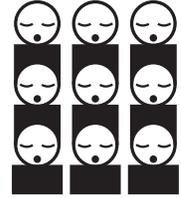




Whitehall Choir
with the London Baroque Sinfonia



HANDEL
Israel in Egypt



Conductor Paul Spicer

Sopranos Nathalie Chalkley, Ruth Jenkins
Alto Angharad Lyddon **Tenor** Iain Milne
Basses Johnny Herford, Gareth John

Friday, 23 March 2012, 7.30pm
St John's, Smith Square, London SW1

Programme: £2

Director: Kenneth Richardson
St. John's, Smith Square Charitable Trust registered charity no. 1045390
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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 by the English composer Henry Purcell.

Like Johann Sebastian Bach and Domenico Scarlatti, Handel was born in 1685. While his mother encouraged his musical aspirations, his father was opposed to his wish to pursue a musical career, preferring him to study law, despite early evidence of his musical talent. Nevertheless, the young Handel was permitted to take lessons from Friedrich Wilhelm Zachow, the organist of the Liebfrauenkirche (Church of Our Lady) in Halle. From him 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.

Israel in Egypt

Many historians believe the libretto for Handel's biblical oratorio *Israel in Egypt* (HWV 54) was compiled by his collaborator Charles Jennens. It is taken from the Old Testament, and comprises a number of selected passages from Exodus and the Psalms.

Israel in Egypt premiered at the King's Theatre in the Haymarket, London, on April 4, 1739. Handel started it soon after the opera season at the King's Theatre was cancelled because of a lack of subscribers. The oratorio was not well received by audiences, although commended in the *Daily Post*.

An earlier version of the oratorio is in three parts, the first of which is more famous as "The Ways of Zion do Mourn" (the *Funeral Anthem for Queen Caroline*, HWV 264), but with text amended to "The Sons of Israel do Mourn", lamenting the death of Joseph. This variant has been recorded in performances by Andrew Parrott, Stephen Cleobury, Peter Dijkstra and Anthony Bramall. However, tonight the work is being given in the later, more familiar, two-part edition.

Until the rediscovery and play-back of the recording by the pioneer inventor Édouard-Léon Scott de Martinville of a performance of the French folk song "Au Clair de la Lune", dating back to 1860, the earliest recording of music known to be still in existence was an excerpt from *Israel in Egypt*, in which several thousand singers sang "Moses and the children of Israel" at the Crystal Palace Handel Festival of 1888; this was made by Col. George Gouraud on Edison's yellow paraffin cylinder. The limitations of technology at the time, together with the number of voices, the distance of the recording device from the singers, and the poor acoustics, mean that the recording was never high-fidelity, and in the course of time it has become badly degraded. However, although what survives is of poor quality, it nevertheless gives an insight into performance practices at the height of the Handel Festival phenomenon.

Whatever the reasons for its lack of acceptance during Handel's life, later generations have come to honour *Israel in Egypt* as a milestone in his emergence as the consummate master of non-liturgical choral drama. Here, the chorus, virtually without respite, assumes the central role in a fervent cataloguing of Jewish travail, trial, and triumph. This oratorio is the most luxuriantly choral of all Handel's dramatic choral works.

The new (in this and most performances) Part One, 'Exodus', draws its texts from Psalms 105 and 106, from one verse of Psalm 78, and from various passages in the Book of Exodus. In it the story of Jewish bondage is recounted and a vivid detailing of the plagues inspired some of Handel's most powerful examples of word-picture painting. A final sequence of six choruses portrays the escape from Egypt (hair-raisingly!), and the first part ends with noble understatement (and a collective sigh of relief): "...And (they) believed the Lord and his servant Moses."

Part Two, 'Moses' Song', is not a sequel to Part One but, in effect, a gigantic song of praise and triumph. Its style is ceremonial, the narrative choral role now being subsumed in the direct expression of the Israelites' buoyant jubilation. The excited dotted-note rhythms of the orchestra at the beginning of the opening double chorus "Moses and the children of Israel" invite one into the world of coronation anthems and *Zadok the Priest*, and the double chorus that immediately follows it, "I will

sing unto the Lord”, with its trumpets, drums, and trombones, is one of Handel’s most splendid creations of this type. Obviously, he had a high opinion of it himself, for he repeats the music of this great anthem, in somewhat varied form, to conclude the whole oratorio. In this second part, Handel varies the deployment of his forces to a greater degree than in the first. Three duets and three arias add diversity of texture, although the chorus still carries the lion’s share of action. Throughout ‘Moses’ Song’, Gabrielian sonorities and choral ornamentation abound.

The final three paragraphs of this note have been adapted from a programme note by Mr Donald Teeters, Musical Director of the Boston Cecilia, USA.

ISRAEL IN EGYPT

PART THE FIRST: EXODUS

1. Recitative (tenor)

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

2. Alto Solo and Chorus

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

3. Recitative (tenor)

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood.

4. Chorus

They loathed to drink of the river. He turned their waters into blood.

5. Air (alto)

Their land brought forth frogs, yea, even in their king’s chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

6. Chorus

He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.

7. Chorus

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

8. Chorus

He sent a thick darkness over the land, even darkness which might be felt.

9. Chorus

He smote all the first-born of Egypt, the chief of all their strength.

10. Chorus

But as for His people, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.

11. Chorus

Egypt was glad when they departed, for the fear of them fell upon them.

12. Chorus

He rebuked the Red Sea, and it was dried up.

13. Chorus

He led them through the deep as through a wilderness.

14. Chorus

But the waters overwhelmed their enemies, there was not one of them left.

15. Chorus

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord.

16. Chorus

And believed the Lord and His servant Moses.

I N T E R V A L

**PART THE SECOND:
MOSES' SONG****17. Chorus**

Moses and the children of Israel sung this song unto the Lord, and spake, saying.

18. Chorus

I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

19. Duet (sopranos 1 & 2)

The Lord is my strength and my song; He is become my salvation.

20. Chorus

He is my God, and I will prepare Him an habitation, my father's God.

21. Chorus

And I will exalt Him.

22. Duet (basses 1 & 2)

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

23. Chorus

The depths have covered them: they sank into the bottom as a stone.

24. Chorus

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

25. Chorus

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.

26. Chorus

Thou sentest forth Thy wrath, which consumed them as stubble.

27. Chorus

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

28. Air (tenor)

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

29. Air (soprano)

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

30. Chorus

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand.

31. Chorus

The earth swallowed them.

32. Duet (alto and tenor)

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

33. Chorus

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

34. Air (alto)

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.

35. Chorus

The Lord shall reign for ever and ever.

36. Recitative (tenor)

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

37. Chorus

The Lord shall reign for ever and ever.

38. Recitative (tenor)

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:-

39. Soprano Solo and Chorus

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

The performance is expected to end at approximately 9.20pm.

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 recognized 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 premiered 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 has also written 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's *Advent Oratorio*, setting a libretto by the New Testament scholar Dr. Tom Wright, formerly Bishop of Durham, who had also written the text for the *Easter Oratorio*, was first performed 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.

Nathalie Chalkley



Bristol-born soprano Nathalie Chalkley is in her final year with Royal Academy Opera, studying with Lillian Watson and Audrey Hyland. Operatic highlights include Susanna (Opera Gold), Second Nymph in *Euridice* (British Youth Opera), Sophie Scholl in the world première of Peter Maxwell Davies' opera *Kommilitonen!* (RAO), Héro in *Béatrice et Bénédic*t (RAO) and *The Cunning Little Vixen* for Ryedale Festival Opera.

With the Academy's Song Circle Nathalie has performed in the annual Schubertiade and in Wolf's *Italian Songbook*, and given a Schubert recital in the Oxford Lieder Festival with guitarist Christoph Denoth. Concert appearances have included Mozart's Requiem in St Martin-in-the-Fields, *Judas Maccabæus* for Paul Spicer at St John's, Smith Square, with the Whitehall Choir and the London Baroque Sinfonia, Bach and Handel arias with the English Concert conducted by Harry Bickett and Laurence Cummings, and Mozart's Mass in C minor in Christchurch Priory.

Nathalie's more recent engagements include Papagena and Zerlina for Garsington Opera, Finzi's *Dies Natalis* for the Orchestra of the City, and Susanna for Amersham Festival Opera.

She is generously supported by Independent Opera, the Sir Charles Mackerras Opera Award, the Kohn Foundation, the Musicians Benevolent Fund (Sybil Tutton Award), the Worshipful Company of Musicians (David Goldman Award) and the Josephine Baker Trust.

Ruth Jenkins



Newcastle-born soprano Ruth Jenkins is studying with Lillian Watson and Audrey Hyland on the Opera Course at the Royal Academy of Music. Past roles with Royal Academy Opera are Fiordiligi in Mozart's *Così fan tutte* and Zhou in the world première of Peter Maxwell Davies' opera *Kommilitonen!* Ruth is a Bach Kohn Scholar for the RAM/Kohn Foundation Bach Cantata Series and is a member of Song Circle, through which she made her debuts at Kings Place and the Wigmore Hall. She has won the Pavarotti Prize, the Dame Eva Turner Operatic Award and the

Jackdaw Vocal Awards.

Performances include Papagena in Mozart's *The Magic Flute* with Garsington Opera; Handel's *Messiah* with Brian Kay at the Royal Albert Hall; the London English Song Festival on BBC Radio 3 *In Tune*; the Cholmondeley Castle Fireworks Concert; Haydn's *Nelson Mass* with the London Bach Choir at St. John's Smith Square; *Sunday For Sammy* at Newcastle City Hall; and Tavener's *The Bridegroom* for the Deloitte Ignite Festival of Art at the Paul Hamlyn Hall, Royal Opera House.

Future performances include Queen of the Night in Mozart's *The Magic Flute* with the Bath Festival and with Garsington Opera at West Green, Frasquita in Bizet's *Carmen* at the Royal Albert Hall with Raymond Gubbay, a recital at Auckland Castle and Mozart's *Requiem* with Raymond Gubbay at the Royal Festival Hall.

Ruth is generously supported by the Countess of Munster Musical Trust, the Worshipful Company of Fishmongers, the Tillet Trust, the Colin Keer Trust and the Josephine Baker Trust.

Angharad Lyddon



Angharad Lyddon is from Wrexham, North Wales. She has a First Class Honours Degree from the Royal Academy of Music and is currently still a student there in the first year of their MA programme. Before joining the Academy, Angharad attended the Royal Northern College of Music Junior School, where she studied with Diana Palmerston and was a member of the National Youth Choir of Great Britain. She is twice winner of the Anna Markland Award for Outstanding Performance, recipient of the Lakewood People to People Award, the Junior RNCM Singers' prize, the AESS Courtney Kenny Award and several trophies at last year's Chester Competitive Music Festival.

Angharad is currently a member of the Academy's Song Circle and is an Academy/Kohn Foundation Bach Cantata scholar and soloist. Performance highlights include *Elijah* at St Albans Cathedral, *Messiah* at Wakefield

Cathedral, Mozart's *Requiem* at Chichester Cathedral, Beethoven's *Mass in C* in St Martin-in-the-Fields; and concerts at the Austrian Cultural Forum, Paul Hamlyn Hall at the Royal Opera House, and Westminster Abbey. Operatically Angharad has sung Third Lady in *The Magic Flute* for Jackdaws, Lucretia in *Rape of Lucretia* for RAM Vocal Faculty Scenes and Lady Mary in *Sir Nigel of Tilford* for Laurence Cummings and the Tilford Bach Society.

She studies with Glenville Hargreaves and Audrey Hyland and is generously supported by the Leverhulme and Josephine Baker trusts.

Iain Milne



Iain was born in Inverurie in Aberdeenshire, and it is somewhat of a miracle that he is a singer at all. He was born with a congenital disorder resulting in under-developed larynx muscles – a rather useful set of muscles when it comes to singing. No one would have predicted that 26 years later he would have debuted on the opera stage, as Tito in Mozart's *La Clemenza Di Tito* for Hampstead Garden Opera, and would now be studying singing at the Royal Academy of Music.

Iain's main experience lies in choral music; he has been a Cathedral Lay Clerk at Aberdeen, Norwich, Wells and Christ Church, Oxford. During his 12 years as part of the choral tradition he enjoyed going on tour to Norway, Malta, Germany, the USA and South Africa. He also featured as a soloist with Wells Cathedral Choir on recordings of Kenneth Leighton's *World's Desire* and David Bednall's *Flame Celestial*.

Becoming increasingly in demand as an oratorio soloist, Iain has sung for many choirs and choral societies across the UK and Europe. Recent highlights include Elgar's *Dream of Gerontius* in the Fairfield Halls, Croydon, Handel's *Messiah* in Hamburg and Haydn's *Creation* in Aberdeen Music Hall.

Iain is very proud of his Scottish roots and of his hugely supportive family, venturing home to do concerts as much as he can. He is also very proud to be studying with fellow Aberdeenshire tenor Dr Neil Mackie.

Iain is currently supported by the Michael James Music Trust, the Josephine Baker Trust, the Musicians Benevolent Fund, the Countess of Munster Trust, the Robertson Trust and the Sir James Caird Trust.

Johnny Herford



Johnny Herford is studying at the Royal Academy of Music with Mark Wildman and Audrey Hyland. For Royal Academy Opera he has created the role of Hans Scholl in the world première of Peter Maxwell Davies' opera *Kommilitonen!*, and has sung the roles of Papageno in Mozart's *Die Zauberflöte*, Traveller in Britten's *Curlew River* and Peachum in Weill's *Die Dreigroschenoper*. In May 2012 he will sing the role of Edmund Bertram in Jonathan Dove's *Mansfield Park*. Other operatic roles have included Morales in Bizet's *Carmen*, Demetrius in Britten's *A Midsummer Night's Dream* and Directeur in Poulenc's *Les Mamelles de Tirésias*.

Performances with orchestras include Haydn's *Seasons*, Mahler's *Rückert-Lieder*, Handel's *Israel in Egypt* and *Messiah*, Bach's *Passions*, *B Minor Mass* and *Christmas Oratorio*, Tippett's *The Child of Our Time*, Vaughan Williams' *Five Mystical Songs*, Brahms' *German Requiem*, Mendelssohn's *Elijah*, and Stravinsky's *Les Noces*. This May he will sing in the UK première of Sibelius's *Kuolema* with the English Chamber Orchestra at Kings Place.

Recital highlights have included a performance of Schubert's *Winterreise* at the Forge, Camden, performances on BBC Radio 3's 'In Tune', a programme of Fauré songs at Kings Place, Schumann's *Myrthen* at the Holywell Music Room for the Oxford Lieder Festival, and an appearance in the inaugural London English Song Festival with William Vann. He was the winner of the 2010 English Song Competition and of the 2010 Joan Chissell Schumann Prize at the RAM.

Johnny is a Sickle Foundation Scholar, and has also been generously supported by the John Lewis Partnership, the Arts and Humanities Research Council and the Josephine Baker Trust.

Gareth John



Gareth Brynmor John (baritone) has performed widely around the UK, with performances including Bach's *St John* and *St Matthew Passions*, the Mozart, Haydn, Stanford and Fauré Requiems, Schubert Masses, *Messiah* in St Martin-in-the-Fields, and Vaughan Williams' *Fantasia on Christmas Carols* in St John's, Smith Square, and Philharmonic Hall, Ljubljana. Gareth has a keen interest in song repertoire and is part of the RAM Song Circle. Recent performances include Brahms' Five Songs, op. 71, in the Duke's Hall and Wolf's *Italienisches Liederbuch* in the David Josefowitz Recital Hall, both at the Royal Academy of Music. A forthcoming recital at Kings Place will feature works of Brahms.

In addition to concert work, Gareth's opera roles have included the Gendarme in the Cambridge University Operatic Society production of Poulenc's *Les Mamelles de Tirésias*; Eliab in Samuel Hogarth's modern chamber opera, *David and Goliath*; the title role in Puccini's *Gianni Schicchi* as part of the Cambridge Summer Music Festival; the title role in Tchaikovsky's *Eugene Onegin* with CUOS in West Road Concert Hall, Cambridge; Papageno in Mozart's *The Magic Flute* with Shadwell Opera; Sid in Britten's *Albert Herring* with Shadwell Opera; the Ferryman in Britten's *Curlew River* (Royal Academy Opera) and Claudio in Berlioz's *Beatrice and Benedict* with Sir Colin Davis and John Copley (RAO). Forthcoming roles include Speaker in Mozart's *The Magic Flute* (RAO) and the Count in Mozart's *The Marriage of Figaro* as part of the Amersham Festival.

Gareth graduated in 2007 from St John's College, Cambridge, where he was a Choral Scholar and subsequently a Lay Clerk under David Hill and Andrew Nethsingha. He is now continuing his studies on the Royal Academy of Music Opera Course with Mark Wildman. Gareth is kindly supported by the Josephine Baker Trust and is the Reizenstein Scholar.

ACKNOWLEDGEMENTS

The cover picture for this programme is a photograph of a detail in the fresco The Parting of the Red Sea, by Bartolo di Fredi (Manfredi de Battilori) (1330-1410), in the Basilica di Santa Maria Assunta, San Gimignano. It is reproduced by kind permission of the photographer, Frans Vandewalle.

The Choir is very grateful for the support 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 the soloists in tonight's concert.

The Choir would like to thank Philip Pratley, the Concert Manager, and all tonight's volunteer helpers.

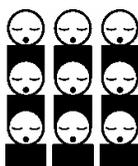
The Choir would also like to thank Handel House Museum for telling their members about tonight's concert.

Handel House Museum

Handel House Museum, 25 Brook Street, London W1K 4HB, was home to the composer George Frideric Handel from 1723 until his death in 1759. The only composer museum in London, this landmark address is where Handel composed *Messiah*, *Music for the Royal Fireworks*, *Zadok the Priest* and *Israel in Egypt*.

It is a charming historic house with finely restored Georgian interiors hosting regular live music, family activities, weekly concerts and exhibitions.

For opening times, admission charges and event details, please go to www.handelhouse.org.



THE WHITEHALL CHOIR
PRESIDENT: Martin Donnelly CMG

Conductor: Paul Spicer **Accompanist:** James Longford

The Whitehall Choir achieves high-quality singing across a wide range of repertoire, and we are looking to recruit in all voices. Amongst our current members we count civil servants, lawyers, teachers, consultants, engineers and many others, with an age range of fifty years between youngest and oldest members. The choir meets every Tuesday evening near St James's Park tube station for a two-and-a-half-hour rehearsal. We are conducted by Paul Spicer – a conductor, composer and academic of international repute – and perform four concerts a year in a range of venues across London. Besides Whitehall's stunning Banqueting House, our concert locations have included Holy Trinity Sloane Square, St Alban's Holborn, and tonight's setting, St John's, Smith Square, and our programmes, which are rich and varied, cater for a broad spectrum of musical tastes. Some details of forthcoming outings can be found in this programme.

We are proud to deliver high-quality concerts in such great venues, and the commitment is such that the choir sits well with the busy day-jobs that many of our members have, and provides a clear and friendly space in the middle of the week. We would love to hear from any singers who are interested in joining us. Short, informal auditions take place after a few weeks of singing with us on a trial basis.

For more information, please contact the Choir's Secretary, Liz Walton, at liz@thedrives.org.uk, or visit the Choir's website www.whitehallchoir.org.uk. (Charity no. 280478.)

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Rebecca Antrobus	Frances Bowen	Emmanuel Boukandoura	James Gourlay
Joanna Bradley	Rose Chandler	James Chapman	Laurence Grace
Hilary Davies	Jacqueline Cheng	Patrick Haighton	Richard Grafen
Anne Delauzun	Monica Darnbrough	Graham Hand	Mark Graver
Laura Dittmann	Miranda Douce	Ken Holmes	Martin Humphreys
Ruth Eastman	Samantha Foley	Kevin McManus	Daniel Lambauer
Jacky Erwtaman	Polly Fortune	Benjamin Nicholls	Simon Lawson
Maya Freedman	Penny James	Philip Pratley	William Longland
Kate Goulden	Katherine Macdivitt	David Rawlins	Clarence Moore
Kate Hand	Jane Mackay	Alastair Tolley	Brendan O'Keefe
Katherine Herzberg	Clare Morgan	Daniel Tomkins	Malcolm Todd
Alice Hill	Paula Nobes	Jonathan Williams	Ian Williamson
Claire Hunter	Bithika O'Dwyer		
Kate Johnston	Jean Orr		
Rachel Nixon	Penny Prior		
Lucilla Poston	Jean Robinson		
Jean Quinn	Susan Rudy		
Lesley Raymond	Liz Walton		
Christina Scharff	Lis Warren		
Cristina Snaidero	Alison Williams		
Janet Winstanley			

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MALCOLM TODD, Bass rep.; DAVID RAWLINS, BIS Liaison; RICHARD GRAFEN, Webmaster

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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. For an up-front payment at the start of the season, Friends receive one top-price ticket for all Whitehall Choir-promoted concerts, plus 10% discount on any further tickets they require. Also included is advance notification of all concerts/events and a free programme – perfect for regular concert attenders, who will save overall on the whole season. For further details about how to become a Patron or Friend, please see the ‘Support Us’ page of the website www.whitehallchoir.org.uk.

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

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

FORTHCOMING EVENTS IN 2012

(For further details visit www.whitehallchoir.org.uk .)

Saturday 12 May

Brahms *German Requiem*

Open workshop with the Whitehall Orchestra

St. Sepulchre Without Newgate Church,
Holborn Viaduct, London. EC1

Tuesday 26 June

Rossini *Petite Messe solennelle*

St Peter’s, Eaton Square, London SW1

Friday 23 November

Works by Peeters, Langlais, Poulenc and Duruflé

St Margaret’s Church, Westminster, London SW1

Tuesday, 11 December

Carol Concert

St Stephen’s Church, Rochester Row, London SW1



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’.

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.

WANT TO JOIN OUR DATABASE?

If you want to be kept informed of Whitehall Choir performances and initiatives by e-mail please sign up for e-alerts via our website, www.whitehallchoir.org.uk

THE LONDON BAROQUE SINFONIA

Orchestra concert manager: Jo Harris
Orchestra general manager: Peter McCarthy

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 St. James's Baroque, the English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and the English Concert.

Collaborations with Paul Spicer and Whitehall Choir have included Purcell, Carissimi, Mozart and Handel, as well as Bach's *B minor Mass* and *Christmas Oratorio*, Monteverdi's *Vespers* of 1610, and most recently Handel's *Judas Maccabæus*. The orchestra has also performed with the Twickenham Choral Society, the Choir of Christ Church Cathedral, Oxford (with Stephen Darlington), and the Birmingham Bach Choir.

1st violins

Catherine Martin (leader)
Iona Davies
Elizabeth MacCarthy
Kirra Thomas

2nd violins

Persephone Gibbs
William Thorp
Ben Sansom
Karin Björk

Violas

Louise Hogan
Joanne Miller
Malgorzata Ziemkiewicz Artabe

Violoncellos

Imogen Seth Smith
Anna Holmes

Double bass

Peter McCarthy

Flutes

Christine Garratt
Rachel Helliwell

Oboes

Gail Hennessy
Mark Radcliffe

Bassoons

Sally Holman
Mike Brain

Trumpets

Adrian Woodward
Matt Wells

Trombones

Emily White
Tom Lees
Stephen Saunders

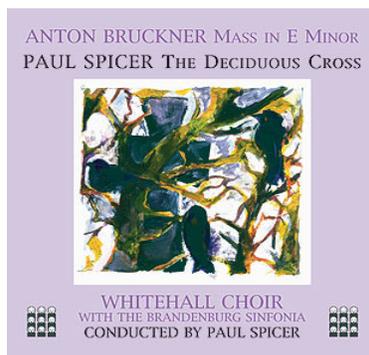
Timpani

Sarah Stuart

Keyboard continuo

James Longford

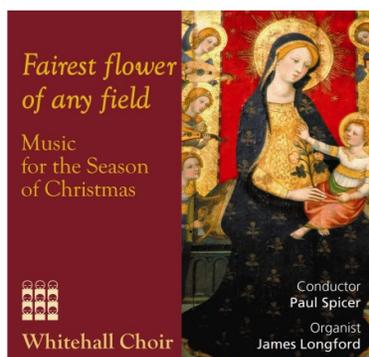
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.



"...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

In 2009 the Choir recorded its second CD, a selection of music for the season of Christmas, at St Alban's Church, Holborn. 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".



Both CDs are on sale at this evening's concert, or they may be purchased on eBay or via the Choir's website: www.whitehallchoir.org.uk.