them
that fear him throughout all generations.
He has shown the power of his arm:
be has scattered the proud in their conceit.
He has put down the mighty from their seat,
and has exalted the humble and meek.
He has filled the hungry with good things:
and the rich he has sent empty away.
He has sustained his servant Israel,
in remembrance of his mercy.
As he promised to our forefathers,
Abraham and his sons for ever.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be.
World without end. Amen.
Nunc dimittis
Nunc dimittis servum tuum, secundum verbum tuum in pace.
Quia viderunt oculi mei salutare meo.
Quod parasti ante faciem omnium populorum.
Lumen ad revelationem gentium, plebis tuae Israel.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.
LUKE 2: 29–32

Now let your servant depart in peace according to your word.
For my eyes have seen my salvation.
Which you have prepared before the face of all people.
To be a light to lighten the Gentiles, of your people Israel.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be.
World without end. Amen.

God be in my head
God be in my head and in my understanding.
God be in mine eyes and in my looking.
God be in my mouth and in my speaking.
God be in my heart and in my thinking.
God be at mine end and at my departing.

Our faith is a light
Our faith is a light, coming kindly, from everlasting day,
our faith is a light, which is our father God, and our mother Christ,
and when woe ends, our eyes shall be opened, our sight will be clear, and this light is God.

after MOTHER JULIAN OF NORWICH (1342–1416)

Regina caeli, laetare, alleluia.
Virgo Maria, ora pro nobis, alleluia.

Queen of heaven, rejoice, alleluia.
Virgin Mary, pray for us, alleluia.

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Front illustration: Cornfield by Moonlight (1830) by Samuel Palmer (1805–1881)
Private Collection / The Bridgeman Art Library, London
WELLS CATHEDRAL CHOIR

*boy choristers*  Henry Ames-White, Robbie Armstrong, Fergus Brown, Willard Carter, Angus Clark, George Davies-Parnowski, Maxim Davis, James Gooding, Finn Lacey, Bernard Mealing, Frankie Osborne, Wesleigh Peck, Adam Shepperd-Greatbatch, Thomas Vaughan, Dillon Whitehead, Gregory Wills, Robbie Wills

*girl choristers (track 20 only)*  Imogen Berry, Rosa Bonnin, Molly Bruce, Freya Carruthers, Ella Corlett, Francesca Corr, Niamh Davies, Jordan Deans, Harriet Garstang, Mary Johnson, Isabelle May, Lucy May, Madeleine Perring, Astrid Rose-Edwards, Eleanor Scott, Jasmin Shepperd-Greatbatch, Elizabeth Smith, Imogen Syme-Taylor

Vicars Choral

*countertenor*  Timothy Angel, John Buckland, Simon Clulow, Stephen Harvey

*tenor*  Mark Hounsell, Iain MacLeod-Jones, Christopher Roache, Geoff Williams

*bass*  Mike Entwistle, Stephen Fort, Andrew Mahon, Christopher Sheldrake

Wells Cathedral 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 comprises eighteen boy choristers, eighteen girl choristers and twelve Vicars Choral. The boys and girls usually sing separately with the Vicars Choral but occasionally come together for larger events. In 2010, in a feature on the world’s finest choirs, *Gramophone* rated Wells Cathedral Choir as the greatest cathedral choir in the world.

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. New music is also commissioned from some of today’s most exciting composers, including Gabriel Jackson, James MacMillan, Tarik O’Regan, Sir Peter Maxwell Davies and John Rutter. The choir broadcasts regularly, and its recordings have won international praise, with *Gramophone* hailing the choir as ‘one of the most impressive of today’s British cathedral choirs’ in ‘world-class form’ and making two of its recent discs Editor’s Choice. Other recordings for Hyperion include discs of Bob Chilcott, Kenneth Leighton, William Mathias, Jonathan Dove and James MacMillan.
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, Sub Organist of Manchester Cathedral, Tutor in Organ Studies at the Royal Northern College of Music and Assistant Conductor of the National Youth Choir of Great Britain and conductor of The Exon Singers. He is also conductor of the Wells Cathedral Oratorio Society, and President of the Cathedral Organists’ Association. Born in 1971 he studied at Chetham’s School of Music, The Queen’s College, Oxford, the Royal Northern College of Music and the Sweelinck Conservatorium, Amsterdam. He is in demand for choral workshops and masterclasses in the UK and abroad, and has made over twenty-five CDs as a conductor or solo organist. He has championed new music, particularly of British composers, premiering many new works ranging from Jools Holland to James MacMillan, and John Rutter to Sir Peter Maxwell Davies.

JONATHAN VAUGHN is Assistant Organist at Wells Cathedral, a post he took up in September 2007. While at school he was Organ Scholar at Croydon Parish Church and while still sixteen had gained both diplomas of the Royal College of Organists, winning a number of prizes. After a gap year as Organ Scholar at St George’s Chapel, Windsor Castle, Jonathan spent four years as Organ Scholar and later Assistant Organist at St John’s College, Cambridge, while studying the organ with Dame Gillian Weir. Particular highlights of his time at St John’s included performing on critically acclaimed recordings of Lennox Berkeley and Edward Elgar for Naxos’s English Choral Music series. After leaving Cambridge, Jonathan spent three years as Assistant Director of Music at St Edmundsbury Cathedral, where he was also Director of the St Edmundsbury Singers. He performs frequently as a recitalist at venues across the United Kingdom.