



Winchester Music Club

Venetian Gloria

WINCHESTER MUSIC CLUB AND ORCHESTRA

WINCHESTER COLLEGE, NEW HALL
Saturday 31 March 2012 at 7:30 pm

WINCHESTER MUSIC CLUB has great pleasure in welcoming you all to this fascinating concert in New Hall, Winchester College. It is wonderful that we are performing in New Hall again following the partial restoration work of the fabric. This concert celebrates the musical glories of Venice and will, I am sure, be a memorable occasion.

Please note the 15th November 2012 in your diaries - on that date the club together with the College's Glee Club and Quiristers will be performing Benjamin Britten's Great War Requiem in Winchester Cathedral.

Christopher Green (Chairman)

NOTICES

Please ensure that your mobile phone is switched off for the duration of the concert

Photography and video recording are not permitted

Please take note of the nearest emergency exits to your seats

ACKNOWLEDGEMENTS

Winchester Music Club wishes to acknowledge the support given to this concert by:

Jamal Sutton for accompanying at rehearsals

Peter Carey and Janette Lloyd for permission to use the notes reproduced in this programme

WINCHESTER MUSIC CLUB

Winchester College, New Hall
Saturday 31 March 2012 at 7:30pm

Vivaldi *Beatus Vir in B flat RV598*

Albinoni *Oboe Concerto in D minor op. 9 no. 2*

Neruda *Trumpet Concerto in E flat*

INTERVAL

Vivaldi *Gloria RV589*

Nicola Corbishley - *soprano*

Sarah Shorter - *alto*

Andrew Knights - *oboe*

Julian Poore - *trumpet*

Winchester Music Club and Orchestra

Brian Howells - *leader*

Nicholas Wilks - *conductor*

The concert will end at approximately 9.30pm

Vivaldi - Beatus Vir RV 598

Vivaldi wrote two settings of the *Beatus Vir*, Psalm 112. RV 597 is better known and is set for double choir. RV 598 is very short (under 10 minutes long) but is a delightfully colourful setting of the psalmist's descriptions of a righteous man.

After assuming duties as *maestro di coro* in the *Ospedale della Pietà* in addition to his instrumental work when the previous incumbent failed to return from sick leave, Vivaldi began to write vocal settings for the choir. Catholic services did not allow male singers to sing with women, so the original parts now sung by tenors and basses were originally written an octave higher.

The work is written in the form of a concerto, where the voices are the 'instruments'. The soprano and contralto soloists, orchestra and choir combine seamlessly to extol the virtuous life in the first part of the work. Instrumental sections (ritornelli) alternate with the choral sections. But, as is often the case, it is the vivid depiction of the wicked man gnashing his teeth at this spectacle of goodness, prior to 'melting away', which elicits the most exciting music. The Gloria, in triumphant conclusion, reinforces the need to follow the path of virtue.



Albinoni - Oboe Concerto in D minor Op 9 no 2

Albinoni's oboe concertos, of which there are eight, break new ground in that they treat the instrument not only as the equal partner of the first violin but also as the voice part in an operatic aria. Whilst the most famous of these is undoubtedly Op 9 no 2, they all share the same three movement Fast/Slow/Fast structure. In the *Allegro e non presto* the oboe characteristically begins a dialogue with the strings with a short phrase. This is repeated and developed in an increasingly elaborate number of variations until the end of the section. The *Adagio* in Op 9 no 2 is regarded as a jewel of slow movements and as such is very well known in its own right. The beguilingly sustained melodic chains move almost hypnotically over the rising and falling accompanying strings. But the vigorous *Allegro* which follows is an ideal astringent after all the honeyed sweetness which has gone before. In his early work Albinoni was much influenced by Vivaldi. This piece shows that he was capable of creating his own style in lingering melodic lines combined with a masterful structure.

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Neruda - Trumpet concerto in E flat

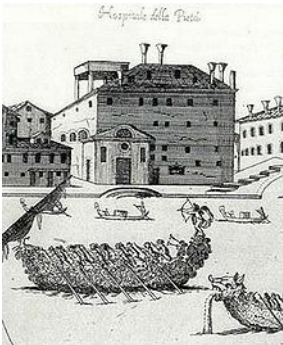
This concerto is one of Neruda's most significant works. Although played now on a trumpet, it was written for the natural horn or *corno di caccia* (see image on page 21) which is valveless, relying on the variations in the shape of the lips (*embouchure*) and varying the airflow from the bell with the hand (stopping) to produce a range of notes.

The first movement *Allegro* introduces a dialogue between trumpet and orchestra with an increasingly elaborate development of the original theme. The solo writing is both lively and sustained, modulating into the relative minor key before an impressive cadenza.

In the *Largo* the trumpet has a subtle and near vocal line which includes two moving cadenzas. The final movement *Vivace* has a sustained and dancelike quality with intricate cross rhythms.

Vivaldi - Gloria in D RV 589

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.



Ospedale della pietà

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver - semiquaver figure, that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor *Et in terra pax* is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called "*stile antico*". *Laudamus te*, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi's young singers.

Gratias agimus tibi is a very broad and entirely homophonic prelude to a fugal allegro on proper magnam gloriam. The largo *Domine Deus, Rex coelestis* is in the form of a duet between the solo soprano and the solo violin, followed by the joyful F major *Domine Fili unigenite* chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. *Domine Deus, Agnus Dei* features the alto soloist, with the chorus providing an antiphonal response, *qui tollis*

peccata mundi, to each intercession. The bold harmonies of the following section, *Qui tollis*, provide a refreshing change of tone colour, and complement the intercessional alto aria, *Qui sedes ad dextera Patris*. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, *Quoniam tu solus sanctus*, which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful *stile antico* double fugue on *Cum Sancto Spiritu* that ends the work is an arrangement by Vivaldi of the ending of a *Gloria per due chori* composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major Gloria setting, RV 588.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "elaborazione"), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.



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‘Chorus girls’ or the story of the figlie di coro

Having been nothing more than a collection of muddy islands in the sixth century, Venice established itself as an important focus of pilgrimage by the bold trick of stealing the relics of St Mark from Alexandria in 828! It then became a strategic staging and supply post for those going on Crusades to the Middle East in the eleventh century. The concomitant wealth and status led to rapid growth, including the building of four hospitals associated with major religious foundations (*Ospedali*) for returning crusaders. These gradually changed to become religious houses, at the same time developing institutions specialising in the care of lepers, of syphilitics or of foundlings, for example.

Some 700 years later one of these, the *Ospedale della Pietà*, was concerned with the care and education of orphans and sick and abandoned girls (of all classes, probably including the ‘natural’ daughters of the local aristocracy). The building had a *scaffetta*, or small window, through which the infants could be passed into ‘care’

anonymously. Whilst it might seem that the fate which awaited them was a forlorn one, for many of these girls the *scafetta* opened into a world of unique opportunities for women of the time.

For most Venetian women of good families the choice was either marriage or the convent. The *Ospedale della Pietà* offered all its girls the chance of a good education as a commoner, or as a professional musician, or *figlia di coro*, if they showed talent. The latter were schooled in vocal and instrumental performance, sight reading and aural training, this continuing into adulthood. The one restriction was that they never travelled neither did they give performances outside the *Ospedale*. It was a large institution: the Prioress had an administrative staff of some 200.



Such an unusual choral spectacle attracted many local patrons, including those very noblemen who may have been 'related' to the singers, in addition to tourists from further afield. Their performances were very often to raise funds and it is perhaps ironic that the aristocrats could also earn indulgences by attending services and providing money for the very institution which cared for their illegitimate daughters.

The performers (*figli di coro*) sat in galleries but were however screened by iron grilles from the congregation, which caused the visiting Rousseau to draw a horrified distinction between the voices of what he called 'angels of beauty' whom he had heard singing and the badly disfigured girls whom he met after the service.

These eyewitness accounts by eighteenth century visitors bring the whole experience to life:

William Beckford: *"The sight of the orchestra still makes me smile. You know, I suppose, it is entirely of the feminine gender, and that nothing is more common than to see a delicate white hand journeying across an enormous double bass, or a pair of roseate cheeks puffing, with all their efforts, at a French horn. Some that are grown old and Amazonian, who have abandoned their fiddles and their lovers, take vigorously to the kettle-drum; and one poor limping lady, who had been crossed in love, now makes an admirable figure on the bassoon."*

Dr. Charles Burney: *"It is a kind of Foundling Hospital for natural children, under the protection of several noble citizens and merchants who contribute annually to its support."*

Dr. Brasses, president of the Dijon Parliament, France: *"They sing like angels, and play violin, flute, organ, hautboy (oboe), violincello, bassoon, in short, there is no instrument so large as to frighten them."*

Tomaso Giovanni Albinoni 1671 - 1751

Tomaso Giovanni Albinoni was born in Venice in 1671, the eldest son of a rich paper merchant. At an early age he studied both singing and the violin. His first opera, *Zenobia, regina de Palmireni*, was produced in Venice in 1694 as was 12 *Sonate a tre*, Op.1, which was dedicated to Cardinal Pietro Ottoboni.

He continued to compose both vocal and instrumental works, although it seems that he was unable to perform these in public as he was not a member of the performers' guild. Indeed he called himself a "Dilettante Veneto", which at the time did not imply a shallow or inconsistent nature. His father's will exonerated him from taking over the business in 1709 so he became a full-time musician and a prolific composer who also ran a successful academy of singing. A man of independent means, he never needed the support of an ecclesiastical nor court patron subsequently.

Having married an opera singer, he went on to write 81 operas, several of which were performed in northern Europe from the 1720s onwards. He travelled to Munich to supervise two opera performances as part of the wedding celebrations for the Prince-Elector of Bavaria and the daughter of the late Emperor Joseph I.

Unfortunately his operatic works are mainly lost as they were not published during his lifetime. So it is as a composer of instrumental music (99 sonatas, 59 concertos and 9 sinfonias) that he is known today. He was ranked alongside Vivaldi and Corelli by his contemporaries.

Albinoni is credited with being the first Italian to compose oboe concertos (Op. 7, 1715), the oboe being newly introduced at the time. Prior to Op.7, Albinoni had not published any compositions with parts for wind instruments. The concerto form, in particular, had been regarded as the province of stringed instruments.

Not much is known of Albinoni's output after the mid-1720s. Furthermore, much of it was lost, during the latter years of World War II with the bombing of Dresden and the Dresden State library where his works were housed. Perhaps his most famous work today is the celebrated Adagio. This was reconstructed in 1945 by Remo Giazotto, from a remaining fragment from the archives. Paradoxically it is however nothing like anything he might have written.

Albinoni died in 1751 of diabetes, in obscurity, in the city of his birth.

Johann Baptist Neruda c1707 - c1780

Neruda's life remains partly shrouded in mystery. He was born in the early eighteenth century in Bohemia (now the Czech Republic). He gained much of his musical training in Prague and later became a violinist and cellist in Dresden, where he eventually died.

His output seems to have consisted of nearly 100 works, ranging from operas to concertos, many of which are now lost. One of his most famous works, the *Trumpet Concerto in E flat*, is his most popular. It was actually written for a valveless natural horn or *corno da caccia* played in the very high or clarino register. Both Bohemia and Dresden were famed for their schools of horn playing and Neruda must have had such virtuosi in mind when he wrote the extremely difficult solo part.

Date	Musical Events			Historical setting
	<i>VIVALDI</i>	<i>ALBINONI</i>	<i>NERUDA</i>	
1670	1678 b Venice	1671 b Venice		
1680				
1690				
1700	1703: Ordained Master Of Violin at Pietà	Composing operas in Venice and Naples. 1705 marries	1707 b Bohemia	1705 Handel's first opera 1709 Great frost
1710	1713-17 Gloria 1715 Beatus Vir 1715 in Mantua; Operas; Four Seasons	1717 Oboe concerto 1719 numerous other concertos		1701-1714 War of Spanish Succession 1714 Accession of George I
1720	1723 return to Pietà	1722 Under patronage of the Elector of Bavaria	Violinist & conductor in churches in Prague	1721 Great Plague in Marseilles
1730	Working in Pietà		Theatrical musician in Prague	1739 British & Spanish at war
1740	1740 to Vienna under patronage of Emperor. Emperor dies. 1741 dies a pauper			1740 Frederick the Great assumes power in Prussia 1741 Irish famine
1750		1751 dies		1750 Peak of Little Ice Age
1760			1760 Concert Master - court orchestra Dresden	1760 George III British King: Capt Cook exploring
1770				
1780			1780 dies	

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Beatus Vir RV598 - Antonio Vivaldi

Alto:

Beatus vir, qui timet Dominum,
in mandatis eius volet nimis.

Soprano:

Potens in terra erit semen eius,
generatio rectorum benedicetur.

Chorus:

Gloria et divitiae in domo eius, et
justitia eius manet in saeculum saeculi.

Alto:

Exortum est in tenebris lumen
rectis: misericors, et miserator et justus.

Soprano:

Jucundus homo qui miseretur et
commodat, disponet sermones suos in iudicio;
Quia in aeternum non commovebitur.

Chorus:

In memoria aeterna erit justus:

Ab auditione mala non timebit

Alto:

Blessed is the man that feareth the
Lord, that delighteth greatly in his
commandments.

Soprano:

His seed shall be mighty upon earth: the
generation of the upright shall be
blessed.

Chorus:

Wealth and riches shall be in his house:
and his righteousness endureth for ever.

Alto:

Unto the upright there ariseth light in the
darkness: he is gracious, and full of
compassion, and righteous.

Soprano:

A good man sheweth favour, and lendeth:
he will guide his affairs with Discretion.
Surely he shall not be moved for ever:

Chorus:

the righteous shall be in everlasting
remembrance.

He shall not be afraid of evil tidings:

Alto:

Paratum cor eius sperare in Domino,
Confirmatum est cor ejus: non commovebitur,
Donec despiciat inimicos suos

Soprano:

Dispersit, dedit pauperibus: justitia
eius manet in saeculum saeculi;
cornu eius exaltabitur in gloria.

Chorus:

Peccator videbit, et irascetur,
Dentibus suis fremet et tabescet:
Desiderium peccatorum peribit.

Alto:

Gloria Patri et Filio et Spiritui Sancto

Soprano:

Sic erat in principio, et nunc,
et semper
Et in saecula saeculorum

Chorus:

Amen

Alto:

His heart is fixed, trusting in the Lord.
His heart is established, he shall not be
afraid, until he see his desire upon his enemies.

Soprano:

He hath dispersed, he hath given to the
poor; his righteousness endureth for
ever; his horn shall be exalted with honour.

Chorus:

The wicked shall see it, and be grieved;
he shall gnash with his teeth, and melt
away: the desire of the wicked shall perish.

Alto:

Glory be to the Father and to the Son and to the
Holy Ghost:

Soprano:

as it was in the
beginning is now and ever shall be,
for ever and ever.

Chorus:

Amen

Gloria RV589 - Antonio Vivaldi

I. Gloria

Chorus:

Gloria in excelsis Deo

Chorus:

Glory be to God on high

II. Et in terra pax hominibus

Chorus:

Et in terra pax hominibus bonae voluntatis

Chorus:

And on Earth peace to men of goodwill

III. Laudamus te

Soprano:

Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.

Soprano:

We praise you,
We bless you,
We worship you
We glorify you

IV. Gratias agimus tibi

Chorus:

Gratias agimus tibi

Chorus:

We give thanks to you

V. Propter magnam gloriam

Chorus:

Propter magnam gloriam tuam

Chorus:

And we praise your great glory

VI. Domine Deus

Soprano:

Domine Deus,
Rex coelestis,
Deus Pater omnipotens

Soprano:

Lord God
Heavenly King
God the almighty Father

VII. Domine Fili Unigenite

Chorus:

Domine Fili unigenite Jesu Christe

Chorus:

The only Son of God Jesus Christ

VIII. Domine Deus, Agnus Dei

Alto & Chorus:

Domine Deus, Agnus Dei, Filius Patris.
Miserere nobis

Alto & Chorus:

Lord God, Lamb of God, Son of the Father
have mercy upon us

IX. Qui tollis peccata mundi

Chorus:

Qui tollis peccata mundi
suscipe deprecationem nostram

Chorus:

You who take away the world's sins
Receive our prayers

X. Qui sedes ad dexteram

Alto:

Qui sedes ad dexteram Patris,
Miserere nobis.

Alto:

You who sit at the right hand of God the Father,
Have mercy upon us.

XI. Quoniam tu solus Sanctus

Chorus:

Quoniam tu solus sanctus
Tu solus dominus
Tu solus altissimus Jesu Christe

Chorus:

For You only are holy;
You only are the Lord;
You only, O Christ

XII. Cum Sancto Spiritu

Chorus:

Cum sancto spiritu
in gloria dei patris
Amen

Chorus:

With the Holy Ghost,
Are most high in the glory of God the Father.
Amen.

Nicola Corbishley *soprano*

London-based soprano Nicola Corbishley enjoys a varied performing career as a soloist and ensemble singer. She recently appeared on stage in Theatre Cryptic's acclaimed world premiere staging of David Lang's *The Little Match Girl Passion*, at Glasgow's Tron and Edinburgh's Traverse Theatre. She has also performed with Edinburgh Symphony Baroque, taking the role of Romilda in Handel's *Xerxes* and the title role in Handel's *Semele*, and with Opera Chilmark in Purcell's *The Fairy Queen*.

In concert, Nicola has performed Handel's solo cantata *Tu fedel? Tu costante?* at London's Lincoln's Inn Chapel for the Chancery Bar Association Recital Series, appeared at the Edinburgh Festival Fringe in a recital of Baroque arias, and performed as oratorio soloist in Liverpool, Shrewsbury, Edinburgh and Glasgow. Ensembles she has worked with include the Gabrieli Consort, Dunedin Consort, Choir of the Orchestra of the Age of Enlightenment, The English Concert, King's Consort, Marian Consort, Ludus Baroque, Polyphony, Tenebrae, Scottish Voices and Cappella Nova



Sarah Shorter *alto*



Sarah Shorter (mezzo-soprano) was born in Winchester. She held a choral scholarship at Clare College, Cambridge, and toured all over the world as a member of the Chapel Choir, appearing in the Munich Opera Festival, Salzburg Festival, and the BBC Proms. She currently studies with Anne Howells on the post graduate vocal course at the Royal Academy of Music and will begin training with the Royal Academy Opera school in September.

Sarah recently performed the role of Ursule in Berlioz's *Béatrice et Bénédict*, conducted by Colin Davis with the Royal Academy Opera, and the role of Dido in Purcell's *Dido and Aeneas*. Forthcoming engagements include the role of Julia Bertram in Jonathan Dove's *Mansfield Park* and recital performances in King's Place. She has sung the roles of Cherubino in *Le Nozze di Figaro*, Annio in *La Clemenza di Tito*, Haensel in Humperdinck's *Haensel und Gretel*, the title role in Handel's *Tolomeo* and Emira in a rare performance of Hasse's *Siroe*. As a chorister she has appeared on several recordings with, among others, John Rutter and Renee Jacobs. She also features as a soloist on the Dmitri Ensemble's acclaimed recording of James MacMillan's 'Seven Last Words' and Tarik O'Regan's 'Voices'. Sarah is a member of the Royal Academy Song Circle, and is generously supported by the Richmond Douglas Charitable Trust and by the Josephine Baker Trust

Andrew Knights *oboe*

The oboist Andrew Knights studied at the Royal College of Music in London and then won a scholarship from the French Government to study with Pierre Pierlot in Paris. A meeting with Hansjorg Schellenberger, principal oboist with the Berlin Philharmonic Orchestra, led to him being invited to apply for the Herbert von Karajan Akademie. He won a scholarship from the Karajan foundation and spent 2 years in Berlin. He was frequently invited to play with the famous orchestra under von Karajan, in Berlin and abroad.



After winning several prizes in Britain and in Prague, Andrew was appointed Principal oboist with the Bournemouth Symphony Orchestra in 1983. In 1991 he joined the Bournemouth Sinfonietta. With this ensemble he appeared as concerto soloist on over a hundred occasions throughout the south west of England.

Since the demise of The Sinfonietta in 1999 he has diversified his musical career to include, alongside concert and teaching commitments, a therapeutic musical programme. He has pioneered musical activities with older adults, many suffering from dementias, on behalf of Hampshire County Council. He devised programmes of singing and musical participation with older adults, many with Alzheimer's, which has been given much public coverage by BBC radio and television. Related research run with Southampton University Medical School entitled, Keep Music Live, was published in 2006 by International Psychogeriatrics, Cambridge University Press. This project has since been cited by many programmes worldwide.

Andrew has recently recorded a programme of music for oboe, oboe d'amore and cor anglais by French composers together with a new sonata by Philip Gates.

Julian Poore *trumpet*

Julian has been a member of the Chamber Orchestra of Europe for 31 years, playing with artists such as Claudio Abbado, Luciano Pavarotti, Placido Domingo, Andras Schiff, Nikolaus Harnoncourt, Pierre Boulez, Vladimir Jurowski and Jannick Nezet-Seguin. He has just returned from performances of a Beethoven symphony cycle with Bernard Haitink in Amsterdam and Paris.

Forthcoming concerts with COE will take him to Italy, France and Germany with Andras Schiff, Vienna with Sir Roger Norrington, Graz with Nikolaus Harnoncourt, and Baden-Baden and New York with Yannick Nezet-Seguin.



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He studied at the Guildhall School of Music and Drama in London with Horace Barker, Ray Simmons and John Miller. Inspiring people and helping them to discover their own expression in making music is a constant source of great joy and satisfaction. He teaches at Peter Symonds College, Winchester College and Southampton University, and is a regular teacher and performer at the Crescendo Summer Institute in Hungary. He is director of music of the Salvation Army in Alton.

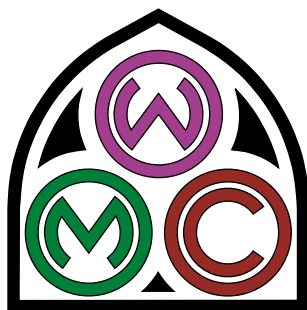
Nicholas Wilks *conductor*

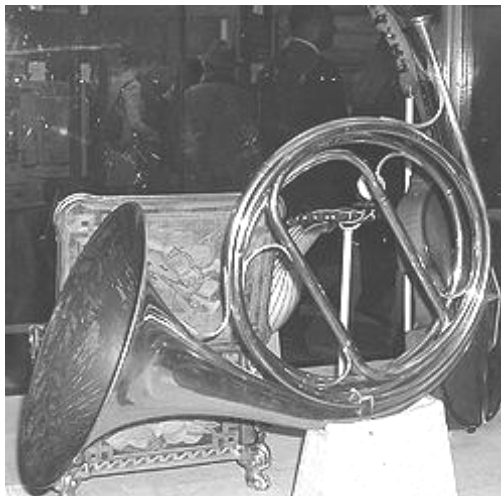
Nicholas Wilks has been Musical Director of Winchester Music Club since 2003, making his debut with a performance of Elgar's *The Kingdom*. Now Master of Music at Winchester College, from 1996-2004 Nicholas was Musical Director of the Hampshire County Youth Orchestra. His musical education began as a Quirister at Pilgrims' School, Winchester and continued as a music scholar at Cranleigh School. While reading English at Christ Church, Oxford, Nicholas founded and conducted the Oxford Philharmonia. He subsequently spent three years studying conducting and clarinet at the Royal Academy of Music, London, where he was supported by generous funding from the Drapers' Company. After leaving the Academy, he specialised in working with young musicians as Musical Director of the Finchley Children's Music Group, conducting youth orchestras in London and the Channel Islands, and as

Musical Director of New Youth Opera. He has conducted in Europe, South Africa (leading the first tour by a British youth orchestra since the fall of apartheid) and Chile, and has broadcast on BBC2, 3 and 4, Classic FM and the BBC World Service. Nicholas's choral repertoire is extensive, with recent performances including Mendelssohn's *Elijah* with Bryn Terfel, Walton's *Belshazzar's Feast*, Britten's *St Nicolas*, Elgar's *The Apostles*, Dvořák's *Stabat Mater*, Haydn's *Nelson Mass*, *The Seasons* and *The Creation*, Handel's *Messiah* with Emma Kirkby and Peter Harvey, the Brahms *German Requiem* with Dame Kiri Te Kanawa in Winchester Cathedral, and the requiems of Mozart, Verdi, Fauré, and Duruflé. Nicholas has also conducted concertos with Alison Balsom, Lionel Handy, Adrian Adlam, Alexander Sitkovetsky, Ivana Gavrić, Julian Poore and Roger Owens. His opera credits include *Eugene Onegin*, *Noye's Fludde*, *Der Freischütz*, *La Belle Hélène* and *The Bartered Bride*. Nicholas conducted the premiere of Alec Roth's *Earth and Sky* at the BBC Proms in 2000 with Joanna MacGregor and Ensemble Bash, and was elected an Associate of the Royal Academy of Music for professional distinction in 2001. His recordings include Britten's *Noye's Fludde* and *A Ceremony of Carols* (a Sunday Telegraph Critic's Choice), and a Naxos recording of music by Charles Davidson as part of the Milken Archive series of American Jewish music. Nicholas was appointed Musical Director of the Winchester Symphony Orchestra in 2006.



Nicholas toured Colombia this summer with a group of young musicians from Winchester College, and their concerts included performances with Fundación Nacional Batuta in Bogotá, Colombia's youth orchestra project closely modelled on Venezuela's El Sistema, and with the Orquesta Filarmónica Juvenil de Comfenalco in Cartagena.





Winchester Music Club Choir

SOPRANOS

Elaine Biddle
Emma Bracey-Davis
Jacky Chalcraft
Za Cox
Elizabeth Hake
Sarah Hard
Jean Hart
Elizabeth Henley
Winifred Hubbard
Mary Jackson
Jennifer Jenkins
Rosaleen Little
Janette Lloyd
Elizabeth Lynn
Gabi McKeown
Hilary Otter
Lydia Parry
Miranda Passey
Deidre Russell
Christine Targett
Sue Webb

Anne Bray
Shirley Firth
Lizzie Gilbert

Welly Green

Mandy Haas
Romy Halliwell
Gillian Harris
Jane Jessop
Anne Johns
Katie Mydlarz
Debby Richardson
Jan Royston-Smith
Barbara Shaw
Natallie Shaw
Betty Spencer
Di Threlfall
Alison Wood

ALTOS

Pat Carruthers
Sue Clarke
Valerie Cork
Sarah Ede
Isobel Elton
Judith Fricker
Angela Garrett
Jane Goodman
Jan Gwynne-Howell

Lea Holmes

Maureen Jackson
Nichola Keene
Carol Leighton-Davies
Barbara Longlands
Lizzie Lowe
Rosemary Merchant
Sian Morphet
Celia Parkes
Jan Rowland-White
Angela Ryde-Weller
Liza Slinn
Arden Tulip
Henrietta Wentworth-Stanley

Jillian Andrews
Fiona Bennett
Anna Bennetts
Jill Curtis
Madeleine de Lorme
Alison Deveson
Alex Pugh
Lucia Taylor
Anne Tubbs
Francine Weller

TENORS

George Czaykowski
Julian Harvey
John Parry-Jones
Brian Purkiss
David Rees
Jim Sampson
Len Tatham

Peter Bodano
William Gubbins
Steve Hynard
David Innes
Andrew Thomson
Jack Walters

BASSES

David Anderson
Geoffrey Bennetts
Stuart Cowan
Ewan Davidson
John Hart
Robert Little
David Morgan

Bob Ormiston

Hugh Peers
Arnold Renwick
Bruce Ryde-Weller
Guy Stephenson

Peter Albertini
Andrew Carruthers
Jeremy Daniel
David Firth
Bob Frost
Bob Jones
Ian Lowe
Alan Matheson
Michael Palette
John Stanning
Ian Taylor
Roy Weller

Winchester Music Club Orchestra

VIOLIN 1

Brian Howells
(leader)
David Amos
Tom Dutton
Andy Henderson
Peter Marsh
Melinda Samms
Vince Wyre

VIOLIN 2

Emily Corbett
Patricia Elkington
Bernard Green
Paul Jeffery
Libby Merriman
John Sargent
Amanda Wilson

VIOLA

Gill Collymore
Richard Daniel
Tim Griffiths
Margy Jeffery
Philly Sargent
Louise Woods

CELLO

Jane Austin
Steve Clarke
Catherine Mitchell
Fiona Smith
Anne Stow
Spike Wilson

BASS

Phil Batten

OBOE

Andrew Knights

CHAMBER ORGAN

Christopher Burton

**Vice Presidents:**

The Dean of Winchester: The
Very Reverend James Atwell

The Headmaster of Winchester
College: Dr Ralph Townsend

The Right Worshipful, the Mayor
of Winchester: Cllr Barry
Lipscomb

Chairman: Christopher Green

Secretary: Janette Lloyd

Treasurer: Andrew Carruthers

Committee

Welly Green
Liz Hake
Rodger Hake
Gillian Harris
Angela Ryde-Weller
Joanna Selborne
Ian Taylor
Alison Wood

Friends of Winchester Music Club

Winchester Music Club has a strong base of over 100 singing members which is often augmented by Winchester College Glee Club and Quiristers. But WMC also benefits from the support of non-performing, music loving members - our Friends. In addition to the knowledge that they are helping to support the artistic activity of the Club, which provides a major contribution to the programme of music available in the Winchester area, Friends receive the additional benefits of

- Preferential booking for WMC concerts
- Complimentary programme for each concert
- Regular newsletter covering WMC activity
- Invitation to all WMC social events

The Friends annual subscription is currently £25 and there is a discount if two people from the same household become Friends in which case the combined annual subscription is £45.

Friends are also encouraged to pay their subscriptions as a Gift Aid contribution since the Club can benefit from the associated reclaim of tax.

For more information contact Liz Hake, Friends' Secretary, 72 St Cross Road, Winchester, SO23 9PS;
friends@winchestermusicclub.org.uk

Rehearsals for the Choir are held weekly during term time from September to March on Fridays at 7:30pm in Winchester College Music School, Culver Road. If you would like to audition for the Choir or receive any further information, please contact the Secretary, Mrs Janette Lloyd, 6 Oliver's Battery Gardens, Winchester SO22 4HF telephone 01962 851915 or email mrsjanettelloyd@hotmail.com, or visit our website www.winchestermusicclub.org.uk



Winchester Music Club is affiliated to Making Music, which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom
Winchester Music Club is a registered charity No. 1095619

