



WINCHESTER MUSIC CLUB

MOZART

Symphony No. 40 in G minor K.550

Mass in C minor K.427

Helen Groves *soprano*

Helen Parker *soprano*

Colin Howard *tenor*

David Crown *bass-baritone*

Winchester Music Club Choir & Orchestra

*Conductor* Neil Chippington

*Leader* Liz Russell

New Hall, Winchester Collge

Saturday 21 March 1998 at 7:30

Winchester Music Club is a registered charity No X83762

## Programme

Symphony No.40 in G minor K.550

W.A. Mozart (1756-1791)

- i) Molto allegro
- ii) Andante
- iii) Menuetto (Allegretto)
- iv) Finale (Allegro assai)

## INTERVAL

Mass in C minor K.427

W.A. Mozart

- i) Kyrie
- ii) Gloria
  - Gloria
  - Laudamus te
  - Gratias agimus
  - Domine Deus
  - Qui Tollis
  - Quoniam
  - Jesu Christe - Cum Sancto Spiritu
- iii) Credo
  - Credo
  - Et incarnatus est
- iv) Sanctus
- v) Benedictus

## **Symphony No.40 in G minor K.550**

It is unclear exactly why Mozart wrote his final three symphonies (numbers 39, 40 and 41), but they were completed within the space of six weeks during June, July and August of 1788. This was some two years after he had written the "Prague" symphony (number 38), and it may be that he regarded these three works as his last fling at the genre.

The G minor symphony is different in mood to its two symphonic neighbours. There is a passionate quality to this work that is far removed from the joie de vivre of number 39, for example. It is its restlessness, though, which strikes the listener from the outset during an unusually quiet opening. The second movement has a rare intensity of expression, and even the rhythmically based last movement has a serious nature to it. I hope you feel that it makes a fitting prelude to the C minor Mass.

## **Mass in C minor K.427**

Mozart promised to write a mass in celebration of his marriage to Constanze Weber on August 4th 1782. The idea was to perform the work in Salzburg when the newly weds visited Mozart's father and sister. This indeed happened and the work, which consisted of only four movements (Kyrie, Gloria, Sanctus and Benedictus), was first performed in St. Peter's, Salzburg on October 26th 1783. Mozart never completed the mass, although he had drafted two sections of the Credo, and you will hear a completion of these tonight along with Mozart's four completed movements.

It is interesting to note that at this time Mozart seemed to have had a particular interest in the works of J.S. Bach and Handel, especially their fugues. The contrapuntal nature of movements such as the Osanna certainly exemplifies this, but there are also movements such as the Domine Deus which has a definite Handelian feel to it, and the Qui tollis which demonstrates a Bachian restlessness.

The work incorporates some of the greatest moments from any of Mozart's masses, and one wishes that he had finished the Credo and found time to write an Agnus Dei of the same quality as the rest of the work.

## **Helen Parker**

## **Soprano**

Helen won a scholarship to the Royal Academy of Music where she studied for five years with Patricia Clark. Since graduating in 1990 she has worked extensively as a soloist and currently studies with David Pollard.

Helen has performed at the festivals of St Endellion, City of London, Spitalfields and The Gower, Swansea. For Richard Hickox she has sung First Lady in Mozart's *Magic Flute*, First Niece in Britten's *Peter Grimes*, Pergolesi's *Stabat Mater*, Carissimi's *Jephte*, Handel's *Dixit Dominus*, Purcell's *Dido and Aeneas* and *Come ye Sons of Art*, Bach's *Magnificat* and, in the Sheldonian Theatre Oxford, Handel's *Messiah*. With Philip Pickett and the New London Consort she has performed concerts of Purcell *Odes* both in Rome and the Concertgebouw, Amsterdam, Locke's *Psyche*, a medieval *Carmina Burana* at the Deutsche Oper in Berlin and, as her Queen Elizabeth Hall debut, Ingrate in Monteverdi's *Combattimento*. She has performed Rossini's *Stabat Mater* with the Bournemouth Symphony Orchestra under David Hill, a concert of Mozart and Haydn with the City of London Sinfonia and has been a guest with the Northern Sinfonia on several occasions, most notably to sing the solo Bach cantata *Jauchzet Gott*. She has appeared frequently with the Tallis Scholars and toured abroad with the Scholars' Baroque Ensemble as a soloist in Handel's *Messiah* and Purcell's *The Fairy Queen*, which she has also performed with the Gabrieli Consort. On BBC Radio 3 she has sung the part of Iris in Eccles' *Semele* with Richard Hickox and CM90 and also Caio in Vivaldi's *Ottone in Villa* from the Royal College of Music.

Helen has recorded Purcell's *The Fairy Queen* and Handel's *Messiah* with the Scholars Baroque Ensemble for Naxos, Monteverdi's *Combattimento* and Locke's *Psyche* with the New London Consort for Decca, a live performance of Handel's *Samson* with Altra Voce from Belgium, Allegri's *Miserere* with the choir of Westminster Abbey for Sony, Purcell's *The Indian Queen* with the Academy of Ancient Music for Decca and several discs on Shakespearean themes, including the *Shakespeare Ode* by Thomas Linley, with Philip Pickett and the Musicians of the Globe for Philips.

## **Helen Groves**

## **Soprano**

Helen Groves trained at the Royal College of Music in London where she won various prizes while studying with Heather Harper. She has extensive solo experience both on stage and the concert platform.

Helen has performed in major festivals and venues across Europe: these include invitations to festivals in Utrecht (Hogwood/AAM), Halle (Simon Preston/Halle Festival Orchestra), Lourdes and Bruges (Jeffrey Skidmore/Ex Cathedra), as well as tours to Belgium and the Netherlands (Paul Goodwin/AAM), and to Spain and Italy (Pickett/New London Consort). This last tour programme was also brought to the Queen Elizabeth Hall, London.

She made her solo debut at the BBC Promenade Concerts in 1996 in a programme of Rameau and Charpentier with the St James Players under Ivor Bolton. This summer Helen was invited to sing Handel with the St Pauls Cathedral Choir in their Tercentenary Celebrations (John Scott), Purcell at the Greenwich Festival with the Academy of Ancient Music (Paul Goodwin) and Schubert for a BBC Radio 4 live broadcast from the Buxton Festival.

Helen's operatic work has included title roles in John Blow's *Venus and Adonis* (Milan and Palermo Festivals), Handel's *Pastor Fido* (London Handel Festival), Purcell's *Dido and Aeneas* (The Grand Tour Festival, Birmingham), and Royer's *Zaide*. Helen also received critical acclaim in the national press for her portrayal of the evil Junon in Lully's *Isis*. Next year she will record the title role of Charpentier's *Historia Esther* with Ex Cathedra (ASV).

Her solo recordings include a disc of Dumont *Litanies de Vierges* and Lambert's *Lecon de Tenebres* with Ensemble Dumont (Linn), Lalande *Grandes Motets* and Vivaldi *Vespers* (ASV), as well as regular appearances with New London Consort (Decca) and Musicians of the Globe (Philips).

Helen is looking forward to concerts with L'Orchestre Nationale de Lille at Christmas, and in 1998 Handel's *Solomon* with Ex Cathedra in Symphony Hall, Birmingham, and broadcasts and concerts of Rameau's *Pygmalion* with The English Concert.

### **Colin Howard**

### **Tenor**

Colin was a chorister at Christ Church Cathedral, Oxford and a music scholar at Cranleigh School. He was a student at the Royal College of Music, where his awards included the Bonner Conducting Scholarship, the Director's Special Prize and an Adrian Boult Prize. At the R.C.M. he studied piano with Angus Morrison, 'cello with Harvey Phillips and conducting with Vernon Handley. In his third year at the College he was appointed President of the Students' Association. He has held the post of Director of Music at three major schools: Highgate, the Purcell School and Canford. He is currently a member of the music staff at St Mary's School, Calne and Winchester College.

Colin Howard was previously conductor of the Finchley Children's Music Group, the Guildford Singers, the Chelsea Opera Group (chorus master) and the Rilstone Singers. He has conducted at the Aldeburgh, Bournemouth & Camden Festivals, commissioning and giving the first performance of works by Rory Boyle, Gordon Crosse, Richard Roderick Jones, Nicholas Maw, John Rutter, Robert Spearing and John Tavener. He founded the Purcell Ensemble in 1985 and the Coram Players in 1991. He is currently associate conductor of Winchester and County Music Festival, guest conductor of the City of Southampton Orchestra and musical director of The Farrant Singers in Salisbury. He is well-known as an adjudicator and is Director of the National Chamber Music Course

Colin Howard works regularly as a consort and solo singer. He is a founder member of The Sarum Consort and the early music group Quadrivium. He sings as a deputy lay-vicar at Salisbury Cathedral, where his youngest daughter is a Girl Chorister, and sang with the Boys' Choir and Lay Vicars on their tour of the U.S.A. in April 1996. Solo performances this season have included J.S. Bach's *St John Passion* (Evangelist), Elgar's *The Light of Life* (the Blind Man), Monteverdi's *Vespers* and Britten's *St Nicholas*. Colin has the rare distinction of having played *and* sung Schubert's *Winterreise*. He sang it at the October Calne Festival in 1997 and in 1984 he worked extensively as pianist for the baritone Thomas Hemsley, performing *Winterreise* for Kent Opera.

**David Crown**

**Bass-baritone**

Born in 1967, David was a choral scholar in the choir of King's College, Cambridge and took a degree in Economics. He won the 1997 Wagner Society Bayreuth Bursary, the 1994 Portobello Concerts Award the first prize in the 1993 Bromsgrove Festival Young Musicians' Platform (adjudicator Sir John Manduell), and was a prize-winner in the 1991 National Federation of Music Societies/ESSO Competition. Operatic roles performed include the title role in Wagner's *The Flying Dutchman*, *Don Giovanni*, Leporello, Mephistofeles (Gounod's *Faust*), Don Alfonso (*Cost fan tutte*) under conductors including Richard Hickox and Martyn Brabbins, directors Mark Tinkler and Christopher Cowell. He has given many recitals of song and Lieder countrywide, including at the Purcell Room in London and at the Cheltenham Town Hall. He made his debut at the Wigmore Hall in 1996 in a lecture/recital introduced by Olaf Baer and accompanied by Helmut Deutsch. Other public masterclasses include Graham Johnson (*Young Songmakers*), Elly Ameling and Anthony Rolfe-Johnson. He is a member of Yehudi Menuhin's *Live Music Now!* scheme.

**Neil Chippington**

**Conductor**

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

Neil graduated from Cambridge in 1990, and then spent a year as Guest Artist in Residence at the First United Methodist Church, Lubbock, Texas. He subsequently spent a short time as Acting Assistant Organist at the London Oratory and then as Acting Organist at Cranleigh School before taking up his present position as a full time teacher in the Music Department of Winchester College in 1992. In 1994 he became Co-conductor of Winchester Music Club and their Musical Director in 1995. He is also Tutor to the Scholars of Winchester College

# WINCHESTER MUSIC CLUB ORCHESTRA

## *1<sup>st</sup> Violins*

Liz Russell (Leader)  
David Amos  
Elizabeth Gillings  
Anne Shorter  
Richard Shorter  
Kate Turnbull  
Kate Stear

## *2<sup>nd</sup> Violins*

Peter Marsh  
Paul Jeffrey  
Claire Courtney  
Bernard Green  
Angela Robinson  
John Sargent  
Joanna Selborne  
Prue Skinner

## *Violas*

Tim Griffiths  
Margy Jeffrey  
Jane Bull  
Gill Collymore  
Libby Merriman

## *'Cellos*

Joseph Koos  
Anne Stow  
Jane Austen  
Vicky Darling  
Alison Myers

## *Double Basses*

Barry Glynn  
Adrian Osman

## *Flute*

Karen Wills

## *Oboes*

Martin Packman  
Rebecca Lloyd

## *Bassoons*

Chris Gale  
Jane Bennett

## *French Horns*

Peter Widgery  
Lyn Evans

## *Trumpets*

Fraser Tannock  
Richard Fomison

## *Trombones*

Lorraine Temple  
Nigel MacDonald  
Neil Thompson

## *Timpani*

Jan Falconer

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 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 are held weekly during term time from September to March on Fridays at 7:45 pm in St Michael's 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 the choir, or require any further information, please contact the Secretary, Noreen Tatham, 34 Wales Street, Winchester, Hants SO23 5ET (tel: 01962 869800).



Winchester Music Club is affiliated to the National Federation of Music Societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom.