



WINCHESTER MUSIC CLUB

MOZART Litaniae Lauretanae
HAYDN Symphony No. 86 in D
Harmoniemesse

Jane Sherriff *Soprano*

David Clegg *Counter-tenor*

Benjamin Hulett *Tenor*

Simon Grant *Bass-baritone*

Winchester Music Club Choir and Orchestra

Liz Russell *Leader*

Neil Chippington

NEW HALL, WINCHESTER COLLEGE

Saturday 17 March 2001 at 7:30 p.m.

By kind permission of the Headmaster

Winchester Music Club is a Registered Charity No. X83763

Programme

Litaniae Lauretanae

W.A. Mozart
(1756 - 1791)

Kyrie
Sancta Maria
Salus infirmorum
Regina angelorum
Agnus Dei

Symphony no.86 in D

F.J. Haydn
(1732 - 1809)

Adagio - Allegro spiritoso
Capriccio (Largo)
Menuetto (Allegretto)
Finale (Allegro con spirito)

INTERVAL OF 20 MINUTES

Harmoniemesse

F.J. Haydn

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Unfortunately, Christopher Foster is indisposed and not able to sing this evening. We are very grateful to Simon Grant for taking his place at short notice.

We apologise for the lack of seats here tonight. Due to flooding at the end of last year, they had to be taken out while the floor dried and cannot be put back because the wood has swollen and the fixings are now out of alignment.

Concert Notes

Tonight's programme includes music by two giants of the classical period. Mozart's *Lorentine Litany* of 1774 is a devotional work that exudes a sense of freshness and optimism that one might expect, but with one or two surprises. As the titles of the middle movements suggest, the work is devoted to the Blessed Virgin Mary, and it is perhaps worth pointing out the beauty of the second movement in particular when reflecting on Mozart's admiration for the Holy Mother.

Haydn's 86th Symphony is the one of the six symphonies commissioned by the 'Concert de la loge Olyrnique', a concert enterprise in Paris. They are often known as the 'Paris Symphonies'. The use of a slow introduction before the first movement had become a typical feature of the mature Classical style, but Haydn also experimented with different types of slow movements, in this case a 'Capriccio'. Number 86 was written in 1786 and demonstrates so much that is typically Haydn. As with so much of his instrumental music, one is lulled into a state of security and seeming predictability; that is when he does something slightly unexpected.

The *Harmoniemesse* is chronologically the last of these three works, having been composed in 1802. It is the last of six great masses, which include the 'Nelson' Mass, that Haydn wrote between 1796 and 1802. Like its predecessors, it has been described as an orchestral mass, simply due to the fact that the orchestra has such a major part to play. The text follows the traditional words of the Ordinary of the Mass, and Haydn employs what had become traditional ways of dividing the text such as splitting up the Gloria and Credo into various sections and setting the Agnus Dei in two sections; a slow introduction followed by a fast ending. The only slightly unusual feature is the lack of a fast section in the Kyrie. The *Harmoniemesse* is a work of symphonic proportions that demonstrates Haydn at his most lyrical and most energetic.

Jane Sherriff's enthusiasm for all things vocal began as a teenager in Winchester Music Club and continued whilst reading for her B.Mus. degree at Nottingham University. There she began her vocal training with Pamela Cook, musical director of the internationally renowned Cantamus Girls Choir. She later abandoned a teacher training course and work in the music retail business to return to serious vocal matters and take up singing professionally. From her Winchester base she now studies with Jessica Cash in London, and her career involves performances as a soloist throughout the South as well as concerts and recordings with professional choirs at home and abroad. She has sung with The Clerkes of Oxenford, specialising in the high tessitura singing required of their treble line, The Hanover Band, London Voices and The New English Chamber Choir and now works regularly with The Choir of the Chapels Royal at The Tower of London.

Jane's greatest enjoyment is in oratorio work, mainly in the baroque and classical repertoire, and after last year's solo debut with Winchester Music Club is delighted to be joining them again for tonight's concert. Other solo engagements leading up to Easter include Haydn's *Missa Sancti Nicolai* and Schubert's *Mass in G* in Durweston, Mozart's *Mass in C Minor* in Aldershot and Bach's *B Minor Mass* in Cirencester, and continue after Easter with Haydn's *Creation* in Romsey, Stravinsky and Vaughan Williams Masses in Bristol and Rutter's *Requiem* in Billingshurst. She also has an interest in early music with her lute and bass viol ensemble "Acanthus", and works in the realm of contemporary music, having given several recitals for the Portsmouth & District Composers' Alliance, and taken part in performances of Tavener's *Apocalypse* in Athens, Ligeti's *Requiem* in Paris, and last October in the world premiere of David Reeves' *Becket* in Canterbury Cathedral.

David Clegg (27) began his singing career in 1983 when he was judged "Choirboy of the Year". Educated at Winchester College and New College, Oxford, he is currently on a scholarship on the opera course at the Guildhall School of Music and Drama, London. Since leaving Oxford he has run a busy concert schedule both as a member of many of the small ensembles in London such as The Monteverdi Choir (part of Sir John Eliot Gardiner's Bach 2000 Cantata Pilgrimage), The Sixteen, the Kings Consort and The Gabrieli Consort and also as a soloist regularly appearing with orchestras like The English Chamber Orchestra, the Orchestra of the Birmingham Royal Ballet, the BT Scottish Ensemble, the Parley of Instruments and The Academy of Ancient Music. He was invited to sing Purcell at the centenary celebrations in Harvard University and the coming season will include concerts in Paris, Utrecht, Frankfurt, Lucerne and Brussels as well as appearances at several British Festivals.

While at the Guildhall he has developed a strong interest in song performance, and in 1999 was the winner of the English Song Prize given by the association of

English Singers and Speakers. His regular accompanist is the South African pianist Mark Nixon. On the opera stage he is in increasing demand and last year saw him make his debut at the Royal Opera House, Covent Garden performing Handel and Britten in their Linbury Studio. Future performances include Ottone in Monteverdi's "L'Incoronazione di Poppea" (St John's, Smith Square Nirenus in Handel's "Giulio Cesare" and the creation of the part of the judge in the new commissioned opera "Going into Shadows" by the Australian composer Andrew Schultz. He currently studies with David Pollard.

Benjamin Hulett was born in 1977 and began his musical training as a chorister at Winchester Cathedral and a choral scholar at New College Oxford. He has held other choral scholarships at both Winchester and Wells Cathedrals and works with many of the country's leading vocal ensembles and choirs including The Sixteen, Ex Cathedra, the Choir of the Enlightenment and Chapelle du Roi.

Other career highlights include the role of Arioch with The King's Consort under Robert King in Handel's *Belshazzar* broadcast on BBC Radio and performed in Brussels and the UK, Weill's *The Seven Deadly Sins* with the Helios Orchestra of Oxford, Purcell's *Te Deum* in the Festival d'Ambronay recorded live for French television, Charpentier *Requiem* in the Palais de Versailles, Mozart *Requiem* with The Britten Sinfonia and Nicholas Cleobury, Monteverdi *Vespers of 1610* with His Majesties Cornetts and Sackbutts, Evangelist in Schutz's *Christmas Story* with London Baroque and the Evangelist in Bach's *Christmas Oratorio* with Christopher Hogwood and The Academy of Ancient Music in Dusseldorf and Munich.

His operatic credits include: Roderick Usher in *The Fall of the House of Usher*, Phillip Glass. The Madwoman in Britten's *Curlew River*, Purcell's *King Arthur*, King Oebalus in Mozart's *Apollo et Hyacinthus* for New Chamber Opera, Belmonte in Mozart's *Die Entführung aus dem Serail* for Ad Hoc Opera, Sailor in Purcell's *Dido and Aeneas* for Ex Cathedra, Storace's *Gli Equivoci* for Bampton Classical Opera and Valetto/1st Soldier in Monteverdi's *L'Incoronazione di Poppea* for GSMD.

Previously Ben has studied with Ian Partridge and Diane Forlano and now studies with David Pollard as a postgraduate student on a scholarship at the Guildhall School of Music and Drama.

Simon Grant's rich bass-baritone voice is much in demand in the field of Mediaeval, Renaissance and Baroque music. He has worked with most of the leading specialist ensembles including The Consort of Musicke, Les Arts Florissants, Tragicomedia, the Taverner, Gabrieli and New London Consorts.

His many solo recordings include the Monteverdi *Vespers* (with Philip Pickett), Bach *Magnificat* (with Andrew Parrott) and Charpentier's *Te Deum* and *Missa*

Assumpta est Maria (with Ivor Bolton/St. James's Baroque Players). He has recorded roles in John Blow's *Venus and Adonis*, Matthew Locke's *Psyche* (Envy and Bacchus) and Monteverdi's *Orfeo* (Caronte). He played the role of Caronte in a staged production of Peri's *Orfeo* at the Drottningholms Slottsteater in Stockholm, and has performed Blow's *Venus and Adonis* at Shakespeare's Globe Theatre in London. This year he will appear in Purcell's *Dido and Aeneas* at the Royal Festival Hall.

Simon Grant's involvement in contemporary music, has lead to appearances with the Matrix Ensemble, Ensemble Moderne and Electric Phoenix. He has performed the music of Luciano Berio at venues such as Carnegie Hall New York City, the Dorothy Chandler Pavilion Los Angeles, and La Scala Milan with Sir Simon Rattle (Berlin Philharmonic Orchestra) and Esa-Pekka Salonen (Los Angeles Philharmonic). He has sung Kurt Weill's *Seven Deadly Sins* several times, including performances with Ute Lemper and Maria Ewing. He sang the role of Pitkin at a performance of Bernstein's *On the Town* conducted by Michael Tilson Thomas at the Barbican and was a soloist in *Candide* for BBC Radio 3. He played the Stationmaster in the world premiere of Howard Blake's opera *The Station* and created the role of Parson Snakepiece in Kate and Mike Westbrook's opera *Good Friday 1663* (for Channel 4).

Recent solo engagements include performances of Bach's *Mass* in B *Minor* in London, Spain, Italy and New Zealand.

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. 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 7:45 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, Len Tatham, 34 Wales Street, Winchester, Hants SO23 8ET (tel: 01962 869800).

Please make a diary note of these concerts:

WINCHESTER THEATRE FUND/WINCHESTER COLLEGE
Sunday 22 April 2001 at 7:30 in New Hall.

Schubertiad

Vikram Seth hosts an evening of music by Franz Schubert with
Phillipe Honoré (violin), Christopher Maltman (baritone)
and Alan Rowlands (piano).

A FUNDRAISING EVENT FOR THE THEATRE ROYAL
Tickets available from Music at Winchester from February 2001.

WINCHESTER MUSIC CLUB
Thursday 22 November 2001 at 7:30
in Winchester Cathedral

Britten War Requiem

Soloists to be announced.

Winchester Music Club Orchestra

1st violins

'Liz Russell
Tom Dutton
Jenny Fomi
Elizabeth Gillings
Peter Marsh
Richard Shorter
Jane Ingamells
Francis wells

2nd Violins

Anne Shorter
Paul Jeffrey
Angela Robinson
John Sargent
Joanna Selborne
Prue Skinner
Hilary Craven

Violas

Tim Griffiths
Margy Jeffrey
Gil Collymore

Richard Daniel
Libby Merriman
Philly Sargent
Louise Woods

'Cellos

Alison Myers
Vicky Darling
Fannie Leigh
Anne Stow
Fiona Smith

Double Basses

Julia Casson
Barry Glynn
Adrian Osman

Flute

Karen Wills

Oboes

Martin Packman
Margaret Gilliat

Clarinets

Janet Herson
Jane Denley

Bassoons

Colin Wilson
Nick Ingamells

French Horns

Peter Widgery
Julian Baker

Trumpets

Martyn Lewington
Frazer Tannock

Timpani

Nick Knight

Rehearsal Accompanists

Jonathan Hardy

James Weeks



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.