



Whitehall Choir



ELGAR

Give unto the Lord

BRAHMS

Three Motets

STANFORD

Three Motets

KODÁLY

Laudes Organi

RHEINBERGER

Cantus Missæ

Conductor PAUL SPICER

Organ IAN TINDALE

Programme £2

FRIDAY 4 July 2014 7.30pm

Holy Trinity Sloane Square

Sloane Street, London SW1X 9BZ

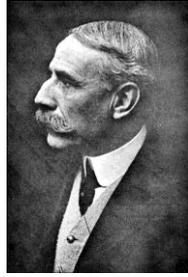


PROGRAMME

Edward Elgar	<i>Give unto the Lord</i> , op. 74
Johannes Brahms	<i>Three Motets</i> , op. 110
Felix Mendelssohn	<i>Organ Sonata in A</i> , op. 65 no. 3
Charles Villiers Stanford	<i>Three Motets</i> , op. 38

INTERVAL

Zoltán Kodály	<i>Laudes Organi</i>
Edward Elgar	<i>Allegretto pensoso</i> (from <i>Vesper Voluntaries</i> , op. 14)
Johannes Brahms	<i>Chorale Prelude</i> "Schmücke dich, o liebe Seele", op. 122 no. 5
Charles Villiers Stanford	<i>Prelude and Fugue in C</i> , op. 193 no. 1
Josef Gabriel Rheinberger	<i>Cantus Missæ (Mass in E flat)</i> , op. 109



Edward Elgar was born on 2nd June 1857 at Broadheath, a village some three miles from Worcester. His father had a music shop in Worcester and tuned pianos.

The young Elgar grew up in a thoroughly practical musical atmosphere. Yet it is a remarkable fact that he was very largely self-taught as a composer - which is in itself evidence of the strong determination behind his original and unique genius. His long struggle to establish himself as a pre-eminent composer of international repute was hard and often bitter. For many years he had to contend with apathy, with the prejudices of the entrenched musical establishment, with religious bigotry (he was a Roman Catholic in a Protestant-majority England) and with a late-Victorian provincial society where class-consciousness pervaded everything.

In 1889 Elgar married one of his pupils, Caroline Alice Roberts, the daughter of Major-General Sir Henry Roberts, who had enjoyed a distinguished career with the British Army in India. She married Elgar in the teeth of opposition from her family, who considered that she was marrying beneath her. Nevertheless, with determination and a dogged faith in his emerging genius, she played a vital part in the development of her husband's career.

Slowly, and through such early works as *Froissart* (1890), the *Imperial March* (1897) and the cantatas *King Olaf* (1896) and *Caractacus* (1898), Elgar's reputation began to grow. His first big success came with the *Variations on an Original Theme (Enigma)* in 1899. Dedicated to "my friends pictured within", this work, which is a masterpiece of form and orchestration, showed that Elgar, by that time, had surpassed the other leading English composers of his day, both in technical accomplishment and sheer force of musical personality.

After *Sea Pictures*, for contralto and orchestra (1899), came one of Elgar's greatest religious compositions, *The Dream of Gerontius*. Unfortunately, owing to inadequate rehearsals, the first performance at Birmingham in October 1900 of this complex and original piece of music proved to be a failure, but the majority of the critics recognized its greatness. Fortunately, it was rescued from oblivion by a second performance under Julius Butts at Düsseldorf in December 1901, and again at the Lower Rhine Festival in Düsseldorf in May the following year. Following this latter performance, Richard Strauss praised Elgar as the first English progressive musician.

Soon after *The Dream of Gerontius* in 1900, Elgar started writing the concert overture, *Cockaigne (In London Town)* and in the same year the first two *Pomp and Circumstance Marches*, the first of which contains the famous trio section that was later to become 'Land of Hope and Glory'. Elgar appreciated its worth; he had prophesied: "I've got a tune that will knock 'em - knock 'em flat! ..." He had 'arrived'. An all-Elgar festival at Covent Garden was held in 1904, which included an exuberant new overture, *In the South*, written after a visit to Alassio in Italy. In July of that year, Elgar was knighted by King Edward VII.

By this time, Elgar's works were being performed in Europe and the USA. In 1905 came the *Introduction and Allegro for Strings*, a masterly essay in string writing. The following year Elgar was busy working on his oratorio, *The Kingdom*, the sequel to *The Apostles* of 1903. These two works were based on an intricate tapestry of linking leitmotifs in the style of Wagner. Elgar originally intended that there should be a cycle of three oratorios but the third part of the trilogy was never completed.

Elgar next began to concentrate on symphonic work. He had been planning a symphony (originally around the character of General Gordon) as early as 1898. Work began again in earnest during the winter of 1907-08. Elgar dedicated the Symphony No. 1 in A flat to Hans Richter, who conducted the première in Manchester in December 1908. It was received with enthusiasm, and there were a hundred performances of it, in Britain, Europe, America, Australia and Russia, in just over a year.

A Violin Concerto in B minor followed in 1910 and then, in 1911, another symphony. The concerto was dedicated to Fritz Kreisler, who gave the first performance. It is a difficult virtuoso piece, similar in scale to the Brahms concerto but more richly orchestrated. The slow movement has a particular beauty and the last movement has a unique and magical feature - an accompanied cadenza where the strings are instructed that the *pizzicato tremolando* should be thrummed with the soft part of three fingers whilst the solo violin muses at length over ideas recalled from the earlier movements.

The Symphony No. 2 in E flat, although by no means as immediately successful as its predecessor, is nevertheless probably Elgar's profoundest symphonic utterance. Elgar dedicated the symphony to the memory of King Edward VII, who had recently died, but the composition is much more than an expression of national mourning. Elgar admitted to his friends that it symbolized everything that had happened to him between April 1909 and February 1911, and its roots went back even further. He marked the score with two place names, Venice and Tintagel. The Larghetto, usually assumed to be a funeral lament for the late King, begins with an idea inspired by the Basilica of St. Mark in Venice, which Elgar had visited in 1909.

Between the period of the Second Symphony and the beginning of the First World War in 1914, there appeared only two major works: *The Music Makers*, an ode for contralto, chorus and orchestra (1912), and a symphonic study, *Falstaff*. *The Music Makers* is a deeply personal work with many self-quotations from earlier writing. Elgar considered *Falstaff* to be amongst his very best works, but after the personal outpourings of the oratorios, the symphonies and the violin concerto, the work seemed relatively detached, and this probably explains its comparative neglect.

The First World War depressed Elgar deeply. Apart from a few patriotic pieces, incidental music for a children's play entitled *The Starlight Express* (1915), *The Spirit of England* (1915-17), which sets three war poems by Laurence Binyon, and is now recognised as one of the composer's masterpieces, and the ballet *The Sanguine Fan* (1917), nothing major emerged. It was not until 1918 and 1919 that his final period produced the Cello Concerto, his last great masterpiece, and three chamber works, the Violin Sonata, the String Quartet and the Piano Quintet. Audiences were quick to note the change - no longer the pomp and swagger of earlier days. Of the Cello Concerto Elgar's biographer Ian Parrott says: "It is a work apart, by a lonely man in war-time who sees that artistic criteria have altered irreversibly".

In 1920 Lady Elgar died, and with her died much of Elgar's inspiration and will to compose. She had organized his household and ministered to his comforts, for a long time she had saved him hours of drudgery, for instance by ruling bar lines on score paper, she had walked miles in all weathers to post precious parcels of manuscript and proofs, and she had collaborated with him to produce such works as *Scenes from the Bavarian Highlands* (1896), Elgar's settings of his wife's poems inspired by holidays spent in Germany. At times when success seemed forever to be eluding him, she never lost faith.

Throughout the 1920s, Elgar lived in virtual retirement, emerging for the occasional visit to London or for a conducting or recording assignment. Honours continued to be conferred on him: in 1928 he was created Knight Commander of the Victorian Order (KCVO). About this time, it seemed that he had taken on a new lease of life, for he began work on a number of large projects including an opera, *The Spanish Lady*, and a third symphony. In 1933 he flew to Paris to conduct his violin concerto with the youthful Yehudi Menuhin, the soloist with whom he had recorded the work in London some weeks earlier. Whilst in France, Elgar took the opportunity of visiting Delius at Grez-sur-Loing. Both men had but one more year to live. In October, Elgar was found to be suffering from a malignant tumour which pressed on the sciatic nerve. Further composition became impossible and he died on 23rd February, 1934.

Give unto the Lord, op. 74

Give unto the Lord was written in the spring of 1914 for the Festival of the Sons of the Clergy. This event takes place every year and dates back to the origins of the charity 'Sons of the Clergy' in 1655. The first fund-raising event was a service on 8th November 1655 in the old pre-Fire-of-London St Paul's Cathedral. A collection was taken on behalf of the families of clergy who had remained loyal to the Crown following the execution of Charles I and who had been deprived of their livings by Oliver Cromwell. The service was followed by a dinner in the Merchant Taylors' Hall, at which a further collection was taken. The service and dinner became a regular annual event. The format of the festival service has changed little over the years, and today it still features a sermon from an eminent preacher, music from the Choir of St Paul's, and pageantry. This psalm setting - one of Elgar's later works, since he wrote almost nothing following the death of his wife Alice in 1920 - contains all of its composer's hallmarks: lengthy and satisfying melodies, extensively detailed requirements for expression, articulation and phrasing, word setting that is both vivid and sensitive, frequent changes to tempo and mood, and a rich harmonic texture inherited from the musical language of the late German Romantic period.

Adapted from a programme note by Peter Parfitt, Musical Director of the Aberdeen Bach Choir

Give unto the Lord, O ye mighty,
give unto the Lord glory and strength,
give unto the Lord the glory due unto His name.
Worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters:
the God of glory thundereth;
it is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation;
the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars,
yea, the Lord breaketh the cedars of Lebanon.
The voice of the Lord divideth the flames of fire,
the voice of the Lord shaketh the wilderness
and strippeth the forests bare.
In His temple doth every one speak of His glory.
Worship the Lord in the beauty of holiness.
The Lord sitteth above the water-flood;
and the Lord remaineth a King for ever.
The Lord shall give strength unto His people;
the Lord shall give His people the blessing of peace.

from Psalm 29



Johannes Brahms was born in Hamburg into a Lutheran family. His father, Johann Jakob Brahms (1806–72), was proficient in several instruments, but found employment mostly playing the horn and double bass. In 1830, Johann Jakob married Johanna Henrika Christiane Nissen, a seamstress never previously married, who was seventeen years older than he was. Johannes Brahms had an older sister and a younger brother. Johann Jakob gave his son his first musical training. He studied piano from the age of seven, and owing to the family's poverty, the adolescent Brahms had to contribute to the family's income by playing the piano in dance halls. Some modern writers have suggested that this early experience warped Brahms's later relations with women, but this view is by no means universally accepted.

After early piano lessons with Otto Cossel, Brahms studied piano with Eduard Marxsen. The young Brahms gave a few public concerts in Hamburg, but did not become well known as a pianist until he made a concert tour at the age of nineteen. He conducted choirs from his early teens, and became a proficient choral and orchestral conductor.

Brahms began to compose quite early in life, but later destroyed most copies of his first works. His compositions did not receive public acclaim until he went on a concert tour in 1853, during which he met Joseph Joachim at Hanover; in Weimar he met Franz Liszt, Peter Cornelius, and Joachim Raff. Armed with a letter of introduction from Joachim to Robert Schumann, Brahms took the train to Düsseldorf, where he was welcomed into the Schumann family. Schumann, amazed by the 20-year-old's talent, published an article entitled 'Neue Bahnen' (New Paths) in the 28 October 1853 issue of the journal *Neue Zeitschrift für Musik* alerting the public to the young man who, he claimed, was "destined to give ideal expression to the times." This pronouncement was received with some scepticism outside Schumann's immediate circle, and may have increased Brahms's natural tendency to self-criticism.

Schumann's wife Clara (*née* Wieck), herself a composer and pianist, likewise admired and encouraged Brahms. After her husband's attempted suicide and subsequent confinement in a mental sanatorium near Bonn in February 1854, Clara Schumann, then expecting her eighth child, was "in despair". Brahms hurried to Düsseldorf to help the family. He lived above the Schumann apartment in a three-storey house and helped in the household, temporarily setting aside his own musical career. Clara was not allowed to visit Robert until two days before his death. Brahms was able to visit him several times and so could act as a go-between.

Brahms and Clara Schumann had a very close and lifelong but unusual relationship. They had great affection but also respect for one another. Brahms urged in 1887 that all his and Clara's letters to each other should be destroyed. It has been suggested that this may point to something beyond a desire for privacy. Actually Clara kept quite a number of letters Brahms had sent her, and at the urging of her daughter Marie, refrained from destroying many of the letters Brahms had returned. Eventually correspondence between Clara and Brahms was published. Some of Brahms's earliest letters to Clara show him deeply in love with her. Clara's preserved letters to Brahms, except for one, begin much later, in 1858. Hans Gál, one of the editors of the Complete Edition of Brahms's works (Breitkopf & Härtel, 1926) cautions that the preserved correspondence may have "passed through Clara's censorship".

Brahms never married, despite strong feelings for several women. His engagement to Agathe von Siebold in Göttingen in 1859 was soon broken off.

After Robert Schumann's death in 1856, Brahms divided his time between Hamburg and Detmold. He was the soloist at the première of his Piano Concerto No. 1 in 1859. He first visited Vienna in 1862, and in 1863 was appointed conductor of the Vienna Singakademie. Thereafter he based himself increasingly in Vienna and soon made his home there. From 1872 to 1875, he was director of the concerts of the Vienna Gesellschaft der Musikfreunde; however, when that commitment was over, he accepted no further formal position. He accepted an honorary doctorate of music from the University of Breslau in 1879, and composed the Academic Festival Overture as a gesture of appreciation.

Brahms's music elicited divided critical responses, and the Piano Concerto No. 1 was badly received in some of its early performances. His works were labelled old-fashioned by the 'New German School' whose principal figures included Franz Liszt and Richard Wagner. Brahms admired some of Wagner's music and valued Liszt as a great pianist, but the conflict between the two schools soon embroiled all of musical Europe.

It was the première of *Ein deutsches Requiem* (A German Requiem), his largest choral work, in Bremen, in 1868, that confirmed Brahms's European reputation. This may have given him the confidence finally to complete a number of works that he had wrestled with over many years, such as the cantata *Rinaldo*, his first string quartet, third piano quartet, and most notably his first symphony (1876). The other three symphonies then followed in 1877, 1883, and 1885. From 1881, Brahms was able to try out his new orchestral works with the court orchestra of the Duke of Meiningen, whose conductor was Hans von Bülow. He was the soloist at the première of his Piano Concerto No. 2 in 1881, in Pest.

In 1890, the 57-year-old Brahms resolved to give up composing. However, as it turned out, he was unable to abide by this decision, and in the years before his death he produced a number of acknowledged masterpieces. His admiration for Richard Mühlfeld, clarinettist with the Meiningen orchestra, moved him to compose the Clarinet Trio, op. 114, Clarinet Quintet, op. 115 (1891), and the two Clarinet Sonatas, op. 120 (1894). He also wrote several cycles of piano pieces, opp. 116–119, the *Vier ernste Gesänge* (Four Serious Songs), op. 121 (1896), and the Eleven Chorale Preludes for organ, op. 122 (1896).

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers. His personal views tended to be humanistic and sceptical, though one of his musical influences was undoubtedly Martin Luther's German Bible. His *Requiem*, for instance, employs biblical texts to speak words of comfort to the bereaved while generally omitting statements concerning salvation or immortality. Despite some contrary opinions expressed by, for instance, the composer Walter Niemann, commentators tend to understand Brahms's appreciation of Lutheran tradition as more cultural than existential.

While completing the op. 121 songs, Brahms developed cancer (sources differ on whether this was of the liver or pancreas). His last appearance in public was on 3 March 1897, when he saw Hans Richter conduct his Symphony No. 4. There was an ovation after each of the four movements. His condition gradually worsened and he died a month later, on 3 April 1897, aged 63. Brahms is buried in the Zentralfriedhof in Vienna.

Three Motets, op. 110

These motets, for four- and eight-voice mixed choirs, were published in 1890, and are the last compositions for mixed choir that Brahms wrote. They are very different from the previous motets, op. 29 and op. 74. Not only are they much shorter, but they also reach to a more distant past for their inspiration. While the earlier motets had distinctly Bach-like characteristics, the first and third of these pieces, together with the similar op. 109

“Fest- und Gedenksprüche” (which are often counted as the fourth set of motets) look back to seventeenth-century masters such as Giovanni Gabrieli and Heinrich Schütz. The double choirs are employed for antiphonal call-and-response effects as well as for full and massive block harmonies. No. 2, which has the character of a Bach chorale harmonization in four parts, is distinguished by the use of an almost waltz-like 6/4 metre that is wholly Brahmsian in character. The texts of Nos. 2 and 3 are in fact Lutheran chorale poems, while No. 1 uses a biblical text, framing a passage from *Exodus* with two fragments of a Psalm verse. The ending of this piece, which emerges organically out of the central antiphonal section, is choral writing at its most virtuosic. No. 3 is equally complex, using close exchanges between the two choirs throughout and effectively contrasting the verses through different metres. The expansion of the penultimate line is also remarkable and rather breathtaking. In these last sacred pieces, Brahms perfectly fused a profound understanding of the past with his personal romantic style.

Adapted from a note by Kelly Dean Hansen <http://www.kellydeanhansen.com/opus110.html>

I. ‘Ich aber bin elend’

Ich aber bin elend, und mir ist wehe;
Herr Gott,
barmherzig und gnädig und geduldig,
und von großer Gnade und Treue,
der Du beweisest Gnade in tausend Glied,
und vergibst Missetat, Übertretung und
Sünde, und vor welchem niemand
unschuldig ist. Gott, Deine Hülfe schütze
mich.

Psalm 69:29; Exodus 34:6b, 7a

*But I am poor and sorrowful;
Lord God,
all-merciful and gracious and long-suffering,
and of abundant grace and truth,
Thou who dost show mercy for thousands,
forgiving transgression and sin, and iniquity,
and that wilt by no means clear the guilty:
O God, defend and guard Thou me.*

II. ‘Ach, arme Welt’

1. Ach, arme Welt, du trügest mich,
ja, das bekenn’ ich eigentlich,
und kann dich doch nicht meiden.

2. Du falsche Welt, du bist nicht wahr,
dein Schein vergeht, das weiß ich zwar,
mit Weh’ und großem Leiden.

3. Dein’ Ehr’, dein Gut, du arme Welt,
im Tod, in rechten Nöten fehlt,
dein Schatz ist eitel falsches Geld,
denn hilf mir, Herr, zum Frieden.

Unknown author

*1. Thou, poor vain world, deludest me,
so much do I acknowledge verily,
and yet still I cannot deny thee.*

*2. Ah, thou false world, thou art not true,
thy glories fade, I know and rue:
with grief and pain they try me.*

*3. The honours, riches, thou hast brought,
in death, in dire distress are naught;
Thy treasure vain and falsely wrought.
Lord, give me peace eternal.*

III. ‘Wenn wir in höchsten Nöten sein’

Wenn wir in höchsten Nöten sein
und wissen nicht, wo aus und ein,
und finden weder Hülff’ noch Rat,
ob wir gleich sorgen früh und spat:

*When we in deep distress and grief,
knowing not where to seek relief,
can find no help nor comfort here,
tho’ we have sought it far and near.*

So ist das unser Trost allein,
daß wir zusammen ingemein
dich rufen an, o treuer Gott,
um Rettung aus der Angst und Not.

*Then this alone our comfort be,
that we may all in unity
still call on Thee, true God, and know
Thou'lt save us from all fear and woe.*

Sieh nicht an unser Sünden groß,
sprich uns der selb'n aus Gnaden los,
steh' uns in unserm Elend bei,
mach' uns von aller Trübsal frei.

*See not how great our sins may be,
but by Thy grace, Lord, set us free,
be near us in our misery
and keep us all from sorrow free.*

Auf daß von Herzen können wir
nachmals mit Freuden danken dir,
gehorsam sein nach deinem Wort,
dich allzeit preisen hier und dort.

*That we with all our hearts may raise,
once more our joyful, grateful praise,
submissively Thy word declare,
and ever praise Thee, here as there.*

Paul Eber, 1566

*based on In tenebris nostræ et densa caligine mentis
by J. Camerarius, c.1546*

Organ solo - Ian Tindale

Felix Mendelssohn

1809-1847

Organ Sonata in A major, op.65 no.3

*Con moto maestoso
Andante tranquillo*

In his day, Felix Mendelssohn was as famous an organist as he was a pianist, particularly in England, where he often toured as a virtuoso performer. In 1845 the English publishing company Coventry and Hollier commissioned Mendelssohn to write six 'voluntaries', and he more than met the brief with the six organ sonatas that make up the op.65 set. They hold an important place between Bach and Liszt in the German organ tradition, but they were hardly suitable for the small English instruments which still lacked the full range of pedals and sheer number and variety of pipes that the German organ builders had developed. Nonetheless, the English organ tradition caught up, thanks to the pioneering efforts of organ builders such as William Hill and Henry Willis.

Mendelssohn was a renowned Bach interpreter, and the six organ sonatas show the influence of the great composer, and the Third Sonata is no exception. The first movement opens with a *fortissimo* processional section in A major that was originally written for the wedding of Mendelssohn's sister Fanny. Then follows a chromatic and complex fugue in A minor, featuring the chorale melody 'Aus tiefer Not schrei ich zu dir' ('Out of the depths have I cried unto thee', Psalm 130) in the pedals. A new fugue begins, and builds in volume and speed to an intensely virtuosic climax, before the opening theme triumphantly returns. The second movement concludes the sonata almost as if it was an afterthought: a tender melody unfurls and subsides in a simple four-part chorale texture.



Born and raised in Dublin, Stanford was the only son of a prosperous and prominent Protestant lawyer, John James Stanford, and his second wife, Mary, née Henn. Both parents were accomplished amateur musicians: John Stanford was a cellist and a noted bass singer who was chosen to perform the title role in Mendelssohn's *Elijah* at the Irish première in 1847, and Mary Stanford was an amateur pianist, capable of playing the solo parts in concertos at Dublin concerts.

Charles Stanford's genius for classical musical forms gained him admission to Cambridge University at the age of 18, where he quickly established a commanding reputation, and he was appointed organist of Trinity College while still an undergraduate. Afterwards he went to Germany to study composition with Carl Reinecke in Leipzig, and later with Friedrich Kiel in Berlin. He went on to compose in almost every music form: his output includes seven symphonies, ten operas, fifteen *concertante* works, chamber, piano, and organ pieces, and over thirty large-scale choral works. His voluminous sacred music continues to be at the foundation of the Anglican tradition.

Stanford has often been dismissed as a German imitator, an unoriginal fabricator of 'Brahmsian' music. However, anything more than a cursory investigation of his music reveals his Celtic roots, as well as his intense individuality. This combining of German and Celtic traditions to create an integrated idiom was instrumental in establishing an English style upon which the next generation of British composers could build. In his article on Stanford for the *New Grove*, Frederick Hudson writes, "Stanford's name is linked with those of Charles H.H. Parry [*sc.* Hubert Parry], Walter Parratt, and Edward Elgar in referring to the late 19th century renaissance in English music. It is arguable that Stanford made the greatest contribution to this renaissance, and that the labels of 'Victorian' and 'Edwardian' apply less to his music than to that of the others".

Little of his popularity survived him, and only more than half a century after his death did his music begin to be re-discovered, but Stanford's influence on the British music scene of his own time was quite substantial. In 1883 he was appointed professor of composition at the Royal College of Music (a post which he held until 1923), and he combined that role with that of Professor of Music at Cambridge four years later. Among his notable students were Ralph Vaughan Williams, Gustav Holst, Herbert Howells, Frank Bridge, George Butterworth, Ernest Moeran, Arthur Bliss, and Percy Grainger.

Stanford also enjoyed a high-profile public career as a conductor of some repute and through his long-term involvement with several provincial festivals throughout the British Isles. Aside from his church music, his compositions garnered a great deal of attention in his day, particularly the symphonies, all written between 1876 and 1911, the *Irish Rhapsodies* written between 1901 and 1923, and several of the *concertante* works. Perhaps his greatest vocal accomplishment, the Requiem, was not appreciated during his own time, but it has more recently begun to be recognized as one of the great Victorian masterpieces in the genre.

Later in his career, Stanford's symphonies were upstaged by the works of much more flamboyant orchestrators and were made to appear plain and somewhat old-fashioned in comparison, for instance, with the symphonies of Elgar. In many cases, the achievements of his own pupils in the second decade of the 20th century revealed a whole new and emerging school of English composers that tended to overshadow the later works of their mentor. However, Stanford's creative impulse and sense of invention was undiminished in his later years, and he managed to create some of his most beautiful works during this time, though many were left unpublished and few were performed. Stanford received many honours, including honorary doctorates

from Oxford (1883), Cambridge (1888), Durham (1894), Leeds (1904), and Trinity College, Dublin (1921). He was knighted in 1902 and in 1904 was elected a member of the Royal Academy of Arts, Berlin.

In September 1922, Stanford completed the sixth *Irish Rhapsody*, his final work. Two weeks later he celebrated his 70th birthday; thereafter his health declined. On 17 March 1924 he suffered a stroke and on 29 March he died at his home in London; he was survived by his wife and children. He was cremated at Golders Green Crematorium on 2 April and his ashes were buried in Westminster Abbey the following day. The grave is in the north choir aisle of the Abbey, near the graves of Henry Purcell, John Blow and William Sterndale Bennett. *The Times* said, "the conjunction of the music of Stanford with that of his great predecessors showed how thoroughly as composer he belonged to their line."

Adapted from: <http://www.classical.net/music/comp.lst/acc/stanford.php>

The last two paragraphs and some other details are taken from the Wikipedia article on the composer.

Three Motets, op. 38

These motets for unaccompanied choir were published in 1905 but were probably composed in 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the college choir, and they are amongst the finest of his choral compositions.

'Justorum animæ' takes its text from the *Book of Wisdom*. The piece is in three short sections. The outer two reflect the contemplative nature of the first and last part of the text, whilst the central section is a vivid depiction of malice.

'Cœlos ascendit hodie', which the Whitehall Choir included in its most recent recording (for further details see the final page of this programme) is an Ascensiontide motet scored for double choir, and makes much use of dramatic interplay between the two choirs. The superb final 'Amen' grows ever outwards from one single note, concluding on a vibrant eight-part chord.

'Beati quorum via' is in six parts, with divided sopranos and basses, and is meditative in character. Effective use is made of contrasting the three upper and three lower voices, and the piece is rightly regarded as one of Stanford's most exquisite unaccompanied compositions.

Adapted from a programme note by John Bawden on <http://www.choirs.org.uk/>

I. 'Justorum animæ'

Justorum animæ in manu Dei sunt,
et non tanget illos tormentum malitiæ.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

*The souls of the just are in the hand of God,
and the torment of malice shall not touch them.
In the sight of the unwise they seemed to die;
but they are in peace.*

*Translation supplied by the St. Ann Choir,
directed by William Mahrt*

II. 'Cœlos ascendit hodie'

Cœlos ascendit hodie
Jesus Christus Rex Gloriæ:
Sedet ad Patris dexteram,
Gubernat cœlum et terram.
Iam finem habent omnia
Patris Davidis carmina.
Iam Dominus cum Domino
Sedet in Dei solio:

*Today hath ascended into heaven
Jesus Christ, the King of Glory:
He sitteth at the right hand of the Father,
to rule heaven and earth.
Now are fulfilled all things
that our father David foretold in song,
Now the Lord is with the Lord
sitting upon the throne of God*

In hoc triumpho maximo
Benedicamus Domino.
Laudatur Sancta Trinitas,
Deo dicamus gratias,
Alleluia. Amen.

*in this his greatest triumph.
Let us bless the Lord:
the Holy Trinity is praised,
let us give thanks to the Lord,
Alleluia! Amen.*

From The Cowley Carol Book: words by an unknown author

III. 'Beati quorum'

Beati quorum via integra est,
qui ambulant in lege Domini.

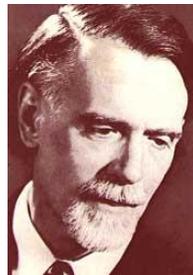
Psalm 118: 1 (Vulgate)

*Blessed are the undefiled in the way,
who walk in the law of the Lord.*

Psalm 119: 1 (Authorized Version)

Zoltán Kodály

1882-1967



One of the major 20th-century Hungarian composers and an equally important international music educator, Zoltán Kodály was born in the Hungarian village of Kecskemét. His father worked as a station master for the Hungarian state railroad in a variety of country towns. Both of his parents were musical: his father played the violin and his mother sang and played the piano. Young Kodály received his basic schooling in these country towns, and he heard his classmates sing and play local folk tunes. At the Archiepiscopal School in Nagyszombat he was an excellent student, especially in language and literature. He was self-taught on the violin, cello and piano. In addition, he sang in the church choir and began to compose music at an early age, encouraged by his father. His 1898 Overture in D minor for orchestra was performed when he was 16, and his Trio in E flat was performed when he was 17. He graduated from secondary school in 1900 and enrolled in Budapest University, where he studied Hungarian and German. He also studied at Eötvös College, where he received a broad liberal education, whilst majoring in languages - English, French and German. At the same time, he began music studies at the Academy of Music in Budapest, where his composition teacher was János Koessler. He received his composition diploma in 1904 and his teacher's diploma in 1905. In 1906, he received his PhD for his dissertation entitled 'The stanzaic structure of the Hungarian folksong'.

In 1905 Kodály began to collect local folk songs, going on expeditions to different Hungarian towns, and the same year he met Béla Bartók, who was also interested in Hungarian folk music. In 1906, they published a work on Hungarian folksongs and began a lifelong friendship. Kodály spent the first six months of 1907 studying in Berlin and Paris, where he encountered the music of Debussy. Upon his return to Budapest, he was appointed a Professor of Music Theory at the Academy of Music and in 1908, began teaching composition. He was soon teaching harmony, counterpoint, form and orchestration, score-reading, vocal polyphony and musical literacy. His students included Antál Dorati, Eugene Ormandy, Matyas Seiber, and Lajos Bárdos. In 1910, he had his first compositions performed in Budapest, followed closely by performances in Paris and Zurich.

Bartók and Kodály continued collecting folksongs until World War I halted that activity. Between 1917 and 1919, Kodály worked as a music critic, wrote articles, taught, and composed. After World War I, Hungary had a short-lived Socialist republic, during which Kodály became Deputy Director of the Academy of Music. Upon the demise of that government in 1919, Kodály was brought to trial 12 times on various charges, including being unpatriotic. The public was turned against him and his music. He was not allowed to teach at the Academy, and he stopped composing during 1921-1922. However, in 1921 Universal Editions began to publish his music internationally, and once again the world began to take notice. He returned to public acclaim in November 1923 with the première of the *Psalmus Hungaricus*, his setting of *Psalm 55*, written for the 50th anniversary of the City of Budapest. This work received international attention, as did his next composition, the musical play *Háry János* (1926), and the orchestral suite derived from it.

In 1927, Kodály began an expansion of his musical career, making his début as a conductor of his own work. He went on to become a respected and successful conductor. For the rest of his life, he continued composing, scholarly writing, and exploring Hungary's rich folk music heritage. He arranged many folk songs for solo voice and keyboard and for chorus, and arranged folk dances for orchestra, such as his popular *Dances of Galantá* and *Dances of Marosszék*. In 1936, he wrote another of his well-received choral works, the *Budavári Te Deum*, and in 1939 *The Peacock Variations*, his orchestral masterpiece. He continued to compose during World War II, finishing his beautiful *Missa Brevis* in the cellar of a Budapest convent where he and his wife had taken refuge. He and his wife were active during the war in saving people from persecution. In 1946 and 1947, he made a concert tour to the United Kingdom, the United States, and the Soviet Union, conducting his own and other works. After World War II, he worked with many different organizations, including being elected as a deputy in the Hungarian National Assembly and becoming Chair of the Academy of Music Board of Directors. He received numerous awards and several honorary doctorates, including one from Oxford University. He often lectured in Hungary and abroad on various ethnomusicology subjects. His final major compositions, the *Hymn of Zrinyi* for baritone and chorus (1954), *Symphony No. 1* (1961), *Mohács* for chorus (1965) and *Laudes Organi* (1966) demonstrate his continuing creative ability. He died in 1967.

Zoltán Kodály was an educator and strong supporter of music education for children. The 'Kodály Method', a worldwide popular form of music education developed during the 1940s and 1950s, states that anyone who can understand language can understand music, and singing is the best way to study music. Music education should begin early, and folk songs from one's own linguistic heritage are the best vehicle for music education. Only music of the highest quality should be used for teaching. Music education is not an extra or frill; it is a core component of education.

Kodály composed in various genres, including works for the stage and for orchestra, chamber music, and music for solo instruments, but he was above all a composer of choral music. He composed music for chorus and orchestra, chorus and individual instruments, *a cappella* music, music for treble voices, music for male-voice choirs, music for children's choruses, and music for solo voice. He made lasting contributions to modern Hungarian music, to ethnomusicology, to music education and to music scholarship.

Laudes Organi

Commissioned by the Atlanta Chapter of the American Guild of Organists, this pæan to the organ is Kodály's last published work, published in 1966; it is subtitled *Fantasia on a XIIIth Century Sequence*. The Latin sequence, or musical phrase, was found in a 12th-century manuscript in Engelberg Monastery, in Switzerland. The work celebrates the organ, the king of instruments, and the choir which sings with the organ. Kodály creates an extraordinary programmatic setting of the text, "painting" each phrase vividly in musical terms. He pays tribute to the 11th-century Italian monk, Guido d'Arezzo, creator of modern musical notation. The work demonstrates the power, tone, and flexibility of the organ, integrating the chorus in a brilliant and passionate variety of chromatic passages and moods.

Adapted from composer biography and note on *Laudes Organi* by
Helene Whitson, San Francisco Lyric Chorus <http://www.sflc.org/concerts/programs/LaudesOrgani.pdf>

Audi chorum organicum
instrumentum musicum
modernorum artificum
documentum melicum
canentem ludere amabiliter
ludentem canere laudabiliter
docens breviter,
leniter, utiliter,
dulciter, humiliter.

Ideo persuadeo
hic attendere
jubeo commoneo
haec apprehendere
mentifigere humiliter.

Musice! milites
te habilites
Usum exercites
artem usites
Habilem corpore
te prebeas
facilem pectore
te exhibeas

Follibus provideas
bene flautes habeas
Istare praetereas
diligenter caveas
His praehabitis
sonum elice
doctis digitis
modum perfice
neumis placitis.

Gravis chorus succinat
qui sonorus buccinat
vox acute concinat
choro chorus succinat
diafonico et organico
Nunc acutas moveas
nunc ad graves redeas
modo lyrico
nunc per voces medias
transvolando salias,
saltu melico
manu mobili,
delectabili
cantabili.

Tali modulo
mellis aemulo
placens populo;
qui miratur et laetatur

*Listen to the chorus of the pipes
the musical instrument
of modern artists
a paragon of melody
which plays sweetly
and sings full of praise
which teaches in brief words
friendly and beneficial,
pleasantly, modestly.*

*So I advise you
to stand still here
and ask you urgently
to listen to it
with humble attention.*

*Musician! you must behave
like a warrior.
Let your craft hear
and practise your art
show the skill
of your body
and the dignity
of your mind.*

*Look after the bellows in advance
to have enough air
Standing still must be avoided
watch out for that.
When these things have been attended to
then bring forth the sound
with nimble fingers
perfect the chanted modes
with pleasing neums.
The deep-voiced choir sings the low notes
which resounds sonorously
the high voice sings with it
choir sings with choir
in the series of tones and with the organ.
Now you must play the high ones
now go to the low ones
in lyric mode
then through the middle voices
leaping and flying past
melodious
with a smooth hand
pleasing
and tuneful.*

*With such modulating
sweet as honey
pleasing to the people
who are surprised and pleased*

et cantatur et laudatur
Deo sedula
qui regnat in sæcula

Huius artis præceptori
secum Deus det Guidoni
Vitam æternalem.
Fiat, Amen.

and sing and praise
and serve God
who rules in eternity.

To the master of this art
may God, to Guido* grant
eternal life.
So be it, Amen.

**Guido d'Arezzo (ca. 995-1050), the Italian monk who created the first official form of musical notation and named the tones with the syllables ut, re, mi, fa, sol, la*

Three organ solos - Ian Tindale

Edward Elgar

Allegretto pensoso (from *Vesper Voluntaries* op. 14)

The *Vesper Voluntaries* were the first works that Elgar wrote for the organ to be published (the only other work originally for organ is the Organ Sonata in G major). The seven voluntaries were published as an incomplete set in 1890 (he had originally planned to compose eleven), a year after Elgar left his full-time post as organist of St George's Roman Catholic Church, Worcester. They were originally conceived for a small organ that was installed in the Elgars' new house in Upper Norwood soon after they were married. This 'thoughtful' miniature is simply constructed: melancholic outer sections contrast with a louder, more lyrical middle section. Echoes can be heard of Elgar's later works, such as the *Serenade for Strings* and the *Enigma Variations*.

Johannes Brahms

Chorale Prelude: 'Schmücke dich, o liebe Seele', op. 122 no.5

Brahms composed the Twelve Chorale Preludes that make up op. 122 in 1896, near the end of his life. They use as their basis Lutheran hymn tunes; and J.S. Bach's *Orgelbüchlein* (the 'Little Organ Book', featuring short chorale preludes for all liturgical seasons) is an obvious model. Brahms was greatly influenced by Baroque counterpoint and studied J.S. Bach's works throughout his life. In this chorale prelude the main melody is heard at the top of the texture in long note values, supported by two faster-moving weaving parts. It is a beautiful rendering of Crüger's melody (composed in 1649), and with Johann Frank's text (translation below) we hear it with even greater poignancy given Brahms's approaching death.

*Adorn yourself, O dear soul,
Leave the dark den of sins,
Come into the bright light,
Begin to shine with glory;
For the Lord, full of salvation and mercy,
Has now invited you as a guest.
He who can reign in heaven
Wants himself to make his dwelling with you.*

Charles Villiers Stanford

Prelude and Fugue in C major, op.193 no.1

Stanford was a fine organist in his early life, prior to becoming more renowned for his skills as a composer. However, the Three Preludes and Fugues op.193 were composed in 1922, late in the composer's life. They all show the influence of a mature, studious composer: in particular, this first fugue in the set uses almost all the possible compositional devices available, and it is a dramatic and powerful piece that builds to a climax before a more modest ending. The prelude is, in contrast, surprisingly simple and uses very few melodic or rhythmic motifs, but in its pomposity and grandeur it is similar to the opening of the Mendelssohn sonata heard earlier. The soft ending of the prelude implies that it should not be performed without its fugue, and the two dovetail seamlessly.

Josef Gabriel Rheinberger

1839-1901



Josef Gabriel Rheinberger was an organist and composer, born in Liechtenstein but resident for most of his life in Germany. His father was the treasurer for Aloys II, Prince of Liechtenstein. The younger Rheinberger showed exceptional musical talent at an early age. At only seven years of age he was already serving as organist of the Vaduz parish church, and his first composition was performed the following year. In 1851, his father, who had initially been resistant to his son's desire to pursue a musical career, allowed him to enter the Munich Conservatorium, where he later became professor of piano and subsequently professor of composition. When this first version of the Munich Conservatorium was dissolved he was appointed répétiteur at the Court Theatre, from which he resigned in 1867.

Rheinberger married his former pupil, the poet and socialite Franziska von Hoffnaass in 1867. The couple remained childless, but the marriage was happy. Franziska wrote the texts for much of her husband's vocal work. The stylistic influences on Rheinberger include Brahms, Mendelssohn, Schumann, Schubert and, above all, Bach. In 1877 he was appointed court conductor, responsible for the music in the royal chapel. He was later awarded an honorary doctorate by Ludwig Maximilian University of Munich. A distinguished teacher, he had many American and European pupils: the latter included the Italian composer Ermanno Wolf-Ferrari, and German composers Engelbert Humperdinck and Wilhelm Furtwängler (the latter much better known as a conductor). When the second (and present) Munich Conservatorium was founded, Rheinberger was appointed Royal Professor of organ and composition, a post he held for the rest of his life.

Rheinberger's religious works include twelve Masses, a Requiem and a Stabat Mater. His other works include several operas, symphonies, chamber music, and choral works. Today he is remembered primarily for his elaborate and challenging organ compositions; these include two concertos, 20 sonatas in 20 different keys (of a projected set of 24 sonatas in all the keys), 22 trios, and 36 solo pieces.

Rheinberger died in 1901, and he was buried in the Alter Südfriedhof in Munich. His grave was destroyed during World War II, and his remains were moved to his home town of Vaduz in 1950.

Cantus Missæ (Mass in E flat), op. 109

Of all the compositions by Josef Rheinberger this is perhaps the most famous. He wrote it in 1878 and dedicated it to Pope Leo XIII, who rewarded him for it with the Knight's Cross of the Order of Saint Gregory. It was written specifically as a musical rebuttal to the doctrines of the Cecilian movement, whose aim was to reform nineteenth-century Catholic liturgical music by eliminating most of the innovations of the preceding two centuries and returning to the guidelines and practices set forth by the Council of Trent in the sixteenth century.

Rheinberger had at first been attracted by this movement but came to regret his involvement with the Cecilians and wrote this Mass as his repudiation of them. It is his musical sigh of relief at having thrown off the shackles of Cecilian doctrine and expression of delight in his new-found musical freedom and flexibility. His writing in this Mass is very antiphonal and is in clear lineal descent from Venetian *cori spezzati* (spaced choirs) music of the late Renaissance, with a heavy sprinkling of Bach's and Mendelssohn's inspiration, to say nothing of Rheinberger's own original and unpredictable inventiveness. In fact it is a triumph of clear and very moving choral writing. Rheinberger starts with a spacious and expansive 'Kyrie' and then goes on to show what he can do. There are not many composers who would dare to make the 'Gloria' and the 'Credo' the heart of their settings, but this is precisely what Rheinberger does. He maintains interest throughout his almost completely syllabic setting of these notoriously long texts by some ingenious word-painting – the "et incarnatus est", "descendit" and "ascendit" in the 'Credo' are excellent illustrations of this. He follows this double *tour de force* with a 'Sanctus' of ethereal beauty and a 'Benedictus' that leads us through a gentle and stately dance. The Mass concludes with an 'Agnus Dei' whose contrasts and modulations end with an extended "dona nobis pacem" that is symphonic both in inspiration and scope.

Adapted from markfromireland's blog in <http://saturdaychorale.com/>

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus te,
benedicimus te, adoramus te, glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex cœlestis,
Deus Pater omnipotens, Domine, Fili
Unigenite, Jesu Christe; Domine Deus,
Agnus Dei, Filius Patris. Qui tollis peccata
mundi, miserere nobis; qui tollis peccata
mundi, suscipe deprecationem nostram.
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.

*Glory be to God on high. And in earth peace,
goodwill towards men. We praise thee, we bless
thee, we worship thee, we glorify thee. We give
thanks to thee for thy great glory.
O Lord God, heavenly King, God the Father
Almighty, O Lord, the only-begotten Son Jesu
Christ; 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.
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.*

Credo

Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. 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 cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dexteram Dei 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 exspecto resurrectionem mortuorum, et vitam venturi sæculi. Amen

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate. He suffered and was buried. And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father: and he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe one Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And 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 cœli et terra gloria tua. Osanna 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. Osanna 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, dona nobis pacem.

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

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 and Durham Universities. 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*, which is based on poems by R S Thomas and was 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 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, he contributed a chapter to the new volume of Howells studies published by Boydell & Brewer in 2013, and his full-scale biography of Sir George Dyson was published in May of this year. He has written articles for many periodicals and is a contributor to the *Oxford 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 and one in the south of France after Easter (www.englishchoralexperience.co.uk/). He is a broadcaster, lecturer and popular speaker. Paul Spicer is a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of University College, Durham, 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.

Ian Tindale



Ian Tindale recently graduated from the Master of Performance course in Piano Accompaniment at the Royal College of Music (RCM) with Distinction, having studied with John Blakely, Simon Lepper and Roger Vignoles. Ian had graduated from Selwyn College, Cambridge, with a double First in Music in 2011, receiving the Tony Bland Prize for academic achievement and the Williamson Prize for performance. He has won several accompaniment prizes at the RCM, and he also recently won the MBF Accompanists' Prize (Maggie Teyte Competition) and the Association of English Singers and Speakers Accompanists' Prize. In September 2012 Ian was named joint winner of the Gerald Moore Award. As a répétiteur Ian has worked with Cambridge Handel Opera (*Agrippina*, 2011, and *Atalanta*, 2013), British Youth Opera (*The Bartered Bride*, 2012), and English National Ballet (*Swan Lake* school workshops, 2013). As an orchestral pianist, Ian has been a participant on the BBC Symphony Orchestra Pathway Scheme, including a performance with them on Radio 3. He has also recently performed at venues across London. Ian is the Lord and Lady Lurgan Junior Fellow in Piano Accompaniment at the RCM. As an organist, Ian has held positions at St Bride's Fleet Street and Lincoln's Inn. In 2012 Ian gained the Fellowship Diploma of the Royal College Organists (FRCO) and he currently studies with William Whitehead.

WHITEHALL CHOIR - FORTHCOMING EVENTS
(For further details visit www.whitehallchoir.org.uk.)

Settings of the Magnificat by JS Bach and CPE Bach
Monday 24 November 2014, 7.30pm
St John's Smith Square, London SW1P 3HA

Christmas Carols and Readings
Tuesday 16 December 2014, 7.30pm
St Stephen's, Rochester Row, London SW1P 1LE

ACKNOWLEDGEMENTS

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

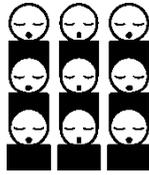
The Choir would like to thank Philip Pratley, the Concert Manager, and all tonight's volunteer helpers.

We are grateful to Hertfordshire Libraries' Performing Arts service for the supply of hire music used in this concert.

The image on the front of the programme is from a photograph taken by choir member Ruth Eastman in Bédouer, in the département of the Lot (France).

We are grateful to the design team at Auraprint for the banner outside the Church.

We are grateful to Ian Tindale for supplying the notes on the organ solos.



THE WHITEHALL CHOIR
PRESIDENT: Martin Donnelly CMG

Conductor: Paul Spicer **Accompanist:** Ian Tindale

The Whitehall Choir achieves singing of a high quality in 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 concert locations in recent years have included St John's Smith Square, St Margaret's Westminster Abbey, St Peter's, Eaton Square, the Banqueting House in Whitehall, St Alban's Church, Holborn, and tonight's venue, Holy Trinity Church, Sloane Square. Our programmes, which are rich and varied, cater for a broad spectrum of musical tastes, and we feel privileged to be able to give concerts in such great venues. Members' commitment to music-making is such that the weekly rehearsals go well with the busy day-jobs that many of us have, and provide 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.

Some details of forthcoming events can be found in this programme. For more information, please visit the Choir's website www.whitehallchoir.org.uk (Charity no. 280478).

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Anu Bala	Rose Chandler	Graham Hand	James Gourlay
Gill Carruthers	Monica Darnbrough	Ken Holmes	Laurence Grace
Matilda Curtis	Julie Dyg	Simon Hunter	Richard Grafen
Hilary Davies	Tilly Flaux	Philip Pratley	Mark Graver
Deb Dowdall	Samantha Foley	David Rawlins	Martin Humphreys
Ruth Eastman	Polly Fortune	Alastair Tolley	Daniel Lambauer
Jacky Erwtaman	Mary Anne Francis	Jonathan Williams	Simon Lawson
Elena Fateeva	Katherine Howes	Philip Worley	William Longland
Maya Freedman	Penny James		Brendan O'Keeffe
Kate Goulden	Jane Mackay		Ian Williamson
Fiona Graph	Amy Morgan		
Kate Hand	Paula Nobes		
Katherine Herzberg	Jean Orr		
Claire Hunter	Penny Prior		
Lesley Kirby	Jean Robinson		
Sarah McTavish	Rachel Tedd		
Lucilla Poston	Alison Williams		
Lesley Raymond			
Joanna Tomlinson			
Janet Winstanley			

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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 future 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.

Patrons and Friends:

Lady Teresa Carter; Mr Michael Growcott; Ms Frances Morris-Jones; Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friends:

Miss Elsie Broadbent; Mrs E. Gotto; Mrs Gillian Holmes; Mr Michael Pickersgill; Mr John Warren; Mrs Lis Warren; and others who wish to remain anonymous



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'. Or follow @whitehallchoir on Twitter.

If you're ordering anything from Amazon.co.uk, why not click on the Amazon link on the Choir's website, www.whitehallchoir.org.uk? For every sale, a contribution goes to Choir funds.

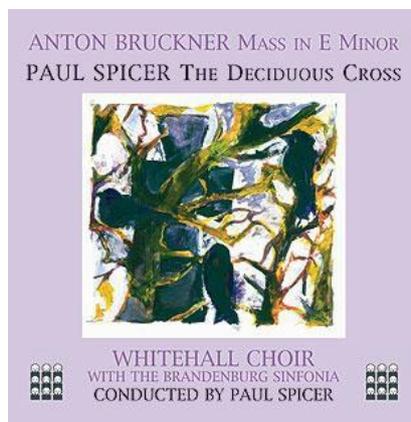
WANT TO JOIN OUR DATABASE?

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.

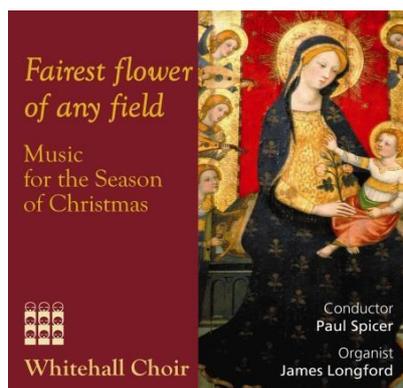
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.

"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, which is a selection of music for the season of Christmas, at St Alban's Church, Holborn. This disc, '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 via the Choir's website www.whitehallchoir.org.uk.

The Whitehall Choir has just finished recording a CD of pieces appropriate for Passiontide to Ascension, 'Ascendit', which will be available to buy from the Choir's website later in the year.

Pieces selected for the new CD include Purcell's "Remember not, Lord, our offences"; one of Lotti's "Crucifixus" settings; Stanford's "Caelos ascendit hodie", Vaughan Williams's "O vos omnes"; Finzi's setting of "God is gone up"; "Come, Lord Jesus" from Paul Spicer's *Easter Oratorio*; and a piece by James MacMillan from his *Strathclyde Motets*, "Pascha nostrum immolatus est". The CD will also include the winner of the choir's composition competition to mark its 70th anniversary, "Christ on the Cross" by Samuel Parsons. Email sales@whitehallchoir.org.uk to reserve a copy.

