



A SPRING CONCERT

Winchester Music Club Choir and Orchestra
The Girl Choristers of Winchester Cathedral

Francis Wells *Leader*

Christine Targett *Contralto*

Christopher Seed *Piano*

Neil Chippington

NEW HALL, WINCHESTER COLLEGE

Saturday 23 March 2002 at 7:30 p.m.

By kind permission of the Headmaster

Programme

Song of Destiny Johannes Brahms

Adagio for Strings Samuel Barber

Canticles of Light Bob Chilcott

Te lucis ante terminum
Christe, qui splendor et dies
O nata lux de lumine

INTERVAL OF 20 MINUTES

Three motets Anton Bruckner

Locus Iste
Os Justi
Ave Maria

Siegfried Idyll Richard Wagner

Rio Grande Constant Lambert

This is Neil Chippington's last concert with us as our Musical Director. Since he was appointed in 1996, he has conducted us in a wide range of music from Bach's Mass in B minor to Britten's War Requiem last November. The highlight of his time with us must surely be our 75th Anniversary concert in 2000 when we gave the premiere of our commissioned piece, Canticles of Light by Bob Chilcott. We sing it for the second time this evening, again with the Girl Choristers of Winchester Cathedral.

We are sad that Neil is leaving, but delighted that he has agreed to be our Guest Conductor next November when we sing Verdi's Requiem in Winchester Cathedral.

Our good wishes for the future go with him.

Sue Webb
Chairman

Johannes Brahms (1833 - 1897)

Song of Destiny, Op. 54 (sung in English)

Perhaps one of the composer's finest short works, this setting, dating from 1871, of words by Friedrich Hölderlin, deals with a subject close to Brahms's heart - the contrast between the blissful existence of the spirits bathed in the everlasting light of realms above and mortals here on earth lurching blindly from one misery to the next. In this respect - as in its musical quality - the Schicksalslied (the original German title) is like a miniature of the same composer's German Requiem.

The beautiful introduction and first main section are based on the key of E flat and promote a mood of unruffled tranquility, while the gloomy Allegro is in C minor and conjures up all the futile turbulence of human life.

Finally, optimism is restored with a repeat of the introduction, now appearing in C major.

John Bate

Samuel Barber (1910 - 1981)

Adagio for Strings

The American composer Samuel Barber was one of the outstanding products of the Curtis Institute of Philadelphia. He won a number of awards, including the Prix de Rome in 1935. One year later, in 1936, he published a String Quartet in B Minor,

the slow movement of which almost immediately won separate fame as the Adagio for Strings. It was indeed published in that form in 1938.

On a technical level, its wonderfully effective layout shows fine understanding of the string medium. The skill with which its gently winding main theme passes from one voice to another, preserving for the whole texture a superbly eloquent forward momentum, proclaims the restraint of true mastery. This is an emotionally charged piece, ideally suited to a religious occasion. Barber himself thought so: in 1967 he married the music to the text of the Agnus Dei, re-scoring the piece for choir with organ or piano accompaniment. Its sheer devotional quality transcends further description.

Bob Chilcott

Canticles of Light:

Te lucis ante terminum

Christe, qui splendor et dies

O nata lux de lumine

Winchester Music Club commissioned this work for its 75th Anniversary concert in March 2000. It consists of three Latin hymns, the first two to be sung in the evening at Compline, and the third in the morning at Laudes. Bob Chilcott's setting is often reflective and moving and it is a most appropriate work to be singing just before Holy Week

Neil Chippington

Anton Bruckner (1824 - 1896)

Motets:

Locus Iste

Os Justi

Ave Maria

The unaccompanied choral pieces of Bruckner are remarkable for their combination of older techniques (at a time when Romanticism threatened their survival) with very striking modulations and extremes of colourful dynamics.

"Locus iste" is a Gradual, which is sung between the Epistle and Gospel, is dedicated to Father Loidol, of the famous Benedictine abbey of Kremsmünster in Austria. It was written in 1869. Here the feeling is quiet, being awestruck at the holiness of a place.

"Os justi" is also a Gradual, and is a more extended piece than Locus Iste. The middle section uses imitative, polyphonic ideas; old compositional devices that Bruckner uses to good effect.

"Ave Maria", written in 1861, uses a rich texture, at times, of no less than seven vocal parts, at first successively three above and four below, before they are united at the name of "Jesus".

Ivor Keys

Richard Wagner (1813 – 1893)

Siegfried-Idyll

Unusually for Wagner, this work is purely orchestral. It was written in 1870 as a birthday present for his wife Cosima who had just given birth to their son, Siegfried. The themes Wagner uses come from the opera 'Siegfried', the third work of the Ring Cycle.

Neil Chippington

Constant Lambert (1905 - 1951)

The Rio Grande

Constant Lambert came of an artistic family. His father, George Washington Lambert, was an Australian painter and associate of the Royal Academy, and his brother Maurice was a talented sculptor. Constant's own prodigious gifts as a musician and composer led him to study at the Royal College of Music and quickly brought him to the notice of Diaghilev, for whom he composed two ballet scores in 1925 and 1927. He later became musical director of the Vic-Wells Ballet (subsequently the Sadlers Wells Ballet) and also devoted much time to writing and to editing English music of the 18th century. The Rio Grande is Constant Lambert's best-known work. It was composed in 1927 and received its first performance in a BBC broadcast of 1928. The work was a product of Lambert's friendship with the Sitwell family. Like William Walton, Lambert had been closely associated with the Sitwell circle throughout the 1920s. For The Rio Grande, Lambert chose a poem by Sacheverell Sitwell, an imaginative fantasy evoking the atmosphere of a dazzling Brazilian carnival. The sparkling, virtuosic piano writing is a hallmark of this piece of musical tinsel, as are the many jazz influences (Lambert was a jazz lover and later became a fan of Duke Ellington). But the work has a direct appeal and well deserves its position in the concert repertoire.

William Gould

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Formed in April 1999, the **Winchester Cathedral Girls' Choir's** regular contribution to the worship is a weekly Sunday service with the Lay Clerks. The seventeen Girl Choristers between the ages of 12 and 17 are educated at schools in the Winchester area and come into the Close three times a week to rehearse under the direction of Sarah Baldock. Hilary Llystyn Jones is vocal coach to the Choir and provides individual singing lessons for the Girl Choristers who also receive a bursary from the Cathedral towards instrumental lessons.

Since the first service in May 1999, which attracted considerable media interest, the Girls' Choir has performed each year with the Salisbury Girl Choristers in the Southern Cathedrals Festival, participating in works commissioned from Francis Grier, Mark Blatchley and Richard Pantcheff. The Girl Choristers provided the semi-chorus in a performance of Britten's War Requiem with the Bach Choir under David Hill in November 1999, and in May 2000 they combined with other Hampshire choirs in two performances of Mahler's Third Symphony with the Hampshire County Youth Orchestra which was broadcast on Classic FM.

The Girls' Choir has recently returned from a trip to Sweden where they gave three concerts with organist Thomas Trotter, at the Festival of Girls' Choirs in Rättvik. In addition to the weekly services, the Girls' Choir is active in the diocese singing Evensong and giving concerts, and helping with fundraising for local charities.

Sarah Baldock is currently Assistant Organist and Director of the Girls' Choir at Winchester. She is a popular solo recitalist and was a finalist in the 1998 Calgary International Organ Competition. She toured Denmark in July and August last year, and played in Dublin and at many UK venues. She was educated as a music scholar at St. Paul's Girls' School in London and then at Pembroke College Cambridge where she was Organ Scholar. After graduating in 1996 with a BA in Music, she was appointed first Organist-in-Residence at Tonbridge School, and released a solo CD for Herald on the school's Marcussen organ. She continues her connection with Tonbridge School, teaching the organ there once a week in addition to pupils at Southampton University. She is returning as tutor to the Oundle course this Easter, and for the past five years has been a faculty member at the annual Calgary International Organ Academy.

She is a Council member of the Royal College of Organists and is working with the education department of the Royal Festival Hall Organ recital series to bring young people into contact with the instrument, last year playing compositions written by Roxanna Panufnik and A level students in the Festival Hall. In October 2001 she premièred a work for organ and narrator by Bob Chilcott in Symphony Hall during the weekend of concerts celebrating the opening of the new Klais organ, and has played concertos with the CBSO as part of their education programme.

Christopher Seed is a graduate of the Royal College of Music, London, where he studied from 1982 to 1987 with Peter Element and John Barstow, he later studied privately with Christopher Elton and Alexander Kelly, taking part in masterclasses with Pascal Rogé, Menahem Pressler and Paul Badura-Skoda. He made his professional recital debut in 1990 at St.John's, Smith Square. Christopher has given solo recitals at St.John's, Smith Square and the Purcell Room, duo recitals (The Fool's Progress) at the Edinburgh Festival, Bath Festival and Wigmore Hall, and concerto performances at venues including Snape Maltings Concert Hall. In 1995, he was selected to appear in the Queen Elisabeth International Piano Competition televised masterclasses in Belgium.

In 1997, he commissioned the Dutch firm Poletti & Tuinman Fortepiano Makers to build the world's first left-handed piano. A complete mirror-image of a 19th century fortepiano, the high notes begin on the left and move down in pitch towards the right. The lid opens from the opposite side, and the pedals are reversed. Christopher sits on the other side of the stage to ensure that his left hand and the lid are facing the audience. Being left-handed, and with the keyboard reversed, he can now play more of the melodic and elaborate parts with his dominant hand. Not only does this give him a physical advantage, but it is also a more instinctive way of playing. The instrument has received a huge amount of media and public interest, and as exhibited at the International Early Music Festivals in Bruges (1998) and London (2001).

Christopher Seed gave the launch concert at the Queen Elizabeth Hall, London in 1999. The performance received a standing ovation, and led to interviews and live broadcasts as far away as Japan, New Zealand, Canada and South America. Since then, he has continued to perform in concert, on television and radio to critical acclaim, and to be in demand both as a concert pianist and broadcaster. Forthcoming concerts on The Left-Handed Piano include a recital at Wigmore Hall, London on May 6th 2002.

Christopher's most recent CD release is on the Olympia label and received very high praise. He is an international examiner for The Associated Board of the Royal Schools of Music, and teaches at Winchester College.

Christine Targett trained at the Guildhall School of Music & Drama with William McAlpine and later studied with Kathleen Hearley and Sarah Fryer. For several years she has sung with choirs in the Winchester area, including the Waynflete Singers and Winchester Music Club. Her recent solo work has included Duruflé's Requiem, Handel's Messiah and Mozart's Requiem. She has sung in a great number of concerts, including a Gershwin Centenary Concert at the Salle Rachmaninov in Paris, a musical evening at Old Alresford Place and a concert for the Bible Society at St Michael's Church, Winchester.

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).

Winchester Music Club Orchestra

1st violins

Francis Wells (leader)
Tom Dutton
Peter Marsh
Richard Shorter
Peter Davis
Hilary Craven

2nd Violins

Anne Shorter
Paul Jeffrey
Joanna Selborne
Prue Skinner
David Morris
Bob Pery

Violas

Tim Griffiths
Gil Collymore
Margy Jeffrey
Libby Merriman
Louise Woods

'Cellos

Emma Shields
Anne Stow
Fiona Smith
Jane Austen
Vicky Darling

Double Basses

Barry Glynn
Adrian Osman

Flutes

Clare Farry
Karen Wills

Oboes

Rachel Baldock
Lauren Weaver

Clarinets

Sarah Miller
Rosemary Low

Bassoons

Fiona Troon
Alison Griffiths

French Horns

Isabel Schmitt
Steve Flower

Cornets

Hugh Davies
Paul Hart

Trumpets

Cameron Todd
Valentine Garvie

Trombones

Ruth Davies
Matt Pery
Steve Aitken

Tuba

Cliff Bevan

Timpani

Jan Faulkner

Percussion

Emily Morris
James Godfrey
Clare Hasted
Dan Priest

Rehearsal Accompanist

Libby Burgess

Winchester and County Music Festival



Romsey Abbey

by kind permission of the Vicar
Saturday 11th May 2002 at 7:30pm

JS Bach: Magnificat

GF Handel: The King Shall Rejoice

Archer: Requiem

Participating Choirs
Botley Choral Society
Cheriton Choral Society
Compton & Shawford Festival Choir
Conductor: David Burgess

Tickets available from:
Music at Winchester,
The Brooks,
Winchester.
Tel: 01962 877977
... and at the door



Winchester Cathedral

by kind permission of the Chapter
Saturday 18th May 2002 at 7:30pm

Elgar: Dream of Gerontius

Participating Choirs
Itchen Valley Choral Society
Overton Choral Society
Sarisbury & Hamble Choral Society
Twyford Singers
Winchester City Festival Choir
Conductor: FRANCIS WELLS

Note for your diary...

28 November 2002

Winchester Cathedral at 7:30pm

Verdi Requiem

Winchester Music Club Choir and Orchestra

Winchester College Glee Club and Quiristers

Soloists to be announced

Neil Chippington - Guest 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.