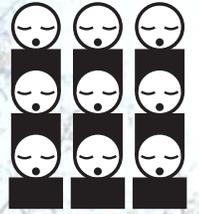


# WHITEHALL CHOIR

with the London Baroque Sinfonia



**BACH** Three Motets and  
Brandenburg Concerto No. 3

**VIVALDI** Kyrie and Credo

**PURCELL** My Heart is Inditing  
and Chacony

**Conductor** Paul Spicer

St John's, Smith Square

**FRIDAY, 10 JULY, 7.30 PM**

*Programme: £2*

PHOTOGRAPH © JOHN DONAT

*General Manager: Paul Davies*

*St. John's, Smith Square Charitable Trust registered charity no. 1045390*

*Registered in England Company No. 3028678*



St John's, Smith Square, London SW1

# PROGRAMME

J S Bach	<i>Komm, Jesu, komm</i>
Vivaldi	<i>Kyrie in G minor</i>
J S Bach	<i>Brandenburg Concerto No.3 in G Major</i>
Vivaldi	<i>Credo in E minor</i>
J S Bach	<i>Lobet den Herrn, alle Heiden</i>

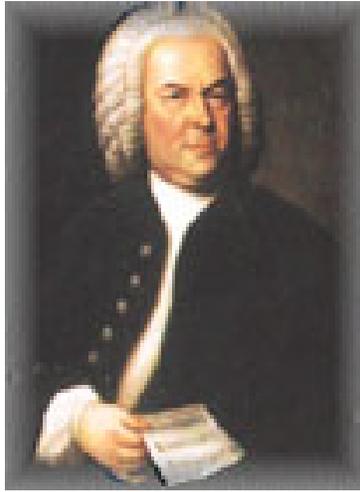
---

**INTERVAL**      (20 minutes)

---

J S Bach	<i>Der Geist hilft unsrer Schwachheit auf</i>
Purcell	<i>Chacony</i>
	<i>My Heart is Inditing</i>

## Johann Sebastian Bach (1685-1750)



Source: Bach Library Leipzig

From his early schooldays Bach showed exceptional musical ability. His first appointment as organist and choirmaster, at Arnstadt, came in 1704 when he was not yet 20, and by 1708 his growing reputation as organist and composer had brought him a post at the ducal court at Weimar and in 1717 the position of *Kapellmeister* to Prince Leopold of Anhalt-Cöthen. In 1723 he was appointed *Kantor* (music director) of St Thomas's Church (the 'Thomaskirche') in Leipzig, a post which, in spite of acrimonious disputes with the authorities and his colleagues, he held until his death in 1750.

To his contemporaries Bach was renowned more as organist and keyboard player than as composer. His death passed almost unnoticed, and it was not until the 19th century that he came to be recognised as one of the great composers of choral, keyboard and instrumental works. During his years at Arnstadt he was already writing church cantatas (for solo voices and chorus) alongside works for clavier and organ. The new Italian music and the development of the concerto as a musical form was attracting attention among German patrons and musicians, and Bach arranged 16 of Vivaldi's violin concertos for clavier and three for organ. Much of his instrumental music was written while he was at Cöthen, including some of the best known such as the *Brandenburg Concertos* (1721) and the 48 preludes and fugues of the *Well-tempered Clavier* (1722). His great choral works, the *St Matthew Passion* (1729) and the *B Minor Mass* (from 1733 on), and some 300 church cantatas (though only 200 or so survive) came during his tenure at the Thomaskirche.

Bach wrote six motets. The exact dates of their composition are not known, but five were not published until 1803 and the sixth, *Lobet den Herrn*, only in 1821.

With acknowledgements to <http://www.summertownchoral.org.uk/1/ConcertJan2006.htm>

## Komm, Jesu, komm (BWV 229)

This, the fifth of the motets, dates from around 1723-34. In contrast with more typical Advent settings, Bach here sets a funeral poem written by Paul Thymich (d. 1684), to mourn the death of an earlier rector at the Thomaskirche; and the poem had previously been set to music by Johann Schelle, one of Bach's predecessors on the church's music staff. Bach's setting is remarkable for its word-painting, notably at the phrase "Der saure Weg" ("the bitter way"), where he emphasizes life's bitterness with the downward leap of a diminished seventh in every voice, perhaps implying that nobody is exempt from earthly trials.

In this motet Bach uses a double choir (SATB + SATB), which gives him the same flexibility and sense of forward direction that might otherwise be achieved with instrumental forces. Each quartet of voice parts takes turns carrying the musical momentum in turn, and both come together for special verbal emphasis or at cadences.

Adapted from notes at [http://www.chicagoacappella.org/about\\_us/prg-holidays06.htm](http://www.chicagoacappella.org/about_us/prg-holidays06.htm)

Komm, Jesu, komm,  
Mein Leib ist müde,  
Die Kraft verschwind't je mehr und mehr,  
Ich sehne mich nach deinem Friede;  
Der saure Weg wird mir zu schwer!  
Komm, ich will mich dir ergeben;  
Du bist der rechte Weg,  
Die Wahrheit und das Leben.  
Drum schließ ich mich in deine Hände  
Und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
Ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
Weil Jesus ist und bleibt  
Der wahre Weg zum Leben.

*Come, Jesus, come,  
My body is weary,  
My strength fails me more and more,  
I am longing for your peace;  
The bitter way becomes too difficult for me!  
Come, I shall give myself to you;  
You are the right way,  
The truth and the life.  
Therefore I put myself in your hands  
And bid goodnight to the world!  
If my life's course hastens on to the end,  
My soul is then well-prepared.  
It will rise up to be with its creator  
For Jesus is and remains  
The true way to life.*

English translation by Francis Browne: <http://www.bach-cantatas.com/Texts/BWV229-Eng3.htm>

## Antonio Vivaldi (1678–1741)



Painting by François Morellon La Cave, 1723

Vivaldi received his early musical training from his father, a highly respected violinist in the orchestra of St. Mark's in Venice, and he was an ordained priest. He became director of music, staff composer, teacher and violinist at a home for foundling girls in Venice, a position he held for many years. One of the requirements of the post was that he had to compose at least two new concertos every month for the orphan girls. He wrote dozens of operas, oratorios and cantatas, and more than 500 concertos (the exact number is not known) for almost every imaginable combination of instruments for the students there. During Vivaldi's lifetime only a few dozen works from his enormous output, most of them concertos, were widely circulated. Bach was even known to have studied them and made copies and arrangements of several of them. Many years passed before scholars discovered that Vivaldi, and not Bach, had actually composed some of the excellent music erroneously credited to Bach because it had been preserved in Bach's handwriting.

### Kyrie in G Minor (RV 587)

The *Kyrie*, written for double choir, seems to date from a middle period of Vivaldi's work, stretching from the mid-1720s to the early 1730s. It has been conjectured that either the male parts were sung by the teachers at the girls' orphanage, or even that extra singers were hired for the purpose. The works of this period were both more flamboyant and more contrapuntal than Vivaldi's earlier works had been. According to Michael Talbot, the musicologist and Vivaldi scholar, the *Kyrie* "betrays the self-consciousness of someone out to make an impression, perhaps in unfamiliar surroundings." The *Kyrie* is usually the first part of a Mass, and Vivaldi's setting may have been intended to be a part of a complete Mass, or perhaps the subsequent parts were never composed or have been lost over the years. Whatever the case may be, this *Kyrie* for two orchestras, each with respective four-part chorus, is his only extant setting. In it, Vivaldi's expression is entirely individual and unmistakable.

The work opens with an extraordinary and rather severe *Adagio* section, adorned with solemn chords. The first theme is a chromatic passage which is answered by a subject based on a descending broken-chord string figure. The music has sensual harmonies and is impressive and convincing. The two musical ideas alternate before they combine at the end of the movement. The *Christe eleison* is a 'duet' for two choruses, each consisting of sopranos and altos with strings. Here Vivaldi has created florid writing for the singers that the lower instruments echo. The vocal parts of the gentle *Christe eleison*, although not expressly marked for soloists, may have been intended for performance by single voices, one from each chorus, as the parts contain a generous amount of coloratura. (At tonight's performance they are being performed by all the women's voices in the Choir.) This section achieves its effects with a running bass line,

syncopations in the violin line, mellifluous thirds between the sopranos and altos in each chorus, and constant alternation between the two choruses. The short introduction to the Allegro in the second *Kyrie eleison* consists of block chords provided by the chorus. The choruses and orchestras are in unison throughout with the instruments doubling voices. Here the structure of the work is more governed by its musical sonorities than by a complex interweaving of the parts. Some scholars suspect that this movement is adapted from another work, possibly one by an older composer.

Adapted from Notes by Susan Halpern  
[http://www.krannertcenter.com/shared/uploads/22634\\_sdc\\_march\\_8\\_program\\_final.pdf](http://www.krannertcenter.com/shared/uploads/22634_sdc_march_8_program_final.pdf)

Kyrie, eleison  
Christe, eleison  
Kyrie, eleison

*Lord, have mercy*  
*Christ, have mercy*  
*Lord, have mercy*

## Johann Sebastian Bach

### Brandenburg Concerto No.3 in G Major (BWV 1048)

*Allegro*  
*Adagio*  
*Allegro*

Johann Sebastian Bach's years as court musician at Cöthen gave him opportunity and incentive to perfect the art of instrumental music, particularly the Italian concerto form. Although the six so-called Brandenburg Concertos were dedicated to Christian Ludwig, Margrave of Brandenburg in Berlin, in 1721, the set seems to have been compiled from works composed earlier in the composer's tenure at the court of Cöthen. The instrumentation required fits precisely that of the court orchestra. By 1721, Bach was looking around for a new position, and remembering an earlier request made by the Margrave for pieces for his orchestra, Bach sent him these concertos. This not only fulfilled the Margrave's earlier request, but may also have served as an exploration of the possibility of a position in Berlin. Bach did not receive an offer of employment in Berlin, but the Brandenburg Concertos arguably have become his most loved orchestral works. Audiences warm not only to their exuberance but also to the variety of instrumental colours used in each concerto. Technical brilliance is certainly an important element of Bach's concertos, but the emphasis is weighted toward conversation between soloist(s) and orchestra rather than sheer virtuosic display.

Brandenburg Concerto No. 3 is scored for three each of violins, violas, cellos, plus *basso continuo* (bass and harpsichord). The opening movement is organized around an eight-bar *ritornello* whose striking unisons are interspersed with a number of episodes. The material is treated in a variety of ways: groups of instruments call back and forth with the same motif, or groups play with different motifs; sometimes a single instrument breaks away with a solo. The second movement of the work is unusual in that Bach only provides two chords of the type he ordinarily uses to end a second movement. Performers have interpreted this in a variety of ways, including: playing only the two chords, improvising a cadenza around the chords by either a solo string instrument or the harpsichord, or substituting another of Bach's slow works (a not uncommon practice of his time). Although common in Italian concertos of the period, the final Allegro is also an uncharacteristic movement for a Bach concerto, being a two-part dance in the style of a gigue. This movement demands considerable virtuosity on the part of the players.

With acknowledgements to <http://www.andrews.edu/~mack/pnotes/oct2602.html>

# Antonio Vivaldi

## Credo in E minor (RV 591)

This *Credo* is Vivaldi's only extant setting of the Nicene Creed. Another setting exists (RV 592), but it is of dubious authenticity. RV 591 is in four movements, all of them choral. In a style similar to that of Vivaldi's psalm setting *In exitu Israel* (RV 604), the first movement adorns the chorus's simple rhythms of crotchets and minims with the orchestra playing semiquavers and quavers. The second movement is a brief choral episode in the *stile antico*, borrowing thematic material from the composer's *Magnificat*. In the third movement, based on the *Crucifixus* portion of the Nicene Creed, Vivaldi establishes pain and grief with constant quavers (followed by a rest of the same duration) in the orchestra and the use of the *lamento* pattern (chromatic steps descending from the tonic to the dominant). The fourth movement is similar to the first, based on a similar semiquaver-quaver motif, but it ends with a fugue.

Adapted from the Wikipedia article 'Credo (Vivaldi)'

Credo in unum Deum  
Patrem omnipotentem,  
Factorem cœli et terræ,  
Visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo,  
Lumen de lumine,  
Deum verum de Deo vero,  
Genitum, non factum,  
Consubstantialem Patri,  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem,  
Descendit de cœlis,  
Et incarnatus est de Spiritu Sancto  
Ex Maria Virgine,  
Et homo factus est.  
Crucifixus etiam pro nobis,  
Sub Pontio Pilato.  
Passus et sepultus est.  
Et resurrexit tertia die  
Secundum scripturas,  
Et ascendit in cœlum,  
Sedet ad dexteram Patris:  
Et iterum venturus est cum gloria,  
Judicare vivos et mortuos,  
Cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem,  
Qui ex Patre Filioque procedit,  
Qui cum Patre et Filio  
Simul adoratur et conglorificatur,

*I believe in one God,  
The Father almighty,  
Maker of heaven and earth,  
Of all things, visible and invisible.  
And in one Lord Jesus Christ,  
The only-begotten Son of God,  
Born of the Father before all worlds.  
God of God,  
Light of Light,  
Very God of very God,  
Begotten, not made,  
Of one substance with the Father,  
By whom all things were made.  
Who for us men,  
And for our salvation,  
Came down from heaven,  
And was incarnate by the Holy Ghost  
Of the Virgin Mary,  
And was made man.  
And was crucified also for us,  
Under Pontius Pilate.  
He suffered and was buried.  
And the third day He rose again  
According to the scriptures,  
And ascended into heaven,  
And sitteth on the right hand of the Father:  
And He shall come again in glory,  
To judge both the living and the dead,  
Whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
The Lord and Giver of Life,  
Who proceeds from the Father and the Son,  
Who with the Father and the Son  
Together is worshipped and glorified,*

Qui locutus est per Prophetas.  
Et unam sanctam  
Catholicam et apostolicam ecclesiam.  
Confiteor unum baptisma  
In remissionem peccatorum.  
Et exspecto resurrectionem mortuorum,  
Et vitam venturi sæculi.  
Amen.

*Who spake by the Prophets.  
And I believe in one holy  
Catholic and apostolic church.  
I acknowledge one baptism  
For the remission of sins.  
And I look for the resurrection of the dead,  
And the life of the world to come.  
Amen.*

## **Johann Sebastian Bach**

### **Lobet den Herrn, alle Heiden (BWV 230)**

It has been said that Bach composed for instruments rather than for voices. The long flowing musical lines and fugal structure of much of his writing, including this, the sixth of the motets, sit more easily with instruments than with voices and certainly suggest this. This motet, in which the chorus is supported by organ and cello continuo, is in three parts. The first flows busily and steadily without a break into the more stately second part, in which each voice in turn holds a long note through several bars as the other voices move against it. After a short pause comes the final joyful *Alleluia*. The text is from Psalm 117.

With acknowledgements to <http://www.summertownchoral.org.uk/1/ConcertJan2006.htm>

Lobet den Herrn, alle Heiden, und preiset  
ihn, alle Völker!  
Denn seine Gnade und Wahrheit waltet  
über uns in Ewigkeit. Alleluja.

*O praise the Lord, all ye heathen : praise  
him, all ye nations.  
For his merciful kindness is ever more and  
more towards us: and the truth of the Lord  
endureth for ever. Praise the Lord.*

English translation – Book of Common Prayer (1662)

# **I N T E R V A L**

# Johann Sebastian Bach

## Der Geist hilft unsrer Schwachheit auf (BWV 226)

This is the second of Bach's six great motets, and his most concise. It is a hybrid of the two forms, Text-motet and Chorale-motet, in that it initially appears to be the former, setting a text from *Romans 8*; yet it ends with a chorale as if it were one of the latter. There is little thematic similarity in the musical motives; and there is little to show that the first three sections are in any way based on the concluding chorale. Yet one is left with the unmistakable impression that they all fit together, and that this might be because of some enigmatic, perhaps never forthrightly-stated, over-arching theme.

With acknowledgements to  
[http://www.stmartinchamberchoir.org/Education/Program%20Notes/ProgramNotes\\_EnlightenmentACappella.htm](http://www.stmartinchamberchoir.org/Education/Program%20Notes/ProgramNotes_EnlightenmentACappella.htm)

Der Geist hilft unsrer Schwachheit auf,  
denn wir wissen nicht, was wir beten  
sollen, wie sich's gebühret; sondern der  
Geist selbst vertritt uns aufs beste mit  
unaussprechlichem Seufzen. Der aber  
die Herzen forschet, der weiß, was des  
Geistes Sinn sei; denn er vertritt die  
Heiligen nach dem, das Gott gefällt.

*The Spirit also helpeth our infirmities: for  
we know not what we should pray for as  
we ought: but the Spirit itself maketh  
intercession for us with groanings which  
cannot be uttered. And he that searcheth  
the hearts knoweth what is the mind of the  
Spirit, because he maketh intercession for  
the saints according to the will of God.*

Du heilige Brunst, süßer Trost,  
Nun hilf uns, fröhlich und getrost,  
In deinem Dienst beständig bleiben,  
Die Trübsal uns nicht abtreiben.  
O Herr, durch dein' Kraft uns bereit  
Und stärk des Fleisches Blödigkeit,  
Daß wir hie ritterlich ringen,  
Durch Tod und Leben zu dir dringen.  
Halleluja, halleluja.

*O thou holy flame, comfort sweet,  
Now help us, joyful and content,  
To bide forever in thy service,  
That sadness may not cast us out.  
O Lord, through thy might us prepare;  
Make strong the weakness of our flesh,  
That we here gallantly may strive  
Through death and life to reach thee.  
Hallelujah, hallelujah.*

English translations:  
1st section (extract from *Rom. 8*) - Authorized Version (1611)  
2nd section - <http://www.uvm.edu/~classics/faculty/bach/BWV226.html>

## Henry Purcell (1659-1695)



© The National Portrait Gallery, London

### Chacony

Henry Purcell was born the year before the restoration of the monarchy in 1660, at the start of a strong revival of English music after the staid, even repressive, years of the Commonwealth, a revival actively encouraged by Charles II through the Chapel Royal. Having been a boy chorister of the Chapel Royal, he was appointed 'composer for the king's violins' in 1677, organist of Westminster Abbey in 1679 and of the Chapel Royal in 1682, and 'keeper of the king's wind and keyboard instruments' in 1683. By the time of his early death he was already acknowledged as the foremost English composer of his time, having written a wide range of music both secular and sacred: chamber music for violin and harpsichord, incidental songs, anthems for church services, vocal and choral works for royal birthdays and ceremonial occasions, and music for the theatre, both incidental music for stage plays and six dramatic operas including *Dido and Aeneas*.

Purcell wrote instrumental music early in his career, partly as a way of teaching himself the rules of counterpoint. On 10 September 1677, he took his first adult job, that of composer for the court violin band known as the Twenty-Four Violins, replacing the esteemed Matthew Locke, who had died that August. The G minor *Chacony* for strings is probably one of the pieces he wrote in his new position. We know little about the work, not even why Purcell called it a chacony rather than a chaconne, the common French title for a piece written over a repeating bass line, for Purcell's term – perhaps his own creation? – appears nowhere else in the literature. In any event, these popular ostinato variations, which grow in power and magic with each repetition of the same eight-bar phrase, are a magnificent example of Purcell's baroque mastery.

With acknowledgements to Phillip Huscher, program annotator for the Chicago Symphony Orchestra

## **My Heart is Inditing**

In church music some of the main changes now introduced were to the style and structure of the anthems. 'Full' anthems, written for full four-part choir and organ, were joined in the repertoire by 'verse' anthems, in which solo voices hold a dialogue with the choir, four-part or eight-part, and overture, interlude and accompaniment are provided by a small string orchestra with organ continuo.

*My Heart is Inditing* is a notable example of the vigour and liveliness of a verse anthem which retains the depth and dignity of a full anthem. It was composed for the coronation of James II in 1685 and was sung during the crowning of the Queen. Written for soloists, eight-part choir, string orchestra and organ, it is in seven movements. The text is taken from Psalms 45 and 147 and the book of Isaiah.

With acknowledgements to <http://www.summertownchoral.org.uk/1/ConcertJan2005.htm>

My heart is inditing of a good matter, I speak of the things which I have made unto the King. At his right hand shall stand the Queen all glorious within, her clothing is of wrought gold. She shall be brought unto the King in raiment of needle-work, the virgins that follow her shall bear her company. With joy and gladness shall they be brought, and shall enter into the King's palace. Hearken, O daughter, consider, incline thine ear; forget also thine own people, and thy father's house. Instead of thy fathers thou shalt have children, whom thou mayest make princes in all lands. Praise the Lord, O Jerusalem, praise thy God, O Sion, for Kings shall be thy nursing fathers, and their Queens thy nursing mothers. Alleluja. Amen. Alleluja.

### **ACKNOWLEDGEMENTS**

***The Choir is very grateful for the support that it continues to receive from the Department for Business, Innovation and Skills (BIS).***

***The Choir would like to thank all tonight's volunteer helpers.***

# *Paul Spicer*



Paul Spicer, conductor of the Whitehall Choir, began his musical training as a chorister at New College, Oxford. He studied with Herbert Howells and Richard Popplewell (organ) at the Royal College of Music in London, winning the top organ award (the Walford Davies Prize) in his final year. Paul is best known as a choral conductor, partly through the many CDs he made with the Finzi Singers for Chandos Records. He conducted Bach Choirs in Chester and Leicester before moving to conduct the Bach Choir in Birmingham in 1992. He taught at the Royal College of Music between 1995 and 2008. He now teaches choral conducting at the Birmingham Conservatoire, where he also directs both chamber choirs, and at Oxford University. Until July 2001 Paul Spicer was Artistic Director of the Lichfield International Arts Festival and the Abbotsholme Arts Society, posts he relinquished in order to pursue a freelance career. He was Senior Producer for BBC Radio 3 in the Midlands until 1990 and today is in considerable demand as a composer. He has also been a much sought-after recording producer and, in particular, has produced forty recordings with the organist Christopher Herrick. The first complete recording of Paul Spicer's large-scale *Easter Oratorio*, originally commissioned for the Lichfield Festival Millennium celebrations, was released in 2005 and has received considerable critical acclaim, the work being recognised by *Gramophone* magazine as "the best of its kind to have appeared ... since Howells's *Hymnus Paradisi*". It was also chosen as Editor's Choice in the same magazine. *The Deciduous Cross*, for choir and winds, based on poems by RS Thomas and premièred in 2003, was commissioned for Paul's tenth anniversary as conductor of the Birmingham Bach Choir and was recorded by the Whitehall Choir. It was described as "a deeply-felt composition, almost intoxicatingly melodic throughout to create a chaste kind of spiritual ecstasy in which elements of reviving nature figure strongly". A recording of his complete works for organ, played by Robert Sharpe, was recently released from Truro Cathedral. A recording of his shorter choral works performed by the choir of Selwyn College, Cambridge, was made in 2008. Paul Spicer's highly acclaimed biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice. He is currently working on a full-scale biography and study of works of the composer Sir George Dyson. He was awarded a major grant by the British Academy to take a sabbatical period to further the research for this work. As a writer he has written countless articles for many periodicals and is a contributor to the Dictionary of National Biography. At the same time he is also working on a new large-scale choral and orchestral work, an *Advent Oratorio*, to another libretto by the New Testament scholar Dr. Tom Wright, Bishop of Durham, who wrote the text for the *Easter Oratorio*. Paul Spicer is in great demand for his choral workshops, which take him all over the world. He runs an annual choral course/Arts Festival called the English Choral Experience at Abbey Dore in the Golden Valley of Herefordshire ([www.englishchoralexperience.co.uk](http://www.englishchoralexperience.co.uk)) each July. He is a broadcaster, lecturer and popular speaker. Paul Spicer is a member of the Council of Lichfield Cathedral, a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of Birmingham Conservatoire, a Trustee of the Finzi Trust, Chairman of the Finzi Friends, Vice-President of the Herbert Howells Society, and Advisor to the Sir George Dyson Trust.

# ***The London Baroque Sinfonia***

The London Baroque Sinfonia has worked with the Whitehall Choir for several years in baroque programmes, and is delighted to do so again this evening. The Sinfonia is made up of experienced professional players who specialise in period instrument performance and who perform regularly in the UK and abroad with groups such as English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and English Concert. Collaborations with Paul Spicer and Whitehall Choir have included Purcell, Carissimi, and Mozart as well as Handel's *Alexander's Feast*, Bach's *B minor Mass* and *Christmas Oratorio*, and most recently Monteverdi's *Vespers of 1610*.

## **THE LONDON BAROQUE SINFONIA**

Concert Manager: Louise Jameson

### **Vivaldi; Bach Motets**

	<i>Band 1</i>	<i>Band 2</i>
<i>Violin 1</i>	Huw Daniel Sarah Moffat Iona Davies	Theresa Caudle Polly Smith Hazel Brooks
<i>Violin 2</i>	Claire Duff Bill Thorp	Kirra Thomas Kristin Deckin
<i>Viola</i>	Alfonso Leal d'Ojo Emma Alter	Louise Hogan Emil de Roubaix
<i>Cello</i>	Imogen Seth Smith Emily Robinson	Joe Crouch Peter McCarthy (Viol)

### **Brandenburg 3**

<i>Violin</i>	Huw Daniel, Theresa Caudle, Sarah Moffat
<i>Viola</i>	Alfonso Leal d'Ojo, Louise Hogan, Emil de Roubaix
<i>Cello</i>	Imogen Seth Smith, Joe Crouch, Emily Robinson
<i>Violone</i>	Peter McCarthy
<i>Organ</i>	James Longford

### **Purcell**

<i>Violin 1</i>	Huw Daniel Iona Davies Claire Duff	Sarah Moffat Bill Thorp Hazel Brooks
<i>Violin 2</i>	Theresa Caudle Kirra Thomas Emma Alter	Polly Smith Kristin Deckin
<i>Viola</i>	Alfonso Leal d'Ojo Emil de Roubaix	Louise Hogan
<i>Cello</i>	Imogen Seth Smith Emily Robinson	Joseph Crouch
<i>Violone</i>	Peter McCarthy	
<i>Organ</i>	James Longford	



## ***THE WHITEHALL CHOIR***

**Conductor:** Paul Spicer  
**Accompanist:** James Longford

The Whitehall Choir's high standards are reflected not just in the wonderful sound it creates in several concerts each year but also in the number of new singers wishing to join. Repertoire, performed often alongside professional soloists and orchestras, includes music from the 15th to the 21st century. Members share a strong commitment to the Choir and, in addition to attending weekly rehearsals, take part in occasional tours abroad, singing workshops, and a 'Come and Sing' event. The Choir is a friendly group, and prizes this as highly as singing sensitively and accurately.

Originally a lunch-time madrigal group at the old Board of Trade in the Second World War, the Whitehall Choir now performs in leading venues across London, including St John's, Smith Square, Holy Trinity, Sloane Street, and the Banqueting House in Whitehall. Singers from backgrounds as diverse as law, medicine, teaching, publishing, PR, and, as the name suggests, the Civil Service, ensure a lively mix of talents and interests.

For further details of the choir and its CDs visit [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).  
(Charity no. 280478.)

### **THE WHITEHALL CHOIR**

#### **Sopranos**

Ella Barron<sup>1</sup>  
Joanna Bradley  
Gill Carruthers  
Hilary Davies  
Imogen Davies  
Ruth Eastman  
Jacky Erwtaman  
Maya Freedman  
Fiona Graph  
Kate Goulden<sup>2</sup>  
Kate Hand<sup>2</sup>  
Katherine Herzberg  
Caroline James  
Claire Johnston  
Kate Johnston  
Jo Mullin  
Lesley Raymond  
Rachel Salisbury  
Ruth Soroko<sup>1</sup>  
Yvette Street

#### **Altos**

Helen Audaer<sup>4</sup>  
Rose Chandler  
Tamsin Cousins<sup>3</sup>  
Monica Darnbrough  
Miranda Douce  
Samantha Foley  
Katherine Howes  
Victoria Jones  
Kate Mole  
Paula Nobes  
Jean Orr  
Marion Paul  
Penny Prior  
Moirra Roach<sup>3</sup>  
Jean Robinson  
Holly Tett<sup>4</sup>  
Liz Walton  
Lis Warren

#### **Tenors**

Colin Altman<sup>5</sup>  
Patrick Haighton  
Graham Hand<sup>6</sup>  
Ken Holmes  
Benjamin Nicholls  
Philip Pratley  
David Rawlins<sup>6</sup>  
Daniel Tomkins  
Jonathan Williams<sup>5</sup>

#### **Basses**

Mark Galtrey<sup>7</sup>  
Laurence Grace  
Richard Grafen  
Mark Graver<sup>7</sup>  
Michael Growcott<sup>8</sup>  
Simon Herbert  
Martin Humphreys  
Simon Lawson  
Keith Long<sup>8</sup>  
William Longland  
Alberto Moscatelli  
Brendan O'Keeffe  
Malcolm Todd  
Ian Williamson

*In Purcell verse sections:* <sup>1</sup>Soprano 1 <sup>2</sup>Soprano 2 <sup>3</sup>Alto 1 <sup>4</sup>Alto 2 <sup>5</sup>Tenor 1 <sup>6</sup>Tenor 2 <sup>7</sup>Bass 1 <sup>8</sup>Bass 2

**WHITEHALL CHOIR COMMITTEE, 2008-09**

SAMANTHA FOLEY, Chairman  
JONATHAN WILLIAMS, Hon Secretary  
KEN HOLMES, Hon Treasurer  
RACHEL SALISBURY, Assistant Secretary  
RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers  
MIRANDA DOUCE and KATHERINE HOWES, Business Managers  
ROSE CHANDLER and LAURENCE GRACE, Librarians  
KATE GOULDEN, Soprano rep  
LIZ WALTON, Alto rep  
GRAHAM HAND, Tenor rep  
MALCOLM TODD, Bass rep  
RICHARD GRAFEN, BIS Rep

***FRIENDS OF WHITEHALL CHOIR***

Mr C. T. Bilby  
Miss E. Broadbent  
Mrs E. Gotto  
Mrs G. Holmes  
Mr Roy Owen  
Mr P.J. Owen  
Miss C. Stewart  
Mr J. Warren  
Mr D. Wedmore  
Capt. B. V. Woodford, CBE, RN

**NEXT CONCERT**

**HANDEL: JUDAS MACCABÆUS**

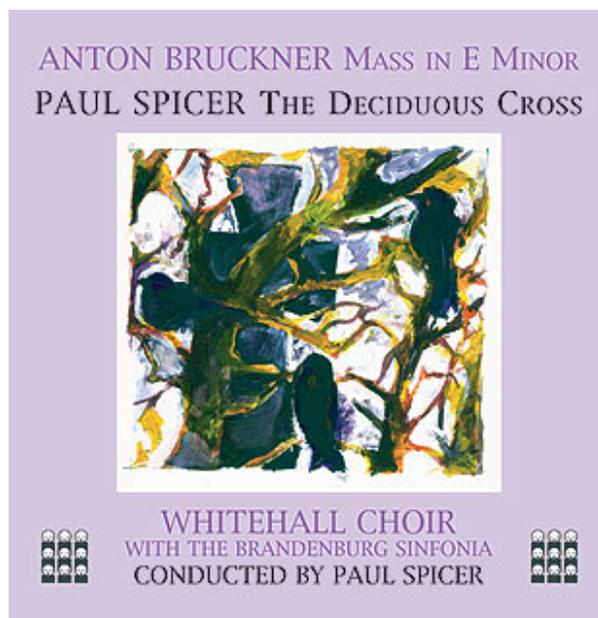
Friday 27 November 2009  
St John's, Smith Square

If you would like to be kept informed of Whitehall Choir initiatives and events, please sign up for our "e-alerts" via the website – [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk)

In February this year the Choir recorded the Christmas music sung at their concert in St Marylebone Parish Church last December.



During 2007 the Whitehall Choir produced a CD, featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On this disc the Choir also recorded Bruckner's *Mass in E minor*.



"...instrumental writing which is assured, inventive and colourful...a performance which is committed and compelling..." Organists' Review, October 2007

"...Definitely recommended!" Bruckner Journal, November 2007