



# Whitehall Choir

**DURUFLÉ**

*Requiem*

**POULENC**

*Christmas Motets*

**LANGLAIS**

*Messe solennelle*

*Organ music*

**PAUL SPICER** Conductor

**JAMES LONGFORD** Organ

*Programme £2*

**St Margaret's Church, Westminster Abbey,  
Saint Margaret Street, London SW1P 3JX**

**Friday 23 November 2012, 7.30pm**

## PROGRAMME

- Francis Poulenc**      *Four Christmas Motets*
- Jean Langlais**      ‘Ave Maria; Ave maris stella’, op. 5/2,  
from *Trois Paraphrases grégoriennes*  
(organ solo)
- Jean Langlais**      *Messe solennelle*

## INTERVAL

- Maurice Duruflé**      *Requiem*

**The concert will finish at about 8.55pm.**

## Francis Poulenc (1899-1963)



**Francis Jean Marcel Poulenc** was a member of the group of French composers known as 'Les Six'. He composed solo piano music, chamber music, oratorio, choral, ballet and orchestral music, and opera.

Poulenc was born in Paris on 7 January 1899. His father Émile Poulenc was a second-generation director of the Poulenc, later Rhône-Poulenc, chemical corporation. His mother, an amateur pianist, taught him to play. In 1914 the young Francis was introduced to the Spanish pianist Ricardo Viñes, a champion of the music of Claude Debussy and Maurice Ravel, and he became his pupil shortly afterwards. He was a capable pianist, and the keyboard dominated his early compositions.

Poulenc's first surviving composition, *Rapsodie Nègre* (1917), caught the attention of Igor Stravinsky, who was later instrumental in having the work published in London. *Le bestiaire, ou Le cortège d'Orphée* (also 1917) is a cycle of *mélodies* on poems by Guillaume Apollinaire. In 1918 Poulenc gave the première of his Sonata for Piano Four Hands with a fellow Viñes pupil, Marcelle Meyer.

Poulenc gave first performances of several of his new pieces at a series of concerts held from 1917 to 1920 in the Montparnasse studio of the painter Émile Lejeune. Besides the Sonata for Piano Four Hands, mentioned above, these included the Sonata for Two Clarinets, a Sonata for Violin and Piano, and the *Trois mouvements perpétuels*. It was in Lejeune's studio that Poulenc met other young composers, and together they formed first Erik Satie's 'Les nouveaux jeunes' and then Jean Cocteau's 'Les Six', a loose-knit group of young French and French-Swiss composers: the other members were Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Germaine Tailleferre. Poulenc composed his *Valse en ut* for *L'album des Six* (1920), and also contributed to *Les mariés de la tour Eiffel* (1921) with *Discours du Général* and *La Baigneuse de Trouville*.

During the 1920s, Poulenc's most immediate influences were Chabrier, Debussy, Satie, and Stravinsky, and he generally followed the irreverent, flippant æsthetic stance of Les Six with melodies influenced by Parisian music halls. Between 1921 and 1925 he studied composition with Charles Koechlin (1921-25), but he remained a mostly self-taught composer.

Sergei Diaghilev commissioned ballet music from Poulenc for *Les biches*. This was given by the Ballets Russes in January 1924, with settings by Marie Laurencin.

In 1926 Poulenc met the baritone Pierre Bernac, who became a very close friend, and for whom a great many of Poulenc's *chansons* and *mélodies* were composed. They gave recitals together throughout the world from 1935 until 1959. In 1927, Poulenc bought *Le grand coteau*, a house close to Noizay in the Touraine, where he enjoyed the quiet atmosphere he needed to work. In 1928 he composed the *Concert champêtre*, a piece for harpsichord and orchestra commissioned by Wanda Landowska. In the same year Poulenc recorded his *Trois mouvements perpétuels* and the Trio for Piano, Oboe and Bassoon, and *Le bestiaire*. He also started publishing musical reviews in *Les arts phoniques*.

In 1932 Poulenc created his Concerto for Two Pianos and Orchestra with Jacques Février, and *Le Bal masqué*, a lighter piece commissioned by the Vicomte and Vicomtesse de Noailles, which was performed privately at the Théâtre de Hyères.

The deaths of several friends and that of another composer, Pierre-Octave Ferroud, followed by a pilgrimage to the Black Virgin of Rocamadour in 1935, led Poulenc to a religious reawakening in 1936. He continued composing light music, such as the *Quatre chansons pour enfants* (1934), but some of his compositions from

now on were more sombre and austere, as is exemplified by his first sacred pieces, *Litanies à la Vierge noire* (1936) and the Mass in G (1937). The trend toward new dimensions and greater depth in the composer's style was continued by the song cycle *Tel jour, telle nuit* (1937) and the Concerto in G minor for Organ, Strings, and Timpani (1938).

During World War II, Poulenc, Durey and Auric joined the 'Comité de Front National des Musiciens' created at the instigation of the French Communist Party in May 1941, and led by Elsa Barraine and Roger Désormière. In his humorous ballet *Les animaux modèles* (1942, with Serge Lifar) Poulenc used the theme of a French patriotic song, without the German officers noticing. In 1943, he set to music *Deux poèmes de Louis Aragon*, by a poet who was a communist and a member of the French Resistance. This piece was given at the Salle Gaveau in December 1943. The cantata *Figure humaine*, created in 1945 in London, set to music poems by Paul Éluard, notably 'Liberté', thousands of copies of which had been dropped over French territory by the Royal Air Force earlier in the war. Poulenc dedicated this cantata to his companion, Raymond Destouches. *L'histoire de Babar, le petit éléphant*, was composed in the same year.

Poulenc's output included chansons accompanied on the piano, choral music, secular (*Huit chansons françaises*, 1945) and religious works (*Stabat Mater*, 1950), orchestral pieces (*Sinfonietta*, 1947), chamber music (particularly for wind instruments), and piano works, such as *L'embarquement pour Cythère*, and a *valse musette* (1951). He also composed film music, including *La Duchesse de Langeais* (1942) and Jean Anouilh's *Le voyageur sans bagage*. Between 1947 and 1949, he became a radio host for *À bâtons rompus*.

Poulenc gave the first of his many concerts in the United States in 1948 with Bernac, and met the soprano Leontyne Price, who sang his chansons, and the composer Samuel Barber, whose *Mélodies passagères* were created in Paris by their dedicatees, Bernac and Poulenc, in February 1952.

In 1953, Poulenc started working on the opera *Dialogues des carmélites*, which is based on a story by Georges Bernanos. Poulenc soon saw the sad fate of Blanche de la Force as an echo of the long agony of his lover Lucien Roubert, a travelling salesman (1909-55), who died on the same day as Poulenc finished the piano version of the *Dialogues*. The opera was first performed at La Scala in Italian, in January 1957, then in June at the Paris Opera and in September in the USA with Leontyne Price as Mme Lidoine. This work was followed by *La voix humaine* (1958), a lyric tragedy based on Cocteau's play.

Poulenc travelled to the USA in 1960-61 for the American premières of *Les mamelles de Tirésias* and *La voix humaine*. His *Gloria* for soprano solo, choir and orchestra was first performed simultaneously in Boston, where it was conducted by Charles Munch, and in Paris under the baton of Georges Prêtre.

Poulenc published a book on Emmanuel Chabrier in 1961. He composed *Sept répons des ténèbres* in 1962. His last two works were first performed posthumously, in April and June 1963: the Sonata for Oboe and Piano was given by Pierre Pierlot and Jacques Février and the Sonata for Clarinet and Piano by Benny Goodman and Leonard Bernstein.

Poulenc was a pianist in many recordings, including those of some of his own songs (with Pierre Bernac, recorded in 1947, and Rose Dercourt) and the Concerto for Two Pianos (recorded in May 1957). He supervised the 1961 world premiere recording of his *Gloria*, which was conducted by Georges Prêtre.

The critic Claude Rostand underlined the coexistence or alternation in Poulenc of the Catholic faith with artistic carefreeness. He wrote in a July 1950 *Paris-Presse* article that Poulenc was "a lover of life, mischievous, *bon enfant*, tender and impertinent, melancholy and serenely mystical, half monk and half delinquent [*le moine et le voyou*]".

Poulenc's music is fundamentally tonal, although he made use of harmonic innovations such as pandiatonicism and chromatically altered chords. In some of his last works he used 12-tone rows. Nevertheless, he never questioned the validity of traditional tonic-dominant harmony; lyrical melody pervades his music and underlies his important contributions to vocal music, particularly French art song.

Some writers consider Poulenc one of the first openly gay composers. His first serious relationship was with the painter Richard Chanlaire, to whom he wrote on his *Concert champêtre* score: "You have changed my life, you are the sunshine of my thirty years, a reason for living and working". He also once said, "You know that I am as sincere in my faith, without any messianic screamings, as I am in my Parisian sexuality".

Poulenc died of heart failure in Paris on 30 January 1963 and is buried at the Père Lachaise Cemetery.

## Quatre Motets pour le temps de Noël (Four Christmas Motets)

Francis Poulenc found fresh ways to convey the Christmas story, filtering his own appreciation of choral textures from early music through a contemporary prism, and the *Quatre motets pour le temps de Noël* serve as a vehicle to reclaim faith within a secular world. Poulenc had gained fame as an insouciant bon vivant and musical ‘hooligan’ in the 1920s. It took the sudden death of a close friend in a horrific car accident in 1936 to trigger a conversion and lead the composer back to the Catholicism in which he had been brought up. The immediate musical result was a wonderful series of sacred works, including the Mass in G and the Lenten motets *Quatre motets pour un temps de pénitence*.

Towards the end of 1951, following his *Stabat Mater* from more than a decade later, Poulenc began composing a group of motets for four-part *a cappella* choir. They represent a sunny counterpart to the earlier penitential quartet. The *Quatre motets* set Latin texts associated with the Roman Breviary (Matins, Vespers, etc.) from various points throughout the Christmas season, with a special emphasis here placed on *seeing*, on witnessing the miracle.

Poulenc’s animated musical treatments resemble four brightly-coloured and individuated altar panels. ‘O Magnum Mysterium’ shows how deftly Poulenc manipulates his vocal lines to vary texture and atmosphere: the sopranos float serenely above a mystical foundation of barely audible harmonies from the other voices. Sharply contrasted dynamics offer dramatic variety as well. ‘Quem vidistis’ etches a crystalline neo-classicism, while in ‘Videntes stellam’ the star seen by the Magi and the gifts they brought evoke deliciously clear musical images. Poulenc never entirely renounced the arch urbanity of his earlier style, but the Puckish sparkle of ‘Hodie, Christus natus est’ here serves a purpose: start-stop feints and off-kilter accents underline joy not as a distant utopia, but an experience to be celebrated in the present moment.

*Adapted from a note by Thomas May, programme annotator for the Los Angeles Master Chorale, USA*

### O magnum mysterium

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in præsepio!  
Beata Virgo,  
cujus viscera meruerunt portare  
Dominum Christum.

*O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!  
Blessed is the Virgin  
whose womb was worthy to bear  
Christ the Lord.*

### Quem vidistis, pastores?

Quem vidistis, pastores? Dicite,  
annuntiate nobis,  
in terris quis apparuit?  
Natum vidimus et choros angelorum  
collaudantes Dominum.  
Dicite quidnam vidistis? Et annuntiate:  
Christi Nativitatem

*Whom did you see, shepherds, tell us,  
proclaim to us:  
who has appeared on the earth?  
We saw the newborn child and choirs of angels  
praising the Lord.  
Tell what you saw, proclaim it:  
Christ’s Nativity.*

### Videntes stellam

Videntes stellam Magi gavisii sunt  
gaudio magno:  
et intrantes domum, obtulerunt Domino  
aurum, thus et myrrham.

*Seeing the star, the wise men rejoiced  
with great joy;  
and entering into the house, they offered the Lord  
gold, and frankincense, and myrrh.*

### Hodie Christus natus est

Hodie Christus natus est;  
hodie Salvator apparuit:  
hodie in terra canunt Angeli,  
lætantur Archangeli:  
hodie exsultant justi, dicentes:  
Gloria in excelsis Deo, alleluja.

*Today is Christ born;  
today the Saviour has appeared;  
today on earth the Angels sing,  
the Archangels rejoice;  
today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!*

## Jean Langlais (1907-1991)



**Jean Langlais** was a French composer of modern classical music, an organist, and an improviser.

He was born on 15 February 1907 in La Fontenelle (Ille-et-Vilaine, Brittany), a small village near Mont Saint-Michel. Langlais became blind due to glaucoma when he was only two years old, and was sent to the Institut National des Jeunes Aveugles (National Institute for Blind Children) in Paris, where he began to study the organ with André Marchal. From there he progressed to the Paris Conservatoire, obtaining prizes in organ, which he studied with Marcel Dupré, and composition, which he studied with Paul Dukas. He also studied improvisation with Charles Tournemire.

After graduating, he returned to the National Institute for Blind Children to teach, and also taught at the Schola Cantorum in Paris from 1961 to 1976. Many of his students went on to become important musicians, including the organist and composer Naji Hakim.

However, it was as an organist that Langlais made his name, following in the steps of César Franck and Charles Tournemire as *organiste titulaire* at the Basilica of Sainte-Clotilde in Paris in 1945, a post in which he remained until 1988. He was much in demand as a concert organist, and toured widely across Europe and the United States.

Outside music, Langlais was a colourful and charismatic character. He died in Paris aged 84, on 8 May 1991, and was survived by his second wife Marie-Louise Jaquet-Langlais and three children, Janine, Claude and Caroline.

To celebrate the contributions of this prominent twentieth-century artist on the centenary of his birth, an English-language DVD, *Life and Music of Jean Langlais*, was released in 2007 by the Los Angeles chapter of the American Guild of Organists.

Langlais was prolific, composing 254 works with opus numbers, the first of which was his *Prelude and Fugue* for organ (1927), and the last his *Trio* (1990), another organ piece. Although best known for his organ music and sacred choral music, he also composed a number of instrumental, orchestral and chamber works and some secular song settings.

Langlais' music is written in a late, free tonal style, representative of mid-twentieth-century French music, with rich and complex harmonies and overlapping modes, more tonal than his contemporary, friend and countryman Olivier Messiaen, but related to his two predecessors at Sainte-Clotilde, César Franck and Charles Tournemire.

His best-known works include his four-part masses, the *Messe solennelle*, and *Missa Salve Regina*, his *Missa in simplicitate* for unison voice and organ, and many organ compositions.

## **‘Ave Maria, Ave maris stella’, from *Trois Paraphrases grégoriennes*, op. 5**

James Longford (organ)

Like his classmate and lifelong friend Olivier Messiaen, Jean Langlais was profoundly influenced by the work of Charles Tournemire, whom he was to succeed as organist at Sainte-Clotilde in Paris and with whom he studied improvisation from 1930 onwards. It was the deeply spiritual quality in Tournemire’s work, as well as the intensely personal use of plainsong, that attracted them. The formal freedom and reliance on the imagination which he encouraged came as a breath of fresh air after the earlier highly structured and rigid teaching of Marcel Dupré. Langlais summed up his debt to Tournemire most eloquently when he said, “From him I learnt the true poetry of the organ”.

Langlais was enormously prolific, and the *Three Gregorian Paraphrases*, written in 1934 and 1935, remain not only one of his earliest works of real maturity but also one of his most enduringly popular. The first movement, or ‘paraphrase’, is ‘Mors et Resurrectio’, prefaced by words of St Paul to the Corinthians, “Death, where is thy victory?”, while the third and final movement is based on the *Te Deum*, a joyous pæan of praise.

Tonight we hear just the second of the three movements, ‘Ave Maria, Ave maris stella’ (‘Hail Mary full of Grace; Hail Star of the Sea’). This is based on two themes: the *Ave Maria* (the ‘Angelic Salutation’), and the *Ave maris stella*, a plainsong Vespers hymn to Mary, attributed to St Bernard of Clairvaux among others, which was especially popular in the Middle Ages and has been used by many composers as the basis of other compositions. The piece is really itself a little triptych, with the first part concerning the angel’s annunciation to Mary, followed by the Prayer of Man on lower registers; in the third section, one of the most exquisite moments in Langlais’ entire output, fragments of the two themes float by over sustained chromatic harmonies.

*Adapted from notes for a Hyperion recording by Stephen Westrop © 2001, and an article in Wikipedia; and with a contribution from James Longford*

## **Messe solennelle**

Langlais’ *Messe solennelle*, first published in 1952, provides a stark contrast to, for instance, the Fauré Requiem, but if we had time this evening to perform both these works, with the Fauré coming first, and the Langlais last, but with Duruflé’s Requiem between them, the natural stylistic development of French music from the late 1880s to the mid-20th century would be readily shown. Langlais’ musical talents were recognized early in his life, and he studied at the Paris Conservatoire with Paul Dukas and Messiaen, both of whom had been heavily influenced by Nadia Boulanger, herself a pupil of Fauré at the Conservatoire. From 1945, during his tenure as organist at Sainte-Clotilde in Paris, Langlais composed some of the most extraordinary choral works of French sacred music of the second half of the century.

A wide variety of influences seem to be suggested in this Mass, whether in the form of Poulenc’s use of polytonality, Messiaen’s modal modulations and blatant structural dissonances, or Duruflé’s elaborations of traditional chant melodies, yet there is no doubt that the style is unique to Langlais and reliant on written-out improvisation. The final section of the Kyrie, with its wild angular shifts forward and backward from common chord pivots is truly extraordinary, as are the tonally-mystifying and improvisation-based organ ritornelli which give few easy clues for subsequent choral entries. The Gloria opens with the basses singing a modal melody which, again in improvisatory style, is catapulted into another dimension with an organ interjection, after which accidentals are successively added until the original idea is increasingly obscured by a blurred tonal patina, just as an artist might mix brighter primary oil colours with darker impurities to create the right effect for shading.

The Agnus Dei is perhaps the most eerie of the five movements with its dark organ introduction followed by choral parts entering from the bass upwards, as if depicting the unfolding of the petals of a large black orchid in a time-lapse film. Choral statements often end with common chords which are immediately obliterated by organ entries that seemingly emanate from another world, the only linking tonal factors being the occasional sustained bass pedal line. Vocal ranges in the *Messe solennelle* are tested to the limit, and fractured time signatures contribute added elements of difficulty in this work which makes challenging offerings by Duruflé and Louis Vierne in the same genre appear straightforward in comparison. The extent to which Langlais tests the limits of the æsthetic framework of the Latin Mass is certainly individual, and there is no doubt that this work is one of the great Mass settings in 20th-century western choral music.

*Adapted from a programme note for a concert by the Bristol Bach Choir: © Peter Leech 2008*

## **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy upon us.*

## **Gloria**

Gloria in excelsis Deo  
Et in terra pax hominibus  
Bonæ voluntatis.

*Glory be to God on high  
And in earth peace,  
Good will towards men.*

Laudamus te,  
Benedicimus te,  
Adoramus te,  
Glorificamus te,  
Gratias agimus tibi  
Propter magnam gloriam tuam:

*We praise thee,  
We bless thee,  
We worship thee,  
We glorify thee,  
We give thanks to thee  
For thy great glory:*

Domine Deus, Rex cœlestis,  
Deus Pater omnipotens,  
Domine, Fili Unigenite,  
Jesu Christe;

*O Lord God, heavenly King,  
God the Father Almighty,  
O Lord, the only-begotten Son  
Jesu Christ;*

Domine Deus, Agnus Dei,  
Filius Patris:  
Qui tollis peccata mundi,  
Miserere nobis;  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram;

*O Lord God, Lamb of God,  
Son of the Father:  
That takest away the sins of the world,  
Have mercy upon us;  
Thou that takest away the sins of the world,  
Receive our prayer;*

Qui sedes ad dexteram Patris,  
Miserere nobis.  
Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus Altissimus,  
Jesu Christe,  
Cum Sancto Spiritu,  
In gloria Dei Patris. Amen.

*Thou that sittest at the right hand of the Father,  
Have mercy upon us.  
For Thou alone art holy,  
Thou only art the Lord,  
Thou only art the Most High,  
O Christ,  
With the Holy Ghost,  
In the glory of God the Father. Amen.*

## **Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.

*Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

## **Benedictus**

Benedictus qui venit  
In nomine Domini.  
Hosanna in excelsis.

*Blessed is He that cometh  
In the name of the Lord.  
Hosanna in the highest.*

## **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.

*Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
grant us peace.*



## Maurice Duruflé (1902-1986)



**Maurice Duruflé** was a French composer, organist, and pedagogue.

Duruflé was born in Louviers, Eure, on 11 January 1902. In 1912, he became a chorister at the Rouen Cathedral Choir School, where he studied piano and organ with Jules Haelling. At the age of 17, on moving to Paris, he took private organ lessons with Charles Tournemire, whom he assisted at the Basilique Sainte-Clotilde until 1927. In 1920 Duruflé entered the Conservatoire de Paris, eventually graduating with first prizes in organ, harmony, piano accompaniment, and composition. His harmony professor was Jean Gallon.

In 1927, Duruflé became Louis Vierne's assistant at Notre-Dame. Two years later he was appointed titular organist of St-Étienne-du-Mont, Paris – a position he held for the rest of his life. In 1936, he won the Prix Blumenthal, and in 1939, having advised the composer on the registrations of the organ part, he premiered Francis Poulenc's Concerto for Organ, Strings and Timpani in G minor. In 1943 he became Professor of Harmony at the Conservatoire de Paris, where he worked until 1970.

In 1947, Duruflé wrote what is probably the most famous piece in his small output, the *Requiem* op. 9, for soloists, choir, organ, and orchestra. That year, Marie-Madeleine Chevalier became his assistant at St-Étienne-du-Mont, and they married on 15 September 1953. (Duruflé's first marriage to Lucette Bousquet, contracted in 1932, had ended in civil divorce in 1947 and was declared null by the Vatican on 23 June 1953.) The couple became a famous and popular organ duo, going on tour together several times throughout the sixties and early seventies.

Duruflé suffered severe injuries in a car accident on 29 May 1975, and as a result he gave up performing; indeed he was largely confined to his apartment, leaving the services at St-Étienne-du-Mont to his wife Marie-Madeleine (who had also been injured in the accident). He died in Louveciennes, near Paris, on 16 June 1986, aged 84.

### **Requiem, op. 9**

Maurice Duruflé's Requiem was commissioned in 1947 by the French music publisher Durand and is written in memory of the composer's father. The work is for SATB choir with mezzo-soprano and baritone soloists. It exists in three instrumentations: one for organ alone, one for organ with string orchestra and optional trumpets, harp and timpani, and one for organ and full orchestra. At the time of commission, Duruflé was working on an organ suite using themes from Gregorian chants. He incorporated his sketches for that work into the Requiem, which uses numerous themes from the Gregorian Mass for the Dead. Nearly all the thematic material in the work comes from chant.

The work is set in nine movements. Like many other musical requiem settings, Duruflé's omits the Gradual and the Tract. The *Dies irae* text, perhaps the most famous portion of the Requiem Mass, is not set (although the first words of the *Dies irae* are included in the *Libera me*). Duruflé's omission of this text and inclusion of others (*Pie Jesu*, *Libera me* and *In Paradisum*, from the burial service, mirroring Fauré), makes his setting calmer and more meditative than some others. In the full score, the fifth movement, *Pie Jesu*, has the only solo for the mezzo-soprano; in addition, even in the 'organ-only' version of the Requiem, there is provision for an *obbligato* cello solo. The baritone soloist has parts in the third movement, *Domine Jesu Christe*, and the penultimate movement, *Libera me*. Duruflé's rather flexible indications in the score have resulted in various forces being used in different recordings and performances, some (as tonight) with both soloists, some with only the mezzo-soprano, and some (such as Robert Shaw's Telarc recording) using no soloists at all.

## Introit

Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.  
Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.

*Grant them eternal rest, O Lord,  
and let light perpetual shine upon them.  
Thou, O God, art praised in Sion,  
and unto Thee shall a vow be performed in Jerusalem.  
Hear my prayer;  
unto Thee shall all flesh come.  
Eternal rest grant unto them, O Lord,  
and let light perpetual shine upon them.*

## Kyrie eleison

Kyrie eleison;  
Christe eleison;  
Kyrie eleison

*Lord have mercy;  
Christ have mercy;  
Lord have mercy.*

## Domine Jesu Christe

David Wynne, baritone solo

Domine Jesu Christe, Rex gloriæ,  
libera animas omnium fidelium defunctorum  
de pœnis inferni et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
sed signifer sanctus Michael  
repræsenter eas in lucem sanctam,  
quam olim Abrahæ promisisti et semini ejus.  
Hostias et preces tibi, Domine,  
laudis offerimus;  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam.  
Quam olim Abrahæ promisisti et semini ejus.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from the pains of hell and from the deep pit.  
Free them from the mouth of the lion;  
and let not Tartarus swallow them,  
nor let them fall into darkness;  
but may the holy standard-bearer Michael  
lead them again to the holy light  
that Thou didst promise once to Abraham and to his seed.  
To Thee, O Lord, we offer  
sacrifices and prayers of praise;  
accept them on behalf of those souls  
whom we remember today.  
Let them, O Lord, pass over from death to life,  
as Thou didst promise once to Abraham and to his seed.*

## Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
In nomine Domini.  
Hosanna in excelsis.

*Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He that cometh  
In the name of the Lord.  
Hosanna in the highest.*

## Pie Jesu

Claire Hunter, mezzo-soprano solo

Pie Jesu Domine, dona eis requiem.  
Dona eis requiem sempiternam.

*Merciful Lord Jesus, grant them rest;  
grant them rest everlasting.*

## Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem,  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem,  
Agnus Dei, qui tollis peccata mundi  
dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the world,  
grant them rest,  
Lamb of God, who takest away the sins of the world,  
grant them rest,  
Lamb of God, who takest away the sins of the world  
grant them rest everlasting.*

### **Lux æterna**

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum,  
quia pius es.  
Requiem æternam dona eis, Domine;  
et lux perpetua luceat eis;  
cum sanctis tuis in æternum,  
quia pius es.  
Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.

*May everlasting light shine upon them, O Lord,  
with Thy Saints forever,  
for Thy mercy's sake.  
Grant them eternal rest, O Lord,  
and let light perpetual shine upon them,  
with Thy Saints forever,  
for Thy mercy's sake.  
Grant them eternal rest, O Lord,  
and let light perpetual shine upon them*

### **Libera me**

David Wynne, baritone solo

Libera me, Domine, de morte æterna,  
in die illa tremenda,  
Quando cœli movendi sunt et terra.  
Dum veneris iudicare sæculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.  
Quando cœli movendi sunt et terra.  
Dies illa, dies iræ, calamitatis et miseris, æ,  
dies magna et amara valde.  
Dum veneris iudicare sæculum per ignem.  
Requiem æternam dona eis, Domine:  
et lux perpetua luceat eis.

*Deliver me, O Lord, from eternal death  
on that fearful day,  
when the heavens and the earth shall be moved,  
when Thou shalt come to judge the world by fire.  
I am seized with fear and trembling  
until the trial is at hand and the wrath to come,  
when the heavens and the earth shall be moved.  
That day, day of wrath, calamity, and misery,  
day of great and exceeding bitterness,  
when Thou shalt come to judge the world by fire.  
Rest eternal grant unto them, O Lord:  
and let light perpetual shine upon them.*

### **In Paradisum**

In paradisum deducant te Angeli:  
in tuo adventu suscipiant te Martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
æternam habeas requiem.

*May Angels lead you into paradise;  
may the Martyrs receive you at your coming  
and lead you to the holy city of Jerusalem.  
May a choir of Angels receive you,  
and with Lazarus, who once was poor,  
may you have eternal rest.*

## **TWICKENHAM Choral Society**

Philippa Boyle ♦ Grace Davidson

Peter Morton ♦ David Webb

Lukas Kargl ♦ Charles Rice

Brandenburg Baroque Soloists    Conductor: Christopher Herrick

### **Monteverdi Vespers**

The Landmark Arts Centre, Teddington  
at 7.30pm on Saturday 8<sup>th</sup> December 2012  
email: [tickets@twickenhamchoral.org.uk](mailto:tickets@twickenhamchoral.org.uk)  
box office on 020-8977-7558 or at the door  
[www.twickenhamchoral.org.uk](http://www.twickenhamchoral.org.uk)

# *Paul Spicer*



Paul Spicer, musical director of the Whitehall Choir, began his musical training as a chorister at New College, Oxford. He studied with Herbert Howells and Richard Popplewell (organ) at the Royal College of Music in London, winning the top organ award (the Walford Davies Prize) in his final year. Paul is best known as a choral conductor, partly through the many CDs he made with the Finzi Singers for Chandos Records. He conducted Bach Choirs in Chester and Leicester before moving to conduct the Bach Choir in Birmingham in 1992. He taught at the Royal College of Music between 1995 and 2008, and now teaches choral conducting at the Birmingham Conservatoire, where he also directs both chamber choirs, and at Oxford University. Until July 2001 Paul Spicer was Artistic Director of the Lichfield International Arts Festival and the Abbotsholme Arts Society. He was Senior Producer for BBC Radio 3 in the Midlands until 1990, and today is in considerable demand as a composer and as a recording producer.

The first complete recording of Paul Spicer's large-scale *Easter Oratorio* was released in 2005 to critical acclaim, the work being recognized by Gramophone magazine as "the best of its kind to have appeared ... since Howells's *Hymnus Paradisi*". *The Deciduous Cross*, for choir and winds, based on poems by RS Thomas and premiered in 2003, was commissioned for Paul's tenth anniversary as conductor of the Birmingham Bach Choir, and was recorded by the Whitehall Choir. Robert Sharpe, when Director of Music at Truro Cathedral, recorded his complete works for organ. A recording of his shorter choral works was made by the choir of Selwyn College, Cambridge, in 2008.

Paul Spicer's biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice, and he has recently completed a full-scale biography and study of works of the composer Sir George Dyson. He has written articles for many periodicals and is a contributor to the *Dictionary of National Biography*. Paul's *Advent Oratorio*, setting a libretto by the New Testament scholar Dr. Tom Wright, formerly Bishop of Durham, who had also written the text for the *Easter Oratorio*, was first performed in Lichfield Cathedral on 5 December 2009.

Paul Spicer is in great demand for his choral workshops, which take him all over the world. He runs three annual choral courses under the umbrella of his foundation, The English Choral Experience, two at Dore Abbey in Herefordshire (large choir/arts festival in July and *Camerata* chamber choir weekend in May) and one in the south of France after Easter ([www.englishchoralexperience.co.uk](http://www.englishchoralexperience.co.uk)). He is a broadcaster, lecturer and popular speaker. Paul Spicer is a member of the Council of Lichfield Cathedral, a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of Birmingham Conservatoire, a Trustee of the Finzi Trust, Chairman of the Finzi Friends, Vice-President of the Herbert Howells Society, and Advisor to the Sir George Dyson Trust.

# *James Longford*



James Longford studied organ & piano with Nicholas Danby, Margaret Philips, and John Blakely at the Royal College of Music, and with Paul Stubbings as Organ Scholar of St Martin-in-the-Fields, and was awarded the RCM Tagore Gold Medal in 2000.

He currently works for the Royal Opera House, the Royal Ballet, English National Opera, Southbank Sinfonia, the Opera Group, London Concert Choir, Aldeburgh Music, Bregenzer Festspiele and Schauspiel Köln amongst others. Song accompaniment, chamber music and continuo playing also feature, as well as arranging, work as a copyist and in theatre.

The [longfordbrown piano duo](#), formed over 10 years ago with British/New Zealand pianist Lindy Tennent-Brown, are laureates of several international competitions and were placed in the top nine piano duos in the world at the 2008 Dranoff International Two Piano Competition in Miami. They hold an enviable reputation for innovative programming and thrilling performances.

## **ACKNOWLEDGEMENTS**

*The photograph on the front cover of this programme by Ruth Eastman is of the bell tower of St Margaret's Church, Westminster Abbey: © Whitehall Choir.*

*The Choir is very grateful for the support it continues to receive from the Department for Business, Innovation and Skills (BIS).*

*The Choir would like to thank Philip Pratley, the Concert Manager, and all tonight's volunteer helpers.*



**THE WHITEHALL CHOIR**  
**PRESIDENT:** Martin Donnelly CMG

**Conductor:** Paul Spicer     **Accompanist:** James Longford

The Whitehall Choir achieves high-quality singing across a wide range of repertoire, and we are looking to recruit in all voices. Amongst our current members we count civil servants, lawyers, teachers, consultants, engineers and many others, with an age range of fifty years between youngest and oldest members. The choir meets every Tuesday evening near St James's Park tube station for a two-and-a-half-hour rehearsal. We are conducted by Paul Spicer – a conductor, composer and academic of international repute – and perform four concerts a year in a range of venues across London. Our programmes, which are rich and varied, cater for a broad spectrum of musical tastes. Besides Whitehall's stunning Banqueting House, our concert locations have included Holy Trinity Sloane Square, St Alban's Holborn, and St John's Smith Square, and tonight we are performing in St Margaret's Church, Westminster Abbey, for the first time since 2004. Some details of forthcoming outings can be found in this programme.

We are proud to deliver high-quality concerts in such great venues, and the commitment is such that choral work sits well with the busy day-jobs that many of our members have, and provides a clear and friendly space in the middle of the week. We would love to hear from any singers who are interested in joining us. Short, informal auditions take place after a few weeks of singing with us on a trial basis.

For more information, please contact the Choir's Secretary, Liz Walton, at [liz@thedrives.org.uk](mailto:liz@thedrives.org.uk), or visit the Choir's website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk). (Charity no. 280478.)

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Joanna Bradley	Helen Audaer	Emmanuel Boukandoura	James Gourlay
Gill Carruthers	Frances Bowen	Patrick Haighton	Laurence Grace
Hilary Davies	Rose Chandler	Graham Hand	Richard Grafen
Imogen Davies	Jacqueline Cheng	Benjamin Nicholls	Mark Graver
Ruth Eastman	Monica Darnbrough	Philip Pratley	Martin Humphreys
Jacky Erwteman	Miranda Douce	David Rawlins	Daniel Lambauer
Kate Goulden	Tilly Flaux	Alastair Tolley	Simon Lawson
Fiona Graph	Samantha Foley	Daniel Tomkins	William Longland
Kate Hand	Penny James	Jonathan Williams	Brendan O'Keefe
Katherine Herzberg	Katherine Macdivitt	Philip Worley	Malcolm Todd
Alice Hill	Jane Mackay		Ian Williamson
Claire Hunter	Ruth Newrick		David Wynne
Lucilla Poston	Paula Nobes		
Jean Quinn	Jean Orr		
Lesley Raymond	Penny Prior		
Christina Scharff	Jean Robinson		
Cristina Snaidero	Rachel Tedd		
Joanna Tomlinson	Liz Walton		
Janet Winstanley	Alison Williams		

## WHITEHALL CHOIR COMMITTEE 2012-13

JONATHAN WILLIAMS, Chairman; LIZ WALTON, Secretary; PATRICK HAIGHTON, Treasurer;  
RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers;  
KATHERINE HERZBERG and PENNY PRIOR, Business Managers; MARK GRAVER, Librarian;  
KATE GOULDEN, Soprano rep.; ALISON WILLIAMS, Alto rep.; ALASTAIR TOLLEY, Tenor rep.;  
DANIEL LAMBAUER, Bass rep.; DAVID RAWLINS, BIS Liaison; RICHARD GRAFEN, Webmaster

### PATRONS AND FRIENDS OF WHITEHALL CHOIR

Friends and Patrons of the Choir are a vital part of our future. They help fund not only our regular concerts but also additional activities such as workshops, sing-through days, and tours. For an up-front payment at the start of the season, Friends receive one top-price ticket for all Whitehall Choir-promoted concerts, plus 10% discount on any further tickets they require. Also included is advance notification of all concerts/events and a free programme – perfect for regular concert attenders, who will save overall on the whole season. For further details about how to become a Patron or Friend, please see the ‘Support Us’ page of the website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).

Patrons and Friends: Ms Frances Morris-Jones; Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friends: Miss Elsie Broadbent; Lady Teresa Carter; Mrs E. Gotto; Mrs Gillian Holmes; Mr Paul Roach; Mrs Lis Warren; and others who wish to remain anonymous

### WHITEHALL CHOIR FORTHCOMING CONCERTS: 2012-2013

(For further details visit [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).)

**Tuesday 11 December**

**Carol concert**

St Stephen’s Church, Rochester Row, London SW1

**Thursday 28 March, 7.30pm**

**J S Bach Mass in B minor**

Soloists: Alice Rose Privett, Anna Harvey, Nicholas Scott, Božidar Smiljanić

London Baroque Sinfonia Conductor: Paul Spicer

St John’s Smith Square, London SW1 Enquiries: [sales@whitehallchoir.org.uk](mailto:sales@whitehallchoir.org.uk)

**Saturday 18 May**

**‘Come and Sing’ Day**

St Sepulchre-without-Newgate Church, Holborn Viaduct, London EC1

**Monday 1 July**

**70th anniversary concert**

Banqueting House, Whitehall, London SW1



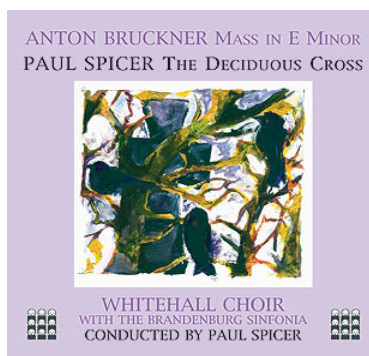
To stay up to date with the Choir’s latest news, why not follow us on Facebook? Just search for ‘Whitehall Choir’ and click ‘Become a Fan’.

If you’re ordering anything from Amazon.co.uk, why not do so via the Choir’s website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk) by clicking on the Amazon link? For every sale, a contribution goes to Choir funds.

### WANT TO JOIN OUR DATABASE?

If you want to be kept informed of Whitehall Choir performances and initiatives by e-mail please sign up for e-alerts via our website, [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).

During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.



*"...instrumental writing which is assured, inventive and colourful...a performance which is committed and compelling..."* Organists' Review, October 2007

*"...Definitely recommended!"* Bruckner Journal, November 2007

In 2009 the Choir recorded its second CD, a selection of music for the season of Christmas, at St Alban's Church, Holborn. The CD, 'Fairest flower of any field', is recommended as a best buy in *Gramophone's* 2009 Christmas edition, while the December 2009 edition of *Classical Music* magazine highlights *"...[the Choir's] fine balance and floating lines ensuring this is a satisfying selection"*.



Both CDs are on sale at this evening's concert, or they may be purchased on eBay or via the Choir's website: [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).