



Whitehall Choir

Conductor Joanna Tomlinson

Piano Ian Tindale and Michael Higgins

Soprano Helen Semple

Baritone Stephen Kennedy

Brahms Ein Deutsches Requiem

Brahms Five Songs

Schubert 23rd Psalm and Sanctus

Thursday 22 March 2018

St James's Piccadilly

Whitehall Choir

Music Director Joanna Tomlinson

President Sir Martin Donnelly KCB,CMG

Under its new Music Director, Joanna Tomlinson, the Whitehall Choir, now in its 74th season, aspires to the highest standards of performance in all its concerts. Members share a strong commitment and, besides attending weekly rehearsals on Tuesday evenings to prepare for concerts during the academic year in central London, take part in recordings, occasional tours abroad and choral workshops. Our most recent tour was to Vienna in May 2016, when we sang a programme of English choral music which included Paul Spicer's charming setting of Gerard Manley Hopkins's poem "Glory be to God for dappled things". The piece went down so well with the choir with whom we gave a joint concert, Cantus Novus Wien, that they would like to perform it themselves one day in a reciprocal venture. Watch this space!

The choir enjoys singing a wide-ranging repertoire, from Tudor and Baroque (the oratorios of Handel have been a strong tradition in recent years) to contemporary, and we're interested in hearing from experienced singers in all voice parts. Auditions for new members are held early in the term. For further details, see *Would you like to join us?* near the end of this programme.

Sopranos

Imogen Davies
Deb Dowdall
Ruth Eastman
Alice Farrow
Kate Goulden
Fiona Graph
Kate Hand
Alexandra Jones
Zoe Leung-Hubbard
Laura Lowenthal
Christina Pettingale
Florence Pillman
Lesley Raymond
Aileen Stanton
Gemma Steel
Janet Winstanley

Altos

Anne Courtney
Jacky Erwteman
Sue Forrest
Bridget Gardiner
Catherine Hartnell
Araminta Huitson
Claire Johnston
Jane Lewis
Jane Mackay
Alison Maydom
Gaby Molloy
Liz Neale
Paula Nobes
Jean Orr
Izas Ozerin
Sarah Rollinson
Helen Ward
Alison Williams

Tenors

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

Basses

Tom Chance
Jonathan Fisher
Laurence Grace
Richard Grafen
Mark Graver
Jack Joseph
Daniel Lambauer
William Longland
Brendan O'Keeffe
Malcolm Todd
Chris Wearne
Fraser Wigley
Ian Williamson

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.

Joanna Tomlinson (Conductor)

Joanna Tomlinson has been Music Director of the Whitehall Choir since September 2017. This is her third concert with us and under her leadership the choir has gone from strength to strength. Rehearsals begin with a rigorous warm-up, reflecting her passion for the development of 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.



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.joannatomlinson.co.uk

Tonight's concert

Brahms

Fünf Gesänge (Five Songs), Opus 104

Schubert

Rondo in A major for Piano Duet, Opus 107, D951

Psalm 23 ("Gott ist mein Hirt")

Sanctus (from Deutsche Messe No 2 in G major, D872)

INTERVAL

Brahms

Ein Deutsches Requiem (A German Requiem), Opus 45

A recording is taking place this evening. We would be extremely grateful if you could keep coughing to a minimum and switch off all electronic devices.

Whitehall Choir is pleased to be returning to St James's Church, Piccadilly, where we performed an all-French programme in July 2016 conducted by Paul Spicer.



Fünf Gesänge (Five Songs), Opus 104 (1888) Johannes Brahms (1833-1897)

This beautiful unaccompanied song cycle sets despondent and nostalgic poetry on the themes of love, loneliness, ageing and mortality. The last of the five songs was written first, in 1886. Taken together, they are less comforting in feel than the *Requiem* of 20 years earlier, yet the mood of each sings through in lush harmonic language. Brahms does not rely on word-painting here, but the horn call and echo imitations of the nightwatchmen in “Nachtwache II” for the words “Ruh’n sie?” (“Do they rest?”) vividly conjure up the images behind the text. The culmination of the piece (and only SATB chorus – the rest is five-part) is a strophic C minor setting of the poem “Im Herbst” by the composer’s friend Klaus Groth. Its intensely chromatic harmony demonstrates Brahms’s powerful understanding of the poet’s melancholy.

1. Nachtwache I (Night Watch I)

Leise Töne der Brust, geweckt vom
Odem der Liebe,
Hauchet zitternd hinaus, ob sich euch öffnen' ein Ohr,
Öff'n ein liebendes Herz, und wenn sich
keines euch öffnet,
Trag' ein Nachtwind euch seufzend
in meines zurück!

Text: Friedrich Rückert (1788-1866)

Gentle notes of the heart, wakened by the
breath of Love,
Whisper quiveringly forth, if an ear,
If a loving heart should open to you, and if
none should do so,
May a night wind bear you back sighing
to my heart.

2. Nachtwache II (Night Watch II)

Ruh'n sie? ruft das Horn des Wächters
drüben aus Westen,
Und aus Osten das Horn ruft entgegen:
Sie ruh'n!

Hörst du, zagendes Herz, die flüsternden
Stimmen der Engel?

Lösche die Lampe getrost,
hülle in Frieden dich ein.

Text: Friedrich Rückert (1788-1866)

Do they rest? There from the west the
watchman's horn is calling,
And from the east the horn calls back:
they rest!

Timid heart, do you hear the angels'
whispering voices?

Extinguish your lamp without a thought,
envelop yourself in peace.

3. Letztes Glück (Last Happiness)

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.
Noch verweilt ein Sonnenblick
Bei den späten Hagerosen—
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.

Text: Max Kalbeck (1850-1921)

Leaf after leaf glides lifelessly,
Quietly and sadly, down from the trees;
With its hope never fulfilled,
The heart lives in Spring dreams.
A ray of sun still lingers
On the late wild roses—
As on a last happiness,
Sweet and devoid of hope.

4. Verlorene Jugend (Lost Youth)

Brausten alle Berge,
Sauste rings der Wald,
Meine jungen Tage,
Wo sind sie so bald?
Jugend, teure Jugend,
Flohest mir dahin;
O du holde Jugend,
Achtlos war mein Sinn!
Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
In die Flut hinein.
Wendet sich der Stein auch
Um in tiefer Flut,
Weiss ich, dass die Jugend
Doch kein Gleiches tut.
Text: Josef Wenzig (1807-1876)

The mountains all were raging,
The forest roared all around—
The days of my youth—
Where have they fled so soon?
Youth, precious youth,
You have fled from me;
O blessed youth,
I was unsuspecting.
Sadly, I have lost you,
As when someone idly hurls
A stone
Into the waves.
Though the stone may turn
In the deep waves,
I know that youth
Does no such thing.

5. Im Herbst (In Autumn)

Ernst ist der Herbst.
Und wenn die Blätter fallen,
Sinkt auch das Herz zu trübem Weh herab.
Still ist die Flur,
Und nach dem Süden wallen
Die Sänger, stumm, wie nach dem Grab.
Bleich ist der Tag,
Und blasse Nebel schleiern
Die Sonne wie die Herzen, ein.
Früh kommt die Nacht:
Denn alle Kräfte feiern,
Und tief verschlossen ruht das Sein.
Sanft wird der Mensch.
Er sieht die Sonne sinken,
Er ahnt des Lebens wie des Jahres Schluß.
Feucht wird das Aug',
Doch in der Träne Blinken,
Entströmt des Herzens seligster Erguß.
Text: Klaus Groth (1819-1899)

Autumn is grave,
And when the leaves fall,
The heart too sinks to cheerless woe.
The meadow is silent,
And the songsters travel south,
As though to the tomb.
The day is pale,
And pallid mists veil
The sun and hearts too.
Night comes early:
For earth's energies are still,
And life rests in deep tranquillity.
Man mellows.
He sees the sun sink,
He senses the end of life, the end of the year.
His eyes grow moist,
Yet in his glistening tears there flows
The most rapturous outpouring of his heart.
*English translations by Richard Stokes ©2009,
Courtesy of Hyperion Records Ltd.*

Rondo in A major for Piano Duet, Opus 107, D951 (1828) Franz Schubert (1797-1828)

The last year of Schubert's brief life was very productive and saw the creation of several of his finest works, starting with the completion of *Winterreise* in October 1827 and including this, his final piano duet. Suffering from syphilis whose complications would lead to typhoid and ultimately death (19th November 1828), Schubert accepted a commission from his publisher for a 'Grand Rondeau' for four hands at the piano. In June of that year, he set down a simple theme in 2/4 time. Soothingly lyrical, almost hypnotic, it is based in terms of harmonic pattern and phrase structure on the finale of Beethoven's Piano Sonata 27 in E minor. Digressions from the theme move gently in a new direction but never at the expense of each other or the whole. Published a month after his death, the work may scale no musical Everest, nor does it betray what could only have been the composer's darkest feelings as he neared the end of his life. In its short ten-minute duration it triumphs, satisfying listener and players alike as a supremely well-crafted piece of piano music.



Ian Tindale (Piano)



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

Michael Higgins (Piano)

Michael Higgins is a pianist, accompanist, composer and arranger. With a special interest in choral accompaniment, Michael is in demand with some of the leading choirs in the country and works with the National Youth Choirs of Great Britain, London Voices, Wimbledon Choral Society and Sonoro. In 2012 Michael spent six months travelling across the USA filming a series for American television with popular choir master Gareth Malone, and has appeared on the Queen's speech accompanying the Military Wives Choir at Buckingham Palace.



Michael has performed throughout the UK at venues including the Royal Festival Hall, London, Symphony Hall, Birmingham, and Usher Hall, Edinburgh, as well as across Europe and further afield in Australia and New Zealand. As a rehearsal pianist, he has worked with conductors Daniel Barenboim, Gustavo Dudamel, Jiří Bělohlávek, Juanjo Mena and Kirill Karabits.

As a composer and arranger, he has written for Farnham Youth Choir, the National Children's Choir of Great Britain, corporate films and television commercials including the 2014 Waitrose Christmas advert, arrangements for the albums *Voices* and *A Great British Christmas* released on the Decca label, as well as the Classic BRIT awards, BBC Children in Need, the Royal Variety Performance and a season of *It Takes a Choir* for American television. Many of his works, including Michael's arrangement of the Fauré *Requiem* for string quintet and organ, are published by the Royal School of Church Music, Novello and Oxford University Press.

Michael studied piano with Margaret Newman at the Royal Birmingham Conservatoire, and with Iain Ledingham and Julius Drake at the Royal Academy of Music, London. He was awarded the Joseph Weingarten Memorial Trust Scholarship and continued his studies with Kálmán Dráfi at the Franz Liszt Academy of Music in Budapest.

www.michaelhiggins.com

Psalm 23 (“Gott ist mein Hirt”), Opus 132, D706 (1820) Franz Schubert (1797-1828)

This well-loved work was written for the sisters of Anna Fröhlich, a singing teacher at the Wiener Konservatorium and member of Schubert’s inner circle of friends. It is a setting of exquisite beauty for SSAA in close harmony, accompanied by the piano. The instrument’s triplets delicately weave their way through the calm, flowing vocal lines, suggesting pleasing pastoral images. At “Und wall’ ich auch im Todesschatten-Tale” (“Yea, though I walk through the valley of the shadow of death”) a mysterious and tense mood takes hold, more chromatic and the piano triplets now in the bass. These central sections present the only moments of doubt and drama, and the music soon soars back to the higher reaches, both vocally and emotionally. The text has personal associations as well. It is a German translation from the Hebrew by the philosopher and scholar Moses Mendelssohn, the composer’s grandfather, a relationship shared by Schubert with his distant younger cousin, Jakob Ludwig Felix Mendelssohn Bartholdy (b. 1809).

Gott ist mein Hirt, mir wird nichts mangeln,
er lagert mich auf grüne Weide,
er leitet mich an stillen Bächen,
er labt mein schmachtendes Gemüt,
er führt mich auf gerechtem Steige
zu seines Namens Ruhm.
Und wall’ ich auch im Todesschatten-Tale,
so wall’ ich ohne Furcht,
denn du beschützezt mich;
dein Stab und deine Stütze
sind mir immerdar mein Trost.
Du richtest mir ein Freudenmahl
im Angesicht der Feinde zu,
du salbst mein Haupt mit Öle
und schenkst mir volle Becher ein,
mir folget Heil und Seligkeit in diesem Leben
nach, einst ruh’ ich ew’ge Zeit
dort in des Ew’gen Haus.

Deutsch: Moses Mendelssohn

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.

Sanctus from Deutsche Messe, D872 (1827)

Franz Schubert (1797-1828)

This Sanctus comes from Schubert's *Deutsche Messe*, a Mass in German rather than in the usual Latin. It was commissioned by Johann Philipp Neumann, who also wrote the text, aiming for a simple, homophonic Mass suitable for congregational singing. The piece was originally for SATB chorus and orchestra, but tonight's arrangement is for tenors, basses and piano.

Whilst the Sanctus, marked 'sehr langsam' (very slow), is gentle with simple vocal lines, there are some wonderful lush harmonies between the parts.

Heilig, heilig, heilig, heilig ist der Herr!
Heilig, heilig, heilig, heilig ist nur er!

Holy, holy, holy, holy is the Lord!
Holy, holy, holy, holy is he alone!

Er, der nie begonnen, er, der immer war,
ewig ist und waltet, sein wird immer dar.

He who had no beginning, and has always been,
as our eternal ruler for ever will remain.

Heilig, heilig, heilig, heilig ist der Herr!
Heilig, heilig, heilig, heilig ist nur er!

Holy, holy, holy, holy is the Lord!
Holy, holy, holy, holy is he alone!

Allmacht, Wunder, Liebe,
alles rings umher!

His great power and wonder, and
all-embracing love!

Heilig, heilig, heilig, heilig ist der Herr!
German: Johann Philipp Neumann

Holy, holy, holy, holy is the Lord above!
English translation: Alexandra Jones FCIL

Interval (about 10 minutes)

Ein Deutsches Requiem (A German Requiem), Opus 45 (1868) Johannes Brahms (1833-1897)

The death in 1856 of his friend and mentor Robert Schumann had a profound effect on Brahms and is said to have led to thoughts of writing a requiem. The inspiration only really came, however, after the death of his mother in 1865. Brahms began the work in 1865 and by the end of April the first, second and fourth movements were finished, the second drawing on previously abandoned musical material from 1854, the year of Schumann's mental collapse and attempted suicide. All seven movements were complete in 1868, when Brahms also arranged it to be accompanied by piano duet to enable smaller-scale performances. This is the version we are performing tonight and, interestingly, it was first performed in London – in English – at the Wimpole Street home of Sir Henry and Lady Thompson (the pianist Kate Loder) in July 1871. Brahms himself had conducted the orchestral premiere of the full work at the Leipzig Gewandhaus in 1869 and, by 1876, the *Requiem* had been performed internationally at least 70 times.

A Lutheran by upbringing, Brahms eschewed the traditional Latin setting of the Roman Catholic Mass for the dead and provided his own non-liturgical libretto, based on passages from Martin Luther's translation of the Bible. He chose ones which offer consolation, reassurance and comfort to the living. As for the title, this had nothing to do with national origins: "I would gladly give up the 'German' and simply put 'human'."

Brahms was influenced by his study of early music and the *Requiem* includes fugal sections at the end of the third and sixth movements along with canons and polyphony, interwoven with the modern harmonies and rhythms of the 19th century. The entire work is framed by a recurring three-note phrase, the iteration of 'selig' ('blessed') and text from the beatitudes in the book of Revelation, opening with "Blessed are they that mourn, for they shall be comforted" and closing with "Blessed are the dead which die in the Lord....that they may rest from their labours."



I

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Matthäus 5:4

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

Psalms 126:5-6

II

Denn alles Fleisch es ist wie Gras,
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

1 Petrus 1:24

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.

Jakobus 5:7

Aber des Herrn Wort
bleibet in Ewigkeit.

1 Petrus 1:25

Die Erlöseten des Herrn
werden wieder kommen
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem
Haupten sein,
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen
wird weg müssen.

Jesaja 35:10

I

Blessed are they that mourn,
for they shall be comforted.

Matthew 5:4

They that sow in tears
shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.

Psalms 126:5-6

II

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.

1 Peter 1:24

Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early
and latter rain.

James 5:7

But the word of the Lord
endureth for ever.

1 Peter 1:25

And the ransomed of the Lord
shall return,
and come to Zion with songs
and everlasting joy upon
their heads:
they shall obtain joy and gladness,
and sorrow and sighing
shall flee away.

Isaiah 35:10

III

Herr, lehre doch mich,
dass ein Ende mit mir haben muss,
und mein Leben ein Ziel hat,
und ich davon muss.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen
und machen ihnen viel vergebliche
Unruhe; sie sammeln, und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.
Psalms 39:4-7

Der Gerechten Seelen
sind in Gottes Hand,
und keine Qual rühret sie an.
Wisdom of Solomon 3:1

IV

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet
sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen, die loben dich immerdar.
Psalms 84:1,2,4

V

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.
John 16:22

Ich will euch trösten,
wie einen seine Mutter tröstet.
Isaiah 66:13

III

Lord, make me to know mine end,
and the measure of my days,
what it is; that I may know
how frail I am.
Behold, thou hast made
my days as an handbreadth;
and mine age is as nothing before thee:
verily every man at his best state is
altogether vanity.
Surely every man walketh in a vain shew:
surely they are disquieted in vain: he
heapeth up riches, and knoweth not
who shall gather them.
And now, Lord, what wait I for?
My hope is in thee.
Psalms 39:4-7

But the souls of the righteous
are in the hand of God,
and there shall no torment touch them.
Wisdom 3:1

IV

How amiable are thy tabernacles,
O Lord of hosts!
My soul longeth, yea, even, fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in thy house:
they will be still praising thee.
Psalms 84:1,2

V

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
John 16:22

As one whom his mother comforteth,
so will I comfort you.
Isaiah 66:13

Sehet mich an: Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.
Sirach 51:27

VI

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
Hebräer 13:14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich,
in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
1 Korinther 15:51-52, 54-55

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge erschaffen,
und durch deinen Willen haben
sie das Wesen und sind geschaffen.
Offenbarung Johannes 4:11

VII

Selig sind die Toten, die
in dem Herren sterben, von nun an.
Ja, der Geist spricht,
dass sie ruhen von ihrer Arbeit;
den ihre Werke folgen ihnen nach.
Offenbarung Johannes 14:13

Behold with your eyes,
how that I laboured but a little,
and found for myself much rest.
Ecclesiastes 51:27

VI

For here have we no continuing city,
but we seek one to come.
Hebrews 13:14

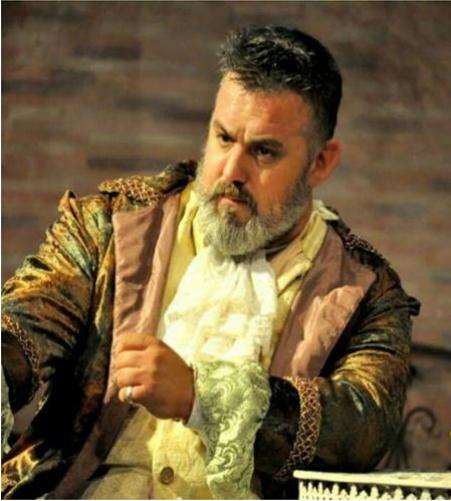
Behold, I shew you a mystery:
we shall not all sleep,
but we shall all be changed,
in a moment,
in a twinkling of an eye,
at the last trump:
for the trumpet shall sound,
and the dead shall be raised
incorruptible,
and we shall all be changed.
Then shall be brought to pass
the saying that is written,
Death is swallowed up in victory.
Death, where is thy sting?
Hell, where is thy victory?
1 Corinthians 15:51-52, 54-55

Thou art worthy, O Lord,
to receive glory and honour and power:
for thou hast created all things,
and for thy pleasure
they are and were created.
Revelation 4:11

VII

Blessed are the dead which die
in the Lord from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.
Revelation 14:13

Stephen Kennedy (Baritone)



The baritone singer and viola player Stephen Kennedy took to music at a very early age, having been surrounded by his mother's piano pupils and choir rehearsals during the day and lulled to sleep by her practising Chopin in the evenings. He had his first piano lesson with her at the age of three and first violin lesson at six. At the age of nine he gained a place as a chorister with Westminster Cathedral Choir, where he was appointed Head Chorister in his final year. While he was at Westminster Cathedral, he

took up the viola. A recipient of the Norfolk Scholarship for music at the Oratory School, he studied viola with Arthur McConnell, piano with Michael Crump and singing with Henry Herford.

After a gap year spent singing with the Tewkesbury Abbey Choir, he went to the Royal Northern College of Music to study viola, then on to the Royal Scottish Academy of Music and Drama. On leaving college, Stephen took singing lessons with James Morgan and freelanced with the BBC Singers, Westminster Cathedral Choir and Apollo Voices.

Solo baritone performances include *Messiah* (with the English Chamber Orchestra), *Carmina Burana*, *Requiem* (Brahms and Verdi), Mahler *Songs of a Wayfarer* and *Kindertotenlieder*. Operatic roles include Dulcamara (*L'elisir d'amore*), Don Pasquale (title role), Don Alfonso (*Così fan tutte*, shown above), Isacio (Handel *Riccardo Primo*), Leporello (*Don Giovanni*), Bartolo (*The Marriage of Figaro* and *The Barber of Seville*), Tonio (*Pagliacci*), Smirnov (Walton *The Bear*) and Mr Gedge (*Albert Herring*). Stephen continues to freelance as a baritone, singing with Westminster Cathedral Choir, BBC Singers, Arcangelo, Gabrieli Consort, Philharmonia Voices, Orchestra of the Age of Enlightenment, Eric Whitacre Singers, Trondheim Vokalensemble, Vokal Nord and Tenebrae.

Helen Semple (Soprano)

Helen Semple held a Choral Award at St Catharine's College, Cambridge, and after graduating with a Master's in Natural Science (Biochemistry), she went on to postgraduate performance studies at Trinity College of Music. At Trinity she sang the female lead in both years' opera productions and won the Lillian Ash Duo Prize for French Song. She was taught by Nicholas Clapton, Alison Wells and Sue McCulloch, and attended masterclasses with Emma Kirkby and Ian Bostridge. After Trinity, Helen completed English National Opera's performance course *The Knack* with Mary King and Rufus Norris, respectively, as singing and acting tutors. She is currently taught by Arwel Tretharne Morgan.



Solo concert highlights include Dvořak's *The Spectre's Bride*, in a new English translation, with the Blackheath Choir in association with the Dvořak Society. Collaborations with the Cheltenham Bach Choir include Beethoven's *Missa Solemnis* (with Göttinger Stadtkantorei) and *Till Earthly Passions Turn* by Swiss composer Carl Rütli, an extract of which was chosen to be played on Radio 3's *Private Passions* by Edward Gillespie in 2008. With the Armonico Consort she appeared alongside Sir Willard White in two performances of the Verdi *Requiem* in Warwick and Great Malvern in 2011.

Helen's most recent operatic production was as Donna Anna (*Don Giovanni*) in Tylney Hall, Hampshire. Other favourite roles include Susanna, Mimi, Micaela, and Countess Adele in Rossini's *Le Comte Ory*. For the Britten centenary she performed Miss Jessel in *The Turn of the Screw* with Artwork Opera, as part of the London Horror Festival.

Helen also enjoys choral singing, and has sung in choirs including Sonoro, the Philharmonia Chorus and the BBC Singers, in venues from the Festival Hall in London to the Palau de la Música in Valencia. She has been a regular member of the choir of Marylebone Parish Church since 2004.

Would you like to join us?

The Whitehall Choir is always looking for talented singers. Since the arrival in September of our new Music Director, Joanna Tomlinson, the choir has enjoyed an injection of fresh voices and we would welcome yet more next term – in every voice part. If you'd like to try us, come along to our first rehearsal next term on Tuesday 10 April 2018, which is also an Open Rehearsal for new members, when we will be starting work on Bernstein's *Chichester Psalms* and other American music. After the rehearsal there will be a chance to socialise over a glass of wine and refreshments with Jo Tomlinson, our accompanist Ian Tindale and the current members of the choir. 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. For further details visit www.whitehallchoir.org or email joinus@whitehallchoir.org.uk. Also follow us on Facebook and Twitter.

Patrons and Friends

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 vocal workshops, sing-through days and tours. For a single payment at the start of each season, Friends receive one top-price ticket for all Whitehall Choir-promoted concerts, plus a 10% discount on any further tickets they require. They also receive 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 on our website, www.whitehallchoir.org.uk.

Patrons and Friends:

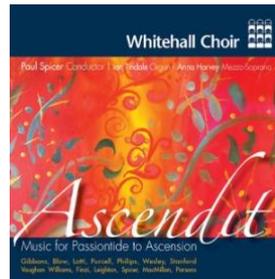
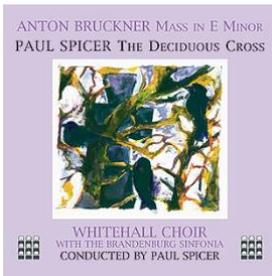
Mr Michael Growcott; Mr John Purkiss; Captain B V Woodford CBE, RN;
and others, who wish to remain anonymous

Friends:

Miss Elsie Broadbent; Mrs E Gotto; Mrs Gillian Holmes; Mr John Warren;
Mrs Lis Warren; 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.uk. 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.uk.



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

Bernstein *Chichester Psalms*

and Choral Music by Ives, Lauridsen, Gjeilo and Runestad

Thursday 28 June 2018, St Peter's Eaton Square, London SW1W 9AL

Music by Women Composers to Celebrate the Women's Suffrage Centenary

Saturday 24 November 2018, St Peter's Eaton Square

Christmas Concert

Tuesday 18 December 2018, St Peter's Eaton Square

Haydn *The Creation*

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

Programme Ruth Eastman **Cover** Patrick Haighton
German coaching and translation advice Alexandra Jones FCIL
Grateful thanks to tonight's volunteers

WHITEHALL CHOIR 2017/18 – A GREAT SEASON SO FAR
Thank you for coming and for your continued support



HANDEL'S JOSHUA, St John's Smith Square, with the London Baroque Sinfonia and Ian Tindale on continuo. Joanna Tomlinson's debut concert with the choir
Photograph: Tim Jenkins



CHRISTMAS CONCERT, 19 December 2017, St Peter's Eaton Square
Photograph: Leon Puplett