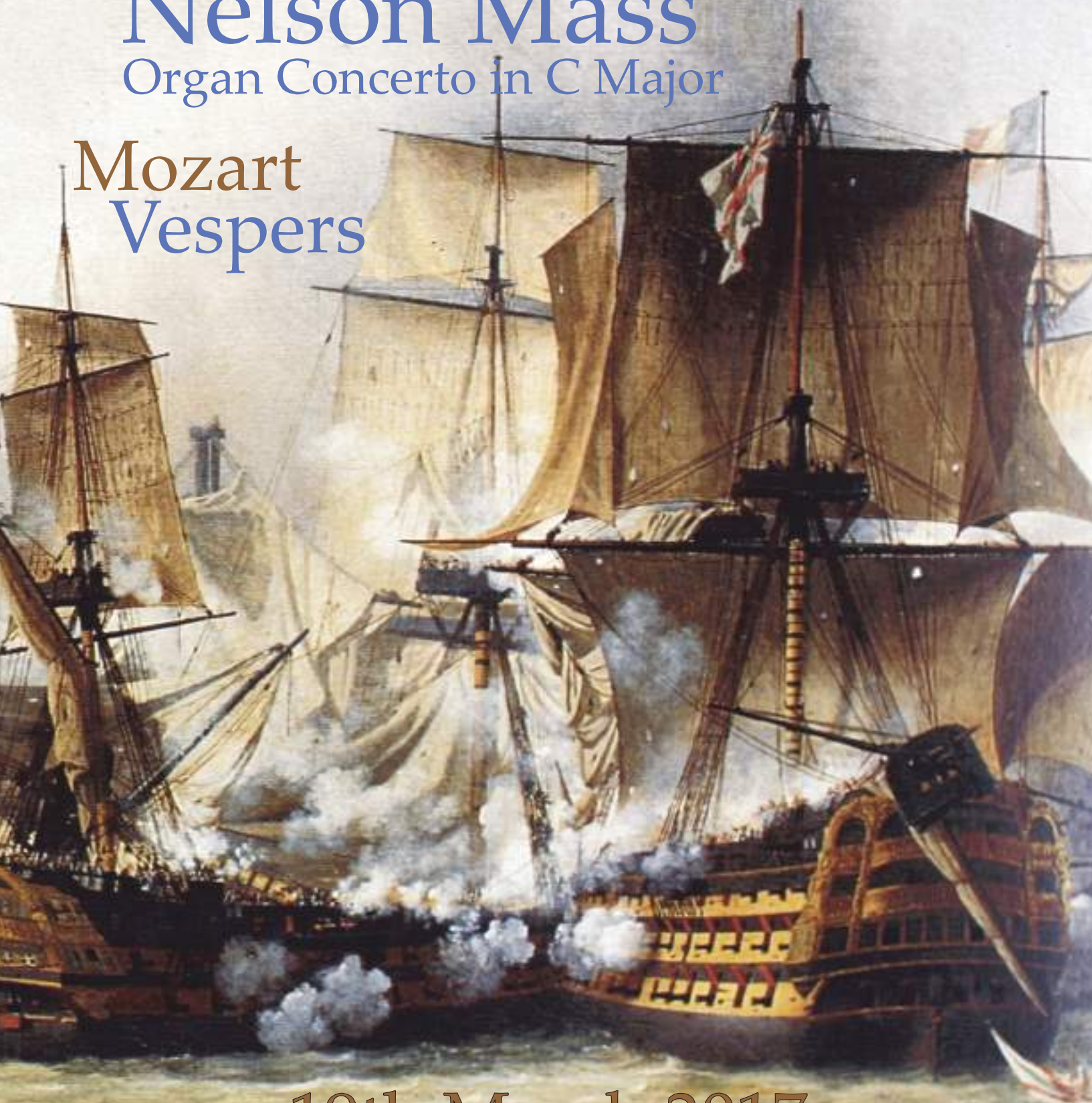


Haydn
Nelson Mass
Organ Concerto in C Major



Mozart
Vespers



19th March 2017

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**Winchester
Music Club**

New Hall, Winchester College

19th March 2017

Mozart Vesperae Solennes de Confessore K.339

Haydn Organ Concerto in C Major

Haydn Missa in Angustiis ('Nelson' Mass)

David Thomas - conductor

Jamal Sutton - organ

Charlotte Beament - soprano

Samantha Price - mezzo soprano

Nick Pritchard - tenor

Gavan Ring - bass

Winchester Music Club Choir and Orchestra

James Toll - leader



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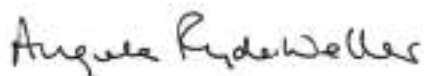
Please ensure that your mobile phone is switched off for the duration of the concert.
The use of any recording, photographic or video equipment is strictly prohibited.

Welcome!

It gives me great pleasure to welcome you to this evening's concert in New Hall and I would like to thank the Headmaster for letting us use this delightful setting. I would also like to thank our Musical Director, David Thomas, who inspires us to strive for better and better performances and has led us with great enthusiasm and cheerfulness and also to our accompanist, Jamal Sutton, who helps us in so many more ways than just 'accompanying'. We are very pleased that he is performing as a soloist tonight.

This concert marks the start of a journey, or voyage of discovery, for Winchester Music Club as we begin our project leading towards our centenary in 2025. We plan to perform all of the twelve complete Masses by Joseph Haydn at our Spring Concerts, starting tonight with The Nelson Mass and ending in 2024 with The Harmoniemesse Mass. I hope you will be able to attend all 8 concerts.

On Saturday 24th November we will be performing an all Brahms concert in Winchester Cathedral. We are delighted that we will be joined by Winchester College Glee Club and Chapel Choir to perform Brahms Requiem and Schicksalslied (Song of Destiny). Please mark the date in your diary.



Angela Ryde-Weller
Chairman

The Complete Haydn Masses

As part of the celebrations leading to the centenary of the Winchester Music Club in 2025, we will be performing all the surviving masses of Joseph Haydn, who came to Winchester in August 1794 during one of his visits to England.

These twelve settings of the mass, which will be performed over eight concerts between 2017 and 2024, include some of the finest church music ever written. In particular, the last six masses, composed for the annual celebrations of the Feast of our Lady, cemented Haydn's reputation across Europe at the end of the 18th century. Although often overlooked, in this area Haydn's achievements exceed even those of his younger contemporary, Mozart.

All Haydn's masses have been recorded several times, but we do not think that any choir has attempted to perform them all live in concert as a series. Seven of the twelve will be receiving their first performances by the Winchester Music Club.

Other choral and instrumental works by Haydn will also feature during the series, including settings of the Te Deum and Salve Regina (his earliest known choral work), and concertos for various instruments, most notably his famous Trumpet Concerto. The same concerts will include music by other composers who were contemporaries of Joseph Haydn: Mozart, Beethoven, and Michael Haydn, brother of Joseph. The cycle will conclude in March 2024 at the end of our 99th season, with a performance of Haydn's last mass, the Harmoniemesse.

Mozart - Vesperae Solennes de Confessore K339

Dixit Dominus
Confitebor
Beatus Vir
Laudate Pueri
Laudate Dominum
Magnificat

Having spent the majority of his childhood travelling around Europe with his father and sister, Mozart's first formal post was under Prince-Archbishop Hieronymus Colloredo of Salzburg, who took office in 1772. His main task was to compose music for the Catholic services which the Archbishop, a keen liturgical reformer, insisted should be shorter and cleaned of Baroque excesses. Mozart complied, composing a total of 16 masses and 30 or so other miscellaneous sacred compositions between 1773 and 1780, but this was a small output from such a prolific composer. Mozart's enthusiasm during this period was directed much more towards instrumental music, especially symphonies, quartets and concertos, and his church music, whilst always pleasant and workmanlike, rarely scales the heights of his other works.

However, the *Vesperae Solennes de Confessore* K.339 is a notable exception. It was the last work Mozart composed in Salzburg, and was probably written to celebrate the name-day of the Archbishop on 30 September 1780. The service of Vespers would have consisted of five psalm settings appropriate to the liturgical calendar, followed by a setting of the **Magnificat**. Mozart wrote two sets of vespers music during his years in Salzburg, of which K.339 is by far the grander. It is scored for trumpets, drums, organ and strings without violas (as was customary in Salzburg). The writing is typical of Mozart's church music: relatively simple choral writing, interspersed with elegant solo passages, and accompanied by elaborate string parts which owe much to the symphonic style which was becoming popular across Europe. However, Mozart manages to reconcile the demands of his employer both with the traditions he inherited and with the new, more operatic Italian style which was becoming prevalent across Enlightenment Europe. Nowhere is this more evident than in the fourth and fifth movements: **Laudate pueri** is a strict four-voice fugue in the learned style of earlier Austrian composers, but is immediately followed by the **Laudate Dominum**, a ravishing melody for solo soprano with obligato bassoon and gentle choral under-scoring which could have easily taken its place in any Mozart opera.

The six movements are each treated as a continuous whole, rather than broken down into separate sections, and each ends with a 'Gloria'. In the context of a service of Vespers, they would have been interspersed with readings and prayers, so there was no need for Mozart to link the movements either thematically or tonally: as a result, he uses a series of largely unrelated keys – C major, E flat, G major, D minor, F major, before finally returning to C major for the concluding **Magnificat**. The trumpets and drums are reserved for the more celebratory movements, and the solo quartet are integrated into the choral movements rather than being given their own movements.

Mozart left Salzburg for the last time only just over one month after the first performance of the Vespers, and would compose only two more pieces of church music in the remaining ten years of his brief life: the unfinished masterpieces, the *Mass in C minor* (K.427) and the *Requiem* (K.626). But Mozart himself clearly held this setting of the Vespers in high regard: in March 1783 he asked his father Leopold to send the score and parts to him in Vienna, so that he could perform them at the Sunday concerts ('*Sonntags-musiken*') of the knowledgeable and inspirational Baron Gottfried van Swieten – 'so that [the Baron] will have a chance to hear them'. We can only assume that the Baron was suitably impressed.



Wolfgang Amadeus Mozart
Painting by Barbara Krafft (1764-1825)

Dixit Dominus (Psalm 110)

Dixit Dominus Domino meo: Sede a dextris meis
donec ponam inimicos tuos, scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae
in splendoribus sanctorum: ex utero
ante luciferum genui te.

Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum
ordinem Melchisedech.

Dominus a dextris tuis, confregit
in die irae suae reges.

Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Confitebor (Psalm 111)

Confitebor tibi Domine in toto corde meo:
in consilio justorum,
et congregatione.

Magna opera Domini:
exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus:
et justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum,
misericors et miserator et justus:
escam dedit timentibus se.

Memor erit in saeculum testamenti sui.
Virtutem operum suorum annuntiabit populo suo,

Ut det illis hereditatem gentium.
Opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus:
confirmata in saeculum saeculi,
facta in veritate et aequitate.

Redemptionem misit Dominus populo suo:
mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus.
Initium sapientiae timor Domini.

Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.

Gloria Patri ...

Beatus vir (Psalm 112)

Beatus vir, qui timet Dominum:
in mandatis ejus volet nimis.

Potens in terra erit semen ejus:
generatio rectorum benedicitur.

Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.

The Lord said unto my Lord: Sit thou at my right hand
until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion:
rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power
in the beauties of holiness: from the womb of the morning.
Thou hast the dew of thy youth.

The Lord hath sworn, and will not repent,
thou art a priest for ever
after the order of Melchizedek.

The Lord at thy right hand shall strike through kings
in the day of his wrath.

He shall judge among the heathen,
he shall fill the places with the dead bodies;
he shall wound the heads over many countries.

He shall drink of the brook in the way:
therefore shall he lift up the head.

Glory be to the Father, and to the Son
and the Holy Spirit.

As it was in the beginning
is now and ever shall be,
world without end.
Amen.

I will praise the Lord with my whole heart,
in the assembly of the upright,
and in the congregation.

The works of the Lord are great:
sought out of all them that have pleasure therein.

His work is honourable and glorious:
and his righteousness endureth for ever.

He hath made his wonderful works to be remembered:
The Lord is gracious and full of compassion.
He hath given meat unto them that fear him.

He will be ever mindful of his covenant.
He hath shewed his people the power of his works.

That he may give them the heritage of the heathen.
The works of his hands are verity and judgement.

All his commandments are sure:
they stand fast for ever and ever,
and are done in truth and uprightness.

He sent redemption unto his people:
he hath commanded his covenant for ever:
Holy and reverent is his name.
The fear of the Lord is the beginning of wisdom.

A good understanding have all they that do his commandments:
his praise endureth for ever.

Glory be to the Father ...

Blessed is the man that feareth the Lord,
that delighteth greatly in his commandments.

His seed shall be mighty upon earth:
the generation of the upright shall be blessed.

Wealth and riches shall be in his house.
And his righteousness endureth for ever.

Unto the upright there ariseth light in the darkness:
he is gracious and full of compassion and righteousness.

Jucundus homo qui miseretur et commodat,
disponet sermones suos in iudicio.
Quia in aeternum non commovetibus.

In memoria aeterna erit justus:
ab auditione mala non timebit.

Patum cor ejus sperare in Domino,
non commovebitur
donec despiciat inimicos suos.

Dispersit dedit pauperibus:
justitia ejus manet in saeculum saeculi.
Cornu ejus exaltabitur in gloria.

Peccator videbit, et irascetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri ...

Laudate pueri (Psalm 113)

Laudate pueri Dominum,
laudate nomen Domini.

Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.

A solis ortu usque ad occasum,
laudabile nomen Domini.

Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.

Qui sicut Dominus Deus noster,
qui in altis habitat, et humilia
respicit in coelo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperem.

Ut collocet eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri ...

Laudate Dominum (Psalm 117)

Laudate Dominum omnes gentes:
laudate eum omnes populi.

Quoniam confirmata est super nos misericordia ejus:
et veritas Domini manet in aeternum.

Gloria Patri ...

Magnificat

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri ...

A good man sheweth favour, and lendeth:
he will guide his affairs with discretion.
Surely he shall not be moved for ever.

The righteous shall be in everlasting remembrance.
He shall not be afraid of evil tidings.

His heart is fixed, trusting in the Lord.
he shall not be afraid
until he see his desire upon his enemies.

He hath dispersed, he hath given to the poor;
his righteousness endureth for ever;
his horn shall be exalted with honour.

The wicked shall see it, and be grieved;
he shall gnash with his teeth, and melt away:
the desire of the wicked shall perish.

Glory be to the Father ...

Praise, O ye servants of the Lord,
praise the name of the Lord.

Blessed be the name of the Lord
from this time forth and forever more.

From the rising of the sun unto the going down of the same,
the Lord's name is to be praised.

The Lord is high above all nations,
and his glory above the heavens.

Who is like unto the Lord our God,
who dwelleth on high, yet humbleth
himself to behold the things that are in heaven and earth?

He raiseth up the poor out of the dust,
and lifteth the needy out of the dunghill;

that he may set him with princes,
even with the princes of his people.

He maketh the barren woman to keep house,
and to be a joyful mother of children.

Glory be to the Father ...

O praise the Lord all ye nations:
praise Him, all ye people.

For his merciful kindness is great toward us:
and the truth of the Lord endureth for ever.

Glory be to the Father ...

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the low estate of his handmaiden:
for behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me:
and holy is his name.
And his mercy is on them that fear him,
from generation unto generation.
He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats
and exalted them of low degree.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He hath holpen his servant Israel,
in remembrance of his mercy.
As he spoke to our fathers,
to Abraham and his seed for ever.

Glory be to the Father ...

Haydn - Organ Concerto in C major, Hob.XVIII:8

directed from the organ by Jamal Sutton

Moderato – Adagio – Allegro

Haydn's six authentic organ concertos mostly date from the period before his employment by the Esterházy family, when he was working in Vienna as a freelance organist, accompanist, singer and jobbing musician. There is no indication of the circumstances of their composition or performance, but it is reasonable to assume that they were composed between 1752 and 1755 when Haydn was employed on a freelance basis as organist to Count Haugwitz, an adviser to the Imperial family, who had his own chapel, complete with organ and a small orchestra.

The Concerto in C major is scored for an orchestra of strings, without violas. It is a light-hearted work of three movements which clearly owes something to the concertos of Handel. Haydn would have directed the performance from the organ and played the solo part himself. It was not unusual for instrumental music to be performed as part of the service of Mass, and the festive character of this work suggests a significant feast day. This early work gives us a fascinating glimpse into the formative years of a composer who some 50 years later would be the most famous and fêted composer in Europe.

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Interval (15minutes)

Haydn - Missa in angustiis Hob.XXII:11

Haydn's musical career centred for most of his life around the court of the Princes of Esterházy. Following the death in 1790 of his most generous patron, Prince Nikolaus I, for whom Haydn had composed and performed the vast majority of his huge output, he travelled to London, where he met with considerable success; however, in 1794 he returned to Esterházy at the request of the new Prince, Nikolaus II. Now an international celebrity, his duties were relatively light, consisting mainly of an obligation to provide new works for major events. The most important of these were the Masses required to celebrate the name-day of Princess Maria Hermenegild Esterházy in September each year and these works constitute the last six great Masses - the glory of Haydn's final years.

The *Missa in angustiis* ("Mass in straitened times") is the third of the six, composed in just six weeks in the summer of 1798, and has been described by the late H C Robbins Landon, chief biographer and leading authority on Haydn, as 'arguably Haydn's greatest single composition'. The exact meaning of its title is unclear: it has generally been taken to refer to the Napoleonic threat (Austria had been at war with France since 1792), but it may also refer to the fact that the composer had so little time in which to compose it – he generally allowed himself three months to compose a new mass. The manuscript is simply headed '*Missa*' – it is Haydn's own catalogue, kept for his personal use, which calls it *Missa in angustiis*. Much of the music has an undeniably war-like tone, even more so in many ways than the *Missa in tempore belli* ('Mass in time of war') of two years earlier, but this may refer to the coincidence of the name-day of the Princess with the long-standing annual commemoration of the Austrian defeat of the Turks in 1683, both occurring in 1798 on 9 September. In the event, the first performance of the Mass was postponed until 23 September, owing to a lack of time in which to rehearse it.

It is equally unclear exactly how or when the work became associated with Lord Nelson. The British Admiral had defeated Napoleon's fleet at the Battle of the Nile in August of 1798 and the news reached Vienna a fortnight after Haydn had finished the Mass. In 1800, Nelson spent four days being entertained at the Esterházy family seat at Eisenstadt: it is known that at least one concert was given during this period and the mass may well have been a part of this concert. There is, however, no contemporary evidence to support this. The work was at one time also known as the "Imperial" and the "Coronation" Mass, under the erroneous impression (created by a French publisher) that it had been composed for the coronation of Emperor Joseph II – despite the fact that Joseph had died in 1790!

The martial nature of much of the music is created in part by Haydn's decision to score the work for trumpets, drums, organ and strings, with no woodwind or horns (parts for these instruments were added later, probably by Haydn's brother). In fact, there is a purely pragmatic reason for the scoring: during the four years that Haydn was abroad, Prince Paul Anton II had disbanded the orchestra at Esterházy - it was revived when Prince Nikolaus II succeeded him, but even then only in stages and the woodwind and horns were the last to be restored. This combination of instruments provides a distinctive sonority which Haydn is not slow to explore to its fullest extent: the trumpets and drums are used extensively, from quiet sustained passages to the shattering martial fanfares in the **Benedictus**; the organ (instead of merely providing the improvised chordal accompaniment common during this period) has a fully written *obbligato* part, essential in the absence of the woodwind; and the string writing includes some passages of great beauty as well as considerable bravura, most notably in the final *Dona nobis pacem*.

The mood of the work changes several times, perhaps reflecting the concerns at the time over the outcome of the Napoleonic campaigns and the future of Europe. The opening **Kyrie**, unusually in a minor key, has an inescapable air of nervous tension, in common with the **Benedictus**, which veers from gentle contemplation to an emotion akin to sheer terror, very much in contrast to the text 'Blessed is he that cometh in the name of the Lord'. In fact, Haydn employed a very cavalier attitude to his text throughout this work, especially in the **Credo**, where he omits several passages, but adds words when it suits his musical ends.

The remainder of the work is in jubilant vein. The **Gloria** is in the major key, with a contrasted middle section (*Qui tollis*) in the surprising key of B flat major, before a return of the opening material to provide a perfect ternary form. The **Credo**, with its extensive text, opens with a two-part canon, each pair of voices singing identical music but at a different pitch and a different time: the solo quartet bring out the poignancy of the words '*Et incarnatus est*', before the chorus return for the bold final section, where Haydn makes a feature of the almost insistent repetition of the word 'et'. The **Sanctus** and subsequent **Osanna** can only be described as playful, while the **Agnus Dei** allows a period of contemplation before the contrast of the final explosive *Dona nobis pacem*. Throughout the work, Haydn skilfully integrates chorus and soloists, breaking down the demarcation found frequently in similar works by sharing movements between them; the soprano soloist, however, takes pride of place with a *coloratura* part requiring such skill that it must surely have been written with a specific singer in mind.



Franz Joseph Haydn
Painting by Thomas Hardy, 1792

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks
for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

Quoniam tu solus sanctus,
tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris, Amen.

For You alone are holy,
You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit
in the glory of God the Father, Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de coelis

I believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation
He came down from heaven.

Et incarnatus est de Spiritu Sancto,
ex Maria virgine;
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

He became incarnate from the Virgin Mary
by the power of the Holy Spirit,
and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum, et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur, et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen

He rose again on the third day
in accordance with the Scriptures;
He ascended into heaven,
and is seated at the right hand of the Father;
He will come again in glory
to judge the living and the dead,
and His kingdom will have no end.
And I believe in the Holy Spirit,
the Lord, the giver of Life,
who proceeds from the Father and the Son;
with the Father and the Son
He is worshipped and glorified.
He has spoken through the prophets.
I believe in one holy catholic
and apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
I look for the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

Blessed is He who comes
in the name of the Lord,
Hosannah in the highest.

Lamb of God,
who takes away the sin of the world,
have mercy on us.
Lamb of God,
who takes away the sin of the world,
have mercy on us.
Lamb of God,
who takes away the sin of the world,
grant us peace.



Battle of Trafalgar 1805
Painting by Louis-Philippe Crépin

Charlotte Beament - soprano

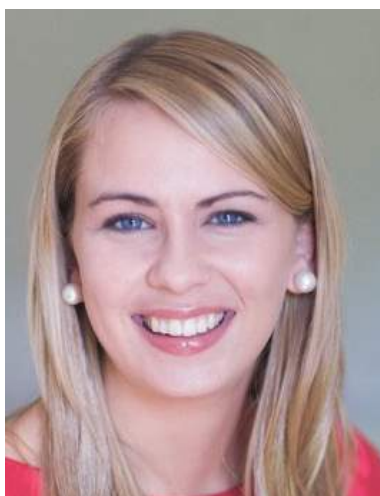


British soprano Charlotte Beament is a regular soloist at Glyndebourne Opera Company (most recently Barbarina in Mozart's *Le Nozze Di Figaro*) and is currently working at English National Opera as the cover of Mabel in the Gilbert and Sullivan's *Pirates of Penzance*, before taking the role of Yum Yum in the smash hit production of *The Mikado* for ENO later in the year. Charlotte's other operatic roles include the title role in Handel's *Berenice* (London Handel Festival), Belinda in Purcell's *Dido and Aeneas* (Brighton Festival), Donna in Handel's *Rinaldo* and an Apprentice in Wagner's *Die Meistersinger von Nurnberg*, both for Glyndebourne Festival Opera.

Away from the opera stage, she is active on the concert platform and has toured extensively and recorded with ensembles such as La Nuova Musica, The Orchestra of the Age of Enlightenment and The Sixteen. She recently made her Cadogan Hall debut singing Handel's *Messiah* and has appeared as a soloist performing Mozart *Requiem* with Paul McCreech and the Gabrieli Consort in a

European tour. Forthcoming engagements include singing Haydn's *Creation* for Chethams School of Music in Manchester and the role of Armilla in Porpora's *L'Agrippina*.

Samantha Price - mezzo soprano



Welsh mezzo-soprano Samantha Price read Speech and Language Therapy at the University of Reading before gaining in a Distinction for her MA in Opera Performance at the Royal Welsh College of Music and Drama, assisted by the Dame Shirley Bassey Scholarship, the Jenkin Philips Memorial Scholarship and an Advanced Study Award in Music from the Arts Council of Wales.

A Finalist in the 2014 Young Welsh Singer of the Year Competition, she was a Samling Artist and trained on the ENO Opera Works Programme, supported by a Countess of Munster Award, and the National Opera Studio, supported by English National Opera, the Arts Council of Wales, the Robert Vivian Memorial Trust and Christopher Ball, making her debut with English National Opera whilst still a student. As a Harewood Young Artist at English National Opera, she has sung Cherubino *The Marriage of Figaro* and Kate Pinkerton *Madam Butterfly*. Her engagements elsewhere have included Prince Orlofsky *Die Fledermaus* and Tweedle Dum *Alice's Adventures in Wonderland* for Opera Holland Park and the 2016 Opera Highlights Tour for Scottish Opera. She participated in the Mozart Residency at the 2015 Aix-en-Provence Festival and appeared in Mozart's London with Classical Opera.

Her current engagements include Cherubino *Le nozze di Figaro* with the Xi'an Symphony Orchestra, creating Perdita in Ryan Wigglesworth's *The Winter's Tale* for English National Opera, Beethoven *Symphony No. 9* with the Dresden Philharmonic Orchestra and Mozart *Requiem* with the Mozart Festival Orchestra.

Nick Pritchard - tenor



Born in West Sussex, Nick Pritchard read music as a choral scholar at New College, Oxford and studied with Russell Smythe at the Royal College of Music International Opera School where he was the recipient of the Eric Joseph Shilling Prize. He was awarded the London Bach Society Singer's Prize in 2013, and is currently a Samling Artist.

Previous concert work includes *King Arthur* for the Early Opera Company under Christian Curnyn, Bach's *Mass in B Minor* with the Monteverdi Choir and John Eliot Gardiner, Handel *Messiah* for the English Festival Orchestra under Brian Kay at the Royal Albert Hall, Bach *St Matthew Passion* with St Paul Chamber Orchestra under Paul McCreech, Bach *Cantatas* with Ensemble Pygmalion and Rapael *Pichon* and Monteverdi *Vespers* under Daniel Hyde.

A much loved recitalist, his work includes singing Vaughan Williams *On Wedlock Edge* for BBC Radio 3, Schubert's *Die Schone Mullerin* in the Elgar Room at the Royal Albert Hall and Britten's *Winter Words* for the Oxford Lieder Festival. Recent opera roles include Prologue in Britten's *The Turn of the Screw* for Opera Holland Park, Telemaco in Monteverdi's *The Return of Ulysses*

for Iford Arts, Matthew in Mark Simpson's *Pleasure* for Opera North, Aldeburgh and The Royal Opera and *Acis and Galatea* for the Handel House conducted by Laurence Cummings.

Current and future engagements include the roles of Telemaco and Mercurio for English Touring Opera, Haydn's *Paukenmesse* with Stephen Cleobury and the Choir of King's College, Cambridge, Mozart *Requiem* for The Three Choirs Festival with Simon Halsey and the Philharmonia Orchestra, Coridon in *Acis and Galatea* with John Butt and The Dunedin Consort and Evangelist in the *St John Passion* for Stephen Layton with Polyphony and the Orchestra of the Age of Enlightenment.

Gavan Ring - bass



Gavan Ring studied at the Schola Cantorum St Finian's College before reading Education and Music at Dublin City University. A first-class honours Master of Music in Performance graduate from the Royal Irish Academy of Music, Gavan also holds the double distinction of being the first opera singer and the youngest candidate to graduate from the RIAM as a Doctor of Music in Performance. Gavan is an alumnus of the National Opera Studio in London, the Jerwood Young Artist Programme at Glyndebourne Festival Opera and the Opera Theatre Company Young Associate Artist Programme.

Gavan is a multiple national and international prizewinner, most recently being awarded second prize at the 2015 Concorso Lirico Internazionale di Portofino in Italy. Gavan was also awarded second prize at the 2013 Wigmore Hall/Kohn Foundation International Song Competition in London.

Concerts include performances with the Orchestra of the Age of Enlightenment, the RTÉ National Symphony Orchestra, the RTÉ Concert Orchestra, the Ulster Orchestra and the Scottish Opera Orchestra with recent highlights including Offenbach's *Fantasio* under the baton of Sir Mark Elder, Britten's *War Requiem* with Mark Padmore and Gilbert & Sullivan's *HMS Pinafore* for the 2015 Edinburgh International Festival under the baton of Richard Egarr. Recitals include appearances at Wigmore Hall, the Oxford Lieder Festival and the 2015 Dublin Song Series with pianist Simon Lepper. Opera roles include Morales *Carmen*, Nardo *La Finta Giardiniera* and Phoebus *The Fairy Queen* for Glyndebourne Festival Opera; Guglielmo *Così fan tutte*; Figaro *Il Barbiere di Siviglia*, Manuel *La Vida Breve*, Schaunard *La Bohème* and Jake Wallace *La Fanciulla del West* for Opera North; Bill Bobstay *HMS Pinafore* and Pluto *Orpheus in the Underworld* for Scottish Opera; Lieutenant Gordon in the European premiere of Kevin Puts' *Silent Night* and Oompa Loompa *The Golden Ticket* for Wexford Festival Opera; Dr Falke *Die Fledermaus* for Opera Holland Park. Discography includes Gilbert & Sullivan: *HMS Pinafore* (Linn Records 2016), Offenbach: *Fantasio* (Opera Rara 2014) and Fleischmann: *Clare's Dragoons* (RTÉ Lyric FM 2010). Current season engagements include the role of Novice's Friend *Billy Budd* for and the role of Ping *Turandot* for Opera North and the role of Figaro *Il Barbiere di Siviglia* for Theater Biel Solothurn.

Gavan Ring has been supported by the Glyndebourne New Generation Programme, An Chomhairle Ealaíon/The Arts Council of Ireland, Help Musicians UK, Richard Van Allan Award and the Cahersiveen Festival of Music and the Arts.

Jamal Sutton - organ



Jamal Sutton was born in Oxford and attended Magdalen College School, where he was school organist, studying under Malcolm Pierce and Bill Ives. He spent his gap year in Nottingham where, along with working as an organist and assistant to the Music Department of Trent College School, he was Organ Scholar at the Church of St. Mary the Virgin and St. Barnabas Cathedral. Jamal was then appointed Organ Scholar at Sidney Sussex College, Cambridge. He toured extensively with the choir and played (and sang) on all four of the choir's current CDs, including a Gramophone 'Disc of the Month' awarded for their recording of the music of Thomas Tomkins. He is also the founder of the 'Lady Frances Singers', a highly successful consort group comprising some of the top singers from Cambridge University.

Jamal was appointed Assistant Director of Chapel Music at Winchester College in January 2011 where, as well as playing for the weekly services, concerts and broadcasts, he assists in the training and conducting of the Quiristers and Chapel Choir. He teaches piano and organ in the College as well as composition and academic music. Jamal is also Director of Cantores Episcopi, the College's highly successful close harmony group.

Jamal is also accompanist to Winchester Music Club and Winchester College Glee Club, whose most recent performances include Handel's *Messiah*, Britten's *War Requiem* and Vaughan Williams *Dona Nobis Pacem*. Jamal made his conducting debut with Glee Club, leading them through Lauridsen's *Lux Aeterna*. Jamal also accompanies and plays for numerous services and rehearsals around Hampshire and is a regular deputy, both playing and singing, at Winchester Cathedral.

David Thomas - conductor



David Thomas became Musical Director of Winchester Music Club in September 2015, and made his debut with a performance of Handel's *Messiah* in Winchester Cathedral.

David's musical training began as a chorister at Magdalen College, Oxford, under Dr Bernard Rose. At the age of 13 he began organ lessons with Malcolm Archer and in 1983 became Organ Scholar of The Queen's College, Oxford, studying organ with James Dalton and Kimberly Marshall and singing with Margaret Philpot, as well as reading for a degree in Music.

In a teaching career spanning nearly 30 years, he has held posts at The Leys School in Cambridge, The King's School in Canterbury, Fettes College in Edinburgh (Director of Music), Trinity School in Croydon (Deputy Head), Reigate Grammar School (Headmaster) and The Purcell School (Headmaster), and took up his appointment as Master of Music at Winchester College in September 2015.

As a singer, David has performed with the choir of Magdalen College Oxford, Schola Cantorum of Oxford, Canterbury Cathedral Choir, the Scottish Chamber Choir and the Choir of St Giles' Cathedral in Edinburgh. As a conductor, he has directed a wide variety of groups from choirs to jazz bands, conducted performances ranging from Mozart's *Requiem* to Cole Porter's *Anything Goes*, in venues including the Fairfield Halls, Westminster Abbey and St Paul's Cathedral. He has toured to Hong Kong, Indonesia, Canada, Austria, France and Ireland. He was formerly musical director of the Esterhazy Chamber Choir in Lewes, and has directed several choral workshops on music by Sheppard, Tomkins and Brahms. He has a particular affinity for the music of Henry Purcell, and in 2012 accompanied soprano Susan Gritton in a recital of Purcell songs in aid of the Royal Marsden Hospital.

Winchester Music Club

Winchester Music Club is one of Hampshire's longest established choral groups with over 100 members and an associated orchestra. An independent charity run by its members, it was founded in 1925 by Sir George Dyson, then Master of Music at Winchester College and the link with the college has been maintained since then. David Thomas, Master of Music at Winchester College is the musical director of the Club.

Singers

Soprano

Caroline Andrews
Maggie Clarke
Kate Cox
Mandy Haas
Elizabeth Hake
Sarah Hard
Gillian Harris
Francesca Harvey
Jennifer Jenkins
Ann Johns
Rosaleen Little
Janette Lloyd
Penny Mayson
Gabi McKeown
Katie Mydlarz
Elizabeth Newport
Helen Oliver
Hilary Otter
Lydia Parry
Miranda Passey
Virginia Pearson
Jan Royston-Smith
Deirdre Russell
Judy Russell
Natalie Shaw
Anne Steer
Andrea Thomas
Di Threlfall
Helen Webb
Jane Webber

* guest

Alto

Anna Bennetts
Rhona Betts
Sally Brevick
Patricia Carruthers
Lynn Chapman
Madeleine De Lorme
Alison Deveson
Sarah Ede
Isabel Elton
Naoe Foley
Angela Garrett
Welly Green
Janet Goodman
Ruth Goodman
Grace Honeysett
Jane Jessop
Pamela Jones
Nicola Keene
Bridget Leyden
Elizabeth Lowe
Maggie Lucas
Rosemary Merchant
Celia Parkes
Philippa Pennington
Bridget Phelps
Angela Ryde-Weller
Barbara Shaw
Liz Slinn
Christine Targett
Lucia Taylor
Arden Tulip
Claire Williams *
Francine Weller
Henrietta Wentworth-Stanley

Tenor

Michael Collett
George Czaykowski
David Edmondson-Jones *
William Gubbins
Julian Harvey
David Innes
Simon Irwin *
John Parry-Jones
David Rees
Andrew Thomson

Bass

David Anderson
Geoffrey Bennetts
John Carpenter
Andrew Carruthers
David Clarke
Stuart Cowan
David Firth
Mike Freeman
Bob Jones
Robert Little
Ian Lowe
James Martin-Jones
Alan Matheson
David Morgan
Paul Newman
Ben Pennington
Arnold Renwick
Bruce Ryde-Weller
John Satchell
John Stanning
Guy Stephenson
Ian Taylor
Roy Weller

Orchestra

Violin 1

James Toll*
David Amos
Chris Lightfoot
Peter Marsh
Claire Mitchell
Melinda Samms

Violin 2

Elizabeth Flower*
Fiona Holt
Thomas Jesty
Paul Jeffrey
Ursula Payne
Joanna Selborne

* Section leader

Viola

Tim Griffiths*
Gill Collymore
Margy Jeffrey
Libby Merriman
Louise Woods

Cello

Nicola Heinrich*
Catherine Mitchell
Beccy Read
Fiona Smith

Bass

Phil Batten

Trumpet

Julian Poore
David Price

Bassoon

Anna Meadows

Timpani

Stephen Burke

Organ

Jamal Sutton



Winchester Music Club

Winchester Music Club is one of Hampshire's longest established choral groups with over 100 members and an associated orchestra. An independent charity run by its members, the choir benefits greatly from a close association with Winchester College, whose Master of Music, David Thomas, is our musical director. The choir not only enjoys first class facilities for rehearsal, but also the support of other music staff of the college to facilitate sectional practice sessions for the various voice groups.

Established singers who join us will find an environment which allows them to participate at a high level in choral music – with at least one performance every year in Winchester Cathedral. We normally engage young professional soloists, but on occasion concerts have included household names such as Kiri Te Kanawa and Bryn Terfel. Our collegiate support also means that less-practised or aspiring singers who have only sung irregularly but want to improve, can find our choir an ideal opportunity to realise their ambitions. A good ear, a good voice, and enthusiasm, are often all that is needed to open the door to a fulfilling and sociable leisure activity.

Winchester Music Club was founded in 1925 by Sir George Dyson, then Master of Music at Winchester College and the link has been maintained since then. We are joined each year for the November concert by the Winchester College Quiristers and Glee Club. The resulting choir of over 200 singers performs major works in the magnificent setting of Winchester Cathedral. The spring concerts, in March or April, sung by Winchester Music Club alone, tend to be of smaller-scale works. Recently these have taken place in New Hall Winchester College, St. Swithun's Performing Arts Centre and Winchester Cathedral.

Please see our website for details of how to join:

As a singer

Applications to join the choir are welcomed from all competent singers, particularly tenors and basses. Admission is by brief audition after attending one or two rehearsals which are on Friday evenings in Autumn and Spring terms in Winchester College Music School.

As an orchestral player

WMC Orchestra is composed of a regular set of string players who meet for 4 rehearsals prior to each concert. Other professional players are invited as required.

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For more information please see our website:

www.winchestermusicclub.org.uk



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Winchester Music Club

Vice Presidents

The Headmaster of Winchester College:
Dr Timothy Hands

The Right Worshipful, the Mayor of Winchester:
Cllr Jane Rutter

Chairman

Angela Ryde-Weller

Secretary

Bruce Ryde-Weller

Treasurer

Sally Brevick

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Paul Newman
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Barbara Shaw
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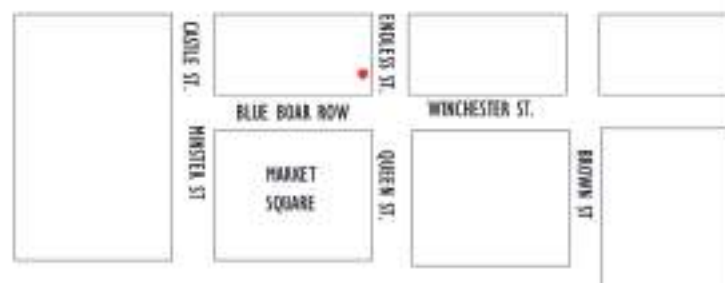
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Winchester College Quiristers
Winchester College Glee Club
David Thomas *conductor*

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
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