

Whitehall Choir

ASCENDIT

Music for Passiontide to Ascension

**Philips, Gibbons, Blow, Lotti, Purcell, Wesley, Stanford,
Vaughan Williams, Finzi, Leighton, Spicer, MacMillan – and
a world première by Samuel Parsons**

**Conductor Paul Spicer
Organ Ian Tindale
Mezzo-soprano Anna Harvey**

Programme £2

**Friday 4 April 2014, 7.30pm
Church of St Alban the Martyr,
Brooke Street, Holborn, London EC1N 7RD**

PROGRAMME

Peter Philips	Ascendit Deus
John Blow	Salvator mundi
Henry Purcell	Remember not, Lord, our offences
James MacMillan	Qui meditabitur
Orlando Gibbons	O clap your hands
J S Bach	Chorale Prelude: O Mensch, bewein dein' Sünde groß (BWV 622) - organ solo
Kenneth Leighton	Chorale Prelude on 'Rockingham' (When I survey the wondrous cross) - organ solo
Kenneth Leighton	What love is this of thine?
Kenneth Leighton	Let all the World in every corner sing
<i>I N T E R V A L</i>	
Antonio Lotti	Crucifixus a 8
S S Wesley	Wash me thoroughly from my wickedness
Samuel Parsons	Christ on the Cross <i>World Première Performance</i>
Charles Stanford	Cælos ascendit hodie
Paul Spicer	Love is beautiful indeed
Olivier Messiaen	Majesté du Christ demandant sa gloire à son Père (from <i>L'Ascension</i>) - organ solo
James MacMillan	Pascha nostrum immolatus est Christus
Ralph Vaughan Williams	O vos omnes
Paul Spicer	Come, Lord Jesus (from the <i>Easter Oratorio</i>)
Gerald Finzi	God is gone up

Introductory note by Paul Spicer

This programme was conceived as a recording project which traces the period of the church's year between Passiontide and Ascension. In designing it I wanted to present a wide variety of styles and periods, including a substantial amount of recent music. A key element was the winning entry of Whitehall Choir's 70th anniversary composition competition which stipulated that the piece had to set words which related to the programme. Samuel Parsons' work movingly puts the words from the *Stabat Mater* alongside those of Elizabeth Jennings. We also sing works by James MacMillan, one of the greatest choral composers of the present day, and his teacher, Kenneth Leighton. Balancing all this modern music are classics from earlier periods including Purcell's near-perfect *Remember not, Lord, our offences*, Lotti's extraordinary *Crucifixus* and Gibbons' precocious doctoral exercise for Oxford University, *O clap your hands*, one of the truly virtuoso compositions of the Tudor period. There really should be something for everyone in this concert and to look forward to again when the music is released on disc later this year.

The Whitehall Choir has had a highly fulfilling 70th anniversary year and the breadth of this programme demonstrates its flair and commitment to exploring interesting repertoire which underpins its philosophy and helps to make it the vibrant choir it so happily is.

Peter Philips

ca. 1565- ca. 1635

Ascendit Deus

Ascendit Deus in jubilatione, et Dominus in voce tubæ. Alleluia.

Psalm 46:5 (Vulgate)

God is gone up with a merry noise, and the Lord with the sound of the trumpet. Alleluia.

Psalm 47:5 (BCP)

Dominus in cælo paravit sedem suam. Alleluia.

Psalm 102:19a (Vulgate)

The Lord hath prepared his seat in heaven. Alleluia.

Psalm 103:19a (BCP)

John Blow

1648-1708

Salvator Mundi

Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti nos,
auxiliare nobis, te deprecamur, Deus noster.

*O Saviour of the world, save us,
who by thy cross and blood hast redeemed us,
help us, we pray thee, O Lord our God.*

*Antiphon at Holy Unction, Book of Common Prayer
(from Cantiones Sacræ, 1575)*

Henry Purcell

1659-1695

Remember not, Lord, our offences

Remember not, Lord, our offences,
nor th'offences of our forefathers;
neither take thou vengeance of our sins:
but spare us, good Lord, spare thy people,
whom thou hast redeem'd with thy most precious blood,
and be not angry with us for ever.
Spare us, good Lord.

From the Litany, Book of Common Prayer

James MacMillan

(born 1959)

Qui meditabitur

Qui meditabitur in lege Domini die ac nocte, dabit fructum suum in tempore suo. *He that shall meditate day and night on the law of the Lord, shall bring forth his fruit in due season.*

Psalm 1: 2b and 3b (Communion antiphon for Ash Wednesday: Roman Missal 1962)

Orlando Gibbons

1583-1625

O clap your hands

O clap your hands together, all ye people: O sing unto God with the voice of melody.
For the Lord is high and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: ev'n the worship of Jacob, whom he loved.
God is gone up with a merry noise, and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God: O sing praises, sing praises unto the Lord our King.
For God is the King of all the earth: sing ye praises with the understanding.
God reigneth over the heathen: God sitteth upon his holy seat.
For God, which is highly exalted, doth defend the earth, as it were with a shield.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Psalm 47, except the first half of verse 9 (BCP, slightly altered)

Two organ solos, played by Ian Tindale:

J S Bach

1685-1750

Chorale Prelude *O Mensch, beweine dein' Sünde groß* (BWV 622) ("O man, bewail thy grievous sin")

Kenneth Leighton

1929-1988

Chorale Prelude on 'Rockingham' ("When I survey the wondrous cross")

Kenneth Leighton

What love is this of thine?

Soloists: Claire Hunter and Ian Williamson

What Love is this of thine, that cannot be
In thine infinity, O Lord, confined,
Unless it in thy very person see
Infinity, and finity conjoined?
What! Hath thy Godhead, as not satisfied,
Married our manhood, making it its bride?

Oh, matchless love! filling Heaven to the brim!
O'er-running it: all running o'er beside
This world! Nay, overflowing hell; wherein
For thine elect there rose a mighty tide,
That there our veins might through thy person bleed,
To quench those flames that else would on us feed.

Oh! that thy love might overflow my heart,
To fire the same with Love! For love I would.
But oh, my straitened breast! My lifeless spark!
My fireless flame! What, chilly, love, and cold?
In measure small? In manner chilly? See!
Lord, blow the coal. Thy love inflame in me.

Edward Taylor

Kenneth Leighton

Let all the world in every corner sing

Let all the world in ev'ry corner sing,
My God and King!
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
Let all the world in ev'ry corner sing,
My God and King!

Let all the world in ev'ry corner sing,
My God and King!
The Church with psalms must shout,
No door can keep them out;
But above all the heart
Must bear the longest part.
Let all the world in ev'ry corner sing,
My God and King!

George Herbert

Antonio Lotti

ca. 1667-1740

Crucifixus a 8

Crucifixus etiam pro nobis
sub Pontio Pilato: Passus, et sepultus est.

*He was crucified also for us
under Pontius Pilate: He suffered and was buried.
From the Nicene Creed ("Credo in unum Deum")*

Samuel Sebastian Wesley

1810-1876

Wash me thoroughly

Soloist: Kate Goulden

Wash me thoroughly from my wickedness, and forgive me all my sin.
For I acknowledge my faults, and my sin is ever before me.

Psalm 51: 2-3 (BCP, slightly altered)

Samuel Parsons

(born 1990)

Christ on the Cross (for Mixed Choirs (SATB SATB))

World Première Performance

Samuel Parsons writes:

This macaronic setting juxtaposes Elizabeth Jennings' meditation of Christ on the Cross with the Latin *Stabat Mater Dolorosa* (the 'Sorrows of Mary'), with the two texts being represented by two separate choirs. The plainchant has been retained for the *Stabat Mater* sections, although these become increasingly more elaborate and intertwined with the English of Jennings' poem, which can be inferred as a gloss on the Latin text. Furthermore, the contrasting modalities of each section move in and out of phase with each other, and eventually blend together on "The waters flow but now from me", before returning to the A Dorian that began the work.

These contrasting modal areas could also be read as highlighting the father/mother divide; Jennings has deliberately chosen to accentuate the Father aspect of God, while the *Stabat Mater* clearly foregrounds the trials of Mary. Other textual parallels have been sought throughout as a way of connecting the two languages, either through similar vowel sounds or in the narrative outline (e.g. "Fac me tecum pie flere" and "...the fountain on my head"). Just as the texts are taken from new and old sources, so the contrapuntal working ranges from passages of more traditional sixteenth-century part-writing to more modern handling.

Forgive them, Father, forgive them
Father who Is in my heart. How
frightened she who stands, My mother
with my friend. The soldiers too,

*Stabat mater dolorosa
juxta Crucem lacrimosa
dum pendebat Filius.*

Help me forgive them who have nailed my hands.

*Sancta Mater, istud agas
crucifixi fige plagas
cordi meo valide.*

It seems so long ago
I talked in Temples. O the streams
where John, Another, poured
a fountain on my head.

*Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.*

Father, I tell my mother that a son,
My friend, shall care for her when I am dead.

*Eia, Mater, fons amoris
me sentire vim doloris
Fac, ut tecum lugeam.*

I am so dizzy on
This wood. The waters flow but now from me.

*Fac me plagis vulnerari
fac me Cruce inebriari,
et cruore Filii.*

I have been chosen. Father, I am you
Who breathed, then sapped the great man-offered tree.

*Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.*

Spirit within me, there are risings too.
Father, forgive now, me.

Amen.

In the layout that follows, Elizabeth Jennings' verse is juxtaposed with an English translation of the *Stabat Mater* by Edward Caswall, dated 1849. This translation is not literal, but rather maintains the metre, rhyme, and general sense of the original.

Forgive them, Father, forgive them
Father who Is in my heart. How
frightened she who stands, My
mother with my friend. The soldiers
too,

*At the Cross her station keeping,
stood the mournful Mother weeping,
close to Jesus to the last.*

Help me forgive them who have nailed my hands.

*Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified.*

It seems so long ago
I talked in Temples. O the streams
where John, Another, poured
a fountain on my head.

*Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live.*

Father, I tell my mother that a son,
My friend, shall care for her when I am dead.

*O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord.*

I am so dizzy on
This wood. The waters flow but now from me.

*Wounded with His every wound,
steep my soul till it hath swooned,
in his very Blood away.*

I have been chosen. Father, I am you
Who breathed, then sapped the great man-offered tree.

*Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgement Day.*

Spirit within me, there are risings too.
Father, forgive now, me.

Amen.

Charles Villiers Stanford

1852-1924

‘Cælos ascendit hodie’

From *Three Motets*, op. 38

Cælos ascendit hodie,
Jesus Christus Rex Gloriæ,
Sedet ad Patris dexteram,
Gubernat cœlum et terram.
Jam finem habent omnia,
Patris Davidis carmina,
Jam Dominus cum Domino,
Sedet in Dei solio,
In hoc triumpho maximo.
Benedicamus Domino.
Laudatur Sancta Trinitas,
Deo dicamus gratias,
Alleluia. Amen.

*Today hath ascended into heaven
Jesus Christ, the King of Glory:
He sitteth at the right hand of the Father,
to rule heaven and earth.
Now are fulfilled all things
that our father David foretold in song,
Now the Lord is with the Lord
sitting upon the throne of God
in this his greatest triumph.
Let us bless the Lord:
Let the Holy Trinity be praised,
let us give thanks to the Lord,
Alleluia! Amen.*

From The Cowley Carol Book: words by an unknown author.

Paul Spicer

(born 1952)

Love is beautiful indeed

Yet love, mere love, is beautiful indeed
And worthy of acceptance.
Fire is bright,
Let temple burn or flax, an equal light
Leaps in the flame from cedar plank or weed:
And love is fire.

And when I say at need
I love thee mark!
I love thee, in thy sight
I stand transfigured, glorified aright,
With conscience of the new rays that proceed
out of my face toward thine.

Elizabeth Barrett Browning

Organ solo, played by Ian Tindale:

Olivier Messiaen

1908-1992

‘Majesté du Christ demandant sa gloire à son Père’

(“Father, the hour is come: glorify Thy Son, that Thy Son also may glorify Thee”)

(from *L’Ascension*)

James MacMillan

Pascha nostrum immolatus est Christus

Soloists: Maya Freedman and Anna Harvey

Pascha nostrum immolatus est Christus, alleluia:
itaque epulemur in azymis sinceritatis et veritatis,
alleluia.

*Christ our Passover is sacrificed for us, alleluia:
therefore let us feast with the unleavened bread of
sincerity and truth, alleluia.*

Communion antiphon for Easter Sunday: Roman Missal 1962

Ralph Vaughan Williams

1872-1958

O vos omnes

Soloist: Anna Harvey

Lamed O vos omnes, qui transitis per viam,
Attendite, et videte
Si est dolor sicut dolor meus:
Quoniam vindemiavit me,
Ut locutus est Dominus
In die iræ furoris sui.

*All you who pass by this way,
watch and see
whether there be any sorrow like unto my sorrow
for he has harrowed me,
as the Lord spoke
on the day of his wrath.*

Mem. De excelso misit ignem in ossibus meis,
et erudivit me:
Expandit rete pedibus meis,
Convertit me retrorsum:
Posuit me desolatam,
Tota die mœrore confectam.

*From on high he sent fire into my bones,
and has chastised me:
he stretched out a net for my feet,
he turned me back:
he left me desolate,
placed me in misery the whole day long.*

Nun. Vigilavit iugum iniquitatum mearum:
In manu eius convolutæ sunt
Et impositæ collo meo:
Infirmata est virtus mea:
Dedit me Dominus in manu,
De qua non potero surgere.

*He has watched the yoke of my sins:
in his hand they are bound up
and placed on my neck:
weakened is my strength:
the Lord has handed me over
to one whom I cannot escape.*

Jerusalem, Jerusalem, convertere ad Dominum
Deum tuum.

*Jerusalem, Jerusalem, turn again to the Lord
your God.*

From the Office of Tenebræ for Maundy Thursday

Paul Spicer

‘Come, Lord Jesus’

from *Easter Oratorio*

Come, Lord Jesus, stand and bless
All our nights of hopelessness
With the dawn of life’s new day;
No fruit is borne,
Without you the branch is torn,
Withered, useless, cast away.
Come, Lord Jesus, bid us now
In the vine to live and grow,
Filled with life, and love, and power;
Send us, now that the day is here,
Into darkness far and near
With the light of this new hour.

Tom Wright

Gerald Finzi

1901- 1956

God is gone up

God is gone up with a triumphant shout:
The Lord with sounding Trumpets’ melodies:
Sing Praise, sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphic-wise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven’s sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev’ry string
More to enravish as they this tune sing.

God is gone up with a triumphant shout ... (*repeat*)

Edward Taylor

ACKNOWLEDGEMENTS

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

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

We are grateful to Hertfordshire Libraries’ Performing Arts service for the supply of hire music used in this concert.

The background image on the front page of this programme is a detail from “First Lute Song”, reproduced by kind permission of the artist, choir member Jane Mackay. See more of her work at www.soundingart.com.

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 and Durham Universities. 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, which is based on poems by R S Thomas and was 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, he contributed a chapter to the new volume of Howells studies published by Boydell & Brewer in 2013, and he has recently completed a full-scale biography and study of works of the composer Sir George Dyson, which will be published in the spring of 2014, again by Boydell & Brewer. He has written articles for many periodicals and is a contributor to the *Oxford 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 three annual choral courses under the umbrella of his foundation, The English Choral Experience, two at Dore Abbey in Herefordshire (a large choir/arts festival in July and Camerata chamber choir weekend in May) and one in the south of France after Easter (www.englishchoralexperience.co.uk). He is a broadcaster, lecturer and popular speaker. Paul Spicer is a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of University College, Durham, 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.

Ian Tindale



Ian Tindale recently graduated from the Master of Performance course in Piano Accompaniment at the Royal College of Music (RCM) with Distinction, having studied with John Blakely, Simon Lepper and Roger Vignoles. Before attending the RCM, Ian graduated from Selwyn College, Cambridge, with a double First in Music in 2011, receiving the Tony Bland Prize for academic achievement and the Williamson Prize for performance. Ian has won several accompaniment prizes at the RCM, and he also recently won the MBF Accompanists' Prize (Maggie Teyte Competition) and the Association of English Singers and Speakers Accompanists' Prize. In September 2012 Ian was named joint winner of the Gerald Moore Award. As a répétiteur Ian has worked with Cambridge Handel Opera (*Agrippina*, 2011, and *Atalanta*, 2013), British Youth Opera (*The Bartered Bride*, 2012), and English National Ballet (*Swan Lake* school workshops, 2013). As an orchestral pianist, Ian has been a participant on the BBC Symphony Orchestra Pathway Scheme and performed with them on Radio 3 in March. He has recently performed at venues across London such as the Wigmore Hall, the National Gallery and Cadogan Hall. For the academic year 2013-14, Ian is the Lord and Lady Lurgan Junior Fellow in Accompaniment at the RCM.

Samuel Parsons



Samuel Parsons won the 2013 Whitehall Choir Young Composer Competition, with the double-choir setting of English and Latin devotional poetry, *Christ on the Cross*, which is receiving its World Première at tonight's concert.

During his school years Samuel's interest in music lay mainly within the realms of performance; a talented guitarist, he regularly performed solo classical repertoire, and was part of several groups, including the Park Lane Big Band. Although his guitar now only occasionally makes it out of its case, his love of jazz music still remains, and continues to be a large musical influence in his compositions.

In 2010 Samuel began his music degree at Hertford College, Oxford, where his talent for composing and love of choral music became apparent. While studying composition under Nick DiBerardino, Robert Saxton, and Phillip Cooke, he has had works performed by the BBC Singers, the Ebor singers, the choirs of St Peter's College and Hertford College, and other University ensembles. Of these works several have been recorded. In his final year at Oxford, Samuel accepted a choral scholarship with the St Peter's College Choir and toured with them to Liverpool and Dubrovnik, Croatia.

After graduating with a first-class honours degree in the summer of 2013, Samuel began a Graduate Diploma in Law at the City University Law School, with his sights set firmly on a career as a barrister. Despite this undertaking, he still finds time to sing with the Choir of Gray's Inn, for whom he is writing his next piece.

Anna Harvey



Sheffield-born mezzo-soprano Anna Harvey is the Dame Kiri Te Kanawa Scholar on the Opera Course at the Royal Academy of Music, studying under Elizabeth Ritchie and Iain Ledingham. A recent graduate in Music of Jesus College, Cambridge, Anna's highlights on the concert platform include Bach's *Christmas Oratorio* at St John's Smith Square, Mozart's Requiem at St Martin-in-the-Fields, the UK première of Loewe's *Passion Oratorio*, arias with the London Mozart Players at Fairfield Halls, and recording Handel's *Messiah* with the Bach Choir and BBC Concert Orchestra under David Hill for the 2013 Radio 2 Good Friday broadcast. Anna is a regular soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series, and as a recitalist she has performed at Kettle's Yard, Southwark Cathedral and Wigmore Hall, and with Academy Song Circle.

Anna is equally at home on the operatic stage, with recent roles including cover Hänsel in *Hänsel und Gretel* (Garsington Opera), Mrs Herring in *Albert Herring* (Opera Holland Park Etcetera), Fairy Queen in *Iolanthe* (Buxton Opera House), and Larina in *Eugene Onegin* and Flosshilde in *Das Rheingold* (Royal Academy Opera). Upcoming roles include the title role in *Ariodante* (Royal Academy Opera) in March 2014.

Masterclasses include those with Ann Murray, Anne Howells, Susan McCulloch, Gerald Finley, Helmut Deutsch, Anthony Legge and, as part of a Lieder mastercourse at the Schubertiade festival in Austria, Thomas Quasthoff. Anna is extremely grateful for the support of the Fulwood Educational Endowment, the Lucille Graham Trust, and the Simon Fletcher Charitable Trust, and for awards including the Patricia Kris Wolfe Award, the Andrew S Sykes Award, the Verdun Davies Award and a Sybil Tutton Award administered by the Musicians Benevolent Fund.

Anna is really pleased to be returning to sing with the Whitehall Choir, having previously performed the Bach B Minor Mass, Verdi's Requiem, the Rossini *Petite Messe Solennelle*, and most recently Handel's *Jephtha* with the choir.



THE WHITEHALL CHOIR

PRESIDENT: Martin Donnelly CMG

Conductor: Paul Spicer

Accompanist: Ian Tindale

The Whitehall Choir achieves singing of a high quality in 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. Our concert locations in recent years have included St John's Smith Square, Holy Trinity Sloane Square, St Margaret's Westminster Abbey, St Peter's, Eaton Square, the Banqueting House in Whitehall, and tonight's venue, St Alban's Church, Holborn. Our programmes, which are rich and varied, cater for a broad spectrum of musical tastes, and we feel privileged to be able to give concerts in such great venues. Members' commitment to music-making is such that the weekly rehearsals go well with the busy day-jobs that many of them have, and provide 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.

Some details of forthcoming events can be found in this programme. For more information, please visit the Choir's website www.whitehallchoir.org.uk (Charity no. 280478).

Sopranos

Anu Bala
Matilda Curtis
Hilary Davies
Deb Dowdall
Ruth Eastman
Jacky Erwteman
Elena Fateeva
Maya Freedman
Kate Goulden
Kate Hand
Katherine Herzberg
Claire Hunter
Lucilla Poston
Lesley Raymond
Katherine Rowley-Conwy
Christina Scharff
Janet Simpson
Joanna Tomlinson
Janet Winstanley

Altos

Helen Audaer
Hazel Bartels
Rose Chandler
Jackie Cheng
Monica Darnbrough
Miranda Douce
Julie Dyg
Tilly Flaux
Samantha Foley
Polly Fortune
Mary Anne Francis
Madeleine Grundy
Katherine Howes
Penny James
Jane Mackay
Paula Nobes
Jean Orr
Penny Prior
Jean Robinson
Rachel Tedd
Liz Walton
Alison Williams

Tenors

Patrick Haighton
Graham Hand
Ken Holmes
Simon Hunter
Philip Pratley
David Rawlins
Alastair Tolley
Jonathan Williams

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Andrew Kenningham
Daniel Lambauer
Simon Lawson
William Longland
Brendan O'Keefe
Malcolm Todd
Ian Williamson

WHITEHALL CHOIR COMMITTEE 2013-2014

JONATHAN WILLIAMS, Chairman; JOANNA TOMLINSON, Secretary; PATRICK HAIGHTON, Treasurer;
RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers;
PENNY PRIOR, Business Manager; MARK GRAVER, Librarian;
KATE GOULDEN, Soprano rep.; ALISON WILLIAMS, Alto rep.; ALASTAIR TOLLEY, Tenor rep.;
DANIEL LAMBAUER, Bass rep.; DAVID RAWLINS, BIS Liaison; RICHARD GRAFEN, Webmaster

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. 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 future 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:

Lady Teresa Carter; Mr Michael Growcott; Ms Frances Morris-Jones; Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friends:

Miss Elsie Broadbent; Mrs E. Gotto; Mrs Gillian Holmes; Mr Michael Pickersgill; Mr Paul Roach; Mr John Warren; Mrs Lis Warren; and others who wish to remain anonymous

WHITEHALL CHOIR - FORTHCOMING EVENTS

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

Friday, 4 July 2014, 7.30 pm

Elgar Give unto the Lord
Stanford Three Motets, op. 38
Kodály Laudes Organi
Brahms Three Motets, op. 110
Rheinberger Cantus Missæ, op. 109

Holy Trinity Sloane Square, London SW1X 9BZ



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 click on the Amazon link on the Choir's website, www.whitehallchoir.org.uk? 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

Would you like a CD of the music from this evening?

The Choir will be making a professional recording of this evening's programme in May and the CD will be available to buy for £10 (excl. delivery) via our website www.whitehallchoir.org.uk at the end of July.

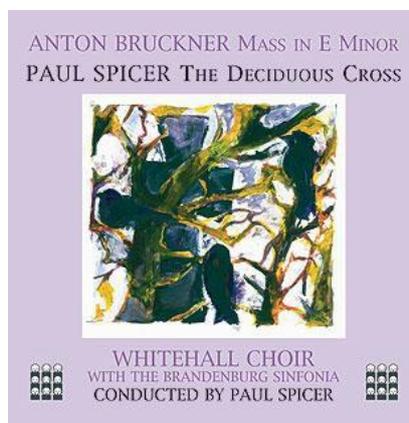
To reserve your copy of the CD and to be eligible for free delivery, please write your name and email address on the loose insert in this programme and leave it at the CD sales table at the back of the church.

If there is no loose insert in the programme we have some spares at the CD sales table.

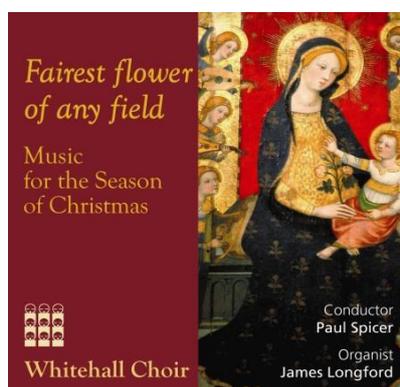
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.

"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, which is a selection of music for the season of Christmas, at St Alban's Church, Holborn. This disc, '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.