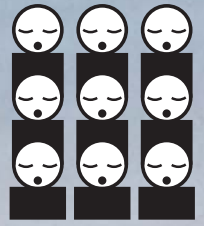


WHITEHALL CHOIR

with the Brandenburg Sinfonia



WEBER Mass in E Flat
HAYDN Paukenmesse

Saturday, 3 July 2010, 7.30pm
St. John's, Smith Square

Conductor Paul Spicer

Soprano Anna-Louise Costello

Mezzo-Soprano Katie Bray

Tenor Tim Lawrence

Baritone Johnny Herford

Programme: £2

General Manager: Paul Davies

St. John's, Smith Square Charitable Trust registered charity no. 1045390

Registered in England Company No. 3028678



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

PROGRAMME

Weber

Mass in E Flat

INTERVAL

Haydn

Mass in Time of War
(Paukenmesse)

Carl Maria von Weber (1786-1826)



Carl Maria Friedrich Ernst von Weber was a German composer, conductor, pianist, guitarist and critic, and one of the first significant composers of the Romantic school.

Weber's works, especially his operas *Der Freischütz*, *Euryanthe* and *Oberon*, greatly influenced the development of the Romantic opera in Germany. He was also an innovative composer of instrumental music. His compositions for the clarinet, which include two concertos, a concertino, a quintet and a duo concertante, are regularly performed, and his instrumental music influenced composers such as Chopin, Liszt, Mendelssohn and Stravinsky. Hector Berlioz referred to him several times in his *Treatise on Instrumentation* while Claude Debussy remarked that the sound of the Weber orchestra was obtained through the scrutiny of the soul of each instrument.

Weber's contribution to vocal and choral music is also significant. His body of Catholic religious music was highly popular in 19th century Germany, and he composed one of the earliest song-cycles, *Die Temperamente beim Verluste der Geliebten* ('Four Temperaments on the Loss of a Lover'). His operas influenced the work of later opera composers, especially in Germany, such as Marschner, Meyerbeer and Wagner, as well as several nationalist 19th-century composers such as Glinka, and homage has been paid him by 20th-century composers such as Debussy, Stravinsky, Mahler and Hindemith.

Weber was born in Eutin, Holstein, the son of Franz Anton von Weber and his wife, Genovefa Brenner, an actress. Franz Anton started his career as a military officer in the service of the Duchy of Holstein; later he held a number of musical directorships; and in 1787 he went on to Hamburg, where he founded a theatrical company. Weber's cousin Constanze was the wife of Wolfgang Amadeus Mozart.

Weber's father gave him a comprehensive education, which was however interrupted by the family's constant moves. In 1796, Weber continued his musical education in Hildburghausen, where he was instructed by the oboist Johann Peter Heuschkel.

On 13 March 1798, Weber's mother died of tuberculosis. That same year, Weber went to Salzburg, to study with Michael Haydn; and later to Munich, to study with the singer Johann Evangelist Wallishäuser, and organist J. N. Kalcher. 1798 also saw Weber's first published work, six fuguettes for piano, published in Leipzig. Other compositions of that period, among them a Mass and his first opera, are lost; but a set of *Variations for the Pianoforte* was later lithographed by Weber himself, under the guidance of Alois Senefelder, the inventor of the process.

In 1800, the family moved to Freiberg, in Saxony, where Weber, then 14 years old, wrote an opera called *Das stumme Waldmädchen* ('The silent forest maiden'), which was produced at the Freiberg theatre. It was later performed in Vienna, Prague, and St. Petersburg. Weber also began to write articles as a critic, e.g. in the *Leipziger Neue Zeitung* (1801).

In 1801, the family returned to Salzburg, where Weber resumed his studies with Michael Haydn, the younger brother of tonight's other composer. He later continued studying in Vienna with Abbé Vogler (Georg Joseph Vogler), founder of three important music schools (in Mannheim, Stockholm, and Darmstadt); another famous pupil of Vogler was Giacomo Meyerbeer, who became a close friend of Weber.

In 1803, Weber's opera, *Peter Schmall und seine Nachbarn* ('Peter Schmall and his Neighbours') was produced in Augsburg, and gave Weber his first success as a popular composer. Vogler recommended him for the post of Director at the Opera in Breslau (1806), and from 1807 to 1810, Weber held a post at the court of the Duke of Württemberg, in Stuttgart. Weber sought to reform the Opera by pensioning off older singers, expanding the orchestra, and tackling a more challenging repertoire. His attempts at reform were met with strong resistance from the musicians and the Breslau public. Weber's time at Breslau was further complicated one night when he accidentally ingested engraver's acid that his father had left stored in a wine bottle. Weber was found unconscious and took two months to recover. The incident permanently ruined his singing voice.

He left his post in Breslau in a fit of frustration, he was on one occasion arrested for debt and fraud and expelled from Württemberg, and was involved in various scandals. However he remained successful as a composer, and also wrote a quantity of religious music, mainly for the Catholic mass. This however earned him the hostility of reformers working for the re-establishment of traditional chant in liturgy.

In 1810, Weber visited several cities throughout Germany; from 1813 to 1816 he was director of the Opera in Prague; from 1816 to 1817 he worked in Berlin, and from 1817 onwards he was director of the prestigious Opera in Dresden, working hard to establish a German Opera, in reaction to the Italian Opera which had dominated the European music scene since the 18th century. On 4 November 1817, he married Caroline Brandt, a singer who created the title role of *Silvana*.

The successful premiere of *Der Freischütz* on 18 June 1821 in Berlin led to performances all over Europe. On the very morning of the premiere, Weber finished his *Konzertstück in F minor for Piano and Orchestra*, and he premiered it a week later.

In 1823, Weber composed the opera *Euryanthe* to a mediocre libretto, but containing much rich music, the overture of which in particular anticipates Richard Wagner. In 1824, Weber received an invitation from Covent Garden, London, to compose and produce *Oberon*, based on Christoph Martin Wieland's poem of the same name. Weber accepted the invitation, and in 1826 he travelled to England, to finish the work and conduct the premiere on 12 April.

Other famous works by Weber include: *Invitation to the Dance* (later orchestrated by Hector Berlioz); *Polacca Brillante* (later orchestrated by Franz Liszt); two symphonies, a concertino and two concertos for clarinet, a quintet for clarinet and strings, and a concertino for horn (during which the performer is asked to simultaneously produce two notes by humming while playing - a technique known in brass playing as *multiphonics*).

Weber was already suffering from tuberculosis when he visited London; he died at the house of Sir George Thomas Smart during the night of 4-5 June 1826. Weber was 39 years old. He was buried in London, but 18 years later his remains were transferred on an initiative of Richard Wagner and re-buried in Dresden.

His unfinished opera *Die drei Pintos* ('The Three Pintos') was originally given by Weber's widow to Meyerbeer for completion; it was eventually completed by Gustav Mahler, who conducted the first performance in this form in Leipzig on 20 January 1888.

His orchestral music, clarinet works, the opera *Der Freischütz* (his most famous composition), as well as the overtures to *Oberon* and *Euryanthe* are still performed. The last two operas have, in fact, been performed more and more often since the 1990s.

Weber composed the *Missa Sancta* no. 1 in E flat between 1817 and 1818, at the very time he was working on the opera *Der Freischütz*. As a consequence, some of the melodic ideas encountered in this Mass resemble those found in the opera and give the work the nickname 'Freischützmesse'. Structurally, it is a work for soloists, chorus and orchestra; it contains the conventional numbers, 'Kyrie', 'Gloria', 'Credo', 'Sanctus' and 'Agnus Dei'. The style is, however, more galant, and resembles some of Haydn's Masses. Weber's orchestration differs in its use of winds and brass. It is, in general, more symphonic than one would encounter with Haydn, although it hardly compares with the very large forces Beethoven would later use in the *Missa Solemnis*.

The 'Kyrie' follows the traditional tripartite form usually found with that part of the Mass. While using full chorus for the Kyrie, Weber interspersed more chordal sonorities with florid solo passages. The orchestral accompaniment is of interest; the use of exposed passages for clarinet clearly identifies the music as Weber's even though the milieu is more solemn. More conventional sonorities are part of the 'Gloria', which makes use of trumpets and drums, as often occurs in eighteenth-century Mass settings. In Weber's hands, the instruments underscore a more impassioned treatment of the text; it is more a prayerful 'Gloria' than a triumphant one.

The 'Credo' is the centrepiece of Weber's first *Missa Sancta*. While other composers have arrived at more perfunctory settings of the 'Credo', Weber made his more jubilant and emotional. In tonight's performance the Choir is including the 'Offertorium', which consists of verses from the Vulgate version of Psalm 8, and is taken from the Common of a Martyr outside Eastertide. This movement, intended for insertion between the 'Credo' and 'Sanctus', was written during the week after the completion of the rest of the Mass; the separate autograph score records, in Weber's hand, that it was finished in March. The 'Sanctus', a movement that in other hands often opens more blatantly, in this Mass has a subtle and mysterious start. It builds up to a triumphant conclusion, and the 'Agnus Dei' is a quieter piece. Nonetheless, the 'Agnus Dei' forms a satisfying final movement to this Mass.

As to the relationship to *Der Freischütz*, the 'Kyrie' contains an extended passage that uses the diminished seventh chord in a way similar to its use with the character Samiel in the opera. This is not to say that Weber draws on the diabolical character in the Mass, but rather, that he uses the chord prominently. When they occur at the opening of the Sanctus, these chords contribute to the movement an element of suspense. A more specific reference to *Der Freischütz* occurs,

however, in the ‘Sanctus’, which evokes some of the music of Agathe. In the ‘Agnus Dei’ Weber similarly evokes Agathe’s character by using motives associated with her. These evocations of *Der Freischütz* should not be taken as programmatic, but rather suggest more about the origins of the Mass, which coincide with Weber’s intensive work on the opera. Given that the two works were roughly contemporaneous, the similarity of the thematic content is not surprising, even though their purposes differed. Coming from an extremely busy time in Weber’s career, the *Missa Sancta* no. 1 is an excellent work which should be known better through more frequent performance.

Mass in E flat

Kyrie

Kyrie eleison.	<i>Lord, have mercy on us.</i>
Christe eleison.	<i>Christ, have mercy on us.</i>
Kyrie eleison.	<i>Lord, have mercy upon us.</i>

Gloria

Gloria in excelsis Deo	<i>Glory be to God on high</i>
Et in terra pax hominibus	<i>And on earth peace to men</i>
Bonae voluntatis.	<i>Of good will.</i>
Laudamus te,	<i>We praise Thee,</i>
Benedicimus te,	<i>We bless Thee,</i>
Adoramus te,	<i>We worship Thee,</i>
Glorificamus te,	<i>We glorify Thee,</i>
Gratias agimus tibi	<i>We give thanks to Thee</i>
Propter magnam gloriam tuam	<i>For Thy great glory:</i>
Domine Deus, Rex coelestis,	<i>O Lord God, heavenly King,</i>
Deus Pater omnipotens,	<i>God the Father Almighty,</i>
Domine, Fili Unigenite,	<i>O Lord, the only-begotten Son,</i>
Jesu Christe;	<i>Jesu Christ;</i>
Domine Deus, Agnus Dei,	<i>Lord God, Lamb of God,</i>
Filius Patris:	<i>Son of the Father:</i>
Qui tollis peccata mundi,	<i>That takest away the sins of the world,</i>
Miserere nobis;	<i>Have mercy upon us;</i>
Qui tollis peccata mundi,	<i>Thou that takest away the sins of the world,</i>
Suscipe deprecationem nostram;	<i>Receive our prayer;</i>
Qui sedes ad dexteram Patris,	<i>Thou that sittest at the right hand of the Father,</i>
Miserere nobis.	<i>Have mercy upon us.</i>
Quoniam tu solus sanctus,	<i>For Thou alone art holy,</i>
Tu solus Dominus,	<i>Thou alone art the Lord,</i>
Tu solus Altissimus,	<i>Thou alone art the Most High,</i>
Jesu Christe,	<i>Jesus Christ,</i>
Cum Sancto Spiritu,	<i>With the Holy Ghost,</i>
In gloria Dei Patris.	<i>In the glory of God the Father.</i>
Amen.	<i>Amen.</i>

Credo

Credo in unum Deum	<i>I believe in one God,</i>
Patrem omnipotentem,	<i>The Father almighty,</i>
Factorem coeli et terrae,	<i>Maker of heaven and earth,</i>
Visibilem omnium et invisibilem.	<i>And of all things, visible and invisible.</i>
Et in unum Dominum Jesum Christum,	<i>And in one Lord Jesus Christ,</i>
Filium Dei unigenitum,	<i>The only-begotten Son of God,</i>
Et ex Patre natum ante omnia saecula.	<i>Born of the Father before all worlds.</i>
Deum de Deo,	<i>God of God,</i>
Lumen de lumine,	<i>Light of Light,</i>
Deum verum de Deo vero,	<i>Very God of very God,</i>
Genitum, non factum,	<i>Begotten, not made,</i>
Consubstantialem Patri,	<i>Being of one substance with the Father,</i>
Per quem omnia facta sunt.	<i>By whom all things were made.</i>
Qui propter nos homines,	<i>Who for us men,</i>
Et propter nostram salutem,	<i>And for our salvation,</i>

Descendit de coelis,
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine,
Et homo factus est.
Crucifixus etiam pro nobis,
Sub Pontio Pilato.
Passus et sepultus est.
Et resurrexit tertia die
Secundum scripturas,
Et ascendit in coelum,
Sedet ad dexteram Patris:
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
Qui ex Patre Filioque procedit,
Qui cum Patre et Filio
Simul adoratur et conglorificatur,
Qui locutus est per Prophetas.
Et unam sanctam
Catholicam et apostolicam ecclesiam.
Confiteor unum baptisma
In remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

*Came down from heaven,
And was incarnate by the Holy Ghost
Of the Virgin Mary,
And was made man.
And was crucified also for us,
Under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
According to the scriptures,
And ascended into heaven,
And sitteth on the right hand of the Father:
And He shall come again with glory,
To judge both the quick and the dead,
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
The Lord and Giver of Life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son
Together is worshipped and glorified,
Who spake by the Prophets.
And I believe one holy
Catholic and apostolic church.
I acknowledge one baptism
For the remission of sins.
And I look for the resurrection of the dead,
And the life of the world to come.
Amen.*

Offertorium

Gloria et honore coronasti eum, et constituisti eum
super opera manuum tuarum, Domine.

*Thou hast crowned him with glory and honour, and set
him above the works of thy hands, O Lord.*

Sanctus

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

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

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
Dona nobis pacem.

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

Joseph Haydn (1732-1809)



Joseph Haydn was born in Rohrau, a village in Austria near the border with Hungary. His father, Mathias Haydn, was a wheelwright who also served as ‘Marktrichter’, an office akin to village mayor, and his mother, Maria, née Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Mathias was an enthusiastic folk musician, who had taught himself to play the harp. According to Haydn's later reminiscences, his family was extremely musical, and they frequently sang together and with their neighbours.

From the age of six, Haydn was apprenticed to Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg, seven miles from Rohrau. Despite the hard living conditions there, his musical training proceeded, and he was soon able to play both harpsichord and violin and sing in the church choir.

He was soon brought to the attention of Georg von Reutter, the director of music in St. Stephen's Cathedral in Vienna, who happened to be visiting Hainburg. Haydn passed his audition with Reutter, and in 1740 moved to Vienna, where he worked for the next nine years as a chorister. Haydn was instructed in Latin and other school subjects as well as voice, violin, and keyboard. Reutter was of little help to Haydn in the areas of music theory and composition, giving him only two lessons in his entire time as chorister. However, since St. Stephen's was one of the leading musical centres in Europe, Haydn was able to learn a great deal simply by serving as a professional musician there.

Like Frankh before him, Reutter did not always bother to make sure Haydn was properly fed. As he later told his biographer Albert Christoph Dies, Haydn was motivated to sing very well, in hopes of gaining more invitations to perform before aristocratic audiences—where the singers were usually served refreshments.

In 1749, Haydn was dismissed from the choir, and sent into the streets with no home to go to. However, luckily he was taken in by a friend, Johann Michael Spangler, who for a few months shared with him his family's crowded garret room, and from there Haydn began a career as a freelance musician. Haydn worked at many different jobs: as a music teacher, as a street serenader, and eventually, in 1752, as valet–accompanist for the Italian composer Nicola Porpora, from whom he later said he learned “the true fundamentals of composition”. He also worked his way through the counterpoint exercises in the text *Gradus ad Parnassum* by Johann Joseph Fux, and studied the work of Carl Philipp Emanuel Bach.

As his skills increased, Haydn began to acquire a public reputation, first as the composer of an opera, *Der krumme Teufel* (‘The Limping Devil’), which was premiered successfully in 1753, but was soon closed down by the censors. Between 1754 and 1756 he also worked freelance for the court in Vienna.

With the increase in his reputation, Haydn eventually was able to obtain aristocratic patronage, first with Countess Thun, as her singing and keyboard teacher, then with Baron Carl Josef Fürnberg, and in 1757 as Kapellmeister to Count Morzin, his first full-time employer. He led the count's small orchestra and wrote his first symphonies for this ensemble. In 1760, Haydn married Maria Anna Aloysia Apollonia Keller (1729–1800). Haydn and his wife had a completely unhappy marriage, from which the laws of the time permitted them no escape; and they produced no children. Both took lovers.

Owing to financial reverses Count Morzin was forced to dismiss his musical establishment, but in 1761 Haydn was quickly offered a similar job as Vice-Kapellmeister to the Esterházy family, one of the wealthiest and most important in the Austrian Empire. In 1766, he was promoted to full Kapellmeister.

Haydn followed the family as they moved among their various palaces, most importantly the family's ancestral seat Schloss Esterházy in Eisenstadt and later on Eszterháza, a grand new palace built in rural Hungary in the 1760s. His responsibilities included composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this workload, the job was in artistic terms a superb opportunity for Haydn. The Esterházy princes (first Paul Anton, then most importantly Nikolaus I) were musical connoisseurs who appreciated his work and gave him daily access to his own small orchestra.

During the nearly thirty years that Haydn worked at the Esterházy court, he produced a flood of compositions, and his musical style continued to develop. His popularity in the outside world also increased. Gradually, Haydn came to write as much for publication as for his employer, and several important works of this period, such as the Paris symphonies (1785–1786) and the original orchestral version of *The Seven Last Words of Christ* (1786), were commissions from abroad.

Haydn also gradually came to feel more isolated and lonely, particularly as the court came to spend most of the year at Esterháza, far from Vienna, rather than Eisenstadt. Haydn particularly longed to visit Vienna because of his friendships there, importantly with Maria Anna von Genzinger, the wife of Prince Nikolaus's personal physician in Vienna, who began a close, platonic, relationship with the composer in 1789. Haydn wrote to Mrs. Genzinger often, expressing his loneliness at Esterháza and his happiness for the few occasions on which he was able to visit her in Vienna; later on, he wrote to her frequently from London. Her premature death in 1793 was a blow to Haydn, and his F minor variations for piano, Hob. XVII:6, may have been written in response to her death.

Another friend in Vienna was Wolfgang Amadeus Mozart, whom Haydn met sometime around 1784. According to later testimony by Michael Kelly and others, the two composers occasionally played in string quartets together. Haydn was hugely impressed with Mozart's work and praised it unstintingly to others. Mozart evidently returned the esteem, as seen in his dedication of a set of six quartets, now called the "Haydn" quartets, to his friend.

In 1790, Prince Nikolaus died and was succeeded by a thoroughly unmusical prince who dismissed the entire musical establishment and put Haydn on a pension. Freed of his obligations, Haydn was able to accept a lucrative offer from Johann Peter Salomon, a German impresario, to visit England and conduct new symphonies with a large orchestra.

Haydn's two London visits, in 1791–1792 and 1794–1795, were a huge success. Audiences flocked to his concerts, and Haydn augmented his fame and made large profits, thus becoming financially secure. Musically, the visits to England generated some of Haydn's best-known work, including the *Surprise*, *Military*, *Drumroll*, and *London* symphonies, the *Rider* quartet, and the "Gypsy Rondo" piano trio. The only mishap in the venture was an opera, *Orfeo ed Euridice*, also called *L'Anima del Filosofo*, which Haydn was contracted to compose, but whose performance was blocked by intrigues. Haydn made many new friends and was involved for a time in a romantic relationship with Rebecca Schroeter.

Between the London visits, Haydn taught Ludwig van Beethoven. Beethoven found him unsatisfactory as a teacher and sought help from others; the relationship between the two was sometimes rather tense.

On his return to Vienna in 1795 Haydn moved into a large house in the suburb of Gumpendorf, and turned to the composition of large religious works for chorus and orchestra. These include his two great oratorios (*The Creation* and *The Seasons*) and six Masses for the Esterházy family, which by this time was once again headed by a musically-inclined prince. These include the Mass being sung tonight. Haydn also composed instrumental music: the popular Trumpet Concerto and the last nine in his long series of string quartets, including the *Fifths*, *Emperor*, and *Sunrise* quartets.

In 1802, owing to illness, Haydn became physically unable to compose. This was doubtless very difficult for him because, as he acknowledged, the flow of fresh musical ideas waiting to be worked out as compositions did not cease. Haydn was well cared for by his servants, and he received many visitors and public honours during his last years, but they could not have been very happy years for him.

Haydn died at the end of May 1809, shortly after an attack on Vienna by the French army under Napoleon. He was 77. Among his last words was his attempt to calm and reassure his servants when cannon shot fell in the neighbourhood "My children, have no fear, for where Haydn is, no harm can fall." Two weeks later, a memorial service was held in the Schottenkirche on June 15, 1809, at which Mozart's Requiem was performed.

The *Missa in tempore belli* (English: 'Mass in Time of War') is Haydn's tenth, and one of the most popular, of his fourteen settings of the Mass. It has the number H. XXII:9 in Hoboken's catalogue, and is sometimes known as the *Paukenmesse* (English: 'Kettledrum Mass') because of the inclusion of timpani in its orchestration. However, the autographed manuscript contains the words "Missa in tempore belli" in Haydn's own handwriting, showing no doubt that this was the intended title from the beginning.

Haydn composed this Mass at Eisenstadt in August 1796, at the time of Austria's general mobilization into war. Four years into the European war that followed the French Revolution, Austrian troops were doing badly against the French in Italy and Germany, and Austria feared invasion. Reflecting the troubled mood of his time, Haydn's potent integration of references to battle in the 'Benedictus' and 'Agnus Dei' movements is inspired. The Mass was first performed on 26 December 1796 in the Piarist Church of Maria Treu in Vienna.

Haydn was a deeply religious man, who appended the words "Praise be to God" at the end of every completed score. As Kapellmeister to the Prince Nicholas II of Esterházy, his principal duty in the last period of his life beginning in 1796 was the composition of an annual Mass to honour the name-day of Prince Nicholas' wife, Princess Maria Hermenegild, 8 September, the birth of the Blessed Virgin. In a final flowering of his genius, he faithfully completed six magnificent

Masses (with increasingly large orchestras) for this occasion. Thus the *Missa in tempore belli* was performed at the family church, the Bergkirche, at Eisenstadt on September 29, 1797. Haydn also composed his oratorio *The Creation* around the same time, and the two great works share some of his characteristic vitality and tone-painting.

This piece has been long thought to express an anti-war sentiment, even though there is no explicit message in the text itself, and no clear indication from Haydn that this was his intention. Some of the music is unsettled, especially in the 'Benedictus' and 'Agnus Dei', but most of the Mass is lyrical and joyful.

The 'Kyrie' opens like a symphony in sonata form, with a slow introduction before moving on to the main theme. The "Kyrie eleison" (Lord, have mercy) part is given more importance – the "Christe eleison" occupies just four bars.

The 'Gloria' is a little choral symphony in the form Vivace-Adagio-Allegro (Fast-Slow-Fast). The lyrical and deeply felt cello and baritone part in the middle section, beginning "Qui tollis peccata mundi", is especially beautiful.

The 'Credo' is divided into sections that generally reflect the text, but with Haydn's usual overriding sense of structure. At the opening, as each voice part enters with a joyous and rhythmic theme, it takes a different line of the text. The "Crucifixus" is set in triple metre. A truncated fugue begins at the last line, but it is interrupted midway by an elaborate coda using the solo quartet, with the chorus joining in antiphonally.

The 'Sanctus' opens slowly, but builds to a rather ominous forte on the text "Pleni sunt coeli" before moving to a brief, more genteel "Hosanna in excelsis".

The *in tempore belli* tag first suggests itself in the 'Benedictus'. This is set mostly in short nervous phrases for the solo quartet, with the three lower voices singing detached notes, reminiscent of pizzicato strings, below the soprano melody.

The sense of anxiety and foreboding continues with ominous drumbeats and wind fanfares in the 'Agnus Dei', which opens with minor-key timpani strokes (hence the German nickname *Paukenmesse*), perhaps fate itself, knocking seemingly from the depths. This foreshadows the timpani-catalysed drama of the 'Agnus Dei' in Beethoven's mighty *Missa Solemnis*. The music brightens with trumpet fanfares, ending with an almost dance-like entreaty and celebration of peace, "Dona nobis pacem" (Give us peace).

A Haydn link

The Haydn Society of Great Britain exists to promote a wider understanding and appreciation of the music of Joseph Haydn and his circle. For further details, please see www.haydnsocietyofgb.co.uk, or contact the Membership Secretary, 2 Hindley Hall, Stocksfield, NE43 7RY.

Mass in Time of War (Paukenmesse)

Kyrie

Kyrie eleison.	<i>Lord, have mercy on us.</i>
Christe eleison.	<i>Christ, have mercy on us.</i>
Kyrie eleison.	<i>Lord, have mercy upon us.</i>

Gloria

Gloria in excelsis Deo	<i>Glory be to God on high</i>
Et in terra pax hominibus	<i>And on earth peace to men</i>
Bonae voluntatis.	<i>Of good will.</i>
Laudamus te,	<i>We praise Thee,</i>
Benedicimus te,	<i>We bless Thee,</i>
Adoramus te,	<i>We worship Thee,</i>
Glorificamus te,	<i>We glorify Thee,</i>
Gratias agimus tibi	<i>We give thanks to Thee</i>
Propter magnam gloriam tuam	<i>For Thy great glory:</i>
Domine Deus, Rex coelestis,	<i>O Lord God, heavenly King,</i>
Deus Pater omnipotens,	<i>God the Father Almighty,</i>
Domine, Fili Unigenite,	<i>O Lord, the only-begotten Son,</i>
Jesu Christe;	<i>Jesu Christ;</i>
Domine Deus, Agnus Dei,	<i>Lord God, Lamb of God,</i>
Filius Patris:	<i>Son of the Father:</i>
Qui tollis peccata mundi,	<i>That takest away the sins of the world,</i>

Miserere nobis;
Qui tollis peccata mundi,
Suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe,
Cum Sancto Spiritu,
In gloria Dei Patris.
Amen.

*Have mercy upon us;
Thou that takest away the sins of the world,
Receive our prayer;
Thou that sittest at the right hand of the Father,
Have mercy upon us.
For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the Most High,
Jesus Christ,
With the Holy Ghost,
In the glory of God the Father.
Amen.*

Credo

Credo in unum Deum
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo,
Lumen de lumine,
Deum verum de Deo vero,
Genitum, non factum,
Consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis,
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine,
Et homo factus est.
Crucifixus etiam pro nobis,
Sub Pontio Pilato.
Passus et sepultus est.
Et resurrexit tertia die
Secundum scripturas,
Et ascendit in coelum,
Sedet ad dexteram Patris:
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
Qui ex Patre Filioque procedit,
Qui cum Patre et Filio
Simul adoratur et conglorificatur,
Qui locutus est per Prophetas.
Et unam sanctam
Catholicam et apostolicam ecclesiam.
Confiteor unum baptisma
In remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

*I believe in one God,
The Father almighty,
Maker of heaven and earth,
And of all things, visible and invisible.
And in one Lord Jesus Christ,
The only-begotten Son of God,
Born of the Father before all worlds.
God of God,
Light of Light,
Very God of very God,
Begotten, not made,
Being of one substance with the Father,
By whom all things were made.
Who for us men,
And for our salvation,
Came down from heaven,
And was incarnate by the Holy Ghost
Of the Virgin Mary,
And was made man.
And was crucified also for us,
Under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
According to the scriptures,
And ascended into heaven,
And sitteth on the right hand of the Father:
And He shall come again with glory,
To judge both the quick and the dead,
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
The Lord and Giver of Life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son
Together is worshipped and glorified,
Who spake by the Prophets.
And I believe one holy
Catholic and apostolic church.
I acknowledge one baptism
For the remission of sins.
And I look for the resurrection of the dead,
And the life of the world to come.
Amen.*

Sanctus

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

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

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
Dona nobis pacem.

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

FUTURE CONCERTS

Friday 26 November 2010, 7.30pm

Bach Missa Brevis in A

Leighton Columba Mea

St John's, Smith Square

Tuesday 14 December 2010, 7.30pm

Carol concert

St Stephen's, Rochester Row, London SW1

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 premièred 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 is currently working on 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.

Anna-Louise Costello



The Irish soprano Anna-Louise Costello holds a First Class Honours Degree in Music from DIT Conservatory of Music & Drama, Dublin. She continues her studies in a Masters Degree in Vocal Performance at the Royal Academy of Music, where she trains under Julie Kennard and Robert Aldwinckle.

Her concert soloist experience includes Haydn *Sieben Letzten Worte*, *Harmoniemesse* and *Paukenmesse*, Händel *Dixit Dominus*, Bach *B Minor Mass*, *Matthäus-Passion* and *Johannes-Passion* with the RAM at Spitalfields, and *Jesu, meine Freude* with Joshua Rifkin.

Her most recent soloist engagements include touring Vivaldi *Gloria* and Rutter *Requiem* in Ghent, and Händel *Saul* with the RAM under Laurence Cummings at this year's Spitalfields Festival. A regular performer on the operatic stage, she has sung the roles of Geraldine *A Hand of Bridge*, Dinah *Trouble in Tahiti*, and extracts from the roles of Susanna, Barbarina *Le nozze di Figaro*, Nannetta *Falstaff*, Sophie *Werther*, Frasquita *Carmen*, Carolina *Il matrimonio segreto*, Dorinda *Orlando*, Juliette *Die tote Stadt*, and Amor I *L'incoronazione di Poppea*.

Anna-Louise is also an avid recitalist, firmly committed to promoting song repertoire of all genres, with particular interest in Irish contemporary song.

Having sung in masterclasses for artists such as Barbara Bonney, Robert Tear, Ian Partridge and Richard Jackson, upcoming events include taking part in the Montaretto Italian Opera summer school with Iain Ledingham and Lella Alberg, and working with Barbara Bonney at the International Summer Academy at the Mozarteum in Salzburg.

Anna-Louise is extremely grateful to the Josephine Baker Trust and the Arts Council of Ireland for their generous support.

Katie Bray



Katie Bray, mezzo-soprano, is an active solo performer throughout the country, and has performed solos in many prestigious venues including the Wigmore Hall, St George's, Hanover Square, the Royal Albert Hall, St Martin-in-the-Fields, and the cathedrals of Ely, Wells and Exeter. She was born in Devon in 1987 and, in 2008, completed a music degree at the University of Manchester, for which she was awarded First Class Honours and the Proctor-Gregg Recital Prize. She is now studying for a Masters in Vocal Studies with Elizabeth Ritchie and Iain Ledingham at the Royal Academy of Music, and was awarded the 2009 Major van Someren-Godfrey Prize for English Song and the Alfred Alexander Scholarship. She was also the recipient of the Audience Prize in the final of the 2010 Handel Singing Competition. Katie will be starting the Royal Academy Opera course in September

2010.

She is a tremendous advocate for contemporary music and has performed in world premieres of a number of new works, including James Stephenson's *Apollinaire's Dream* at Manchester University in Autumn 2006 and Brendan Ashe's *The Earth and The Light* in 2005 and 2007. Recent solo appearances include a performance in the Handel Singing Competition Final, accompanied by the London Handel Orchestra and Laurence Cummings, a song recital at the Wigmore Hall with Song Circle from the Royal Academy of Music, Cherubino (*Le nozze di Figaro*) with Somerset-based chamber group, Bacchanale, and a performance of Schumann's *Myrten* at the Oxford Lieder Festival. Katie is generously supported by the Josephine Baker Trust.

For information about forthcoming appearances please visit www.katieemilybray.com

Tim Lawrence



As a former Lichfield Cathedral chorister, Tim Lawrence, tenor, was introduced to classical singing at a very early age, which has helped him to develop into a fine singing musician. In 2001, Tim was awarded a music scholarship to King Edward's School, Edgbaston, where he achieved his LLMC Diploma in singing performance under the guidance of his teacher, Coral Gould. Between 2000 and 2008, Tim was an active member of the National Youth Choir of Great Britain, taking part in many concerts and CD recordings in such venues as the Royal Albert Hall, the Birmingham Symphony Hall and the Manchester Bridgewater Hall. He has also sung with Harry Christophers' The Sixteen, Jeffery Skidmore's Ex-Cathedra, and as a soloist with the British Police Symphony Orchestra and The Bach Choir. In December 2007, Tim was awarded an Open Scholarship to the Royal Academy of Music in London, where he currently studies with Dr. Neil Mackie CBE.

Tim is making a name for himself as an upcoming young tenor, and has an increasingly busy concert schedule in the oratorio and recital circuit. His growing reputation as an excellent sight-reader means that he is frequently asked to stand in as a deputy at short notice for many choral and solo events, at venues such as *St Martin in the Fields*, *Lincolns Inn*, Holborn, *St James' Church*, Marylebone, the *Brompton Oratory* and *St. John's, Smith Square*. Recent solo performances have included Bach's *Magnificat*, *B Minor Mass*, *Matthew Passion* and *Christmas Oratorio*, Mozart's *Requiem* and *C Minor Mass*, Haydn's *Creation*, *The Seasons* and *Sieben Letzten Worte*, Handel's *Messiah* and *Samson* and Stanford's *Requiem*. In June 2010, Tim took part in the Peter Pears Celebration Concert at the Royal Academy of Music, singing Britten's *Canticle IV* with Michael Chance CBE, Johnny Herford and Roger Vignoles. Tim is generously supported by the Josephine Baker Trust and the Adah Rogalsky Scholarship fund, as well as the William Barry Trust, The Grimmitt Trust, the John Wates Charitable Trust and the John W R Taylor Memorial Trust Fund. More information can be found at www.tim-lawrence.co.uk.

Johnny Herford



Johnny Herford, baritone, is studying with Mark Wildman and Iain Ledingham at the Royal Academy of Music. After graduating with a First in Music from Gonville & Caius College, Cambridge, he sang as a Lay Clerk in the choir of St. John's College. During this time he also appeared in various opera productions, as Nero and Quintus in *Three Portraits of Nero* and as Directeur in Poulenc's *Les Mamelles de Tirésias*. More recent operatic performances have included the rôle of 'Der Mann' in the UK premiere of Hindemith's *Mörder, Hoffnung der Frauen* (for Arden Opera), Count Gil in Wolf-Ferrari's *Susanna's Secret* (Little Opera Company), Morales in Bizet's *Carmen* in Oxford (Oxford International Links), and King Albanact in *Orpheus Britannicus*, a staged performance of Purcell's theatrical music at Cadogan Hall (the Mercurius Company).

He is an active recitalist and has sung Schumann, Wolf, Strauss, Brahms, Mahler, Ravel, Purcell, Britten and Webern, in addition to premières of new songs by himself and contemporaries. Last year he performed a programme of Fauré songs at a recital at Kings Place, London, and sang Schumann's *Myrthen* at the Holywell Music Room for the Oxford Lieder Festival. Recently he was the winner of the Major Van Someren-Godfrey Competition for English Song at the RAM. Solo performances with orchestras have included Mahler's *Rückertlieder*, Händel's *Israel in Egypt* and *Messiah*, Bach's *Passions*, Tippett's *The Child Of Our Time*, Vaughan Williams' *Five Mystical Songs*, Brahms' *German Requiem* and Mendelssohn's *Elijah*.

Johnny has been generously supported by the John Lewis Partnership, the Arts and Humanities Research Council and the Josephine Baker Trust.

THE BRANDENBURG SINFONIA

Artistic Director – Robert Porter

Associate Music Director - Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country and has received much critical acclaim for its special quality of sound and poised vivacity in performance.

The orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

One major event in the year is the Spring Choral Festival at St Martin-in-the-Fields when the Brandenburg Sinfonia, along with its sister orchestra the Brandenburg Baroque Soloists is able to invite a large number of partner choirs to join in a celebration of all the major choral repertoire – all of course in the magnificent setting and acoustic of St Martin-in-the-Fields.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngue, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny, and John Wallace.

Its repertoire ranges from Bach to Lloyd Webber, its members give over 100 performances of orchestral, chamber, choral, and operatic music during the year, and the orchestras for a number of touring companies – including Central Festival Opera, First Act Opera, and London City Opera – are formed from members of the Brandenburg Sinfonia.

The orchestra values highly its collaboration over many years with the Whitehall Choir, playing for the choir in many of its concerts as well on its first CD recording, and using the choir regularly in its Spring Choral Festivals. The choir has recently agreed that in April 2011 it will again participate in the festival, this time performing the Mozart Requiem.

Violin 1

Mihkel Kerem
David Ballesteros
Samantha Wickransinghe
Sophie Appleton

Violin 2

Charlotte Scott
Oriana Kristzen
Sara Wolstenholme
Iwona Muszynska

Viola

Matthew Quenby
Jonathan Thorne
Kate Musker

Cello

Adrian Bradbury
Harriet Wiltshire

Bass

Beverley Jones

Flute

Celia Chambers
Adam McAfee

Oboe

Emily Pailthorpe
Rachel Broadbent

Clarinet

Neyire Ashworth
Charlotte Self

Bassoon

Robert Porter
Rosie Cow

Horn

Joe Walters
David Bentley

Trumpet

Chris Deacon
Chris Evans

Timpani

Tristan Fry



THE WHITEHALL CHOIR

Conductor: Paul Spicer

Accompanist: James Longford

The Whitehall Choir's high standards are reflected not just in the wonderful sound it creates in several concerts each year but also in the number of new singers wishing to join. Repertoire, performed often alongside professional soloists and orchestras, includes music from the 15th to the 21st century. Members share a strong commitment to the Choir and, in addition to attending weekly rehearsals, take part in occasional tours abroad, singing workshops, and a 'Come and Sing' event. The Choir is a friendly group, and prizes this as highly as singing sensitively and accurately. Originally a lunch-time madrigal group at the old Board of Trade in the Second World War, the Whitehall Choir now performs in leading venues across London, including St John's, Smith Square, Holy Trinity, Sloane Street, and the Banqueting House in Whitehall. Singers from backgrounds as diverse as law, medicine, teaching, publishing, PR, and, as the name suggests, the Civil Service, ensure a lively mix of talents and interests.

For further details of the choir and its CDs visit www.whitehallchoir.org.uk. (Charity no. 280478.)

Sopranos

Ella Baron
Soo Bishop
Joanna Bradley
Gill Carruthers
Hilary Davies
Imogen Davies
Nicolette Davis
Anne Delauzun
Ruth Eastman
Jacky Erwtzman
Maya Freedman
Kate Goulden
Fiona Graph
Kate Hand
Katherine Herzberg
Caroline James
Nisha Kaduskar
Rachel Nixon
Lesley Raymond
Christina Scharff
Janet Winstanley

Altos

Helen Audaer
Rose Chandler
Miranda Douce
Samantha Foley
Polly Fortune
Katherine Howes
Kate Mole
Paula Nobes
Jean Orr
Marion Paul
Maira Roach
Jean Robinson
Phillipa Rudkin
Holly Tett
Liz Walton
Lis Warren

Tenors

Patrick Haighton
Graham Hand
Ken Holmes
Chris Jones
Kevin McManus
Ben Nicholls
Philip Pratley
Alastair Tolley

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Michael Growcott
Martin Humphreys
Simon Lawson
William Longland
Roland Lubett
Brendan O'Keeffe
Tony Piper
Malcolm Todd
Daniel Walton

WHITEHALL CHOIR COMMITTEE, 2009-10

SAMANTHA FOLEY, Chairman; JONATHAN WILLIAMS, Hon Secretary; KEN HOLMES, Hon Treasurer; RACHEL NIXON, Assistant Secretary; 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; GRAHAM HAND, Tenor rep; MALCOLM TODD, Bass rep; RICHARD GRAFEN, BIS Rep; TAMSIN COUSINS, Webmaster

PATRONS AND FRIENDS OF WHITEHALL CHOIR:

This season sees the launch of our new Friends and Patrons scheme. 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. As well as supporting our musical future, Friends will receive a range of benefits. For further details about how to become a Patron or Friend, please see the 'Support Us' page of the website www.whitehallchoir.org.uk.

Patron and Friend: Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friend: Miss Elsie Broadbent; Mrs E. Gotto; Mrs Gillian Holmes; Mr Paul Roach; Ms Christine Robson; Mr John Warren; Mr D. Wedmore; 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'.

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 Ruth Eastman for providing her photograph 'Sunset over Buzzards Bay in Woods Hole, Massachusetts' as the background to the title page of the programme.

The programme notes to both tonight's works were based on Wikipedia articles. However, the final four paragraphs of the Weber note were adapted from James Zychowicz's review of the E flat Mass in Classical Work Reviews: *All Media Guide*, 2010. The Choir is grateful to the author and the copyright holders for the opportunity to use this note.

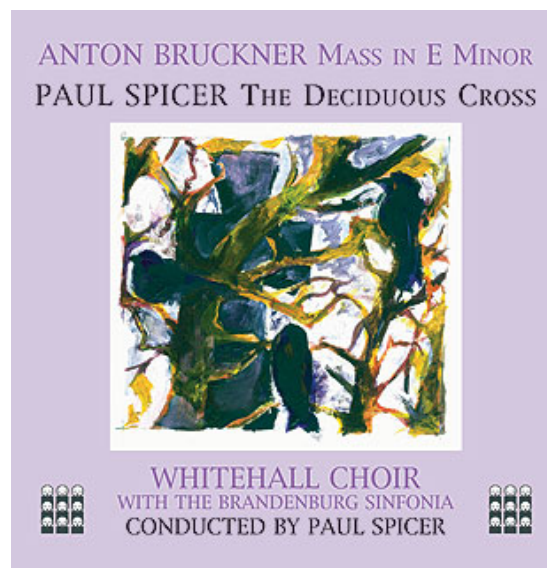
The Choir is pleased to acknowledge the support given by the Josephine Baker Trust to the soloists in tonight's concert.

The Choir would like to thank all tonight's volunteer helpers.

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."



During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On this disc 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

Both CDs are on sale via the Choir's website: www.whitehallchoir.org.uk.