

Whitehall Choir

Vaughan Williams

Five Mystical Songs • Five English Folk Songs
Lord, Thou hast been our refuge • Valiant-for-truth
3 Songs of Travel • Organ Preludes

Conductor

Paul Spicer

Organ & Piano

Ian Tindale

Baritone

Henry Neill

Trumpet

Soo Bishop



Thursday, 9 July 2015, 7.30 pm

**St Peter's Eaton Square
London SW1W 9AL**

Programme £2

Ralph Vaughan Williams (1872-1958)



Vaughan Williams in 1919, by William Rothenstein

Ralph Vaughan Williams OM was born on 12 October 1872 in Down Ampney, Gloucestershire. A few years later after the death of his father he moved with his mother, who was a descendant of the potter Josiah Wedgwood and was also related to Charles Darwin, to Leith Hill Place in the Surrey Hills. After Charterhouse School he was a student at the Royal College of Music under Charles Villiers Stanford. He then read history and music at Trinity College, Cambridge, and on returning to the RCM studied composition with Hubert Parry, who became a friend. Another friendship made at the RCM was with Gustav Holst, whom he first met in 1895. Vaughan Williams is a central figure in British music at least in part because of his long career as teacher, lecturer and friend to many younger composers and conductors. In 1904, Vaughan Williams became aware of English folk songs and carols, and he thereafter did much to raise appreciation of traditional English folk song and melody. In 1909, he composed incidental music for Aristophanes' *The Wasps*. The next year, he had his first big public successes conducting the premières of the *Fantasia on a Theme by Thomas Tallis* and his choral symphony *A Sea Symphony* (Symphony No. 1). He enjoyed a still greater success with *A London Symphony* (Symphony No. 2) in 1914.

Vaughan Williams served in the First World War, and prolonged exposure to gunfire began a process of hearing loss which eventually caused severe deafness in old age. After the war he adopted for a while a somewhat mystical style, notably in *Flos Campi*, while in his *Pastoral Symphony* (Symphony No. 3) he drew on his wartime experience as an ambulance volunteer. From 1924 his music began to be characterized by lively cross-rhythms and clashing harmonies, a phase which culminated in the Symphony No. 4 in F minor, a work that contrasts dramatically with the 'pastoral' orchestral works with which he is associated. Vaughan Williams was appointed to the Order of Merit in the King's Birthday Honours of 1935, having previously declined a knighthood. His music entered a

lyrical phase in the *Five Tudor Portraits*, the *Serenade to Music*, and the Symphony No. 5 in D. However, many people interpreted his Symphony No. 6 of 1946 as a grim vision of the aftermath of an atomic war: typically, Vaughan Williams himself refused to recognize any programme behind this work. His Seventh, *Sinfonia Antartica*, exhibits his renewed interest in instrumentation and sonority, the Eighth had its première in 1956, and the Ninth, in E minor (1956–57), was first performed in May 1958, just three months before his death. Other works also include a Tuba Concerto, *An Oxford Elegy* on texts by Matthew Arnold, and the Christmas cantata *Hodie*; and he wrote an arrangement of The Old One Hundredth Psalm Tune for the Coronation Service of Queen Elizabeth II. At his death he left an unfinished Cello Concerto, an opera, *Thomas the Rhymer*, and music for a Christmas play, *The First Nowell*, which was completed by his amanuensis Roy Douglas.

Vaughan Williams was first married to Adeline Fisher, who died in 1951 after years of crippling arthritis. In 1938 he began an affair with the married poet Ursula Wood, who after her first husband died in 1942 became his literary advisor and personal assistant and moved into his Surrey home, apparently with the tacit approval of Adeline, for whom Wood served as a carer until Adeline's death in 1951. Wood and Vaughan Williams married in 1953 and moved to London. When the composer died five years later he was laid to rest in Westminster Abbey.

Five English Folk Songs

A century ago traditional song was rapidly falling into obscurity, and it is very largely owing to the work of Ralph Vaughan Williams and other collectors such as Cecil Sharp that this material was preserved and revived.

The *Five English Folk Songs* date from 1913. The first four songs tell of the traditional themes of love found and lost; the last is a rollicking celebration of good cheer. Vaughan Williams describes them as “freely arranged”, and indeed, whilst in some he remains fairly close to the original material, in others he virtually re-composes the song.

In ‘The Dark Eyed Sailor’ a young girl tells a passing sailor of her lost lover, whom she believes drowned. The sailor is in fact himself her beloved, but he has been so changed by his time at sea that she fails to recognise him until he produces the love token they shared when he went to sea. The reunited couple are joyfully married.

The second song, now titled ‘The Spring Time of the Year’, comes from a Norfolk ballad usually known as ‘Lovely on the Water’. The full ballad tells of a couple’s sadness at the sailor’s resolve to go to sea to fight in the war, but Vaughan Williams sets only the opening verses, producing an atmospheric evocation of spring.

In ‘Just as the Tide was Flowing’, Vaughan Williams remains close to the original music, but states that he has revised the words slightly. Indeed he has; in his version the story is a slight tale of a sailor meeting and wooing his true love. The original was probably

deemed unfit for genteel ears, for in it, after (it is implied) the couple do rather more than watch the fishes play, the girl has fallen for the sailor totally and offers him £20 in order to retain his affections. But sadly, the rascal resolves to spend it on rum and brandy with another woman! We, however, benefit from the change, for Vaughan Williams replaces this sordid tale with a remarkable choral evocation of the flowing tide.

It is in the fourth song, 'The Lover's Ghost', that Vaughan Williams moves furthest from his source. The material is taken from a folk song called variously 'The Dæmon Lover', 'The House Carpenter' and 'James Harris', derived from a 17th-century ballad called *A Warning for Married Women*, which tells the story of Mrs. Jane Reynolds, " ... who having plighted her troth to a Sea-man, was afterwards Married to a Carpenter, and last carried away by a Spirit". The spirit sinks the ship and the unfortunate adulteress is carried off to Hell. Vaughan Williams sets only part of the ballad, so that the narrative itself is lost, and he transforms the mood entirely by drastically slowing the tempo, creating an immensely powerful, wistful evocation of lost love.

The final 'Wassail Song' is completely different. Wassailing was a Yule-tide celebration in which villagers would tour their neighbourhood demanding refreshment, and wishing good luck or otherwise, depending on the standard of the ale offered! The tradition dates from pre-Christian times and was followed all over England. This song is the most well-known of the set, for it is regularly sung as a Christmas carol. We hear the wassail calls approaching from afar, encounter the wassailers in full voice at (and inside!) our door, and the song ends as the satisfied revellers move off to another part of the town.

Slightly adapted from a note by Colin Altman

I *The Dark Eyed Sailor*

It was a comely young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.

Said William, "Lady, why walk alone?
The night is coming and the day near gone." 1
She said, while tears from her eyes did fall,
"It's a dark-eyed sailor that's proving my
downfall.

"It's two long years since he left the land;
He took a gold ring from off my hand;
We broke the token, here's part with me,
And the other lies rolling at the bottom of the
sea."

Then half the ring did young William show,
She was distracted midst joy and woe.

"O welcome, William, I've lands and gold
For my dark-eyed sailor so manly, true and
bold." 1

Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love's away,
For a cloudy morning brings forth a shining
day.

II *The Spring Time of the Year*

As I walked out one morning,
In the springtime of the year,
I overheard a sailor boy,
Likewise a lady fair.

They sang a song together,
Made the valleys for to ring,
While the birds on spray
And the meadows gay
Proclaimed the lovely spring.

One morning in the month of May,
 Down by some rolling river,
 A jolly sailor, I did stray,
 When I beheld my lover.
 She carelessly along did stray,
 A-picking of the daisies gay;
 And sweetly sang her roundelay,
 Just as the tide was flowing.

O! her dress it was so white as milk,
 And jewels did adorn her.
 Her shoes were made of the crimson silk,
 Just like some lady of honour.
 Her cheeks were red, her eyes were brown,
 Her hair in ringlets hanging down;
 She'd a lovely brow without a frown,
 Just as the tide was flowing.

I made a bow and said, "Fair maid,
 How came you here so early?
 My heart by you it is betray'd
 For I do love you dearly.
 I am a sailor come from sea,
 If you will accept of my company
 To walk and view the fishes play",
 Just as the tide was flowing.

No more we said, but on our way
 We gang'd along together; I
 The small birds sang, and the lambs did play,
 And pleasant was the weather.
 When we were weary we did sit down,
 Beneath a tree with branches round;
 For my true love at last I'd found,
 Just as the tide was flowing.

IV *The Lover's Ghost*

Well met, well met my own true love;
 Long time I have been absent from thee;
 I am lately come from the salt sea,
 And 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea,
 And one of them has brought me to land,
 I've four and twenty mariners on board,
 You shall have music at your command.

The ship wherein my love shall sail
 Is glorious for to behold,
 The sails shall be of shining silk,
 The mast shall be of the fine beaten gold.

I might have had a King's daughter,
 And fain she would have married me,
 But I forsook her crown of gold,
 And 'tis all for the sake, my love, of thee.

V *Wassail Song*

Wassail, Wassail, all over the town,
 Our bread it is white and our ale it is brown;
 Our bowl it is made of the green maple tree;
 In the Wassail bowl we'll drink unto thee. I

Here's a health to the ox and to his right eye,
 Pray God send our master a good Christmas
 pie,
 A good Christmas pie as e'er I did see.
 In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right horn,
 Pray God send our master a good crop of corn,
 A good crop of corn as e'er I did see.
 In the Wassail bowl we'll drink unto thee. I

Here's a health to the ox and to his long tail,
 Pray God send our master a good cask of ale,
 A good cask of ale as e'er I did see.
 In the Wassail bowl we'll drink unto thee. I

Come, butler, come fill us a bowl of the best;
 Then I pray that your soul in heaven may rest;
 But if you do bring us a bowl of the small,
 May the Devil take butler, bowl and all!

Then here's to the maid in the lily white smock,
 Who tripp'd to the door and slipp'd back the
 lock;
 Who tripp'd to the door and pull'd back the
 pin,
 For to let these jolly Wassailers walk in.

Two Organ Preludes (from *Three Preludes Founded on Welsh Hymn Tunes*)

Ian Tindale, *organ*

The composer intended the *Three Preludes*, of which Ian Tindale is tonight playing the first two, to be played as a suite, but they are often separated. The first is Bryn Calfaria (meaning "Hill of Calvary"). The tune was written by William Owen (1813–1893) in 1852. This improvisational Prelude begins with a grand statement of the tune's first few notes followed quickly by rhapsodical writing, with constantly changing textures, described by one commentator as "swirling arabesques over pedal points adjacent to solid chordal phrases". The hymn-tune is woven unobtrusively into the fabric of the piece, and the overall effect is of a fantasia on a majestic scale.

The second prelude is based on the tune Rhosymedre, written by the Welsh Anglican priest John Edwards (1805–1885) sometime after 1843 when he became vicar of the church at Rhosymedre, Denbighshire. This is a sweetly flowing piece, maintaining just one texture and mood throughout. The tune is heard clearly and twice, in long notes, against newly composed, almost dancing, accompanying material and it is largely the latter that the listener retains in memory. This is the best loved of the set; it features prominently in lists of music suitable for both weddings and funerals and it was played at Vaughan Williams's own funeral in 1958.

Adapted from a sleeve note by John Francis for Albion Records

1. 'Bryn Calfaria' (Maestoso)
2. 'Rhosymedre' (Andantino)

Five Mystical Songs

The *Five Mystical Songs*, written between 1906 and 1911, set four poems ('Easter' is divided into two parts) by the seventeenth-century poet and Anglican priest George Herbert (1593–1633), from his 1633 collection *The Temple: Sacred Poems*. Vaughan Williams' atheism at the time of composition (he later settled into a "cheerful agnosticism") never prevented his setting religious texts. The work received its first performance on 14 September 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting. The setting is for a baritone soloist, with several choices for accompaniment. The one chosen tonight also uses an SATB chorus.

Like Herbert's simple verse, the songs are fairly direct, but they have the same intrinsic spirituality as the original text. They were supposed to be performed together, as a single work, but the styles of each vary quite significantly. The first four songs are quite personal meditations in which the soloist takes a key role, particularly in the third, 'Love bade me welcome', where the chorus has a wholly supporting role, and the fourth, 'The Call', in which the chorus does not feature at all. The final 'Antiphon' is a triumphant hymn of praise sung either by the chorus alone or by the

soloist alone; unlike the case with the previous songs, a separate version is provided for a solo baritone, but tonight we are using the choral version. It is also sometimes performed on its own, as a church anthem for choir and organ: "Let all the world in every corner sing".

I *Easter*

Rise, heart; thy Lord is risen. Sing his praise
without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more,
Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what
key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

II *I got me flowers*

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

III *Love bade me welcome*

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

"A guest", I answer'd, "worthy to be here":
Love said, "You shall be he".
"I the unkind, ungrateful? Ah, my dear,
I cannot look on thee." I
Love took my hand, and smiling did reply,
"Who made the eyes but I?" I

"Truth, Lord, but I have marr'd them: let my
shame
Go where it doth deserve." I
"And know you not", says Love, "who bore the
blame?" I
"My dear, then I will serve." I
"You must sit down", says Love, "and taste my
meat":
So I did sit and eat.

IV *The Call*

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Let all the world in every 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 every 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 every corner sing,
My God and King.

Valiant-for-truth

Again and again, Vaughan Williams returned to John Bunyan – and above all to *The Pilgrim's Progress*. During the early 1920s he produced a one-act stage piece, *The Shepherds of the Delectable Mountains*; he carried out a 1942 commission to furnish incidental music for a BBC radio play on the same theme; and in 1951 there finally appeared the whole of this work, itself called *The Pilgrim's Progress*, which Vaughan Williams insisted on calling 'a morality' rather than an opera. Tonight's 1940 setting of Mr Valiant-for-truth's final speech arose from bereavement: Dorothy Longman, a violinist friend of the composer (and wife of another friend, choirmaster Robert Longman), had lately died. Bunyan's broken pitcher is one of the portents of death in *Ecclesiastes* XII.6. Note the ingenuity with which, near the end, Vaughan Williams makes his singers mimic brass fanfares through purely vocal means.

*Adapted from a programme note by R J Stove (2013).
The Biblical reference was supplied by Hilary Davies.*

After this it was noised abroad that Mr Valiant-for-truth was taken with a summons ...; and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.' When he understood it, he called for his friends and told them of it. Then, said he, 'I am going to my Father's, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword, I give to him that shall succeed me in my pilgrimage, and my courage and skill, to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles, who now will be my rewarder.' When the day that he must go hence, was come, many accompanied him to the riverside, into which, as he went, he said, 'Death, where is thy sting?' And as he went down deeper, he said, 'Grave, where is thy victory?'

So he passed over, and all the trumpets sounded for him on the other side.

Three Songs (from *Songs of Travel*)

Henry Neill, baritone

Ian Tindale, piano

Vaughan Williams's *Songs of Travel*, a cycle of nine songs to poems by R L Stevenson, marks a major achievement in his development. The cycle was first performed complete in London, on 2 December 1904. It was conceived in the tradition of the early Romantic questing song cycle of love and loss, but it contains no narrative thread from one poem to the next, rather a set of different circumstances on which the poet comments. Significant too is the folk influence on several of the songs. 'The Vagabond' establishes the cycle's Romantic credentials; indeed Stevenson had written the words 'To an air of Schubert'. Its steady tramping accompaniment, combined with a triplet which prefigures the opening of the vocal line, evokes the purposeful tread of the wanderer striding out on the open road. 'Let Beauty awake', with its images of dawn and dusk, has a fervent melodic line that floats on a buoyant arpeggio accompaniment. Particularly memorable is the bitter-sweet radiance of the phrase 'And the stars are bright in the west!', which recurs as a link between the verses and in the brief coda. Over a joyous accompaniment, 'The roadside fire' radiates the delight of new-found love that bubbles over ecstatically in the final verse.

Adapted from notes by Andrew Burn © 2003

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river -
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field -
Warm the fireside haven -

Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above,
And the road below me.

Let Beauty awake

Let Beauty awake in the morn from beautiful
dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty's sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the
slumber of day,
Awake in the crimson eve!
In the day's dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

The roadside fire

I will make you brooches and toys for your
delight
Of bird-song at morning and star-shine at
night,
I will make a palace fit for you and me
Of green days in forests, and blue days at
sea.

I will make my kitchen, and you shall keep
your room,
Where white flows the river and bright blows
the broom;
And you shall wash your linen and keep your
body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is
near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the
roadside fire.

Lord, thou hast been our refuge

Composed in 1921, *Lord, Thou hast been our refuge* combines a setting of Psalm 90 with Issac Watts's metrical version of the same psalm — "O God, our help in ages past" — and the fine tune 'St Anne', to which the latter is commonly sung. The semi-chorus starts the psalm, chant-like; the full chorus enters with the hymn, *pianissimo*, as if in the distance, and the two proceed in tandem — always *piano* — until the first verse of the hymn is finished. The full chorus then continues with the psalm over a broad spectrum of homophonic texture. An instrumental transition, fugally based on 'St Anne', leads to a combined recapitulation and apotheosis — *forte* now — in which fugal derivations from 'St Anne' assume ever greater importance ('And the glorious majesty of our Lord be upon us').

Adapted from notes by Christopher Palmer © 1993

Semi-chorus:

Kate Hand (*soprano*); Jane Mackay (*alto*); Alastair Tolley (*tenor*); Mark Graver (*bass*)

Soo Bishop (*trumpet*)

Lord, Thou hast been our refuge
from one generation to another.

Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting
and world without end.

Thou turnest man to destruction; again Thou
sayest: Come again, ye children of men.

For a thousand years in Thy sight are but as
yesterday, seeing that is past as a watch in the
night.

*O God our help in ages past,
Our hope for years to come.
Our shelter from the stormy blast,
And our eternal home.*

As soon as Thou scatterest them,
they are even as a sleep,
and fade away suddenly like the grass.

In the morning it is green and groweth up,
but in the evening it is cut down,
dried up and withered.

For we consume away in Thy displeasure,
and are afraid at Thy wrathful indignation.

For when Thou art angry, all our days are
gone; we bring our years to an end
as a tale that is told.

The days of our age are threescore years
and ten, and though men be so strong
that they come to fourscore years,
yet is their strength but labour and sorrow.
So passeth it away and we are gone.

Turn Thee again, O Lord, at the last.
Be gracious unto thy servants.

O satisfy us with Thy mercy, and that soon.
So shall we rejoice and be glad all the days of our
life.

Lord, Thou hast been our refuge
from one generation to another.

Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting
and world without end.

And the glorious Majesty of the Lord
be upon us. Prosper Thou, O prosper Thou
the work of our hands,
O prosper Thou our handy work.

WHITEHALL CHOIR - FORTHCOMING EVENTS IN 2015

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

Tuesday 17 November

Handel *Athalia*

St John's Smith Square, London SW1P 3HA

Monday 14 December

Christmas Concert

St Peter's, Eaton Square, London SW1W 9AL

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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 portrait of Ralph Vaughan Williams on this programme's front page is by Sir Gerald Festus Kelly (1952).

The Choir is pleased to acknowledge the support given by the Josephine Baker Trust to Henry Neill, the baritone soloist in tonight's concert.



Paul Spicer (conductor)



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 the chamber choir, and at Oxford and Durham Universities. Until July 2001 Paul Spicer was Artistic Director of the Lichfield 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*, 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. His *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 in December 2009. Robert Sharpe recorded his complete works for organ, and the choir of Selwyn College, Cambridge recorded his shorter choral works in 2008. Paul Spicer's biography of his composition teacher, Herbert Howells, was published in August 1998, reprinted twice and has now been republished in 2014. He contributed a chapter to the new volume of Howells studies published by Boydell & Brewer in 2013, and his latest book, *Sir George Dyson – His Life and Music*, was published by Boydell & Brewer in May 2014. He is now working on a biography of Sir Arthur Bliss to be published by Jonathan Hope (London) in 2018. In September 2014 at Birmingham Symphony Hall he conducted the première of his latest opus, *Unfinished Remembering*, a choral symphony commemorating the centenary of the First World War. Paul has written articles for many periodicals and is a contributor to the *Oxford Dictionary of National Biography*. He is in great demand for his choral workshops, which take him all over the world and he runs various annual choral courses under the umbrella of his foundation, The English Choral Experience (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 Trustee of the Sir George Dyson Trust. He is a member of the Chapter of Lichfield Cathedral.

Ian Tindale (organ, piano)



Ian Tindale graduated from Selwyn College, Cambridge, where he was also Organ Scholar, with a double First in Music. He gained the Fellowship Diploma of the Royal College Organists (FRCO), and has since held positions at St Bride's Fleet Street and Lincoln's Inn. Ian graduated with Distinction from the Master of Performance course in Piano Accompaniment at the Royal College of Music (RCM) in 2013, where he was then Junior Fellow in Piano Accompaniment. In February 2015 he was awarded the Royal Overseas League Music Competition Accompanist's Prize, and the Help Musicians UK Accompanist's Prize in the Kathleen Ferrier Awards in April 2015. Previously he had been named winner of the Gerald Moore Award, the Help Musicians UK Accompanist's Prize (Maggie Teyte Competition), the Association of English Singers and Speakers Accompanist's Prize and several accompaniment prizes at the RCM. Ian has performed at the Wigmore Hall, Cadogan Hall and the National Gallery, and most recently in the Oxford Lieder Festival and Wimbledon International Music Festival. As a *répétiteur* he has worked with Cambridge Handel Opera, British Youth Opera and Ryedale Festival Opera. As an orchestral pianist Ian has appeared with the BBC Symphony Orchestra on BBC Radio 3 and with the London Philharmonic Orchestra on the newly restored organ of the Royal Festival Hall. Ian is also a Samling Artist, and he studies with Simon Lepper, John Blakely and Roger Vignoles.

Henry Neill (baritone)



Henry currently studies on the Royal Academy of Music Opera course with Mark Wildman and Ingrid Surgenor, before which he held a choral scholarship at St John's College, Cambridge. He was recently awarded the Sir Thomas Armstrong Prize for English Song at the Royal Academy of Music, the Audience prize at the Maureen Lehane Vocal Awards, and the Sacred Aria Prize at the Mozart Singing competition, and he is generously supported by the Carr-Gregory Scholarship. Henry has performed at the Colston Hall, Bristol, the Ashmolean Museum and the Sheldonian Theatre, Oxford, and St. John's, Smith's Square and the Wigmore Hall, London. Concert appearances include a Bach *St Matthew Passion* with members of the Orchestra of the Age of Enlightenment, Mozart and Brahms Requiems, Mahler's

Des Knaben Wunderhorn, Vaughan Williams' *Five Mystical Songs* and various performances with the Orchestra of St John's. He has performed at the Oxford Lieder Festival and he recently performed Butterworth's six songs from *A Shropshire Lad* with Orchestra conducted by Sir Mark Elder. Operatic roles include Quince in Britten's *A Midsummer Night's Dream* and Sprecher in Mozart's *Die Zauberflöte* at the Edinburgh Fringe festival, Figaro in Mozart's *Le nozze di Figaro* and Noye in Britten's *Noye's Fludde*, in Cambridge University Opera Society productions. With Royal Academy Opera Henry has performed as Marco in 'Gianni Schicchi', and most recently he sang the role of Smirnov in Walton's *The Bear*. Last year he was Friquet in Garsington Opera's production of Offenbach's *Vert Vert*.

Soo Bishop (trumpet)



Soo trained at the Royal Academy of Music and pursued a successful career as a freelance trumpeter with numerous orchestras and ensembles in the London area. She also taught as a peripatetic brass teacher for the ILEA and ran Saturday music-making workshops for children and adults at Morley College. Soo subsequently qualified as a music therapist and classroom music teacher, working in Merton and Lambeth within the Primary, Secondary and Special school sectors. In 1991, Soo founded 'Play-a-Round', teaching music and drama to large numbers of young children in the Wimbledon area. She also ran regular sessions at the Polka Theatre, Battersea Arts Centre and for the London Borough of Hounslow. From 1997 to 2005 Soo worked as a full-time Music Coordinator at the Priory CE Primary School in Wimbledon and was subsequently appointed as Merton's first Advanced Skills Teacher for Primary Music. Over the years, Soo's teaching and performing commitments have been combined with extensive work as an adjudicator, choral director and music consultant. Her role as a music festival adjudicator, representing organisations including Music for Youth, has taken Soo around the country to work with musicians of every age and level. Much of her original material for the Primary age group has been published by Kevin Mayhew, BBC Education and the British Association for Early Childhood Learning. In April 2005, Soo was appointed as Associate Director of Merton Music Foundation (MMF), Merton's schools music service, and in 2007 she was promoted to become Deputy Director. She is currently MMF's Programme Director, leading the development of the new Merton Music Education Hub's 'With One Voice' singing strategy across Merton's Primary, Secondary and Special schools. As part of her role Soo devises, project-manages and delivers large-scale vocal-based performance projects, most recently preparing 1,200 9- to 18-year-olds to sing at the Royal Albert Hall in an acclaimed performance of 'The Journey' by jazz musician and educator Pete Churchill. During 2011/12, Soo devised and led a new school-based festival initiative, ArtsBeat, to promote the effective delivery of and positive participation in the arts. Plans are now underway for ArtsBeat 2014 and a return to the RAH in April 2015. Soo currently directs W10 Singers, as well as Merton Young Voices and VoiceBox youth choir for MMF, and the Wimbledon Community Chorus.



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 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 settings across London. Our concert locations in recent years have included St Margaret’s Westminster Abbey; St John’s Smith Square; the Banqueting House in Whitehall; St Alban’s Church, Holborn; Holy Trinity Church, Sloane Square; and tonight’s venue, St Peter’s, Eaton Square. Our programmes 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 us 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
Hilary Davies
Imogen Davies
Deb Dowdall
Ruth Eastman
Jacky Erwteman
Elena Fateeva
Kate Goulden
Fiona Graph
Kate Hand
Katherine Herzberg
Lesley Kirby
Beth Organ
Lucilla Poston
Lesley Raymond
Katherine Rowley-Conwy
Joanna Tomlinson
Alice Turner
Janet Winstanley

Altos

Helen Audaer
Gesa Brinkmann
Rose Chandler
Jackie Cheng
Monica Darnbrough
Miranda Douce
Julie Dyg
Polly Fortune
Katherine Howes
Penny James
Jane Mackay
Paula Nobes
Penny Prior
Jean Robinson
Catherine Roche
Liz Walton
Helen Ward

Tenors

Patrick Haighton
Graham Hand
Philip Pratley
Alastair Tolley
Jonathan Williams
Philip Worley

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Jack Joseph
Daniel Lambauer
Simon Lawson
William Longland
Brendan O’Keeffe
Malcolm Todd
Ian Williamson
Richard Yates

WHITEHALL CHOIR COMMITTEE 2014–2015

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PATRICK HAIGHTON, Treasurer;

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KATE GOULDEN, Soprano rep.; ALISON WILLIAMS, Alto rep.;

ALASTAIR TOLLEY, Tenor rep.; DANIEL LAMBAUER, Bass rep.;

PHILIP WORLEY, 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:

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 John Warren;
Mrs Lis Warren; and others who wish to remain anonymous



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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.

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