



*Winchester
Music Club*

Handel
Acis and Galatea

WINCHESTER MUSIC CLUB AND ORCHESTRA

WINCHESTER COLLEGE NEW HALL
(with the kind permission of the Headmaster)
Saturday 17th March 2007 at 7.30pm

ACKNOWLEDGEMENTS

Winchester Music Club wishes to acknowledge the support given to this concert by:
The Headmaster of Winchester College, Dr Ralph Townsend
Rebecca Rollett for the concert notes
Martyn Rawles for accompanying at rehearsals

NOTICES

Please ensure that your mobile phone is switched off for the duration of the concert

Please take note of the nearest emergency exits to your seats

Smoking is not permitted in New Hall

A licensed bar will be available during the interval

WINCHESTER MUSIC CLUB was founded by George Dyson in 1925 shortly after his appointment as Master of Music at Winchester College. Sir George, as he later became, was very active in the music life of Winchester and devoted a great deal of his time to WMC and the Winchester and County Music Festival, as it then was. Through his influence WMC and Winchester College Glee Club began the practice of singing one of the great choral works in Winchester Cathedral each year, a custom which continues with a concert every Autumn. In addition the WMC performs a concert in New Hall, Winchester College each Spring. The current Master of Music, Nicholas Wilks, is also the Music Director of WMC and conducts tonight's performance of *Acis and Galatea*. WMC is very grateful for the support which it has received from all the Masters of Music since Sir George's tenure of office. The Governing Body has given further support in practical ways by making available Music School for rehearsals and New Hall for concerts. This generosity is very greatly appreciated. Now in its eighty-second season WMC has great pleasure in welcoming you to this concert.

Christopher Green (Chairman)

WINCHESTER MUSIC CLUB

Winchester College New Hall

Saturday 17 March 2007

Handel

ACIS and GALATEA

Katherine Bond	<i>soprano</i>	Galatea
Charne Rochford	<i>tenor</i>	Acis
Simon Wall	<i>tenor</i>	Damon
Alex Ashworth	<i>bass</i>	Polyphemus

Brian Howells *leader of the Orchestra*

Nicholas Wilks *conductor*

The concert will end at approximately 9:45pm

ACIS and GALATEA Handel

Synopsis:

In Greek mythology, Galatea is the daughter of Nereus, and thereby a sea-nymph. Acis is the son of Faunus and a Naiad, or river-nymph. He falls in love with Galatea at the tender age of 16 (a detail that Handel's librettists omit). The shepherd Damon counsels Acis against getting involved with her, but Acis ignores his advice. Apparently Acis and Galatea have been separated after their first meeting, which occurs prior to the beginning of the libretto, but we are given no further details. They find one another and a happy chorus ensues. However, darker days are at hand - the Cyclops Polyphemus has also fallen in love with Galatea. Thomas Bulfinch's *Age of Fable* gives the following speech to Galatea: "O Venus, how great is thy power! This fierce giant, the terror of the woods, whom no hapless stranger escaped unharmed, who defied even Jove himself, learned to feel what love was, and, touched with a passion for me, forgot his flocks and his well-stored caverns." For the first time Polyphemus begins to take some care of his appearance, and to try to make himself agreeable; he harrows his coarse locks with a comb, and mows his beard with a sickle, looks at his harsh features in the water, and composes his countenance. There is a cliff which projects into the sea, which washes it on either side. Thither one day the huge Cyclops ascends, and sits down while his flocks spread themselves around. Laying down his staff, large enough to serve for a mast to hold a vessel's sail, and taking his instrument compacted of numerous pipes, he makes the hills and the waters echo the music of his song. This tender music has no effect on Galatea, who spurns him and immediately returns to Acis. This enrages Polyphemus, and though Acis decides to fight the Cyclops, he is killed by a large rock with which the giant crushes him. Galatea is particularly unhappy about the rather undignified death which Acis suffers, but she soon musters her forces. Again in Bulfinch's *Age of Fable*, she says "All that fate left in my power I did for Acis. I endowed him with the honours of his grandfather, the river-god. The purple blood flowed out from under the rock, but by degrees grew paler and looked like the stream of a river rendered turbid by rains, and in time it became clear. The rock cleaved open, and the water, as it gushed from the chasm, uttered a pleasing murmur."

It has been said that Polyphemus and Acis are personifications of natural features, namely Mt. Aetna, prone to volcanic activity, and the river Aci or Acis, which runs down its side.

Acis and Galatea was for many years one of Handel's best-known and most popular works. It had at least 106 performances during his lifetime, making it by far the most frequently performed of his works before his death. Originally written in 1718, (if we discount the serenata *Aci, Galatea e Poliferno*, written in 1708, which shares only a single aria with Acis and Galatea) it apparently received a private performance at Cannons, the house of the Earl of Carnarvon, where Handel had taken a post as house composer. (The Earl later became the Duke of Chandos, a more familiar name to Handelians who know the Chandos Anthems.) Acis apparently did not receive a public performance until 1731, and Handel was not involved in that performance. The following year it was revived by an English opera company. It was advertised as being a performance 'with all the Grand Chorus's, Scenes, Machines, and other Decorations; being the first Time it ever was performed in a Theatrical Way'. Handel retaliated by producing a rather unsuccessful hybrid Italian/English version which he performed with his Italian company. The advertisement states 'There will be no Action on the Stage, but the

Scene will represent, in a Picturesque Manner, a rural Prospect, with Rocks, Groves, Fountains and Grottos; amongst which will be disposed a Chorus of Nymphs and Shepherds, Habits, and every other Decoration suited to the Subject'. The hybrid he devised was not entirely successful, and he revised it yet again as an all-English work. The present form was more or less reached in 1739. Handel himself never performed *Acis and Galatea* in the form in which it is generally heard today, although this is hardly surprising. He frequently revised works according to the soloists he decided to use, how many instrumentalists he had available, and so on. It has remained popular and has been many times revived, in both stage and concert productions, during the 19th and 20th centuries.

Handel appears to have modelled *Acis* on the English pastoral operas by Pepusch, Galliard and others that had been given in 1715–18, although it is not exactly a pastoral opera. During Handel's lifetime *Acis and Galatea* was presented as all of the following: an English Pastoral Opera, a Pastoral, a Serenata, a Bucolic Poem, a Musical Entertainment, an Oratorio, a Masque, and an Opera. Handel himself never gave a specific genre to any of the autograph scores. The truth is that *Acis* does not fall into any obvious genre. While it is most like a masque, there are no dance numbers, which are an integral part of the traditional English masque. Although Handel himself never designated *Acis* as a masque, interestingly enough, his early version of *The Masque of Esther*, written in the same time period as *Acis*, was later to become his first English oratorio. The libretto of *Acis and Galatea* was a collaborative affair. Drawn from a story in Ovid's *Metamorphoses*, John Gay and Alexander Pope assembled the libretto, using adaptations from Pope's *Pastorals* and parts of Dryden's translations of both the *Metamorphoses* and the *Iliad*. John Hughes contributed the text for some of the arias.

Much of the music is "programmatically", although not in the 19th-century sense. There are a hundred little touches, such as the vigorous figures sung by the men of the chorus on the words "harmless, merry, free and gay", and the trilling of the violins and recorder in Galatea's first aria. (She is asking the birds to stop singing, as their song awakes her longing for Acis.) The rippling of the newly created fountain is evident in both the instruments and the singers in the final chorus, and Acis's final gasps show a concern for realism which is worlds removed from the melodrama of later opera. Perhaps the most striking example of word-painting is the opening chorus of the second act, when Polyphemus is first spotted. The chorus sings widely separated notes on the text "see what ample strides he takes!", and the basses "roar" convincingly on the text "how the thundering giant roars". There are also some comic effects that Handel achieves with his spare instrumental forces, the best-known being in the aria "O ruddier than the cherry". Polyphemus asks for pipes with which to serenade Galatea ("a hundred reeds of decent growth to make a pipe for my capacious mouth"). After all that, Handel scores the aria for sopranino recorder, which puts the descant at a grotesque distance above the singer. Aside from these imaginative effects, some of Handel's most beautiful writing is found in this unlikely setting. As the musicologist Stanley Sadie writes: "*Acis and Galatea* represents the high point of the pastoral opera in England, indeed perhaps anywhere. Intended, typically of the genre, as a courtly entertainment about the simple, rural life, with many witty hints of self-parody in its words, it rises above itself through the elegance and the sensual force of Handel's music."

by Rebecca Rollett, ed. Nicholas Wilks



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ACIS and GALATEA

PART I

1. SINFONIA

2. CHORUS

O! the pleasure of the plains!
Happy nymphs and happy swains!
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose
And flow'rs display their hue,
For us the summers shine,
Spring swells, and autumn bleeds the vine.

3. RECIT (*Galatea*)

Ye verdant plains and woody mountains,
purling streams and bubbling fountains,
ye painted glories of the field,
vain are the pleasures which ye yield;
too thin the shadow of the grove,
too faint the gales, to cool my love.

4. ARIA (*Galatea*)

Hush, ye pretty warbling quire!
your thrilling strains awake my pains,
and kindle fierce desire.
Cease your song, and take your flight,
bring back my Acis to my sight!

5. ARIA (*Acis*)

Where shall I seek the charming fair?
direct the way, kind genius of the mountains;
Oh tell me, if you saw my dear!
seeks she the groves, or bathes in crystal fountains?

RECIT (*Damon*)

Stay, shepherd, stay!
See how thy flocks in yonder valley stray!

What means this melancholy air?
No more thy tuneful pipe we hear.

6. ARIA (*Damon*)

Shepherd, what art thou pursuing?
heedless running to thy ruin;
share our joy, our pleasure share.
Leave thy passion till tomorrow,
let the day be free from sorrow,
free from love and free from care.

RECIT (*Acis*)

Lo! here my love!
turn, Galatea, hither turn thy eyes;
see, at thy feet the longing Acis lies!

7. ARIA (*Acis*)

Love in her eyes sits playing,
And sheds delicious death;
Love on her lips is straying,
And warbling in her breath;
Love on her breast sits panting,
And swells with soft desire;
No grace, no charm is wanting,
To set the heart on fire.

RECIT (*Galatea*)

Oh! didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

8. ARIA (*Galatea*)

As when the dove laments her love,
all on the naked spray,
when he returns, no more she mourns,
but loves the live-long day.
Billing, cooing, panting, wooing,
melting murmurs fill the grove,
melting murmurs lasting love.

9. DUET AND CHORUS (*Acis , Galatea*)

Happy, happy we;

What joys I feel!

What charms I see!

Of all youths thou dearest boy!

Of all nymphs the brightest fair!

Thou all my bliss, thou all my joy;

CHORUS

Happy, happy we;

What joys I feel!

What charms I see!

Happy, happy we.

INTERVAL
PART II

10. CHORUS

Wretched lovers!

Fate has past this sad decree:

no joy shall last.

Quit your dream!

Behold the monster Polypheme!

See what ample strides he takes!

The mountain nods, the forest shakes;

the waves run frighten'd to the shores:

hark, how the thund'ring giant roars!

11. RECIT (*Polyphemus*)

I rage, I rage, I melt, I burn!

the feeble god has stabbed me to the heart.

Thou trusty pine, prop of my god-like steps, I lay thee by!

Bring me a hundred reeds of decent growth,

to make a pipe for my capacious mouth;

in soft enchanting accents let me breath sweet Galatea's

beauty,

and my love.

ARIA (*Polyphemus*)

O ruddier than the cherry,

O sweeter than the berry,

O nymph more bright than moonshine night,

Like kidlings blithe and merry!

Ripe as the melting cluster,

No lily has such lustre;

Yet hard to tame as raging flame,

And fierce as storms that bluster!

12. RECIT (*Polyphemus & Galatea*)

Polyphemus

Whither, fairest, art thou running,
still my warm embraces shunning?

Galatea

The lion calls not to his prey,
nor bids the wolf the lambkin slay.

Polyphemus

Thee, Polyphemus, great as Jove,
calls to empire and to love,

to his palace in the rock,

to his dairy, to his flock,

to the grape of purple hue,

to the plum of glossy blue,

wildings, which expecting stand,

proud to be gather'd by thy hand.

Galatea

of infant limbs to make my food,

and swill full draughts of human blood!

go, monster! bid some other guest:

I loathe the host, I loathe the feast.

13. ARIA (*Polyphemus*)

Cease to beauty to be suing,

Ever whining love disdaining.

Let the brave their aims pursuing,

Still be conqu'ring not complaining.

14. ARIA (*Damon*)

Would you gain the tender creature,

softly, gently, kindly treat her:

suff'ring is the lover's part;

Beauty by constraint possessing,

you enjoy but half the blessing,

lifeless charms without the heart.

RECIT (*Acis*)

His hideous love provokes my rage:
weak as I am, I must engage!
inspir'd with thy victorious charms,
the god of love will lend his arms.

15. ARIA (*Acis*)

Love sounds th'alarm, and fear is flying!
when beauty's the prize, what mortal fears dying?
In defence of my treasure, I'd bleed at each vein;
without her no pleasure, for life is a pain.

16. ARIA (*Damon*)

Consider, fond shepherd, how fleeting's the pleasure,
that flatters our hopes in pursuit of the fair;
The joys that attend it, by moments we measure,
but life is too little to measure our care.

RECIT (*Galatea*)

Cease, oh cease, thou gentle youth,
trust my constancy and truth,
trust my truth and pow'rs above,
the pow'rs propitious still to love!

17. TRIO (*Acis, Galatea, Polyphemus*)

Acis and Galatea

The flocks shall leave the mountains,
the woods the turtle dove,
the nymphs forsake the fountains,
ere I forsake my love;

Polyphemus

Torture, fury, rage, despair!
I cannot, cannot bear!

Acis and Galatea

Not show'rs to larks so pleasing,
not sunshine to the bee,
not sleep to toil so easing,
as these dear smiles to me.

Polyphemus

Fly swift, thou massy ruin fly!
die, presumptuous Acis, die!

18. RECIT (*Acis*)

Help, Galatea! help, ye parent gods!
and take me dying to your deep abodes.

19. CHORUS

Mourn, all ye muses! weep, all ye swains!

tune, tune your reeds to doleful strains!
groans, cries and howlings fill the neighb'ring shore:
ah, ah, the gentle Acis is no more!

20. *Galatea & Chorus*

Galatea

Must I my Acis still bemoan,
inglorious crush'd beneath that stone!

Chorus

Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve

Galatea

Must the lovely charming youth
die for his constancy and truth!

Chorus

Call forth thy pow'r, employ thy art,
the goddess soon can heal the smart.

Galatea

Say what comfort can you find?
for dark despair o'erclouds my mind

Chorus

To kindred gods the youth return,
thro' verdant plains to roll his urn.

RECIT (*Galatea*)

Tis done: thus I exert my pow'r divine;
be thou immortal, though thou art not mine!

21. ARIA (*Galatea*)

Heart, the seat of soft delight,
be thou now a fountain bright;
purple be no more thy blood,
glide thou like a crystal flood.
Rock, thy hollow womb disclose!
The bubbling fountain, lo! it flows;
through the plains he joys to rove,
murm'ring still his gentle love.

22. CHORUS

Galatea, dry thy tears,
Acis now a god appears!
See, how he rears him from his bed,
see the wreath that binds his head.
Hail! thou gentle murm'ring stream,
shepherds' pleasure, muses' theme!
through the plains still joy to rove,
murm'ring still thy gentle love.

TONIGHT'S PERFORMERS

Katherine Bond. Katherine graduated from Cardiff University with First Class Honours in Music, and from the Royal Academy of Music Opera course with a DipRAM, supported by The Worshipful Company of Musicians and Making Music. She studies with Noelle Barker and Clara Taylor and has participated in masterclasses with Malcolm Martineau, Barbara Bonney and Renée Fleming.

Recent solo concert appearances include Bach's *Magnificat* (Snape Maltings), Mozart's *Requiem* (St Martin in the Fields & Dunblane Cathedral), & Scarlatti *Stabat Mater* (St John's Smith Square). For the Omaggio Festival (RA/South Bank) she performed Berio's *Sequenza III* in concert and on Radio 3's *In Tune* and she guests on the newly released *Copland & his Contemporaries* CD with The Choir of New College Oxford. Opera performances include Lucietta in Wolf-Ferrari's *I quattro rusteghi*, Papagena *Die Zauberflöte* and title role in Massenet's *Cendrillon* (all with RAO), as well as Aricie *Hippolyte et Aricie* (Welsh National Youth Opera), Cis *Albert Herring* (Britten-Pears Young Artists) and Genius *Der Stein der Weisen* (Garsington Opera).



Katherine looks forward to performances of Bach's *B Minor Mass* in Bedford, Clomiri in Handel's *Imeneo* (Cambridge Handel Opera) and Rose in Delibes' *Lakmé* (Opera Holland Park).

Charne Rochford. Charne was born in London. He studied at the Royal Academy of Music Opera course. His operatic roles include Rodolpho *La Boheme* for Dartington Festival, Filipetto *School for Fathers* for R.A.O., Tamino *The Magic Flute* for Clonter Opera, 1st Armed Man/2nd Priest for R.A.O under Colin Davis and John Copley, he also made his Glyndebourne Festival debut in this role last year.

In 2002 he made his debut at The Royal Opera House as an Apprentice in *Die Meistersinger*, conducted by Mark Wigglesworth, directed by Graham Vick. In 2006 he performed the role of Pablo in Prokofiev's *Betrothal in a Monastery* for the Glyndebourne Festival under Vladimir Jurowski. Recently he made his Opera North debut in their production of *The Magic Flute* as the 1st Armed Man/Priest conducted by Paul McGrath.



On the concert platform his extensive repertoire includes Handel *Messiah*, Verdi *Requiem*, Britten *St. Nicholas*, Puccini *Messe di Gloria*.

Last year he made his cinematic debut at the Venice Film Festival in Kenneth Branagh's production of *The Magic Flute* in the role of 2nd Officer.

Simon Wall. Simon grew up in Suffolk and was a chorister, and latterly head chorister, at St Edmundsbury Cathedral in Bury St Edmunds. Much later he enjoyed a choral scholarship at St John's College Cambridge, whilst studying for his degree in Theology. During this period he cut his teeth as a soloist around and about the various colleges, and then in oratorio engagements at cathedrals and churches throughout the country.



Upon graduating, he worked as personal assistant to composer John Rutter, whilst often being invited to sing with top-notch British consorts such as The Monteverdi Choir, The Cardinal's Musick, I Fagiolini, The Cambridge Singers, European Voices, Polyphony, and The Gabrieli Consort. After three years he moved as a scholar to the Royal Academy of Music, where he studied with Ashley Stafford.

Simon has given recitals singing a wide repertoire including English and French song, Lieder and operatic arias together with substantial dramatic works such as Britten's *Abraham and Isaac* and *The Journey of the Magi*. He has recently recorded Barber's operetta *A Hand of Bridge* - conducted by Marin Alsop, with the Royal Scottish National Orchestra (Naxos). During 2003 he premiered solos in John Tavener's brand new epic (7 hour duration) *The Veil of the Temple*, which called for him to sing a 15 minute unaccompanied gospel at 5am! He has done so again at the Lincoln Center, New York (the US premiere) and at the BBC Proms (to be released on CD soon - RCA).

Recently Simon appeared as a soloist with The Monteverdi Choir conducted by Sir John Eliot Gardiner in the USA in Haydn masses, and in Europe and the Far East in Purcell's *Dido and Aeneas*; for Polyphony, in Hyperion recordings of James Macmillan's *Seven Last Words*, conducted by Stephen Layton (and in King's College Chapel and Norwich Cathedral), and for Laurence Cummings at the Spitalfields Festival singing the Monteverdi *Vespers*.

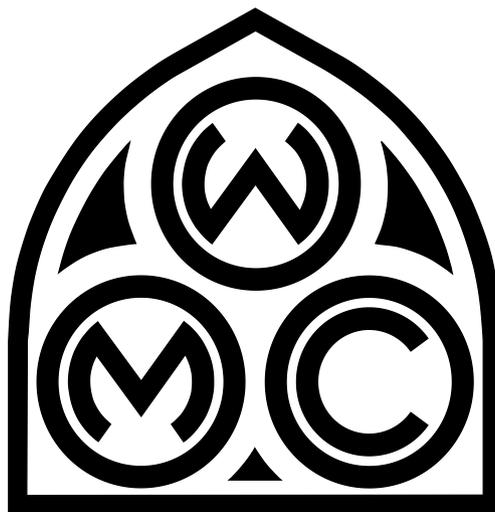
Alex Ashworth. After singing with the choir of Tewkesbury Abbey, Alex Ashworth went up to St John's College Cambridge, where he was a choral and academic scholar. He then won an Entrance Scholarship to the Royal Academy of Music, where he studied with Mark Wildman and David Lowe. Whilst at the Academy he won numerous prizes, including the Sir Arthur Bliss Song Prize, the Mario and Grisi Recital Prize, a "Star Award" from the Countess of Munster Musical Trust, and the prestigious "Ian Fleming Award" from the Musician's Benevolent Fund.



He performs regularly in recital, works including Schubert's *Die Winterreise*, Schumann's *Dichterliebe* and *Liederkreis*, and has taken part in Masterclasses with Graham Johnson, Thomas Allen and Sarah Walker on German Lied. In Oratorio, recent performances include Monteverdi *Vespers* in St John's Smith Square and Southwark Cathedral, Handel *Israel in Egypt* for the Oxford Bach Choir in the Sheldonian Theatre Oxford, and Mahler's *Eighth Symphony* in Birmingham Symphony Hall.

On stage Alex has sung the title role in *Eugene Onegin* for Scottish Opera on tour, Frederic in *Lakme* for the Chelsea Opera Group in the Queen Elizabeth Hall, the lead in *Don Giovanni* at London Royal School's Opera with Sir Colin Davis, and *Falstaff*, both for Royal Academy Opera, and more recently in Swedish Lapland, in a recreation of the Globe Theatre constructed entirely from ice and snow! After his work with Scottish Opera, he was awarded the John Scott Award for young singers. Future plans include singing the Curio in *Julius Caesar* for Glyndebourne Festival, and understudying the title role in *Wozzeck* for Welsh National Opera.

Nicholas Wilks. Nicholas Wilks has been Musical Director of Winchester Music Club since 2003, making his debut with a performance of Elgar's *The Kingdom*. 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 been appointed Musical Director of the Winchester Symphony Orchestra with whom he has embarked on a series of Brahms symphonies and concertos.



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WINCHESTER HAMPSHIRE
SO23 8AT. TEL: 01962 860202**

Winchester Music Club Orchestra

VIOLIN 1

Brian Howells, leader
David Amos
Tom Dutton
Elizabeth Flower
Peter Marsh
Melinda Samms

VIOLIN 2

Tim Griffiths
Libby Merriman
Joanna Selborne
Anne Shorter
Prue Skinner
Louise Woods

VIOLA

Tim Griffiths
Libby Merriman
Louise Woods

CELLO

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

DOUBLE BASS

Barry Glynn

RECORDER

Jane Downer
Jody Maspero

OBOE

Charlotte Bird
Andy King

CONTINUO

Andrew Griffiths

Winchester & County Music Festival Concerts 2007

ROMSEY ABBEY

12 May 2007 at 7:30pm

Haydn: *Missa in Tempore Belli*

Mozart: *Requiem*

Conductor: **Robert Fielding**

WINCHESTER CATHEDRAL

19 May 2007 at 7:30pm

Elgar: *The Music Makers*

Elgar: *The Spirit of England*

Elgar: *Coronation Ode*

Conductor: **Derek Beck**

Winchester Music Club Choir

SOPRANOS

Elaine Biddle
Toni Cox
Mandy Haas
Liz Hake
Sarah Hard
Jean Hart
Janette Lloyd
Mettelise Lloyd
Mary Morris
Katie Mydlarz
Hilary Otter
Miranda Passey
Diana Preston
Christine Targett
Meriel Walton
Helen Webb
Sue Webb
Heather Willson
Alison Wood

Caroline Andrews
Sarah Carruthers
Anna Dale-Harris
Carrie Eisenhauer
Jenny Faber
Welly Green
Romy Halliwell
Ann Johns
Alison Latcham
Gabi McKeown
Pamela Sargent
Ruth Walton

ALTOS

Pat Carruthers
Sue Clark
Angela Clarkson
Valerie Cork
Sarah Ede
Christine Fox
Angela Garrett
Jan Gwynne-Howell
Grace Honeysett
Nicola Keene
Barbara Longlands
Lizzie Lowe
Ros Nell
Rachael Newman
Pat Pearce
Angela Ryde-Weller

Jillian Andrews
Alison Deveson
Elizabeth Duff
Isabel Elton
Janet Goodman
Maureen Jackson
Pamela Jones
Jo Lloyd
Alex Pugh
Janet Rowland-White
Anne Sharpe
Lucia Taylor
Anne Tubbs
Francine Weller

TENORS

Michael Elton
Julian Harvey
Steve Hynard
Brian Purkiss
Jim Sampson
Trevor Stickland
Len Tatham
Jack Walters

BASSES

Peter Albertini
Christopher Blissard-Barnes
Andrew Carruthers
Robin Cork
Stuart Cowan
Jeremy Daniel
Bob Frost
Bob Jones
Ian Lowe
David Morgan
Hugh Peers
Arnold Renwick
Bruce Ryde-Weller
John Stanning
Guy Stephenson
Roy Weller



Vice Presidents:

The Dean of Winchester: The Very Reverend James Atwell
The Headmaster of Winchester College: Dr Ralph Townsend
The Right Worshipful, the Mayor of Winchester: Mrs Sue Nelmes

Chairman: Christopher Green
Hon. Secretary: Janette Lloyd
Hon. Treasurer: Liz Hake

Executive Committee/Co-opted Members

Welly Green
Rodger Hake
David Morgan
Angela Ryde-Weller
Joanna Selborne
Leonard Tatham
Jack Walters

Rehearsals for the Choir are held weekly during term time from September to March on Fridays at 7:30pm in Winchester College Music School, Culver Road. If you would like to audition for the Choir or receive any further information, please contact the Secretary, Mrs Janette Lloyd, 6 Oliver's Battery Gardens, Winchester SO22 4HF telephone 01962 851915 or email mrsjanettelloyd@hotmail.com, winchester.music.club@hantsweb.org.uk, or visit our website www.hants.goc.uk/wmc



Winchester Music Club is affiliated to Making Music, which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom

Winchester Music Club is a registered charity No. 1095619



Forthcoming Events

Saturday 9 June 2007

Come and Sing

Brahms

Requiem

Winchester College Music School
10am Coffee, 10:30am Start
Afternoon performance
Singers £15; Audience £5

Thursday 22 November 2007

Autumn Concert

Beethoven

Missa Solemnis

Winchester Cathedral
7:30pm
With orchestra, soloists, Winchester
College Glee Club and Quiristers

Conductor

NICHOLAS WILKS

Tickets available from Mrs A Ryde-Weller tel 01962 851853
rydeweller@btinternet.com