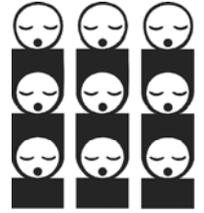


# WHITEHALL CHOIR



*CONDUCTOR Paul Spicer*

**with the longfordbrown piano duo**

**presents**

## **BRAHMS REQUIEM & Four Quartets**



© Simon Marsh, Sky Study – Angle, Pembrokeshire, July 1992

**SOPRANO** Angela Bic   **BARITONE** Marcus Farnsworth

Monday, 6 APRIL 2009, 7 pm

**THE BANQUETING HOUSE** Whitehall, London SW1A 2ER

*Programme: £2*

## PROGRAMME

Brahms *Vier Quartette* (op. 92)

1. O schöne Nacht
2. Spätherbst
3. Abendlied
4. Warum

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**SHORT BREAK (five minutes)**

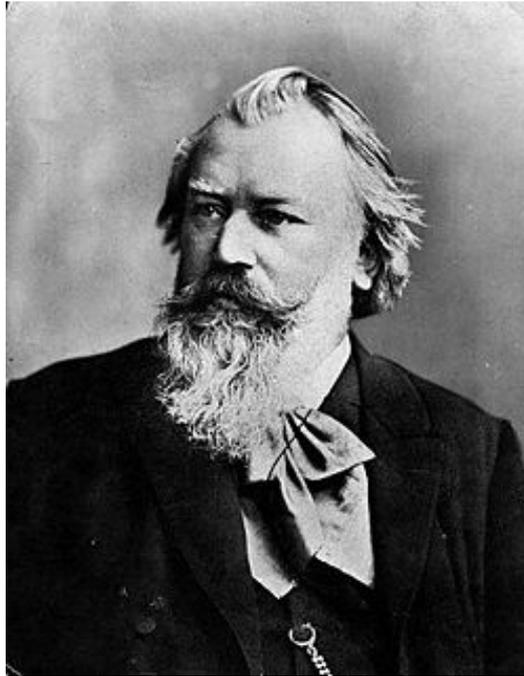
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Brahms *Ein deutsches Requiem* (op. 45)

1. Selig sind, die da Leid tragen
2. Denn alles Fleisch es ist wie Gras
3. Herr, lehre doch mich
4. Wie lieblich sind deine Wohnungen
5. Ihr habt nun Traurigkeit
6. Denn wir haben hie keine bleibende Statt
7. Selig sind die Toten

***Supper will be served in the crypt after the concert.***

## Johannes Brahms (1833-1897)



### VIER QUARTETTE (Four Quartets) op. 92

Brahms's *Vier Quartette für vier Singstimmen und Klavier* were first published in 1884. No. 1 *O schöne Nacht* ("O Lovely Night") and No. 2 *Spätherbst* ("Late Autumn") offer contrasting moods and sentiments, but are musically similar in that they are both written in triple metre, both marked *andante*, and both accompanied by triplet figures in the piano. No. 2 also ends in E major, the key of No. 1. No. 3 *Abendlied* ("Evening Song") and No. 4 *Warum* ("Why?") are both in quadruple metre, the last serving as a commentary on the ability of song to invoke the beauties of nature, to surround and to soothe.

The poet and philosopher **Georg Friedrich Daumer**, the author of *O schöne Nacht*, was first a pietist, then a pantheist and orthodox Protestant, who strove to substitute for Christianity a religion "of love and peace". He later embraced the Catholic faith and became its ardent defender. Daumer's poetry was much favoured by Brahms: texts from his *Polydora* were used in the *Liebeslieder Walzer*, op.52, and Daumer's translations of love poems from several countries were set to music in the *Neue Liebesliederwalzer*, op. 65. *Spätherbst* was written by the poet and author **Hermann Allmers**, a life-long friend of the naturalist and painter Ernst Haeckel, who was an ardent supporter of Darwinism. *Abendlied* is by the dramatist **Christian Friedrich Hebbel**, who in his tragedies drew upon Hegel's concepts of history to dramatize conflicts between old and new value systems. *Warum* was written by **Johann Wolfgang von Goethe**, poet, playwright, musician, politician, humanist, scientist (he inspired Darwin with his discovery of the premaxillar jaw bones) and philosopher, who intended his own life to be an example of the full range of human potential. The poems selected by Brahms invoke images inspired by the sky: "In the heavens, the moon... [with] the sweet comradeship of tiny stars", "Heaven should be weeping", "the stars, which gleam and wander above," "Luna's lovely embraces". Our sensibilities reach upward to meet the heavens, to be comforted by them and to gather strength from them. *With acknowledgements to the DeKalb Choral Guild, Decatur, GA, USA.*

### 1. O schöne Nacht (O Lovely Night)

O schöne Nacht!  
Am Himmel märchenhaft  
erglänzt der Mond  
in seiner ganzen Pracht;  
um ihn der kleinen Sterne  
liebliche Genossenschaft.

*O lovely night!  
In the heavens,  
the moon gleams magically  
in all its splendour;  
about it, the sweet comradeship  
of tiny stars.*

Es schimmert hell der Tau  
am grünen Halm; mit Macht  
im Fliederbusche schlägt die Nachtigall.  
Der Knabe schleicht zu seiner Liebsten sacht.  
O schöne Nacht!

*The dew glimmers brightly  
on the green blades of grass; with great power,  
the nightingale sings out in the elder-bush;  
the young man steals quietly to his sweetheart.  
O lovely night!*

*Georg Friedrich Daumer (1800-1875)*

### 2. Spätherbst (Late Autumn)

Der graue Nebel tropft so still  
herab auf Feld und Wald und Heide,  
als ob der Himmel weinen will  
in übergroßem Leide.

*The grey mist drops down so silently  
upon the field, wood and heath  
that it is as if Heaven wanted to weep  
in overwhelming sorrow.*

Die Blumen wollen nicht mehr blühen,  
die Vöglein schweigen in den Hainen,  
es starb sogar das letzte Grün,  
da mag er auch wohl weinen.

*The flowers will bloom no more,  
the birds are mute in the groves,  
and the last bit of green has died;  
Heaven should indeed be weeping.*

*Hermann Allmers (1821-1902)*

### 3. Abendlied (Evening Song)

Friedlich bekämpfen  
Nacht sich und Tag:  
wie das zu dämpfen,  
wie das zu lösen vermag.

*Peacefully does night  
struggle with the day:  
how to muffle it,  
how to dissolve it.*

Der mich bedrückte,  
schläfst du schon, Schmerz?  
Was mich beglückte,  
sage, was war's doch, mein Herz?

*That which depressed me,  
are you already asleep, o Pain?  
That which made me happy,  
say, what was it, my heart?*

Freude wie Kummer,  
fühl ich, zerrann,  
aber den Schlummer  
führten sie leise heran.

*Joy, like anguish,  
I feel has melted away,  
but they have gently  
invoked slumber instead.*

Und im Entschweben,  
immer empor,  
kommt mir das Leben  
ganz wie ein Schlummerlied vor.

*And as I float away,  
ever skyward,  
it occurs to me that life  
is just like a lullaby.*

*Christian Friedrich Hebbel (1813-1863)*

#### 4. Warum (Why?)

Warum doch erschallen  
himmelwärts die Lieder?  
Zögen gerne nieder  
Sterne, die droben  
blinken und wallen,  
Zögen sich Lunas  
lieblich Umarmen,  
Zögen die warmen,  
wonnigen Tage  
seliger Götter  
gern uns herab!

*Why then do songs  
resound heavenward?  
They would gladly lure down  
the stars, which  
gleam and wander above;  
they would entice Luna's  
lovely embraces,  
and invoke the warm,  
blissful days  
of blessed gods –  
gladly would they do this!*

*Johann Wolfgang von Goethe (1749-1832)*

*With acknowledgements to Emily Ezust of Ottawa, Canada (<http://www.lieder.net/>), for permission to use her English translations of the poems of the Vier Quartette.*

# EIN DEUTSCHES REQUIEM

(A German Requiem)

op. 45

Brahms's mother died in February 1865, a loss that painfully grieved him and that may well have inspired *Ein deutsches Requiem*. What is less certain is whether his lingering feelings over Robert Schumann's death in July 1856 may also have contributed to the work's genesis.

By the end of April 1865, Brahms had completed the first, second, and fourth movements. The second movement used some previously abandoned musical material written in 1854, the year of Schumann's mental collapse and attempted suicide and of Brahms's move to Düsseldorf to assist Clara Schumann and her seven children.

Brahms had completed all but what is now the fifth movement by August 1866. Johannes Herbeck conducted the first three movements in Vienna on 1 December 1867. This partial première went poorly owing to a misunderstanding by the timpanist of a marking in his score, so that sections marked as *pf* were played as *f* or *ff*, essentially drowning out the rest of the ensemble in the fugal section of the third movement. The first performance of the six movements was given in Bremen Cathedral on Good Friday, 10 April 1868, with Brahms conducting and Julius Stockhausen as the baritone soloist. The performance was a great success and marked a turning point in the composer's career.

Brahms added the fifth movement ("Ihr habt nun Traurigkeit") in May 1868. It was first sung in Zurich on 12 September 1868, by Ida Suter-Weber, with Friedrich Hegar conducting the Zurich Tonhalle Orchestra. The final, seven-movement version of *Ein deutsches Requiem* had its première in Leipzig on 18 February 1869; Carl Reinecke conducted the Gewandhaus Orchestra and Chorus, and the soloists were Emilie Bellingrath-Wagner and Franz Krükl.

Brahms assembled the libretto to *Ein deutsches Requiem* himself. He eschewed the traditional Latin text of the Roman Catholic Requiem Mass, choosing instead to set passages of the German Luther Bible. The sources include Psalms, Isaiah, Ecclesiastes, the Gospels of St Matthew and St John, the First Epistle to the Corinthians, the Epistle to the Hebrews, and Revelation.

Brahms's first known use of the title *A German Requiem* was in an 1865 letter to Clara Schumann in which he wrote that he intended for the piece to be "a sort of German Requiem". Brahms was quite moved when he found out years later that Robert Schumann had planned a work of the same name. *German* refers primarily to the language rather than to the intended audience. Brahms told Karl Martin Reinthaler, director of music at Bremen Cathedral, that he would gladly have called the work *A Human Requiem* instead.

In contrast to the prayers for the dead ("Grant them eternal rest, O Lord") at the beginning of the Requiem Mass in the Roman Catholic liturgy, *Ein deutsches Requiem* emphasizes comforting the living, beginning with the text "Blessed are they that mourn: for they shall be comforted". A comparable worldview persists through the work. In fact, Brahms purposely omitted Christian dogma. In his correspondence with Karl Reinthaler, when Reinthaler expressed concern over this, he refused to add references to "the redeeming death of the Lord", as Reinthaler put it, such as *John 3:16*. In the Bremen performance of the piece, Reinthaler took the liberty of inserting the aria "I know that my redeemer liveth" from Handel's *Messiah*, with a view to satisfying the clergy.

The Requiem is scored for a four-part choir with orchestra. However, for our performance we are using Brahms's alternative scoring with piano-duet accompaniment (four hands on one piano), the version used at the first complete performance of the Requiem in London (complete, that is, apart from the as yet unwritten fifth movement), which was given at the home of Sir Henry Thompson and his wife, the pianist Kate Loder (Lady Thompson), in July 1871. On that occasion the work was sung in English, but tonight we are performing it in German.

*The above note was adapted from the Wikipedia article "A German Requiem (Brahms)".*

## 1. Selig sind

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.  
Die mit Tränen säen, werden mit Freuden ernten.

*Blessed are they that mourn: for they shall be comforted.  
They that sow in tears shall reap in joy.*

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

*They that go forth and weep, bearing precious seed, shall doubtless come again with rejoicing, bringing their sheaves with them.*

## 2. Denn alles Fleisch es ist wie Gras

Denn alles Fleisch es ist wie Gras, und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret, und die Blume abgefallen.

*For all flesh is as grass, and all the glory of man as the flower of grass. The grass withers, and the flower thereof falleth away.*

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde, und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. So seid geduldig.

*Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and has long patience for it, until he receive the morning and evening rain. So be ye patient.*

Aber des Herrn Wort bleibet in Ewigkeit.

*But the word of the Lord endureth for ever.*

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen. Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

*And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.*

## 3. Herr, lehre doch mich

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Handbreit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht wer es kriegen wird. Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich. Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

*Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee. Surely every man walks in a vain show: surely they are disquieted in vain: he heaps up riches, and knows not who shall gather them. And now, Lord, what wait I for? My hope is in thee. The souls of the righteous are in the hand of God and there shall no torment touch them.*

## 4. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

*How lovely are thy dwellings, O Lord of hosts! My soul longs, yea, even faints for the courts of the Lord: my heart and my flesh cries out for the living God.*

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

*Blessed are they that dwell in thy house: they will always be praising thee.*

## 5. Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen. Sehet mich an: ich habe eine kleine Mühe und Arbeit gehabt und habe großen Trost funden. Ich will euch trösten, wie einen seine Mutter tröstet.

*And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. Behold with your eyes, how that I have but little labour, and have gotten unto me much rest. As one whom his mother comforts, so will I comfort you.*

## 6. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

*For here have we no continuing city, but we seek one to come.*

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich in einem Augenblick zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

*Behold, I show you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.*

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel! Hölle, wo ist dein Sieg!

*Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?*

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

*Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.*

## 7. Selig sind die Toten

Selig sind die Toten, die in dem Herren sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

*Blessed are the dead, which die in the Lord, from henceforth. Yea, says the Spirit, that they may rest from their labours; and their works do follow them.*

## ACKNOWLEDGEMENTS

***The Whitehall Choir acknowledges the support given by the Josephine Baker Trust to the two soloists in tonight's performance of the Brahms Requiem.***

***The Choir is very grateful for the support that it continues to receive from the Department for Business, Enterprise and Regulatory Reform (BERR).***

***The Choir would like to thank William Longland for his work on the programme and would also like to thank all tonight's volunteer helpers.***

# *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 and has received considerable 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](http://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.

# *The longfordbrown piano duo*



Photo credit: Alex Griffiths

The **longfordbrown piano duo** was formed in 2002 when James Longford and Lindy Tennent-Brown met as Legal & General Junior Fellows at the Royal College of Music in London. They are laureates of several major international competitions – Second Prize and the Rachmaninov Prize in the 2007 IBLA Grand Prize in Sicily, Third Prize in the 14th International Schubert Competition in the Czech Republic – and they were semi-finalists in the prestigious Dranoff International Two Piano Competition in Miami last year.

The duo recently held a scholarship-supported Creative Development Residency at The Banff Centre in Canada, where they studied with Jerome Lowenthal (Head of Piano at The Julliard School) and Lambert Orkis (long-term duo partner of Anne-Sophie Mutter and the late Mstislav Rostropovich) and gave several acclaimed concerts. Closer to home, the duo works with pianists Martin Roscoe, Margaret Fingerhut and John Blakely, and with conductor Gerry Cornelius.

The **longfordbrown piano duo** has performed throughout the UK, and in Italy, Germany, Denmark and the US, most recently giving two acclaimed performances of Poulenc's *Concerto for Two Pianos* at the Wiltshire Music Centre, with Gerry Cornelius. The duo enjoys its collaborations with other musicians and has given a number of performances of *Ein Deutsches Requiem* in Brahms' own version for piano duet and choir.

The **longfordbrown piano duo** has quickly established a reputation for its innovative programming and thrilling performances. James and Lindy are equally comfortable in piano-duet or two-piano repertory and take delight in compiling programmes that draw upon a wide variety of source material, from the great classical works through to music of the present day. This season the duo will give recitals in London, Wiltshire, Cheshire and the Isle of Wight, and future plans include performances of concertos by Mozart and Poulenc in the UK and New Zealand. Please visit [www.longfordbrown.com](http://www.longfordbrown.com) for more information.

## *Angela Bic*     *Soprano*



The German soprano Angela Bic was born in 1980 into a musical family of Romanian and Chinese descent. She started learning the piano and violin at the age of seven and, at 18, had her first singing lesson and subsequently studied from 2002-8 at the Hochschule für Musik in Freiburg, Germany, with Prof. Dorothea Wirtz. As a member of the opera school there she performed in several opera productions. She has taken part in masterclasses with Elisabeth Glauser, Thomas Hampson, Kai Wessel, Margreet Honig, José Cura and Barbara Bonney and has received support from the Studienstiftung des deutschen Volkes since 2006.

Competition successes include third prize in the 2005 Paula Salomon Lindberg Lied competition in Berlin, first prize together with Robin Davis in the 2007 Euriade Song-Duo Competition in Kerkrade, Holland, and first prizes in the Royal Academy of Music's Richard Lewis/Jean Shanks award, Isabel Jay competition, Blyth-Buesst Operatic Award and the Wigmore award. As well as performing Poulenc's one-woman opera *La Voix Humaine* at several venues in Freiburg, Angela recently made her professional debut as Ortlinde in Wagner's *Die Walküre* in the 2008 summer season at the Freiburg Opera House. In England, she has given recitals for the Oxford Lieder and Two Moors Festivals, and in January appeared at the Wigmore Hall with the Academy's Song Circle group.

Angela is studying with Lillian Watson and Jonathan Papp at the Royal Academy of Music. In March 2009, she will sing Amaranta in Haydn's *La fedeltà premiata* with Trevor Pinnock, with whom she is also performing two concerts in the Leipzig Gewandhaus in September 2009.

## *Marcus Farnsworth*     *Baritone*



Marcus began his musical training as a chorister at Southwell Minster, Nottinghamshire. He continued his education at Chetham's School of Music, and then went on to read Music at the University of Manchester, graduating with first class honours and winning the recital prize. He is now studying at the Royal Academy of Music with Glenville Hargreaves and Audrey Hyland. He was recently awarded the Major van Someren-Godfrey prize for English song and the Henry Cummings vocal prize. Marcus is generously supported by the Josephine Baker Trust and the Musicians' Benevolent Fund.

Marcus appears regularly as a soloist throughout the country, in opera and oratorio as well as solo recitals. He also has a great commitment to the performance of new music, and has premiered vocal works by a wide range of composers. Recent appearances include a joint recital with the acclaimed mezzo-soprano Sarah Connolly at the Oxford Lieder Festival and as a soloist with The King's Consort at the Wigmore Hall. He has given recitals at Southwell Minster, Manchester Cathedral, the University of Manchester, Salford University, Lotherton Hall, the Royal Northern College of Music, the Royal Academy of Music and the Exon Singers Festival. Concert repertoire includes Bach's *Christmas Oratorio*, *Magnificat*, *Mass in B Minor* and *St John Passion*; Handel's *Messiah* and *Saul*; Requiems by Brahms, Mozart, Fauré and Duruflé; Rossini's *Petite Messe Solennelle*; Finzi's *In Terra Pax*; and Vaughan Williams's *Dona Nobis Pacem* and *Five Mystical Songs*. He has appeared with the Northern Chamber Orchestra, the English Symphony Orchestra, Manchester Camerata, the Britten Sinfonia, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra.

On the opera stage Marcus has performed the roles of Adonis in *Venus and Adonis* by John Blow (Newark Festival Opera), Aeneas in Purcell's *Dido and Aeneas* (Suffolk Villages Festival), Guglielmo in Mozart's *Così fan Tutte* (Heritage Opera), the Narrator in Britten's *Paul Bunyan* (Manchester University), and the title role in a semi-staged performance of Handel's oratorio *Saul* (Ad Solem). At the Academy he has performed scenes from *Die Tote Stadt*, *Lakmé*, *Chérubin*, *L'elisir d'amore* and *Owen Wingrave*. He also took part in Graham Vick's new production of Britten's Church Parable *Curlew River* with Birmingham Opera Company as part of the 2004 BBC Proms at the Royal Albert Hall.



## **THE WHITEHALL CHOIR**

**President:** Sir Brian Bender, KCB

**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 Department of Trade in the Second World War, the Whitehall Choir now performs in leading venues across London, from St John's, Smith Square, to Holy Trinity, Sloane Square, to tonight's venue, the exquisitely beautiful 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, Bruckner *Mass in E minor* and Spicer *The Deciduous Cross*, recorded in 2007, and *Fairest flower of any field - Music for Christmas*, recorded in February this year and just released, visit [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).

(Charity no. 280478.)

### **THE WHITEHALL CHOIR**

#### **Sopranos**

Joanna Bradley  
Gill Carruthers  
Hilary Davies  
Imogen Davies  
Ruth Eastman  
Jacky Erwtelman  
Maya Freedman  
Kate Goulden  
Fiona Graph  
Kate Hand  
Caroline James  
Claire Johnston  
Kate Johnston  
Joanna Mullin  
Lesley Raymond  
Rachel Salisbury  
Christina Scharff  
Ruth Soroko  
Yvette Street  
Vicky Sweetman

#### **Altos**

Helen Audaer  
Rose Chandler  
Monica Darnbrough  
Miranda Douce  
Sam Foley  
Katherine Howes  
Victoria Jones  
Kate Mole  
Paula Nobes  
Jean Orr  
Marion Paul  
Penny Prior  
Moiria Roach  
Jean Robinson  
Mary Stevenson  
Holly Tett  
Liz Walton  
Lis Warren

#### **Tenors**

François Feuillat  
Patrick Haighton  
Graham Hand  
Ken Holmes  
Ashley Marshfield  
Ben Nicholls  
Philip Pratley  
David Rawlins  
Daniel Tomkins  
Jonathan Williams

#### **Basses**

Laurence Grace  
Richard Grafen  
Mark Graver  
Michael Growcott  
Simon Herbert  
Martin Humphreys  
Simon Lawson  
Keith Long  
William Longland  
Roland Lubett  
Alberto Moscatelli  
Brendan O'Keeffe  
Malcolm Todd  
Ian Williamson

## **WHITEHALL CHOIR COMMITTEE, 2008-09**

SAMANTHA FOLEY, Chairman  
JONATHAN WILLIAMS, Hon Secretary  
KEN HOLMES, Hon Treasurer  
RACHEL SALISBURY, Assistant Secretary  
RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers  
MIRANDA DOUCE and KATHERINE HOWES, 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, BERR Rep

## ***FRIENDS OF WHITEHALL CHOIR***

Mr C. T. Bilby  
Miss E. Broadbent  
Capt. C. W. Gotto, RN  
Mrs G. Holmes  
Mr Roy Owen  
Mr P.J. Owen  
Miss C. Stewart  
Mr J. Warren  
Mr D. Wedmore  
Capt. B. V. Woodford, CBE, RN

### **FUTURE PROGRAMME 2008/2009:**

#### **BACH, VIVALDI, PURCELL**

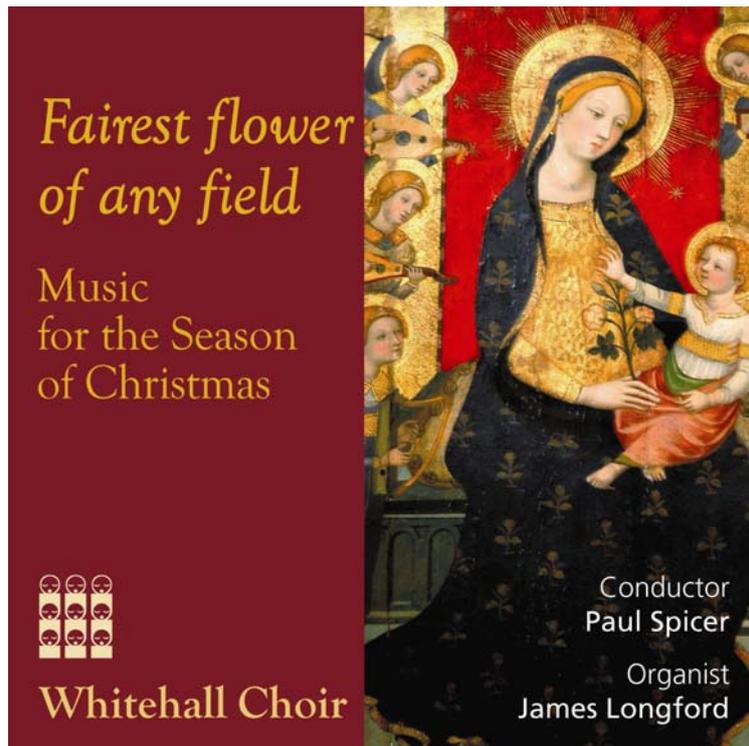
Friday 10 July 2009  
St John's, Smith Square

#### **HANDEL: JUDAS MACCABAEUS**

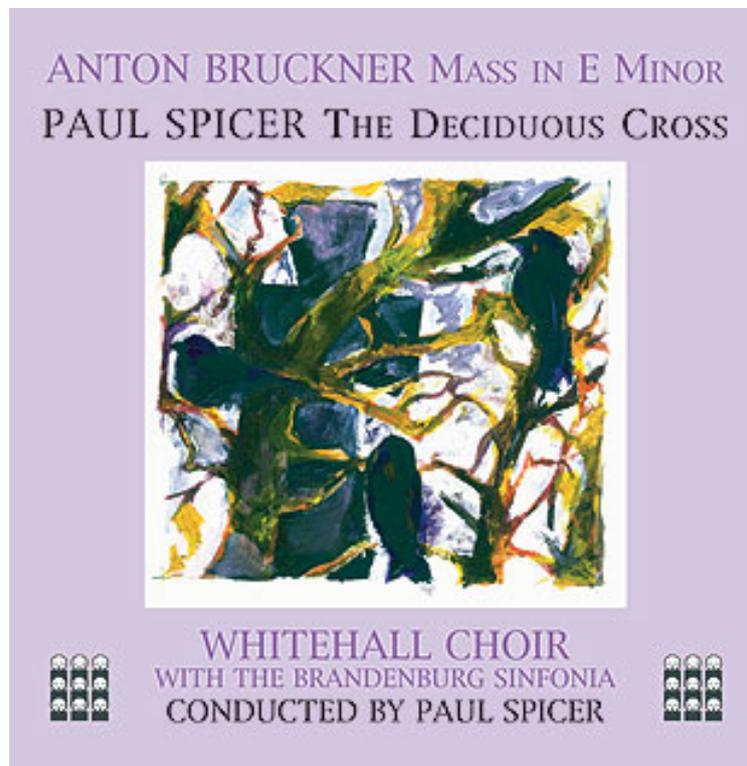
Friday 27 November 2009  
St John's, Smith Square

If you would like to be kept informed of Whitehall Choir initiatives and events, please sign up for our "e-alerts" via the website – [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).

In February this year the Choir recorded the Christmas music sung at their concert in St Marylebone Parish Church last December.



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 our website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).