



ELGAR

The Kingdom

Katherine Bond	<i>Soprano</i>
Alexandra Gibson	<i>Mezzo-Soprano</i>
Kevin Kyle	<i>Tenor</i>
Robert Davies	<i>Baritone</i>

Winchester Music Club Choir and Orchestra
Bryan Howells *Leader*
Nicholas Wilks *Conductor*

WINCHESTER CATHEDRAL
Thursday 27 November 2003 at 7:30 p.m.
By kind permission of the Dean and Chapter

Programme

The Kingdom Op. 51 – Edward Elgar (1857–1934)

PRELUDE - *Jerusalem*

1. IN THE UPPER ROOM
2. AT THE BEAUTIFUL GATE
3. PENTECOST

Interval of 15 minutes

4. THE SIGN OF HEALING
5. THE UPPER ROOM

We are indebted to the Friends of Winchester Music Club and to Winchester College, who help to make these concerts possible. We are grateful to Chester/Novello Music for permission to reproduce the text of this work in this programme.

THE KINGDOM

The Kingdom has never enjoyed the same popularity as *The Dream of Gerontius*. Those who know and love *The Kingdom* find this hard to understand. Sir Adrian Boult even regarded *The Kingdom* as the superior work, having been told as a young man by a close friend of Elgar's, "My dear boy, beside *The Kingdom*, *Gerontius* is the work of a raw amateur". Making claims for one masterpiece at the expense of another is never a very illuminating exercise, but Boult's anecdote does illustrate an interesting facet of *The Kingdom*, namely the evangelical zeal which admirers of the work all seem to share.

In many ways, *The Kingdom* is a more demanding work than *Gerontius*, for audiences as well as performers. It is longer and more complex, and its text, drawn from four different books in the Bible, has a less obvious dramatic unity than Newman's *Gerontius*. And yet the impact of *The Kingdom* in performance is immense. Just as *Gerontius* transcends its sometimes alienating theology, *The Kingdom* deals with a very human dilemma - how ordinary men and women come to terms with divine revelation and seek to integrate it into their own lives when they themselves feel that the task may be beyond them, and know that the outside world is at best uncomprehending, at worst hostile. The sheer humanity of Elgar's conception seems to me at the core of this music, and it is significant that the origin of his oratorio lay in a comment by Elgar's teacher, the formidable-sounding Mr Reeve, who pointed out to his class of boys that "the Apostles were poor men, young men, at the time of their calling; perhaps before the descent of the Holy Ghost not cleverer than some of you here." Elgar later wrote: "This set me thinking, and the oratorio of 1903 is the result... I have been thinking it out since boyhood, and have been selecting the words for years, many years." The oratorio referred to is *The Apostles*, and Elgar originally conceived a trilogy in which the middle oratorio, *The Kingdom* was to be followed by "The Last Judgement". He later abandoned this final project, feeling unable to conceive it in musical terms. He may also have felt that *Gerontius* had dealt with the fears of death and judgement already. In any case, it would be hard to imagine anything following the serene closing pages of *The Kingdom*, where Elgar perfectly captures a sense of homecoming without a trace of sentimentality or inflated rhetoric.

The narrative thread of *The Kingdom* speaks for itself. Elgar's five-part scheme is prefaced by a magnificent orchestral prelude, a passage of supreme importance in understanding the work as a whole. Although the music depicts the plight of St Peter after his betrayal of Christ, with all his agonies of shame and uncertainty, Elgar significantly entitled the prelude *Jerusalem*, suggesting that the opening deals with something more universal than the predicament of an individual. Moreover, the prelude introduces us to several of the key musical motives which permeate *The Kingdom*, a hugely energetic striding theme associated with the apostles, and a noble marching melody, first presented very quietly by the strings, which Elgar's friend Jaeger called "New Faith". There is no space here to detail the many subtleties of this score, but its heart lies surely at the end of Part IV in Mary's *The Sun goeth down*. What is remarkable about this passage is its sense of inwardness, a perfect distillation of Elgar's ability to convey a feeling of communion with self which is unique. According to Sir Adrian Boult, it was during a somewhat lacklustre performance of the work under Elgar's own direction - the orchestra and choir were under-prepared, and Elgar himself understandably gave the impression of wanting to be home as soon as possible - that Agnes Nicholls, for whom the soprano part had been

written, managed to transform the entire mood of the occasion into what Boulton described as "a state of fine exultation".

It is a great privilege to be conducting this wonderful work as my debut with Winchester Music Club. I hope we shall all do it justice, and that *The Kingdom* will earn some more converts.

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I.- IN THE UPPER ROOM.

The Disciples and the Holy Women.

Seek first the Kingdom of God, and His righteousness.

Peter. Peace be multiplied unto you.

The Disciples and the Holy Women.

Peace; peace be unto thee, and peace be to thine helpers.

Peter. "Where two or three are gathered together in My Name, there am I in the midst of them."

Mary, Mary Magdalene, John and Peter.

Remember the words of the Lord Jesus,—

The Disciples and the Holy Women,
Jesus, the Holy One.

John. "Surely they are My people"

The Disciples and the Holy Women.

so He was their Saviour;

Mary. For while all things were in quiet silence, and that night was in the midst of her swift course, Thine almighty Word leaped down from heaven out of Thy royal throne.

The Disciples and the Holy Women. The
Light of the world.

Mary Magdalene. The Dayspring from
on high hath visited us, to guide our feet
into the way of peace.

The Disciples and the Holy Women.

The Way, the Truth, and the Life,

John. Did not their heart burn within them,
while He talked with them by the way

Peter. He took bread, and blessed it, and brake,
and gave it to us.

The Disciples and the Holy Women,

The true Vine; the Bread of Life.

All. Let them give thanks whom the Lord hath
redeemed; He remembered His holy promise.
In the concord of brethren, in the love of

neighbours, O praise the Name of the Lord
our God.

The true Vine, The Bread of Life: He brake,
and gave It to us. Praise the Name of our God,
That hath dealt wondrously with us.

Amen.

Peter. Men and brethren: it was needful
that the scripture should be fulfilled,
which the Holy Ghost spake before by the
mouth of David concerning Judas, who
was guide to them that took Jesus: for he
was numbered among us, and had
obtained part of this ministry.

The Disciples and the Holy Women.

"Let his habitation be desolate, and
let no man dwell therein, and his
office let another take."

Peter. Wherefore of these men which have
compared with us all the time that the
Lord Jesus went in and out among us,
must one be ordained to be a witness with
us of His resurrection.

Peter, John and the Disciples. Thou, Lord,
Which knowest the hearts of all men, shew of
these two the one whom Thou hast chosen, to
take the place in this ministry and apostleship.

CHORAL RECITATIVE

They gave forth their lots: (The lot is cast;
but the whole disposing thereof is of the Lord),
and the lot fell upon Matthias; and he was
numbered with the eleven Apostles.

*John, Peter, Mary, Mary Magdalene, the
Disciples and the Holy Women.*

The Lord hath chosen you to stand before
Him to serve Him; you shall be named the
Priest of the Lord.

CHORUS.

O ye priests! Seemeth it but a small thing that
God hath separated you to bring you near to

Himself, to stand before the congregation to minister unto them ?

For it is not ye that speak, but the Spirit of your Father Which speaketh in you:

The Lord hath chosen you; ye are the messengers of the Lord of hosts. It is not ye that speak, but the Spirit of your Father Which speaketh in you.

O ye priests! This commandment is for you.

II.—AT THE BEAUTIFUL GATE.

THE MORN OF PENTECOST.

Mary and Mary Magdalen,

The singers are before the altar; they make sweet melody, and sing the words of David, the sweet psalmist; he beautified the feasts that the temple might sound from morning. The Lord hath prepared a sacrifice ; the day of the First-Fruits.

This man, lame from his mother's womb, is carried daily to the Beautiful Gate; To him that is afflicted pity should be shewed; let us give alms of such things as we have.

The blind and the lame came to Jesus in

the temple, and He healed them, He knew their sorrows; Himself took their infirmities, and bare their sicknesses.

He hath looked down from the height of His sanctuary, to hear their sighing.

The service of the Lord is prepared; the day of the First-Fruits : let us go into the house of the Lord

III.—PENTECOST.

IN THE UPPER ROOM.

RECITATIVE. (TENOR.)

And when the day of Pentecost was fully come, they were all with one accord in one place.

The Disciples. When the great Lord will, we shall be filled with the Spirit of understanding.

MYSTIC CHORUS (SOPRANOS AND CONTRALTOS).

The Spirit of the Lord shall rest upon them; the spirit of wisdom and understanding, the spirit of counsel and

might, the spirit of knowledge. Come from the four winds, O Spirit!

*" I will pour forth of My Spirit,
and they shall prophesy;
and I will shew wonders
in the heaven above,
and signs on the earth beneath."*

John. When the Comforter is come, we shall bear witness ;

Peter, and speak as moved by the Holy Spirit.

The Disciples. When the great Lord will, we shall be filled with the Spirit of understanding.

RECITATIVE. (CONTRALTO.)

And suddenly there came from heaven a sound as of the rushing of a mighty wind, and it filled all the house where they were sitting and there appeared unto them tongues parting asunder, like as of fire; and it sat upon each one of them:—

And they were all filled with the Holy Spirit, and began to speak with other tongues, as the Spirit gave them utterance.

The Disciples. He, Who walketh upon the wings of the wind, shall baptize with the Holy Ghost and with fire,

He, Whose ministers are flaming fire, shall baptize with the Holy Ghost, and with fire.

MYSTIC CHORUS. (SOPRANOS AND ALTOS.)

(The Lord put forth His hand, and touched their mouth ;

God hath spoken, who can but prophesy ?)

RECITATIVE. (CONTRALTO.)

And there were dwelling in Jerusalem Jews, devout men, from every nation under heaven; and when this sound was heard, the multitude came together, and were all amazed, and marvelled.

IN SOLOMON'S PORCH.

The People. Behold, are not all these which speak, Galilaeans ?

And how hear we, every man in our tongue, wherein we were born ?

John. He, Who walketh upon the wings of

the wind, hath baptized with the Holy Ghost, and with fire.

The People. We do hear them speak in our tongues the wonderful works of God!

Peter. He, Whose ministers are flaming fire, hath baptized with the Holy Ghost, and with fire.

The People. What meaneth this ? These men are full of new wine.

They are truly full of power,
even the Spirit of the Lord.

They drink, and forget the law, and pervert the judgment.

With stammering lips and another tongue will He speak to this people.

When they heard, they trembled; like men whom wine hath overcome, their lips quiver.

Because of the Lord, and because of the words of His holiness.

We hear them speak in our tongues; what meaneth this ?

Peter. ("I have prayed for thee, that thy faith fail not; and thou, when thou art converted, strengthen thy brethren.")

Ye men of Judaea, and all ye that dwell at Jerusalem, be this known unto you, and give ear unto my words :

This is that which was spoken by the Prophet,— " It shall come to pass in the last days, saith God,

I will pour forth of My Spirit upon all flesh: and your sons and your daughters shall prophesy,

and your young men shall see visions, and your old men shall dream dreams;

and it shall be that whosoever shall call on the Name of the Lord shall be saved."

Ye men of Israel, hear these words :

Jesus of Nazareth, a Man approved of God unto you by mighty works, and wonders, and signs, which God did by Him in the midst of you, as ye yourselves also know ; Him, being delivered up by the determinate counsel and foreknowledge of God, ye, by the hand of lawless men did crucify and slay : this Jesus hath God raised up, whereof we are all witnesses.

CHORUS. (SOPRANOS AND CONTRALTOS.)

(The Lord put forth His hand, and touched their mouth ;

God hath spoken, who can but prophesy ?)

Peter. Therefore, being exalted at the right hand of God, and having received of the

Father the promise of the Holy Ghost,

He hath poured forth this, which ye now

see and hear. Let all the house of Israel

know assuredly, that God hath made Him

both Lord and Christ;— this Jesus Whom

ye crucified.

The People. (*Tenors and Basses.*)

("His blood be on us, and on our children.")

Peter. Whom ye crucified.

(CONTRALTO SOLO.)

("Daughters of Jerusalem, weep not for Me, but weep for yourselves, and for your

children.")

The People. Men and brethren, what shall we do?

We have denied the Holy and Righteous One, and asked for a murderer to be granted to us;

we have killed the Prince of life.

Men and brethren, what shall we do ?

Peter. Repent,—

and be baptized every one of you, in the

Name of Jesus Christ; for to you is the

promise, and to your children, and to all

that are afar off, even as many as the Lord our God shall call unto Him.

The People. In the Name of Jesus Christ; for

to us is the promise, and to our children

and to all that are afar off, even as many as

the Lord our God shall call unto Him.

Pour upon us the Spirit of grace.

Peter. In the Name of Jesus Christ.

The People. Pour upon us the Spirit of grace.

All. There shall be a fountain opened to the house of David.

In the Name of Jesus Christ of His own

will, God brought us forth by the word of

truth, that we should be a kind of First-

Fruits of His creatures, in the Name of

Jesus Christ, Whom the God of our fathers

hath glorified.

IV.—THE SIGN OF HEALING.

AT THE BEAUTIFUL GATE.

RECITATIVE. (CONTRALTO.)

Then they that gladly received his word were baptized, and continued steadfastly in the Apostles' teaching, and in Fellowship, in the Breaking of Bread, and the Prayers; and fear came upon every soul, and many wonders and signs were done by the Apostles. The man that was lame, at the Beautiful Gate, seeing Peter and John about to go into the temple, asked to receive an alms; and Peter, fastening his eyes upon him, with John, said:—

Peter. Look on us. Silver and gold have I none but what I have, that give I thee. In the Name of Jesus Christ of Nazareth, rise up and walk.

The People. This is he which sat for alms, lame from his mother's womb. He entereth the temple, walking and praising God !

Peter. Ye men of Israel, why marvel ye at this man ? The God of Abraham, of Isaac, and of Jacob, the God of our fathers hath glorified His Servant Jesus, Whom ye delivered up: by faith in His Name hath His Name made this man strong, whom ye behold and know.

John. Unto you that fear His Name shall the Sun of righteousness arise with healing in His wings. Unto you first God, having raised up His Servant, sent Him to bless you, in turning away every one of you from your iniquities.

Peter and John.

Turn ye again, that your sins may be blotted out, that so there may come seasons of refreshing from the presence of the Lord.

THE ARREST.

RECITATIVE. (CONTRALTO.)

And as they spake, the priests and the Sadducees came upon them, being sore troubled, because they proclaimed in Jesus the resurrection from the dead : and they laid hands on them, and put them

in ward unto the morrow; for it was now eventide.

Mary. The sun goeth down; Thou makest darkness, and it is night:

I commune with mine own heart, and meditate on Thee, in the night watches.

Blessed are ye when men shall persecute you for His sake. They deliver them up to the council, they are hated of men for His Name's sake; all this is come upon them :— some shall they kill and crucify;

Blessed are ye, reproached for the Name of Christ. Rejoice, ye partakers of His sufferings, that when His glory shall be revealed ye may be glad also, with exceeding joy. How great are Thy signs, how mighty are Thy wonders; Who healeth all infirmities.

The Gospel of the Kingdom shall be preached in the whole world; the Kingdom and patience, which are in Jesus.

The Branch of the Lord shall be beautiful and glorious. Thou makest darkness, I meditate on Thee; in the night Thy song shall be with me a prayer unto the God of my life.

V.—THE UPPER ROOM.

IN FELLOWSHIP.

The Disciples and the Holy Women.

The voice of joy is in the dwelling of the righteous : the stone which the builders rejected is become the head of the corner.

John. The rulers asked: "By what power, or in what name, have ye done this ? "

Then Peter, filled with the Holy Spirit, said "In the Name of Jesus Christ."

The Disciples and the Holy Women.

In none other is there salvation: neither is there, under heaven, any other name wherein we must be saved.

Peter. And when they took knowledge of us that we had been with Jesus, they charged us not to speak at all, nor teach in His Name; we cannot but speak the things we saw and heard.

John. Finding nothing how they might punish us, concerning a good deed done to an impotent man, they further

threatened us; and being let go, we are come to our own company.

The Disciples and the Holy Women.

Lord, Thou didst make the heaven, and the earth, and the sea, and all that in them is.

The rulers gather together against the Lord and His Anointed :

Lord, behold their threatenings; grant Thy servants to speak Thy word with all boldness, while Thou stretchest forth Thy hand to heal. Praise the Name of our God That hath dealt wondrously with us.

THE BREAKING OF BREAD.

The Disciples and the Holy Women,

Thou, Almighty Lord, hast given food and drink to mankind; but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy Servant.

Peter. If any is holy ;—

The Disciples. let him come.

Peter. If any is not; —

The Disciples and the Holy Women. let him repent.

Mary, Mary Magdalene, John and Peter,
In the Name of Jesus Christ.

John. Give thanks,— first for the Cup.

The Disciples and the Holy Women,

We thank Thee, our Father, for the Holy Vine.

Peter. Give thanks,— for the Broken Bread.

The Disciples and the Holy Women,

We thank Thee, our Father, for the Life and Knowledge. As this Broken Bread was grain scattered upon the mountains, and gathered together became one, so may Thy Church be gathered together from the bounds of the earth into Thy Kingdom.

THE PRAYERS.

All. Our Father,

John. Ye have received the Spirit of adoption,

Peter, whereby we cry, Abba,—

Men. Father.

All. Thou, O Lord, art our Father, our Redeemer, and we are Thine.

Katharine Bond 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.

Numerous solo concert appearances have included performances of Bach, Rutter and Willcocks' *Magnificat*, Durufle and Faure's *Requiem*, Gershwin's *Porgy & Bess* (Concert Version), Handel's *Belshazzar* and *Messiah*, Mozart's *Vesperae Solemnes de Confessore* and Vivaldi's *Gloria*. Katherine's operatic experience includes Dido (*Dido & Aeneas*), Aricie (*Hippolyte et Aricie*) with Welsh National Youth Opera, Dorinda (*Orlando*), Ilia (*Idomeneo*) and Blanche (*Dialogues des Carmelites*) in the Royal Academy opera scenes, and Tatyana (*Eugene Onegin*) with New Youth Opera.

She was awarded the Sir Geraint Evans Recitalist Prize and Vale of Glamorgan Young Singer of the Year Award whilst at University and has since won the Royal Academy's Grisi & Maria Prize, 2nd Prize in the John Warner Memorial Award and 3rd Prize in the Great Elm Vocal Awards.

Katherine is currently studying on the Royal Academy Opera programme with Julie Kennard and Clara Taylor.

Alexandra Gibson, originally from Leicestershire gained a B.A (Hons) in Music at the Birmingham Conservatoire before completing her studies as a Postgraduate student at the Royal College of Music where she studied with Kathleen Livingstone.

Although an accomplished soloist, Alexandra has performed and recorded with many professional ensembles and choirs including : The Academy of Ancient Music, The Monteverdi Choir, The English Concert, The Sixteen and The Gabrielli Consort, working under conductors such as Trevor Pinnock,

Sir John Eliot Gardiner, Christopher Hogwood, Richard Hickox, Sir Roger Norrington, Harry Christophers and Sir Simon Rattle.

Solo concerts/projects include: Copland: *In The Beginning* ,Birmingham Cathedral, Bernstein: *Mass* , BBC Radio 3 Broadcast, St David's Hall,Cardiff, Mozart: *Requiem*, Queen Elizabeth Hall,London, Bach: *Cantata 11* and *Magnificat* for the Kings Consort in Spain/ France, Vivaldi: *Beatus Vir* (CD Hyperion) with the Kings Consort, Schubert: *Mass in A Flat* (BBC Radio 3 Broadcast) and Handel: *Israel in Egypt* both for The Sixteen also Handel: *Messiah* for The Sixteen in Spain and Buxtehude : *Membra Jesu Nostri*, Sixteen in Snape Mailings (Radio 3 Broadcast and Utrecht) Bach: *St Matthew Passion* with OAE and Sir Roger Norrington. Purcell: *Dido and Aeneas* (English Concert, Wigmore Hall) and Handel: *Dixit Dominus* (QEHLondon) both with Trevor Pinnock Handel: *Messiahs* in Italy with The Sixteen and St Johns Smith Sqaure, London with The London Mozart Players. Bach: *St Matthew Passion* and *Israel in Egypt* (Spain, Bridgewater Hall, Queen Elizabeth Hall, London) .Elgar: *Dream of Gerontius*.

She had also recently been singing for the Birmingham Royal Ballet at Sadlers Wells in their

Kevin Kyle began his career in Music Theatre singing the role of Passarino in Andrew Lloyd-Webber's *The Phantom of the Opera*. In 1999 he won a scholarship to the Royal Academy of Music where he currently studies on the opera course with Joy Mammen and Anthony Saunders. During his period of study at the Academy, Kevin has received the EMI Award, the British Land Prize, the Norah Mary Turner Award and the Kendall Prize.

On the operatic stage Kevin's most recent roles have included Basilio and Don Curzio in *Le Nozze di Figaro* for Longborough Festival Opera, Frontino in *L'amore industrioso* for Holland Park Opera, Lurcaino in Handel's *Ariodante* for the Iford Festival, Amalta in *The Coronation of Poppea* and Mosquito and Inn Keeper in *The Cunning Little Vixen*, conducted by Sir Charles Mackerras. Other roles include Ferrando in *Così fan Tutte*, Aeneas in *Dido and Aeneas* for Opera Works, Acis in *Acis and Galatea*, Orphé in *La Descent D'Orphe aux Enfers* by Charpentier for Drama per Musica, Fenton in *Falstaff*, and most recently Paris in *The Judgement of Paris* by John Eccles.

On the concert platform Kevin performs regularly both in this country and abroad, having performed works this year in Cyprus, Croatia, France, Italy, Germany, Holland and Belgium. Some of the works he most frequently performs include Handel's *Messiah*, Mendelssohn's *Elijah*, Puccini's *Messa di Gloria*, Orff's *Carmina Burana*, Haydn's *Creation* and Bach's *St John Passion*. As well as the traditional repertoire Kevin performs much contemporary music including works by John Cage, Richard Allain and Giles Swayne. Last year he performed in the world premiere of *What is the Word?* by Kiirtag for the London Kiirtag Festival. Kevin made his Proms debut this year singing the role of the Centurion in Berlioz's *L'Enfance du Christ* conducted by Sir John Eliot Gardiner.

Kevin has also been involved in a number of other projects which include performing for Radio Three, Classic FM and BBC Television. He recently recorded an arrangement of the Band of Brothers theme tune for Sony, has been involved in numerous recordings for Karl Jenkins and has filmed an episode of Howard Goodall's Great Dates for Channel Four which was released earlier this year. Kevin also made his acting debut this year, playing the role of Dr. Case in *All in the Dark* - a comedy about the class and sex war in Handel's London for the Handel Museum.

Future projects include a staged performance of Bach's *St. John Passion*, Handel's *Samson*, a recital of the songs of Arthur Bliss, and the continued development of his new ensemble Drama per Musica - a group of professional young soloists performing early opera and concert works with period instruments.

Robert Davies graduated from the University of Sheffield with a BMus (Hons) in 1997, and in the same year performed the title role in Purcell's *Dido and Aeneas* in the International Edinburgh Fringe Festival, to great acclaim. During his time in Sheffield he sang as a Choral Scholar and Lay Clerk at the Cathedral, with whom he toured extensively, notably to South Africa, as well as appearing on recordings and broadcasts, including the BBC's *Songs of Praise*, in which he appeared as a soloist. Robert was a member of the National Youth Choir, and has sung with *Laudibus* since 1993. He also regularly sings with such professional groups as the Monteverdi Choir and the Sixteen.

On the opera stage Robert toured with the European Opera Centre, performing Mozart's *Lucio Silla*. For two seasons he sang for Diva Opera, including Bizet's *Carmen* (Dancaïro), Donizetti's *L'Elisir d'Amore*, and Puccini's *Tosca* (Jailer). Robert also appeared as Waiter and Footman in *Der Rosenkavalier* in the Spoleto Festival, 2000, under the direction of Richard Hickox. During the autumn of that year he performed the role of Pish Tush in *The Mikado* for the D'Oyly Carte Opera Company in the Savoy Theatre. Robert also sang in the European premieres of Ned Rorem's *Hearing* and *The Robbers*.

Concert performances include: Bach *St Matthew* and *St John Passions*, Handel *Messiah*, Mozart *Mass in C Minor* and *Requiem*, Brahms *Requiem*, Orff *Carmina Burana*, Rossini *Petit messe solennelle*, Britten *Cantata Misericordia*, Stainer *Crucifixion* and Haydn *The Seasons*.

Robert has been a member of the Glyndebourne Festival Chorus since 2001 and was awarded the Glyndebourne 2003 Erich Vietheer Memorial Award. He will return to Glyndebourne for the 2004 season performing the role of Guccio, *Gianni Schicci* and covering the role of Morales, *Carmen*.

Future engagements include a tour of Spain with the Sixteen, and of America with the Monteverdi Choir.

Nicholas Wilks is Musical Director of the Hampshire County Youth Orchestra and New Youth Opera and conductor of the Petersfield Musical Festival, the Froxfield Chamber Choir and the Channel Islands Youth Orchestra. Until recently he was Musical Director of the Finchley Children's Music Group (FCMG), making his BBC Proms debut with FCMG, Joanna MacGregor and Ensemble Bash in the premiere of Alec Roth's *Earth and Sky* in 2000. He has broadcast widely in the UK and abroad, and his recordings include Britten's *A Ceremony of Carols*, Noye's *Fludde* and Charles Davidson's *A Singing of Angels*. Nicholas is an Associate of the Royal Academy of Music, a trustee for the Soweto string project "Buskaid", and a Founder Director of the World Association of Youth Orchestras.

WINCHESTER MUSIC CLUB was founded in 1925 by Sir George Dyson. The choir, which has a membership of about 110, 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. More details can be seen on our website:

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 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, Len Tatham, 34 Wales Street, Winchester, Hants SO23 8ET (tel: 01962 869800).

Winchester Music Club Orchestra

1st violins

Bryan Howells
Peter Marsh
Richard Shorter
David Amos
Tom Dutton
Jenny Forni
Anne Shorter
Melinda Samms
Suzy Ruffles
Liz Flowers
Kirsty Robertson

2nd Violins

Jean Paterson
Elizabeth Gillings
Bernard Green
Paul Jeffrey
Angela Robinson
John Sargent
Joanna Selborne
Prue Skinner

Violas

Tim Griffiths
Margy Jeffrey
Gil Collymore
Richard Daniel
Libby Merriman
Philly Sargent
Louise Woods

'Cellos

Spike Wilson
Emma Sharrock
Jane Austen
Fannie Leigh
Fiona Smith
Anne Stow
Catherine Mitchell

Double Basses

Barry Glynn
Adrian Osman
Mark Frampton

Flutes

Jo Kidman
Claire Lund
Karen Wills

Oboes

Liz Courtney
Michael Jeans

Clarinets

Janet Herson
Joanna Owens
Jane Denley

Bassoons

Eric Butt
Colin Wilson
David Locke

French Horns

Peter Widgery
Mark Kane
Alan Newnham
Allan Mead

Trumpets

Julian Poore
Frazer Tannock
Ian McKenzie

Trombones

Ian Jones
Richard Pywell
Kieran O'Neill

Tuba

Cliff Bevan

Percussion

Nick Knight
Claire Brock
Paul Lovegrove
Alan Dennis

Harp

Hayley Dredge
Helen Cole

Organ

James Davy

Please make a note in your diary for

Sunday 28 March 2004
at 7:30pm in New Hall Winchester College

Purcell: *King Arthur*

Katherine Bond *soprano*
Stewart Harper *counter tenor*
Kevin Kyle *tenor*
Andrew Ashwin *bass*

Nicholas Wilks *conductor*



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.