



Whitehall Choir

Conductor: Joanna Tomlinson

Songs and Sonnets

**Settings of Shakespeare from
George Shearing to John Rutter**

**27 June 2019, 7.30pm
St Peter's Eaton Square**

Programme £2

Whitehall Choir is delighted to return to St Peter's Eaton Square to perform settings of Shakespeare and his contemporaries by Emma Lou Diemer, George Shearing, William Mathias and John Rutter. We are joined by bassist Malcolm Creese, who played on the very first recording of the Shearing and Rutter, and by actor Richard Burnip, who will interweave the music with other texts from Shakespeare.

Choral pieces are set to words by Shakespeare, unless otherwise indicated. 'Spring' by Shearing and 'When daisies pied' (Rutter) share the same text, but their different titles reflect the choice of the composer. Items in black type (below) indicate the spoken word; all else is music. Readings are not listed separately in the pages that follow.

There is no interval. We are pleased to invite you to join us for a reception on the church portico after the concert to celebrate the culmination of our 2018-19 season. A small contribution towards wine and food would be welcome.

PROGRAMME

Theseus: **A *Midsummer Night's Dream*** Act V, Scene III

EMMA LOU DIEMER – *THREE MADRIGALS*

Lorenzo: ***Merchant of Venice*** Act V, Scene II

GEORGE SHEARING – *SONGS AND SONNETS*

Orsino: ***Twelfth Night*** Act I, Scene I

ERICH KORNGOLD – *MUCH ADO ABOUT NOTHING SUITE, OP.11* (Piano solo)

Benedick: ***Much Ado about Nothing*** Act II, Scene III

WILLIAM MATHIAS – *SHAKESPEARE SONGS*

Adam: ***As You Like It*** Act II, Scene IV

(Song) **Henry VIII** Act III, Scene I

(Song) **Cymbeline** Act II, Scene III

JOHN RUTTER – *BIRTHDAY MADRIGALS*

Armado: ***Love's Labour's Lost*** Act V, Scene II

Conductor Joanna Tomlinson

Piano Ian Tindale **Double bass** Malcolm Creese **Reader** Richard Burnip

Programme editor Ruth Eastman **Cover photograph** Linda Cole

With grateful thanks to all of tonight's volunteers and to St Peter's Eaton Square

Emma Lou Diemer (b. 1927) *Three Madrigals*

Emma Lou Diemer is a prolific American composer. She was a Fulbright Scholar, and earned a doctorate in composition from the Eastman School of Music. Diemer has set the texts of several poets to music: in the case of *Three Madrigals*, Shakespeare. 'O mistress mine, where are you roaming?' features sprightly harmonies and a rapid tempo, giving a sense of urgency to the lover's attempts of persuasion. 'Take, O take those lips away' mourns the false promises of a lover by using a dirge-like tempo and heavy harmonies. In 'Sigh no more ladies, sigh no more!' we return to a more up-beat tempo and a joyful feel but the harmonies twist and turn like the fickle men in the text! Tonight's work was written "For the Senior High Schools of Arlington, Virginia" in 1962. It so happens that one of our tenors, Jeremy Leonard, is an alumnus, although somewhat later; of course he feels, proprietorially, that they were written specially for him!

O MISTRESS MINE, WHERE ARE YOU ROAMING?

O mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low,
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,
Then come kiss me, sweet-and-twenty,
Youth's a stuff will not endure.

Twelfth Night, Act II, Scene III

TAKE, O TAKE THOSE LIPS AWAY

Take, o take those lips away
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again,
Seals of love, but sealed in vain.

Measure for Measure, Act IV, Scene I

SIGH NO MORE, LADIES, SIGH NO MORE

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting [all] your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,
Of dumps so dull and heavy.
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting [all] your sounds of woe
Into Hey, nonny, nonny.

Much Ado About Nothing, Act II, Scene III

George Shearing (1919-2011) *Songs and Sonnets*

The jazz pianist and composer George Shearing was born in Battersea in 1919. Blind from birth, he began to learn piano when he was three and his only formal musical training came at the Linden Lodge School for the Blind. He was a member of a band made up entirely of blind musicians and appeared with them on BBC radio. In 1947 Shearing moved to New York, where he developed his own style, influenced by swing, bop and classical music, and wrote famous tunes including 'Lullaby of Birdland'. George Shearing became an American citizen in 1956. He not only collaborated with many jazz musicians, such as Nat King Cole, Peggy Lee and Mel Tormé, but he also performed classical concertos with symphony orchestras. He composed more than 300 works and made over 100 recordings.

In 1986 George Shearing set a series of pieces for choir, jazz piano and double bass with lyrics by William Shakespeare that he called *Music to Hear* (performed by the Whitehall Choir at the Banqueting House five years ago). After these pieces were widely received and performed, the Mostly Madrigal Singers of St Charles, Illinois, commissioned Shearing to set seven more songs on Shakespeare's words. *Songs and Sonnets* was the result and on 9 July 1999 it received its world premiere with John Rutter conducting and Shearing at the piano.

LIVE WITH ME AND BE MY LOVE

Live with me and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me, and be my love.

If that the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

Christopher Marlowe, 'The passionate shepherd to his love'

WHEN DAFFODILS BEGIN TO PEER

When daffodils begin to peer,
With heigh! the doxy, over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

The Winter's Tale, Act IV, Scene III

IT WAS A LOVER AND HIS LASS

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

As You Like It, Act V, Scene III

SPRING

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; cuckoo; cuckoo:
O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; cuckoo; cuckoo:
O word of fear,
Unpleasing to a married ear!

Love's Labour's Lost, Act V, Scene II

WHO IS SILVIA?

Who is Silvia? what is she
That all our swains commend her?
Holy, fair and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

*The Two Gentlemen of Verona,
Act IV, Scene II*

FIE ON SINFUL FANTASY!

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire

As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

The Merry Wives of Windsor, Act V, Scene V

HEY, HO, THE WIND AND THE RAIN

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day.

Twelfth Night, Act V, Scene I

Erich Korngold (1897-1957)

Two pieces from *Much Ado about Nothing* Suite, Op.11

DOGBERRY AND VERGES – MARCH OF THE WATCH

MASQUERADE

Ian Tindale, piano

Erich Korngold, a child prodigy and musical sensation, composed the incidental music for a production of *Much Ado about Nothing* in Vienna in 1918-19, having only just come of age. He subsequently made a number of versions, including one for piano. The bumbling pair of watchmen, Dogberry and Verges, are accompanied by a grotesque and farcical march as they stagger through the night. The 'Masquerade', or 'Hornpipe', underscores the joyous celebrations of the two wedding couples at the end of the play. Both pieces display Korngold's vivid writing for piano, and in the heavily characterised yet elegant style pre-echoes of the great Hollywood film scores that he would write 20 years later can be heard. **IT**

William Mathias (1934-1992) *Shakespeare Songs*

William Mathias CBE was born in Carmarthenshire. He started playing the piano at the age of three and composing at five. At Aberystwyth University, he was a member of the Elizabethan Madrigal Singers and wrote 'Gloria in Excelsis Deo' for them in 1954. He studied under Lennox Berkeley at the Royal Academy of Music, where he was elected a fellow in 1965. In 1968, he was awarded the Bax Society Prize of the Harriet Cohen International Music Award. He was professor of Music and head of department at the University of Wales, Bangor, from 1970 until 1988. His compositions include an opera, *The Servants*, three symphonies and three piano concertos. Much of his music was written for the Anglican choral tradition, most famously 'Let the people praise Thee, O God' for the wedding of HRH Prince Charles and Lady Diana Spencer. In 1979 Mathias set eight songs from Shakespeare plays for choir and piano for the Cardiff Festival of Choirs. He saw them as a linked set like a song cycle. This concept is emphasised by the fact that the last song ('Blow, blow, thou winter wind') recalls music of the first. 'Lawn as white as driven snow' for men only is followed by 'Sigh no more, ladies' for upper voices. The piano part is virtuosic, evoking the unique moods of each piece.

UNDER THE GREENWOOD TREE

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither.
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

As You Like It, Act II, Scene V

FULL FATHOM FIVE

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,

But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them, Ding-dong bell.

The Tempest, Act I, Scene II

LAWN AS WHITE AS DRIVEN SNOW

Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle-bracelet, necklace-amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears;
Pins and poking-sticks of steel;
What maids lack from head to heel:
Come, buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry: Come, buy.

The Winter's Tale, Act IV, Scene IV

SIGH NO MORE, LADIES

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,
Of dumps so dull and heavy.
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey, nonny, nonny.

Much Ado About Nothing, Act II, Scene III

CRABBED AGE AND YOUTH

Crabbed age and youth cannot live together:
Youth is full of pleasance, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.

Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.

Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young:
Age, I do defy thee: O! sweet shepherd, hie thee,
For methinks thou stay'st too long.

The Passionate Pilgrim, XII

DIRGE

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

Cymbeline, Act IV, Scene II

BLOW, BLOW, THOU WINTER WIND

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly.
Then heigh-ho! the holly! This life is most jolly.

IT WAS A LOVER AND HIS LASS

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In the spring time, the only pretty ring time
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

As You Like It, Act V, Scene III

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! etc.

As You Like It, Act II, Scene VII

John Rutter (b. 1945) *Birthday Madrigals*

Born in London in 1945, John Rutter was educated at Highgate School and went on to study music at Clare College, Cambridge, where he served as Director of Music from 1975 to 1979. In 1981 he founded the Cambridge Singers as a professional chamber choir primarily dedicated to recording on its own label, Collegium Records. Rutter now divides his time between composition and conducting, working throughout Europe, Scandinavia and North America. His recognition as a composer developed in the early 1970s after he was invited by the late David Willcocks of King's College, Cambridge, to co-edit Volume 2 of *Carols for Choirs* following the death of Reginald Jacques who had worked with Willcocks on the very successful first volume. Willcocks and Rutter produced two further volumes in the series, but while John Rutter's name has become indelibly associated with Christmas music, it would be very wrong to pigeon-hole him as a single-medium composer. Over the last forty years he has produced a wide-ranging body of work that takes in orchestral, instrumental, vocal and, of course, choral music. His academic work has produced new performing editions of the choral works of Fauré, including the Requiem and *Cantique de Jean Racine*. In 1975 he wrote a setting of 'It was a lover and his lass' which, with its catchy, jazz-based folk tune, proved popular and effective with choirs and audiences. Twenty years later Rutter received a commission from the former King's Singer Brian Kay, at that time conductor of the Cheltenham Bach Choir, for a work to celebrate the 75th birthday of George Shearing. In tribute to his fellow composer, Rutter reworked his setting of 'It was a lover and his lass' for the same forces as Shearing's settings, and added four further pieces with texts taken not just from Shakespeare, but also from the whole period of the Elizabethan madrigalists, to produce the choral suite *Birthday Madrigals*. Many of the movements have a joyful feel, featuring complicated jazz rhythms and syncopations, which contrast with the slower *a cappella* second and fourth movements. *Birthday Madrigals* was first performed under the composer's baton in Cheltenham Town Hall on 3 June 1995.

IT WAS A LOVER AND HIS LASS

(See lyrics, previous page.

"Doo doo" etc and "cos the sun shines" are the composer's insertions.)

DRAW ON, SWEET NIGHT

Draw on, sweet night, best friend unto those cares
That do arise from painful melancholy;
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.

Sweet night, draw on; my griefs, when they be told
To shades and darkness, find some ease from paining;
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

Possibly by John Wilbye (1609)

COME LIVE WITH ME

Come live with me and be my love,
And we will all the pleasures prove,
That valleys, groves, and hills and fields,
Woods, or steepy mountains yields.

*If all the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.*

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

*Time drives the flocks from field to fold,
When rivers rage and rocks grow cold;
And Philomel becometh dumb;
The rest complains of cares to come.*

And will I make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.
Come live with me and be my love.

*The flow'rs do fade, and wanton fields
To wayward winter reck'ning yields:
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.*

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair linèd slippers for the cold,
With buckles of the purest gold;

*Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.*

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

*If youth could last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee and be thy love.*

Christopher Marlowe, 'The Passionate Shepherd to his Love'
Verses in italics attributed to Sir Walter Raleigh, 'The Nymph's Reply to the Shepherd'

MY TRUE LOVE HATH MY HEART

My true love hath my heart, and I have his,
By just exchange one for the other giv'n.
I hold his dear, and mine he cannot miss;
There never was a better bargain driv'n.
His heart in me keeps me and him in one,
My heart in him his thoughts and senses guides;
He loves my heart, for once it was his own;
I cherish his because in me it bides.
His heart his wound received from my sight:
My heart was wounded with his wounded heart;
For as from me on him his hurt did light,
So still methought in me his hurt did smart:
Both equal hurt, in this change sought our bliss:
My true love hath my heart and I have his.

Sir Philip Sidney, sonnet from *Arcadia*

WHEN DAISIES PIED

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; cuckoo; cuckoo:
O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo; cuckoo; cuckoo:
O word of fear,
Unpleasing to a married ear!

Whenas the rye reach to the chin,
And chop-cherry, chop-cherry ripe within,
And strawberries swimming in the cream,
And schoolboys playing in the stream;
Oh my true love said,
Until that time come again
She could not live a maid.

Cuckoo; cuckoo: O word of fear,
Unpleasing to a married ear!
Loud sing cuckoo!

Love's Labour's Lost, Act V, Scene II
Verse 3: George Peele, 'Whenas the rye reach to the chin'

Whitehall Choir

President Antonia Romeo

Music Director Joanna Tomlinson **Accompanist** Ian Tindale

Whitehall Choir aspires to the highest standards of performance. Tonight's concert is the last in our 75th season. The choir emerged from a lunchtime madrigal group at the Board of Trade in September 1941. Then, as now, members share a strong commitment and, besides attending Tuesday evening rehearsals to prepare for concerts during the academic year, take part in recordings, choral workshops and occasional tours abroad (it is hoped that our next will take place in Spring 2021). This is the choir's second season under Joanna Tomlinson as Music Director, during which time it has grown in vocal quality and number. To find out more about us, see the next page, or visit whitehallchoir.org. Also follow us on Facebook, Instagram and Twitter (@whitehallchoir). Whitehall Choir is a Registered Charity, Number 280478.

Sopranos

Cathy Adams
Katherine Ahmad
Naomi Clugston
Hilary Davies
Imogen Davies
Deb Dowdall
Ruth Eastman
Kate Goulden
Fiona Graph
Lis Howell
Sandy Jones
Laura Lowenthal
Jeannie Morrison
Rachel Nixon
Christina Pettingale
Florence Pillman
Lucilla Poston
Lesley Raymond
Aileen Stanton
Lucy Whitlock
Eleanor Whittle
Janet Winstanley

Altos

Gill Carruthers
Anne Courtney
Jo Dacombe
Jacky Erwteman
Sam Foley
Sue Forrest
Bridget Gardiner
Catherine Hartnell
Araminta Huitson
Christine Keiffer
Jane Lewis
Alison Maydom
Amanda Moore
Liz Neale
Paula Nobes
Jean Orr
Izas Ozerin
Jean Robinson
Sarah Rollinson
Helen Ward
Lis Warren
Alison Williams

Tenors

Franki Hackett
Patrick Haighton
Simon Hunter
Jeremy Leonard
Tony Madgwick
Andy Pitcairn
Philip Pratley
João Sa
Alastair Tolley
John Turner
Chris Williams
Jonathan Williams

Basses

Oscar Blend
David Butler
William Carruthers
Tom Chance
Will Drake
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Freddie Ingles
Jack Joseph
Daniel Lambauer
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WHITEHALL CHOIR COMMITTEE (2018-19)

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Would you like to join Whitehall Choir?



Talented singers are always welcome to join the choir. We meet during the academic year on Tuesdays, from 6.30pm to 9pm, in the Parish Hall of St Peter's Eaton Square. If you are interested in joining, email joinus@whitehallchoir.org for more information. Our opening concert next term is Handel's *Messiah*, for which the first rehearsal is on 3 September 2019. All are welcome at our *Messiah* Come & Sing day on 7 September, at Church of the Holy Spirit, Clapham. Led by our Music Director Joanna Tomlinson, it promises to be as successful as last year's Come & Sing, so do come along! Details for both events are on the inside back cover of this programme. Keep up to date with the choir at whitehallchoir.org, Facebook, Twitter and Instagram (@whitehallchoir).

Friends

Friends of Whitehall Choir are a vital part of our future. Your donations help fund not only regular concerts but also additional activities such as vocal workshops and choir tours. Visit the Support Us page at whitehallchoir.org.

The choir is extremely grateful for the generous support it has received from the following Friends:

Miss Elsie Broadbent; Mrs Richard Grafen; 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 Whitehall Choir

Whitehall Choir is open to sponsorship ideas from individuals or companies to enable us to take on more ambitious challenges. If you have a sponsorship idea, please email chairman@whitehallchoir.org and, if you are considering advertising in a future concert programme, we would also be happy to hear from you: contact info@whitehallchoir.org. Amazon customers can help the choir 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. Online shoppers can also name us as a favourite charity on easyfundraising.com. If you would like to be kept informed from time to time about concerts, events and other choir activities, please register your email address on the Support Us page at whitehallchoir.org.

Joanna Tomlinson



In addition to being Music Director of Whitehall Choir, Joanna Tomlinson is Director of Constanza Chorus and of the internationally renowned Farnham Youth Choirs. She is also on the tutor panel for the Association of British Choral Directors. She has worked with the BBC Symphony Chorus, London Symphony Chorus, Joyful Company of Singers, Royal College of Music Chorus, Manchester Chamber Choir and The Epiphoni Consort.

Joanna is also in demand as a workshop leader; recent workshops include sessions for UK Choir Festival, ABCD, and the Gabrieli Consort 'Roar' and Philharmonia Orchestra education schemes. Joanna studied conducting with Neil Ferris and Peter Hanke, and singing at the Royal College of Music, where she gained a post-graduate diploma with distinction.

She has appeared as soprano soloist in much of the core oratorio repertoire. As a choral singer, Joanna has sung with BBC Singers, Philharmonia Voices, Gabrieli Consort, Britten Sinfonia Voices and Sonoro. Joanna was the co-editor of the upper-voice collection, *As You Sing*, published in 2018 by Oxford University Press. She teaches singing and conducting.

Recent engagements include chorus-master for a community project for Glyndebourne as part of Brighton Festival, conducted by Sian Edwards, and conducting Constanza Chorus with the Orchestra of the Age of Enlightenment in the Bach *Mass in B minor* at Cadogan Hall. Future engagements include teaching on summer singing courses for Lacock in Italy and Helicon Arts in Portugal, and competing in the European Choir Games in Sweden with Farnham Youth Choir.

Richard Burnip read English at Manchester University before training at the Birmingham School of Speech and Drama. He has worked for theatre companies in Britain, Germany and the Middle East, with roles including Victor Fleming in *Moonlight and Magnolias* (Gordon Craig, Stevenage), Sir Justin Holbrook in *Shut Your Eyes and Think of England* (Gawsworth), Gregory Black in *The Late Edwina Black* (Bruce James) and Bernard in *Don't Dress for Dinner* (Hamburg). He appeared in several productions for the Original Shakespeare Company, including Orsino in *Twelfth Night* (Jerash Festival, Jordan) and Pembroke in *King John* (Globe), working in cue script performances from the First Folio text.



His television work includes *Inventions That Changed the World* (BBC), *A Most Desperate Undertaking* (History Channel) and *Royal Deaths and Diseases* (Channel 4). His audio work ranges from video games and synthetic speech to recordings for historic sites in Old and Middle English. He has provided voices for characters as diverse as Napoleon and Gustav Mahler, and has narrated many documentaries, most recently *Great Moments in Evolution* and *The Spying Game: Tales from the Cold War* (ZDF Enterprises). His more than 130 audiobooks cover many genres from children's stories and detective fiction to major political texts, and include *Dead Man's Land* by Robert Ryan, *The Afrika Reich* by Guy Saville, *Black Water* by Louise Doughty, *The Loney* by Andrew Michael Hurley, *Bomber* by Len Deighton and *It's a Dodger's Life*, the autobiography of Jack Wild.

Richard has also lectured on a variety of subjects, especially film and literature, at many venues including the Museum of London and the National Army Museum.

richardburnip.co.uk

Malcolm Creese is one of Europe's most admired double bass players, combining concert performances at the highest level with film, television and recording work. He was a chorister at St John's College, Cambridge, from the age of eight to twelve. At fifteen he won a scholarship to London's Guildhall School of Music, where he studied cello. He worked as a cellist in orchestras and chamber music groups after leaving college, and then switched to double bass in his twenties.

Malcolm has toured and recorded with many of the world's top orchestras, including the London Symphony, London Philharmonic, Royal Philharmonic, BBC Symphony, Hallé, English Chamber, Northern Sinfonia, Concertgebouw, Ulster and Hong Kong Philharmonic. He has worked with The King's Singers, John Rutter, Sir Richard Rodney Bennett, and leading soloists such as James Galway, John Williams, Julian Lloyd Webber, Sir Thomas Allen and Carolyn Sampson as well as the Allegri, Heath, Fitzwilliam and Sacconi String



Quartets. A highly respected jazz player, Malcolm toured the world with Cleo Laine and John Dankworth and has appeared with George Shearing, Lee Konitz, George Benson, Mel Tormé, Kenny Wheeler, Stan Tracey, Acker Bilk, John Etheridge, Mose Allison, Georgie Fame, Diana Ross, Depeche Mode, John Paul Jones, Rod Stewart and Sting.

Malcolm's numerous film credits include *Sinbad*, *G.I. Jane*, *Shrek*, *Cold Mountain*, *Paddington* and *Lord of the Rings*. In 2000 Malcolm formed his groundbreaking trio, Acoustic Triangle, which gained an enviable reputation for its innovative recordings and performances all around the world.

Malcolm has lectured on Performance, Music and Arts in Sacred Buildings, and Career Studies at the Royal Academy of Music, Trinity College of Music, the Science Museum, Stirling University, Southampton University and Glasgow University. He has a degree in History of Art and he is an experienced record producer, tour manager and music writer. Malcolm is the Artistic Director of Swaledale Festival, a position to which he was appointed in 2007.

The double bass soloist on John Rutter's 2001 album *Feel the Spirit*, Malcolm Creese was therefore the first bassist to play George Shearing's *Songs and Sonnets* and John Rutter's *Birthday Madrigals*.



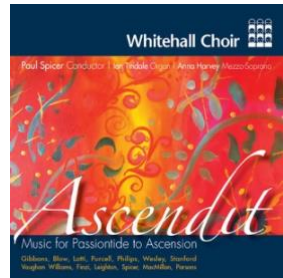
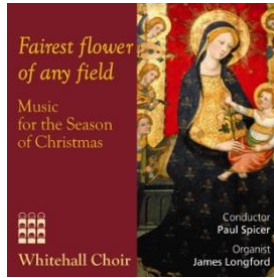
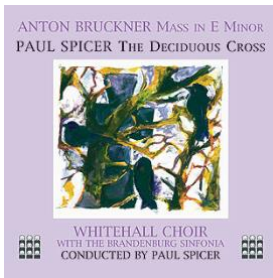
Ian Tindale has performed across London, the UK and Europe. Recent engagements have included song recitals at the Oxford Lieder Festival, Buxton Festival and Petworth Festival, and he has performed with artists such as Ailish Tynan, Christopher Purves, Susan Bullock, Gemma Summerfield, Soraya Mafi, Anna Harvey and Nicky Spence.

Following studies at Selwyn College, Cambridge, and the Royal College of Music, London, Ian was awarded the Pianist's Prize in the Wigmore Hall/Kohn Foundation Song Competition in 2017, and he has been the recipient of accompaniment prizes at the Kathleen Ferrier Awards, Royal Overseas League Music Competition and the Gerald Moore Award. Ian is a Britten Pears Young Artist and a Samling Artist.

Recent concert highlights have included the Samling Showcase at the Wigmore Hall in both 2016 and 2017, a recital in the Leeds Lieder Festival with tenor Nick Pritchard and collaborations with soprano Harriet Burns, the Albion Quartet and flautist Adam Walker in a series of concerts at the Ryedale Festival. The 2018-19 season has included a recital tour of Schubert, Strauss and Korngold with baritone Josep-Ramon Olivé across Europe, including at Amsterdam's Concertgebouw and Palau de la Música in Barcelona.

Ian has been accompanist of the Whitehall Choir since January 2013.

iantindale.com



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 hailed by *Gramophone* as a must-buy: Byrd, Victoria, Palestrina, Bach, Mendelssohn, Finzi, Howells, Rutter, Warlock, Walton, Mathias and Elizabeth Poston whose carol 'Jesus Christ the Apple Tree' never fails to stir emotions.

Ascendit with organ accompaniment by Whitehall Choir's multi-prize-winning accompanist, 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 James MacMillan's 'Pascha nostrum immolatus est Christus'.

Future Whitehall Choir concerts and events

Come & Sing Handel's *Messiah*

Saturday 7 September 2019, 10am-5pm,
Church of the Holy Spirit, Narbonne Avenue, Clapham, London SW4 9JU

Handel's *Messiah*

**With the London Baroque Sinfonia, Soprano Soraya Mafi,
Mezzo-Soprano Anna Harvey, Tenor Nick Pritchard, Bass Edward Grint**
Thursday 28 November 2019, 7.30pm, St John's Smith Square, London SW1P 3HA

Christmas Concert

Tuesday 17 December 2019,
St Peter's Eaton Square, London SW1W 9AL

Rachmaninov Vespers

Thursday 26 March 2020, 7.30pm,
St Alban's Church Holborn, 18 Brooke Street, London EC1N 7RD



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Maiastra

Saturday 6 July 2019 at 7.30 p.m.
St. Peter's Church
Eaton Square, London SW1W 9AL

Arisa Fujita - violin
David López - violin
Oscar Holch - viola
Abby Bowen - viola
Kieran Carter - cello
Ariane Zandi - cello

Boccherini Sextet in F minor, G. 457
Strauss Capriccio:
Introduction for String Sextet
Brahms Sextet No. 1 in Bb major, Op. 18

Admission free / donations welcome
Enquiries 07970 270224 info@maiastra.org
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