



WINCHESTER MUSIC CLUB

Bach - Mass in B minor

Carys-Ann Lane *soprano*

William Purefoy *countertenor*

James Oxley *tenor*

Roderick Williams *baritone*

Winchester Music Club Choir & Orchestra

leader Joan Schmeising

Winchester College Glee Club and Quiristers

Neil Chippington

Winchester Cathedral

Sunday 24th November 1996 at 7:00

by kind permission of the Dean and Chapter

Winchester Music Club is a registered charity No X83762

Programme

Mass in B minor

J.S. Bach

(1685 - 1750)

Section 1

- | | | |
|----|-----------------------------|---------------------------|
| 1 | KYRIE ELEISON | Chorus |
| 2 | Christe eleison | Soprano and Counter tenor |
| 3 | Kyrie eleison | Chorus |
| 4 | GLORIA | Chorus |
| 5 | Et in terra pax | Chorus |
| 6 | Laudamus te | Soprano |
| 7 | Gratias agimus tibi | Chorus |
| 8 | Domine Deus | Soprano and Tenor |
| 9 | Qui tollis peccata mundi | Chorus |
| 10 | Qui sedes ad dextram Patris | Counter tenor |
| 11 | Quoniam tu solus sanctus | Bass |
| 12 | Cum sancto spiritu | Chorus |

INTERVAL - 20 minutes

Section 2 [Symbolum Nicenum]

- | | | |
|---|-------------------------------------|---------------------------|
| 1 | CREDO | Chorus |
| 2 | Patrem Omnipotentem | Chorus |
| 3 | Et in unum Dominum Jesum Christum | Soprano and Counter tenor |
| 4 | Et incarnatus est | Chorus |
| 5 | Crucifixus | Chorus |
| 6 | Et resurrexit | Chorus |
| 7 | Et in Spiritum Sanctum | Bass |
| 8 | Confiteor unum baptisma | Chorus |
| 9 | Et expecto resurrectionem mortuorum | Chorus |

Section 3

SANCTUS

Section 4

- | | | |
|---|------------------|---------------|
| 1 | Osanna | Chorus |
| 2 | BENEDICTUS | Tenor |
| 3 | Osanna | Chorus |
| 4 | AGNUS DEI | Counter tenor |
| 5 | Dona nobis pacem | Chorus |

The Mass in B Minor

In July of 1733 Bach wrote to the new Elector of Saxony, Friedrich August II, asking for a position under his auspices that would have upgraded his status in Leipzig.

".....For some years up to the present day I have had the Directorship of the Music at the two principal churches in Leipzig, but have also had to suffer one slight or another quite undeservedly, and sometimes also a diminution of fees connected with this function; all of which could cease if your Royal Highness showed me the favour of conferring upon me a Predicate in your Hoff-Capelle, and thus let your high command be given to the appropriate authority for the bestowal of a Decree; this most gracious fulfilment of my most humble petition will compel me to unending adoration, and I offer myself in most dutiful obedience ever to show, at your Royal Highness's most gracious desire, my indefatigable diligence in the composition of Musique for Church as well as for Orchestra, and will devote all my powers to your service, remaining in unceasing loyalty

Your Royal Highness's
most humble and most obedient servant
Johann Sebastian Bach
Dresden 27 July 1733."

Enclosed with this petition was "a trifling product" - a setting of the opening movements of a Mass. These were the Kyrie and Gloria of what is now known as the Mass in B minor. To call these movements "trifling" demonstrates an exaggerated modesty on Bach's part, for together they last about an hour, and include a variety and quality of music that his contemporaries never surpassed.

When and why Bach completed the rest of the Mass are questions which are not easily answered. Certainly, it is known that he compiled and completed the other movements at the very end of his life - the handwriting of parts of the manuscript of the final half of the Mass, for example, post-date that even of the Art of Fugue, which is traditionally considered to be his final work - but several sections are reworkings of material that had been used in earlier compositions. Nevertheless Bach gave this work in particular a great deal of attention in the final years of his life, even to the extent of neglecting works such as the St. John Passion, which never underwent the full revision that was intended.

Why Bach wrote a setting of the Latin Mass of this magnitude is potentially puzzling, as the sheer size of the work would have prohibited it from being performed in a church service. Not only this, but some of the movements would not have been allowed in the Protestant liturgy, within which Bach worked in Leipzig, and it could not have been performed in the Catholic Church as there are movements which depart from the usual prescriptive Latin text. Nonetheless Bach wrote a complete mass cycle in accordance with historical precedents, and it may be that the answer to why he

wrote the whole mass lies in his personal desire to put his own stamp on what had been the central genre of vocal music since the fourteenth century. The fact that this work meant such a great deal to the ageing Bach is no more evident than in the unprecedented intensity that is poured into every movement.

The *Mass in B minor* is divided into more sections than any other work of its kind with each movement being subdivided into even smaller sections each of which has its own individual character. The wide variety of styles that Bach incorporates range from the concerto-like opening of the *Gloria* to the archaic fugue of the second *Kyrie* and the strict canonic design of the *Confiteor*.

The Mass received its first performance in England in 1876 and since then it has been one of the great challenges for choral societies in this country who are bold enough to attempt a work of such size and complexity.

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Carys-Anne Lane studied at the Royal Academy Of Music until 1990 and since then has established a varied career as a soloist and consort singer and has worked for many of the professional ensembles in England and abroad including The Sixteen, The Tallis Scholars, The Gabrieli Consort, The Cardinal's Musicke, The Oxford Camerata, The Finzi Singers, I Fagiolini, The Parley of Instruments and makes regular appearances on BBC Radio 3.

As a soloist, recent engagements include Handel's *Solomon*, with the Northern Symphonia, Purcell's *Fairy Queen* in the Barbican and in Israel for Harry Christophers and The Sixteen. *Dido and Aeneas* for the English Chamber Orchestra, Haydn's *Stabat Mater* for Christchurch Cathedral Oxford and Handel's *Jephte* in St Albans Cathedral. Future engagements include Mozart *C Minor Mass*, Haydn's *Creation* and a recital in the 1997 Lichfield Festival.

William Purefoy was a Choral Scholar at Magdalen College, Oxford where, while reading Mathematics, he studied singing with Ashley Stafford. Since graduating in 1989, he has worked as a soloist and also spent two years as a member of the international vocal group Cantabile, during which time the group recorded an album, made many radio and television appearances in this country and abroad, toured in Europe, America and The Far East, and performed in concert, cabaret and stage show around the world. He is currently in the final year of the Opera Course at the Guildhall School of Music and Drama, studying with David Pollard.

As a soloist his work has included: Pergolesi's *Stabat Mater*, Purcell's *Come Ye Sons of Art* and Bach's *Magnificat* at the St Endellion Festival for Richard Hickox; the World Premier of John Tavener's *The Apocalypse* at a BBC Prom, also for Richard Hickox; a live television broadcast of Bernstein's *Chichester Psalms* in the Concertgebouw, Amsterdam; Bach's *St Matthew Passion*, *B Minor Mass* and Handel's *Messiah* with the Orchestra of the Age of Enlightenment; Purcell's *Come Ye Sons of Art* at the Evian Festival; Monteverdi's

Vespers in the Newbury Festival, four performances of a Medieval *Carmina Burana* at the Deutsche Oper in Berlin and two concerts of Purcell's *Dido and Aeneas* and Vivaldi's *Dixit Dominus* in Italy, all with the New London Consort; and a series of duet concerts with Christopher Robson, with four performances in Germany and one in the Purcell Room in London's South Bank Centre. He has sung Anastasia in Vivaldi's *Giustino* at the Royal College of Music, due for BBC Radio 3 broadcast, made a Purcell recording for Naxos with The Orchestra of the Golden Age and recorded John Harle's *Rosey Blood* for Decca.

Forthcoming engagements include: Endimion in Cavalli's *La Calisto*; a one act opera by John Hade with Elvis Costello, commissioned for the BBC Proms in 1998; Bach's *B Minor Mass* with Ivor Bolton; two performances of settings of Derek Jarman poetry by Donna McKeivitt at the Shaw Theatre, Brixton and also a concert of Handel and Mozart with Bath City Orchestra. He was a finalist in the 1995 Kathleen Ferrier Awards and a winner of the NFMS Young Concert Artists Award 1995, receiving concert engagements as the prize, including Bach's *Magnificat* and Haydn's *Paukenmesse* at the Queen Elizabeth Hall and a Wigmore Hall Recital.

James Oxley trained initially as a 'cellist at the Royal College of Music and he later read Music at Oxford. In 1992, he won First prize at both the Mary Garden and the Great Grimsby International competitions and in 1994 took First prize at the renowned International Vocalisten Concours at Hertogenbosch.

While continuing his studies with Rudolf Piernay, James has pursued an increasingly demanding solo career as a singer. In 1991, he made his solo debut at the Royal Albert Hall under the baton of Sir David Willcocks; in the following year he sang *Les Illuminations* at St John's Smith Square and was a soloist in Roger Norrington's *Brahms Experience* on the South Bank. He has appeared in concerts all over the country, notably in the Cathedrals of Chichester, Hereford and Canterbury, at Symphony Hall Birmingham, Philharmonic Hall Liverpool and at the 1993 Edinburgh Festival.

Recent engagements have included Messiah with the City of Birmingham. Sicilian Symphony and Ulster Orchestras, Handel's *Alexander's Feast* with the Brandenburg Consort at the Three Choirs Festival, Gounod's *Messe Solennelle* with the Bach Choir at the Royal Festival Hall, Tippett's *Child of our Time* in Oxford and Sweden, music by Purcell with Philippe Herreweghe and Collegium Vocale and Berlioz's *L'Enfance du Christ* in Valencia and Alicante.

James has appeared frequently in opera, playing Tamino in Durham Independent Opera's *Magic Flute*, Ottavio in *Don Giovanni*, Rodolfo in *La Boheme* and Alfredo in *La Traviata*. He recently took the title role in Kent Opera's production of Britten's *Prodigal Son*, made his debut this spring with Le Concert Spirituel in performances of Purcell's *King Arthur* in Paris, Dijon and Orleans and performed in *Fairy Queen* at Schlossbruhl with Andreas Sperring.

Current engagements include Britten's *War Requiem* in Spain and France. Bach's *B Minor Mass* with Le Concert Spirituel in Perpignan, Lourdes, Sens and Paris, performances of Britten's *Les Illuminations* with the BT Scottish Ensemble, the title role of *Werther* at the Wexford Festival, music by Percy Grainger with the Bournemouth Sinfonietta, Mozart's Requiem with the Ulster Orchestra, Schumann's *Dichtelieber* and Britten's *Serenade for tenor, horn and strings* at the Huntington Festival in Australia and Bach's *Christmas Oratorio* with the Amsterdamse Bach Solisten conducted by Marc Minkowski.

Roderick Williams was born in London in 1965 and taught music for three years before pursuing a full-time career as a professional musician. He was awarded second prize in the 1994 Kathleen Ferrier singing competition and the bass prize in the 1992 Great Grimsby International Singing Competition and has won awards from the South-East Arts Music Scheme and the National Federation of Music Societies. He has recently been awarded the 1996 Lili Boulanger Memorial award.

He has a wide experience of recital and solo oratorio work throughout Britain and abroad, including recitals at the Wigmore Hall as an International Songmaker. on BBC Radio 3 and Classic FM and concert performances at the Albert Hall, the Topkapi Palace, Istanbul, in South Africa (broadcast on national radio and television), two tours to the Canary Islands and tours of Eastern Spain and the Seychelles.

He studied on the Opera Course of the Guildhall School of Music and his operatic roles have included the Count in Cimarosa's *The Secret Marriage*. Marcello in *La Boheme* (Scottish Opera-Go-Round), Don Parmenione in Rossini's *L'occasione fa il ladro* (GSMD). Tarquinius in *The Rape of Lucretia* (GSMD), Ned Keene in *Peter Grimes* (Opera London). Figaro in *The Barber of Seville* (Loseley Opera), Albert in *Werther* (ETO) and the Count in *The Marriage of Figaro* (Opera North). Future plans include Schaubard in *La Boheme* (Scottish Opera) and Belcore in *L'Elisir d'Amore* (Israeli Opera).

He has made numerous recordings, including the role of Ned Keene on the new, highly acclaimed Chandos recording of *Peter Grimes*, and is also a soloist on a new release of the oratorio *In Terra Pax* by Frank Martin. Roderick is also a composer with premieres at the Wigmore Hall and Purcell Room and on live national radio.

Neil Chippington received his early musical education as a chorister of Winchester Cathedral and then as a Music Scholar at Cranleigh School. In 1987 he was appointed Organ Scholar of Gonville and Caius College, Cambridge, where he conducted the University Musical Society's Second Orchestra for two years.

Having graduated from Cambridge in 1990, Neil spent a year as Guest Artist-in-Residence at the First United Methodist Church in Lubbock, Texas. Later he spent a short time as Acting Assistant Organist in the London Oratory and then as Acting Organist at Cranleigh School before taking up his present position as a full-time Assistant in the Music Department of Winchester College. He is also Tutor to the Scholars of Winchester College.

WINCHESTER MUSIC CLUB ORCHESTRA

Violin I

Joan Schmeising (leader)
Alison Barlow
Elizabeth Gillings
Anne Shewan
Anne Shorter
Richard Shorter
Prue Skinner
John Falconer

Violin II

Elizabeth Russell
David Amos
Bernard Green
James Haddow
Edith Rawlinson
Joanna Selborne

Violas

Tim Griffiths
Virginia Brookes
Jane Bull
Gill Collymore
Libby Merriman

'Cellos

Anne Stow
Fiona Smith
Jane Austin
Vicky Darling
Fannie Leigh
Keith Miller
Henriette Shaw

Double basses

Barry Glynn
Simon Jagger

Flutes

Robin Soldan
Claire Lund

Oboe/Oboe d'amore

Geoffrey Bridge
Sarah Burton

Bassoons

Eric Butt
Jane Bennett

Horn

Peter Widgery

Trumpets

Martyn Lewington
Fraser Tannock
Jack McKenzie

Timpani

Nick Knight

Organ

Christopher Monks

We are indebted to the Friends of Winchester Music Club, and Winchester College who help to make these concerts possible. We also acknowledge financial assistance from the Arts Council through Southern Arts.



WINCHESTER MUSIC CLUB was founded in 1925 by Sir George Dyson. The choir, which has a membership of about 120, is joined for some concerts by Winchester College Glee Club. The orchestra has some 40 members, and is augmented for performances. The Club has in recent seasons performed many major choral and orchestral works of the 18th, 19th and 20th centuries in the Cathedral and elsewhere.

Rehearsals for the choir and orchestra are held weekly during term time from September to March: the orchestra on Tuesdays at 7:45pm in the Music School of Winchester College and the choir on Fridays at 7:45 pm in St James' Church. Friends of Winchester Music Club kindly provide financial support for concerts, and are entitled to privilege booking. If you would like to audition for either choir or orchestra, or require any further information, please contact the Secretary, Noreen Tatham, 34 Wales Street, Winchester, Hants SO23 5ET (tel: 01962 869800).

WINCHESTER COLLEGE QUIRISTERS (Director of Chapel Music: Christopher Tolley)
In 1382, William of Wykeham, Chancellor of England and Bishop of Winchester, decreed that 16 Quiristers with 70 scholars should be part of his foundation of Winchester College, the nursery for his other establishment at New College, Oxford. The Quiristers' duty was to sing the treble part in the College Chapel Services. The Charter of the College bears the seal of King Richard II.

Today, with an unbroken tradition of 600 years. Winchester College is the only school in Great Britain still to maintain a Choir in this way. The Quiristers are currently educated, together with Winchester Cathedral Choristers, at the Pilgrims' School, Winchester, where they receive scholarships of half the boarding fees.

For further information, contact the Headmaster's Secretary. The Pilgrims' School, The Close, Winchester SO23 9LT (01962 854189). Christopher Tolley (01962 860299) is also happy to arrange informal voice tests at any time during the year.

Music Awards at Winchester College

Auditions and interviews for Music Exhibitions at Winchester College will be held in February for entry in September 1997. Awards up to the value of 50% of the fees are offered. Further remission of fees can be provided in cases of need.

Information about music at Winchester College and awards at VIth form level and for entry at 13+ is available from Mrs. S. Cameron-Clarke, Winchester College Music School, Culver Road, Winchester. Hampshire SO239JF (01962 864951).