



# WINCHESTER MUSIC CLUB

## Fauré, Mozart and Haydn

Katherine Bond	<i>soprano</i>
Nick Pepin	<i>counter tenor</i>
Andrew Busher	<i>tenor</i>
James Birchall	<i>bass</i>
Nicholas Gleed	<i>organ</i>

### Winchester Music Club and Orchestra

Brian Howells	<i>leader</i>
Nicholas Wilks	<i>conductor</i>

NEW HALL, WINCHESTER COLLEGE  
Saturday 18 March 2006 at 7:30 p.m.

By kind permission of the Headmaster

Winchester Music Club is a registered charity No 1095619

## Programme

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G. FAURÉ  
Cantique de Jean Racine Op 11

W. A. MOZART  
Vesperae Solennes de Confessore KV 339

*Interval of 15 minutes*

F. J. HAYDN  
Great Organ Mass Hob XXII 4

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Please be sure to switch off your  
mobile phone during the concert.

The concert will end at approximately  
9:15 pm.

We are indebted to the Friends of Winchester Music Club and  
to Winchester College, who help to make these concerts  
possible.

## Cantique de Jean Racine

Jean Racine (1639-99) was one of Europe's leading dramatists, and one of the few French classical playwrights to have had any success outside their own country. His other writings are less often remembered, and it is only because of Fauré that anyone except a literary specialist is aware that in 1688 he published translations of a series of Latin hymns for the days of the week. *Verbe égal au Très-Haut* is a free version of *Consors paterni luminis*, the hymn for Tuesday matins, which was thought at the time to be by St Ambrose, the fourth-century bishop of Milan. Matins was sung, at least in strict monasteries, during the night and the words refer to breaking the night's silence with praise to God, putting to flight dark's evil spirits and driving away sloth, though Racine's classical phraseology is less specific than the original. Fauré wrote his setting in 1865 at the end of his student days and it won the composition prize at his college, the Ecole Niedermeyer. It has a mature simplicity that most students would foolishly scorn!

Verbe égal au Très-Haut,  
notre unique espérance,  
Jour éternel de la terre et des cieux,  
nous rompons le silence,  
Divin Sauveur, jette sur nous les  
yeux.  
Répands sur nous  
le feu de sa grâce puissante, que  
tout l'enfer fuie au son de ta  
voix.  
Dissipe le sommeil âme  
languissante, qui la conduit à  
l'oubli de tes lois!  
O Christ, sois favorable à ce peuple  
fidèle pour te bénir maintenant  
rassemblé.  
Reçois les chants qu'il offre à ta  
gloire immortelle,  
et de tes dons qu'il retourne  
comblé.

O divine word above,  
our hope and consolation,  
Eternal light of the heavens and the earth,  
our voices greet the morning.  
Look down O Lord and hear thy people's  
prayer  
Inspire us, Lord, we pray  
with the power of thy spirit  
that Hell may flee before thy mighty word.  
From slumber waken us our weary souls  
reviving  
that we may never forget thy laws.  
Lord Jesus Christ have mercy on thy  
faithful congregation  
now gathered here in the sight of thy  
throne.  
Receive the hymns they offer to thy  
endless glory,  
renewed by thy gifts may they go forth in  
peace.

Programme note by Clifford Bartlett. It was supplied through the  
Programme Note Bank of Making Music.

## Vesperae Solennes de Confessore

In 1779 Mozart had returned from Paris without apparently advancing his musical career, despite his father's tactical advice to be natural and friendly with noblemen, but aloof, "like an Englishman", with other musicians. According to Friedrich Melchior Grimm, to whom he owed money, Mozart would have been better off in Paris with half the talent and twice the shrewdness. His mother, sent with him as chaperone, had contracted a fever and died on 3 July 1778. Finally Aloysia Weber, a copyist's daughter whom Mozart had been dissuaded by his father from taking to Italy as a 16-year-old prima donna in 1777, had greeted him coldly on his return to Mannheim in the autumn of the next year. "I cannot write", he said, "my heart is full of tears".

It was following these events that the *Vesperae Solennes de Confessore* (1780) was written, probably for Salzburg Cathedral. This was Mozart's second setting of the Vespers; the earlier one was composed the previous year. In both settings, Mozart uses the greatest possible contrast of character in the movements, in particular in the choice of keys. There are five psalms (*Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri*, *Laudate Dominum*) and a magnificat. The "*Laudate pueri*" uses a diminished seventh in its theme, which is reminiscent of Handel's "*And with His stripes*"; it makes a marked contrast with the following "*Laudate Dominum*". This is arguably the most familiar movement, a soprano aria using a long floating line of supreme beauty and rapture. Traditionally performed at twilight when the lights are lit indoors, the *Vesperae Solennes* reflect in part the somber mood of the 23-year-old composer. Perhaps the soprano melody of the "*Laudate Dominum*" may have echoed memories of the young man's recently deceased mother and of the lovely fioritura that he had lost in Mannheim.

Abruptly and appropriately, like a da Ponte opera, it all ended ambiguously well. Aloysia married a court actor named Joseph Lange and, in the same year, Mozart took an interest in her sister Constanze.

### Dixit Dominus

Dixit Dominus Domino meo: sede  
a dextris meis, donec ponam  
inimicos tuos scabellum pedum  
tuorum,

Virgam virtutis tuae emittet  
Dominus ex Sion: dominare in  
medio inimicorum tuorum.

Tecum principium in die virtutis  
tuae, in splendoribus sanctorum: ex  
utero ante luciferum genui te.

Juravit Dominus et non poenitebit  
eum: Tu es sacerdos in aeternum  
secundum ordinem Melchisedech.

The Lord said to my Lord: Sit thou at  
my right hand: Until I make thy enemies  
thy footstool.

The Lord will send forth the sceptre of  
thy power out of Sion: rule thou in the  
midst of thine enemies.

At birth thou wert endowed with  
princely gifts and bright with holiness:  
thou hast shone with the dew of youth  
from the womb.

The Lord hath sworn, and he will not  
repent: thou art a priest for ever  
according to the order of Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas; conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput. GLORIA

The Lord at thy right hand hath broken kings in the day of his anger.

He shall judge among nations, he shall fill the places with dead bodies: he shall crush the heads in many lands.

He shall drink of the wayside brook: therefore shall he lift up his head. GLORIA

### Confiteor Tibi, Domine

Confitebor tibi Domine, in toto corde meo, in consilio justorum, et congregatione.

Magna opera Domini, exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus: et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum; misericors et miserator et Justus: escam dedit timentibus se.

Memor erit in saeculum testament sui: virtutem operum suorum annuntiabit populo suo.

Ut del illis hereditatem gentium: opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus: confirmata in saeculum saeculi, facta in veritate et aequitate.

Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus: initium sapientia timor Domini.

Intellectus bonus omnibus facientibus eum: laudatio ejus manet in saeculum saeculi. GLORIA

I will praise thee, O Lord, with my whole heart; in the council of the just, and in the congregation.

Great are the works of the Lord: they are pondered by all who delight in them .

His acts are honourable and glorious and his righteousness continueth for ever and ever.

He hath made memorable his wonderful works, being a merciful and gracious Lord:

He hath given food to them that fear him.

He will be mindful for ever of his covenant:

He will shew forth to his people the power of his works.

That he may give them the inheritance of the Gentiles: the works of his hands are truth and judgment.

All his commandments are faithful: confirmed for ever and ever, made in truth and equity.

He hath sent redemption to his people: he hath commanded his covenant forever.

Holy and terrible is his name.

The fear of the Lord is the beginning of wisdom. A good understanding to all that do it: his praise continueth for ever and ever. GLORIA

### Beatus vir

Beatus vir qui timet Dominum: in mandatis ejus volet nimis.

Blessed is the man that feareth the Lord: he will delight exceedingly in his commandments.

Potens in terra erit semen ejus:  
generatio rectorum benedicetur.  
Gloria et divitiae in domo ejus: et  
justitia ejus manet in saeculum  
saeculi.

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

Jucundus homo qui miseretur et  
commodat; disponet sermones suos  
in justitia; quia in aeternum non  
commovebitur.

In memoria aeterna erit justus: ab  
auditione mala non timebit.  
Paratum cor ejus sperare in Domino,  
non commovebitur donec despiciat  
inimicos suos.

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

Peccator videbit, et irascetur,  
dentibus suis fremet et tabescet:  
desiderium peccatorum peribit.

GLORIA

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

Glory and wealth shall be in his house:  
and his justice remaineth for ever and  
ever

To the righteous a light is risen up in  
darkness: he is merciful, and  
compassionate and just.

Favoured is the man that sheweth mercy  
and lendeth freely: he shall order his  
words with judgment: because he shall  
not be moved for ever.

The just man shall be in everlasting  
remembrance: he shall not fear evil  
news. His heart is ready to trust in the  
Lord:

He shall not be afraid; he shall look  
down in triumph upon his enemies.

He hath distributed alms and given to  
the poor: his justice remaineth for ever  
and ever: his horn shall be exalted in  
glory.

The wicked man shall see, and shall be  
angry, he shall gnash with his teeth and  
melt away: the desire of the wicked shall  
perish. GLORIA

## Laudate, pueri

Laudate pueri Dominum: laudate  
nomen Domini.

Sit nomen Domini benedictum, ex  
hoc nunc et usque in saeculum.

A solis ortu usque ad occasum,  
laudabile nomen Domini.

Excelsus super omnes gentes  
Dominus, et super coelos gloria ejus.

Quis sicut Deus noster, qui in altis  
habitat, et humilia respicit in coelo et  
in terra?

Praise the Lord, O ye servants of the  
Lord : praise ye the name of the Lord.  
Blessed be the name of the Lord, from  
henceforth now and for ever.

From the rising of the sun unto the  
going down of the same, the name of  
the Lord is worthy of praise.

The Lord is high above all nations;  
and his glory above the heavens.

Who is like unto the Lord our God,  
who dwelleth on high: and looketh  
down on the low things in heaven and  
in earth?

Suscitans a terra inopem, et de  
stercore erigens pauperem.

Ut colloceat eum cum princi-  
pibus, cum principibus populi sui.

Qui habitare facit sterilem in  
domo, matrem filiorum laetantem.

GLORIA

He raiseth up the poor out of the dust,  
and lifteth up the needy out of the dunghill:

That he may place him with princes, with  
the princes of his people.

Who maketh a barren woman to keep  
house, and to be the joyful mother of  
children. GLORIA

### Laudate Dominum

Laudate Dominum omnes gentes:  
laudate eum omnes populi.

Quoniam confirmata est super nos  
misericordia ejus: et veritas Domini  
manet in aeternum. GLORIA

Praise the Lord, all nations; Praise Him,  
all people.

For His has bestowed His mercy upon  
us, and the truth of the Lord endures  
forever. GLORIA

### Magnificat

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 ejus.

Et misericordia ejus 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 puerum suum,  
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

GLORIA

My soul doth magnify the Lord, and my  
spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of  
his handmaid: 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 hath holpen his servant Israel, in  
remembrance of his mercy.

As he promised to our forefathers:  
Abraham and to his seed for ever. GLORIA

## Great Organ Mass

As the original manuscript of Haydn's *Great Organ Mass* has not survived, almost nothing is known of the circumstances that prompted its composition, save that it was written, probably in 1768 or 69, when he was in the service of Prince Nicholas Esterhazy.

Scored, originally, for 2 cors anglais, 2 horns, 1 bassoon, and strings (2 trumpets and timpani were added for a later performance), it also features the organ (which Haydn himself may well have played) in several movements - most notably, and elaborately, in the *Benedictus*.

In addition to the many changes of speed and mood within the sections of the Mass, Haydn exploits the contrast of solo quartet and choir in a way that not only contributes to the music's structural impact, but also allows him to explore the emotional significance of the text. The differences of weight and texture also suggest the influence of the old Concerto Grosso - as, indeed, the organ's more elaborate excursions point to an acknowledgement of the newly evolving Solo Concerto.

Despite its many impressive features (the great Haydn scholar H. C. Robbins Landon describes it as "personal rather than conventionally festive or objective"), the *Great Organ Mass* remained neglected until publication in 1950 enabled the world to appreciate its undoubted significance in the canon of Haydn's liturgical music.

*Kyrie eleison* Allegro moderato

*Gloria in excelsis Deo* Moderato; Andante: Allegro

*Credo in unum Deum* Vivace; Largo: Presto

*Sanctus Dominus Deus Sabaoth* Andante moderate; Allegro

*Benedicts* Moderate assai; Allegro

*Agnus Dei* Adagio; Presto

Programme note © 2002 Michael Hurd

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**Katherine Bond** (soprano) began her vocal studies with the Highcliffe Junior Choir, Sainsbury's Choir of the Year 1996. In 2000 she graduated with First Class Honours in Music from Cardiff University where she was awarded the Sir Geraint Evans Recitalist Prize and Vale of Glamorgan Young Singer of the Year. She graduated from Royal Academy Opera with a DipRAM last year, where she was supported by an Allcard Award from the Worshipful Company of Musicians and the Alfreda Hodgson Award for Young Concert Artists from Making Music. Whilst at the Academy, she achieved much competitive success, including the Grisi & Mario Prize; 2<sup>nd</sup> Prize in the John Warner Memorial Award; 3<sup>rd</sup> Prize in the Great Elm Vocal Awards and Isabelle Jay Competition; finalist in the Thelma King Award and the Delius Prize.

Solo concert appearances have included performances of Bach *Magnificat* at Snape Maltings Concert Hall and *Cantata 209* for the Tilford Festival; Britten *Les Illuminations* with David Strange and the Royal Academy String Orchestra; Darlow *Music for Holy Week* première at St George's, Hanover Square; Mozart *Requiem* at St Martin-in-the-Fields and in Dunblane Cathedral. She has participated in Masterclasses with Malcolm Martineau, Barbara Bonney, Rudolf Jansen and Robert Tear and was also chosen to perform an opera scene for Renée Fleming. Katherine contributed to the Omaggio Festival, collaboration between the Royal Academy and the South Bank, performing Berio's *Sequenza III* in concert and on Radio Three's *In Tune* programme. Last year, she performed as the soloist in Copland's *In the beginning* for a recording with New College, Oxford.

Katherine's operatic experience includes *Hippolyte et Aricie* (Aricie) with Welsh National Youth Opera; *Orlando* (Dorinda), *Idomeneo* (Ilia), *Dialogues des Carmelites* (Blanche), *Der Rosenkavalier* (Sophie), *The Rape of Lucretia* (Lucia) in Royal Academy Opera Scenes; *Eugene Onegin* (Tatyana) with New Youth Opera; *I Quattri Rusteghi* (Lucieta), *Die Zauberflöte* (Papagena), the title role in Massenet's *Cendrillon* with RAO; *Albert Herring* (Cis) with Britten-Pears Young Artists.

Future engagements include Bach *St John Passion* in New Bold College Chapel, Mozart *Mass in C minor* and Schubert *Shepherd on the Rock* in Devon, Fauré *Requiem* and Rutter *Mass for the Children* in Romsey Abbey, and a season with Garsington Opera as the Genius in *Der Stein der Weisen* this summer.

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**Nick Pepin** has held Lay Clerk positions as countertenor in many British cathedrals including Durham, Portsmouth, and most recently Winchester. In his position at Winchester he sang on numerous CD recordings, including a disk of Gibbons verse anthems with Hyperion, and has toured to the U.S., and throughout Europe.

He sings regularly as a soloist in oratorio, especially Bach and Handel. Recent engagements include performances of Bernstein *Chichester Psalms* with the Bach Choir, London Festival Orchestra and Portsmouth Baroque Choir, Haydn *Nelson Mass* with the Northern Sinfonia and Orchestra of the 17th Century (Washington D.C.), *St Matthew Passion* with Lichfield Choral Society, and numerous performances of *Messiah* (U.K., Sweden and U.S.A). Engagements locally have included Romsey and Swindon Choral Societies (*St John Passion*), Fareham Philharmonic Choir (*Bach Magnificat*) and the role of Cyrus in Handel's *Belshazzar* (with Winchester Music Club and the Petersfield Festival). Next month he will perform the *St Matthew Passion* in Chicago.

He is a member of the early music group Polyhymnia, specialising in Spanish renaissance repertoire. Performances have ranged from the Winchester International Early Music Festival, to Toledo, Spain. He is also a member of the upper voice ensemble (SSAA) The Countertop Quartet. As a soloist, Nick has

given many song recitals, accompanied by his mother, June, a professional pianist, in Europe and the USA.

About five years ago he sang in the Denver cathedral choir for a 6 month period whilst on a Fulbright scholarship and during 2003/2004 he lived in Washington D.C working for NOAA (National Oceanic and Atmospheric Administration) for a year (he is also an atmospheric scientist). Whilst in D.C. he sang at the funeral of President Reagan as a member of the National Cathedral Choir. In 2004 he released a solo C.D. of British song, *Gentle Springs* under his own label, Charlemagne, which was followed last Christmas by *Let us Light a Candle*.

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**Andrew Busher** (tenor) started singing professionally as a Quirister for Winchester College. After attending Haileybury on a music scholarship, he went to Trinity College of Music where he won a number of awards. Andrew then joined the Swingle Singers with whom he toured the world, singing with orchestras including the New York Philharmonic, the Chicago Symphony Orchestra and the London Symphony Orchestra, as well as recording a number of CDs. Since then, Andrew's love of choral singing has led him to perform with most of the leading ensembles in the UK; The Sixteen, London Voices, Synergy, the BBC Singers, Tenebrae and the Monteverdi Choir. He sang as the tenor soloist on the Monteverdi Choir's 2003 and 2004 European and Far East tours, performing the works of Haydn, Bach and Purcell.

Andrew is also a featured soloist in the recently released album on Classic FM, *Blue in Blue* by Patrick Hawes and can be seen performing as a night club singer in the movie *Being Julia*. Most recently, Andrew has toured the Highlands with the Dunedin Consort, premiered *You Are* by Steve Reich in Frankfurt with Synergy and the Ensemble Modern and recorded *Candide* for Radio Three as a soloist at the Royal Festival Hall.

Future engagements include a recital with the Quiristers on 19 March 2006 in St Peter's Church, Bishop's Waltham, performances of *Götterdämmerung*, *Cyrano* and *Tosca* at the Royal Opera House, Covent Garden and another Steve Reich premiere, his piece *Daniel Variations* in New York at the Carnegie Hall.

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**James Birchall** (bass) began his musical education as a chorister at St George's Chapel, Windsor Castle. He was then a music scholar at Winchester College and a choral scholar at St John's College, Cambridge, where he read Music. James recently returned to St George's, Windsor to take up his current position as a Lay Clerk after a year singing at Gloucester Cathedral. He studies with David Lowe.

James has sung many of the major oratorio roles, notably Beethoven's *Ninth Symphony* with the CBSO in Symphony Hall, Birmingham and Bach's *St John Passion* with the London Mozart Players in Portsmouth Cathedral. He has also performed *Messiah* in Worcester and Hereford Cathedrals and Mozart's *Mass in C Minor* in Gloucester Cathedral. In 2004 he gave a recital in Breda, Holland and

made his operatic debut as Swallow in Britten's *Peter Grimes* with Cambridge University Opera Society as well as performing Britten's *Curlew River* with the Birmingham Opera Company at the Royal Albert Hall as part of the BBC Proms. Forthcoming engagements include Charles Wood's *St Mark Passion* for BBC Radio 3, Bach's *St John Passion* in Chichester Cathedral with the Hanover Band, Bach's *St Matthew Passion* in Symphony Hall and *Messiah* in Gloucester Cathedral.

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**Nicholas Gleed** was educated at the Cathedral School in his native Bristol where, from the age of fourteen, he was Dean's Organ Scholar and also Choirmaster at the parish church of Saint Mary, Fishponds. His education continued with an Organ Scholarship to Trinity Hall, Cambridge (reading for the Music Tripos, directing college music and the inter-collegiate Tallis Singers) and a year of post-graduate studies at University College, Durham.

In seeking to pursue a career which would involve him in further academic research and offer many exciting performing opportunities, Nicholas accepted an invitation to become Chorus Master and Head of Academic Music at the King's School, Canterbury. Following this, for six years, he was Director of Music and Organist of Durham School, a role he combined with being Director of The Northern Praeclassica and Conductor of The Durham Chamber Strings.

Since 1990, Nicholas has been Director of Music at Bedales School and continues to delight in his extra-curricular, freelance work.

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Currently Master of Music at Winchester College, from 1996-2004 **Nicholas Wilks** 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. His opera credits include *Eugene Onegin*, *Noye's Fludde*, *Der Freischutz*, *La Belle Helene* and *The Bartered Bride*. Nicholas conducted the premiere of Alec Roth's *Earth and Sky* at the BBC Proms in 2000, and was elected an Associate of the Royal Academy of Music for professional distinction in 2001. His recordings for Somm of Britten's *Noye's Fludde* and *A Ceremony of Carols* was a Sunday Telegraph Critic's Choice, and his new CD of music by Charles Davidson has recently been released by Naxos as part of the Milken Archive series of American Jewish music.

Nicholas has recently returned from a tour of South Africa with the Choir of St Michael's, Winchester College, where he conducted concerts and workshops in schools and townships in Cape Town, Durban and KwaZulu Natal.

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**WINCHESTER MUSIC CLUB** was founded in 1925 by Sir George Dyson. The choir, which has a membership of about 100, is joined for some concerts by Winchester College Glee Club and the Quiristers. 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. More details can be seen on our website:

[www.hants.gov.uk/wmc](http://www.hants.gov.uk/wmc)

Rehearsals for the choir are held weekly during term time from September to March on Fridays at 7:30 pm in Winchester College Music School, Culver Road. 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, Mrs Jan Lloyd 6 Olivers Battery Gardens Winchester SO22 4HF (tel: 01962 851915 [mrsjanettelloyd@hotmail.com](mailto:mrsjanettelloyd@hotmail.com) or [winchester.music.club@hantsweb.org.uk](mailto:winchester.music.club@hantsweb.org.uk)).

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## Winchester Music Club Orchestra

### ***Violin 1***

Brian Howells  
(leader)  
Davis Amos  
Tom Dutton  
Jenny Forni  
Tim Griffiths  
Peter Marsh  
Fiona McKinley

### ***Violin 2***

Richard Daniel  
Patricia Elkington  
Paul Jeffrey  
Angela Jessop  
Libby Merriman  
Angela Robinson  
Joanna Selborne  
Anne Shorter  
Louise Woods

### ***'Cello***

Jane Austin  
Steve Clarke  
Angie Janssen  
Fannie Leigh  
Catherine Mitchell  
Fiona Smith  
Anne Stow

### ***Bass***

Keith Wood

### ***Cor Anglais/ Oboe***

Martin Packman  
Laura Manning

### ***Bassoon***

Anna Meadows

### ***Horn***

Alan Newnham  
Christine Norsworthy

### ***Trumpet***

Julian Poore  
Claire Duncan

### ***Trombone***

Ian Jones  
Steve Browning

### ***Organ***

Paul Lovegrove

### ***Rehearsal Accompanist***

Daniel Soper

## DATES FOR YOUR DIARY

### **Winchester and County Music Festival**

Saturday 6 May  
2006 at 7.30 pm  
in Romsey Abbey

### **Faure Cantique de Jean Racine Faure Requiem Rutter Mass of the Children**

Katherine Bond  
*soprano*/ Jimmy  
Holliday *bass*/ Boy  
Choristers of  
Romsey Abbey  
Conductor: David  
Burgess

### **Winchester and County Music Festival**

Saturday 13 May  
2006 at 7.30 pm  
in Winchester  
Cathedral

### **Mendelssohn Elijah**

Carolyn Sampson  
*soprano*/ Sylvia  
Clarke *contralto*/  
Benjamin Hulett  
*tenor*/ Gerard Delrez  
*bass*  
Conductor: Francis  
Wells

### **Winchester Music Club**

Saturday 3 June 2006  
10:30am - 3:00pm in  
Winchester College  
Music School

### **Come and sing the Vivaldi Gloria**

Conductor: Nicholas  
Wilks

Copies for hire. Tickets:  
Mrs A Ryde-Weller  
01962 851853  
by 20 May

### **Winchester Music Club**

Thursday 23 November  
2006 at 7:30 in  
Winchester Cathedral

### **Elgar The Apostles**

Claire Seaton *soprano*/  
Susanna Spicer *mezzo  
soprano*/ Andrew  
Carwood *tenor*/ Michael  
Bundy *bass*/ Stephen  
Gadd *bass*/ Christopher  
Foster *bass*  
Winchester College  
Glee Club & Quiristers  
Conductor: Nicholas  
Wilks

### **Winchester Music Club**

Saturday 24 March  
2007 in Winchester  
College New Hall

### **Handel Acis and Galatea**

Katherine Bond  
*soprano*/  
Kevin Kyle *tenor*/  
Nicholas Mulroy *tenor*/  
Alex Ashworth *bass*  
Conductor: Nicholas  
Wilks

Soloists and other details subject to change. Tickets from members of the choirs or at the door on the evening of the performance. For Box office details, see local press or on our website [www.hants.gov.uk/wmc](http://www.hants.gov.uk/wmc)



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.