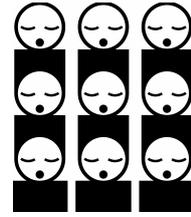


WHITEHALL CHOIR



Conductor PAUL SPICER
with the longfordbrown piano duo

DYSON The Blacksmiths

PARRY Lord, let me know mine end

BAX Moy Mell

STRAVINSKY Symphony of Psalms



Programme £2

Monday 11 July 2011, at 7pm

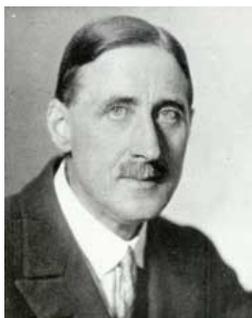
**The Banqueting House, Whitehall,
London SW1A 2ER**

PROGRAMME

Dyson	<i>The Blacksmiths</i>
Parry	<i>Songs of Farewell No 6:</i> 'Lord, let me know mine end'
Bax	<i>Moy Mell</i>
Stravinsky	<i>Symphony of Psalms</i>

The concert will finish at about 8.10pm. Supper will be served in the crypt afterwards.

George Dyson (1883-1964)



Sir George Dyson is a well-known English musician and composer whose son is the physicist and mathematician Freeman Dyson; and among his grandchildren are the science historian George Dyson and Esther Dyson. He was born in Halifax, Yorkshire, on 28 May 1883.

George Dyson was from a poor family in the industrial north, but his parents encouraged him as an organist in the local church. He became a Fellow of the Royal College of Organists (FRCO) at the age of sixteen, and in 1900 he won a scholarship to the Royal College of Music, where he later became Director. He was a pupil of Sir Charles Villiers Stanford, and in 1904 won the Mendelssohn Scholarship, and travelled to the continent, where he met many leading musicians, including Strauss and Nikisch.

On his return Dyson became Director of Music at the Royal Naval College, Osborne, and later moved to Marlborough College, but on the outbreak of war in 1914 he enlisted. During the war he became celebrated for his training pamphlet on grenade warfare, which was widely disseminated.

In 1920 Dyson's *Three Rhapsodies* for string quartet were chosen for publication under the Carnegie UK Trust's publication scheme. He took up the threads of his earlier working life when he was appointed to Wellington College, and he also became a professor at the Royal College of Music. His celebrated book *The New Music* was widely admired in its day for its learning and apparently commonsense view. Dyson's children's suite for small orchestra, *Won't You Look Out of Your Window* (later renamed *Suite after Walter de la Mare*), had a notable success at the 1925 season of Queen's Hall Promenade Concerts.

In 1924 Dyson moved to Winchester College, where as Director of Music he was organist and had a choir and an orchestra and also an adult choral society. Works for these forces include *In Honour of the City* (1928) and *The Canterbury Pilgrims* (1931), a succession of evocative and colourful Chaucerian portraits.

Dyson was soon receiving commissions from the Three Choirs Festivals: *St Paul's Voyage to Melita* for Hereford in 1933, and *Nebuchadnezzar* for Worcester in 1935. Other Festival commissions came his way, *The Blacksmiths* being written for Leeds in 1934. Dyson's orchestral works at this time include the *Prelude, Fantasy and Chaconne* for cello and orchestra in 1936 and a symphony in 1938, now twice recorded. His Violin Concerto was played by Albert Sammons, and has now been recorded on the Chandos label.

For the 1939 Three Choirs Festival Dyson had been commissioned to write what we know as the first part of *Quo Vadis*. In the event it would not be heard until near the end of the war, and it was first performed in the Royal Albert Hall and then at Hereford in September 1946, and as part of the complete work in 1949. The complete *Quo Vadis* comprises nine substantial parts, the text for which is a remarkable anthology of extracts from English literature.

During the war, as Director, Dyson kept the Royal College of Music open, and he remained there until 1952. After his retirement he enjoyed a remarkable Indian summer of composition, though by this time his music was beginning to sound 'old hat' to some. We now know better that this is delightful and evocative music. The late works include *Sweet Thames Run Softly* (1954), a setting for baritone, chorus and orchestra of words from Edmund Spenser's *Prothalamion*. In 1955 there followed *Agincourt*, a brilliant return to the scale and style of that first choral work, *In Honour of the City*, now setting well-known Shakespearean words. *Hierusalem*, a beautiful setting of a 15-verse hymn adapted from St Augustine for soprano solo, chorus, strings, harp and organ, was written for Harold Darke in 1956. Finally came a 20-minute nativity sequence, *A Christmas Garland*, in 1959.

Dyson died in Winchester on 28 September 1964.

Adapted from a biographical sketch by Lewis Foreman

The Blacksmiths

Dyson was a Yorkshireman, born in Halifax into a working-class family; his mother was a weaver, his father a blacksmith. *The Blacksmiths* reflects both the North-of-England industrial landscape in which he spent his early years, and his father's profession (the work is dedicated to the latter's memory). The poem, a remarkable exercise in alliteration, is of Middle English origin, freely adapted and modernized almost certainly by Dyson's wife Mildred. Its character might suggest a Soviet-realistic style of treatment *à la* Mossolov (*The Iron Foundry*) or Prokofiev; but though there is a Russian influence it is definitely pre-Soviet, and on the choral writing: specifically, it recalls the Rachmaninov of *The Bells*. Few concessions are made to ease of performance: this was a Leeds Festival (1934) commission, and Dyson was surely mindful of the fact that three years before, the Festival Chorus had successfully tackled the first performance of Walton's mighty *Belshazzar's Feast*. In its original form *The Blacksmiths* is scored for large orchestra, but the composer prepared a special version for smaller choirs in which the accompaniment consists of two pianos, strings, and percussion, which includes an elaborate part for timpani with two players (Dyson was surely recalling here his student experiences as timpanist in the RCM orchestra under Stanford). In a way the vivid black-and-whites of this version (with their various intermediate shades of G-minor grey) suit the music's percussive, dynamic character even better. The music progresses via steady accumulation of themes and episodes – each describing a new aspect of the blacksmiths' activities – until a huge, hammered recapitulation of the first section ('swart, smirched smiths, smattered with smoke') leads to an explosion and eventually to a slow, still coda of remembered thematic splinters, a kind of requiem ('Christ them save'). A remarkable piece indeed.

Tonight's version for choir with two pianos obviously omits strings and percussion, but leaves us with two wonderful piano parts – one somewhat soloistic, and the other taking the role of the accompanying orchestra. James and Lindy have re-arranged things slightly to balance up the workload and elucidate some of Dyson's more heavy-handed moments.

*Adapted from a sleeve-note by the late Christopher Palmer;
the additional note on the two-piano version was kindly supplied by the longfordbrown piano duo.*

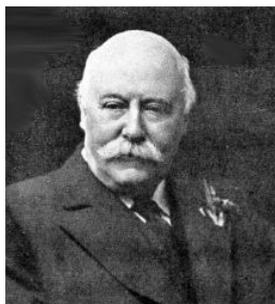
The Blacksmiths

Swart, smirched smiths, smattered with smoke.
Drive me to death with din of their dents.
 Such noise on nights ne'er heard men never;
 Such clashing of cries and clattering of knocks.
The craftsmen clamour for 'Coal, coal, coal!'
 And blow their bellows, their brains to burst.
 They jostle and jangle, they jape and they jest,
 They groove and they grind, they grumble together,
 Hot with the heaving of heated hammers.
Of thick bull's-hide are their branded aprons;
Their shanks are shod 'gainst shooting sparks.
Huge hammers they have, and hard to handle;
Stark strokes strike they on the steeléd stock.
 'Well wrought! Well wrought! Well wrought!'

Might daunt the devil, such life they lead,
All armourers, founders, forgemen.

Christ them save!

Hubert Parry (1848-1918)



Sir Charles Hubert Hastings Parry was born in Bournemouth. While a schoolboy at Eton he took music lessons with Sir George Job Elvey, the organist of St George's Chapel, Windsor, and successfully sat the Oxford Bachelor of Music examination. However, on going up to Oxford, Parry did not study music, and instead read law and modern history. However, he subsequently studied in Stuttgart with the composer Henry Hugh Pearson (or Pierson), and then took lessons from William Sterndale Bennett, and later the pianist Edward Dannreuther.

After a piano concerto and a choral setting of scenes from Shelley's *Prometheus Unbound* (both 1880), Parry scored a success with the ode *Blest Pair of Sirens* (1887), commissioned by and dedicated to Charles Villiers Stanford, which however brought him commissions for conventional oratorios, a genre with which he was not in sympathy.

Parry became assistant editor to George Grove for his new *Dictionary of Music and Musicians* in 1875. In 1883, as the first Director of the new Royal College of Music, Grove appointed him the College's professor of composition and musical history.

Parry's subsequent commissions included the *Ode on Saint Cecilia's Day*, *Judith*, *Job*, *De Profundis* and a lighter work, *The Pied Piper of Hamelin*. He also wrote symphonies, a set of Symphonic Variations, the *Overture to an Unwritten Tragedy*, the *Elegy for Brahms*, and incidental music for the theatre.

Parry succeeded George Grove as Director of the Royal College of Music in 1895, and in 1900 replaced John Stainer as professor of music at Oxford. He evolved a powerful diatonic style which greatly influenced younger contemporaries. As head of the Royal College of Music, his leading pupils included Ralph Vaughan Williams, Gustav Holst, Frank Bridge and John Ireland. He was created a Knight Bachelor in 1898 and made a baronet in King Edward VII's Coronation Honours List of June 1902.

In 1908 Parry resigned his Oxford appointment and in the last decade of his life he produced some of his best-known works, including the *Symphonic Fantasia '1912'* (also called 'Symphony No. 5'), the *Ode on the Nativity*, *Jerusalem* and the *Songs of Farewell*. *Jerusalem* was immediately taken up by the suffragette movement, with which both Parry and his wife were strongly in sympathy.

In the autumn of 1918 Parry contracted influenza during the global pandemic and died. He was buried in St Paul's Cathedral.

'Lord, let me know mine End' (from the *Songs of Farewell*)

In the last three years of his very active life Parry wrote six unaccompanied motets, which were collected together under the title *Songs of Farewell*. The pieces are all of a deeply philosophical nature, dwelling on the transitory nature of human existence and the hope of a continuing life in another world. The first four were completed in 1916, the fifth a year later, and the last in 1918.

The Whitehall Choir sang the complete *Songs of Farewell* at its concert in April. Tonight we are performing just the last and longest of them, 'Lord, let me know mine end', which is for double choir. This final motet, a setting of part of Psalm 39, is by far the most elaborate of the set and was completed only three months before Parry's death: it ranks as one of his greatest achievements and is one of the greatest works of its kind in British music.

Adapted from a note by Philip Liddicoat for the Plymouth Philharmonic Choir

Lord, let me know mine end

Lord, let me know mine end and the number of my days,
That I may be certified how long I have to live.
Thou hast made my days as it were a span long;
And mine age is as nothing in respect of Thee,
And verily, ev'ry man living is altogether vanity,
For man walketh in a vain shadow
And disquieteth himself in vain.
He heapeth up riches and cannot tell who shall gather them.
And now, Lord, what is my hope?
Truly my hope is even in Thee.
Deliver me from all mine offences
And make me not a rebuke to the foolish.
I became dumb and opened not my mouth
For it was Thy doing.
Take Thy plague away from me,
I am even consumed by means of Thy heavy hand.
When Thou with rebukes dost chasten man for sin
Thou makest his beauty to consume away
Like as it were a moth fretting a garment;
Ev'ry man therefore is but vanity.
Hear my pray'r, O Lord,
And with Thy ears consider my calling,
Hold not Thy peace at my tears!
For I am a stranger with Thee and a sojourner
As all my fathers were.
O spare me a little, that I may recover my strength
Before I go hence
And be no more seen.

Psalm 39: 5-15

COME AND SING CHORUSES FROM HAYDN'S *CREATION* WITH US

Join members of the Whitehall Choir in an enjoyable day's singing of the choruses from this popular choral work on Saturday 8 October 2011, at Holy Spirit Church, Narbonne Avenue, Clapham, London SW4, near Abbeville Road and Clapham Common. Our conductor Paul Spicer, with piano accompaniment by James Longford, will lead singers from the Whitehall Choir and other singers in the London area who would like to come along. You don't need to be a regular singer to take part – so come and have a go. We would love to see you. Or just come for the concert. The day starts at around 10.30am, with an early-evening concert at around 5pm. Watch our website for further details.

Arnold Bax (1883-1953)



Sir Arnold Edward Trevor Bax, KCVO, was an English composer and poet who was born in Pendennis Road, Streatham, London. Lewis Foreman has suggested that, because of his family's affluence, Bax never had to take a paid position and was free to pursue most of his interests. Bax was a student at the Royal Academy of Music from 1900 until 1905. He had an exceptional ability to sight-read and play complex orchestral scores at the piano, which won him several medals at the Academy, and he also won prizes for best musical composition.

Bax began travelling extensively in Ireland, where he drew inspiration from the landscape and the sea, and from the local culture and life. The String Quartet in E (1903) and the orchestral tone poem *Cathleen-Ni-Houlihan* (1905) are examples of how he began to reflect Ireland in his music. The tone-poems *Into The Twilight* (1908), *In The Faery Hills* (1909) and *Rosc-catha* [Battle hymn] (1910) echo the themes of the Celtic Revival. However, the Irish influence on Bax is only one of many. An early affinity with the literature of Bjørnstjerne Bjørnson brought themes and moods from the Nordic countries into his music. From 1905 to 1911, Bax constantly alternated between Nordic and Celtic themes in his compositions.

In 1910 Bax travelled to St. Petersburg, Moscow and Lubny, and Russian and Ukrainian influence can be heard in various piano works of the time. In 1919 he wrote the *Russian Suite*, following a commission to write orchestral music for Sergei Diaghilev's Ballets Russes. In 1920 he wrote incidental music to J M Barrie's play *The Truth About the Russian Dancers*. The Russian influence is also prominent in his first three symphonies.

Bax married Elsitá Sobrino in January 1911, and they settled in Rathgar, Dublin, where he was introduced to the intellectual circle which met at the house of George William Russell. Bax had already had some of his poems and short stories published in Dublin, and to the circle he was known by the pseudonym Dermot O'Byrne.

In 1914 Bax and his family returned to London. He spent the war years composing profusely. However, it was not the horrors of the First World War but the Easter Rebellion and the destruction of Dublin that especially disturbed him. At about this time he sought refuge in a liaison with the pianist Harriet Cohen; yet their love could not be sanctioned by the contemporary social code, which brought considerable emotional suffering to both parties. During the war Bax wrote several tone-poems, including *Summer Music* (1916), *Tintagel* (1917) and *November Woods* (1914-1917). In *Tintagel*, Bax reached back to legends and dreams – notably the story of the doomed lovers Tristan and Isolde.

From 1928 onwards, Bax began his annual migration to Morar, in the west Scottish Highlands, to work. At this time, he found a new love in Mary Gleaves and also rediscovered his interest in Norway and the Nordic countries, finding a new musical hero in Jean Sibelius.

In 1929, at the suggestion of the Irish pianist Tilly Fleischmann, Bax became an adjudicator at a music festival in Cork, where he was introduced to the pianist Charles Lynch and singer Maura O'Connor, both of whom went on to give many performances of his music.

Bax received a knighthood in 1937. In 1942, he was appointed Master of the King's Musick, a decision the British musical establishment was not altogether happy with, some especially pointing to the 'Irishness' of his music. In 1953, Bax was further honoured by appointment as a Knight Commander of the Royal Victorian Order (KCVO). He died during a visit to the Fleischmanns later that year. One of his last compositions was the *Coronation March* for Queen Elizabeth II.

Moy Mell (The Happy Plain)

The longfordbrown piano duo

(James Longford and Lindy Tennent-Brown)

In 1900 Bax began composition studies with Frederick Corder at the Royal Academy of Music. It was during his student years that he discovered the poetry of W.B. Yeats, a fascination that grew into an obsession with all things Irish. Corder emphasized the inventiveness of such composers as Wagner and Richard Strauss, and Bax's musical language is a homogeneity of this early twentieth century sense of extended tonality coupled with a rich appreciation of legend and fantasy, particularly those of Celtic cultures.

Moy Mell is one of several works for two pianos written by Bax for Myra Hess and Irene Scharrer. It dates from 1916 and was written during the height of Bax's illicit affair with the pianist Harriet Cohen. The subtitle, *The Happy Plain*, refers to one of three ancient pagan paradises in Irish culture. The music is whimsical, melancholic and, at times, harmonically evasive – not dissimilar to the work of Bax's French contemporaries, Debussy and Fauré, in its wonderfully slippery refusal to fall into cadential cliché.

Note on Moy Mell supplied by the longfordbrown piano duo

NEXT CONCERTS

Thursday, 24 November

Tallis *O nata lux* • Byrd *Hæc Dies* and *Great Service: Evening Canticles*

Tomkins *When David Heard*

Weelkes *Alleluia* • Gibbons *O clap your hands*

Tavener *Mother of God* and other anthems

Whitacre *Nox Aurumque* and *Lux Aurumque*

music for organ

St Alban the Martyr, Brooke Street, Holborn, London EC1N 7RD

Friday, 23 March 2012

Handel *Israel in Egypt*

St John's, Smith Square, London SW1P 3HA

Igor Stravinsky (1882-1971)



The composer, pianist, and conductor Igor Fyodorovich Stravinsky is widely acknowledged as one of the most important and influential composers of the 20th century. He first achieved international fame with three ballets commissioned by Sergei Diaghilev and performed by Diaghilev's Ballets Russes, *The Firebird* (1910), *Petrushka* (1911/1947) and *The Rite of Spring* (1913). The last of these, whose première provoked a riot, was largely responsible for Stravinsky's enduring reputation as a musical revolutionary.

Stravinsky was born in Oranienbaum (Lomonosov), Russia. His father, Fyodor Stravinsky, was a bass singer at the Mariinsky Theatre in Saint Petersburg, and the young Stravinsky began piano lessons and later studied music theory and attempted some composition. He enrolled to study law at the University of Saint Petersburg in 1901, but was ill-suited for it. By 1902 he had already begun spending more time on his musical studies, and in 1905 he began to take private lessons from Nikolai Rimsky-Korsakov.

In 1906 Stravinsky married his cousin Katerina Nossenko, whom he had known since early childhood.

Stravinsky travelled to Paris in 1910 to attend the première of *The Firebird*, then moving to Switzerland, where he lived until 1920. While the Stravinskys were in Switzerland, Katerina, pregnant at the time, was found to have tuberculosis, and she was placed in a Swiss sanatorium for her confinement. After a brief visit to Russia, Stravinsky returned to Switzerland, and was not to return to Russia for nearly fifty years.

Stravinsky approached the Swiss philanthropist Werner Reinhart for financial assistance when he was writing *Histoire du soldat*, first performed in September 1918 in Lausanne: Reinhart sponsored and to a large degree underwrote this performance. Reinhart continued his support of Stravinsky's work in 1919 by funding a series of concerts of his recent chamber music.

In 1920 Stravinsky and his family settled in the south of France, moving to Paris in 1934; he became a French citizen that year. It was in Paris that his wife's tuberculosis infected his daughter Ludmila and Stravinsky himself. Ludmila died in 1938, Katerina in the following year. Stravinsky himself spent five months in hospital.

Although his marriage to Katerina endured for 33 years, Vera de Bosset was the true love of Stravinsky's life and became his second wife. When he met Vera in Paris in February 1921, she was already married; however, she left her husband for him. From then until Katerina's death, Stravinsky led a double life, spending some of his time with his first family and the rest with Vera. Katerina soon learned of the relationship and accepted it as inevitable and permanent.

Stravinsky moved to the United States on the outbreak of war in September 1939. Vera followed him, and they were married on 9 March 1940. Stravinsky settled in the Los Angeles area, and he became a naturalized US citizen in 1945. He was drawn to the growing cultural life of Los Angeles, and Bernard Holland notes that he was especially fond of British writers. Stravinsky's plans to write an opera with W. H. Auden (*The Rake's Progress*) coincided with his meeting the conductor and musicologist Robert Craft, who was to act as his interpreter, chronicler, assistant conductor and factotum.

In 1969 Stravinsky moved to New York, where he died at the age of 88; he was buried in Venice on the cemetery island of San Michele. His professional life had encompassed most of the 20th century, including many of its modern classical music styles, and he influenced composers both during and after his lifetime.

Symphony of Psalms

The *Symphony of Psalms* is widely regarded as the most integrated of Stravinsky's major works, and something of a personal statement in terms of its spiritual discipline and structural clarity. Commissioned by Sergei Koussevitsky to celebrate the 50th anniversary of the Boston Symphony Orchestra, the piece was written in France during 1930 at the pinnacle of Stravinsky's neoclassical period, building on the success of *L'histoire du soldat* (1918) and paving the way for his triumphant collaboration with W. H. Auden and Chester Kallman in *The Rake's Progress* (1951). Unlike many pieces composed for chorus and orchestra, Stravinsky said "it is not a symphony in which I have included Psalms to be sung. On the contrary, it is the singing of the Psalms that I am symphonizing." The first performance of the piece was given in Brussels by the Société Philharmonique de Bruxelles conducted by Ernest Ansermet on 13th December, 1930. The American première followed six days later, when the Boston Symphony Orchestra performed under the baton of Koussevitsky.

Tonight's performance is by special permission of the publisher Boosey & Hawkes, and is the UK première of an arrangement for choir with two pianos by Robert W. Jones. In his original orchestration, Stravinsky omitted upper strings (violins, violas) and replaced them with two pianos alongside a huge orchestra of wind, brass, lower strings, harp, and percussion. In the version for choir with two pianos, the instruments take over the full orchestration, providing a darkly monochromatic backdrop for Stravinsky's breathtaking choral writing. This approach is especially effective in the monumental double fugue that forms the second movement and, overall, allows a greater appreciation of the Psalm texts chosen by Stravinsky for this most pivotal work. The first movement sets Psalm 38, verses 13 and 14; the second, Psalm 39, verses 2, 3 and 4; and the third movement, Psalm 150.

Note by the longfordbrown piano duo

Symphony of Psalms

I. Psalm 38 (39), verses 13 and 14

Exaudi orationem meam, Domine, et deprecationem meam. Auribus percipe lacrimas meas. Ne sileas. Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei. Remitte mihi, ut refrigerer prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and with Thine ears consider my calling: hold not Thy peace at my tears. For I am a stranger with Thee: and a sojourner, as all my fathers were. O spare me a little that I may recover my strength: before I go hence and be no more seen.

II. Psalm 39(40), verses 2, 3 and 4

Expectans expectavi Dominum: et intendit mihi. Et exaudivit preces meas: et eduxit me de lacu miseriæ, et de luto fæcis. Et statuit super petram pedes meos: et direxit gressus meos. Et immisit in os meum canticum novum, carmen Deo nostro. Videbunt multi, et timebunt: et sperabunt in Domino.

I waited patiently for the Lord: and He inclined unto me, and heard my calling. He brought me also out of the horrible pit, out of the mire and clay: and set my feet upon the rock, and ordered my goings. And He hath put a new song in my mouth: even a thanksgiving unto our God. Many shall see it and fear: and shall put their trust in the Lord.

III. Psalm 150

Alleluia.
Laudate Dominum in sanctis Ejus.
Laudate Eum in firmamento virtutis Ejus.
Laudate Eum in virtutibus Ejus.
Laudate Eum secundum multitudinem magnitudinis Ejus.
Laudate Eum in sono tubæ;
[Laudate Eum in psalterio et cithara.]
Laudate Eum in timpano et choro,
Laudate Eum in cordis et organo.
Laudate Eum in cymbalis benesonantibus,
Laudate Eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum.
Alleluia.

Alleluja.
*O praise God in His holiness:
Praise Him in the firmament of His power.
Praise Him in His noble acts:
Praise Him according to His excellent greatness.
Praise Him in the sound of the trumpet:
Praise Him upon the lute and harp.
Praise Him in the cymbals and dances:
Praise Him upon the strings and pipe.
Praise Him upon the well-tuned cymbals,
Praise Him upon the loud cymbals.
Let everything that hath breath praise the Lord.
Alleluia.*

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 recognised 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 has recently completed a large-scale choral and orchestral work, an *Advent Oratorio*, to another libretto by the New Testament scholar Dr. Tom Wright, Bishop of Durham, who wrote the text for the *Easter Oratorio*. The first performance was 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 an annual choral course/arts festival called the English Choral Experience at Abbey Dore, in Herefordshire, each July (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.

longfordbrown piano duo



The longfordbrown piano duo was formed in 2002 when James Longford and Lindy Tennent-Brown met as Junior Fellows at the Royal College of Music, London. They are laureates of several major international competitions, winning Third Prize in the 14th International Schubert Competition in the Czech Republic, Second Prize and the Rachmaninov Award, 2007 IBLA Grand Prize, Sicily and, most recently, performing as semi-finalists in the Dranoff International Two-Piano Competition in Miami, Florida – placing them in the top five piano duos worldwide. Having established a reputation for innovative programming and thrilling performances, the duo takes delight in compiling programmes (two pianos and piano duet) that draw upon a wide variety of source material, from the great classical works through to music of the present day.

James and Lindy are established artists in their own right – Lindy was an inaugural Wigmore Young Artist 2003-06; James was awarded the RCM Tagore Gold Medal – and both are experienced chamber musicians who bring a high level of artistry, energy and commitment to their performances. In 2007, the duo held a scholarship-supported Creative Development Residency at the prestigious Banff Centre for the Arts in Canada, where they gave several acclaimed concerts and studied with Jerome Lowenthal (Head of Piano, The Julliard School) and Lambert Orkis (long-term duo partner of Anne-Sophie Mutter and the late Mstislav Rostropovich). Closer to home, the duo works with pianists Martin Roscoe, Margaret Fingerhut and John Blakely, and with conductors Gerry Cornelius and Paul Spicer.

Recent appearances include Poulenc *Concerto for two pianos* at the Wiltshire Music Centre, Orff *Carmina Burana* in Ramsgate, and performances at the opening of New Zealand's exhibition at the 2011 Venice Biennale. Forthcoming engagements include Brahms *Ein deutsches Requiem* with Birmingham Bach Choir, and a late-night contemporary recital in the mediæval surroundings of Abbey Dore, Herefordshire.

For more information and to contact the duo, visit www.longfordbrown.com.

ACKNOWLEDGEMENTS

The Choir is very grateful for the support that 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 combines great repertoire, high-quality singing and terrific fun.

We are looking to recruit in all voices, but especially tenors and basses, to our ranks. 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. Besides tonight's setting, Whitehall's stunning Banqueting House, our regular concert locations include Holy Trinity Sloane Square, St John's, Smith Square, and St Alban's Holborn, and our programmes, which are rich and varied, cater for all musical tastes. Some details of forthcoming outings can be found on the next page of this programme.

We are proud to deliver high-quality concerts in such great venues, and the commitment is such that the choir 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, Ben Nicholls, at nichollsb@parliament.uk, or visit the Choir's website www.whitehallchoir.org.uk. (Charity no. 280478.)

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Ella Barron	Helen Audaer	Patrick Haighton	James Gourlay
Joanna Bradley	Rose Chandler	Graham Hand	Laurence Grace
Gill Carruthers	Jacqueline Cheng	Ken Holmes	Richard Grafen
Hilary Davies	Miranda Douce	Kevin McManus	Mark Graver
Imogen Davies	Sam Foley	Benjamin Nicholls	Michael Growcott
Anne Delauzun	Polly Fortune	Philip Pratley	Martin Humphreys
Ruth Eastman	Katherine Howes	David Rawlins	William Longland
Jacky Erwtman	Paula Nobes	Alastair Tolley	Brendan O'Keeffe
Maya Freedman	Jean Orr	Daniel Tomkins	Tony Piper
Eleanor Gill	Penny Prior	Bruno Williams	Malcolm Todd
Kate Goulden	Jean Robinson	Jonathan Williams	Daniel Walton
Fiona Graph	Liz Walton		Ian Williamson
Kate Hand	Lis Warren		
Katherine Herzberg	Alison Williams		
Alice Hill			
Kate Johnston			
Joanna Mullin			
Rachel Nixon			
Jean Quinn			
Lesley Raymond			
Janet Winstanley			

WHITEHALL CHOIR COMMITTEE 2010-11

GRAHAM HAND, Chairman; BEN NICHOLLS, Hon. Secretary; KEN HOLMES, Hon. Treasurer;
RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers;
KATHERINE HERZBERG and PENNY PRIOR, Business Managers;
ROSE CHANDLER and LAURENCE GRACE, Librarians; KATE GOULDEN, Soprano rep.;
LIZ WALTON, Alto rep.; PATRICK HAIGHTON, Tenor rep.; MALCOLM TODD, Bass rep.;
RICHARD GRAFEN, BIS Liaison and 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 each of the three main 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.

Patrons and Friends: 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; Ms Frances Morris-Jones; Mr Paul Roach; Ms Christine Robson; Mr John Warren; and others who wish to remain anonymous



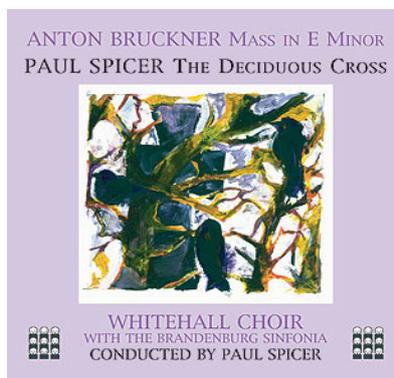
To stay up to date with the Choir’s latest news, why not follow us on Facebook? Just search for ‘Whitehall Choir’ and click ‘Become a Fan’.

If you’re ordering anything from Amazon.co.uk, why not do so via the Choir’s website 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

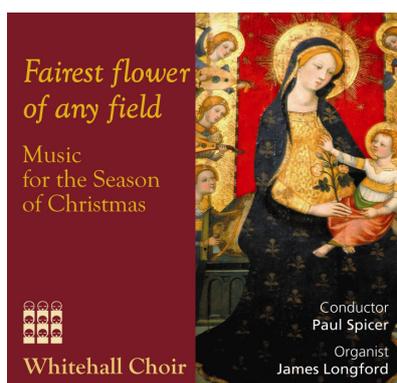
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.



"...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. 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.