

St Peter's Singers

Un coro de cámara fundado en 1977

www.stpeters-singers.org.uk



2009 Conciertos en Mallorca

Vengan a escuchar este coro británico de renombre,
cantando en las iglesias más bonitas de Mallorca.

Nuestros programas de recitales os llevarán en un viaje de 500 años de
glorioso música sacre de compositores británicos y continentales incluyendo Tomas
Luis de Victoria y Giovanni Perluigi de Palestrina.

Habrà música de Purcell, Handel, Haydn y Elgar en este año
especial de aniversarios

David Houlder - organista
Simon Lindley - director

MURO

Iglesia Parroquial de Sant Joan

Domingo 25 octubre

2000 hrs

PALMA

Basilica de Sant Francesc

Miércoles 28 octubre

1300 hrs

SANTANYI

Iglesia Parroquial de Sant Andréu

Lunes 26 octubre

1930 hrs

PALMA

La Seu

Miércoles 28 octubre

1900 hrs

Entrada Gratuita

St Peter's Singers

Registered Charity No 507174

Chairman: Tim Burleigh

Secretary: Lucy Appleyard – Treasurer: Jonathan Morrish

Librarian: David Hawkin – Music Director: Dr Simon Lindley

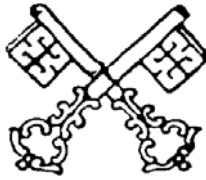
One of Britain's leading Chamber Choirs, St Peter's Singers is based at historic Leeds Parish Church in Yorkshire at the confluence of England's industrial and rural heartlands.

The Singers sustain an enviable reputation. Additional to the group's acclaimed performances of the standard choral works of Bach, Handel, continental polyphony and English music have also been at the heart of the choir's repertoire since its formation. Vaughan Williams, Elgar and Mendelssohn have featured in recent concerts in celebration of these composers' anniversary years in 2008 and 2009

St Peter's Singers travel widely – with recent commitments in York Minster and the Cathedrals of Derby, Ely, London's St Paul's, Ripon and Worcester. In celebration of the 30th anniversary of the choir's founding by Harry Fearnley in 1977, the Singers undertook its first overseas tour to Romania with exceptionally well-attended recitals of sacred music spanning 500 years from Tallis to Tavener given in Bucharest's St Joseph's Cathedral and in the beautiful city of Sibiu, that year the *European Capital of Culture*.

The Choir was founded by Harry Fearnley in the Spring of 1977, and rehearsals are held each Sunday evening at Leeds Parish Church. The Singers strive to combine excellence and enterprise. The Choir comprises adult singers, mostly amateur musicians but including a number of professional singers in its ranks – the choir's resident four soloists are Kristina James, Anita Wiencelewski, Kathryn Woodruff and Quentin Brown, whose contribution to the Choir's reputation is inestimable. However, a choir is not built on soloists: happily, a large percentage of the choral personnel have been very loyal members for extended periods. Students and young people are always welcome and St Peter's Singers takes pride in its role as a leading player in Yorkshire's cultural life.

Dr Francis Jackson's fine setting of the *Stabat Mater* in 1997 marked the group's twentieth anniversary. The Singers also enjoy a especial affinity with Dr Jackson's two Monodramas – *Daniel in Babylon* and *A Time of Fire* – both recorded for the *Amphion* label with the composer at the organ of Leeds Parish Church. The memorable concert in York Minster in October 2008 in celebration of Simon Lindley's 60th birthday included works by Dr Jackson, Philip Moore and Dr Donald Hunt, each conducted by the composer.



St Peter's Singers

www.stpeters-singers.org.uk

“one of England's finest Choirs”

Organist: David Houlder

Conductor:
Dr Simon Lindley

Concert Tour of Mallorca

October 25th to 29th, 2009

Souvenir Programme

Tour Concert Programmes

Organ Solos are listed in italics

Parish Church of Sant Joan, Muro

Tallis	O Lord, give thy holy Spirit into our hearts
Purcell	Remember not, Lord, our offences
Purcell	Jehova, quam multi sunt hostes mei
<i>Cabanilles</i>	<i>Tiento de falses</i>
Victoria	Missa: O quam gloriosum est regnum
<i>Lidon</i>	<i>Sonata de Primo Tono</i>
Elgar	Ecce, sacerdos magnus
Bairstow	Let all mortal flesh keep silence
Handel	The King shall rejoice

Parish Church of Sant Andreu, Santanyi

Haydn	In the beginning & The heavens are telling [<i>The Creation</i>]
Tallis	O nata lux de lumine
Palestrina	Sicut cervus
Victoria	Motet: O quam gloriosum est regnum
<i>Bach</i>	<i>Pastorale in F, S590 – iii and iv</i>
Purcell	Hear my prayer, O Lord
Wood	'Tis the day of Resurrection
<i>Camidge</i>	<i>Concerto No IV in G – Fugue</i>
Mendelssohn	Verleih uns Frieden
Harris	Holy is the true light
Tavener	Mother and Child
Handel	The King shall rejoice

Basilica de Sant Francesc, Palma de Mallorca

Haydn	In the beginning & The heavens are telling
Victoria	Motet: O quam gloriosum est regnum
Tallis	O Lord, give Thy Holy Spirit into our hearts
<i>Wesley</i>	<i>Choral Song</i>
Purcell	Remember not, Lord, our offences
Handel	The King shall rejoice
Wood	'Tis the day of Resurrection
<i>Chappell</i>	<i>Songs of Praise</i>
Bairstow	Let all mortal flesh keep silence
Lindley	Ave Maria
Lindley	Now the green blade riseth [Old French Carol Melody]
Wood	O thou, the central orb

La Seu Cathedral, Palma de Mallorca

Palestrina	Haec dies
Victoria	Missa: O quam gloriosum est regnum
Johnson	<i>Trumpet Tune in C</i>
Purcell	Jehova, quam multi sunt hostes mei
Purcell	Hear my prayer, O Lord
Mendelssohn	Verleih uns Frieden
Elgar	Ecce, sacerdos magnus
Tavener	Mother and Child
Mushel	<i>Toccata</i>
Finzi	God is gone up with a triumphant shout

The Composers of the Choral Music to be sung, in alphabetical order by surname

Sir Edward Bairstow

1874-1946

Motet: Let all mortal flesh keep silence

Sir Edward Bairstow was Organist in turn of the Parish Churches of Wigan and Leeds and, for 32 years, of York Minster. One of the most important early 20th English composers of church music, Sir Edward's style began in the Romantic tradition, becoming rather more austere in his later life during the darkest days of the Second World War – a period that affected him deeply. *Let all mortal flesh keep silence* is an Introit for use at Anglican Choral Communion services; the piece was composed in 1906 for the Parish Church Choir of Leeds, though not published until almost twenty years later. The ancient text comes from the Liturgy of St James of Malabar, and the translation Bairstow used differs from that normally found in hymnals of today – it is taken from the ill-fated 1904 edition of *Hymns Ancient and Modern*, a book that never achieved widespread favour and a tome that is now largely forgotten. *Let all mortal flesh* unfolds in octaves by men's voices followed by a richly harmonised section of divided sopranos and altos. The mood of the piece is that of a solemn procession. The work is cast in typically English “arch” form with a hushed opening and closing enclosing more raptured expression wonderfully reflecting the *choirs of angels* in the verbal text.

Sir Edward Elgar

1857-1934

Motet with Organ: Ecce, sacerdos magnus

Sir Edward Elgar was a native of the historic city of Worcester, in England's West Country. His father kept a music shop in the town and served as Organist of St George's Catholic Church, where his prodigiously gifted son assisted him. As a composer, Elgar was largely self-taught and learnt his craft from studying scores in his father's shop and in his youth from playing the violin in the orchestra of the Three Choirs' Festival. The young man wrote a deal of music for the Catholic liturgy for the St George's Choir to sing, much of which has only recently begun to be appreciated and valued. The grandly solemn *Ecce, sacerdos magnus* is an antiphon for the Solemn Reception of a Bishop and is traditionally sung as the Bishop enters a Church within his diocesan jurisdiction. The glorious melody is underpinned by a substantial organ accompaniment and the solemnity of the march that Elgar creates lingers long in the memory.

Gerald Finzi

1901-1956

Anthem: God is gone up with a triumphant shout

Composed for the annual Saint Cecilia Festival Service in the City of London, at the National Musicians' Church, St Sepulchre-without-Newgate, *God is gone up* is one of its creator's most successful choral works. The mood is exultant and the text is especially appropriate in expressing the joy and excitement of Ascensiontide. The words are freely adapted from Bishop Jeremy Taylor from stanzas in Psalms 47 and 24. The singers are used fanfare-wise at the outset following a stupendous and very brilliant introduction. A more reposeful central section is deftly set at the lovely words

*Methinks I see heaven's sparkling courtiers fly in flakes of glory down Him to attend,
and hear heart-cramping notes of melody surround His chariot as it did ascend.*

Mixing their musick, making every string more to enravish as they this tune sing.

Gerald Finzi is one of the most definitively English of all British composers. His choral and vocal works reflect a very profound understanding of and love for the natural inflexions of the English language, its highs and its lows. Listen particularly for the triumphant setting of the repeated lines

Lift up your heads, ye lasting doors, they sing

And let the King of Glory enter in.

Finzi's very early death at the age of just fifty-five was deeply deplored by his many friends and colleagues and by the British music-loving public. His non choral output includes memorable concertos for cello and clarinet. His son, Christopher, a noted conductor, is famous for his interpretations of his father's music.

George Frideric Handel

1685-1759

Coronation Anthem [1727] – The King shall rejoice

Naturalised as a British citizen by His Majesty King George I (the former Elector of Hanover), Handel received the commission to compose the music to be sung at the Coronation his successor, King George II and Queen Caroline at Westminster Abbey on 11 October 1727. Of the four special anthems for the 1727 ceremony, one – *Zadok the Priest* – has been sung at every succeeding Coronation. The original score is for orchestra of strings, trumpets and drums additional to a substantial body of oboes whose players doubled the boys on the treble line as well as adding a special texture to the orchestral *tutti*. *The King shall rejoice* is, in many ways, the gem of the set, though – of course – it is *Zadok* that has retained its undeniable place in each successive anointing.

The King shall rejoice opens grandly rhetorically with compelling use of repeated stanzas and trumpet-like fanfares in the vocal lines. The quartet that follows the opening chorus is of consummate beauty and makes use of sustained singing over what are known as harmonic suspensions. A grand choral statement follows – *Glory and worship hast Thou laid upon him* – with massive sustained harmonies to enhance the sense of rhetoric and grandeur; this gives place to an ingenious fugue – *Thou hast prevented him* (with English word “prevent” in its strict ancient meaning as “go before” rather than halt someone's progress in the modern use of the word!). A final *Hallelujah* with special use of vocal *staccato* brings this superb cantata in miniature to a resounding close.

Sir William Harris

1883-1973

Anthem: Holy is the true light

Born in London, Sir William Harris spent his early years in the Midlands, serving as Organist of a Church in Birmingham and, importantly, as Assistant Organist of Lichfield Cathedral. The remainder of his life was spent as Organist of two Oxford Colleges, New College and Christ Church Cathedral and, from 1933 to 1961, at Windsor as Organist of The Queen's Free Chapel of Saint George, Windsor Castle. Harris wrote wonderfully well for voices and was a great supporter of the work of the Royal School of Church Music in its efforts on behalf of church and school choirs as well as the more glamorous foundations such as Cathedrals and Collegiate Chapels. *Holy is the true light* sets words from the Salisbury Diurnal appropriate to All Saints' tide at the end of October and the beginning of November.

Franz Josef Haydn

1732-1809

**In the beginning, God created the heavens and the earth
& The heavens are telling the glory of God [The Creation]**

Together with the six "great" Masses, Haydn's great oratorio *The Creation* comprises the crown of his extensive choral output. *The Creation* is a vivid and highly illustrative work, and the composer responded in a remarkable and wholly brilliant manner to the challenges of the verbal texts, and especially the *Creation Narrative* as found in the book Genesis. St Peter's Singers have selected two short extracts from the work – firstly, the introductory recitative for bass soloist describing the bleak state of the earth before divine intervention. The moving of the "spirit of God" upon the "face of the waters" is exquisitely done and the burst of sound on the word "light" is unforgettable. An appropriate congruence of key enables a smooth transition to be made to the hugely popular chorus with its solo trio beginning with the words *The Heavens are telling the glory of God* – this is the single most celebrated chorus in the whole work and a real *tour-de-force* for singers and accompanist .

Dr Simon Lindley

born 1948

Ave Maria

Easter Carol: Now the green blade riseth

[founded on a traditional French Carol melody, Noël Nouvelet]

Simon Lindley has produced a number of acclaimed choral arrangements of traditional carols besides several short pieces designed for children's choirs. Several of these small-scale choral miniatures have achieved widespread performance and some have been very frequently recorded. Dr Lindley's most sung work is, without doubt, his short setting of *Ave Maria*; scored originally for upper voices alone, mostly in unison, a four-part version was made at the request of a friend and colleague, Dr Gordon Stewart, and published in 2003 by the Royal School of Church Music. Simon Lindley's original version of the setting of the Angelic Salutation, *Ave Maria*, was devised for the Choir of Leeds Parish Church in the late 1970s and has since achieved widespread performance. The work has been recorded and broadcast many times. The Carol *Now the green blade riseth* is sung in nearly every English Cathedral at Eastertide and is published in an anthology of seasonal music issued by Oxford University Press – *Ash Wednesday to Easter for Choirs*. Simon's *Ave Maria* has recently been recorded by Katherine Jenkins on her new album.

Felix Mendelssohn
1809-1847

Verleih uns Frieden

A gloriously flowing work of consummate beauty – and one as effective when performed with organ alone as by full orchestra – *Verleih uns Frieden* has achieved widespread performance since its inclusion in John Rutter’s comprehensive and hugely valuable anthology *European Sacred Music* a few years ago. A version of the piece in English had been published back in the 1930s in the first edition of Oxford University Press’s *Church Anthem Book*. Robert Schumann, hearing it performed for the first time, remarked prophetically that

This little piece deserves to be known the world over, and so it will be.

The text is that of a prayer for peace and Mendelssohn devised his work in 1831 while on travel in Europe – the words are by the great reformer Martin Luther and were set by J S Bach in his Cantata 126. The mood is reflective and each of Luther’s three verses is treated to different textures and colours – basses begin, being joined in verse two by altos and tenors. Only in the final stanza does the full choir unfold in its glory.

Giovanni Pierluigi da Palestrina
c 1525-1594

Gradual: Haec dies

Motet: Sicut cervus desiderat ad fontes aquarum

Musical history has seen few geniuses of the calibre of the great Palestrina. His sacred music is held in great reverence throughout the world and the vast contributions he made to the religious choral repertoire are deemed to be models of Roman Catholic liturgical music. The young Palestrina was a chorister in Santa Maria Maggiore in Rome; he then returned to his home town for seven years until 1551 as Director of Music in Palestrina Cathedral. He returned to Rome at the behest of Pope Julius III and lived in the eternal city for the next forty-three years, exercising a huge influence at Santa Maria Maggiore, Saint John Lateran and the Jesuit College as well as, of course, at Saint Peter’s Basilica. *Haec dies* first appeared in print in 1575 and is a noble utterance of much splendour. *Sicut cervus* and its rarely-heard second part *Sitivit anima mea*, are taken from the composer’s anthology of four part motets published in 1581 and re-issued in 1596 – it is from the second publication that most modern editions are taken. *Sicut cervus* is an integral part of the Easter Vigil liturgy and is traditionally sung before the Blessing of the Baptismal Water in the Font. The intricacies of the vocal entries are one of the joys of this understandably famous motet.

Henry Purcell

1659-1695

Anthem: Hear my prayer, O Lord

Anthem: Remember not, Lord, our offences

Motet with Organ: Jehova, quam multi sunt hostes mei

The two short unaccompanied motets by the great English composer Henry Purcell are set in his simplest and most appealing style with the moods of the words superbly reflected in the musical harmonies and progressions. Scholars seem to think that *Hear my prayer* is the opening fragment of an a larger work never completed or, worse, lost. Along with the penitential *Remember not, Lord, our offences* – whose words are taken from the Anglican Litany in *The Book of Common Prayer* 1662 – *Hear my prayer* is a staple of the English Cathedral and Collegiate Chapel traditions during penitential seasons such as Advent and Lent. The two settings – *Hear my prayer* and *Remember not, Lord* – are scored for eight and five voices respectively. The mighty *Jehova, quam multi sunt hostes mei* is altogether on a larger scale. It is almost certain that Purcell's Latin church music was not intended for either the Chapel Royal or for Westminster Abbey. It may possibly have been that his Latin pieces were purely personal essays, bearing all the marks of the composer's interest in Italian music, and composed from inner compulsion. Alternatively, it may have been that they were used at the Catholic services of King Charles II's wife, Queen Henrietta Maria. However, there is much debate amongst musical authorities on the matter, and so maybe conjecture is best! *Jehova* is notable for the deeply affecting quality of its solo writing as well as for the magical effect of waking up from sleep at the words *Ego cubui et dormivi, ego expergefeci me* – I laid me down and slept, and rose up again.

Thomas Tallis

1505-1585

Hymn: O nata lux de lumine

Anthem: O Lord, give Thy Holy Spirit into our hearts

Thomas Tallis is universally known as the Father of English Church Music. Along with his great rather younger contemporary William Byrd, Tallis was granted a monopoly to print music in England by Queen Elizabeth the First. Like Byrd, Tallis remained loyal in a personal sense of his own spirituality to the "old" religion, Roman Catholicism, and, like Byrd, it was a mark of the respect in which he was held by all from the Sovereign downwards that he escaped persecution or being burnt at the stake as a heretic during the penal years. Unlike Byrd, who was a great stylistic innovator, Tallis, in his Latin church music, remained loyal to the late Medieval and early Renaissance styles. Interestingly, though he proved himself more than capable, as did Byrd, of writing compelling music for the simpler new Anglican liturgy. The lovely Whitsuntide prayer *O Lord, give Thy Holy Spirit* is one of his most exquisitely wrought shorter English anthems. *O nata lux de lumine* comprises an anonymous 10th century hymn with seven stanzas in its original format as the Office Hymn at Lauds of the Feast of the Transfiguration. Although Tallis's miniature is but brief, its passionate expression reflects wonderfully the glory of this neglected festival with its associations with light at the heart of the vision with its three figures of Moses and Elijah with the Lord Christ atop the mountain.

Sir John Tavener

born 1944

Mother and Child

Sir John Tavener's *Mother and Child* is a recent work, dating from 2003. The piece, commissioned by *Tenebrae* and their director, Nigel Short, was first performed at Salisbury Cathedral in June of 2003 as part of the Salisbury Festival. The composer writes:

Mother and Child celebrates the miracle of childbirth. It also celebrates the Virgin Mary in her universal aspect as Mother of all the Prophets, and Co-Redemptrix, with Christ. But behind all this is the theophanic light, single and infinite, and the same in every religious tradition. The music is at once tender, ecstatic and luminous. I have interpolated into Brian Keeble's poem texts celebrating the Mother of God and Sophia, the eternal Feminine [*Hail Mary! Hail Sophia!*]; and then, at the climax an outburst in Sanskrit of ATMA. This is Supreme Reality, the True Self, shining and infinite; that One Single God; expressed in the music by awesome, pulsating strokes on the Hindu Temple Gong with organ and choir in massive blocks. This implies that the real *Mother and Child* are beyond and beyond death and beyond being.

The composer's note is here reproduced by kind permission of his publishers, Messrs J W Chester & Co

Tomas Luis da Victoria

1548-1611

Motet & Mass: O quam gloriosum est regnum

All Saints' Tide [All Saints' Day falls on November 1st] is closely connected with the text *O quam gloriosum* [O how glorious is the Kingdom, wherein all the Saints rejoice with Christ] which is utilised as the Magnificat Antiphon of the Feast. This was a text as significant within the English Catholic traditions as in the Roman rite. Victoria's motet forms the musical basis of what is called a *Parody* Mass bearing the same title. The initial bars of Victoria's motet have been likened to the opening of the gates of the Kingdom of the title. The lovely ebb and flow of the motto themes throughout the Mass never fail to make their impact. *Agnus Dei* is set strophically, with the text of the final suffrage *Grant us thy peace* fitted effortlessly to the music of the two earlier verses. Victoria's *Missa: O quam gloriosum* is inscribed to King Philip the Second of Spain, and was composed prior to its publication in Rome in 1583. Victoria had spent a considerable period of his early career in Rome, as singer and Choirmaster at the Jesuit College. He was, of course, a great contemporary of figures of the calibre of Palestrina and Lassus, but - unlike them and others - wrote only music for sacred texts. The setting of the Mass is concise, and excessive verbal repeats are avoided - with the exception of the *Sanctus*, traditionally more florid than the other movements.

Dr Charles Wood
1866-1926

Anthem for Double Choir: 'Tis the Day of Resurrection

Anthem: O Thou, the central Orb of righteous love

Dr Charles Wood, of West Riding descent, was a native of Armagh and, in the final months of his life, Professor of Music in the University of Cambridge. He had for many years been a fellow of Gonville and Caius College. Besides lecturing at Cambridge, Dr Wood was also a Professor at the Royal College of Music in London. Inevitably in the shadow of fellow Irishman Sir Charles Villiers Stanford, some fourteen years his senior, Wood had to wait until Stanford's death before achieving the Cambridge professorship that many felt should have been his years before. Wood's *'Tis the Day of Resurrection* along with his *Hail! Gladdening Light* are settings in translation of extremely ancient Greek texts of huge Christian significance. *'Tis the Day of Resurrection* is a real tour-de-force published in 1927 for the component choirs of the Three Choirs' Festival meeting that year in Hereford under the direction of the legendary Percy Hull, Organist of Hereford Cathedral from 1918 to 1949 and a close personal friend of Elgar. The glorious harmonies are flung from side to side of the Choir in the ancient time-honoured manner of polyphony, but polyphony in high Victorian or Edwardian dress, rather than in the manner of that of the reign of the first Elizabeth so splendidly represented in our programmes with music from the pens of Byrd and Tallis. *O Thou, the central orb* is Wood's most widely-sung piece – a straightforward four part vocal structure for choir with organ accompaniment – the music of the first verse is reprised as the basis of the final stanza and a centrally placed, more reposeful section, unfolds with the basses singing the words *Come, quickly come, and let Thy glory shine, gilding our darksome heaven with rays divine*. The climax of the piece, at the words *now pure within*, is one of the great moments of English Edwardian music.

The Organ Music of the Concerts

Cabanilles was born in Algemesi, and his first name is shown variously as Juan and Joan; some works ascribed to 'Jose Cabanillas' are now confirmed as belonging to his output and not that of another composer. Cabanilles became an Organist at Valencia Cathedral, serving that institution in various capacities all his life. Cabanilles' compositional output is considerable – of almost 200 works, all but a handful were for the organ. Ninety are *Tientos*, based on the Renaissance form *Ricercar*. Cabanilles' *Tientos de falsas* are noted for their chromaticism and rich harmonic textures.

José Lidon was born in 1752 in Bejar, a province of Salamanca, and was organist of the Chapel Royal in Madrid, dying there in 1827. His most famous work, the *Sonata de 1^o tono 'para órgano con trompeta real'* is that by which he is largely remembered today. The piece is in binary form with the first half modulating to the dominant and the second half back again to the home key. The Sonata is on a scale similar to those of Scarlatti - a single movement somewhat akin in style to a two part invention for harpsichord. The "royal trumpet" stop of the title was almost certainly one of Iberia's famous horizontal reeds - abutting at right angles from the organ case and voiced with direct, almost arresting timbres. In England, the work was made famous by the late Dr George Guest of St John's College Cambridge who had a Spanish trumpet stop – the *Trompeta Real* – installed on the otherwise very traditional English instrument at St John's and who recorded the Lidon Sonata on a 45rpm gramophone record that achieved widespread provenance.

Bach's *Pastorale* is, in reality, a short four movement suite only one part of which contains *Pastorale* elements. The pedals are used (sparingly) only in the eponymous opening section and here, and indeed thereafter, manual textures are very lightly scored. The chordal second section is in contrast to the more contrapuntal material elsewhere. The piece has an unusual sequence of tonalities - the first movement ends in A minor (though it may be that a *da capo* ending has been lost), while the tonality of C (major, then minor) is utilised for the central portions of the work. The finale is an imitative lilting *perpetuum mobile* in 6/8 time. The second of the three Camidges intimately associated with the music at York Minster for over a century, Matthew held the post of organist there from 1799 to 1842. One of six concertos for solo organ, No 4 follows its creator's normal four movement pattern - closing with a final March. The Fugue, marked *Allegro*, is the infectious second movement.

Organist in turn of Hereford and Exeter Cathedrals, S S Wesley was the first organist of the then newly rebuilt Leeds Parish Church from 1842 to 1849. After service in Leeds, he was later at Winchester Cathedral from 1849 to 1865 and, finally, ended his days at Gloucester, where he died in office in 1876 at the age of sixty-six. Wesley's *Choral Song* was one of a number of pieces written for "chamber organ" and dedicated to a Devonshire pupil of the composer. The *Choral Song* is a very popular processional like piece.

The 20th century British composer Herbert Chappell was chosen to write the original title music for the very popular BBC Television programme *Songs of Praise*. Though now replaced by music from other hands, Chappell's prototype essay is a model of its kind, modal in harmony and strongly virile in rhythm. Many regretted its discontinuance.

David N Johnson (1922-1987) was Professor at the Arizona State University and organist of Trinity Cathedral, Phoenix and rather cornered the market in American trumpet tunes or voluntaries this century, writing many in the 1960s and 70s of which that in C major is one of the most extrovert. His other organ music is in a similarly felicitous style, and organists have good cause to be grateful for it.

The organ toccata of pianist/composer Georgi Alexandrovich Mushel (1909-1989) was brought to great prominence in the West with stylish performances and a brilliant recording by the distinguished former organist of Liverpool Cathedral, Dr Noel Rawsthorne. Rawsthorne's recording of Mushel's jolly *Toccata* emerged instantly as the bench mark against which all other performances are measured. The *Toccata* comes from an infectious *Uzbekistan Suite* founded on folk tunes written in 1947. Mushel, a former student at the Moscow Conservatoire, spent most of his professional and creative life teaching composition at the Tashkent Conservatoire in the Crimea. The *Toccata* is an ebullient work, brimful of good humour and *bonhomie*.

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- The Reverend Simon Reynolds, Priest - in - charge, and the Parochial Church Council of All Saints, Cawthorne

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- Tim Burleigh
- Jonathan Morrish

The long-term financial well-being of the Choir remains heavily dependent upon the goodwill and generosity of a number of individuals and organisations. St Peter's Singers wish to record our gratitude for the significant donations made in recent years by the officers and committee of the Leeds Girls' Choir and the West Riding Singers.

St Peter's Singers

Sopranos

Lydia Coulthard
Alison Eastwood
Julie Kilburn
Julie Oldfield
Jessi Pywell
Patricia Rose
Jennifer Taylor
Anita Wiencelewski (Principal)

Altos

Lucy Appleyard (Secretary)
Peter Brand
Jan Holdstock
Fiona Pacey
Emily Richards
Alexandra Rous
Sally Scott
Julia Tanner
Linda Wellings
Kathryn Woodruff (Principal)

Tenors

Graeme Gooday
Thomas Johnson
Nigel Keenan
Jonathan Morrish (Treasurer)
Philip Steel

Basses

Quentin Brown (Principal)
Stephen Brown
Tim Burleigh (Chairman)
Peter Crawshaw
David Hawkin (Music Librarian
and Publicity Officer)
Christopher Johns
Harry Whitham
Philip Wilcox



David Houlder

Photo Credit: Andy Paraskos

A Master of Arts from the University of Cambridge, where he read music at Gonville and Caius College, David was from 1981 to 1999 Director of Music at Liverpool's historic Blue Coat School. Having attained the professional diploma of Fellowship of the Royal College of Organists as a teenage schoolboy, David was, in 1987, appointed Sub-Organist of Liverpool Cathedral, latterly combining that position with a freelance career as recitalist, accompanist and orchestral organist and, in the early part of 2001, enjoyed a stint as Acting-Assistant Organist of York Minster. He has appeared

in concert regularly with the Royal Liverpool Philharmonic Orchestra and Choir and has recorded with them on several occasions. David specialises in organ and piano transcriptions of orchestral scores and is in great demand as an accompanist to choral societies in the North of England. Recent performances have included Duruflé: *Requiem*, Handel: *Israel in Egypt*, Rutter: *Magnificat*, Schubert: *Mass in A flat*, and two of Vaughan Williams' most evocative works: *Serenade to Music* and *Toward the Unknown Region*.

In August 2003, he was the organist on a recording of the church music of Paul Drayton by the Liverpool Chamber Choir. After almost thirty years music-making on Merseyside, David moved across the Pennines in October 2003, having accepted the post of Sub-Organist at Leeds Parish Church where he directs the Girl Choristers. He is accompanist and associate conductor of Leeds College of Music Choral Society, and directed their recent acclaimed performances of Mendelssohn's *St Paul* and William Lloyd Webber's *The Saviour*. His non-musical interests include shipping, railways and photography.



Dr Simon Lindley

*Photo Credit: Dr Simon Lindley at the Organ of Leeds Parish Church
[Andy Paraskos]*

Simon is Master of the Music at Leeds Parish Church and has directed St Peter's Singers since formation in 1977. He serves additionally as Conductor of Sheffield Bach Society, Halifax's Overgate Hospice Choir and Leeds College of Music Choral Society. Simon is a long-serving member of staff in the award-winning team of the City's International Concert Season and, as City Organist, gives regular lunchtime concerts at Leeds Town Hall.

Simon's acclaimed performance of the Elgar Organ Sonata in the 1975 Henry Wood Promenade Concerts, broadcast live from the Royal Albert Hall on BBC Radio 3, did much to establish his reputation as an artist of distinctive style.

An extensive discography includes two CD's with St Peter's Singers, many recordings with Leeds Parish Church Choir and, as an organist, two best-selling Naxos discs – Handel Concertos with Northern Sinfonia and French Organ Music from Leeds Parish Church. He is soloist on the award-winning Chandos recording of the Khachaturian Organ Symphony with the BBC Philharmonic and also appears on a number of recordings in the popular series *The World's Most Beautiful Melodies* as accompanist to cornet virtuoso Phillip McCann. As an Organist he is heard frequently with leading British and European choirs and orchestras, including the Huddersfield Choral Society.

Simon is a Fellow of the Royal College of Organists (he was President of the College from 2000 to 2003), of Trinity College of Music and the Royal School of Church Music. Work in many capacities for the RSCM for over forty years has included the direction of major summer schools and courses on four continents. This year Simon returned to South Africa for the RSCM National Summer School and to the USA as Director of the Carolina Course for girl choristers and adults.

A doctorate of Leeds Metropolitan University was conferred upon him in 2001 in recognition of services to the musical and civic life of his adopted city and Simon is an indefatigable worker nationally and internationally for the causes of choral and organ music. He holds a number of other honorary awards from Colleges and Guilds.