



Whitehall Choir with CANTUS NOVUS WIEN



Joanna Tomlinson + Thomas Holmes

Heroines

900 Years of Women in Song

From Hildegard von Bingen, Barbara Strozzi and Fanny Mendelssohn
to Roxanna Panufnik and Annamaria Kowalsky (world première)



+ Brahms, Henry Balfour Gardiner, Paul Spicer and Paul Meolor

24 November 2018, 7.30pm

St Peter's Eaton Square, London SW1W 9AL

Souvenir programme £2

Programme

WHITEHALL CHOIR (Conducted by Joanna Tomlinson)

Hildegard von Bingen, arr. Sarah Tenant-Flowers O virtus Sapientiae

Barbara Strozzi Silentio nocivo

Fanny Mendelssohn Im Wald

Lili Boulanger Hymne au soleil

Morfydd Owen The Refugee

Judith Weir Drop down, ye heavens, from above

Elizabeth Poston Song of Wisdom

JOINT CHOIRS (Conducted by Joanna Tomlinson)

Roxanna Panufnik Westminster Mass

INTERVAL

CANTUS NOVUS WIEN (Conducted by Thomas Holmes)

Annamaria Kowalsky Rewind (première performance)

Paul Spicer How do I love thee?

Johannes Brahms Nachtwache I (Night watch I), Op.104/1

Nachtwache II (Night watch II), Op. 104/2

Dein Herzlein mild (Your tender heart), Op. 62/4

Paul Mealor Locus iste

Alma Mahler Bei Dir ist es traut (I feel warm and close with you)

Special tribute to Berta Aichinger

(**Soprano** Tabea Gerstgrasser, **Piano** Thomas Holmes)

Auf der alten Bastei (At the old bastion)

Das Lied von Wien (Song of Vienna)

JOINT CHOIRS (Conducted by Thomas Holmes)

Paul Spicer Glory be to God for dappled things

Henry Balfour Gardiner Evening Hymn

ORGAN Gavin Roberts

HARP Keziah Thomas

PERCUSSION Elizabeth Barker

O virtus Sapientiae (ca. 1150) – Hildegard von Bingen (ca. 1098-1179)

Hildegard von Bingen, also known as Saint Hildegard and the Sibyl of the Rhine, was a German Benedictine abbess, writer, composer, philosopher, Christian mystic, visionary and polymath. Considered to be the founder of scientific natural history in Germany, she wrote theological, botanical and medicinal texts, as well as letters, liturgical songs and poetry. She has been recognised as a saint by branches of the Roman Catholic church for centuries.



The tenth child of a family of lower nobility, Hildegard was sickly from birth and experienced visions even in childhood. She entered the Benedictine monastery at Disibodenberg before the age of 14, and much later founded two monasteries, the second of which was Eibingen in 1165. Hildegard learned how to play the ten-stringed psaltery and make psalm notation. Her composition *Ordo Virtutum* (ca. 1151) is the oldest surviving morality play. Sixty-nine further compositions constitute one of the largest extant repertoires of any medieval composer. Hildegard's music is characterised by soaring melodies that push the boundaries of traditional Gregorian chant. 'O virtus Sapientiae' is an antiphon from *Symphonia armonie celestium revelationum*, a collection of all her lyric poetry (dating back to the 1140s) and music, which she assembled in the early 1150s. Yet for all this, Hildegard described herself as unlearned. This worked to her advantage, implying that her writings and music came from visions of the Divine, thus giving her authority to speak and compose at a time when women were not permitted a voice. On 17 September 1179, when the remarkable Hildegard died, her sisters claimed they saw two streams of light appear in the skies and cross over the room where she was dying.

O virtus Sapientiae,
quae circuiens circuisti
comprehendendo omnia
in una via, quae habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit, sicut te decet,
O Sapientia.

O strength of Wisdom
who, circling, circled,
enclosing all
in one life-giving path,
three wings you have:
one soars to the heights,
one distils its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.

Silentio Nocivo (1644) – Barbara Strozzi (1619-1677)



Barbara Strozzi was born in Venice into a world of artistic freedom. She was a noted singer, self-accompanying on lute and theorbo, and prolific composer, publishing eight song collections without church support or noble patronage, and is credited with creating the cantata genre. She was the adopted (natural, later legitimised) daughter of the poet Giulio Strozzi, the Strozzi's being second only to the Medici's in power and influence. Giulio was a member of the Accademia degli Incogniti which created the new musical genre of

opera, and possibly included Monteverdi. Barbara studied with Francesco Cavalli; by 1634, she was singing at Incogniti meetings. In 1637, Giulio founded a new Accademia degli Unisoni, to promote his daughter's performances. So rare was it then for women to obtain such public opportunities that scathing satires were written, and slurs cast on Barbara's virtue. Barbara devoted herself to writing and composing, and to her four children with Giovanni Paolo Vidman, with whom she had a long-term though unmarried relationship – a frequent arrangement in a time when aristocratic patrimony mattered more than legality.

Each of her song collections was dedicated to a different patron; an astute businesswoman, she was determined to publish without a permanent patron. Each collection grew in scale and assurance. Barbara published more than 125 vocal works in her lifetime, but died in relative obscurity in Padua in 1677.

Dolcissimi respiri
De' nostri cori amanti
Son le parole affettuose e i canti.
Sfoga, o mio core, il tuo cocente ardore,
Se tal'hor non ti tocca
Nodrirti almen di due soavi baci.
Afflitissima bocca,
Stolta sei se tu taci:
Parla, canta, respire, esala il duolo,
Canta, canta, che solo
Dolcissimi respiri
De' nostri cori amanti
Son le parole affettuose e i canti.

Text: Giulio Strozzi

Sweetest breaths
are the passionate words and songs
of our loving hearts.
Express, oh my heart, your burning desire,
When at times you cannot at least nourish
yourself with two sweet kisses.
Afflicted mouth,
you're foolish if you remain silent:
Speak, sing, divulge your suffering,
sing, sing, for only
Sweetest breaths
are the passionate words and songs
of our loving hearts.

Translation: Richard Kolb

Im Wald (1847) – Fanny Mendelssohn (1805-1847)



In her lifetime, Fanny Mendelssohn, a musical genius from childhood, was overshadowed by her famous younger brother, Felix. But Fanny was a prodigy who, aged only 13, played the 24 preludes from Bach's Well-Tempered Clavier for her father Abraham's birthday – from memory. The musical and ambitious Abraham recognised her talent and invested in her formal musical training. At 19, she composed 32 fugues for her counterpoint tutor, Carl Friedrich Zelter. However, her father steered Fanny towards lighter, more 'feminine' repertoire rather than the complex works she favoured – and away from aspirations of a musical profession. Fanny continued to compose, perform and conduct but in the private sphere. The Mendelssohns, who had earlier converted from Judaism to Lutheranism and added the surname Bartholdy, were now prominent, successful and wealthy, and their palatial home in Berlin was a hive of musical activity, attracting the finest musicians of the day.

In 1838, Fanny married Wilhelm Hensel, a painter whom she had met in 1823; in that year alone she had written 32 Lieder and a piano sonata. During their extended

courtship, Hensel had observed Fanny's extraordinary musical attachment to Felix, and understood that he must always encourage her music. Domestic preoccupations and setbacks could interrupt, but not quell, her creative energies. Her son Sebastian survived a premature birth, but a stillbirth and a miscarriage were to follow. Visiting Felix in Paris in 1835, Fanny noted ruefully that she was received as Felix's sister, not in her own right.

From 1831, Fanny instituted Sunday 'musicales' in the Mendelssohns' Gartensaal. A trip to Italy in 1839 inspired a fresh musical flowering, and Fanny gained a fervent student and advocate in the young Charles Gounod. Back in Berlin, she embarked on song cycles and *Das Jahr* for piano; seeking publication, she attracted encouraging recognition. In 1846, the creative floodgates opened and three song collections poured forth – and a piano trio. Fanny's public emergence proceeded. On 14 May 1847, rehearsing her chorus for the *Sonntagsmusiken*, Fanny suffered a stroke and died later that same evening, aged 41. The tragic forgetting of Fanny Hensel that ensued is now belatedly being remedied. Only recently, for example, has her *Easter Sonata*, erroneously attributed to Felix, been traced to Fanny's own music book, reinforcing the overdue attention her genius always merited.

'Im Wald' is from Fanny's song-cycle *Gartenlieder* Opus 3 (probably named for the Gartensaal), published in 1847, the year of Fanny's death. They are settings of nature-poems by leading German romantic and lyric poets. 'Im Wald' depicts music as having sentient nature, which can listen, sing, comprehend and feel wonder.

Im Wald, im hellen Sonnenschein,
wenn alle Knospen springen,
dann mag ich gerne mittendrein
eins singen.

Wie mir zu Mut in Leid und Lust,
im Wachen und im Träumen,
das stimm ich an aus voller Brust
den Bäumen.

Und sie verstehen mich gar fein,
die Blätter alle lauschen,
und fall'n am rechten Orte ein
mit Rauschen.

Und weiter wandelt Schall und Hall,
in Wipfeln, Fels und Büschen,
hell schmettert auch Frau Nachtigall
dazwischen.

Da fühlt die Brust am eignen Klang,
sie darf sich was erkühnen,
o frische Lust, Gesang, Gesang
im Grünen.

Text: Emanuel Geibel

*In the forest, in the bright sunlight
When the buds burst into bloom
I intermingle with delight
My voice into their tune.*

*Whether my spirit is sad or content,
It waking or sleeping agrees
To sing out my heartfelt consent
With the trees.*

*How beautifully they comprehend,
These tautly listening leaves.
The rustling rhythmic sighs they spend
My own song interweaves.*

*Farther meander the sounds and echoes
In hilltops, crags and hedgerows;
The nightingale her own call floats
Into the blended notes.*

*And hearing our own voice ringing
Emboldens our heart to adventure;
O fresh new joy of singing, singing
In verdant nature.*

Translation: Alexandra Jones FCIL 2018

Hymne au soleil (1918) – Lili Boulanger (1893-1918)



Lili Boulanger was born into a privileged Parisian musical milieu in 1893. Her father was a composer at the Paris Conservatoire and winner of the Prix de Rome; musical associates included Fauré, Ravel and Widor. Lili had a precocious talent for composing, but suffered from Crohn's disease throughout her spirited short life, dying of it at only 25. By 18 Lili had her own musical style, with 'beguiling sidestepping modulations' and blending modal and tonal elements. Forming a steely resolve to bring the Prix de Rome back to the Boulanger home, she

enrolled at the Conservatoire in 1912. By now, too ill for her family to pressure her into conventional marriage and motherhood, Lili devoted herself to her music, working tirelessly towards the 1913 Prix de Rome. She triumphed, becoming the first woman to win the world's most prestigious composing prize; it launched her musical career. Her competition cantata *Faust et Hélène* was immediately performed; Ricordi gave her a recording contract; and she took up the Prix residency at the Villa Medici. During the war, she continued composing: a war-themed opera *La princesse Maleine*; the elegiac *Pour les funérailles d'un soldat*; a setting of Psalm 130 'De profundis'. This last may have been Lili's own requiem for, by 1916, she knew she was terminally ill. Following her death in 1918 – one hundred years ago – she was buried at Montmartre. Her 'Hymne au Soleil', a wonderfully muscular, vibrant work, was one of the pieces with which Boulanger won the Prix de Rome.

Du soleil qui renaît bénissons
la puissance.
Avec tout l'univers célébrons son retour.

Couronné de splendeur, il se lève,
il s'élançe.
Le réveil de la terre est
un hymne d'amour.
Sept coursiers qu'en partant le Dieu
contient à peine,
Enflamment l'horizon de leur brûlante
haleine.
O soleil fécond, tu parais!

[SOLO] Avec ses champs en fleurs, ses
monts, ses bois épais,
La vaste mer de tes feux
embrasée,
L'univers plus jeune et plus frais,
Des vapeurs du matin sont brillants
de rosée.

Du soleil qui renaît
Célébrons la puissance.

Du soleil qui renaît bénissons etc.

Text: Casimir Delavigne

Of the sun-god reborn let us glory
the power,
As we hail his return to the heavens
above.
Splendour crown'd he leaps forth from
his night-glamour'd bower.
The awak'ning of earth is one great hymn
of love.
Coursers sev'n, O'er their strength the
god but scarce prevailing,
The skyline set aflame, their fiery breath
exhaling.
Shine O sun benign, fill thy heav'n!

[SOLO] With all its flow'ring fields, its
mounts and forests old,
The spreading ocean that reflects you
glowing,
Lo the world, younger, fresher grown,
Through the cloud veils of the morn,
pearl'd with dew-drops behold!

Of the sun-god reborn let us glory
the power

Of the sun-god reborn let us glory etc.

Translation: Frederick H Martens

The Refugee (1911) – Morfydd Owen (1891-1918)

Morfydd Owen was considered by her generation to be the most talented musician Wales had ever produced. Dying at only 26, she had already produced 180 works of great promise and individuality, 'The Refugee' being one of her least-known. Morfydd was born in Treforest, Glamorgan, and by 16 was a prodigious musician. She studied at the Royal Academy of Music, winning every available prize. She attained rapid recognition as an outstanding composer, singer and pianist, and her *Nocturne for Orchestra* was performed at London's Queen's Hall in 1913. Morfydd moved in prominent circles in London. She met D. H. Lawrence and Ezra Pound, as well as Russian émigrés, and studied Russian and Eastern European folk music. Her prolific output was gaining publication, and she was elected an Associate of the Royal Academy in 1918. In 1917, she married the psychoanalyst and biographer of Sigmund Freud, Ernest Jones, after a whirlwind romance. On holiday in the Gower a year later, she died suddenly from complications of severe appendicitis. For Morfydd Owen, like Lili Boulanger, 2018 is the centenary of her death.



Fresh breathes the living air of dawning day,
The young light reddens through the dusky pines,
Ogling the tremulous leaves with wanton ray:
The cloud-capt hill-tops shine with golden flame divine,
And all melodious thrills the lusty song of skylarks
Greeting the delighted Sun,
As to Aurora's arms he steals along
And now in bright embrace he clasps the glowing one.

O light, hail to thee! Hail to thee, O light!
How the mead and the lea the warmth and the wave of thy splendour suffuse!
How silver-clear shimmer the fields, and how glimmer the thousand suns
glass'd in the pearl of the dews!

How frolic and gay
Is young Nature at play,
Where the cool breathing shade with low whispers is sweet;
Sighing soft around the rose,
The Zephyr, its lover, caressingly goes,
And over the meadow the light vapours fleet!
How high o'er the city the smoke cloud is reeking,
What snorting, and rattling and trampling, and creaking!

Neighs the horse, the bull lows,
And the heavy wain goes
To the valley that groans with the tumult of Day;
The life of the woodlands leaps up to the eye –
The eagle, the falcon, the hawk wheel on high,
On the wings that exult in the ray!

Where shall I roam, O Peace, for thy home?
With the staff of the pilgrim, where wander to Thee?
The face of the earth with the smile of its mirth
Has only a grave for me! Rise up, O rosy Morn, whose lips of love
Kiss into blushing splendour grove and field;
Sink down, O rosy eve,
That float'st above the weary world, in happy slumbers seal'd.
Morn, in the joyous world thou redd'nest over
But one dark burial place the pilgrim knows!
O Eve, the sleep thy rosy veil shall cover
Is but my long repose!

Text: Friedrich Schiller, from a translation by Edward Bulwer Lytton

Drop down, ye heavens, from above (1983) – Judith Weir (b. 1954)



Judith Weir CBE has been Master of the Queen's Music since 2014. Scottish-born, she played oboe in the National Youth Orchestra of Great Britain. She studied with Sir John Tavener whilst at school (North London Collegiate), Robin Holloway at King's College, Cambridge, and Gunther Schuller at Tanglewood. She has taught at Glasgow University, the Royal Scottish Conservatoire and, as a visiting professor, at Princeton, Harvard and Cardiff Universities. Other posts held include Artistic Director of the Spitalfields Festival, Composer in Association for the City of Birmingham Symphony Orchestra, Visiting Distinguished Research Professor in Composition at Cardiff University and Associate Composer to the BBC Singers. Awards range from Lincoln Center's Stoeger Prize (1997) to The Ivors Classical Music Award (2015).

Judith Weir's music often draws on medieval history and themes of mystery. She is best known for her operas: *King Harald's Saga*, *The Black Spider*, *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*. She wrote *Woman.Life.Song* for Jessye Norman and *We Are Shadows* for Simon Rattle and the CBSO. 'Drop down, ye heavens' was first performed by the Choir of Trinity College, Cambridge, as part of its Advent Carol Service. The music has a plainsong-like shape and grows from unison to eight-part harmony and back again. www.judithweir.com

PHOTOGRAPH CHRIS CHRISTODOULOU

Drop down, ye heavens, from above
and let the skies pour down righteousness.

Comfort ye, comfort ye my people,
my salvation shall not tarry:
I have blotted out as a thick cloud
thy transgressions: Fear not, for I will save thee:
For I am the Lord thy God,
the Holy One of Israel, thy Redeemer.

Text: From 'The Advent Prose'

Song of Wisdom (1956) – Elizabeth Poston (1905-1987)

Whilst primarily identified with her much-loved carol 'Jesus Christ the Apple Tree', Elizabeth Poston was a prodigious musician with 920 works to her name, about three quarters of which are song arrangements. In World War II, as a hard-worked Director of Music for the BBC European Service, and engaging with the Intelligence services, she reputedly broadcast coded messages in the form of precisely timed recorded music. Poston's association with the BBC was to continue for many years, including a commission for the incidental music to the 1970 television production of E. M. Forster's 1910 classic, *Howards End*. A lifelong friend of Forster, Poston lived in Rook's Nest House in Old Stevenage, Hertfordshire, the author's boyhood home upon which the novel was based. Here Poston worked on her music, and cared for her beloved mother in the company of dogs and donkeys. An eloquent raconteur with an infectious chuckle, she would captivate friends and family with stories of musical exploits in foreign lands, or of her musician friends including Warlock, Vaughan Williams and Ireland. Appropriately for tonight's concert, Elizabeth Poston was President of the Society of Women Musicians (1955-1961).



'Song of Wisdom' (Pavane, Passacaglia and Descant), a Dedication and Memorial for Schools, Colleges and Churches, is built on text drawn from books of the Apocrypha. The descant overlays Loughborough Grammar School's hymn (by an old boy) set to a traditional melody, 'Gosterwood'. Poston's soaring finale written to 'Their name liveth for evermore', must have resonated when heard just a few years after the end of World War II, as all Stones of Remembrance in Commonwealth War Grave Cemeteries also bear these immortalised words. **LUCILLA POSTON, WHITEHALL CHOIR MEMBER AND RELATIVE OF THE COMPOSER**

Get wisdom; get understanding.
Wisdom is the principal thing;
Therefore get wisdom.
And with all thy getting, get understanding.

Exalt her and she shall promote thee;
She shall give to thine head an ornament of grace;
A crown of glory shall she deliver to thee.

Wisdom is better than rubies;
And all things that may be desired are not to be compared to it.

Exalt her and she shall promote thee;
She shall give to thine head an ornament of grace;
A crown of glory shall she deliver to thee.

Righteousness exalteth a nation.
Children's children are the crown of old men,
And the glory of children are their fathers.

Verses from Proverbs 4, 8, 14 and 17

Song of Wisdom (cont'd)

GOSTERWOOD

Our Father by whose servants
Our house was built of old,
Whose hand hath crowned her children
With blessings manifold,
For thine unfailing mercies
Far strewn along our way.
With all who passed before us
We praise Thy name today.

The changeful years unresting
Their silent course have sped,
Now comrades ever bringing
In comrades' steps to tread;
And some are long forgotten,
Long spent their hopes and fears;
Safe rest they in Thy keeping,
Who changest not with years.
[DESCANT] Let us now praise famous men
And our fathers that begat us.
Their seed shall remain for ever,
And their glory shall not be blotted out.

They reap not where they laboured,
We reap what they have sown;
Our harvest may be garnered
By ages yet unknown.
The days of old have dowered us
With gifts beyond all praise:
Our Father, make us faithful
To serve the coming days.

Before us and beside us,
Still holden in thy hand,
A cloud of unseen witness,
Our elder comrades stand:
One family unbroken,
We join with one acclaim,
One heart, one voice uplifting
To glorify Thy name.
[DESCANT] Their bodies are buried in peace,
But their name liveth for evermore.

GOSTERWOOD: English traditional melody, words by G W Briggs, printed by kind permission of The Headmaster, The Grammar School, Loughborough
DESCANT Verses from Ecclesiasticus 44

EPILOGUE

Get wisdom, get understanding. Keep troth. Alleluia.

Westminster Mass (1997) – Roxanna Panufnik (b. 1968)

Roxanna Panufnik is a British composer of Polish heritage with a strong interest in world music. She studied at the Royal Academy of Music and has written opera, ballet, music theatre, choral, chamber and film music. Much of her oeuvre is written to commissions. Key works include settings of Vikram Seth's *Beastly Tales* for the City of London Sinfonia; a harp concerto, *Powers and Dominions*; a violin concerto, *Abraham*, for Daniel Hope, also arranged as an overture for the World Orchestra for Peace; and a 'people's opera', *Silver Birch*, for Garsington Opera.



Westminster Mass is one of her most significant works; it was written for Westminster Cathedral Choir to mark Cardinal Basil Hume's 75th birthday. In commissioning the work, the Cathedral wanted a piece that would speak to a wide audience and 'enhance the English liturgy for the new millennium', hence the mostly English setting. The Mass was arranged both for organ and for orchestra prominently featuring bells, harp and organ. The composer writes that she sought to 'throw a transformed light onto the text' of the liturgy.

Panufnik was the inaugural Associate Composer with the London Mozart Players (2012-15) and is Vice President of the Joyful Company of Singers. Critics and musicologists have written of her 'musical wit and imagination, sumptuously rich harmonic palette' and an 'individual style that is vivacious, elegant and bold'. www.roxannapanufnik.com
BENJAMIN EALOVEGA PHOTOGRAPHY

1. KYRIE

Kyrie eleison. Christe eleison.
Lord, have mercy. Christ, have mercy.
Kyrie eleison.

2. GLORIA (THE ANGELIC HYMN)

Glory to God in the highest, and peace
to his people on earth.

Lord God, Heavenly King, almighty God
and Father.

Glory to God in the highest, and peace
to his people on earth.

Lord Jesus Christ, only son of the Father,
Lamb of God, you take away the sin
of the world. Have mercy on us.

You are seated at the right hand
of the Father:

receive our prayer. For you alone,
you, Jesus Christ,
with the Holy Spirit, in the glory
of God the Father. Amen

3. DEUS, DEUS MEUS (Omitted)

4. SANCTUS & BENEDICTUS

Holy, holy, Lord, God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest. Holy, holy.

Blessed is he who comes in the name
of the Lord.

Hosanna in the highest. Holy, holy.

5. MEMORIAL ACCLAMATION

(DYING YOU DESTROYED OUR DEATH)

Dying you destroyed our death,
Rising you restored our life.
Lord Jesus, come in glory.

6. AMEN

7. AGNUS DEI

Lamb of God, you take away the sins
of the world:
Have mercy on us. Grant us peace.

Rewind (2018) – Annamaria Kowalsky (b. 1991)



Annamaria Kowalsky studied Classical Music at the University of Music and Performing Arts Vienna and Philosophy at the Academy of Fine Arts Vienna, and is the winner of several competitions as a viola soloist and chamber musician. She works as a musician, artist, designer and writer but enjoys combining as many areas as possible to create a larger picture and convey a coherent whole. The debut performance of this composition for ten-part choir and three clappers conveys a rhythmic display of fireworks: from a single tone a moving multi-part play of harmonies and rhythms develops swiftly and with great joy in the music. www.annamariakowalsky.com

How do I love thee (2011) – Paul Spicer (b. 1952)

Paul Spicer needs no introduction to Whitehall Choir audiences, or indeed to Cantus Novus Wien's, thanks to the choir tour to Vienna in 2016, which he led. Whitehall Choir's Music Director from 2001 to 2017, Paul is a conductor, composer, lecturer, producer and musicologist. A leading exponent of English choral music and founder of the acclaimed Finzi Singers, he is also a prolific biographer, his first subject being that of his composition teacher at the Royal College of Music, Herbert Howells. This anthem is a setting of an Elizabeth Barrett Browning sonnet (43), composed for a Civil Partnership ceremony for two close friends. "The rising opening phrase is a musical question mark," he writes. "After this the warmth of the harmony, the clarity of the text and flexibility of the speeds all need to work together to make an affecting performance. I took the liberty of repeating the word 'better' for the start of the final phrase because I could not conceive of a love which was as great as this being bettered."

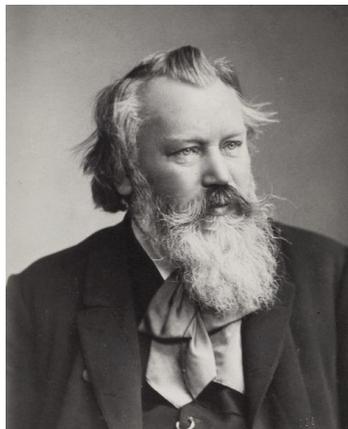


www.paulspicer.com

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Johannes Brahms (1833-1897)

Johannes Brahms was a German composer and pianist of the Romantic period. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna. His reputation and status as a composer are such that he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the 'Three Bs' of music, a comment originally made by the nineteenth-century conductor Hans von Bülow. Brahms composed for symphony orchestra, chamber ensembles, piano, organ, and voice and chorus. Many of his works have become staples of the modern concert repertoire.



Fünf Gesänge (Five songs), Op. 104, is a song cycle of five part-songs for mixed choir a cappella. Composed in 1888 when Brahms was a 55-year-old bachelor, the five songs reflect an intensely nostalgic and even tragic mood. Brahms has chosen texts which centre on lost youth, summer turning into autumn and, ultimately, on man's mortality. While the score and the parts themselves are not that difficult for the singers, the sombre nature of the texts coupled with the intense soaring melodies and complex harmonies make it quite a demanding work for any choir. Tonight, Cantus Novus Wien presents the first two songs from this work, which Whitehall Choir sang as part of an all-Brahms programme in March 2018 at St James's Piccadilly. We hope the choir (and audience members who may have missed that concert) enjoy having the opportunity to listen to it performed by a German-speaking choir!

Nachtwache I (Night watch I), Op. 104/1 (1888)

The opening piece of *Fünf Gesänge* sets the atmosphere for the other pieces to come with its haunting first bars. The musical writing reflects the frail beatings of a heart awakened by 'the breath of love' the text speaks about. The dynamics alter swiftly from the soft to the very strong, sounding like the actual breathing of the narrator who seeks an answer to his love.

Leise Töne der Brust,
Geweckt vom Odem der Liebe,
Hauchet zitternd hinaus,
Ob sich euch öffnen ein Ohr,
öff'n ein liebendes Herz,
und wenn sich keines euch öffnet,
trag ein Nachtwind euch seufzend
in meines zurück.

*Gentle sounds of the soul,
Inspired by the breath of love,
Blow trembling forth,
if you open an ear,
Open a loving heart;
and if none opens to you,
Let the night wind carry you sighing
back to me.*

Text: Friedrich Rückert

Nachtwache II (Night watch II), Op. 104/2 (1888)

All at once, the mood segues into a confident and reassuring tone in not just the music but also in the text. The repeated calls of 'Ruhn sie?' in all six voice parts are an imitation of the horns of the night watchmen urging their listeners to put out their lamps and let themselves be enveloped by the peaceful night.

Ruhn Sie? Rufet das Horn des
Wächters drüben aus Westen,
und aus Osten das Horn rufet
entgegen: Sie ruhn.
Hörst du, zagendes Herz, die
flüsternden Stimmen der Engel?
Lösche die Lampe getrost, hülle in
Frieden dich ein.

*Do they sleep? Thus calls the horn of
the watchman from the West,
and from the East the horn
replies: they sleep.
Do you hear, timorous heart, the
whispering voices of the angels?
Put out the lamp, let peace
envelop you.*

Text: Friedrich Rückert

Dein Herzlein mild (Your Tender Heart), Op. 62 No. 4 (1874)

As with Opus 42, Brahms did not compose the Opus 62 Choral Songs as a set to be performed together. The individual numbers, however, do share a similarity in their texts, all of which are of legendary or folk origin, and in their settings which are purely strophic (that is, each verse of the poem is sung to the same music). No. 4, 'Dein Herzlein mild', is one of the simpler settings in this collection; it shows Brahms in playful mood, particularly in the final stanza.

Dein Herzlein mild, du liebes Bild,
das ist noch nicht erglommen,
und drinnen ruht verträumte Glut,
wird bald zu Tage kommen.

*Your tender heart, you lovely image,
does not yet glow,
there lies within a dreamy glow,
'twill soon come alive.*

Es hat die Nacht ein'n Tau gebracht
den Knospen all' im Walde,
und Morgens drauf da blüht's zuhauf
und duftet durch die Halde.

*The night has brought on a dew
To all the blossoms in the wood,
and in the morning to come all is blooming
aplenty and fragrance drifts across the slope.*

Die Liebe sacht hat über Nacht
dir Tau in's Herz gegossen,
und Morgens dann, man sieht dir's an,
das Knösplein ist erschlossen.

*The tender love has overnight
Poured dew into your heart
And then in the morning, it's written on your
face, the blossom has been brought to bloom.*

Text: Paul Heysel

Locus iste (2009) – Paul Mealor (b. 1975)

Paul Mealor's music has been described as having 'serene beauty, fastidious craftsmanship and architectural assuredness.... Music of deep spiritual searching that always asks questions, offers answers and fills the listener with hope...'. Mealor was catapulted to international attention when 2.5 billion people heard his motet, 'Ubi caritas', performed at the wedding of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey, 29 April 2011. Since then Mealor's music rapidly entered the repertoire of choirs around the world.



Mealor studied composition privately from an early age with John Pickard, at the University of York with Nicola LeFanu (1994-2002) and in Copenhagen with Hans Abrahamsen (1998-99). Since 2003 he has taught at the University of Aberdeen, where he is currently Professor in Composition, and he has held visiting professorships in composition at institutions in Scandinavia and the United States.

In his setting of 'Locus iste' Paul Mealor exploits the simple triad with the semitone and other added notes, usually at a slow tempo, to create an atmosphere of reverence or contemplation. A wide dynamic range as well as poised and sensitive soft singing are expected of a choir, sometimes in nine parts, together with sonority and accurate tuning.

Locus iste a Deo factus est,
Inaestimabile sacramentum,
Amen Santuario.

*This place was made by God,
a priceless sacrament;
Amen Sanctuary.*

O flawless hollow,
O seamless robe
Lantern of stone, unbroken.

Bei Dir ist es traut (1910) – Alma Mahler (1879-1964)



Alma Maria Mahler, later Gropius Werfel, was a Viennese-born composer, author, editor and socialite. Musically active from her early years, she wrote at least 17 songs for voice and piano. Her fame stems primarily from her marriages to, and affairs with, the greatest artists of her time, most notably the great Gustav Mahler from whom she took her name. As a composer in her own right, she wrote too little to be classed as more than a minor figure, although the songs that are her only surviving legacy show a developing talent.

In the beginning, Gustav Mahler did not approve of his wife composing music. The marriage foundered and Alma had an affair with Walter Gropius. Eventually, Mahler encouraged Alma's composing and helped prepare some of her pieces for publication, but he died soon after this attempted reconciliation, in 1911. Alma

married Gropius in 1915. During this marriage, she had an affair with the novelist Franz Werfel. They married after Alma separated from Gropius. In 1938, after the Anschluss, Werfel and Alma were forced to flee Austria and settled in Los Angeles. In later years her salon became part of the artistic scene, first in Vienna, then in Los Angeles and New York.

Only 14 of Alma's lieder compositions survive; although they were never dated, one assumes they were early songs. After Mahler's death, so far as we know, Alma did not return to composing, nor did she discuss any of her works. She claimed to have lost the will to create anything new, having been sucked dry from living and working with such a demanding genius. Her remaining songs show that she has the rare gift of melody. The structure is often in strophic form, with a Brahmsian weight of purpose, but her harmonic language derives from the influences of her teacher Zemlinsky, and of Arnold Schoenberg and Alban Berg (with whom, later on, she also had affairs). Alma's word painting is delicate, sensual and beautiful, as is the piano writing. Perhaps it's the only real thing we have of hers. Her voice in her diaries and presence in Mahler's letters are famously – notoriously – unreliable (google 'The Alma Problem'; it makes fascinating reading).

Bei Dir ist es traut,
zage Uhren schlagen wie aus alten
Tagen,
komm mir ein Liebes sagen,
aber nur nicht laut!

Ein Tor geht irgendwo
Draußen im Blütentreiben
Der Abend horcht an den Scheiben,
lass uns leise bleiben,
keiner weiß uns so!

Text: Rainer Maria Rilke

*I feel warm and close with you,
clocks strike hesitantly,
like they did in distant days.
Say something loving to me –
but not aloud.*

*A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus.*

Translation: © Richard Stokes

Berta Aichinger (1881-1983)

Berta Aichinger was a doctor of Jewish descent in the interwar period in Vienna, who also wrote songs, some of which were published under the pseudonym Dr Bert Inger. She was the mother of twin girls, Ilse and Helga. Ilse Aichinger became a writer, her most important work being *The Higher Hope* about her experiences during the Nazi era. Her twin sister Helga was able to flee to England and became a fine artist, living in London until her death in September this year. Last April, a book of Helga's work was launched in Vienna. Some of her family members attended this presentation, where they came into contact with a member of Cantus Novus Wien, and a musical connection between Vienna and London was made in honour of the past. In the spirit of this concert's focus on female composers, we are very happy and proud to perform two of Berta's songs for soprano and piano tonight, sung by soprano choir member Tabea Gerstgrasser with accompaniment by Thomas Holmes.



Auf der alten Bastei

(Wienerlied und Waltz)

Unlängst in der Hofburg sah ich Bilder
aus Alt-Wien!

Eines mit drei Mäderln, s'war'n die
Tschöll's, unsterblich durch ihn!

Lieder, süße Lieder hab'n bezaubert
Groß und Klein.

Zwischen Notenzeilen schrieb der
Meister zärtlich hinein:

Auf der alten Bastei war der Schubert
im Mai so verliebt!

Spielt ein Lied das ganz neu und
die Mäderln, die drei, sind verliebt,
sind verliebt!

Doch die schönen Lieder verklingen,
niemals konnt' sein Glück er erringen!

Wo ist Schubert im Mai? Wo die
Mölkerbastei? Alte Zeit, schöne
Zeit, längst vorbei!

Text: Alfons Joseph Biron

At the old bastion

(Viennese song and waltz)

I saw paintings of old Vienna recently
at the Hofburg.

One depicted three little girls, Tschöll's
daughters, thus immortalised by him.

Songs, sweet songs bewitched young
and old alike.

Between the music-staves, the Master
had tenderly inscribed:

"Schubert was very much in love one
May at the old bastion!"

As a song replays this story afresh,
the three little girls fall in love,
fall in love!

Yet the beautiful songs' echo dies away,
his dreamt-of happiness unattained.

Where is Schubert in May? Where, the
old dairy-bastion? Past times, precious
times – all long gone!

Translation: Alexandra Jones FCIL 2018

Das Lied von Wien

(Schubert, Lanner und Strauss blicken vom
Himmel aus auf ihr geliebtes Wien)

Dort am Himmelsrand
bei der Wolkenwand
sitzen drei verträumt auf einer kleinen Bank.
Schaun in tiefer Ruh
still versonnen zu
dem Getrieb auf Erden stundenlang.

Trinken Himmelswein,
seh'n bedächtig drein,
plötzlich sagt der eine: Franzl, schau einmal,
dort im lichten Grün,
ist denn das nicht Wien?
Mein Gott Schubert Franzl das ist Lichtenthal!

The Song of Vienna

(Schubert, Lanner and Strauss look down
from heaven on their beloved Vienna)

On a cloudbank in the sky far above,
a threesome sits dreamily
on a little bench.
Rapt in silent contemplation, tranquilly
they observe the earthly bustle below.

Quaffing the wine of heaven,
gazing intently down,
suddenly one says: "Look, Franz!
there in the pale greenery,
Isn't that Vienna?
My God, little Franz Schubert,
that's Lichtenthal!"

Das Lied von Wien (cont'd)

Selig und beglückt
schauen sie ganz verzückt
auf die liebe Stadt am alten Donauström!
Prater, Sievering,
Belvedere und Ring,
Schönbrunn, Wienerwald
und dann der Stephansdom!

Und sie horchen auf
denn es drängt hinauf
bis zum blauen Himmel Schubert's
Lindenbaum.
Wie das heimlich klingt,
wie das schwingt und singt,
helle Kinderstimmen wie ein
Frühlingstraum.

Und ein Werkelmann
fängt zu spielen an,
Lanner, dein' Schönbrunner, hörst du es denn
nicht?
Doch der sagt kein Wort,
horcht nur immerfort
und die Frauen tanzen bald für ihn im Licht.

Da ein Walzerlied,
wie das lockt und zieht,
ein Quartett spielt innig schmeichelnd
Johann Strauss
und es liegt darin
die Musik von Wien.
Klingt von überall aus jedem Vorstadthaus.

Dicht am Himmelsrand
bei der Wolkenwand
schaun die Drei versonnen lächelnd vor sich hin,
keiner spricht ein Wort,
träumen selig fort,
von dem lieben wunderschönen Wien!

Text: Anon.

*Blissful and overjoyed, they gaze
in delight on the beloved city
on the Danube's ancient stream.
The Prater, Sievering, Belvedere and Ring,
Schönbrunn, Vienna Woods,
and St Stephen's Cathedral!*

*And they harken, as the strains
of Schubert's 'Linden Tree' come echoing
up to the blue firmament.
How comforting they sound, wafting
and singing,
the children's clear voices
as in a Spring dream.*

*And an organ-grinder starts up –
"Lanner, can you not hear him?
He's playing your 'Schönbrunner'!"
Lanner gives no reply, simply
continues listening – for soon the ladies
will be dancing for him in the sunshine.*

*Now a waltz, enticing and alluring,
a quartet plays a tender tribute
to Johann Strauss.
Ah, this is the true music of Vienna,
ringing out all around from every home
in the city's finest quarter.*

*On a cloudbank in the sky far above,
the smiling trinity
watches in contemplation.
None utters a word;
they dream blissfully on
of ravishingly lovely, dear Vienna.*

Translation: Alexandra Jones FCIL 2018

Glory be to God for dappled things (2002) – Paul Spicer (b. 1952)

This is a setting of Gerard Manley Hopkins's poem 'Pied Beauty'. It was commissioned by the Reverend Jim Bates, Vicar of Kingston, for the service in Kingston Parish Church celebrating the Golden Jubilee of Queen Elizabeth II. The first performance was given by the combined choirs of Kingston Parish Church and Twickenham Choral Society on 2 June 2002. The Vicar particularly requested the use of Hopkins's famous poem which celebrates all manner of 'dappled things'. It is a difficult poem for the composer (as are many of Hopkins's poems) and a good proportion of the text is reflective or descriptive. The poem winds through a number of examples of dappled things: 'skies of couple-colour', 'rose-moles all in stipple upon trout that swim', 'fresh-firecoal chestnut-falls' and so on, winding down to a centrally peaceful section in which Hopkins writes of 'all things counter, original, spare, strange'. However, in the context of a celebratory service I wanted to bring out as much of that element within the poem as possible and so repeated the first three lines of the poem at the end as a lively dance, finishing with many injunctions to 'praise him'. PAUL SPICER, WHITEHALL CHOIR PROGRAMME NOTES, 21 APRIL 2016

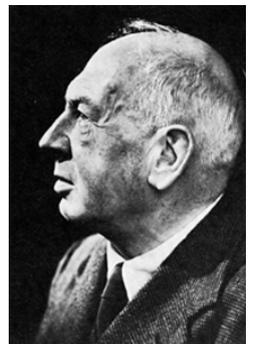
Glory be to God for dappled things –
For skies of couple-colour as a
brinded cow;
For rose-moles all in stipple upon trout
that swim;
Fresh-firecoal chestnut-falls;
finches' wings;
Landscape plotted and pieced – fold,
fallow, and plough;
And all trades, their gear and tackle
and trim.

All things counter, original, spare,
strange;
Whatever is fickle, freckled (who
knows how?)
With swift, slow; sweet, sour;
adazzle, dim;
He fathers-forth whose beauty
is past change:
Praise him.

Text: Gerard Manley Hopkins

Evening Hymn (1908) – Henry Balfour Gardiner (1877-1950)

Henry Balfour Gardiner was a British composer. He studied at New College, Oxford, and at the Hoch Conservatory in Frankfurt under Lazzaro Uzielli, a pupil of Clara Schumann. He collected English folk songs, taught music briefly at Winchester College, and composed a variety of music including two symphonies, though little survives; highly self-critical, he destroyed many of his own works. He is best known for 'Evening Hymn', the final piece tonight, a setting of the hymn 'Te lucis ante terminum'. A lush, romantic work of dense harmonies for eight-part choir and organ, it is considered a classic of the English choral repertoire and is still regularly performed as an Anglican Evensong anthem. Surviving orchestral works include Overture to a Comedy and A Berkshire Idyll. Gardiner was an avid promoter of contemporary British and colonial composers, personally financing concerts for Arnold Bax, Gustav Holst, Percy Grainger and Roger Quilter, and supporting Delius at the end of his life. He was the great-uncle of the conductor Sir John Eliot Gardiner.



Evening Hymn (cont'd)

Te lucis ante terminum
Rerum Creator poscimus
Ut pro tua clementia sis praesul
et custodia.

Procul recedant somnia
Et noctium phantasmata
Hostemque nostrum comprime
Ne polluantur corpora.

Praesta, Pater piissime
Patrique compar unice
Cum Spiritu Patraclito
Regnans per omne Saeculum.
Amen.

Text: Hymn for Compline

To Thee, before the close of day
Creator of the world, we pray
that with Thy wonted favour, Thou
wouldst be our Guard and Keeper now.

From all ill dreams defend our eyes,
from nightly fears and fantasies:
tread under foot our ghostly foe,
that no pollution we may know.

O Father, that we ask be done
through Jesus Christ Thine only Son,
who, with the Holy Ghost and Thee,
shall live and reign eternally.
Amen.

Translation: J. M. Neale

A look back... and looking forward



Above Thomas Holmes (centre), conductor of Cantus Novus Wien, with Whitehall Choir's regular accompanist Ian Tindale (left) and former Music Director Paul Spicer, two of whose pieces are being sung tonight. The picture was taken during a break when the two choirs were rehearsing for their joint concert at Vienna's Votivkirche in May 2016 (photographs on back page).

Above right Jo Tomlinson (front left) following our July 2017 concert listens as Paul bids farewell after 17 years as Music Director with Whitehall Choir (the summer porch party is a popular tradition with choir and audience members alike, especially when the weather is as balmy as it was that night). Having recently been appointed to succeed Paul, Jo would inherit the baton in September. Interestingly, she had been conducted by him in the Royal College of Music Chamber Choir!

Whitehall Choir

Music Director Joanna Tomlinson **President** Antonia Romeo

Whitehall Choir aspires to the highest standards of performance. Members share a strong commitment and, besides attending Tuesday evening rehearsals to prepare for concerts during the academic year in central London, take part in recordings, occasional tours abroad and choral workshops. We are particularly thrilled tonight to be joined by the Viennese choir Cantus Novus Wien who welcomed us to their beautiful city in May 2016 when, like tonight, we joined forces as separate and massed choirs. Ventures such as this are what make Whitehall a vibrant choir. If you'd like to join us, come to our Open Rehearsal next term on 8 January 2019 (tenors welcome sooner), when we will be starting work on Haydn's *The Creation* for performance at St John's Smith Square on 28 March 2019. Visit www.whitehallchoir.org for details. Whitehall Choir is a registered charity, number 280478.

Sopranos

Katherine Ahmad
Hilary Davies
Imogen Davies
Deb Dowdall
Ruth Eastman
Kate Goulden*
Fiona Graph
Alexandra Jones*
Laura Lowenthal
Christina Pettingale
Florence Pillman
Lucilla Poston
Lesley Raymond
Aileen Stanton
Lucy Whitlock
Janet Winstanley
*Soloists (*Hildegard*)

Altos

Gill Carruthers
Anne Courtney*
Jacky Erwtman
Sam Foley
Sue Forrest
Bridget Gardiner
Araminta Huitson
Jane Lewis
Alison Maydom
Liz Neale
Paula Nobes
Jean Orr
Izas Ozerin
Jean Robinson
Sarah Rollinson
Helen Ward**
Lis Warren
Alison Williams
*Soloist (*Boulanger*)
**Soloist (*Hildegard*)

Tenors

Franki Hackett
Patrick Haighton
Graham Hand
Simon Hunter
Philip Pratley
Alastair Tolley
John Turner
Jonathan Williams

Basses

David Butler
Will Drake
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Jack Joseph
Daniel Lambauer
William Longland
Jeremy Lucas
Brendan O'Keeffe
Felix Smith
Malcolm Todd
Fraser Wigley
Ian Williamson

Whitehall Choir Committee

Chairman Philip Pratley **Secretary** Ruth Eastman **Treasurer** Patrick Haighton

Librarian Alison Williams **Publicity Manager** Martin Humphreys

Business Manager Laura Lowenthal **Soprano Rep** Kate Goulden **Alto Rep** Sarah Rollinson

Tenor Rep Simon Hunter **Bass Rep** Ian Williamson **Webmaster** Richard Grafen

Programme editor Ruth Eastman **Programme notes** (Whitehall Choir) Alexandra Jones,
(Cantus Novus Wien) Astrid Zelger **Cover** From a design by Jonathan Williams

Cover image Fanny Mendelssohn, as sketched by her future husband, Wilhelm Hensel

Photographs (back page) Whitehall Choir members

With grateful thanks to all of tonight's volunteers – and to Cantus Novus Wien!

Joanna Tomlinson (Conductor, Whitehall Choir)



In addition to being Music Director of Whitehall Choir, Joanna Tomlinson is the Director of Constanza Chorus and the internationally renowned Farnham Youth Choirs. She is also on the tutor panel for the Association of British Choral Directors. She has worked with the BBC Symphony Chorus, London Symphony Chorus, Joyful Company of Singers, Royal College of Music Chorus, Manchester Chamber Choir and Epiphoni. Joanna is also in demand as a workshop leader; recent workshops include sessions for UK Choir Festival, ABCD, and the

Gabrieli Consort 'Roar' and Philharmonia Orchestra education schemes.

Joanna studied Conducting with Neil Ferris and Peter Hanke, and Singing at the Royal College of Music, where she gained a post-graduate diploma with Distinction. She has appeared as soprano soloist in much of the core oratorio repertoire. As a choral singer, Joanna works with BBC Singers, Philharmonia Voices, Gabrieli Consort and Sonoro. Joanna was the co-editor of the upper-voice collection, *As You Sing*, published earlier this year by Oxford University Press. She teaches singing and conducting. Engagements this season include chorus-master for a community project for Glyndebourne and conducting Constanza Chorus with the Orchestra of the Age of Enlightenment in the Bach Mass in B minor at Cadogan Hall.

www.joannatomlinson.co.uk

Gavin Roberts (Organ)

Gavin enjoys a varied career as a piano accompanist. He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series *Song in the City*. He has appeared at The Cheltenham Festival, Dartington International Festival, The Ludlow Weekend of English Song, The Ryedale Festival and The Oxford Lieder Festival. He works regularly with soprano Lucy Hall, with whom he was the winner of the Oxford Lieder Young Artist Platform. He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a repetiteur for Sir Roger Norrington. Gavin has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD of London-themed song commissions for *Song in the City*. Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a Professor. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College London. Gavin is Organist and Director of Music at St Marylebone Parish Church.



www.gavinroberts.org, www.songinthecity.org

Keziah Thomas (Harp)



Born in London, Keziah Thomas began studying the harp at the age of ten and earned an ARCM performance diploma and solo debuts at the Royal Albert Hall and the Wigmore Hall whilst still at school. Keziah gained a Bachelor's degree from the Royal College of Music, where she was awarded the Douglas Whittaker, Jack Morrison and Marie Goossens harp prizes. Described by New York Concert Review as 'stupendous...totally original and engaging', she has appeared in major venues and festivals throughout the world, including a solo tour of Japan for Aoyama Harps, performances at the World Harp Congresses in Geneva, Dublin and Amsterdam, and a solo debut at Carnegie Hall in New York. Her latest album, *Crossing Waves*, featuring commissioned and rarely performed contemporary music, attracted a 4-star review in *BBC Music Magazine*. As a chamber musician,

Keziah performs with flautist Katherine Bicknell and is a member of 4 Girls 4 Harps. She is a busy teacher and the founder of Retreat to the Harp.

Elizabeth Barker (Percussion)

Elizabeth Barker is a freelance percussionist and violinist based in the South of England. She studied at the Guildhall School School of Music and Drama and Royal Academy of Music. Immediately upon completion of her studies, Elizabeth successfully auditioned for the Southbank Sinfonia, an orchestra which is each year formed of 'thirty three of the world's most promising graduate musicians' and she was their principal timpanist/percussionist for the 2009 season. As a result of her fellowship with Southbank Sinfonia, she was invited to perform in the 2010 run of the production *Every Good Boy Deserves Favour* by Tom Stoppard (music by André Previn) in the National Theatre. Since then, she has freelanced with many orchestras in the UK including the Philharmonia, Bournemouth Symphony Orchestra and London Concert Orchestra, and southern-based orchestras such as Southern Pro Musica and Southern Sinfonia. Elizabeth Barker also performs on vibraphone and Latin percussion in a big band.



Would you like to join Whitehall Choir?



Whitehall Choir is always looking for talented new singers. We meet during the academic year on Tuesdays, from 6.30 to 9pm, in the Parish Hall of St Peter's Eaton Square, London SW1W 9AL. Under our Music Director, Joanna Tomlinson, whose second season this is, the choir has enjoyed an injection of fresh voices and we would welcome yet more, particularly tenors. If you'd like to try us, come to our first rehearsal next term on Tuesday 8 January 2019, an Open Rehearsal (tenors welcome even sooner), when we shall be starting work on Haydn's *The Creation*, for performance at St John's Smith Square on Thursday 28 March with the London Baroque Sinfonia. For more details visit www.whitehallchoir.org. Also follow Whitehall Choir on Facebook, Twitter and Instagram.

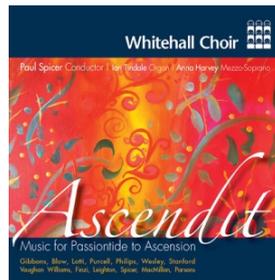
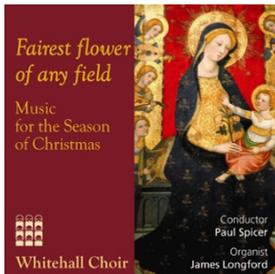
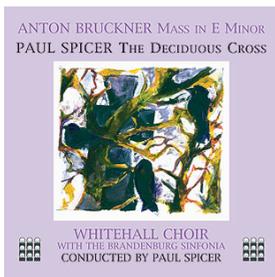
Friends

Friends of the choir are a vital part of its future. Your donations help fund not only the choir's regular concerts but also additional activities such as vocal workshops, sing-through days and tours. For further details on how to become a Friend of Whitehall Choir, please visit the Support Us page at www.whitehallchoir.org. The choir is extremely grateful to the generous support it receives from the following Friends:

Miss Elsie Broadbent; Mrs Richard Grafen; Mr Michael Growcott;
Mrs Gillian Holmes; Ms Frances Morris-Jones; Mr John Purkiss; Mr John Warren;
Mrs Lis Warren; Captain B V Woodford CBE, RN;
and others, who wish to remain anonymous

How you can support Whitehall Choir

Whitehall Choir is always open to sponsorship ideas from individuals or companies to enable it to take on bigger challenges, including works with larger orchestras and concerts at prestigious venues. If you have a sponsorship idea or would like to find out more about how you can support us, email chairman@whitehallchoir.org. Amazon customers can help the choir simply by using the Amazon link on the choir website and shopping from there; a small proceed of sales goes to the choir and your purchase is confidential in every detail. If you would like to receive information from time to time about concerts, events and other choir activities, please register your email address on the Support Us page at www.whitehallchoir.org.



Whitehall Choir recordings

Copies of our CDs will be on sale after the concert at £5 each

Bruckner Mass in E minor and Paul Spicer The Deciduous Cross with the Brandenburg Sinfonia. Two very different but equally compelling choral pieces written for brass and wind instruments, the latter set to poetry by R. S. Thomas. When first performed, *The Deciduous Cross* received excellent reviews, *The Church Times* proclaiming, "It is Spicer's wide-reaching musical literacy, musical ear and intelligence that combine to support the natural empathy he has with his texts."

Fairest Flower of any Field, Christmas music through the ages with organ accompaniment by James Longford. When released, this was hailed by *Gramophone* magazine as a must-buy Christmas recording and it very much still is: Byrd, Victoria, Palestrina, Bach, Mendelssohn, Finzi, Howells, Rutter, Warlock, Walton, Mathias and Elizabeth Poston whose carol 'Jesus Christ the Apple Tree' never fails to stir emotions.

Ascendit with organ accompaniment by Whitehall Choir's multi-prize-winning accompanist Ian Tindale. Passiontide music by Philips, Gibbons, Blow, Lotti, Purcell, Wesley, Stanford, Vaughan Williams, Finzi, Leighton and Spicer. Listen out for mezzo-soprano Anna Harvey's heart-stopping solo in James Macmillan's 'Pascha nostrum immolatus est Christus'. Inspiring and beautiful in equal measure, this CD includes the world première recording of 'Christ on the Cross' by Whitehall Choir Young Composer winner, Samuel Parsons.

Future Whitehall Choir concerts and events

Christmas Music with Audience Carols and Readings

Tuesday 18 December 2018, 7.30pm, St Peter's Eaton Square, SW1W 9AL

Haydn's *The Creation* Thursday 28 March 2019, 7pm,

St John's Smith Square, SW1P 3HA

Songs and Sonnets: Shakespeare by Shearing, Mathias and Rutter

Thursday 27 June 2019, 7.30pm, St Peter's Eaton Square, SW1W 9AL

Come & Sing Handel's *Messiah* Saturday 7 September 2019, 10am-5pm,

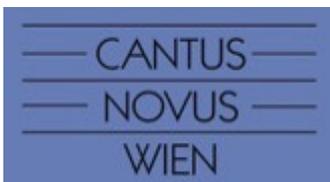
Church of the Holy Spirit, Narbonne Avenue, Clapham SW4 9JU

Handel's *Messiah* Thursday 28 November 2019, 7.30pm,

St John's Smith Square, SW1P 3HA

CANTUS NOVUS WIEN

Choirmaster Thomas Holmes



The choir Cantus Novus Wien consists of committed singers, who meet once a week at the Conservatory for Sacred Music Vienna. Aiming at the highest musical quality, the choir focuses on contemporary choral music, which is reflected in world premières of commissioned works from Austrian composers such as Wolfgang Sauseng, Ruth McGuire, Wolfgang Reisinger, Markus Pfandler, Wolfram Wagner – and, tonight, Annamaria Kowalsky. Other 21st-century choral composers who have greatly influenced the ensemble's work and sound in recent years include Eric Whitacre, Paul Mealor, Morten Lauridsen and Ola Gjeilo.

The choir's repertoire is not limited to contemporary music, however. It includes great classical choral works, such as the Verdi Requiem, Fauré Requiem and Mozart Requiem, Joseph Haydn's *The Creation*, the choral Finale in Mahler's 2nd Symphony, and Handel's *Messiah* and *Israel in Egypt*. A cappella programmes feature Romantic music as well as occasional excursions into pop and jazz. A collaboration with Scandinavian artists has been established, resulting in joint audio recordings and concerts with Swedish and Finnish musicians and composers.

Cantus Novus Wien regularly performs at church services, weddings and other church events. The choir frequently goes on tour, performing with both national and international choirs.

CANTUS NOVUS WIEN, Stock im Eisen Platz 3/IV, 1010 Vienna, Austria
www.cantusnovuswien.at, kontakt@cantusnovuswien.at

Opposite, top Cantus Novus Wien at Otto Wagner's Kirche am Steinhof, an Art Nouveau gem. The concert, given last month, featured some pieces from tonight's concert, including *Westminster Mass*.



SOPRANOS

Irmgard Choherr
 Gabriele Eichberger
 Sophie Fleischner
 Tabea Gerstgrasser*
 Tina Goldenhuber
 Magdalena Gruenbacher
 Claudia Schlemmer
 Madeleine Seaman
 Barbara Tavernier
 *Soloist (*Mealor, Aichinger*)

ALTOS

Eva Dorninger
 Anna-Katharina Draxl
 Monika Kremser

ALTOS (cont'd)

Katharina Leitner
 Petra Lueger-Heine
 Gabriele Moder
 Judith Prammer
 Anna Schrempf
 Katharina Staudinger
 Martha Sulz
 Astrid Zelger

TENORS

Susi Eschwe
 Nicolas Fremy
 Roger Hackstock
 Tobias Koenig

TENORS (cont'd)

Boris Popper
 Johannes Selinger
 Clemens Sulz
 Stefan Tauber

BASSES

Wolfgang Daeuble
 Alex Gazda
 Daniel Haberbusch
 Franz Schneckenleithner
 Bernhard Schusseck
 Fabian Trevisan
 Adrian Von Jagow
 Martin Weiser

Thomas Holmes (Conductor, CANTUS NOVUS WIEN)

Thomas Holmes has led Cantus Novus Wien since 2001. At the age of five he started to learn the violin, and while a member of the Vienna Boys' Choir received his first piano lessons. Thomas continued his studies in Church Music at the University of Music and Performing Arts in Vienna, with an emphasis on choral conducting with Erwin Ortner, organ with Hans Haselböck, liturgical organ improvisation with Peter Planyavsky, Gregorian chant with Hubert Dopf and Franz Karl Praßl, and music education. For many years Holmes was a singer in the Arnold Schoenberg Choir, as well as organist and harpsichordist in the Vindobona Baroque Ensemble.

He was artistic leader of the Schola of the Vienna Imperial Chapel (1994-2005); he has also worked as recording manager of choral music and Gregorian chant for Philips Classical and has taken part in national and international concerts as well as audio recordings as a singer, pianist and choirmaster. He was appointed Professor at the Conservatory for Sacred Music Vienna and at the secondary school Kundmangasse and lectured at the University of Vienna. Holmes also works as lecturer in choral conducting and Gregorian chant, and regularly hosts radio programmes on sacred music.





VIENNA REVISITED **Top row** Our joint concert was at the Votivkirche whose spires led the way; Cantus Novus Wien, sounding wonderful, rehearsed first. **Second row** Lippizanners step out at the Spanish Riding School; Mahler inspires at the Staatsoper, where we had a private tour; the Atlas columns in the Belvedere. **Third row** Creating memories at Melk Abbey, where we sang Purcell (unannounced!) in the exquisite Baroque chapel; lunch en route to Krems for concert number two; an Abbey's-eye view of Melk. **Fourth row** At Pfarrkirche St Veit in Krems, Ian Tindale played Bach and we sang 'An English Choral Landscape'.