

WHITEHALL CHOIR

Brandenburg Sinfonia

SCHUBERT Stabat Mater MOZART Mass in C minor



Conductor PAUL SPICER

(Sopranos) Emily Garland, Anna Sideris

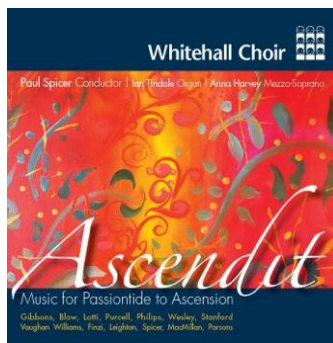
(Tenor) Ørjan Bruskeland Hinna (Baritone) Nicholas Mogg

Thursday, 2 April 2015, 7.30pm
St John's Smith Square, London SW1P 3HA

Programme £2

Ascendit – Music for Passiontide to Ascension. The perfect Easter gift

The pieces for Whitehall Choir's most recent CD, *Ascendit*, its third, recorded in 2014, were chosen to trace the period of the church's year between Passiontide and Ascension. In selecting them, we 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 Young Composer Competition, which stipulated that the piece had to set words which related to the programme. Samuel Parsons' work movingly sets the words from the Latin *Stabat Mater* alongside those of Elizabeth Jennings. We also sing pieces 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's 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 on this CD.



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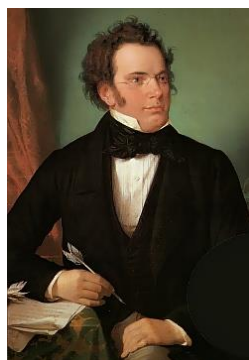
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Franz Schubert

1797–1828



The Austrian composer Franz Peter Schubert, born in Vienna on 31 January 1797, was the son of an impoverished schoolmaster, who was his first teacher. In 1808 he was admitted as boy soprano to the imperial chapel, living in the Stadtkonvikt (Imperial Seminary) (the 'Konvikt'). He played the violin in the school orchestra, for which he wrote his 1st Symphony in 1813. He became a pupil of Antonio Salieri for theory in 1812. In 1813 he left the Konvikt when his voice broke, and worked as an assistant to his father, but he continued to compose prolifically. He frequently attended the opera in Vienna and wrote his first opera, *Des Teufels Lustschloss*, in 1814, the first of many stage works, none of which was successful. On 19 October 1814 Schubert set Goethe's *Gretchen am Spinnrade*, his first masterpiece. In 1815 he composed 144 songs, including eight in one day in October. In addition, he composed a symphony, two Masses, and other works. Altogether he wrote over 600 songs, of which about 200 are different settings of poems he had already set – he set some poems (particularly those by Goethe and Schiller) up to six times.

From 1817 Schubert abandoned teaching and lived in Vienna with one or other of his friends, among whom the poet Mayrhofer was the closest. They talked, drank, discussed the questions of the day, and made music in coffee-houses and at their homes. At this time Schubert also met the baritone Michael Vogl, one of the outstanding opera singers of the day, who became the foremost interpreter of his songs, in which he was often accompanied by the composer. Apart from church music, the first public concert of Schubert's music was in March 1818, at which were performed (on two pianos) the overtures he had written in imitation of Rossini, whose operas were all the rage in Vienna from 1816.

In 1818 Schubert spent the summer as teacher to the two daughters of Count Johann Esterházy at his summer estate at Zseliz, where he heard Slav and gipsy folk-music. On his return to Vienna, Schubert lived with Mayrhofer and Hüttenbrenner, with the latter acting as factotum, assembling Schubert's manuscripts. His Singspiel, *Die Zwillingbrüder* ('The Twin Brothers'), received six performances in Vienna in June 1820, with Vogl singing the roles of the twin brothers; and in August his incidental music for the melodrama *Die Zauberharfe* (for which Georg von Hofmann's text is now missing) was used at the Theater an der Wien. Other works composed in this period were the 'Trout' Quintet, written at Steyr, Upper Austria, during a holiday in 1819 with Vogl, the oratorio *Lazarus*, a setting of Psalm 23, the Wanderer Fantasy, and the Quartettsatz. In 1821 Anton Diabelli published the song *Erlkönig*, the first music by Schubert to appear in print. Others followed. In 1820-1, the Schubert circle of friends changed

as some members left Vienna. Among new associates were the painters Leopold Kupelweiser and Moriz von Schwind, and the musician Franz Lachner.

In 1821 Schubert sketched his 7th Symphony, in E major, but left it unorchestrated. (Several musicians have 'completed' it, among them J. F. Barnett, 1884, Felix Weingartner, 1935, and Brian Newbould, 1977.) The following year, he composed an 8th Symphony in B minor, but completed only two movements in full and 130 bars of a scherzo. However, this, the 'Unfinished' Symphony, is a complete work of art in itself as it stands. Schubert heard Weber conduct *Der Freischütz* and *Euryanthe* in Vienna and himself wrote several stage works between 1821 and 1823, the operas *Alfonso und Estrella* and *Der häusliche Krieg*, and incidental music for *Rosamunde*, *Fürstin von Cypern*, a play by Helmina von Chézy (the librettist of *Euryanthe*), which ran for two performances.

Ill-health (nowadays thought to have been a manifestation of syphilis) began to trouble Schubert in 1823; while in hospital that year he composed some of the songs of the song-cycle *Die schöne Müllerin*, based on poems by Wilhelm Müller. At Zseliz in 1824 with the Esterházy family, he wrote the A minor String Quartet and the Grand Duo for piano duet. In the summer of 1825, he joined Vogl for a 5-month tour of Austria, composing all the time. At Gmunden and Gastein he is said to have composed a symphony, but one which has not been identified with any certainty; modern scholarship tends to take the view that this is the 'Great' C major Symphony (No.9), usually ascribed to 1828 but now thought to date from 1825. Scholarship is divided over what personal contact there was between Schubert and Beethoven, but incontrovertibly Schubert was a torchbearer at Beethoven's funeral in 1827 and had earlier visited him on his deathbed.

To the last two years of Schubert's short life belong the song-cycle *Winterreise* (once more to poems by Wilhelm Müller), the E flat Piano Trio, the *Moments musicaux*, the final three piano sonatas, many songs, and the String Quintet in C. All Schubert's music, even the happiest, has a tinge of sadness; the works of his last years, when illness increasingly afflicted him, are at an extreme of poignancy. In March 1828 he gave a public concert of his works in Vienna. It made a profit for him, but none of the city's music critics attended. Schubert died on 19 November 1828 and was buried near to Beethoven at Währing. Both composers were later exhumed and reburied in the Central Cemetery of Vienna.

Many of the works by Schubert which we hold most dear were not performed until several years after his death. As a composer of songs he has no equal in fertility of melodic invention, but all his work is so graced with melody of the most seraphic kind that there was at one time a tendency to regard him as an 'undisciplined' composer for whom form meant little. How wrong a judgement this was can be realized simply by studying the great chamber works and late piano sonatas alone. He ranks among the very greatest of composers in all forms except opera, and concertos (of which he wrote none), and the listener has a lifetime of discoveries among his vast output.

Adapted from http://www.encyclopedia.com/topic/Franz_Schubert.aspx

Stabat Mater in F minor, D 383

The *Stabat Mater* in F minor was composed in 1816. It is scored for soprano, tenor and bass soloists, SATB choir, 2 oboes, 3 trombones, violin I and II, viola, and basso continuo (cello and double bass).

On this occasion, rather than setting the Latin of the thirteenth-century *Stabat Mater* sequence attributed to Jacopone da Todi, Schubert used a German poem by F G Klopstock (1724–1803) which is a free paraphrase of it. The work, which is sometimes referred to as the 'Deutsches Stabat Mater', was written at the behest of the composer's brother Ferdinand. In 1815 Schubert had written a shorter setting in G minor of the Latin *Stabat Mater* (D 175), a single-movement piece of approximately five minutes' duration, using only four verses of the twenty stanzas of the sequence. Tonight's setting is quite different, being essentially a short oratorio with arias, duets, trios and sections for choir. It begins with a portentously slow orchestral and choral movement which sets an appropriately tragic tone for the expected subject matter. But the very first text uttered names "Jesus Christus," and not the Virgin Mary as in the Latin prototype. The ensuing soprano aria tells of the sword piercing both the soul of the mother and the body of her son. Thereafter, every subsequent movement holds a musical or textural surprise. Note especially the dialogue between the *divisi* women and men of the choir and the orchestral wind band in the No. 5 chorus, the very slow and heartfelt tenor aria that follows, and the generally upbeat remaining movements whose collective optimism would seem to be at odds with their serious subject. The work's twelve movements include two fine fugues, and it contains some of the best choral writing of the period.

Some material in this note has been taken from a programme note by John W Ehrlich for the Spectrum Singers, Cambridge, MA, USA - http://www.spectrumsingers.org/archives/1995-96/jun96_notes.html

Stabat Mater

1 Chorus

Jesus Christus schwebt am Kreuze!
Blutig sank sein Haupt herunter,
blutig in des Todes Nacht.

*Jesus Christ hangs on the cross.
His bleeding head hangs down,
bloodied, in the night of death.*

2 Soprano solo

Bei des Mittlers Kreuze standen
bang Maria und Johannes,
seine Mutter und sein Freund.
Durch der Mutter bange Seele,
ach, durch ihre ganze Seele
drang ein Schwert.

*At the foot of the cross stood Mary and John,
His mother and His friend.*

*Through His mother's afflicted soul,
through all her soul anguish stabs.*

3 Chorus

Liebend neiget er sein Antlitz:
du bist dieses Sohnes Mutter!
Und du dieser Mutter Sohn.

*Lovingly He inclines His head, saying,
Thou art the mother of this Son!
And thou the son of this mother!*

4 Soprano and Tenor duet

Engel freu'ten sich der Wonne,
Jener Wonne, die der Mittler
seiner Mutter, seinem Freunde
sterbend gab.

Abgetrocknet sind nun ihnen
alle Tränen, mit den Engeln
freu'n sie sich.

*Then the angels rejoiced at this joy, that,
interceding, the Redeemer gave His mother
and His friend as He died.*

*And all their tears now are dried,
for they too can rejoice with the angels.*

5 Chorus

Wer wird Zähren sanften Mitleids,
nicht mit diesen Frommen weinen,
Wer mit ihnen nicht verstummen,
die dich, Herr, im Tode sahn?

Wer wird sich nicht innig freuen,
daß der Gottversöhner ihnen,
ach, daß Jesus Christus ihnen,
Himmel, deinen Vorschmack gab?

*And who would not feel tears of tender
compassion, and weep for the Lord with those
who saw Him die on the cross? Who with them
would not remain dumb before Thy death,
O Lord?*

*Who would not rejoice at the foretaste of
paradise that Jesus Christ, our Reconciler,
has given?*

6 Tenor solo

Ach was hätten wir empfunden
am Altar des Mittleropfers,
am Altare wo er starb.

Seine Mutter, seine Brüder,
sind die Treuen, die mit Eifer
halten, was der Sohn gebeut.

*Ah! what would we not feel at the altar of our
Redeemer's sacrifice, at the altar of His death?*

*His mother and His brothers
are the faithful ones who with zeal
keep the commandments of the Son.*

7 Chorus

Erben sollen sie am Throne,
in der Wonne Paradiese,
droben strahlt die Krone, droben.

*They will inherit that high throne
in the bliss of paradise,
where shines the crown of life.*

8 Bass solo

Sohn des Vaters, aber leiden,
leiden müssen deine Brüder,
eh' sie droben an dem Throne,
eh' mit dir sie Erben sind.

Nur ein sanftes Joch, leichte Lasten,
o göttlicher Mittler, o göttlicher Vollender,
sind deinen Treuen alle Leiden dieser Welt.

*But pain and suffering await Thy brothers,
O Son of the Father, before they gain the throne
on high, and share Thine inheritance.*

*Yet for Thy faithful ones, O divine Redeemer,
O divine Perfector, all this world's sufferings
are an easy yoke, a light burden.*

9 Chorus

O du herrlicher Vollender,
der sein Joch mir, seine Lasten,
sanft und leicht alleine macht.
Dort rufst du mich von der Erde

*For Thou alone, Perfector, Lord, dost for me
make easy the yoke and light the burden
that He bore.*

Thou callest me back from earth to heaven,

laut gen Himmel,
mich zu jenem Erb' im Licht,
ach, zum Erb' im Licht hinauf.
Auf dem hohen Todeshügel
auf der dunklen Schädelstätte,
da, da lernen wir von dir,
da, Versöhner, da, von dir.

to that inheritance of light above.

*On the high hill of death,
on dark Calvary,
there, there it is, O Reconciler,
we learn from Thee.*

10 Soprano, Tenor and Bass trio

Erdenfreuden und ihr Elend,
Kurze Freuden, leichtes Elend,
möchtet ihr dem Wandrer nach Salem
Staub unterm Fuße sein.

*Joys of this world and its miseries,
joys of a moment, trials of small account,
you, all of you, must be but dust
under the pilgrim's feet on Salem's way.*

Möcht' ich, wie auf Adlers Flügeln
hin zu euch, ihr Höhen, eilen,
ihr Höhn der Herrlichkeit.
Mitgenossen jenes Erbes
Mitempfänger meiner Krone,
meine Brüder, leitet mich.

*On eagle's wings I would hasten away to you,
O ye heights of heaven.*

*Companions in that inheritance,
sharers of my crown,
my brothers, lead me on.*

11 Soprano, Tenor and Bass trio; Chorus

Daß dereinst wir, wenn im Tode,
wir entschlafen, dann zusammen,
droben unsre Brüder sehn,
daß wir, wenn wir entschlafen,
ungetrennet im Gerichte
droben unsre Brüder sehn.

*Once we are sunk in the sleep of death,
then together, undivided at the Judgement,
shall we see our brothers on high.*

12 Chorus

Amen.

Amen.

INTERVAL

Wolfgang Amadeus Mozart

1756–1791



Wolfgang Amadeus Mozart was born in Salzburg in Austria on 27 January 1756. He was a composer, keyboard-player, violinist, viola-player and conductor. His father, Leopold Mozart, himself a musician, was Vice-Kapellmeister to the Prince-Archbishop of Salzburg. Mozart showed exceptional musical precocity, already playing the keyboard at the age of 3 and composing at 5. His elder sister Maria Anna ('Nannerl') (1751–1829) was also a brilliant keyboard player, and in 1762 Leopold decided to present his children's talents at various European courts. They first visited Munich and Vienna in 1762. Wolfgang was now able to play the violin without having had formal teaching. In 1763 a longer journey began, from Munich, Augsburg, Frankfurt, and other cities to Cologne, Brussels, and Paris. In April 1764 they arrived in London and were received by George III. Mozart wrote his first three symphonies in London. After visits to Holland and Switzerland, the Mozart family returned to Salzburg in November 1766. Further visits to Vienna were made in 1767 and 1768, and Mozart composed two operas, *La finta semplice* and *Bastien und Bastienne*. In December 1769, Leopold took his son to Italy where the boy's genius was everywhere acclaimed. In Rome he heard Allegri's *Miserere* and wrote it out from memory. His opera *Mitridate, Rè di Ponto* was successfully produced in Milan in December 1770. Two further visits to Italy speedily followed. In 1777 Mozart left on a tour with his mother, Leopold not being well enough to go. They visited Munich, Augsburg and Mannheim (where he heard the famous orchestra) and arrived in Paris in 1778. Mozart's mother died there in July of that year. No longer a Wunderkind, Mozart had less appeal for the Parisians. Unable to obtain a court post in Paris, Mozart returned to Salzburg, where he spent the next two years as court and cathedral organist amid growing hostility to the archbishop. In 1780 the Elector of Bavaria commissioned an opera from Mozart (*Idomeneo*), which was produced in Munich in January 1781. On Mozart's return to Salzburg he had a final confrontation with the archbishop and resigned. He went to Vienna, where he married Constanze Weber in August 1782, a few days after the first performance of his opera *Die Entführung aus dem Serail*.

The last nine years of Mozart's life combined financial troubles with an astonishing outpouring of masterpieces in almost every genre. In 1785 he frequently played the viola in string quartets with Dittersdorf and Haydn. To the latter, for whom Mozart was the greatest composer he had ever encountered, Mozart dedicated six string quartets in the autumn of 1785, when he also began work on *Le nozze di Figaro*. He frequently appeared as soloist in his own keyboard concertos. Although *Figaro* was rapturously received in Vienna in 1786, it was taken off after nine performances, but it was the rage of Prague when produced there in 1787. During his visit to the Bohemian capital, Mozart's Symphony in D (K504, No.38) received its

first performance, thereafter being known as the 'Prague Symphony'. He was subsequently commissioned to write an opera for Prague for the following autumn. The result was *Don Giovanni*, written in a few months while the two string quintets in C major and G minor and *Eine kleine Nachtmusik* were also composed. The new opera was a success in Prague, but initially failed in Vienna, where it was produced with some extra numbers in May 1788. A month later Mozart began to compose the first of his three last symphonies, completing them between 26 June and 10 August. In 1789, under severe financial pressure, he played a concerto in Dresden on the way to Berlin. He visited Leipzig, playing Bach's organ at St Thomas's Church. In Berlin King Friedrich Wilhelm II, a cellist, commissioned six string quartets, of which however only three were written. In the autumn Emperor Joseph II of Austria commissioned a new comic opera, *Così fan tutte*, which was produced early in 1790. Joseph died shortly afterwards, and Mozart's hope of being appointed Kapellmeister by Leopold II in place of Salieri was not fulfilled. In 1791 he was approached by the actor-manager Emanuel Schikaneder with a view to composing a fairy-tale opera on a libretto concocted by Schikaneder himself. *Die Zauberflöte* (The Magic Flute) was almost completed by July, the month in which Mozart received a commission to compose a Requiem for an anonymous patron (later revealed to be Count F von Walsegg, who wished to pass it off as his own). Mozart deferred work on it to compose an adaptation of Metastasio's *La clemenza di Tito* for Leopold II's coronation as King of Bohemia in Prague in September. This production was supervised by Mozart, who returned to Vienna, wrote the Clarinet Concerto, conducted the first performance of *Die Zauberflöte*, and then resumed work on the Requiem. But his health, which had been deteriorating for some time, now became critical, and he died on 5 December 1791, leaving the Requiem to be completed by his pupil Franz Xaver Süssmayr. He was buried, in accordance with Emperor Joseph II's regulations, with others who had died at the same time, and the location of his grave remains unknown. The circumstances of Mozart's death have given rise to many sensational theories, none proved, and there is much medical speculation on the cause of death.

The extent and range of Mozart's genius are so vast that any concise summing-up of his achievement must risk being trite. His sense of form and symmetry was allied to an infallible craftsmanship. In his operas he not only displayed hitherto unequalled dramatic feeling, but widened the boundaries of the singer's art through contact with some of the greatest voices of his day, and with his amazing insight into human nature he created characters on the stage who may be claimed in their context as the equal of Shakespeare's. He changed the course of the symphony, the piano concerto, the string quartet, the sonata, and other forms besides. There are brilliance and gaiety on the surface of Mozart's music, but underneath is a dark vein of melancholy that gives his works a continually fascinating and provocative ambivalence.

Adapted from http://www.encyclopedia.com/topic/Wolfgang_Amadeus_Mozart.aspx

Mass in C minor, K 427 (417a)

The "Great Mass in C minor" was Mozart's last setting of the Mass, apart from the Requiem composed in 1791, the year of his death. This large-scale work, which is incomplete, is scored for four soloists (two sopranos, tenor and bass), chorus (in some movements a double chorus), and large orchestra. In a letter to his father Leopold dated 4 January 1783, Mozart mentioned a vow he had made to write a Mass to celebrate the occasion of his bringing his then fiancée

Constanze to Salzburg as his wife; and Constanze sang the "Et incarnatus est" at the première, which took place in Salzburg on 26 October 1783. Mozart had moved to Vienna in 1781, but was paying a visit to his home town in the company of Constanze, who had not yet met his father or his sister Nannerl. The performance consisted of the Kyrie, Gloria and Sanctus, and was in the context of a celebration of Mass. Those taking part were former colleagues of Mozart, members of the Hofmusik, that is the musicians employed by Salzburg's ruler, Prince-Archbishop Count Hieronymus von Colloredo.

The parts of the work that are missing are the whole of the Credo following the aria "Et incarnatus est" (the orchestration of the Credo is also incomplete), and all of the Agnus Dei. The Sanctus is partially lost and requires editorial reconstruction. Given the absolute necessity of a complete text for liturgical use, it is likely that for the purpose of performing the première Mozart spliced in movements from his earlier Masses. To enable performances to be given in the present day, a number of editions and completions are available. The last time the Whitehall Choir performed the work, on 7 July 2007, also at St John's Smith Square, we used the completion by Robert Levin. Tonight we are singing from the edition by H C Robbins Landon, which unlike the Levin edition does not attempt to 'complete' the work.

The work embodies the pomp and solemnity associated with the Salzburg traditions of the time, but it also anticipates some of Joseph Haydn's Masses in the way the music is shared between the choir and soloists, and it shows the influence of Bach and Handel, whose music Mozart was studying at this time.

Mass in C Minor

KYRIE

Choir

Kyrie eleison

Lord, have mercy.

Choir and Soprano solo

Christe eleison

Christ, have mercy.

Choir

Kyrie eleison

Lord, have mercy.

GLORIA

Choir

Gloria in excelsis Deo

Glory be to God on high,

Et in terra pax hominibus

And in earth peace,

Bonæ voluntatis

Good will towards men

Soprano solo

Laudamus te,

We praise thee,

Benedicimus te,

We bless thee,

Adoramus te,
Glorificamus te

Choir

Gratias agimus tibi,
Propter magnam gloriam tuam.

*We worship thee,
We glorify thee.*

*We give thanks to thee,
For thy great glory.*

Sopranos I and II duet

Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine, Fili unigenite,
Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris.

*O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son,
Jesu Christ. O Lord God,
Lamb of God, Son of the Father.*

Choir

Qui tollis peccata mundi,
Miserere nobis,
Qui tollis peccata mundi,
Suscipe deprecationem nostram,
Qui sedes ad dexteram Patris

Miserere nobis.

*That takest away the sins of the world,
Have mercy upon us,
Thou that takest away the sins of the world,
Receive our prayer,
Thou that sittest at the right hand
of the Father,
Have mercy upon us.*

Sopranos I and II and Tenor trio

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus.

*For thou only art holy,
Thou only art the Lord,
Thou only art most high.*

Choir

Jesu Christe,
Cum Sancto Spiritu,
In gloria Dei Patris.
Amen.

*O Christ,
With the Holy Ghost,
In the glory of God the Father.
Amen.*

CREDO

Choir

Credo in unum Deum
Patrem omnipotentem,
Factorem cœli et terræ,
Visibilibus omnium et invisibilibus.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo,
Lumen de lumine,
Deum verum de Deo vero,

*I believe in one God,
The Father almighty,
Maker of heaven and earth,
And of all things, visible and invisible.
And in one Lord Jesus Christ,
The only-begotten Son of God,
Begotten of his Father before all worlds.
God of God,
Light of Light,
Very God of very God,*

Genitum, non factum,
Consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis,

*Begotten, not made,
Of one substance with the Father,
By whom all things were made.
Who for us men,
And for our salvation,
Came down from heaven,*

Soprano solo

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine,
Et homo factus est.

*And was incarnate by the Holy Ghost
Of the Virgin Mary,
And was made man.*

SANCTUS AND BENEDICTUS

Choir

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most High.*

Sopranos I and II, Tenor and Bass quartet

Benedictus qui venit in nomine Domini.

*Blessed is He that cometh in the name
of the Lord.*

Choir

Hosanna in excelsis.

Glory be to thee, O Lord most High.

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 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 Advisor to the Sir George Dyson Trust. He is a member of the Chapter of Lichfield Cathedral.

Emily Garland (soprano)



Emily Garland is originally from Somerset. She has a Bachelor's degree from Trinity Laban Conservatoire of Music & Dance and a Master's degree from the Royal Academy of Music. She is now in her first year of Royal Academy Opera, studying with Kathleen Livingstone and Jonathan Papp. Recently she was fortunate enough to take part in a competitive masterclass with Dame Felicity Lott as part of the Three Choirs Festival. As the joint winner, Emily will now perform a full recital in the festival in 2015. She has also recently participated in masterclasses given by the late John Shirley-Quirk, and by Simon Keenlyside, Susan Bullock and Brindley Sherratt. During Emily's time at the Academy she has sung the title role in Puccini's *Suor Angelica*, First Witch in Verdi's *Macbeth*, Mimi in Puccini's *La Bohème* and the title role in Samuel Barber's *Vanessa* as part of Royal Academy opera scenes. Last year she performed as an Esprit in Massenet's *Cendrillon* (Royal Academy Opera). Other roles include Pamina in Mozart's *Die Zauberflöte*, Dido in Purcell's *Dido and Aeneas*, the Controller in Jonathan Dove's *Flight*, Mrs Gobineau in Gian Carlo Menotti's *The Medium*, and the Countess in Mozart's *Le nozze di Figaro*. All of these projects have given her a varied repertoire, which she has been able to incorporate into recitals, one of the highlights being when Emily performed a solo recital at the Guildhall for Princess Anne and Prince Michael of Kent. Emily is generously supported by the Sickle Foundation, the Carr-Gregory Scholarship, the PF Charitable Trust Award, the John Baker Opera Award and the Josephine Baker Trust.

Anna Sideris (soprano)



Anna completed her undergraduate degree at New College, Oxford, and is now studying at the Royal Academy of Music. While at university Anna worked in masterclasses with eminent singers such as Renee Fleming, Toby Spence and Ann Murray. The Kohn Foundation and the Josephine Baker Trust generously support her studies at the Academy, and she received a Help Musicians UK Postgraduate Award. In 2013 she won third prize in the Maureen Lehane vocal awards and in 2011 was awarded the prestigious Harriet Cohen Memorial Prize. Anna has recorded two Fauré songs for BBC Radio 3 *Music Matters*. She has recently performed Strauss's *Vier letzte Lieder* with the Oxford Millennium Orchestra, and sang the solo soprano part in Poulenc's *Gloria* in the Sheldonian Theatre, was the soprano soloist in Mozart's Requiem and Pergolesi's *Stabat Mater* in Arundel Cathedral, and in Haydn's Nelson Mass and Dvořák's *Stabat Mater* in Oxford Town Hall. She has sung the title role in Handel's *Esther & Iole* in Handel's *Hercules*. Anna has completed two seasons with Garsington Opera, covering the role of Anna in *Maometto Secondo* (Rossini) and Argene in *L'Olimpiade* (Vivaldi). Future plans include Resi in *Intermezzo* (Strauss) in the 2015 season. Other operatic experience includes Tamiri (cover) in *Il Re Pastore* (Mozart) for New Chamber Opera, Monica in *The Medium* (Menotti) & Eurydice in *Orpheus and Eurydice* (Gluck) for New Chamber Opera Studio. Anna has been involved in education projects for Glyndebourne and Garsington Opera. She is passionate about bringing classical music to a wider audience.

Ørjan Bruskeland Hinna (tenor)



Ørjan Bruskeland Hinna is currently studying at the Royal Academy of Music under the tutelage of Neil Mackie CBE and is in the second year of a two-year Masters programme. Ørjan graduated BA with First Class Honours in Music from the University of Agder in Kristiansand, Southern Norway. He has appeared throughout Norway as a soloist in many oratorios including Handel's *Messiah*, Bach's St John and St Matthew Passions as well as in recital, most notably in Schumann's *Dichterliebe*. In opera he has sung in Mozart's *Magic Flute* and Bizet's *Carmen*. He regularly appears with the Kristiansand Soloists Ensemble and Agder Symphony Orchestra in a wide-ranging repertoire. He has done several concerts around England, performing pieces like Puccini's *Messa di Gloria* and Haydn's *Creation* with great success. He is supported by the Josephine Baker Trust.

Nicholas Mogg (baritone)



Nicholas Mogg has performed as a soloist at venues including the Wigmore Hall; St John's Smith Square; the Cadogan Hall; the Meyerson Symphony Hall, Dallas; and the Royal Albert Hall. Nicholas studies with Mark Wildman and Iain Ledingham at the Royal Academy of Music, where he is the recipient of the Baroness de Turckheim Award. He is a soloist for the Royal Academy of Music/Koln Foundation Bach Cantata Series. Nicholas is grateful for the generous support of the Lady Clare Fund, MGS Exhibition Fund, George Law, the Josephine Baker Trust, and the Drapers' Company. He previously read music at Clare College, Cambridge, where he was a choral scholar, and then became an Apprentice in the Monteverdi Choir. Operatic roles to date include Count Almaviva in Mozart's *The Marriage of Figaro* for Hampstead Garden Opera; Vicar in Britten's *Albert Herring* for Mid Wales Opera Young Artists; Falke in Johann Strauss' *Die Fledermaus* for Cambridge University Opera; and Starveling in Britten's *A Midsummer Night's Dream* for Shadwell Opera at the Edinburgh Fringe. Nicholas sang with the Garsington Opera Chorus in the 2013 season and last summer performed at the Aix-en-Provence Opera Festival in productions of Handel's *Ariodante* and Mozart's *Die Zauberflöte* for Richard Jones and Simon McBurney respectively. Recent oratorio repertoire includes Bach's St John Passion at the BBC Proms (Petrus), Monteverdi's *Vespers of 1610* in Ely Cathedral and the Chapel of King's College, Cambridge, Beethoven's *Symphony No. 9* in the Sheldonian Theatre in Oxford, Duruflé's *Requiem*, and Handel's *Messiah*. Engagements in 2015 include Bach's B minor Mass at St Martin-in-the-Fields, London, Monteverdi's *Orfeo* at the Bayerische Staatsoper, and performances of Gluck's *Orphée et Eurydice* at the Royal Opera House, Covent Garden under Sir John Eliot Gardiner.

THE BRANDENBURG SINFONIA

Artistic Director – Bob Porter

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The Orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's Smith Square.

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

The Orchestras also perform regularly as the resident orchestras in the Thaxted Festival.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngé, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace. Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year.

Website: <http://www.brandenburg.org.uk/>

Violin 1

Mihkel Kerem
Stephen Bryant
Ciaran McCabe
Maria Ryan

Flute

Michael Cox
Kate Walter

Trumpet

Paul Archibald
Heidi Bennett

Violin 2

Richard Milone
Francesca Barritt
Kate Cole
Rachel Gough

Oboe

Richard Simpson
Rachel Broadbent

Trombone

Emma-Juliet Hodgson
Rory Cartmell
Dougall Prophet

Bassoon

Adam Mackenzie
Tom Hardy

Timpani

Tristan Fry

Viola

Annie Bielby
Felix Tanner
Enrico Alvares

Horn

Nick Korth
Martin Grainger

Organ

Ian Tindale

Cello

Ben Rogerson
Rowena Calvert

Double-bass

Andrew Davies



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

Altos

Helen Audaer
Gesa Brinkmann
Rose Chandler
Monica Darnbrough
Miranda Douce
Julie Dyg
Tilly Flaux
Samantha Foley
Polly Fortune
Katherine Howes
Jane Mackay
Paula Nobes
Jean Orr
Penny Prior
Jean Robinson
Catherine Roche
Liz Walton
Helen Ward
Alison Williams

Tenors

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

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
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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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 John Warren; Mrs Lis Warren; and others who wish to remain anonymous



To stay up to date with the Choir's latest news, why not follow us on Facebook? Just search for 'Whitehall Choir' and click 'Become a Fan'. Or follow @whitehallchoir on Twitter.

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.

WHITEHALL CHOIR - FORTHCOMING EVENTS

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

Thursday, 9 July 2015, 7.30pm

Choral music by Vaughan Williams

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

Tuesday, 17 November 2015

Handel *Athalia*

St John's Smith Square, London SW1P 3HA

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.

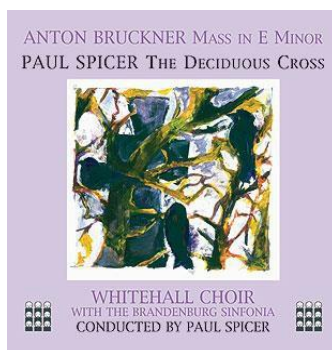
We are grateful to Hertfordshire Libraries' Performing Arts service for the supply of hire music used in this concert.

The image on the front of tonight's programme is of a stained-glass window at Saint-Christophe de Peyre, France. Photograph © Monica Darnbrough.

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



In 2007 the Whitehall Choir's first CD featured the first recorded performance of Paul Spicer's *The Deciduous Cross*, together with Bruckner's Mass in E minor. The second CD, recorded in 2009 at St Alban's Church, Holborn, is a selection of music for the Christmas season.



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