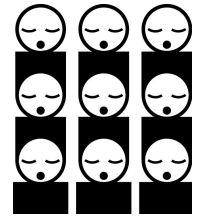
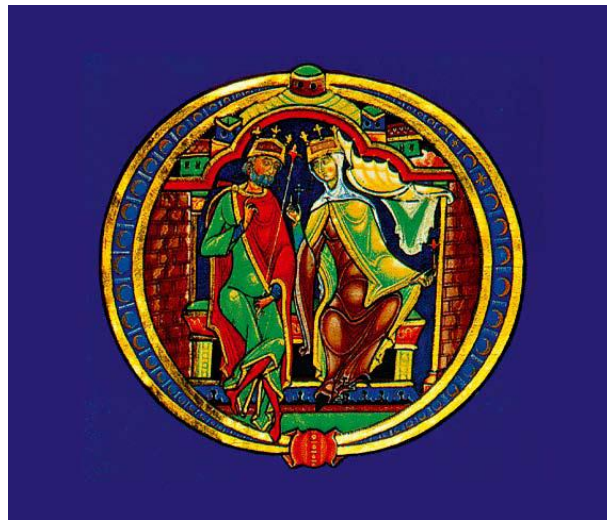


Whitehall Choir
with the Brandenburg Sinfonia



BACH Lobet den Herrn, alle Heiden
Orchestral Suite No. 2
Missa Brevis in A

LEIGHTON Columba Mea
(Song of Songs)



Conductor Paul Spicer

Jennifer France (soprano) Laura Kelly (alto)
Tim Lawrence (tenor) Thomas Faulkner (bass)

Programme £2

Friday, 26 November, 7.30pm
St John's, Smith Square, London SW1

PROGRAMME

J S Bach *Motet: Lobet den Herrn, alle Heiden, BWV 230*

Kenneth Leighton *Columba Mea*

I N T E R V A L

J S Bach *Orchestral Suite No. 2 in B minor, BWV 1067*

J S Bach *'Lutheran' Mass in A major, BWV 234*

The concert is expected to end at approximately 9.30pm.

Johann Sebastian Bach (1685-1750)



Source: Bach Library Leipzig

From his early schooldays Bach showed exceptional musical ability. His first appointment as organist and choirmaster, at Arnstadt, came in 1704 when he was not yet 20, and by 1708 his growing reputation as organist and composer had brought him a post at the ducal court at Weimar and in 1717 the position of *Kapellmeister* to Prince Leopold of Anhalt-Cöthen. In 1723 he was appointed *Kantor* (music director) of St Thomas's Church (the 'Thomaskirche') in Leipzig, a post which, in spite of acrimonious disputes with the authorities and his colleagues, he held until his death in 1750.

To his contemporaries Bach was renowned more as organist and keyboard player than as composer. His death passed almost unnoticed, and it was not until the 19th century that he came to be recognised as one of the great composers of choral, keyboard and instrumental works. During his years at Arnstadt he was already writing church cantatas (for solo voices and chorus) alongside works for clavier and organ. The new Italian music and the development of the concerto as a musical form was attracting attention among German patrons and musicians, and Bach arranged 16 of Vivaldi's violin concertos for clavier and three for organ. Much of his instrumental music was written while he was at Cöthen, including some of the best known such as the *Brandenburg Concertos* (1721) and the 48 preludes and fugues of the *Well-tempered Clavier* (1722). His great choral works, the *St Matthew Passion* (1729) and the *B Minor Mass* (from 1733 on), and some 300 church cantatas (though only 200 or so survive) came during his tenure at the Thomaskirche.

Lobet den Herrn, alle Heiden (BWV 230)

Bach wrote six motets. The exact dates of their composition are not known, but five were not published until 1803 and the sixth, *Lobet den Herrn*, only in 1821. It has been said that Bach composed for instruments rather than for voices. The long flowing musical lines and fugal structure of much of his writing, including that of this motet, sit more easily with instruments than with voices and certainly suggest this. This motet, in which the chorus is supported by organ and cello continuo, is in three parts. The first flows busily and steadily without a break into the more stately second part, in which each voice in turn holds a long note through several bars as the other voices move against it. After a short pause comes the final joyful *Alleluia*. The text is from Psalm 117.

With acknowledgements to <http://www.summertownchoral.org.uk/1/ConcertJan2006.htm>

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker!

Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.
Alleluja.

O praise the Lord, all ye heathen : praise him, all ye nations.

For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth for ever. Praise the Lord.

English translation: Book of Common Prayer (1662)

Kenneth Leighton (1929-1988)



Kenneth Leighton was born in Wakefield, Yorkshire, on 2 October 1929. He was a chorister at Wakefield Cathedral. In 1946, while still at school, he gained the LRAM Piano Performer's Diploma. In 1947 he went up to Queen's College, Oxford, on a Hastings Scholarship in Classics; in 1951 he graduated with both BA in Classics and BMus (having studied with Bernard Rose). In the same year he won the Mendelssohn Scholarship and went to Rome to study with Petrassi.

Kenneth Leighton was Professor of Theory at the Royal Naval School of Music (1952-53) and Gregory Fellow in Music at the University of Leeds (1953-55). In 1955 he was appointed Lecturer in Music at the University of Edinburgh, where he was made Senior Lecturer and then Reader. In October 1970 he was appointed Reid Professor of Music at the University of Edinburgh, a post that he held until his death in 1988.

Kenneth Leighton was one of the most distinguished of the British post-war composers; over 400 compositions are published, many of which were written to commission, and his work is frequently performed and broadcast both in Britain and in other countries. Among the many prizes for composition awarded to him since 1950 were the Busoni Prize (1956), the National Federation of Music Societies Prize for the best choral work of the year (1960), the City of Trieste First Prize for a new symphonic work (1965), the Bernard Sprengel Prize for chamber music (1966) and the Cobbett Medal for distinguished services to chamber music (1967). In 1970 he was awarded the Doctorate in Music by the University of Oxford, and in 1977 was made an Honorary Doctor of the University of St. Andrews for his work as a composer. He was made an Honorary Fellow of the Royal College of Music in 1982.

The works of his early maturity show a continuing desire to explore new forms, and to increase and crystallise his contrapuntal mastery with ever-greater expressive force. The tremendous emotional tension he produced was always organically generated and devoid of gesture. Later scores displayed a greater concern with vertical methods, but with no diminution of his command of counterpoint. With the pieces of his last years, it became increasingly noticeable that a more relaxed and positive element had entered into his compositions, a new lyrical vein: not a reduction of strength or purpose, more a shedding of some of the intense retrospection which was such a feature of some of the scores from the late 1960s. The broadening of emotional range can only make us regret that he did not complete the Fourth Symphony that he was contemplating at the time of his death.

As a pianist, Kenneth Leighton was a frequent recitalist and broadcaster, both as a soloist and in chamber music. He recorded his piano music for the British Music Society and conducted many performances and broadcasts of his own music.

Columba Mea

Columba Mea was dedicated to Kenneth Leighton's second wife Jo, and the manuscript of the work is the only one of his manuscripts that she has kept in her possession – the remainder being in special collections at Edinburgh University. For a work of this size Leighton actually wrote it reasonably quickly; he noted in his list of compositions that he worked on it only during September 1978 (and presumably largely before the start of the academic year), but in another place he states that he worked on it 'mainly during the summer of 1978'. John Currie conducted the first performance on 5 February the following year at the SNO Centre in Glasgow; Linda Ormiston and Paul Hindmarsh were the contralto and tenor soloists.

The composer provided the following programme note on the work:

Composed mainly during the summer of 1978, and commissioned by the John Currie Singers (with Arts Council funds) this work was first performed in Glasgow in early 1979, and has since been given in Canada and the USA. It is a setting of quite large sections of the *Song of Songs* and the Authorised Version was chosen not because of its accuracy, which is often doubtful, but because of the beauty of the language and the power of its associations.

The bride and bridegroom are represented in two major solo parts for contralto and tenor and the whole design is divided into six distinct sections:

1. 'Let him kiss me...' – a slow introductory setting for women only and mostly soloistic. The opening movement on celesta is of crucial importance in the musical argument.
2. 'I am black...' – a short aria for contralto solo accompanied mainly by solo viola and harpsichord.
3. 'Behold, thou art fair my love...' – a more fast-moving dialogue between the men and the women together with the two soloists.
4. 'The voice of my beloved...' – a jubilant scherzo in which the dialogue gathers energy from the image of 'leaping on the mountains'.
5. 'My beloved is mine and I am his...' – an aria for contralto solo with an important obbligato for solo cello. This culminates with the choral entry illustrating the appearance of the bridegroom.
6. 'How beautiful are thy feet...' – a second aria for the solo tenor with choral interjections of 'Set me as a seal upon thine heart'.

The latter element eventually culminates in a slow unaccompanied chorale.

From information supplied by Adam Binks

1

Let him kiss me with the kisses of his mouth: for thy love is better than wine. Draw me, we will run after thee: the king hath brought me into his chambers: we will be glad and rejoice in thee, we will remember thy love more than wine: the upright love thee.

2

The bride

I am black but comely, ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon. Look not upon me because I am black, because the sun hath looked upon me: my mother's children were angry with me; they made me the keeper of the vineyards; but mine own vineyard have I not kept. Look not upon me because I am black.

Behold, thou art fair, my love; behold, thou art fair; thou hast doves' eyes. Behold, thou art fair, my beloved, yea, pleasant: and our bed is green. The beams of our house are cedar, and our rafters of fir. I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the wood, so is my beloved among the sons. Stay me with flagons, comfort me with apples: for I am sick. Behold, thou art fair, my beloved, behold, thou art fair, my love. His left hand is under my head, and his right hand doth embrace me.

The voice of my beloved! he cometh leaping on the mountains, skipping upon the hills. My beloved is like a roe or a young hart: behold, he standeth beside our wall, he looketh forth at the windows, showing himself at the lattice. Behold, my beloved spake, and said unto me, Rise up, my love, my fair one, and come away! For, lo, the winter is past, the rain is over and gone. The flowers appear on the earth; the time of the singing of the birds is come, the turtle is heard in our land. The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Rise up, my love, my fair one, and come away. My dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice; for sweet is thy voice, and thy countenance is comely. Rise up, my love, my fair one, rise up, my love.

My beloved is mine, and I am his: he feedeth me among the lilies. By night on my bed I sought him whom my soul loveth: I sought him, but I found him not. I will rise now, and go about the city in the streets, and in the broad ways, I will seek him whom my soul loveth. The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth? It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chamber of her that conceived me. Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, and all the powders of the merchants? Go forth, O ye daughters of Zion. How beautiful are thy feet with shoes; the joints of thy thighs are like jewels, the work of the hands of a cunning workman. Thy navel is like a round goblet, which wanteth not liquor: thy belly is like a heap of wheat set about with lilies; how fair art thou! Thy two breasts are like two young roes that are twins. Thy neck is a tower of ivory. How fair art thou! Thine head upon thee is like Carmel, and the hair of thine head like purple; and the roof of thy mouth like the best wine for my beloved that goeth down sweetly, causing the lips of those that are asleep to speak. Set me as a seal upon thine heart, for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame. Many waters cannot quench love, neither can the floods drown it.

INTERVAL

J S Bach

Orchestral Suite No. 2 in B minor (BWV 1067)

Celia Chambers (flute)

Together with Handel's Water Music, Bach's four Overtures, as he called them, represent the high point of the Baroque orchestral suite. The genre is essentially French in origin, deriving from the ballets of Lully and his contemporaries; and, like all things French, it was soon avidly imitated by the Germans, who began to turn out orchestral suites by the yard. Unlike the keyboard suite, with its ordered sequence of dances, the orchestral suite had only one fixed component: the opening overture, comprising a grand slow introduction replete with suspensions and stately dotted rhythms, a lively, semifugal section, and a shortened reprise of the opening. (In Bach's B minor Suite the reprise of the slow section changes the metre from 4/4 to 3/4.) The other movements were usually either light, graceful dances such as the gavotte, minuet or bourrée, or nonchoreographic 'character' pieces such as the B minor Suite's famous Badinerie.

Bach composed both this B minor Suite and the D major, No. 3, some time in the 1730s for his Leipzig Collegium Musicum, a group of students and professional musicians which gave weekly concerts in the city, indoors or outdoors according to season. Scored for flute and strings, the B minor is the most concerto-like of his four Orchestral Suites, and the most fashionably Gallic in style. The solo part must have been inspired by an exceptional player. One potential candidate is the Dresden-based French flautist Pierre-Gabriel Buffardin, whom the composer had met on his various visits to the Saxon capital.

Bach gives his soloist ample scope for elegant virtuosity in the Overture, the second Bourrée, the ornamented repeat of the Polonaise and, of course, the deliciously frivolous Badinerie, where he outplays the French at their own game. Elsewhere, though, the cool glint of the flute subtly colours the first violin line: in the Rondeau, a reminder of Bach's admiration for his great French contemporary François Couperin; in the melancholy Sarabande, cast as a canon at the 12th between the upper line and the bass; and in the Menuet, whose exquisite, faintly wistful (again, one is tempted to add Gallic) melody is enhanced by touches of contrapuntal imitation that were second nature to Bach even in his most relaxed, beguiling vein.

Programme note by Richard Wigmore © 2008

1. Overture
2. Rondeau
3. Sarabande
4. Bourrée I & II
5. Polonaise
6. Menuet
7. Badinerie

'Lutheran' Mass in A major (BWV 234)

Bach's functions in Leipzig were completely associated with Lutheranism in both its theological and its evangelical aspects, but neither Luther himself nor his closest associates ever seem to have considered the use of Latin texts as undesirable 'for those who love and understand them'. Parts of the approved liturgies were regularly performed in Latin or in Greek (Kyrie eleison and Christe eleison), and on feasts and significant Sundays, wholesale Latin texts were sung in just-composed occasional elaborations with soloists, chorus and instruments, in the internationally current *stile misto*. Bach's preserved examples, all of which include substantial re-workings of incorporated earlier cantata movements, seem to date from the late 1730s, when he also began to copy such compositions by others, and to contemplate both earlier and new settings of the full Latin Sanctus.

That Latin settings of the first two large portions of the Missa itself (the Kyrie and Gloria) were by no means seen as undesirable, but probably as specially appropriate, has been demonstrated by scholarly research considering the music of Johann Theodor Römhild (1684-1756), who may be considered as a contemporary foil to Bach. Römhild worked near Leipzig in Merseburg. From him we have four Lutheran Masses comparable to those of Bach; one of these has no evidence of origin, but of the other three, one was composed for Whit Sunday

1734, the second was used on the feastdays of Trinity and Christmas 1734, on Trinity and the First Sunday in Advent 1735, and at Trinity 1736, and the third was performed on the Whit Sundays of 1745, 1747 and 1751.

None of Bach's Lutheran Masses or elaborated Sanctus settings is designated for a particular feast, although there is some internal evidence that the Mass in F, BWV233 was for Easter, possibly in 1736, and that tonight's piece, the Mass in A, BWV234, was especially designed for Christmas.

Bach's Lutheran Masses and most of his Sanctus settings seem to have been composed, then quite regularly performed, from about 1736 onwards. The Mass in A was composed around 1738, then performed again between c. 1743 and c. 1746; if its last performance was at Christmas, it must have been in 1748, during the very period when the composer was assembling the last sections of the B minor Mass.

During the period from 1736 to 1737 Bach did re-perform his Sanctus in D, BWV238, first composed for Christmas 1723 – his first in Leipzig. His Christmas Sanctus from 1725, also in D, was eventually incorporated into the B minor Mass. Anonymous short Masses in C and G were prepared 'between c. 31.05.1740 and c. 1742' and 'c. 1738/39' respectively, and a distantly derived Sanctus by Johann Kaspar Kerll (1627–1693!) was also at least contemplated 'between c. 1747 and August 1748'. (All of the quotations above come from Dr Yoshitake Kobayashi's highly important script and watermarks-based study of the chronology of Bach's late works in the 1988 *Bach-Jahrbuch*.) There are furthermore Bach's own short Mass settings in F (BWV233, revised as 233a), possibly composed for Easter 1736, and in G minor (BWV235). Both of these today have as their principal source copies made by Bach's son-in-law Johann Christoph Altnikol around 1747/48, but those copies were part of a repertoire-building collection made by Altnikol for use in his own position in Naumburg. This collection certainly included Bach compositions composed earlier, so it is usually assumed that Bach had composed them about ten years before this.

All of this activity leads to a new conclusion, which is that, far from being an isolated figure, studying the works of older contrapuntists and incorporating Latin texts into his Leipzig music as a reflection of his studies, Bach was, in composing Masses and Sanctuses for use in Leipzig's main churches, keeping abreast with a developing fashion, which continued until after his own death. It seems likely that the revised Mass in F, BWV233a, was actually undertaken after Bach's death, by his sons and their associates. The whole fashion had probably been inspired by the crowning of August II/III as King of Poland at Warsaw in 1733, a Catholic heir and the Catholic Elector of Lutheran Saxony; perhaps the development of traditional Latin movements in orthodox Lutheran festivals had been recommended by theologians, commanded by senior state musicians or simply exemplified in the quite elaborate settings of the King's official composer of Church music, Jan Dismas Zelenka (1679-1745).

Bach has been severely criticized because his short Masses, like the full-scale B minor Mass itself, draw heavily upon music he had already composed for earlier German texts. However, as the distinguished American commentator Alfred Mann wrote as early as 1981, in the hands of Bach, the parody processes apparent in both the German oratorios and the Latin Mass settings reveal 'the supreme art' of the master. More recent studies remind us that, in the case of Bach, revision and adaptation were seen as equal to composition in rigour, in challenge and in reward. So it is here.

Adapted from Stephen Daw's note on the Bach Lutheran Masses (1999) for the Chandos recording CHAN 0642

Kyrie

Kyrie eleison.	<i>Lord, have mercy on us.</i>
Christe eleison.	<i>Christ, have mercy on us.</i>
Kyrie eleison.	<i>Lord, have mercy upon us.</i>

Gloria

Gloria in excelsis Deo	<i>Glory be to God on high</i>
Et in terra pax hominibus	<i>And on earth peace to men</i>
Bonae voluntatis.	<i>Of good will.</i>
Laudamus te,	<i>We praise Thee,</i>
Benedicimus te,	<i>We bless Thee,</i>
Adoramus te,	<i>We worship Thee,</i>
Glorificamus te,	<i>We glorify Thee,</i>
Gratias agimus tibi	<i>We give thanks to Thee</i>
Propter magnam gloriam tuam	<i>For Thy great glory:</i>
Domine Deus, Rex coelestis,	<i>O Lord God, heavenly King,</i>
Deus Pater omnipotens,	<i>God the Father Almighty,</i>
Domine, Fili Unigenite,	<i>O Lord, the only-begotten Son,</i>
Jesu Christe;	<i>Jesu Christ;</i>

Domine Deus, Agnus Dei,
Filius Patris:
Qui tollis peccata mundi,
Miserere nobis;
Qui tollis peccata mundi,
Suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe,
Cum Sancto Spiritu,
In gloria Dei Patris.
Amen.

*Lord God, Lamb of God,
Son of the Father:
That takest away the sins of the world,
Have mercy upon us;
Thou that takest away the sins of the world,
Receive our prayer;
Thou that sittest at the right hand of the Father,
Have mercy upon us.
For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the Most High,
Jesus Christ,
With the Holy Ghost,
In the glory of God the Father.
Amen.*

Paul Spicer



Paul Spicer, musical director 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, and 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. He was Senior Producer for BBC Radio 3 in the Midlands until 1990, and today is in considerable demand as a composer and as a recording producer.

The first complete recording of Paul Spicer's large-scale *Easter Oratorio* 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*". *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. Robert Sharpe, when Director of Music at Truro Cathedral, recorded his complete works for organ. A recording of his shorter choral works was made by the choir of Selwyn College, Cambridge, in 2008.

Paul Spicer's biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice, and he is currently working on a full-scale biography and study of works of the composer Sir George Dyson. He has written articles for many periodicals and is a contributor to the *Dictionary of National Biography*. Paul has recently completed a 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*. The first performance was in Lichfield Cathedral on 5 December 2009.

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 Herefordshire, each July (www.englishchoralexperience.co.uk). 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.

Jennifer France (soprano)



Jennifer graduated from the Royal Northern College of Music with a first class honours degree and Postgraduate Diploma (Distinction); she studied there with Sandra Dugdale. She started at the Royal Academy of Music in September on their Preparatory Opera course and is continuing her studies with Lillian Watson.

Jennifer performed in many RNCM productions including *The Cunning Little Vixen* (Young Vixen), *L'enfant et les sortilèges* (La cendre and La Pastourella), *Die Fledermaus* (Adèle) and *L'infedeltà delusa* (Sandrina). She also took the part of the 'Spirit' in the Manchester Camerata's production of *Dido and Aeneas* as well as performing with the RNCM Baroque Ensemble and New Ensemble. Jennifer won many prizes at the RNCM, including the Cronshaw song cycle prize and the Claire

Croiza award for French song, and she came second in the prestigious Elizabeth Harwood Memorial Prize for leavers.

Last summer, Jennifer spent most of her time in Buxton, where she performed in both the Opera Festival and International Gilbert and Sullivan Festival. She performed in *Luisa Miller*, *The Barber of Baghdad* and *Idomeneo* in the chorus, as well as performing the role of Geraldine in Barber's short chamber opera *A Hand of Bridge* for the Buxton Opera Festival. She also took the role of Kate in *The Yeomen of the Guard* with the G&S Opera Company for the International G&S Festival.

Jennifer is equally at home on the Oratorio platform, having performed as the soprano soloist for many choral societies around the country. Forthcoming engagements include Handel's *Messiah* in Chichester Cathedral with Jonathan Willcocks, and *Israel in Egypt* with Laurence Cummings as part of the London Handel Festival, and she is also a soloist at the Royal Academy in their series of Bach cantatas over the next year.

Laura Kelly (alto)



Laura Kelly studied singing and second study piano at the Royal Scottish Academy of Music and Drama, graduating with a first class BMus Hons degree before moving to the Royal Academy of Music's Opera School, where she currently studies with Jennifer Dakin and Audrey Hyland.

Whilst studying at the RSAMD she was winner of the Hugh Robertson and George McVicar Memorial Scots song competitions and is currently a Dewar Arts Award holder. She has performed regularly on the Oratorio platform, including performances of Handel's *Dixit Dominus* for the Classical Opera Company at Kings Place. She has performed operatic and song repertoire at the Barakura Flower Show in Japan and took the part of a nun in *Les dialogues des Carmélites* at the Edinburgh Festival (Royal Scottish National Orchestra, with Stéphane Denève). She performed the role of Nancy in Co-opera-co's production of *Albert Herring*, conducted by Nicholas Cleobury and directed by Ashley Dean. She also has a keen interest in Russian repertoire, gaining 2nd prize in the Ludmilla Andrew Russian song competition.

Laura's most recent engagements include the role of Juno in Handel's *Semele*, performed at the Royal Academy of Music, conducted by the late Sir Charles Mackerras and directed by Anna Sweeney, and the role of Nancy in the Royal Academy's production of *Albert Herring*, conducted by Nicholas Kok and directed by John Copley. She is currently covering the role of Siebel with English National Opera in their production of *Faust*. Laura is generously supported by the Scottish International Education Trust and the Josephine Baker Trust.

Tim Lawrence (tenor)



As a former Lichfield Cathedral chorister, Tim Lawrence was introduced to classical singing at a very early age, which has helped him to develop into a fine singing musician. In 2001, Tim was awarded a music scholarship to King Edward's School, Edgbaston, where he achieved his LLCM Diploma in singing performance under the guidance of his teacher, Coral Gould. Between 2000 and 2008, Tim was an active member of the National Youth Choir of Great Britain, taking part in many concerts and CD recordings in such venues as the Royal Albert Hall, the Birmingham Symphony Hall and the Manchester Bridgewater Hall. In December 2007, Tim was awarded an Open Scholarship to the Royal Academy of Music in London, where he currently studies with Dr. Neil Mackie CBE. Tim is making a name for himself as an upcoming young tenor, and has an increasingly busy concert schedule in the oratorio and recital circuit. His growing reputation as an excellent sight-reader means that he is frequently asked to stand in as a deputy at short notice for many choral and solo events, at venues such as St Martin-in-the-Fields, Lincolns Inn, Holborn, St James' Church, Marylebone, the Brompton Oratory and St. John's, Smith Square. Recent solo performances have included Bach's *Magnificat*, *B Minor Mass*, *Matthew Passion* and *Christmas Oratorio*, Mozart's *Requiem*, Haydn's *Creation* and *The Seasons*, Handel's *Messiah* and *Samson* and Stanford's *Requiem*. In June 2010, Tim took part in the Peter Pears Celebration Concert at the Royal Academy of Music, singing Britten's *Canticle IV* alongside Michael Chance CBE and Roger Vignoles. Tim is generously supported by the Josephine Baker Trust and the Adah Rogalsky Scholarship fund.

Thomas Faulkner (bass)



Thomas attended Cambridge University, where he was a choral scholar and lay clerk. He is now studying on the postgraduate vocal course at the Royal Academy of Music with Mark Wildman and Ian Ledingham. He is supported by the Countess of Munster Trust, the Josephine Baker Trust, and a Musicians Benevolent Fund Postgraduate Performance Award.

Operatic roles have included Superintendent Budd (*Albert Herring*) for Royal Academy Opera, Elviro (*Xerxes*), Plutone (*Orfeo*), Gremin (*Eugene Onegin*), and Sarastro (*The Magic Flute*). He has performed Don Alfonso (*Così fan tutte*), and Traveller (*Curlew River*) in concert. Work in contemporary opera includes the role of Radamanthus in British Youth Opera's Production of Stephen Oliver's *Euridice*, as well as leads in several new works by young English composers, most recently King Saul in Sam Hogarth's *David and Goliath*, and Narrator in Kim B Ashton's *The Boy, the Forest and the Desert*. He has also performed scenes from *Billy Budd* (Claggart), *L'Heure Espagnole* (Inigo), and *Les Contes D'Hoffmann* (Crespel) at the RAM, and scenes from *Lucia di Lammermoor* and *Il Barbiere di Siviglia* as a participant in the Les Azuriales young artist programme.

He is busy as a concert soloist in a wide repertoire, from early baroque German motets to Puccini and Britten, with a particular focus on Bach (B minor Mass, Cantatas, including all the solo Cantatas, Magnificat, Christmas Oratorio, arias and Christus in both Passions). Recent highlights have included *Messiah* in Worcester Cathedral with Adrian Lucas, Haydn's 'Nelson' Mass in St John's Smith Square with David Hill and the Bach Choir, and appearances in the RAM/Kohn Foundation Bach cantata series.

His recital repertoire includes Beethoven's *An die ferne Geliebte*, Schumann's *Liederkreis op. 24*, and Brahms' *Vier ernste Gesänge*, and songs by Schubert, Wolf, Mahler, and Mussorgsky. He often collaborates with instrumentalists in baroque repertoire, performing works by Rameau, Bach, Biber, Schütz and Tunder. He is a member of the RAM's song circle and The Countess of Munster Recital scheme. He has appeared as a soloist in the Spitalfields and Bregenz festivals, as well as BBC radio, and has appeared in masterclasses with Sally Burgess and Gerald Finley.

THE BRANDENBURG SINFONIA

Artistic Director – Robert Porter

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country and has received much critical acclaim for its special quality of sound and poised vivacity in performance.

The orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

One major event in the year is the Spring Choral Festival at St Martin-in-the-Fields when the Brandenburg Sinfonia, along with its sister orchestra the Brandenburg Baroque Soloists, is able to invite a large number of partner choirs to join in a celebration of all the major choral repertoire – all of course in the magnificent setting and acoustic of St Martin-in-the-Fields.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngue, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny, and John Wallace.

Its repertoire ranges from Bach to Lloyd Webber, its members give over 100 performances of orchestral, chamber, choral, and operatic music during the year, and the orchestras for a number of touring companies – including Central Festival Opera, First Act Opera, and London City Opera – are formed from members of the Brandenburg Sinfonia.

The orchestra values highly its collaboration over many years with the Whitehall Choir, playing for the choir in many of its concerts as well on its first CD recording, and using the choir regularly in its Spring Choral Festivals. The choir has recently agreed that in April 2011 it will again participate in the festival, this time performing the Mozart Requiem.

Tonight's flute soloist is **Celia Chambers**. After study at the Royal College of Music and Paris Conservatoire, Celia joined the London Philharmonic Orchestra in 1982, becoming principal flute in 1991. She has toured in the USA, Japan and the Far East, Australia, South Africa and Europe, with many great conductors including Haitink, Solti, Tennstedt, Masur and Jurowski, with concert seasons at the Festival Hall and opera at Glyndebourne. She has recorded extensively with the LPO as principal flute and soloist, has held a teaching post at the RCM, and continues to examine at the RCM and RAM. She left the LPO in 2007 to pursue freelance work and enjoy two grandchildren.

Violin 1

Susan Candlin
Rhys Watkins
Pedro Meireles
Samantha Wickramasinghe

Violin 2

Richard Milone
Oriana Kristzen
Rachel Rowntree
Anna de Bruin

Viola

Kate Musker
Jennifer Beeston
John Rogers

Cello

Lionel Hardy
Harriet Wiltshire

Bass

Anthony Williams

Flute

Celia Chambers
Alan McAfee

Organ, harpsichord and celesta

James Longford



THE WHITEHALL CHOIR

PRESIDENT: Martin Donnelly

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

Gill Carruthers
Hilary Davies
Imogen Davies
Nicolette Davis
Anne Delauzun
Ruth Eastman
Maya Freedman ^a
Eleanor Gill
Kate Goulden ^c
Fiona Graph
Kate Hand ^b
Katherine Herzberg
Alice Hill
Nisha Kaduskar
Rachel Nixon
Lesley Raymond
Louisa Stanway
Janet Winstanley

Altos

Helen Audaer ^f
Rose Chandler
Tamsin Cousins ^e
Miranda Douce
Ann Marie Earwaker
Samantha Foley ^d
Polly Fortune
Katherine Howes
Kate Mole
Paula Nobes
Jean Orr
Marion Paul
Penny Prior
Moira Roach
Liz Walton
Lis Warren
Alison Williams

Tenors

Patrick Haighton
Graham Hand
Ken Holmes
Kevin McManus
Benjamin Nicholls
Philip Pratley
David Rawlins
Alastair Tolley
Danny Tompkins
Jonathan Williams

Basses

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

Soloists in Leighton's *Columba Mea*: ^a Soprano 1 ^b Soprano 2 ^c Soprano 3 ^d Alto 1 ^e Alto 2 ^f Alto 3

WHITEHALL CHOIR COMMITTEE 2010-11

GRAHAM HAND, Chairman; BEN NICHOLLS, Hon. Secretary; KEN HOLMES, Hon. Treasurer; 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.; PATRICK HAIGHTON, Tenor rep.; MALCOLM TODD, Bass rep.; RICHARD GRAFEN, BIS Liaison and Webmaster; PHILIP PRATLEY, Concert Manager

PATRONS AND FRIENDS OF WHITEHALL CHOIR:

Friends and Patrons of the Choir are a vital part of our future. They help fund not only our regular concerts but also additional activities such as workshops, sing-through days, and tours. As well as supporting our musical future, Friends will receive a range of benefits. For further details about how to become a Patron or Friend, please see the 'Support Us' page of the website www.whitehallchoir.org.uk.

Patron and Friend: Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friend: Miss Elsie Broadbent; Mrs E. Gotto; Mrs Gillian Holmes; Ms Frances Morris-Jones; Mr Paul Roach; Ms Christine Robson; Mr John Warren; Mr D. Wedmore; and others who wish to remain anonymous



To stay up to date with the Choir's latest news, why not follow us on Facebook? Just search for 'Whitehall Choir' and click 'Become a Fan'. Or, if you're ordering anything from Amazon.co.uk, why not do so via the Choir's website www.whitehallchoir.org.uk by clicking on the Amazon link? For every sale, a contribution goes to Choir funds.

NEXT CONCERTS

Tuesday 14 December 2010, 7.30pm

Carol concert

St Stephen's, Rochester Row, SW1

Friday 15 April 2011

Parry *I was glad; Blest pair of sirens; Songs of Farewell*

Finzi *Lo, the full final sacrifice*

Britten *Rejoice in the Lamb*

Holy Trinity Church, Sloane Street, SW1

Monday 11 July 2011

Programme to include:

Dyson *The Blacksmiths*

Parry *Lord let me know mine end*

Stravinsky *Symphony of Psalms*

Banqueting House, Whitehall, London SW1

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

ACKNOWLEDGEMENTS

The Choir is very grateful for the support that it continues to receive from the Department for Business, Innovation and Skills (BIS).

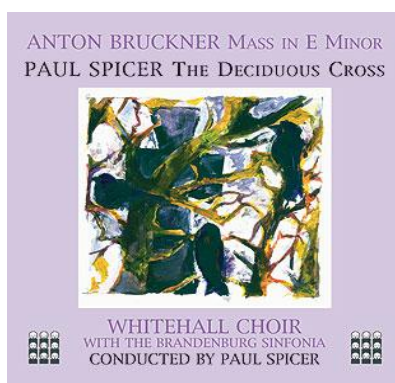
The Choir is pleased to acknowledge the support given by the Josephine Baker Trust to three of tonight's soloists.

The Choir would like to thank all tonight's volunteer helpers.

In 2009 the Choir recorded its second CD, a selection of music for the season of Christmas. The CD, 'Fairest flower of any field', is recommended as a best buy in *Gramophone's* 2009 Christmas edition, while the December 2009 edition of *Classical Music* magazine highlights "...[the Choir's] fine balance and floating lines ensuring this is a satisfying selection."



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 this evening's concert, or they may be purchased via the Choir's website: www.whitehallchoir.org.uk.