



WINCHESTER
COLLEGE

EVE OF WYKEHAM DAY CONCERT

FRIDAY 16TH JUNE 1930 NEW HALL

St Michael's Choir, Chapel Choir,
Sinfonia, Symphony Orchestra,
Chamber Orchestra, Jazz Orchestra





C.H.H. PARRY

I WAS GLAD

St Michael's Choir, Chapel Choir, Symphony Orchestra
Oliver Tarney *conductor*

CLAUDIO MONTEVERDI

BEATUS VIR

Chapel Choir with Rebecca Miles
& James Toll (*violins*) Nicola Heinrich (*cello*)
and Benjamin Cunningham (*chamber organ*)
Howard Ionascu *conductor*

JEAN SIBELIUS

FINLANDIA OP. 26

Sinfonia
James Toll *conductor*

W.A. MOZART

SYMPHONY NO. 38 IN D 'PRAGUE' K504 1ST MOVEMENT

Chamber Orchestra
James Toll *conductor*

P. TCHAIKOVSKY

FANTASY OVERTURE: ROMEO AND JULIET

Symphony Orchestra
Sarah Baldock *conductor*

CHARLES MINGUS

NOSTALGIA IN TIMES SQUARE & BETTER GET 'IT IN YOUR SOUL

Jazz Orchestra
Thomas Barton *conductor*



PARRY - I WAS GLAD

Sir Charles Hubert Hastings Parry wrote his famous setting of *I Was Glad* in 1902, initially for the coronation of Edward VII, but it was revised in 1911 for the coronation of King George V. The piece is set to the text of Psalm 122, a prayer for the peace and prosperity of Jerusalem.

Parry was born in Bournemouth, England in 1848 and showed an early aptitude for music, studying at Eton before attending Oxford University. He went on to become a professor of music at Oxford and later the director of the Royal College of Music in London.

Parry's grand setting of *I Was Glad* employs large orchestral forces, which creates a bold and powerful statement. After the opening brass fanfare, the chorus declaim the words 'I was glad,' the orchestration representing the positive word painting on the word 'glad.' Parry creates an antiphonal effect between the chorus (also two choirs) and the brass, creating two opposing forces. This is then developed throughout the orchestra, with both sections keeping up the important musical dialogue.

Parry sets the 'O pray for the peace of Jerusalem' section much more tenderly with a warm lyrical melody. After this, the piece once again takes on a more regal character, building to its fullest texture and dynamic.

The royal splendour of the music is one of its biggest attractions, and it is now often heard in concert halls around the world as a stand-alone work. The piece has been featured at many royal occasions including the marriage of Prince William to Catherine Middleton. It has been performed at every coronation since it was written including the recent Coronation of King Charles III.

CHARLES BARKLAM

MONTEVERDI - BEATUS VIR

Monteverdi, latterly Master of Music at St. Mark's, Venice, was one of the great Renaissance composers. *Beatus Vir* is a joyous motet, and one of Monteverdi's most recognised works. It was first published in his collection *Selva morale et spiriituale*, in 1641, though the piece itself is thought to have been composed much earlier. The motet is a dramatic setting of Psalm 112, 'Blessed are those who fear the Lord, who find great delight in his commands.' The lively violin solo in this piece is borrowed from a secular madrigal (*Chiome d'oro*) that he had written twenty years earlier; an example of Monteverdi's talent for mixing secular and ecclesiastical music. He complained, in a letter, that having to write so much church music was a distraction from his love for opera and madrigals.

Beatus Vir exemplifies his imaginative use of instruments and voices; contrasting the voice parts singing in pairs with the power of the full chorus. This allows for moments of intense drama and quiet reflection, such as the echoing 'Beatus Vir' from the Quirister soloists to the full energy of the whole choir lift one's mood, rejoicing with the musicians on stage. Complementing the six-part chorus are string soloists; the use of these instruments varies throughout the piece. The energetic violin parts dance over a walking bass. This results in a rich and varied texture that enhances the text and the emotional impact of the music while maintaining the celebratory tone.

The middle section becomes more subdued and intense; however, the dotted rhythms and antiphony between the voice parts propel the music forward, keeping the listener fixed on the drama at all times. Before the full chorus returns with the rejoicing opening melody, the tenor parts interact with beautiful semi-quaver runs on 'gloria', captivating one's attention in anticipation of what is to come.

Monteverdi packs *Beatus Vir* full of word painting, reflecting the words through the musical details. 'Irasceatur' ('is angered') is expressed in fast repetitions in quick succession. Meanwhile, the word 'aeternum' ('eternity') is set in long notes and 'peribit' ('perishes') has falling figures that disappear into a cadence.

The piece concludes with a six-bar-long 'Amen' sung by all six voices being an appropriate reflection of the celebration just heard in the motet.

FRANCESCA WYSE

SIBELIUS - FINLANDIA

Jean Sibelius wrote Finlandia during a time of heightened political tensions as Russia's hold over Finland grew firmer. As a covert protest against Russia, this simple but stirring piece was first premiered in Helsinki in 1899. As censorship of the piece had to be avoided, Finlandia had to be performed under different names at concerts, many of which were confusing and ambiguous to the reader. As the Helsinki Philharmonic took the piece on its debut major tour, the piece, despite its clear political intentions, surprisingly drew worldwide attention, eventually making Sibelius the most well-known living Finn.

Lasting just a few minutes, the exciting and unsettling nature covering the majority of the piece symbolises the national struggle Finnish people faced. The ominous brass chords, moving on to a clamorous and faster section seemed to resemble the growing sense of strength in the country. However at the end, the orchestra concludes with a moment of composure and confidence, catching the audience by surprise. This chorale appears in the church music genre under the title 'Be still my soul', and served as a positive statement for the belief of the Finnish people.

DANIEL GARRETT





MOZART – SYMPHONY NO. 38 - 1ST MOVEMENT

By the age of five Mozart had already performed widely before European royalty, showing off his wondrous and prodigious musical talents. Throughout his teens he continued his musical life at the Salzburg court but looked to Vienna for a higher position. Whilst in Vienna, he composed some of his greatest symphonies, concertos and operas.

Composed in late 1786, Mozart dedicated this symphony to the people of Prague. Although Mozart normally composed four-movement symphonies, here he cuts the Minuet, realising that in Prague there was no appreciation for Viennese dances. The symphony starts with a slow introduction, a rare occurrence for Mozart. The orchestra alternate between loud accented chords and the violins rising ornaments showing the full range in character and dynamics. The whole orchestra continues to accompany the 1st violins throughout the first part of the first movement.

Through many changes in character, oscillating between major and minor, the use of tremolando strings, coupled with grand chords bring this movement to a rousing conclusion.

CHRISTOPHER BACON

CHARLES MINGUS – NOSTALGIA & BETTER GIT IT IN YOUR SOUL

“Anyone can make the simple complicated. Creativity is making the complicated simple.”

CHARLES MINGUS

Charles Mingus is arguably one of the most influential and important figures in twentieth-century American music, famous for his extensive collection of compositions and recordings, as well as for his talents as a bass player and pianist. Tonight, Jazz Orchestra hopes to treat you to two of Mingus’s best-known tunes, *Nostalgia in Times Square* and *Better Git It In Your Soul*.

We begin in style with *Nostalgia in Times Square*, a laid-back blues originally written for John Cassavetes’s 1959 film *Shadows*. This particular arrangement of the Mingus classic allows for several roaring solo interludes amongst the harmonically unique full ensemble sections, helping to create some lovely moments of contrast throughout the piece. The trombones begin with a shattering opening duet before entering a battle for the tune with the saxophone section. *Nostalgia in Times Square* is both stylish and uniquely groovy.

Our programme finishes with a bang with *Better Git It In Your Soul*. The piece opens with a rhythmic bass solo before the full band emphatically joins in with the tune. The main lilting melody which is the focus of this piece was inspired by the soulful gospel style of the early 20th

century, familiar to Mingus from his childhood growing up in Watts, Los Angeles, California. Similar to *Nostalgia in Times Square*, *Better Git It In Your Soul* includes several solo sections, including a fantastic drum solo towards the end. It is an entertainingly energetic end to our set, and we hope you enjoy both it and the rest of Jazz Orchestra’s programme of Charles Mingus.

MICHAEL NEVIN



SYMPHONY ORCHESTRA

VIOLIN 1

Christopher Brain
Christopher Bacon
Brian Chan
Alvin Yip
Peiyan Han
Alex Cirstea
Rui-lin Wang
Victor Sim

VIOLIN 2

Louisa Paterson
William Holmes
Jacob Low
John Sadie
Barack Jin
William Higgs
Henry Morris-Weston
Preston Zhong

VIOLA

Louis Jones
Christian Lan
Ivo Sawbridge
Felix Townend

VIOLONCELLO

Christopher Leung
Orlando Beesley
Sebastian Tsang
Trevor Lam
Zayan Ahmad
Nikheel Dutta
Laurie Sawbridge
Quincy Wong

DOUBLE BASS

Sophia Liu
Rufus Guest

FLUTE

William Thomson
Caden Wong
Lloyd Doré Green

PICCOLO

Sebastian Gothard

OBOE

Adam Porter
Shaurya Gupta

COR ANGLAIS

Ms Rebecca Kozam

CLARINET

Michael Wimbush
George Gardiner
Stephen Lam
Charlie Edwards
James Porter

BASSOON

Rosaleen
Cunningham-Day
Oliver Street
Jonathan Brack
Evan Barazi

HORN

Sasha Del Mar
Asher Li
Edward Thomson
Henry Menard

TRUMPET

Alexander Winnifrith
Caelan Francis
Francesca Wyse

TROMBONE

Michael Nevin
Kate Robinson
Hugo Cartwright
Nye Bayley

TUBA

Mr Christopher
Barrett

TIMPANI

Ben Collins-Gilchrist

CHAMBER ORCHESTRA

VIOLIN 1

Christopher Bacon
Tom De Vrieze
Alvin Yip
William Holmes
Jacob Low

VIOLIN 2

Christopher Brain
Brian Chan
Alex Cirstea
Peiyan Han
John Sadie
Henry Morris-Weston

ALTO SAXOPHONE

William Hagger
David Sam
Mike Wimbush

TRUMPET

Caelan Francis
Sebastian Robertson
William Hunt
Tom Symonds

VIOLA

Louis Jones
Ivo Sawbridge
Felix Townend
Christian Lan

VIOLONCELLO

Austin Lam
Christopher Leung
Charlie Barklam
Orlando Beesley
Sebastian Tsang
Trevor Lam
Francesca Wyse

TENOR SAXOPHONE

Rupert Balmain
Jake Wing
Mr Paul Stiles

BARITONE

SAXOPHONE
Victor Etuokwu

DOUBLE BASS

Sophia Liu

FLUTE

William Thomson
Sebastian Gothard

OBOE

Adam Porter
Shaurya Gupta

CLARINET

Stephen Lam
George Gardiner

TROMBONES

Michael Nevin
George Travis
Nye Bayley
Kate Robinson

BASS

Gus Coleman

BASSOON

Oli Street
Jonathan Brack

HORN

Sasha Del Mar
Asher Li

TRUMPET

Seb Robertson
Caelan Francis

TIMPANI

Nye Bayley

KEYBOARD

Ernest Yau

DRUMS

Ben Collins-Gilchrist



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