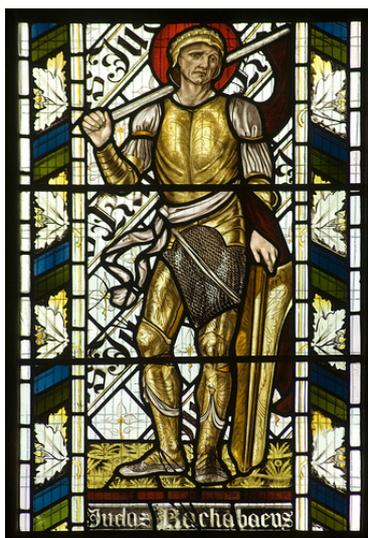




Whitehall Choir
with the London Baroque Sinfonia



HANDEL
Judas Maccabæus



(Burne-Jones east window, All Saints, Cambridge) Revd Gordon Plumb

Conductor Paul Spicer

Soprano **Nathalie Chalkley** Countertenor **Russell Harcourt**
Tenor **Peter Davoren** Bass **Frederick Long**

Friday, 27 November 2009, 7.30pm
St John's, Smith Square, London SW1

Programme: £2

General Manager: Paul Davies

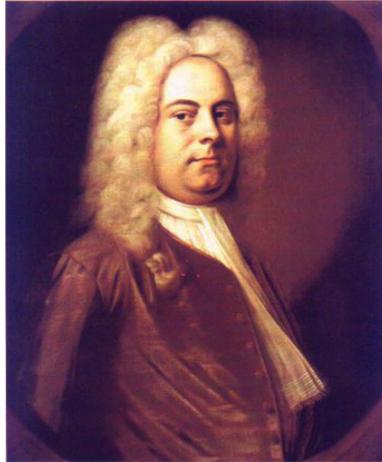
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St John's, Smith Square, London SW1

George Frideric Handel (1685-1759)



Handel is famous for his operas, oratorios, and *concerti grossi*. He was born in Halle in Germany, trained in Italy, and spent most of his life in England, where he settled in 1712. He was strongly influenced by the techniques of the great composers of the Italian Baroque era, as well as the English composer Henry Purcell.

Like Johann Sebastian Bach and Domenico Scarlatti, Handel was born in 1685. Despite early evidence of musical talent his father was opposed to his wish to pursue a musical career, preferring him to study law, while his mother encouraged his musical aspirations. Nevertheless, the young Handel was permitted to take lessons from Friedrich Wilhelm Zachow, the organist of the Liebfrauenkirche (Church of Our Lady) in Halle. Handel learned about harmony and contemporary styles. He analysed scores and learned to work fugue subjects and copy music. Sometimes he would take his teacher's place as organist for services.

In 1706–09 Handel was in Italy at the invitation of Gian Gastone de' Medici, who had become acquainted with him during a visit to Hamburg. He found work as a composer of sacred music; the famous *Dixit Dominus* (1707) is from this era. He wrote many cantatas in operatic style for gatherings in the palace of Cardinal Pietro Ottoboni. *Rodrigo*, his first all-Italian opera, was produced in 1707. *Agrippina*, first produced at Venice in 1709, established his reputation as an opera composer. Two oratorios, *La Resurrezione* and *Il Trionfo del Tempo*, were produced in Rome in 1709 and 1710 respectively.

In 1710, Handel became *Kapellmeister* to George, Elector of Hanover (subsequently King George I of Great Britain). He settled in London permanently in 1712. During his early years in London, an important patron was Richard Boyle, 3rd Earl of Burlington, and in 1717-18 he was resident composer to James Brydges, 1st Duke of Chandos, at Cannons, near Edgware, where he wrote the twelve *Chandos Anthems*, and *Acis and Galatea*, which during his lifetime was his most performed composition.

In 1723 Handel moved to 25 Brook Street in Mayfair (now the Handel House Museum), where he lived for the rest of his life. It was here that he composed *Messiah*, *Zadok the Priest* and the *Music for the Royal Fireworks*.

Handel was naturalized a British subject in 1727, and in that same year he was commissioned to write four anthems for the coronation of King George II, one of which, *Zadok the Priest*, has been performed at every subsequent coronation.

In the late 1730s, Handel focused on composing oratorios instead of opera. *Messiah* was first performed in the New Musick Hall in Fishamble Street, Dublin, on 13 April 1742. In 1750 Handel arranged a performance of *Messiah* to benefit the Foundling Hospital. The

performance was considered a great success and was followed by annual concerts that continued throughout his life.

Handel died in 1759, in London. More than three thousand mourners attended his funeral, and he was buried in Westminster Abbey.

Handel never married. The bulk of his estate worth £20,000 (an enormous amount for the day) was bequeathed to a niece in Germany, along with gifts to his other relations, servants, friends and favourite charities.

Handel's reputation throughout the 19th century and the first half of the 20th century rested largely on his English sacred oratorios. With the rediscovery of his operas and secular oratorios in the 1960s, he is now perceived as being one of opera's great musical dramatists. He has been held in high esteem by fellow composers, many of whom have written works based on or inspired by his music.

The libretto for *Judas Maccabæus* derives from *I Maccabees* and *II Maccabees*, in the so-called 'Apocrypha' of the Old Testament. Judas was the third son of Mattathias, who had begun the revolt against the emperor Antiochus IV Epiphanes after the latter attempted to impose the Greek religion on all his subjects. Judas led the resistance after Mattathias' death in 166 BC. His forces subsequently won several critical battles, and in 164 they recaptured the Temple and restored it to the worship of Yahweh. However, they failed to drive the entrenched Syrian garrison from the rest of Jerusalem, and lost other battles. Judas himself was killed in 160 BC.

Musically, *Judas Maccabæus* represented a stylistic departure from Handel's most recent previous oratorio, *Belshazzar*. In many respects, it is more like *Messiah*, which was written over five years earlier; it contains more narrative and less action than *Belshazzar*. Handel, of course, as an opera composer had a keen sense of the dramatic, but while *Judas* has dramatic music, there is little of an operatic character in the libretto. However, the melodies are among Handel's best, and many have survived outside the oratorio, even if sometimes endowed with other texts.

There are only three named soloists: Judah (Judas); his eldest brother Simon; and, briefly, the Jewish ambassador to Rome, Eupolemus. Many other solos are sung by a man and a woman representing the people of Israel, or, in a few arias, an unnamed priest or a messenger.

Judas Maccabæus is in three parts, or 'Acts'. In the first, we hear mourning of the death of Mattathias and concern over his successor, with rejoicing when Judas emerges in the latter role. In the second part, there is celebration of some of Judas' victories and concern over the prospect of yet another battle. In the third part, Judas has returned victorious and restored the Temple, and the oratorio concludes with rejoicing and celebration of peace and liberty.

With a libretto supplied by Thomas Morell (1703-1784) and dedicated to William, Duke of Cumberland, *Judas Maccabæus* was first performed at the Theatre Royal, Covent Garden, on 1 April 1747, as part of Handel's annual Lenten season of oratorios. The political context is the Jacobite Rising of 1745. Its theme of a victorious leader was seen as having some contemporary relevance, following the rebellion's suppression by the Duke of Cumberland and his army at Culloden on 16 April 1746. Of all the oratorios *Judas Maccabæus* became second only to *Messiah* in popularity.

The chorus "See, the Conqu'ring hero comes" became well known later as the music was invariably played by brass bands at the opening of new railway lines and stations in Britain during the 19th century, and it is one of the movements in Sir Henry Wood's *Fantasia on British Sea Songs*.

This note was adapted from the Wikipedia articles on George Frideric Handel and Judas Maccabæus, from J R Fancher's programme notes on Judas Maccabæus supplied by the Naperville Chorus, of Naperville, Ill., USA, and from Merlin Channon's Preface to his 1998 Novello edition of the oratorio.

George Frideric Handel

JUDAS MACCABÆUS (1747)

A Sacred Drama
Words by Thomas Morell

DRAMATIS PERSONÆ

Judas Maccabæus (tenor)
Simon, his Brother (bass)
Israelitish Woman (soprano)
Israelitish Man (counter-tenor)
Eupolemus, the Jewish Ambassador to Rome (counter-tenor)
Israelitish Messenger (tenor)

Chorus of Israelites
Chorus of Youths
Chorus of Virgins

ACT ONE

1. Overture

2. Chorus of Israelites

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er,
Your hero, friend and father is no more.

3. Recitative

Israelitish Man

Well may your sorrows, brethren, flow
In all th'expressive signs of woe:
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Your snowy bosoms beat, and tear,
With hands remorseless, your dishevell'd hair;
For pale and breathless Mattathias lies,
Sad emblem of his country's miseries!

4. Duet

Israelitish Woman and Man

From this dread scene, these adverse pow'rs,
Ah, whither shall we fly?
O Solyma! Thy boasted tow'rs
In smoky ruins lie.

5. Chorus of Israelites

For Sion lamentation make,
With words that weep, and tears that speak.

6. Recitative

Israelitish Woman

Not vain is all this storm of grief:
To vent our sorrows gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.
Distractful doubt and desperation
Ill become the chosen nation,
Chosen by the great I AM,
The Lord of hosts, who, still the same,
We trust, will give attentive ear
To the sincerity of pray'r.

7. Air

Israelitish Woman

Pious orgies, pious airs,
Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity, and regain His love.

8. Chorus of Israelites

O Father, whose Almighty pow'r
The Heav'ns, and earth, and seas adore;
The hearts of Judah, thy delight,
In one defensive band unite.
And grant a leader bold, and brave,
If not to conquer, born to save.

9. Accompanied Recitative

Simon

I feel, I feel the deity within,
Who, the bright cherubim between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsafed a gracious ear,

And points out Maccabæus to their aid:
Judas shall set the captive free,
And lead us all to victory.

10. Air

Simon

Arm, arm, ye brave! A noble cause,
The cause of Heav'n your zeal demands.
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your hands.

11. Chorus of Israelites

We come, we come, in bright array,
Judah, thy sceptre to obey.

12. Recitative

Judas Maccabæus

'Tis well, my friends; with transport I behold
The spirit of our fathers, fam'd of old
For their exploits in war. Oh, may they fire
With active courage you, their sons inspire:
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

13. Air

Judas Maccabæus

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war.
Great is the glory of the conqu'ring sword,
That triumphs in sweet liberty restor'd.

14. Recitative

Israelitish Woman

To Heav'n's Almighty king we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

15. Air

Israelitish Woman

O liberty, thou choicest treasure,
Seat of virtue, source of pleasure!
Life, without thee, knows no blessing,
No endearment worth caressing.

16. Duet

Israelitish Woman and Man

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

17. Chorus of Israelites

Lead on, lead on! Judah disdains
The galling load of hostile chains.

18. Recitative

Judas Maccabæus

So will'd my father now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries,
In which the long-insulted Judah lies?
Can ye behold their dire distress,
And not, at least, attempt redress?"
Then, faintly, with expiring breath,
"Resolve, my sons, on liberty, or death!"
We come! Oh see, thy sons prepare
The rough habiliments of war;
With hearts intrepid, and revengeful hands,
To execute, O sire, thy dread commands.

19. Semi-chorus of Israelitish Men

Disdainful of danger, we'll rush on the foe,
That Thy pow'r, O Jehovah, all nations may know.

20. Recitative

Judas Maccabæus

Ambition! If e'er honour was thine aim,
Challenge it here:
The glorious cause gives sanction to thy claim.

21. Air

Judas Maccabæus

No unhallow'd desire
Our breasts shall inspire,
Nor lust of unbounded pow'r!
But peace to obtain,
Free peace let us gain,
And conquest shall ask no more.

22. Chorus of Israelites

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

ACT TWO

23. Chorus of Israelites

Fall'n is the foe; so fall Thy foes, O Lord,
Where warlike Judas wields his righteous sword!

24. Recitative

Israelitish Man

Victorious hero! Fame shall tell,
With her last breath, how Apollonius fell,
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around,
With their own leader's sword, the deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell with his unnumber'd host.

25. Air

Israelitish Man

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword.
Though nations surround thee,
No pow'r shall confound thee,
Till freedom again be restor'd.

26. Recitative

Israelitish Woman

Oh, let eternal honours crown his name:
Judas, first worthy in the rolls of fame.
Say, "He put on the breast-plate as a giant,
And girt his warlike harness about him;
In his acts he was like a lion,
And like a lion's whelp roaring for his prey".

27. Air

Israelitish Woman

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.

28. Duet and Chorus

Israelitish Woman and Man; Israelites

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

INTERVAL

29. Recitative

Judas Maccabæus

Thanks to my brethren; but look up to Heav'n;
To Heav'n let glory and all praise be giv'n;
To Heav'n give your applause,
Nor add the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon".
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought.

30. Air

Judas Maccabæus

How vain is man, who boasts in fight
The valour of gigantic might!
And dreams not that a hand unseen
Directs and guides this weak machine.

31. Recitative

Israelitish Messenger

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus; from th'Egyptian coast,
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud, victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

32. Air and Chorus

Israelitish Woman; Israelites

Ah! wretched, wretched Israel! fall'n, how low,
From joyous transport to desponding woe.

33. Recitative

Simon

Be comforted, nor think these plagues are sent
For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin. Turn to God,
And draw a blessing from His iron rod.

34. Air

Simon

The Lord worketh wonders
His glory to raise;
And still, as he thunders,
Is fearful in praise.

35. Recitative

Judas Maccabæus

My arms! Against this Gorgias will I go.
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

36. Air and Chorus

Judas Maccabæus

Sound an alarm! Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth, follow: to the field again!
Justice with courage is a thousand men.

Chorus

We hear, we hear the pleasing dreadful call,
And follow thee to conquest; if to fall,
For laws, religion, liberty, we fall.

37. Recitative

Simon

Enough! To Heav'n we leave the rest.
Such gen'rous ardour firing ev'ry breast,
We may divide our cares; the field be thine,
O Judas, and the sanctuary mine;
For Sion, holy Sion, seat of God,
In ruinous heaps, is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

38. Air

Simon

With pious hearts, and brave as pious,
O Sion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

39. Recitative

Israelitish Man

Ye worshippers of God,
Down, down with the polluted altars, down.
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod.
Our fathers never knew
Him, or his beastly crew,
Or, knowing, scorn'd such idol vanities.

Israelitish Woman

No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth yclep'd the Queen of Heav'n.
Hence, to Phœnicia be the goddess driv'n:
Or be she, with her priests and pageants, hurl'd
To the remotest corner of the world,
Ne'er to delude us more with pious lies.

40. Duet and Chorus

Israelitish Woman and Man

Oh, never, never bow we down
To the rude stock or sculptur'd stone.
We worship God, and God alone.

Chorus of Israelites

We never, never will bow down
To the rude stock or sculptur'd stone.
We worship God, and God alone.

ACT THREE

41. Air

Israelitish Man

Father of Heav'n! From Thy eternal throne,
Look with an eye of blessing down,
While we prepare with holy rites,
To solemnize the feasts of lights.
And thus our grateful hearts employ;
And in Thy praise
This altar raise,
With carols of triumphant joy.

42. Accompanied Recitative

Israelitish Man

See, see yon flames, that from the altar broke,
In spiry streams pursue the trailing smoke.
The fragrant incense mounts the yielding air;
Sure presage that the Lord hath heard our pray'r.

43. Recitative

Israelitish Messenger

From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy:
Came Lysias, with his host, array'd
In coat of mail; their massy shields
Of gold and brass, flash'd lightning o'er the fields,
While the huge tow'r-back'd elephants display'd
A horrid front. But Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.

44. Recitative

Israelitish Messenger

Yet more, Nicanor lies with thousands slain;
The blasphemous Nicanor, who defied
The living God, and, in his wanton pride,
A public monument ordain'd
Of victories yet ungain'd.
But lo, the conqueror comes; and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threaten'd desolation to the land.

45. Chorus

Youths

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.

Virgins

See the godlike youth advance!
Breathe the flutes, and lead the dance;
Myrtle wreaths, and roses twine,
To deck the hero's brow divine.

Israelites

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.

46. March

47. Soli (alto, tenor) and Chorus of Israelites

Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

48. Recitative

Judas Maccabæus

Sweet flow the strains, that strike my feasted ear;
Angels might stoop from Heav'n to hear
The comely song we sing,
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To the distinguish'd elephant, and, whelm'd beneath
The stabbed monster, triumph'd in a glorious death.

49. Air

Judas Maccabæus

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound;
But, all attentive to alarms,
The willing nations fly to arms,
And, conquering or conquer'd, claim the prize
Of happy earth, or far more happy skies.

50. Recitative

Eupolemus

Peace to my countrymen; peace and liberty.
From the great senate of imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her vet'ran pow'r,
And stretch her vengeful arm, by land or sea
To curb the proud, and set the injur'd free.

51. Chorus of Israelites

To our great God be all the honour giv'n,
That grateful hearts can send from earth to Heav'n.

52. Recitative

Israelitish Woman

Again to earth let gratitude descend,
Praiseworthy is our hero and our friend.
Come then, my daughters, choicest art bestow,
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
The valour that preserv'd, the pow'r that bless'd,
Bless'd you with hours, that scatter, as they fly,
Soft quiet, gentle love, and boundless joy.

53. Duet

Israelitish Woman and Man

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around.
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

54. Air and Chorus

Simon

Rejoice, O Judah, and, in songs divine,
With cherubim and seraphim harmonious join!

Israelites

Hallelujah! Amen.

FUTURE CONCERTS:

Tuesday 15 December 2009, 7.30pm

Carol concert

St Stephen's, Rochester Row, SW1

Friday 15 January 2010, 7.30pm

Brahms *Ein deutsches Requiem*

With the Brandenburg Sinfonia

St Martin-in-the-Fields, Trafalgar Square, WC2

Monday 22 March 2010, 7pm

Poulenc *Chansons Françaises*

Ravel *Sonatine* (piano solo)

Puccini *Messa di Gloria*

With James Longford, piano

Banqueting House, Whitehall, SW1A

Saturday 3 July 2010, 7.30pm

Haydn *Paukenmesse*

Weber *Mass in E Flat*

St John's, Smith Square, SW1

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Paul Spicer



Paul Spicer, conductor 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. He 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, posts he relinquished in order to pursue a freelance career. He was Senior Producer for BBC Radio 3 in the Midlands until 1990 and today is in considerable demand as a composer. He has also been a much sought-after recording producer and, in particular, has produced forty recordings with the organist Christopher Herrick.

The first complete recording of Paul Spicer's large-scale *Easter Oratorio*, originally commissioned for the Lichfield Festival Millennium celebrations, 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*". It was also chosen as Editor's Choice in the same magazine. *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. It was described as "a deeply-felt composition, almost intoxicatingly melodic throughout to create a chaste kind of spiritual ecstasy in which elements of reviving nature figure strongly". A recording of his complete works for organ, played by Robert Sharpe, was recently released from Truro Cathedral. A recording of his shorter choral works performed by the choir of Selwyn College, Cambridge, was made in 2008. Paul Spicer's highly acclaimed biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice. He is currently working on a full-scale biography and study of works of the composer Sir George Dyson. He was awarded a major grant by the British Academy to take a sabbatical period to further the research for this work. As a writer he has written countless articles for many periodicals and is a contributor to the Dictionary of National Biography. At the same time he is also working on a new 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*.

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 the Golden Valley of Herefordshire (www.englishchoralexperience.co.uk) each July. 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.

Nathalie Chalkley (soprano)



Nathalie Chalkley has extensive experience both on the concert and operatic stage. She has given concerts in many of London's best-known recital and concert venues including the Barbican, Royal Festival Hall, Royal Albert Hall, Bridgewater Hall, St. George's Hanover Square (for *Opera Italiana*), St. James' Piccadilly, Southwark Cathedral, National Gallery and St. Martin-in-the-Fields.

She has given concerts throughout Britain; she is a regular performer in her hometown of Bristol, and in Dorset, where she sings for the *Christchurch Sinfonia* in Sherborne Abbey and Christchurch Priory. On the international stage, she has performed across Europe, the Far East and Australia.

Nathalie made her opera debut in John Blow's *Venus and Adonis*. She later performed in *The Magic Flute* (Pamina), *Carmen* (Frasquita), *Dido and Aeneas* (First Witch), *Peter Grimes* (First Niece), *Der Zwerg* (Erste Zofe), *Mitridate* (Aspasia) and most recently *Le nozze di Figaro* (Susanna). She has also worked with BYO in their Easter season, participating in *Così Fan Tutte* (Despina). In 2009 she took part in the Montaretto Italian Opera summer school with Lella Alberg and Ian Ledingham.

She has had the good fortune to work with conductors including Sir Colin Davis, Mark Elder, Kurt Masur and Matthias Bamert. In 2009 she worked with Scott Ellaway on his BBC Singer/ Orchestra Europa project.

She also works as a session musician performing with a diverse range of contemporary recording artists. These include being the resident soprano for A~M*P and recording on the debut albums of Mel Brown, Toby Wainwright Johns and Matthew Winkworth. She has also worked closely with contemporary composer Andrew Morris who, following her performance of *Flute of Interior Time*, composed his next piece *The Darkness of Night* for her. They premiered the work together at Dartington Summer School in 2007.

Nathalie graduated with a first class honours degree in music from Goldsmiths College, University of London, in 2006. She was also awarded the Sir Paul Girolami Prize for her achievements whilst on the course. Currently, she is studying on the MA course at the Royal Academy of Music with Lillian Watson and Mary Hill. Recent successes whilst at the Academy include coming second place in the *Elena Gerhardt* Lieder Prize, *Isabel Jay* and *Blyth Buesst* Opera Prizes, receiving the *G Embley Memorial Prize* and becoming a member of the Academy's Song Circle. She is generously supported by the John Thaw and Josephine Baker trusts.

Russell Harcourt (counter-tenor)



Sydney counter-tenor Russell Harcourt is completing his studies with Royal Academy Opera with Joy Mammen and Jonathan Papp. He studied voice with Graham Pushee and graduated in 2006 with a Bachelor of Music from the University of Sydney, Sydney Conservatorium of Music, before continuing his studies with Dr. Rowena Cowley.

Russell made his operatic debut in 2007 as Oberon in Britten's *A Midsummer Night's Dream* with the Western Australian Academy of Performing Arts (WAAPA), which led to an invitation to observe and participate in The Jette Parker Young Artist's Programme at the Royal Opera House Covent Garden. He made his Australian concert debut this year as a guest artist at the Australian Festival of Chamber Music which included a live broadcast on ABC Classic FM. He has appeared as a soloist with the Renaissance Players and in master classes, opera scenes and oratorio. He is an alumnus of the Britten-Pears Young Artist Programme.

Recent prizes include finalist in the McDonald's Operatic Aria (Australia), Australian Music Foundation Award, Ian Potter Cultural Trust Grant, Skills & Arts Development Grant (Australia Council for the Arts) and the Dame Joan Sutherland Award 2008 (Noosa).

Peter Davoren (tenor)



Peter Davoren grew up in London and received early vocal training as a member of the Cardinal Vaughan Memorial School's Schola Cantorum. After the Vaughan, he went on to the University of Leeds to study Music, studying vocal studies with Alison Chamberlain, and graduated in 2007 with honours. During his time in Leeds, Peter was awarded the Alison Christine Silverside Award, a bursary for instrumental tuition due to his recital standards and also won the Elgar Prize for his performance as Orbin, in the composer's work *Caractacus*. As well as his singing, Peter was also the conducting scholar at St. Anne's R.C. Cathedral under the direction of Benjamin Saunders, and was also the director for the University Chamber Choir, conducting Tallis' *Spem in alium* in St Anne's Cathedral, performing in many concerts, tours and performing evensong at Leeds Parish Church on two occasions.

As a soloist his work has included Schubert's *Die Schöne Müllerin*, Schumann's *Myrten Lieder*, Wolf's *Mörke-Lieder*, Mozart's *Requiem*, *Litaniae Lauretanae*, Dvorak's *Stabat Mater* Mendelssohn's *Walpurgis Nacht*, *Elijah*, Handel's *Messiah*, *Belshazzar*, Finzi's *Dies Natalis*, Puccini's *Messa di Gloria*, Rossini's *Petite Messe Solennelle*, Bach's *B minor Mass*, *Christmas Oratorio*, *St John Passion*, and many more. Operatically, he has performed as Don Basilio in *The Marriage of Figaro* and Don Ottavio in *Don Giovanni* and Don Jose in Bizet's *Carmen*. Peter is currently a student on the postgraduate course at the Royal Academy of Music studying with Neil Mackie and Mary Hill.

Frederick Long (bass-baritone)



Frederick is a versatile musician, with experience as a singer, pianist, cellist, conductor and composer. As a bass-baritone he won a scholarship to study for an MA in performance at the Royal Academy of Music, where he is taught by Mark Wildman and Iain Ledingham. Now in his second year, he has given numerous performances across the country, of which highlights include Handel's *Messiah*, Mozart's and Duruflé's *Requiem*, Bach's *Magnificat in D*, and Haydn's *Creation*. Operatic experience includes Handel's *Semele* (Cadmus, Amersham Music Festival; Somnus, RAO cover), Britten's *Noye's Fludde* (Noye, Rugby School), and Georgiev's *The Mirror* (Life, world première, RAM).

Frederick graduated from the University of Bristol in 2008 with a first-class degree in music, and was awarded the Sir Thomas Beecham scholarship for his contribution to performance. He was delighted to be invited back to the Victoria Rooms this year to perform the eponymous prophet in Mendelssohn's *Elijah* as part of the university's centenary celebrations.

Frederick would like to acknowledge the support of the D'Oyly Carte Foundation, the Arts and Humanities Research Council and the Josephine Baker Trust.

ACKNOWLEDGEMENTS:

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

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 all tonight's volunteer helpers.

THE LONDON BAROQUE SINFONIA

Orchestra Manager: Charlotte Templeman

The London Baroque Sinfonia has worked with the Whitehall Choir for several years in baroque programmes, and is delighted to do so again this evening. The Sinfonia is made up of experienced professional players who specialise in period instrument performance and who perform regularly in the UK and abroad with groups such as English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and English Concert. Collaborations with Paul Spicer and Whitehall Choir have included performances of works by Purcell, Carissimi and Mozart, as well as Handel's *Alexander's Feast*, Bach's *B minor Mass* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610*, and most recently a concert of music by Bach, Purcell and Vivaldi in July of this year.

1st violins

Huw Daniel (leader)
Madeleine Easton
Katarina Bengston
Gwenllian Richards

2nd violins

Bill Thorp
Polly Smith
Jane Norman
Karin Björk

Violas

Alfonso Leal d'Ojo
Louise Hogan
Malgozarta Ziemkiwcz Artabe

Cellos

Imogen Seth Smith
Anna Holmes

Violone

Peter McCarthy

Organ

James Longford

Oboes (doubling recorder)

Gail Hennessy
Mark Radcliffe

Bassoon

Mike Brain

Horns

Gavin Edwards
Rachel Bunyan

Trumpets

Adrian Woodward
John Hutchins
Matt Wells

Timpani

Robert Kendall



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 Barron
Soo Bishop
Joanna Bradley
Gill Carruthers
Hilary Davies
Imogen Davies
Anne Delauzun
Julia Earl
Ruth Eastman
Jacky Erwtaman
Maya Freedman
Fiona Graph
Kate Goulden
Kate Hand
Katherine Herzberg
Claire Johnston
Kate Johnston
Nisha Kaduskar
Jo Mullin
Lesley Raymond
Rachel Salisbury
Christina Scharff
Yvette Street

Altos

Helen Audaer
Rose Chandler
Tamsin Cousins
Monica Darnbrough
Miranda Douce
Samantha Foley
Kate Mole
Paula Nobes
Jean Orr
Marion Paul
Penny Prior
Moiria Roach
Jean Robinson
Philippa Rudkin
Holly Tett
Liz Walton
Lis Warren

Tenors

Graham Hand
Jonathan Williams
Patrick Haighton
Ben Nicholls
David Rawlins
Danny Tomkins
Chris Jones
Kevin McManus
Philip Pratley
Ken Holmes

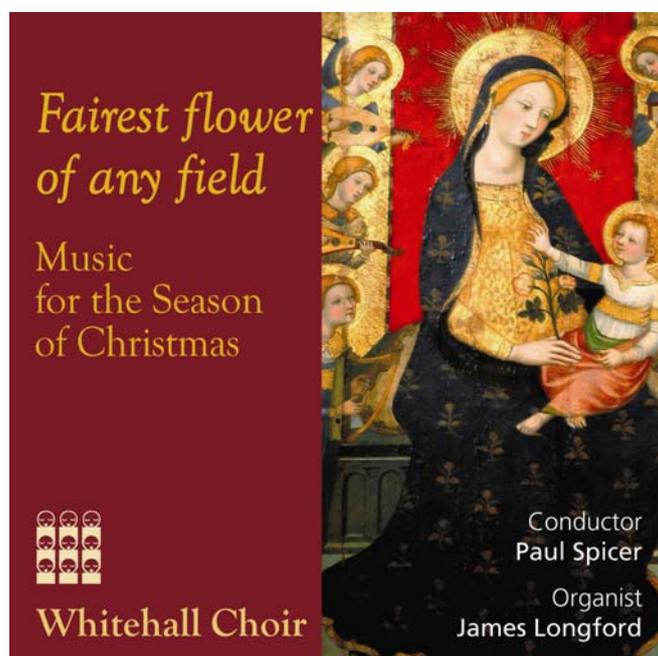
Basses

James Gourlay
Laurence Grace
Richard Grafen
Michael Growcott
Simon Herbert
Martin Humphreys
Simon Lawson
William Longland
Brendan O'Keefe
Tony Piper
Malcolm Todd
Daniel Walton
Ian Williamson

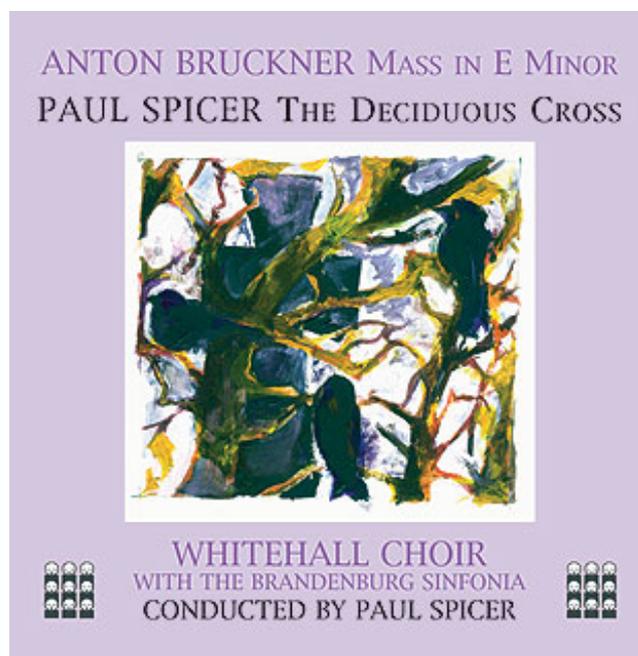
WHITEHALL CHOIR COMMITTEE, 2009-10

SAMANTHA FOLEY, Chairman; JONATHAN WILLIAMS, Hon Secretary; KEN HOLMES, Hon Treasurer; RACHEL SALISBURY, 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

In February this year the Choir recorded the Christmas music sung at a concert in St Marylebone Parish Church last December. The CD, *Fairest flower of any field*, is recommended in *Gramophone's* 2009 Christmas edition 'best buy' guide.



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 at tonight's performance or via the Choir's website www.whitehallchoir.org.uk.