

Johann Sebastian Bach (1685-1750)
'Cello Suite No. 2 in d minor, B. W. V. 1008 (ca.1717)
i. PRÉLUDE

ISABELLA FARLEIGH ~ 'cello

*'From the 'Old Testament' of music for the cello . . .
rippling, ebbing, and flowing from peak to peak . . .
nostalgic; plangent; prophetic of the Sarabande to come . . .
a dance of God . . .'*

~

ECLECTIC MASS:

Josef Rheinberger (1839-1901)

**Mass in E-flat major for
double choir, op. 109 (1878)**
i. KYRIE

A respected European, Rheinberger was the archetypal Romantic composer-performer-teacher: travelling, living, studying, and acquiring influences from across Europe (most notably from the music of the classical masters, Bach, Mendelssohn, Schubert and Schumann). He settled and worked prolifically in the 19th-century musical epicentre of Germany, amassing extensive accolades and awards, pupils and commissions, primarily as Royal Professor of Organ and Composition at the Munich Conservatorium for the bulk of his life.

Amongst his compositional legacy are twelve choral masses, of which this one in the triumphant key of E-flat major (much favoured by Bach, Mozart and Schubert, too) for a-cappella (unaccompanied) double chorus (comprising two choirs, each of the traditional 4 vocal parts: soprano, alto, tenor, and bass) reigns the most popular (for both performers and audiences) and oft-performed (throughout the world): elaborate, colourful, and dignified.

As a sign of Rheinberger's religious allegiance, this work was dedicated to the newly-elected Pope Leo XIII, who enthusiastically endorsed it as being most fitting for the occasion, duly awarding Rheinberger the prestigious Knight's Cross of the Order of St Gregory in respectful recognition and appreciation. Its grandeur and craftsmanship match its author's lofty ideals. Expansive and impressive, the opening **Kyrie** recalls Renaissance-style question-and-answer dialogue and echo effects between the two choirs; Baroque-influenced contrapuntal arching, mimicry, and inter-weaving of the vocal lines within each of the 2 choirs' music; and Romantic-period emotional intensity, imbued with heartfelt melodies and impassioned harmonies. Listen especially for the return, approximately halfway through, of the opening '*Kyrie eleison*': a moment of ethereal wonder which marks the beginning of a seismic climax before its resolution to a coruscantly-affirmative ending.

~

Wolfgang Amadeus Mozart (1756-1791)

**'Coronation' mass in
C major, K. 317 (1779)**
ii. **GLORIA**

As Rheinberger's mass honoured a new pope, so Mozart's **Missa Brevis** (a short musical mass setting) in C major (one of the brightest and most triumphant of keys) was performed in Prague at two coronations (hence its nickname, identifying it instantly from amongst Mozart's diverse portfolio of eighteen extant mass settings) of the new Holy Roman Emperors Leopold II (in 1790), and Francis II (in 1792). It was premiered on Easter Sunday 1779 in St Rupert's opulent Cathedral, Salzburg; in the city of Mozart's birth and earliest creativity and first employment. Vibrant and ebullient, the entire mass is, by turns, playful and solemn; ceremonial and compact; ecclesiastical and operatic; extrovert and intimate, as this **Gloria** excerpt testifies - and Mozart's lifelong fondness for it further substantiates.

Headed '*allegro con spirito*' (to be performed in a cheerful and lively manner, abounding with energy and spirit), this exemplary **Gloria** summons immediate attention with its opening choral fanfare, which it then sustains, develops and evolves, carrying both singers and listeners on a breathtaking musical voyage, both declamatory and dancing; delicate and dramatic, with many a cheerful Mozartian nod to musical

styles of the past, inextricably melded with eager awareness of current trends and fashions. Thus it is now widely regarded as being:

'by far the most splendid . . . finest and best unified of his complete mass settings . . . with its fiery energy . . . and delicious flights of lyricism'.

Festive in character, and overflowing like a musical fountain with musical ideas and contrasts, it was the product of a young genius at the start of his career, working for the exacting and demanding Archbishop Colloredo of Salzburg. Uniquely operatic, symphonic and concerto-like, as well as inevitably choral in style, it fizzes, sparkles, charms and delights with an abundance of wit, brilliance and beauty throughout each of its seven movements; particularly in this **Gloria**:

'a vivacious, non-stop whirlwind of jubilant energy and joy.'

~

Johann Sebastian Bach (1685-1750)
'Great' Fugue in g minor, B. W. V. 542 (ca. 1720)
PETER ADCOCK ~ organ

This breathtaking virtuosic musical masterpiece for the '*king of instruments*' was a tribute to Bach's organist friend, Johann Reincken. Its subject is based on the Dutch song, '*Ik ben gegroet van*' ('I greet you').

~

Franz Peter Schubert (1797-1828)

Mass no. 2 in G major
D. 167 (1815)
iii. CREDO

Returning to the overt expression of nineteenth-century Romanticism, tonight's eclectic compilation continues with the setting of the Creed: typically the longest of the movements of the mass, due to its extensive profusion of text. The Austrian master of song, Schubert, penned 5 mass settings in his tragically short life (alongside an astounding wealth of music for solo piano, chamber groups, orchestra, and, perhaps most seminally, well over 600 Lieder for voice and piano), of which this gossamer-like snapshot (cast in the radiant key of G major) is the most devotional, tender and personal. It was written when he was but 18 years old (already stamped, even then, with his ineffable musical hallmark), and completed in under a week (at a particularly fecund time of creativity for the young composer). It was first performed at his

local parish church in Lichtental, Vienna, shortly after being composed. Like much of his music, it was not published until well after his death, but has worthily risen to universal acclaim and popularity thereafter.

Exquisite, contemplative, and understated, the **Credo** is inimitably hymn-like (homophonic) in its clarity, directness and texture; and song-like in the instant allure and singability of its undulating melodic phrases (drawing much from the rich musical legacy of Bach, Mozart and Beethoven, which Schubert was skilfully both following and evolving). Here:

'Schubert's unique vein of pathos suffuses with cheerful hope and innate lyricism . . . in a remarkable achievement . . . and offering of happiness.'

It opens and closes with hushed delicacy and prayerful intensity. Beautifully established, this opens up into a bolder, more assertive unison delivery on the word, 'Crucifixus' (crucified); with the emotional, dynamic, and general musical temperature raised even further on his stirring setting of the words 'et resurrexit' (and arose). The music pauses and rests momentarily before the cyclical nature of the text is reflected in Schubert's music with a shimmering return of the opening material, peacefully deliquescing with four sighing 'amens' . . .

~

William Byrd (1543-1623)

Mass in 5 voices

(ca. 1594)

iv. SANCTUS

and v. BENEDICTUS

The master of English Renaissance music, Byrd was elected as an eminent gentleman of the Chapel Royal (England's most prestigious musical position). He was described by the early music-historians, Burney and Hawkins, as '*the most worthy, admirable and artful scholar of Tallis*', and became '*the most celebrated musician and organist of the English nation*'. A famously recusant Catholic (at the time when those clinging to traditional Catholic faith were punished and persecuted, compelled to convert to Protestantism), Byrd left three complete unaccompanied mass settings, respectively scored for 3, 4 and 5 voices, which increase in quality and brilliance to the pinnacle of this mass for 5 voices (soprano, alto, 2 separate tenor lines, and bass - rescored tonight, in the

practical spirit of the Renaissance, for SAATB). Sumptuous and opulent, it opens in the traditional manner with a single voice (here, soprano), duly joined by the other four voice parts, which enter successively, as they introduce themselves. This is the very definition of the '*golden age of polyphony*': each voice/part/performer being equal but different.

Pragmatic, heartfelt, and profoundly expressive (no doubt deeply inspired by, and compellingly presenting, his recalcitrance through his music), this extract, from his last and unequivocally finest mass, reveals his renowned attention to detail; predilection for concision; and textbook counterpoint, wonderfully woven together like a rich Renaissance tapestry: '*the most convincingly argued, as well as sonorous, achievement in all his music . . . [replete with] rich and brilliant polyphony.*'

Byrd's 5-part **Sanctus** opens with the top and middle voice threads imitating each other with long sustained notes, whilst the remaining three voice parts present, imitate and converse with a discrete musical phrase, which is, at once, more mobile and sinuous. Byrd captivatingly explores numerous combinations and juxtapositions of the voices throughout its tripartite structure; with particular serpentine fluidity in its middle section, aptly reflecting the words: '*gloria tua*' (to your glory).

The companion **Benedictus** removes the bass from the mix (reincorporating it for the closing '*Osanna*'), for further variety and closer intensity. All four voice parts entwine the same melodic phrase with subtle variations and elaborations, before coming to rest on a classic Renaissance cadence (ending). As was (and still is) customary, the *Osanna* coda (final section) of the **Benedictus** is a direct copy of that which ends the preceding **Sanctus**.

~

Tomás Luis de Vittoria (1548-1611)

Requiem mass
(1603)

vi. AGNUS DEI

From the English to the Spanish Renaissance, there was much in common. As Byrd was the quintessential exponent of numerous elements English, so Vittoria was of musical matters Iberian.

'A very rare and excellent composer', Vittoria travelled widely, learning as he went: from Spain to Rome (notably absorbing much there from the eminent and influential composer, Palestrina). At the end of his life, Vittoria worked in Madrid as chaplain (he was as much a priest as a musician) to Dowager Empress Maria (the sister of King Philip II, and daughter of King Charles V). It was for her funeral in 1603 that this astonishing, rich and profound **Requiem mass** (*'a great European Masterpiece'*) was written.

A 6-voice (SSATTB), a-cappella **Requiem** (originally entitled, **'Officium Defunctorum'**: the 'Office of the Dead'), it embodies and enlaces the traditional liturgy of the Roman-Catholic requiem with additional apposite movements. Just as it binds the words with the music, it effortlessly weaves the separate voices together as one: thus musically representing humankind as equal individuals in the eyes of God.

It resounds with passion and fervour, and abounds in mystical intensity of expression, which he achieved by the most direct and compelling of means (thus comparable with the equally intense and vivid paintings of death by Spanish artist, Velazquez, and Cretan-born El Greco).

A perfectionist, with a relatively small extant output (less than 200 of his pieces survive today), Vittoria honed and chiselled, cultivated and polished every facet of his music to summate the best of the *Zeitgeist* (*'the Golden Age of Spanish music'*): the absolute best of his and his contemporaries' musical style in this ravishing **Requiem**.

For this concluding extract (the first of his three interpretations of the **'Agnus Dei'**: *'Lamb of God, that takes away the sins of the world, grant them rest . . .'*), Vittoria used every means at his disposal to express:

'the fierce intensity of his emotions with

Spanish fervour, ecstasy, inventiveness, force, and palette of colour . . .

with such poignancy and tragic grandeur as none before him had attained.

More graphic, more dramatic and more passionate than the music of his Italian contemporary, Palestrina, Vittoria has been nicknamed the El Greco of music, as Palestrina was its Raphael, and William Byrd its Shakespeare.'

This **Agnus Dei** stands as:

'the greatest triumph of Vittoria's genius; his crowning glory; and his swan song; nothing in a cappella choral literature can equal its glowing darkness and its passionate lamentation as the sincerest and profoundest expression of religious devotion . . . the ultimate Requiem.'

~

Johann Sebastian Bach (1685-1750)

'Cello Suite No. 2 in d minor, B. W. V. 1008 (ca. 1717)

iv. SARABANDE

ISABELLA FARLEIGH ~ 'cello

*'emotional epicentre, heart and soul of this mournful suite . . .
elegant; pensive; questioning . . .
providing hope in despair; comfort in sadness; light in darkness . . .'*

~

Eric Choate (b. 1990)

Keep watch, dear Lord! (2020)

This 46-bar unaccompanied musical prayer rounds off the first half of tonight's celebration of music for chamber choir, refashioning multiple sonorities, soundworlds, styles and approaches already heard in this programme's previous musical exemplars, with contemporary seasoning from Choate's inimitable modern perspective: *'commanding a highly inventive approach . . . from novelty to technical discipline . . . to the interleaving of polyphonic voices.'*

Championed by England's top a-cappella choir, VOCES8, and regularly performed globally, Choate's music is exemplified in this sublime Augustinian blessing *'in loving memory of Harriette Love Smith'*. Initially memorialising this grandmother of Choate's closest friend, it concurrently *'provides comfort and repose as a universal prayer of solace to all those who have perished from Covid-related challenges'*. And so it stands as being both beautiful and reflective; nostalgic and moving.

As well as being Professor of music at the San Francisco Conservatory of Music and an active organist, Choate's greatest strength lies as a composer, as this tranquil and organic choral cameo ably substantiates:

*'Keep watch, dear Lord,
with those who work, or watch, or weep this night . . '*

Gabriel Urbain Fauré (1845-1924)
APRÈS UN RÊVE, op. 7, no. 1 (ca. 1870)

ISABELLA FARLEIGH ~ 'cello

A French Impressionistic song transcription for cello, subtly conjuring and combining both serenity and anguish:

*'in sleep . . . I dreamed of happiness . . .
we glimpsed unknown splendours . . .'*

~

PEACEFUL SLEEP:

William Byrd (1543-1623)

Lullaby, my sweet little baby (1588)

Returning to the beguiling, evocative music of the Tudor craftsman, Byrd, the second half of tonight's concert opens with the original version of one of his most alluring of secular pieces. This heart-wrenching **Lullaby** was written in memory of his teacher, friend and mentor, Thomas Tallis, and became one of his most popular works during his lifetime, being enjoyed throughout the country in a multitude of arrangements and settings, from amateur to professional.

Capitalising on the richer multifarious soundworld of five separate vocal parts (SSATB - as opposed to the more conventional four), Byrd here explores and extracts the very essence of its text (in which the Virgin Mary comforts her baby, Jesus, in sight of the hideous slaughter of other children) with '*plangent poignancy, melancholic sobbing, yearning reiteration, and earnest pleading . . . Tudor polyphony at its very finest.*'

This lishesome **Lullaby** is characterised by familiar Renaissance polyphony (the uniting of many different voices), as its distinct voice parts imitate, echo (especially between the pair of sopranos at the most audible apex of its texture), converse, agree, and argue, with gentle assurance and reassuring euphony, as it paints both the general mood and specific words with its musical paintbrush; most notably its descending phrases on the word, '*lullaby*', which capture a sense of the eternal need to enwrap your child in your arms and calmly rock it to peaceful sleep.

'Blending the tradition of the dramatic lament with the cradle-songs found in Mediaeval mystery plays', Byrd's chief patron, Edward Somerset, Fourth Earl of Worcester, predicted that *'in winter, Lullaby will be more in request than you can imagine'*; thus is was, thus is has been, and thus, indubitably, it shall remain; let the music prove itself . . .

~

Arvo Pärt (b. 1935)

The deer's cry (2007)

Combining sacred text with more secular-style music for 8 voice parts (SSAATTBB), this haunting, chilling and spine-tingling paradigm of meditative Minimalism (in which there is minimal change and maximum unity provided by a regularly-repeated musical idea - known as a 'mobile' - which underpins the whole fabric of the piece to almost hypnotic effect) builds, like a torch song, to a cathartic climax, released by a bar of complete silence before calmly decaying into unresolved nothingness . . . as if the music never ends . . . and will always return . . .

Mozart's declaration that *'music is in the silence between the notes'* finds incredible sustenance here. The many silent spaces between both individual chords and longer phrases (as exclusively experienced in John Cage's earlier 4'33" of total silence) allow both what came before to be considered, savoured and processed, as well as what is still to come to be prepared all the more effectively and meaningfully.

Ancient Greek rhetoric and chant-like reminiscences imbue this piece with a timeless feel and a ubiquitous emotional resonance. The mobile which begins and ends **The deer's cry**, and provides its musical lifeblood and heartbeat, also recalls its innovative multi-award-winning Estonian composer's self-created *'tintinnabuli'* effect: recurrent bell-like sounds which further enhance its otherworldly ruminative quality. As the pre-eminent composer of film music, American legend, John Williams wrote: *'Pärt's music is enormously popular, which is so inspiring. His music fulfills a deep human need that has nothing to do with fashion.'*

Commissioned by the Louth Contemporary Music Society in Ireland, Pärt selected the end of an ancient 5th-century Irish prayer (Saint Patrick's breastplate / 'the holy lorica') as both its text (as a call to nature for protection from evil) and as its starting point. Pärt's use of a

modern-English translation of this powerful prayer mirrors the century-crossing musical elements he selected and combined in this musical rendition, which he steadfastly rooted in the bleak key of A minor: another reference to things past, yet still present . . .

~

Eriks Esenvalds (b. 1977)

Only in sleep (2010)

Sliding from contemporary Estonia to Latvia; from the supple and distinct soundscape of the vocal music of Pärt to that of Esenvalds; and from a *cri de cœur* to memories recalled in dreams, tonight's concert - built around the themes of beauty, sleep, love and hope - continues with the most recently-written composition: **Only in sleep**. A collaborative commission by choirs in Louisville, U.S.A., this beguiling musical reflection - to be sung '*espressivo, con anima*' (expressively, with soul) - is rich in Proustian thought and iridescent harmonies.

Esenvalds is another globe-trotting, honour-collecting, composer-performer, who works nomadically from Cambridge to Utah; Leipzig to Latvia; and Birmingham to Boston. So his music also has a universal and timeless flavour: that of a wise and seasoned traveller, gathering ideas and influences on his ophidian odyssey.

'Infinitely subtle . . . achingly expressive . . . with musing arabesques which float over chordal oscillations', **Only in sleep** opens with just half the sopranos delivering Teasdale's *'nostalgic vision of childhood re-experienced through dreams'* with anodyne anguine phrases which slither snakily above a gradually-growing bed of sustained vocal sonorities from the remaining voices, which enter one part at a time. Its rhythms rock; its phrases cradle; its mellifluous harmonies soothe; and its six sections unite with soulful directness and purity.

~

Johann Sebastian Bach (1685-1750), arr. **August Stradal** (1860-1930)

Organ Sonata No. 4 in e minor, B. W. V. 528 (ca. 1730)

ii. ANDANTE

PETER ADCOCK ~ piano

Stradal was a world-class Bohemian virtuoso pianist and arranger;

'Bach, the most stupendous miracle in all music . . .'

~

LOVE AND HOPE:

Frank Bridge (1879-1941)

O weary hearts (1909)

An English composer, viola-player, and conductor, Frank Bridge moved from his hometown of Brighton to study with the eminent Romantic-epoch musician, Stanford, at London's Royal College of Music. In England's vibrant musical capital, he enjoyed a wide range of work, commissions, performances and patronage; attracting the attention of, *inter alia*, Henry Wood, Benjamin Britten (whom Bridge later mentored and taught), and Elizabeth Sprague Coolidge.

Renowned for his reflective observations of life (most particularly of the English countryside), his music is typically pastoral, elegiac and consolatory; as amply attested by his original four-voice '**O weary hearts**': a characteristically masterful and idiomatic evocation of Longfellow's eponymous lyric poem.

Similarly acquiring insights and knowledge from the work of both his innumerable predecessors (from Bach to Brahms) and contemporaries (including Debussy and Stravinsky), Bridge created and crafted a distinctive musical language beautifully burgeoning in this unaccompanied choral partsong.

Yearning and sighing from its opening phrases, **O weary hearts** equally takes singers and listeners on another personal Proustian musical journey of reflection, love, comfort, hope, determination, and optimism. Like so much art and music, it is cyclical in construction: returning to its opening material towards the end, where it is fashioned in a different context from a fresh perspective to magnificent moving effect.

~

Eric Whitacre (b. 1970)

A boy and a girl (2002)

A perennial ExeVox favourite, **A boy and a girl** is another mesmeric and serenely somnolent musical miniature for unaccompanied chamber choir. As with all the music carefully selected for this programme, it speaks from both the heart and the brain, and is exemplary of its

composer's unique vocabulary, aesthetic, period, and output. In this refined choral masterpiece, for example, Whitacre's interest in refocussing chords (collections of notes) from the classically-expected to the colourful, musing and questioning, he champions with pleasing relish and spine-tingling success throughout.

Kaleidoscopic in its musical sonority, and admirably sensitive and responsive to the words of the poem it sets by Octavio Paz (a contemplative modern Nobel-prize-winning Mexican poet), **A boy and a girl** was written for the Californian All-State Chorus, and dedicated to Whitacre's close friend and fellow composer, Dr Ron Kean.

Bristling with sumptuously-sustained note clusters, '*full of shimmering, shuddering, shifting harmonies that awaken the ear to a contemporary yet accessible voice*' (as musical representations of both colours and feelings), it is structured in well-defined phrases (separated with spacious silent rests) allowing both the words and the music to settle - and their effect to continue to stir - before the next enticing entry en route to the final hummed page:

*'a boy and a girl saying nothing . . .
giving silence for silence . . .'*

It justifiably remains a favourite of its prolific and widely-popular, multi-award-wielding composer and virtual-choir visionary and virtuoso, too: '*A boy and a girl* is such a tender, delicate, exquisite poem. I simply tried to quiet myself and find the music hidden within the words. I'm often asked which of my compositions is my favorite . . . the four measures that musically paint the text "never kissing" may be the truest notes I've ever written'.

~

Manning Sherwin (1902-1974), arr. P.J.A.

**A nightingale sang in
Berkeley Square** (1939)

'**A nightingale sang in Berkeley Square**' is an impressive, potent and unforgettable British love-song: '*tenderly lyrical and gently flowing*'.

A soundscape which gloriously captures the essence of both the migrant songbird and the eponymous romantic square in Mayfair of its

title, it was actually conceived in Le Lavandou (a fishing village in southern France), based on (and taking its title from) a 1923 short story by Michael Arlen (from his collection, 'These Charming People'), and tested on a honky-tonk piano in a local bar with its composer at the piano and its lyricist (Eric Maschwitz, who also co-wrote the script for Robert Donat's 'Goodbye, Mr Chips!' the same year as this hit song) singing its oneiric melody.

It was formally introduced to the world by Judy Campbell in Maschwitz's 'New Faces Revue' in London the following year, and soon become a wartime favourite. Deeply nostalgic, stoical and patriotic, it wonderfully embodies its universal tale of separation, hope and longing. Its universality has even led to Americans adopting it as their own. In the words of the reputable **Tin Pan Alley Song Encyclopaedia**, it was '*the quintessentially American epicenter of popular song for several decades of the early twentieth century.*'

A nightingale sang has subsequently been championed by a variety of musicians from Glenn Miller, Bing Crosby, Nat King Cole, Rod Stewart and Vera Lynn to Frank Sinatra, Tori Amos and Harry Connick, jnr, each adding their own stamp to, and interpretation of, its supremely fine music - just like this highly-evocative and beautifully-effective unaccompanied choral arrangement ExeVox will sing tonight:

*'... as we kissed and said 'goodbye',
a nightingale sang in Berkeley Square.'*

~

arr. Pablo ('Pau') Casals (1876-1973)

EL CANT DELS OCELLS, traditional Catalan Christmas lullaby (arr. 1939)

ISABELLA FARLEIGH ~ 'cello

Iconic Catalan 'cellist Casals' most-loved childhood song and favourite encore, the hauntingly exquisite, '**Song of the birds**' depicts:

*'the eagle, sparrow, greenfinch, linnet,
thrush, nightingale, wren and canary,
all singing a great song from heaven . . .'*

~

ENCORE:

Josef G. Rheinberger (1839-1901)

Abendlied, op. 69/3 (1855)

Bide with us, for evening shadows darken, and the day will soon be over.

[The Gospel According to St Luke: chapter 24, verse 29]

A German organist and composer born in Lichtenstein, Rheinberger was an arch-Romantic musician in the mould of Mendelssohn, Schubert, Schumann and Brahms.

He settled in Munich for the last 50 years of his life, and worked there as a distinguished teacher of piano and composition at its prestigious conservatory. Ultimately given the title of 'Royal Professor', he was an avid and prolific composer, church organist, and conductor (most notably of the distinguished Munich Choral Society).

His music has been described as: '*masterful, dignified and modern-Romantic*'; as aptly epitomized in this much-loved choral exemplar (which also owes much in style, structure and texture to the music of Rheinberger's beloved J. S. Bach).

Suitably nocturnal, dreamy, luxuriant, and hopeful - fashioned for SSATTB (an impressive 6-voice texture, which he ably explores) - this work is one of few choral pieces (alongside his more extensive corpus of organ music) that survives in his hand. It was perhaps most astonishingly written when the composer was but 16 years old.

Abendlied is the third of a set of three sacred a-cappella motets commissioned by, and dedicated to, an eminent choral society in Berlin.

As the modern composer-conductor, John Rutter, explains: '*In Rheinberger's Abendlied, academic mastery of contrapuntally-influenced voice-writing is combined with an authentically personal and Romantic expressiveness to memorable effect.*'

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Performers

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ExeVox chamber choir

www.exevox.org.uk

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Isabella Farleigh ~ 'cellist

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Peter Adcock ~ musical director, pianist, and organist

www.peteradcock.co.uk

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