

The following comments are taken from the review of the concert by Paul Dyson which appeared in the Harrogate Advertiser on 19th November 2004

VOICES, ORGAN and BRASS – St Wilfrid's Church, Harrogate

..... Jongen's *Mass*, which dated from 1945, brought together the Harrogate Choral Society, the brass group and organist, Graham Eccles. The choir showed its understanding of the work's many contrasts, despite occasional lapses in intonation and some insecurity in contrapuntal passages. The endings of the *Credo* and *Hosanna* were performed with a real sense of triumph. The *Agnus Dei* showed the choir's ability to sing in a delicate manner although the poignant ending of this was destroyed by a member of the audience who was far too eager to applaud. Furthermore, when he/she did the same at the very end of the concert and had to re-consider, the ostentatious tactic was exposed for its foolishness and lack of consideration for the need for every performance of music to be followed by a silence of appropriate length

..... The choir sang Purcell's *Funeral Sentences for Queen Mary* (1695) with great beauty and the three pieces were interspersed by *March* and *Canzona* by the same composer played by a quintet. Although this contrast proved most effective the insecure intonation of the second trumpeter was exposed in this smaller ensemble

..... *Choral Song and Fugue* by SS Wesley enabled the organ to have its wide range of tone colours explored and the concert ended with *Jubilate* by Bob Chilcott. This joined together all the forces available and also added the choir's accompanist, Beryl Pankhurst, as well as soprano Bethany Seymour. The latter showed a lovely clarity of tone and her vocal lines were sustained in an effortless manner. The choir sang the second section in a very expressive manner and was shown at its rhythmic and articulate best in the third section. The pianist was also her usual articulate self although the balance between her and the brass was not always to her advantage