



WINCHESTER MUSIC CLUB

MENDELSSOHN

Elijah

Christine Page	<i>Soprano</i>
Jeanette Ager	<i>Contralto</i>
Ivan Sharpe	<i>Tenor</i>
Simon Birchall	<i>Bass-baritone</i>

Adrian Adlam	<i>Leader</i>
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Winchester Music Club Choir and Orchestra
Winchester College Glee Club and Quiristers
Neil Chippington *Conductor*

WINCHESTER CATHEDRAL
Thursday 25 November 1999 at 7:30 p.m.
By kind permission of the Dean and Chapter

Tonight's performance is dedicated to the memory of

CHRISTOPHER COWAN

1908-1999

Master of Music and Conductor of Winchester Music Club 1953-70

The tall figure—the beaming smile—the majestic beat— that unshakeable belief that everything would be all right on the night—his wonderful capacity for seeing the best in anything—sitting through an inexpert musical performance with a rapt expression and eyes shut, hearing in his mind's ear what it really should be sounding like—his sheer enjoyment of life!

When Christopher Cowan succeeded Henry Havergal as Master of Music at Winchester College in 1953, he also became conductor of the Winchester Music Club Choir and Orchestra, and was a major influence on the musical life of the whole Winchester community for the best part of two decades. Among the Cowans' friends were some of the great musicians of the time, and they came to perform as soloists in the Music Club concerts: Jelly d'Aranyi (great-niece of the legendary Joachim), Leon Goossens, Bernard Michelin, Peter Wallfisch, Isobel Baillie, Astra Desmond, to name but a few. Christopher made sure that a rich variety of the repertoire was performed, from a pioneering commemorative performance in 1963 of Monteverdi's *Vespers of 1610*, to Villa-Lobos' *Bachianas Brasileiras No. 5* for soprano and eight cellos, as well as the great works of Purcell, Bach, Handel, Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Verdi, Brahms and Elgar. Sometimes the choirs of the County High School and St. Swithun's, as well as Winchester College, were invited to take part in choral works in the Cathedral, and generations of young people were thrilled by their first taste of large-scale performance. The College Quiristers (who tonight sing the trio *Lift thine eyes*) are much indebted to Christopher, whose representations helped to ensure their continued existence through amalgamation with The Pilgrims' School in 1966.

As a pupil at Winchester College in the 1920s, Christopher was taught by George Dyson, and distinguished himself as a pianist and organist. After winning an organ scholarship to Trinity College, Oxford, he studied conducting with Malcolm Sargent and piano with Frank Merrick: he loved the fact that Merrick's teacher Leschetizky had been taught by Czerny who was a pupil of Beethoven.

Christopher's wife Jane will be remembered as an inspirational cello teacher of international standing (Steven Isserlis being one of her pupils), and the Cowans' house in Kingsgate Street was an unusual haven of civilization. They helped so many people in need by taking them into their home, or by giving musically

promising youngsters employment in exchange for free lessons in music. Their children, Francis (who tragically died in a car accident in 1996), Maeve and Lucy, were all gifted musicians: we welcome most warmly Lucy and her daughter Andrea who are playing in the orchestra tonight, and other members of the family who are guests in the audience.

John Thorn writes “Christopher never bullied, outwardly he never seemed even to get cross. (Lucy adds ‘Every so often, though, he would erupt in a terrifying display of fury – usually at flat sopranos!’). He never sulked, or took revenges, or thrived on the making of enemies. He achieved that strange miracle of getting people to perform great music because they loved *it*, and because they loved *him*.”

Fiona Smith

Programme

Elijah - Felix Mendelssohn (1809-1847)

Part I

Interval of 15 minutes

Part II

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

Mendelssohn's Elijah

“Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art.” This was how The Times reported the first performance of *Elijah* under the composer's baton on 26th August 1846.

Mendelssohn had begun to plan an oratorio on the subject of Elijah in 1837, but it was not until he was commissioned by the Birmingham Festival Committee to “provide a new oratorio, or other music”, that he returned to the project and saw it through to its conclusion. The success of the first performance in Birmingham was a surprise to the composer, who commented afterwards, *“It was quite evident at the first rehearsal in London that they liked it, and liked to sing and play it; but I own I was far from anticipating that it would acquire such fresh vigour and impetus at the performance.”*

It is perhaps slightly curious that the conservative and gentle Mendelssohn should be attracted to the character of the fiery and vengeful Elijah, but in a letter to his friend Julius Schubring, who helped him with the German libretto for the work, he states, *“I imagined Elijah as a real prophet through and through, of the kind we could really do with today: strong, zealous and yes, even bad-tempered, angry and brooding and yet borne aloft as if on angels' wings.”* He was undoubtedly stirred by the dramatic power of the story and indeed there are moments of high musical intensity, which are unusual in his music. Nevertheless, it must be said that there are also less satisfactory moments when the drama and the music do not seem to go so well together and where there is the lack of consistent intensity that might be found in Wagner or Verdi.

The work is divided into two parts, and each has contrasting dramatic as well as lyrical moments. These are perhaps best realised in the choruses, which on the whole show Mendelssohn at his fiercest and at his most sublime. I don't think it is too harsh to say that the second part is not as consistent musically as the first, and I hope it is not too controversial to suggest that the piece has the feeling of running out of steam towards the end. Nevertheless there are moments of beauty, charm and great craftsmanship which have ensured the work's continued popularity with audiences and choral societies alike, and make it one of the masterpieces of the oratorio repertoire.

PART I.

- Elijah* As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.
- Overture*
The people Help, Lord! Wilt thou quite destroy us! The harvest now is over, the summer days are gone, and yet no power cometh to help us. Wilt then the Lord be no more then in Zion?
- Duet and chorus* The deeps afford no water; and the rivers are exhausted; the suckling's tongue now cleaveth to his mouth; the infant children ask for bread and there is no one breaketh it to feed them. Lord, bow Thine ear to our prayer; Zion spreadeth her hands for aid; and there is neither help nor comfort.
- Obadiah* Ye people, rend your hearts and not your garments, for your transgressions; the prophet Elijah hath sealed the heaven through the word of God. I therefore say to ye, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.
- Air* If with all your hearts ye truly seek Me. Thus saith our God, ye shall surely find Me. Oh! that I knew where I might find Him, that I might even come before His presence.
- The people* Yet doth the Lord see it not; He mocketh at us. His curse hath fallen down upon us; His wrath will pursue us till He destroy us. For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall, fall on them that love Him and His commandments.
- An angel* Elijah, get thee hence, depart and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters, and the Lord thy God hath commanded the ravens to feed thee there, so do according to His word...
- Chorus* For He shall give His angels charge over thee, that they shall protect thee in all the ways thou go, that their hands shall uphold and guide thee lest thou dash thy feet.
- An angel* Now Cherith's brook is dried up, Elijah, arise and depart and get thee to Zarephath; thither abide, for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail until the day that the Lord sendeth rain upon the earth.
- The Widow* What have I to do with thee, O man of God?.. art thou come

to me to call my sin unto remembrance? To slay my son art thou come hither? Help me O man of God, my son is sick! And his sickness is so sore that there is no breath left in him. I go mourning all the day long; I lie down and weep at night. See my affliction. Be thou the orphan's helper!

Elijah

Give me thy son. Turn unto her O Lord my God; O turn in mercy help this widow's son! For Thou art gracious and full of compassion, and plenteous in mercy and truth. Lord my God, let the spirit of this child return that he again may live!

The widow

Wilt thou shew wonders to the dead? There is no breath in him!

Elijah

Lord my God, let the spirit of this child return that he again may live!

The widow

Shall the dead arise and praise thee?..

Elijah

Lord my God, O let the spirit of this child return, that he again may live!

The widow

The Lord hath heard thy prayer, the soul of my son reviveth, my son reviveth!

Elijah

Now behold thy son liveth!

The widow

Now by this I know that thou art a man of God and that His word in thy mouth is the truth. What shall I render for all His benefits to me?

Elijah

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

Chorus

Blessed are the men who fear Him; they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Elijah

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled I will shew myself unto Ahab. And the Lord will then send rain again upon the earth.

Ahab

Art thou Elijah, he that troubleth Israel?

Elijah

I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves who are feasted at Jezebel's table. Then we shall see whose God is the Lord. Rise then, ye priests of Baal; select and slay a bullock and put no fire under it. Uplift your voices and call the god ye worship, and I will then call upon the Lord Jehovah; and the god who by fire shall answer, let him be God. Call first upon your god; your numbers are many. I, even I only remain one

prophet of the Lord. Invoke your forest gods and mountain deities.

Priests of Baal

Baal, we cry to thee, hear and answer us! Hear the sacrifice we offer! Baal, oh hear us and answer us! Hear us Baal, hear mighty god, O answer us! Baal, let thy flames fall, and extirpate the foe! Hear us!

Elijah

Call him louder, for he is a god. He talketh, or he is pursuing, or he is on a journey; or peradventure he sleepeth. So awaken him; call him louder.

Priests of Baal

Hear our cry, O Baal; now, arise! Wherefore slumber?

Elijah

Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; leap upon the altar ye have. Call him and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests of Baal

Baal, hear and answer! Mark how the scorner derideth us!

Elijah

Lord God of Abraham, Isaac and Israel! This day let it be known that Thou art God, and that I am Thy servant. O shew to all this people that I done these things according to Thy word. O hear me Lord and answer me! Shew this people that Thou art Lord God and let their hearts again be turned.

Elijah

O Thou, who makest Thine angels spirits, Thou whose ministers are flaming fires, let them now descend!

The people

The fire descends from heaven! The flames consume his offering! Before him upon your faces fall. The Lord is God; O Israel hear! Our God is one Lord and we sill have no other gods before the Lord!

Elijah

Take all the prophets of Baal, and let not one of them escape us; bring all and slay them!

Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day. And if the wicked turn not, the Lord shall whet his sword; and he hath bent his bow and made it ready.

Arioso

Woe unto them who forsake Him! Destruction shall fall on them for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

Obadiah

O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah

O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the

distress of Thy people; open the heavens and send us relief. Help Thy servant now, O God. Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

*The youth
Elijah*

There is nothing. The heavens are as brass above me.

When the heavens are closed because they have sinned against Thee, yet if they pray and confess Thy Name and turn from their sins when Thou dost afflict them; then hear from heaven and forgive thy sin! Help! Send thy servant help, O Lord! Go up again, and still look toward the sea.

*The youth
Elijah*

There is nothing. The earth is as iron under me.

Hearst thou no sound of rain? Seest thou nothing arise from the deep?

*The youth
Elijah*

No there is nothing.

Have respect to the prayer of Thy servant O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me. Thy great mercies remember, Lord. Behold, a little cloud ariseth now from the water. It is like a man's hand! The heavens are black with clouds and with wind; the storm rusheth louder and louder!

The people

Thanks be to God for all His mercies! Thanks be to God, He laveth the thirsty land! The waters gather, they rush along. They are lifting their voices. The stormy billows are high, their fury is mighty. But the Lord is above them and Almighty.

PART II.

Air

Hear ye, Israel; hear what the Lord speaketh:- "Oh, hadst thou heeded my commandments!" Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the redeemer of Israel and his Holy One, to him oppressed by tyrants: I am He that comforteth; be not afraid, for I am thy God. "I will strengthen thee. Say who art thou that thou art afraid of a man that shall die, and forgettest the Lord thy Maker, who hath stretched forth the heavens, laid the earth's foundation? Say, who art thou? I am He that comforteth; I am thy God. Be not afraid,"

Chorus

Be not afraid saith God the Lord. Thy help is near. Though thousands languish and fall beside thee and tens of thousands around thee perish, yet still it shall not come nigh thee

Elijah

The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee king. But thou Ahab hast done evil to provoke Him to anger above all that were before thee, as if it were a light thing for thee to walk in the sins of

Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shall know He is the Lord.

The Queen

Have ye not heard, he hath prophesied against all Israel, against the King of Israel? And why hath he spoken in the Name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the King's? The gods do so to me, and more; if by tomorrow about this time I make not his life as the life of one of them whom he hath sacrificed at the brook of Kidron.

Chorus

He shall perish!

The queen

Hath he not destroyed Baal's prophets? Yea, by the sword he destroyed them all! He also closed the heavens, and called down a famine upon the land. So go ye forth and seize Elijah, for he is worthy to die. Slaughter him! Do unto him as he hath done!

Chorus

Woe to him, he shall perish! He closed the heavens, and why hath he spoken in the name of the Lord? Let the guilty prophet perish! Woe to him! He hath spoken falsely against our land and us as we have heard with our ears. Let the guilty prophet perish, so go ye forth, seize on him! He shall die!

Obadiah

Man of God, now let my words be precious in thy sight. Thus saith Jezebel; "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee. Arise, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee. He will not fail thee, He will not forsake thee—now be gone, and bless me also.

Elijah

Though stricken, they have not grieved. Tarry here, my servant; the Lord be with thee. I journey hence to the wilderness.

It is enough; O Lord, now take away my life for I am not better than my fathers! It is enough! I desire to live no longer, now let me die for my days are but vanity. I have been very jealous for the Lord God of Hosts! And I only am left; and they seek my life, to take it away. It is enough.

Recitative

See, now he sleepeth beneath a juniper tree in the wilderness; but the angels of the Lord encamp round about all them that fear Him.

The angels Lift thine eyes to the mountains whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved; thy Keeper will never slumber.
He, watching over Israel slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

The angel Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah Yea, I have spent my strength for naught! O that Thou wouldst rend the heavens, that thou wouldst come down, that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries through the wonder of Thy works! O Lord, why hast Thou made them to err from Thy ways and harden their hearts that they do not fear Thee? O that I now might die!

The angel O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him and trust in Him, and fret not thyself because of evil-doers.

Elijah Night falleth round me, O Lord! Be Thou not far from me, hide not Thy face from me. My soul is thirsting for Thee, as a thirsty land.

The angel Arise now, get thee without; stand on the mountain before the Lord. For there His glory will appear and shine on thee. Thy face must be veiled, for he draweth near.

Chorus Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord. But yet the Lord was not in the tempest.
Behold, God the Lord passeth by! And the sea was upheaved and the earth was shaken, but yet the Lord was not in the earthquake.
And after the earthquake there came a fire, but yet the Lord was not in the fire.
And after the fire there came a still small voice; and in that still voice, onward came the Lord.

Elijah I go on my way in the strength of the Lord, for Thou art my Lord and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

Chorus Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgements of the future; and in Horeb, its vengeance. And

when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

Air Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting and all sorrow and mourning shall flee away for ever.

Quartet O come every one that thirsteth, O come to the waters, O come to Him. O hear and your souls shall live for ever!

Chorus And then shall your light break forth as the light of the morning breaketh, and your health shall speedily break forth then. And the glory of the Lord shall be thy reward. Lord, our Creator, how excellent Thy Name is in all the nations. Amen.

CHRISTINE PAGE studied singing and piano at the Royal Northern College of Music. After graduating, she moved to London to study with Ian Partridge, Paul Hamburger and then Jessica Cash. She won a number of major awards including a Wigmore Hall debut as one of the Incorporated Society of Musicians' Outstanding Young Artists. This led to a contract with the English National Opera, with whom she performed both in the chorus and then as a soloist on tour in this country and in America, including the Metropolitan Opera House, New York. Christine now lives in Dorset, where in addition to her busy career as a professional singer, she has established a reputation as a singing teacher, organising singing workshops and masterclasses as well as a flourishing private teaching practice. She has regularly performed with London Opera Players, London Chamber Opera, with various instrumental ensembles, music clubs and choral societies, having recently sung for John Rutter as the soprano soloist in his *Requiem*, with the BSO's Kokoro Ensemble, and a recital tour in Northern France. She has developed a keen interest in encouraging all age groups to find and enjoy their voices, using a variety of vocal, technical and holistic approaches to releasing and developing the voice.

JEANETTE AGER, who was born in Dorset, began her singing studies at the age of 12. She was awarded an Exhibition to study at the Royal Academy of Music. She is now continuing her studies with Linda Esther Gray. In 1996 she won the Gold Medal in the Royal Over-Seas League Music Competition, and an award from the Tillett Trust Young Artist Platform.

In June 1998 she won the Richard Tauber Prize for Singing at the Wigmore Hall. Her recent work has included: Elgar's *Dream of Gerontius* at Chichester Cathedral; Beethoven's *Missa Solemnis* at Truro and Shostakovitch's 6 Poems of Marina Tsvetayeva with the Cambridge University Chamber Orchestra; a recital Janacek's *Diary of one who has disappeared* at last year's Cheltenham Festival, Tippett's *Child of our Time* at Salisbury Cathedral, and Handel's *Judas Maccabaeus* at Winchester Cathedral.

Her operatic work has included chorus for Glyndebourne Opera and solo roles for Kent Opera, Broombill Opera and Diva Opera, with whom she has performed Cherubino in England, the Channel Islands and France.

For Hyperion Jeanette Ager has recorded five pieces by Lili Boulanger as mezzo soloist with the New London Chamber Choir conducted by James Wood. She was a soloist in a Deutsche Grammophon recording of three songs for women's choir by Ruth Crawford, called *To an Unkind God*.

Future engagements include Rossini's *Petite Messe Solennelle* at York Minster, Mozart's *Requiem* at Salisbury Cathedral and a number of performances of Elgar's *Dream of Gerontius* to celebrate the centenary of its composition.

IVAN SHARPE was a chorister at Winchester Cathedral and a Choral Scholar at Royal Holloway College, University of London. He subsequently studied at the Guildhall and in 1991 he also received a scholarship from the Countess of Munster Trust.

Ivan has an extensive operatic repertoire, and his frequent concert appearances include all the principal oratorio repertory, including *Messiah* with the Vienna Boys Choir (also recorded by Capriccio), and with the Ulster Orchestra, *Haydn's Missa Celsensis* for Vara Radio in the Concertgebouw, Britten's *War Requiem*, and as soloist at the 1995 and 1998 Three Choirs Festival. He has also given recitals of French and Italian song and has taken part in masterclasses given by Graham Johnson, Martin Isepp and Martin Katz.

Recent engagements include Novice *Billy Budd* for Welsh National Opera, Nebuchadnezzar and Tempter *Church Parables* for CBTO (including his BBC Proms debut as Tempter in *The Prodigal Son*), Count Almaviva in a Scottish Opera tour of *Il Barbiere di Siviglia*, *Messiah* at Westminster Abbey conducted by Martin Neary, Brighella and Dancing Master in *Ariadne auf Naxos* conducted by Richard Hickox, Eisenstein *Die Fledermaus* for Lyric Opera Dublin, Komgold's *Der Ring des Polykrates* at the Queen Elizabeth Hall, and *Christmas Oratorio* with the Oxford Bach Choir.

Highlights this season include his debut at ENO in *Dialogue of the Carmelites*, Eisenstein *Die Fledermaus* for Opera Holland Park, Mozart *Requiem*, *Messiah* & Britten's *Serenade for Tenor, Horn & Strings* with the Orchestra of St John Smith Square, *Acis and Galatea* with the City of London

Choir, concerts for the BBC, the Three Choirs Festival, English Heritage, and with Scottish Opera, Rachmaninov *Vespers* in Symphony Hall, Birmingham with the CBSO Chorus, a recording with the Hanover Band of Sullivan's *Rose of Persia*, and Christmas Oratorio with the Bournemouth Bach Choir.

Ivan's future plans include St Matthew Passion in Bournemouth, *Elijah* in Halifax, and Nanki Poo in *The Mikado* for the Carl Rosa Opera Company.

SIMON BIRCHALL began his singing career as a chorister at Oxford. He became a choral scholar at Trinity College, Cambridge, where he studied with John Carol Case, and then went to the Guildhall School of Music, where his teacher was Bryan Drake.

His repertoire ranges from Bach and Handel to the music of the present day. He made his Royal Festival Hall debut in 1989 with the City of London Sinfonia, and has since sung for John Eliot Gardiner, Richard Hickox and Roger Norrington.

His performances of Bach's Passions with the London Handel Orchestra have been particularly acclaimed, and he makes regular oratorio appearances throughout the country, singing works by Mendelssohn, Brahms and Elgar as well as the baroque repertoire. His membership of several vocal consorts has enabled him to travel widely, singing in places as far afield as Japan, Malaysia and East Africa.

Simon's recordings include Monteverdi's *Vespers* and Handel's *Israel in Egypt* with Harry Christophers and the Sixteen, Handel's *Dixit Dominus* with Simon Preston and the Choir of Westminster Abbey and recordings of Purcell's music for Harry Christophers and Martin Neary.

NEIL CHIPPINGTON 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.

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. From January 1994 to July 1998 he was tutor to the Scholars of the College and since then has taken up the appointment of Head of Academic Music at Winchester.

In 1994 he became co-conductor of Winchester Music Club and their Musical Director in 1995. He has also directed the Waynflete Singers in rehearsal on a number of occasions, and conducted them and the Winchester Cathedral Choir in a performance of Handel's *Messiah* in December 1997.

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 in the city.

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 8ET (tel: 01962 869800).

More information about the Club can be seen at www.hants.org.uk/wmc

Winchester Music Club Orchestra

1st violins

Adrian Adlam
David Amos
Tom Dutton
Jenny Fomi
Peter Marsh
Anne Shorter
Richard Shorter
Lucy Cowan
Andrea Fisher

2nd Violins

'Liz Russell
Elizabeth Gillings
Bernard Green
Paul Jeffrey
John Sargent
Joanna Selbome
Prue Skinner

Violas

Tim Griffiths
Richard Daniel
Margy Jeffrey
Gill Collymore
Libby Merriman
Philly Sargent

'Cellos

Nicholas Holland
Jane Austen
Rebecca Brown
Vicky Darling
Fannie Leigh
Catherine Mitchell
Anne Stow
Fiona Smith

Basses

Barry Glynn
Adrian Osman

Debbie Rogers

Flutes

Robin Soldan
Claire Lund

Oboes

Geoffrey Bridge
Irene Pragnell

Clarinets

Janet Herson
Jane Denley

Bassoons

Eric Butt
Colin Wilson

Horns

Peter Widgery
Julian Baker
Mark Kane
Simon de Souza

Trumpets

Martyn Lewington
Frazer Tannock

Trombones

Andy Bunker
Lorraine Temple
Steve Browning

Ophicleide

Cliff Bevan

Timpani

Scott Bywater

Organ

Philip White-Jones

Please make a note of the dates of future concert:s

Saturday 11 December 1999 at 7:30

in Winchester Cathedral

A Christmas Cantata Honegger

Oratorio de Noël Saint-Saëns

A CONCERT OF CHRISTMAS MUSIC

with the Waynflete Singers and Winchester Cathedral Choir

Conductor: David Hill

Anne Todd Howarth *Soprano*

Sarah Fryer *Mezzo Soprano*

Margaret Cable *Contralto*

Peter Butterfield *Tenor*

Stephen Varcoe *Bass*

Saturday 4 March 2000 at 7:30

In Twyford Parish Church

Handel *Messiah*

with the Twyford Singers, soloists and orchestra conducted by Derek Beck.

(Ticket details from Angela Knott Tel. 01962 714977)

Saturday 25 March 2000 at 7:30

in New Hall, Winchester College

75th Anniversary Gala Concert of English Music

with three past conductors of Winchester Music Club

and Neil Chippington with music of Dyson, Vaughan Williams and Parry,

and our new commission *Canticles of Light* by Bob Chilcott.

Jane Sherriff *Soprano*

Simon Barwood *Tenor*

Julian Smith *Bass*

and Winchester Cathedral Girls' Choir.

Thursday 23 November 2000 at 7:30

in Winchester Cathedral

Brahms *Requiem* and Dvorak *Te Deum*

with Winchester Music Club Choir and the College Glee Club

conducted by Neil Chippington.

Tickets from Music at Winchester Tel 01962 877977, except where indicated.



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.