

Notes from America

Bernstein

Chichester

Psalms

Lauridsen

Lux Aeterna

Copland, Gjeilo

Ives & Runestad



Whitehall Choir

Conductor

Joanna Tomlinson

Organ

Ian Tindale

Thursday 28 June 2018

St Peter's Eaton Square



Whitehall Choir

Music Director Joanna Tomlinson

President Sir Martin Donnelly KCB, CMG

The Whitehall Choir aspires to the highest standards of performance. Members share a strong commitment and, besides attending weekly Tuesday evening rehearsals to prepare for concerts during the academic year in central London, take part in recordings, occasional tours abroad and choral workshops. On Saturday 8 September the choir will be hosting a Come & Sing event at the Church of the Holy Spirit in Clapham, where we shall welcome other singers to join us in a day's music-making and vocal workshop focused on the Mozart *Requiem*, led by our Music Director Joanna Tomlinson. On 13 September the choir will perform the *Requiem* at St Martin-in-the-Fields with orchestra as part of the Brandenburg Choral Festival of London.

The choir is always interested in hearing from experienced singers, especially tenors. Auditions for new members are held early in the term; our next begins on Tuesday 4 September. For more details, see *Would you like to join Whitehall Choir?* near the end of this programme.

Sopranos

Hilary Davies
Imogen Davies
Deb Dowdall
Ruth Eastman
Kate Goulden
Fiona Graph
Kate Hand
Sandy Jones
Laura Lowenthal
Christina Pettingale*
Florence Pillman
Lucilla Poston
Lesley Raymond
Aileen Stanton
Gemma Steel
Janet Winstanley

*Soloist (Bernstein)

Altos

Gill Carruthers
Anne Courtney
Jacky Erwtaman
Samantha Foley
Susan Forrest
Bridget Gardiner
Catherine Hartnell
Araminta Huitson
Claire Johnston
Christine Keiffer
Jane Lewis
Jane Mackay
Liz Neale
Paula Nobes
Jean Orr
Izas Ozerin
Jean Robinson
Sarah Rollinson
Helen Ward
Lis Warren
Alison Williams

Tenors

Patrick Haighton
Graham Hand
Simon Hunter
Alex Ling*
Andy Pitcairn
Philip Pratley
Alastair Tolley
John Turner
Jonathan Williams
Philip Worley

*Soloist (Bernstein)

Basses

William Carruthers
Tom Chance
Jonathan Fisher
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Jack Joseph
William Longland
Jeremy Lucas
Brendan O'Keeffe*
Malcolm Todd
Chris Wearne
Fraser Wigley
Ian Williamson

*Soloist (Bernstein)

Whitehall Choir Committee

Chairman Jonathan Williams **Secretary** Ruth Eastman **Treasurer** Patrick Haighton

Librarian Alison Williams **Publicity Manager** Martin Humphreys

Soprano Rep Kate Goulden **Alto Rep** Jane Mackay **Tenor Rep** Philip Pratley

Bass Rep Daniel Lambauer **Webmaster** Richard Grafen

Whitehall Choir is a registered charity, number 280478.

Programme

Lux Aeterna Morten Lauridsen

Ubi Caritas Ola Gjeilo

Preamble for a Solemn Occasion Aaron Copland

Crossing the Bar Charles Ives

Chichester Psalms Leonard Bernstein

Alleluia Jake Runestad

Conductor **Joanna Tomlinson**

Organ **Ian Tindale**

Countertenor **Roderick Morris**

Harp **Keziah Thomas**

Percussion **James Godfrey**

Instead of an interval during the concert, please join us afterwards to raise a glass to summer and Joanna Tomlinson's first season with Whitehall Choir. We invite donations towards the cost of drinks and refreshments.

Programme Ruth Eastman **Programme notes** Joanna Tomlinson and Ian Tindale (Copland) **With grateful thanks** to all of tonight's volunteers

Lux Aeterna (1997) Morten Lauridsen (b. 1943)



Image from cover of the award-winning 2012 film *Shining Night: A Portrait of Composer Morten Lauridsen* by Michael Stillwater

This evening's first large-scale work is Morten Lauridsen's *Lux Aeterna* in the version for choir and organ. Alongside several other contemporary American composers (Lauridsen was born in Washington state in 1943), his music is accessible and full of lush harmonies. *Lux Aeterna* was written in 1997 for the Los Angeles Master Chorale. The cycle draws on sacred texts, in Latin, all of which feature 'light' (*lux*). Lauridsen references some of his other works in this piece, particularly two works close to his heart: *Les Chansons des Roses* and *O Magnum Mysterium*.

I. Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi reddetur votum
in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

I. Introit

*Rest eternal grant to them, O Lord:
and let perpetual light shine upon them.
A hymn befits thee, O God, in Sion,
and to thee a vow shall be fulfilled
in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

II. In te, Domine, speravi

Tu ad liberandum
suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus
regna coelorum.
Exortum est in tenebris
lumen rectis.
Miserere nostri, Domine
miserere nostri.
Fiat misericordia tua, Domine,
super nos
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.

III. O nata lux

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis.
Nos membra confer effici,
Tui beati corporis.

IV. Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.

Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Consolator optime,
Dulcis hospes animae,
Dulce refrigerim.

In labore ruquies,
In aestu temperies,
In fletu solatium.

II. In thee, O Lord, I have trusted

*When thou tookest upon thee
to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the
sharpness of death, thou didst open the
Kingdom of Heaven to all believers.
Unto the godly there ariseth up light
in the darkness.
O Lord, have mercy upon us,
have mercy upon us.
O Lord, let thy mercy lighten
upon us,
as our trust is in thee.
O Lord, in thee have I trusted.
Let me never be confounded.*

III. O born light

*O Light born of Light,
Jesus, redeemer of the world,
with loving kindness deign to receive
suppliant praise and prayer.*

*Thou who once deigned to be clothed
in flesh for the sake of the lost,
grant us to be members
of thy blessed body.*

IV. Come, Holy Spirit

*Holy Spirit, Lord of light,
from Thy clear celestial height
thy pure beaming radiance give.*

*Come, Thou Father of the poor,
Come with treasures which endure,
Come, thou Light of all that live.*

*Thou, of all consolers best,
Thou, the soul's delightful guest,
Dost refreshing peace bestow.*

*Thou in toil art comfort sweet,
Pleasant coolness in the heat,
Solace in the midst of woe.*

O lux beatissima,
Reple cordis intima
Tuorum fidelium.

Sine tuo numine
Nihil est in homine,
Nihil est innoxium.

Lava quod est sordidum,
Riga quod est aridum.
Sana quod est saucium.

Flecte quod est rigidum,
Fove quod est frigidum
Rege quod est devium.

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.

Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

V. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona es requiem sempiternam.

Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum:
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Alleluia. Amen

*Light immortal, Light divine,
Visit Thou these hearts of Thine,
And our inmost being fill.*

*If Thou take Thy grace away,
Nothing pure in man will stay;
All his good is turned to ill.*

*Heal our wounds; our strength renew;
On our dryness pour Thy dew;
Wash the stains of guilt away.*

*Bend the stubborn heart and will;
Melt the frozen, warm the chill;
Guide the steps that go astray.*

*Thou, on those who evermore
Thee confess and Thee adore,
In Thy sevenfold gifts descend:*

*Give them comfort when they die,
Give them life with Thee on high;
Give them joys that never end.*

V. Lamb of God

*Lamb of God,
who takest away the sins of the world,
grant them rest.*

*Lamb of God,
who takest away the sins of the world,
grant them rest.*

*Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.*

*Let light perpetual shine upon them, O Lord:
With thy Saints for evermore:
for thou art gracious.*

*Rest eternal grant to them, O Lord, and let
light perpetual shine upon them.*

Alleluia. Amen.

Ubi Caritas (1999) Ola Gjeilo (b. 1978)

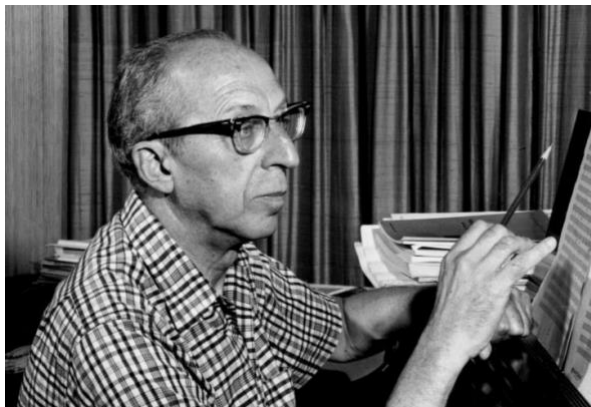


Although Gjeilo was born in Norway, he lives in America and his accessible but moving style is reminiscent of other contemporary American composers such as Lauridsen and Whitacre. One of the first pieces he sang in a choir was Duruflé's *Ubi Caritas*, which was based on Gregorian chant and, clearly, Duruflé's work was in Gjeilo's mind when he wrote his own setting. Although he doesn't use a specific Gregorian chant, the melodic shape and tempo changes, written to fit the rhythm of the text, certainly invoke the idea of chant.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.

*Where charity and love are, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one
another. Amen.*

Preamble for a Solemn Occasion (1949) Aaron Copland (1900-1990)



One of Copland's few works for organ in fact began life as a piece for narrator and orchestra. First performed in 1949 by Laurence Olivier and the Boston Symphony Orchestra under Leonard Bernstein, it was written to mark the United Nations' adoption of the Universal Declaration of Human Rights, and then revised for organ solo in 1953. The powerful and bleak opening fanfare, with a wide-spaced unison melody characteristic of Copland, is answered by a motif on the flutes suspended over three-note chords in the pedals (an unusual and difficult texture which perhaps belies the composer's unfamiliarity with writing for the organ). An elaborated version of the fanfare theme then gives way to a gentler section out of which a chorale in D major emerges. The earlier flute and fanfare motifs return before a climactic iteration of the chorale closes the piece.

Crossing the Bar (1890) Charles Ives (1874-1954)



Ives was brought up in a world of church choir and organ music and of local brass bands which his father directed; all were influential on the music he would later write. He had a unique musical language and enjoyed using bitonality in his music. Tennyson's famous poem *Crossing the Bar* was thought to have been inspired by a journey across the Solent to the Isle of Wight and is a metaphor for crossing from life to death.

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And* may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

* 'And' is not set by Ives at this point.

Chichester Psalms (1965) Leonard Bernstein (1918-1990)



In 1965 the Very Reverend Walter Hussey, Dean of Chichester Cathedral, commissioned Leonard Bernstein to write *Chichester Psalms* to be sung at Chichester Cathedral by the choirs of Chichester, Winchester and Salisbury as part of the Southern Cathedrals Festival. Despite asking for a sacred work, Hussey wrote to Bernstein, "Many of us would be very delighted if there was a hint of *West Side Story* about the music." Each movement, written in Hebrew, sets a psalm as well as excerpts from another paired psalm. The music gives an excellent portrayal of the text, starting with the words of Psalm 100 set joyfully in a 7/8 metre, but with darker moments like "Why do the nations rage?" in the second movement. Here the tenors and basses have fast and accented music. This section was actually adapted from cuts from *West Side Story*.

Chichester Psalms is tuneful, tonal and exuberant, featuring modal melodies and unusual rhythmical metres. We will be performing the version for choir, countertenor solo, harp, percussion and organ.

I.
Psalm 108, verse 2

Urah, hanevel, v'chinar!
A-irah shaḥar!

Psalm 100

Hariu l'Adonai kol ha-arets.
Iv'du et Adonai b'simḥa.
Bo-u l'fanav bir'nanaḥ.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Ḥatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'alom ḥas'do,
V'ad dor vador emunato.

II.
Psalm 23

Adonai ro-i, lo eḥsar.
Bin'ot deshe yarbitseini,
Al mei m'nuchot y'naḥaleini,
Naf'shi y'shovev,
Yan'ḥeini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḥamuni.

Ta'aroch l'fanai shulchan
Neged tsor'rai,
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vaḥesed
Yird'funi kol y'mei ḥayai,
V'shav'ti b'veit Adonai
L'orech yamim.

I.
Psalm 108, verse 2

*Awake, psaltery and harp!
I will rouse the dawn!*

Psalm 100

*Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people, and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations.*

II.
Psalm 23

*The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul:
He leadeth me in the paths of righteousness
For his name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
they comfort me.*

*Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
For ever.*

Psalm 2, verses 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.

N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

III**Psalm 131**

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 133, verse 1

Hineh mah tov,
Umah nayim,
Shevet aḥim
Gam yahad.

Psalm 2, verses 1-4

*Why do the nations rage
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord, and against His anointed.*

*Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!*

III**Psalm 131**

*Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty:
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.*

Psalm 133, verse 1

*Behold, how good
And how pleasant it is,
For brethren to dwell
Together in unity!*

Alleluia (2014) Jake Runestad (b. 1986)



Jake Runestad is a young, hip composer based in Minneapolis. His *Alleluia* is an exuberant expression of joy and employs unusual metres which make it fit in well with *Chichester Psalms*. The lively first and last sections of the piece, the entirety of which is set to “Alleluia”, involve metric changes, tonal shifts, glissandi and hand clapping. There is a meditative middle section with soaring melodic lines and lush harmonies before the dancing rhythms from the beginning return with a gradual build in intensity.

Joanna Tomlinson (Conductor)



This is Joanna's third concert with Whitehall Choir and under her leadership since last September the choir has gone from strength to strength in sound and number. Rehearsals begin with a rigorous warm-up, reflecting her passion for good singing technique.

Joanna is also Music Director of the Farnham Youth Choir, and of Constanza Chorus in London. She is Associate Director of East London Chorus and is on the tutor panel for the Association of British Choral Directors.

Farnham Youth Choir is an award-winning upper voice choir, which won two gold medals in the 2015 European Choir Games in Magdeburg and in April 2017 performed at Notre Dame, Paris. With Constanza Chorus she recently conducted the Mozart Requiem with the London Mozart Players at Cadogan Hall and a Mass at St Peter's Basilica in Rome. In April this year, she was asked to conduct a choir at the unveiling of the Millicent Fawcett statue in Parliament Square, attended by the Prime Minister and the Mayor of London.

Joanna has been Director of the Choirs at Reading University and has also worked with BBC Symphony Chorus, London Symphony Chorus, National Youth Choir of Great Britain, National Youth Choir of Wales, Joyful Company of Singers, Royal College of Music Chorus, Manchester Chamber Choir, Trinity Laban Junior College Choirs and Wimbledon Choral Society. In demand as a workshop leader, Joanna's recent workshops include sessions for UK Choir Festival, ABCD and London Choral Conducting Masterclasses as well as education schemes for the Gabrieli Consort 'Roar' and Philharmonia Orchestra.

Joanna studied conducting with Neil Ferris and Peter Hanke, and at the Sherborne Summer School under George Hurst. She has participated in masterclasses with Paul Brough, Patrick Russill, Peter Broadbent, Michael Reif and John Dickson. She studied Singing at the Royal College of Music, where she gained the post-graduate diploma in Singing with Distinction. She has appeared as soprano soloist in much of the core oratorio repertoire. As a choral singer, Joanna works with BBC Singers, Philharmonia Voices, Britten Sinfonia Voices, Gabrieli Consort and Sonoro at venues including the Royal Festival Hall, Royal Albert Hall, the Barbican and Sage, Gateshead. Joanna teaches singing and conducting. She has taught at Bedales School, Trinity Laban Junior Department and Royal College of Music Junior Department, and worked as vocal coach to the Polish National Youth Choir and on the Helicon Arts singing course.

www.joannatolinson.co.uk

Ian Tindale (Organ)

British pianist Ian Tindale is increasingly in demand in song and chamber music and has performed across London, the UK and Europe. Recent engagements have included song recitals at the Oxford Lieder Festival, Buxton Festival and Ryedale Festival, and he frequently performs with artists such as Soraya Mafi, Katie Coventry, Nick Pritchard, Eleanor Dennis and Rowan Pierce.

Ian, originally from Oxfordshire, read Music at Selwyn College, Cambridge, where he was also Organ Scholar. He graduated with a double first in 2011, and continued his studies at the Royal College of Music in London; he graduated with distinction in 2013 following study with Simon Lepper, John Blakely and Roger Vignoles.

In 2017 Ian was awarded the Pianist's Prize in the Wigmore Hall/Kohn Foundation Song Competition following performances with duo partner soprano Harriet Burns. He has also won accompaniment prizes at the Kathleen Ferrier Awards, Royal Overseas League Music Competition, Gerald Moore Award and Maggie Teyte Competition. Ian has worked with established artists Christopher Purves, Susan Bullock and Nicky Spence, and has performed in masterclasses with Graham Johnson, Malcolm Martineau, Sarah Connolly, Gerald Finley and Felicity Lott.

He has recently performed on BBC2's *Proms Extra* with Ailish Tynan, and he has appeared on BBC Radio 3's *In Tune* on several occasions with Matthew Long, Anna Harvey and English National Opera Harewood Artists. In both 2016 and 2017 Ian performed at the Wigmore Hall Samling Showcase after being selected as a Samling Artist in 2014, and he continues to work as a coach and pianist for Samling Academy. Ian is also a Britten Pears Young Artist. Other recent highlights include recitals at the Royal Overseas League in the Edinburgh Fringe Festival and a UK tour of *Die Schöne Müllerin* with tenor Nick Pritchard.

Ian has been accompanist of the Whitehall Choir since 2013.

www.iantindale.com



Roderick Morris (Countertenor)



Countertenor Roderick Morris graduated with a music degree from Cambridge University and went on to study with Royal Academy Opera in London. Recent engagements include *Messiah* at Cadogan Hall and Bach's *B Minor Mass*, both with the London Mozart Players. He returned last year to ENO for Handel's *Rodelinda*, in which he covered the role of Bertarido, and *Partenope* in which he covered the role of Armindo. His operatic credits include The Shaman (cover) in *Between Worlds* at ENO, Guido in *Flavio*, the title role in Cavalli's *Il Giasone* with Royal Academy Opera conducted by Jane Glover, Cupid in *Venus and Adonis* with La Nuova Musica, Rutilia in Hasse's *Lucio Papirio* at the London Handel Festival with Ensemble Serse, Athamas in *Semele*, Satirino in *La*

Calisto conducted by Anthony Legge, and The Spirit in *Dido and Aeneas*. Oratorio credits include *Chichester Psalms* at the Barbican, Handel's *Saul* with Laurence Cummings at the Spitalfields Festival, Bach's *St Matthew Passion* with Masaaki Suzuki at Snape Maltings, and *Messiah* with Sir John Lubbock and the Orchestra of St John's at Kings Place and St John's Smith Square. He has appeared as a soloist on BBC Radio 3, performed a concert series of Bach's alto cantata *Vergnügte Ruh* with the orchestra Charivari Agréable, and a *Messiah* tour of Ireland with the Irish Baroque Orchestra. He also recently performed Bach's *St John Passion* at Snape Maltings and in Germany with Solomon's Knot.

Other operatic engagements include covering the role of Baba the Turk in Stravinsky's *The Rake's Progress* at the Aix-en-Provence opera festival, playing Arsace in Handel's *Partenope* conducted by Andrew Griffiths, The Prince in *The Daisy Chain* at the Tête à Tête Opera Festival, previewed at LSO St Luke's, *Dido and Aeneas* with Kiez Oper in Berlin, and a tour of the staged *Messiah* with the Merry Opera.

Future engagements include Bach's *B Minor Mass* at Cadogan Hall with the Orchestra of the Age of Enlightenment, and the Bach motets at the Barbican Center with Solomon's Knot.

www.roderickmorris.com

Keziah Thomas (Harp)

Born in London, Keziah Thomas began studying the harp at the age of ten and earned an ARCM performance diploma and solo debuts at the Royal Albert Hall and the Wigmore Hall whilst still at school. Keziah gained a Bachelor's degree from the Royal College of Music, where she was awarded the Douglas Whittaker, Jack Morrison and Marie Goossens Harp Prizes. Described by New York Concert Review as 'stupendous ...totally original and engaging', she has



appeared in major venues and festivals throughout the world, including a solo tour of Japan for Aoyama Harps, and performances at the World Harp Congresses in Geneva, Dublin and Amsterdam, and a solo debut at Carnegie Hall in New York. Her latest album, *Crossing Waves*, featuring commissioned and rarely performed contemporary music, attracted a 4-star review in *BBC Music Magazine*. As a chamber musician, Keziah performs with flautist Katherine Bicknell and is a member of 4 Girls 4 Harps. She is a busy teacher and the founder of Retreat to the Harp.

James Godfrey (Percussion)



Since graduating from the Royal College of Music, James has worked with bands for Shirley Bassey at the Glastonbury Music Festival, Goldfrapp and Sophie Ellis-Bextor, plus orchestras ranging from the Syd Lawrence Big Band and the John Wilson Orchestra to the London Philharmonic and the Philharmonia Orchestra. He frequently performs in West End musicals including *Singin' in the Rain*, *White Christmas*, *Guys and Dolls* and *Chitty Chitty Bang Bang*. Currently he is working on *Everybody's Talking about Jamie*. He also has a busy diary with London-based jazz and function bands. James is often to be found in a studio, recording with his jazz ensemble, playing for film scores or laying down a percussion track for a commercial. He works regularly in the BBC studio

in Bristol for Radio 3, where recent credits include live performances of Messiaen's percussion works. James is a keen educator, working with the Royal Albert Hall education department and his workshop group, Drum-Ology. He is also a Trinity College examiner, which takes him across the UK and abroad, most recently to the Maldives! He teaches percussion and drum-kit in two London schools and is a tutor for the London Suzuki Group summer courses.

Would you like to join Whitehall Choir?

The Whitehall Choir is always looking for talented singers. We meet during the academic year on Tuesdays, from 6.30 to 9pm, in the Parish Hall of St Peter's Eaton Square, London SW1W 9AL. Under our new Music Director, Joanna Tomlinson, the choir has enjoyed an injection of fresh voices and we would welcome yet more, particularly tenors. If you'd like to try us, come to our first rehearsal next season on Tuesday 4 September, when we will be starting work on our November concert with Cantus Novus Wien, with whom we sang when we went on tour to Vienna in May 2106. For the first two weeks of the season we shall also be rehearsing the Mozart *Requiem* for a concert with Brandenburg Sinfonia on 13 September at St Martin-in-the-Fields. For more details visit www.whitehallchoir.org or email joinus@whitehallchoir.org. Also follow us on Facebook, Twitter and Instagram.

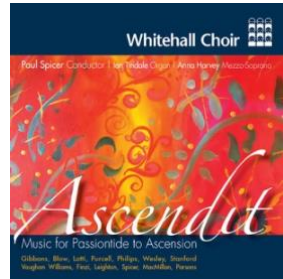
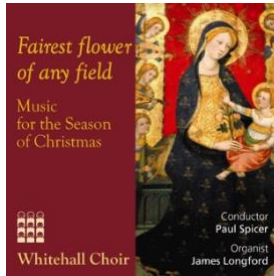
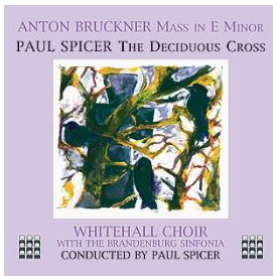
Friends

Friends of the choir are a vital part of our future. Their donations help fund not only our regular concerts but also additional activities such as vocal workshops, sing-through days and tours. Under the scheme in the past, for a single payment at the start of each season Friends received discounted tickets for all Whitehall Choir-promoted concerts. The scheme is being redesigned for next season, such that every donating Friend will have the opportunity to buy discounted tickets. For details of the new scheme and how to become a Friend of Whitehall Choir, please see the Support Us page on our website, www.whitehallchoir.org.

Miss Elsie Broadbent; Mrs E Gotto; Mr Michael Growcott; Mrs Gillian Holmes;
Ms Frances Morris-Jones; Mr John Purkiss; Mr John Warren;
Mrs Lis Warren; Captain B V Woodford CBE, RN;
and others, who wish to remain anonymous

How you can support the choir

We are always open to sponsorship ideas from individuals or companies to enable us to take on bigger challenges, including works with larger orchestras and concerts at new prestigious venues. If you have a sponsorship idea or would like to find out more about how you can support us, please email chairman@whitehallchoir.org. Amazon customers can help the choir simply by using the Amazon link on our website and shopping from there; a small proceed of sales goes to the choir and your purchase is confidential in every detail. If you would like to receive information from time to time about concerts, events and other choir activities, please register your email address on the Support Us page of our website, www.whitehallchoir.org.



Whitehall Choir recordings

Copies of our CDs will be on sale after the concert at £5 each.

Bruckner Mass in E minor and Paul Spicer The Deciduous Cross with the Brandenburg Sinfonia. Two very different but equally compelling choral pieces written for brass and wind instruments, the latter set to poetry by R S Thomas.

Fairest Flower of any Field, Christmas music through the ages with organ accompaniment by James Longford. When released, it was hailed by *Gramophone* magazine as a must-buy Christmas recording: Byrd, Victoria, Palestrina, Bach, Mendelssohn, Finzi, Howells, Rutter, Warlock, Walton, Mathias and Elizabeth Poston, whose 'Jesus Christ the Apple Tree' never fails to stir emotions.

Ascendit with organ accompaniment by Ian Tindale. Passiontide music by Philips, Gibbons, Blow, Lotti, Purcell, Wesley, Stanford, Vaughan Williams, Finzi, Leighton and Spicer. Listen out for mezzo-soprano Anna Harvey's heart-stopping solo in Macmillan's 'Pascha nostrum immolatus est Christus'.

Future Whitehall Choir concerts and events

Come & Sing Mozart Requiem, a vocal workshop led by Joanna Tomlinson

Saturday 8 September 2018, 10am-5pm, Church of the Holy Spirit,
Narbonne Avenue, Clapham, London SW4 9JU

Mozart Requiem with Brandenburg Sinfonia

Thursday 13 September 2018, 7pm, St Martin-in-the-Fields, WC2N 4JJ

**Joint concert with Cantus Novus Wien celebrating
the Women's Suffrage Centenary in the UK and Austria**

Saturday 24 November 2018, 7.30pm, St Peter's Eaton Square, SW1W 9AL

Christmas Concert

Tuesday 18 December 2018, 7.30pm, St Peter's Eaton Square, SW1W 9AL

Haydn The Creation

Thursday 28 March 2019, 7.30pm, St John's Smith Square, SW1P 3HA

Find details for all Whitehall Choir concerts and events at www.whitehallchoir.org

The Whitehall Choir wishes Twickenham Choral Society all the best for its July concert

TWICKENHAM CHORAL SOCIETY



A SEA SYMPHONY

VAUGHAN WILLIAMS

Adagio for Strings BARBER

Symphony of Psalms STRAVINSKY

Sarah Fox *soprano*

Edward Price *baritone*

Christopher Herrick *conductor*

Brandenburg Sinfonia

ST JOHN'S SMITH SQUARE, LONDON SW1P 3HA

Sunday 8 July 2018, 7.30pm



Tickets £22, £18 and £10 (plus concessions)

Box Office 020 7222 1061 or online www.sjs.org.uk

Booking fees per transaction: £2.75 by telephone / £1.75 online



www.twickenhamchoral.org.uk

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