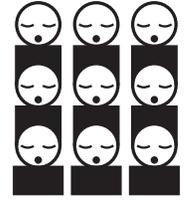


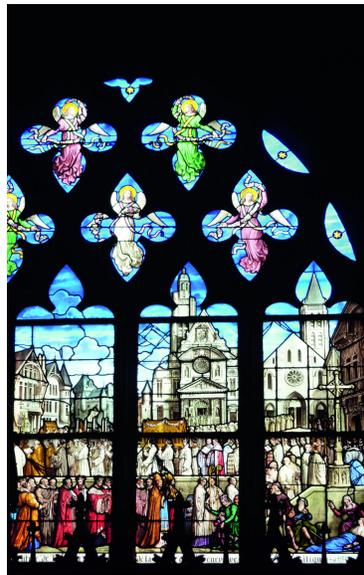


Whitehall Choir



ROSSINI

Petite Messe solennelle



Conductor Paul Spicer

with the longfordbrown piano duo

(James Longford *harmonium* and Lindy Tennent-Brown *piano*)

Soprano Rhiannon Llewellyn **Alto** Anna Harvey
Tenor Sam Furness **Bass** Adam Marsden

Programme: £2

Tuesday, 26 June 2012, 7.30pm
St Peter's Church, Eaton Square, London SW1

Gioachino Rossini (1792-1868)



Photograph by Étienne Carjat

Gioachino Antonio Rossini was born into a family of musicians in Pesaro. His father, Giuseppe, was a horn player and inspector of slaughterhouses, and his mother, Anna, a singer and a baker's daughter. Rossini's parents began his musical training early, and by the age of six he was playing the triangle in his father's musical group. The family later moved to Bologna.

Rossini remained at Bologna in the care of a pork butcher while his father played the horn in the orchestras of the theatres at which his wife sang. After an apprenticeship to a blacksmith, Rossini subsequently found a congenial music master, and learned to sight-read, play accompaniments on the piano, compose, and sing well enough to take solo parts in the church when he was ten years of age.

Rossini became a capable horn player himself. In 1806 he became a cello student at the Conservatorio di Bologna, and was later admitted to the counterpoint class. However, his skills in orchestration are generally ascribed to knowledge gained independently while scoring the quartets and symphonies of Haydn and Mozart.

Rossini's official first opera, *La cambiale di matrimonio*, was produced in Venice when he was 18. But two years before this he had already received the prize at the Conservatorio of Bologna for his cantata *Il pianto d'Armonia sulla morte d'Orfeo*. Between 1810 and 1813 he produced operas of varying success, most notably *La pietra del paragone* and *Il signor Bruschino*. In 1813, *Tancredi* and *L'italiana in Algeri* were even bigger successes, and catapulted the 20-year-old composer to international fame.

In 1815 Rossini entered into a contract with the impresario Domenico Barbaia, making him musical director of the Teatro di San Carlo and the Teatro del Fondo in Naples. He would compose one opera a year for each theatre, be paid 200 ducats per month, and also receive a share from the gambling tables set in the theatre's 'ridotto', amounting to about 1000 ducats per annum. This was an exceptionally lucrative arrangement for any professional musician at that time.

The court performance in Naples of Rossini's *Elisabetta, regina d'Inghilterra*, in which Isabella Colbran, who subsequently became the composer's wife, took a leading part, had an enthusiastic reception. The opera was the first in which Rossini wrote out the ornaments of the airs instead of leaving them to the fancy of the singers, and also the first in which the recitativo secco was replaced by a recitative accompanied by a string quartet.

Rossini's most famous opera, *Il Barbiere di Siviglia* (*The Barber of Seville*), was produced on 20 February 1816, at the Teatro Argentina in Rome. The libretto was Cesare Sterbini's new version of Pierre Beaumarchais' stage play *Le Barbier de Séville*. It was a colossal failure when it premiered under the title *Almaviva*. However, not long after the second performance, the opera became so successful that the fame of Paisiello's earlier opera *Barbiere* was transferred to Rossini's work of that name, to which the title *The Barber of Seville* passed as an inalienable heritage.

Between 1815 and 1823 Rossini produced 20 operas. *La Cenerentola* (*Cinderella*) had its première in 1817; it was as successful as *Barbiere*. *Otello* formed the climax to his reform of serious opera, and offers a suggestive contrast with Verdi's treatment of the same subject at a similar point in his artistic development. In Rossini's time the tragic close was so distasteful to the public of Rome that it was necessary to substitute a happy ending.

In 1822 Rossini married the renowned opera singer Isabella Colbran, and moved from Italy to Vienna, where his operas were the rage of the audiences. He directed his *Cenerentola* in Vienna, where *Zelmira* was also performed. After his return to Bologna, an invitation from Prince Metternich to come to Verona and "assist in the general re-establishment of harmony" was too tempting to refuse, and he arrived in time for the opening of the Congress of Verona on 20 October 1822.

In 1823, at the suggestion of the manager of the King's Theatre, London, Rossini came to England, where he was given a generous welcome, which included an introduction to King George IV and the receipt of £7000 after a residence of five months. The next year he became musical director of the Théâtre des Italiens in Paris at a salary of £800 per annum. Rossini's popularity in Paris was so great that Charles X gave him a contract to write five new operas a year, and at the expiration of the contract he was to receive a generous pension for life.

During these first Paris years, between 1824 and 1829, Rossini created *Le Comte Ory* and *Guillaume Tell* (*William Tell*), and with the production of the latter in 1829 he brought his career as a writer of opera to a close. He was thirty-eight years old and had already composed thirty-eight operas. That year he returned to Bologna.

The success of Rossini's *Stabat Mater*, begun in 1831 and not completed until ten years later, bears comparison with his achievements in opera, but his comparative silence during the period from 1832 to his death in 1868 makes his biography appear almost like the narrative of two lives – the life of swift triumph and the long life of seclusion.

Rossini's first wife died in 1845, and on 16 August 1846, he married Olympe Pélissier. Political disturbances compelled him to leave Bologna in 1848, and, after living for a time in Florence, he settled once more in Paris in 1855. Here he offered hospitality to many artistic and literary figures. During this time, after various physical and mental illnesses, he had slowly returned to music, composing little works intended for private performance. These included his *péchés de vieillesse* (sins of old age), which are grouped into 14 volumes, most of them for solo piano, occasionally for voice and various chamber ensembles. Often whimsical, these pieces display his natural ease of composition and gift for melody, showing the obvious influence of Beethoven and Chopin, with many flashes of the composer's long-buried desire for serious, academic composition. Rossini died at the age of 76 from pneumonia at his country house at Passy on Friday, 13 November 1868, and was buried in the Père-Lachaise Cemetery in Paris. However, in 1887, at the request of the Italian government, his remains were moved to the Basilica di Santa Croce in Florence.

According to Herbert Weinstock's 1968 biography of the composer, at his death in 1868 Rossini's estate was valued at 2.5 million francs, the equivalent of about 1.4 million US dollars. Apart from some individual legacies, he willed his entire estate to the Comune of Pesaro. The inheritance was invested to establish a *Liceo Musicale* (Conservatory) in the town. When, in 1940, the *Liceo* was put under state control and became the *Conservatorio Statale di Musica 'Gioachino Rossini'*, the corporate body to which Rossini's inheritance had been conveyed assumed the style of *Fondazione G. Rossini*. The aims of this institution are to support the Conservatory's initiatives and to promote the study and worldwide distribution of the reputation, memory and works of Rossini. From the outset the *Fondazione* has collaborated with the Rossini Opera Festival. Rossini's estate also provided funding for the Prix Rossini, a prize to be awarded to young composers and librettists. The provision took effect in 1878 on the death of his widow and the prize was awarded by the Académie des Beaux-Arts in Paris.

Petite Messe solennelle

The *Petite Messe solennelle* is the most substantial of the works written during the latter part of Rossini's career, after he had stopped writing operas, and indeed it is one of his most remarkable compositions, demonstrating an ability to write beautiful melodies (often frankly operatic in character), an unfailing sense of colour and drama, and great contrapuntal skill. Its title exemplifies Rossini's characteristic wit, as it is of course neither petite nor particularly solemn. The music ranges from hushed intensity to boisterous high spirits, and abounds in the memorable tunes and rhythmic vitality for which Rossini became justly famous.

Initially, the instrumental scoring of the Mass for two pianos and harmonium (in tonight's performance one piano and harmonium) seems strange, but, given its context as a salon piece (it was first performed at the consecration of a private chapel in March 1864 by a choir of 12 singers, including the four soloists), such instrumentation is not so unlikely; and although Rossini was indeed later persuaded to orchestrate it, the original version for voices, piano and harmonium is considered by many to be the more effective setting.

Rhythm and modulation play an important part in the opening Kyrie, for the central part of which, the 'Christe eleison', Rossini adopted a deliberately archaic style, echoing the 16th-century church music of Palestrina and his contemporaries. The rhythmic excitement of the Kyrie continues into the Gloria, which is followed by four extended solo movements, operatic arias in all but name. The magnificent tenor solo 'Domine Deus' recalls the 'Cujus animam' from his earlier *Stabat Mater*. The final section, 'Cum Sancto Spiritu', is an extended fugue and a real *tour de force* of musical craftsmanship, which reflects the thorough classical training in harmony and counterpoint Rossini received at the Bologna Conservatory. In the Credo Rossini ingeniously uses the word 'credo' as a unifying motif to which he repeatedly returns. This section of the Mass concludes with another brilliant fugue for the chorus, to the words 'Et vitam venturi saeculi. Amen'. There follows an extended instrumental solo, leading to a lyrical Sanctus and Benedictus. The further insertion at this point of a single stanza of 'O salutaris hostia', itself part of a eucharistic hymn by St Thomas Aquinas and of course not an integral part of the Mass at all, provided the composer with an opportunity to explore the unusual harmonies he was using in the piano pieces among his last 'sins of old age', and which, even today, have a modern sound. A final, luminescent Agnus Dei for contralto and choir brings the work to a dramatic close.

Rossini's inscription in the introduction to the first version of his score reads:

"PETITE MESSE SOLENNELLE, in four voices with accompaniment of two pianos and harmonium (a small reed organ) composed during my country stay at Passy. Twelve singers of 3 sexes – men, women, and *castrati* – will be enough for its performance: that is, eight for the chorus, four for the soloists, a total of twelve cherubim. ... Lord, rest assured, ...that (my cherubim) will sing properly and *con amore* your praises and this little composition which is, alas, the last mortal sin of my old age."

He ended the manuscript: "Dear God, here it is finished, this poor little Mass. Have I written sacred music or damned music?" You well know I was born to write comic opera. It contains scant learning, but all my heart. Praise be to you, and grant me entry into Paradise. G Rossini – Passy 1863". Whatever his intent, he has left us with a unique work in the religious repertoire.

Adapted from a programme note by Peter Carey, Royal Free Singers

PETITE MESSE SOLENNELLE

PART 1

Kyrie – Christe

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy upon us.*

Gloria – Laudamus

Gloria in excelsis Deo
Et in terra pax hominibus
Bonæ voluntatis.
Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te,

*Glory be to God on high
And in earth peace,
Good will towards men.
We praise thee,
We bless thee,
We worship thee,
We glorify thee,*

Gratias

Gratias agimus tibi
Propter magnam gloriam tuam

*We give thanks to thee
For thy great glory:*

Domine Deus

Domine Deus, Rex cœlestis,
Deus Pater omnipotens,
Domine, Fili Unigenite,
Jesu Christe;
Domine Deus, Agnus Dei,
Filius Patris:

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

Qui tollis

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

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

Quoniam

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe,

*For Thou alone art holy,
Thou only art the Lord,
Thou only art the Most High,
O Christ,*

Cum Sancto

Cum Sancto Spiritu,
In gloria Dei Patris. Amen.

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

INTERVAL

PART 2

Credo

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.

*I believe in one God
The Father almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,
The only-begotten Son of God,
Begotten of his Father before all worlds.
God of God,
Light of Light,
Very God of very God,
Begotten, not made,
Being 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.*

Crucifixus

Crucifixus etiam pro nobis
Sub Pontio Pilato.
Passus et sepultus est.

*And was crucified also for us
Under Pontius Pilate.
He suffered and was buried.*

Et resurrexit

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,
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.

*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 with glory
To judge both the quick and the dead:
Whose kingdom shall have no end.
And I believe in the Holy Ghost,
The Lord and giver of Life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son
Together is worshipped and glorified,
Who spake by the Prophets.
And I believe one
Catholick and Apostolick 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.*

Preludio religioso (instrumental)

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
In nomine Domini.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He that cometh
In the name of the Lord.
Hosanna in the highest.*

O Salutaris

O salutaris Hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.

*O saving Victim, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Your aid supply; Your strength bestow.*

English translation by Edward Caswall (1849)

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis
peccata mundi,
Dona nobis pacem.

*O Lamb of God, that takest away
the sins of the world,
Have mercy on us.
O Lamb of God, that takest away
the sins of the world,
Grant us peace.*

The performance is expected to end at approximately 9.15pm.

ACKNOWLEDGEMENTS

The photograph on the front page of this programme is by Ruth Eastman. It shows a stained-glass window in the Church of St Étienne-du-Mont, Paris.

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

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

The Choir would like to thank Philip Pratley, the Concert Manager, and all tonight's volunteer helpers.

Paul Spicer



Paul Spicer, musical director of the Whitehall Choir, began his musical training as a chorister at New College, Oxford. He studied with Herbert Howells and Richard Popplewell (organ) at the Royal College of Music in London, winning the top organ award (the Walford Davies Prize) in his final year. Paul is best known as a choral conductor, partly through the many CDs he made with the Finzi Singers for Chandos Records. He conducted Bach Choirs in Chester and Leicester before moving to conduct the Bach Choir in Birmingham in 1992. He taught at the Royal College of Music between 1995 and 2008, and now teaches choral conducting at the Birmingham Conservatoire, where he also directs 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. He was Senior Producer for BBC Radio 3 in the Midlands until 1990, and today is in considerable demand as a composer and as a recording producer.

The first complete recording of Paul Spicer's large-scale *Easter Oratorio* was released in 2005 to critical acclaim, the work being recognized by *Gramophone* magazine as "the best of its kind to have appeared ... since Howells's *Hymnus Paradisi*". *The Deciduous Cross*, for choir and winds, based on poems by RS Thomas and premiered in 2003, was commissioned for Paul's tenth anniversary as conductor of the Birmingham Bach Choir, and was recorded by the Whitehall Choir. Robert Sharpe, when Director of Music at Truro Cathedral, recorded his complete works for organ. A recording of his shorter choral works was made by the choir of Selwyn College, Cambridge, in 2008.

Paul Spicer's biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice, and he has also written a full-scale biography and study of works of the composer Sir George Dyson. He has written articles for many periodicals and is a contributor to the *Dictionary of National Biography*. Paul's *Advent Oratorio*, setting a libretto by the New Testament scholar Dr. Tom Wright, formerly Bishop of Durham, who had also written the text for the *Easter Oratorio*, was first performed in Lichfield Cathedral on 5 December 2009.

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 Herefordshire, each July (www.englishchoralexperience.co.uk). 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 longfordbrown piano duo



The longfordbrown piano duo was formed in 2002 when James Longford and Lindy Tennent-Brown met as Junior Fellows at the Royal College of Music, London. They are laureates of several major international competitions, winning Third Prize in the 14th International Schubert Competition in the Czech Republic, Second Prize and the Rachmaninov Award, 2007 IBLA Grand Prize, Sicily and, most recently, performing as semi-finalists in the Dranoff International Two-Piano Competition in Miami, Florida – placing them in the top five piano duos worldwide. Having established a reputation for innovative programming and thrilling performances, the duo takes delight in compiling programmes (two pianos and piano duet) that draw upon a wide variety of source material, from the great classical works through to music of the present day.

James and Lindy are established artists in their own right – Lindy was an inaugural Wigmore Young Artist 2003-06; James was awarded the RCM Tagore Gold Medal – and both are experienced chamber musicians who bring a high level of artistry, energy and commitment to their performances. In 2007, the duo held a scholarship-supported Creative Development Residency at the prestigious Banff Centre for the Arts in Canada, where they gave several acclaimed concerts and studied with Jerome Lowenthal (Head of Piano, The Julliard School) and Lambert Orkis (long-term duo partner of Anne-Sophie Mutter and the late Mstislav Rostropovich). Closer to home, the duo works with pianists Martin Roscoe, Margaret Fingerhut and John Blakely, and with conductors Gerry Cornelius and Paul Spicer.

Recent appearances include Poulenc *Concerto for two pianos* at the Wiltshire Music Centre, Orff *Carmina Burana* in Ramsgate, and performances at the opening of New Zealand's exhibition at the 2011 Venice Biennale. Forthcoming engagements include Brahms *Ein deutsches Requiem* with Birmingham Bach Choir, and a late-night contemporary recital in the mediaeval surroundings of Abbey Dore, Herefordshire.

For more information and to contact the duo, visit www.longfordbrown.com.

Rhiannon Llewellyn



Born in Swansea, the soprano Rhiannon Llewellyn was raised in the UK, USA and France, before spending her gap-year living in Italy. Having completed her undergraduate degree at the Royal Welsh College of Music and Drama, Rhiannon is currently studying for her MA at the Royal Academy of Music with Lillian Watson and Jonathan Papp. Throughout her studies, Rhiannon has been fortunate to participate in masterclasses with artists such as Dame Josephine Barstow, Dame Ann Murray, Dame Emma Kirkby, Rebecca Evans, Della Jones, Patricia MacMahon and Adrian Thompson. Her studies are generously supported by the Elizabeth Evans Trust, the Josephine Baker Trust and the St. Marylebone Educational Foundation.

Recent and future concert highlights include Handel arias under Laurence Cummings (Kings Place), Mozart's Requiem under Paul Spicer (St. Martin-in-the-Fields), Rossini's *Petite Messe Solennelle* under Jonathan Willcocks (Chichester Cathedral), Orff's *Carmina Burana* at Colston Hall (National Children's Orchestra of Great Britain), Orff's *Carmina Burana* (St. David's Hall), Bach B Minor Mass (Llandaff Cathedral), Haydn's *Creation* (Royal Northern College of Music Concert Hall),

Vivaldi's *Nulla in Mundo Pax* (Welsh Sinfonia), Brahms' *Ein deutsches Requiem* (St. Gaudens, France) and an appearance as Guest Soloist for the London Welsh Male Voice Choir (Oxford Town Hall).

As a recitalist, Rhiannon has performed in the UK, Italy, France, Switzerland, Ireland and the USA and at British Festivals such as the Two Moors Festival and Shrewsbury Chamber Music Festival. Future recital plans include programmes at Gloucester Cathedral, Cardiff Music Festival and the Gower Music Festival.

Operatic rôles include Polly Peachum in *Beggar's Opera* (Longborough Festival Young Artists' Programme), Contessa Almaviva in *The Marriage of Figaro*, First Lady in *The Magic Flute* (Opera'r Ddraig), The Nightingale in *The Nightingale and the Rose* (Gloucester Cathedral), Yara in Mario Ferraro's *The Moonflower* at (Tête-à-Tête Festival), and Erste Dame (cover) in *Die Zauberflöte* for Royal Academy Opera. Future plans include the rôle of Gala in Tom Floyd's *The Shadow of the Wave* (Tête-à-Tête Festival).

Anna Harvey



A postgraduate student at the Royal Academy of Music, the young Sheffield-born mezzo-soprano Anna Harvey is quickly gaining a reputation as a versatile and expressive performer, with a particular affinity with the 20th-century British repertoire. A recent graduate in Music of Jesus College, Cambridge, Anna currently learns with Elizabeth Ritchie and Iain Ledingham; previous teachers include Mark Wildman, Vivian Pike and Lynette Alcantara.

Anna's greatest passion is opera, recently singing main parts in venues including Opera Holland Park (with Shadwell Opera), Buxton Opera House and Cambridge Arts Theatre. Roles include Mrs Herring (*Albert Herring*) (praised as "deliciously fussy" by Fiona Maddocks in *The Observer*, July 2011), Hippolyta (*A Midsummer Night's Dream*), Phædra (*Phædra*), Soloist (*The Consolations of Scholarship*), Mary (*Daughter of the Sea*) (World Première), Marcellina (*Le Nozze di Figaro*), Annio (*La Clemenza di Tito*), Filipevnya (*Eugene Onegin*), La Badessa (*Suor Angelica*) and, most recently, Diana (*La Calisto*), Sesto (*Giulio Cesare in Egitto*) and Zulma (*L'italiana in Algeri*) (RAM), and Dorabella (*Così fan tutte*) (British Youth Opera) in opera scenes. Anna is equally at home as an oratorio soloist, with recent highlights including Mozart's Requiem and Haydn's *Nelson Mass* in St Martin-in-the-Fields, Handel's *Messiah* with Guildford Philharmonic, Verdi's Requiem with Mayfield Festival Choir and the UK première of Loewe's *Passion Oratorio* in Oxford Town Hall. The winner of the London Mozart Players/Croydon Festival Concerto Competition 2012, Anna will be performing a selection of arias with the London Mozart Players in their anniversary gala concert this November.

Anna is a regular performer in the Royal Academy of Music/Kohn Foundation Bach Cantata Series, and she has enjoyed recent masterclasses with Anne Howells, Susan McCulloch and Lore Lixenburg. Anna is grateful for the support of the Royal Academy of Music, the Simon Fletcher Charitable Trust and the Josephine Baker Trust.

Sam Furness



Winner of the 2011 Blyth-Buesst Operatic Prize and the John Fussell Award for Young Welsh Musicians, tonight's tenor soloist Sam Furness was a choral scholar at St. John's College, Cambridge, before gaining a place at the Royal Academy of Music in London. He has now completed his post-graduate vocal studies and is on the Royal Academy Opera course.

Sam's operatic roles to date include Rinnucio (*Gianni Schicchi*), Don Ottavio (*Don Giovanni*), Lensky (*Eugene Onegin*), the title role in *Orfeo*, Lysander (*A Midsummer Night's Dream*), Tamino (*The Magic Flute*) at the Edinburgh Fringe Festival, and Bénédict (*Béatrice et Bénédict*) with the Royal Academy Opera, conducted by Sir Colin Davis. Last summer, Sam sang the title role in *Albert Herring* at Opera Holland Park to critical acclaim: "Britten's 1947 opera is an ideal vehicle for the light-voiced Sam Furness, who sang Herring and has all the makings of a star" (*Guardian*, July 2011).

Sam's oratorio repertoire includes Mozart's Requiem, Bach's *St. Matthew Passion* and *St. John Passion*, Mendelssohn's *Elijah*, Handel's *Messiah* and *Samson*, Britten's *St Nicholas*, Verdi's Requiem and Dyson's *Canterbury Pilgrims*.

In July 2012 Sam will sing Lensky in a new production of *Eugene Onegin*, directed by his brother Jack at the Ryedale Festival. Shortly afterwards he will go on to sing the role of Vašek (*The Bartered Bride*) for British Youth Opera. Looking further ahead, Sam will sing the title role in *Albert Herring* in a new production at the Théâtre du Capitole in Toulouse, Fredric (*The Pirates of Penzance*) with Scottish Opera, and the Novice (*Billy Budd*) at the Teatro Municipal in Santiago, all in 2013.

Sam is taught by his countryman, Ryland Davies, and coached by Ian Partridge. He is currently supported by the Sickle Trust Fund scholarship, the Countess of Munster Trust and the Josephine Baker Trust. He has previously benefited from a Prince of Wales Award from the Arts Council of Wales, an Elizabeth Evans Trust Award, a Fishmonger's Trust scholarship and a South Square Trust Fund scholarship. Sam is a member of the Royal Academy Song Circle.

Sam Furness is represented by Intermusica.

Adam Marsden



Adam Marsden, our bass soloist, graduated from the Royal Northern College of Music, where he studied with Robert Alderson. He is in his second year at the Royal Academy Opera Course studying with Mark Wildman and Dominic Wheeler. Whilst at the Academy Adam has received second prize in the Richard Lewis Award and participated in the Solti Te Kanawa Accademia di bel canto.

His operatic roles include James Meredith in the world premiere of *Kommilitonen!* composed by Sir Peter Maxwell Davies and directed by David Pountney, Somarone (*Béatrice et Bénédict*) conducted by Sir Colin Davis and directed by John Copley, Tiger Brown (*Die Dreigroschenoper*) for RAO, Father (cover) (*Hansel and Gretel*) for Opera North, Zuniga (*Carmen*) for Mananan International Opera Festival, Don Inigo Gomez (*L'Heure Espagnole*), Antonio (*Le nozze di Figaro*), and Kuligin (*Katya Kabanova*) for RNCM Opera and Jupiter (*Castor et Pollux*) for the Yorke Trust. Adam premiered the revised *Small Tales, Tall Tales: A Grimm sequence* by Kenneth Hesketh with the Royal Liverpool Philharmonic's Ensemble 10/10.

On the concert platform Adam's performances have included Beethoven's Symphony No. 9, Handel's *Hercules*, *Israel in Egypt* and *Messiah*, Janáček's *Glagolitic Mass*, Mendelssohn's *St. Paul* and *Elijah*, Mozart's Requiem and Coronation Mass, Orff's *Carmina Burana* and Rossini's *Petite Messe solennelle*.

Adam would like to thank the Countess of Munster Trust, the Ferrey Scholarship, the Kathleen Trust, the Fordyce Scholarship, the Porter Selleck Award and the Josephine Baker Trust for supporting his studies at the Royal Academy of Music.



THE WHITEHALL CHOIR
PRESIDENT: Martin Donnelly CMG

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

The Whitehall Choir achieves high-quality singing across a wide range of repertoire, and we are looking to recruit in all voices. Amongst our current members we count civil servants, lawyers, teachers, consultants, engineers and many others, with an age range of fifty years between youngest and oldest members. The choir meets every Tuesday evening near St James's Park tube station for a two-and-a-half-hour rehearsal. We are conducted by Paul Spicer – a conductor, composer and academic of international repute – and perform four concerts a year in a range of venues across London. Our programmes, which are rich and varied, cater for a broad spectrum of musical tastes. Besides Whitehall's stunning Banqueting House, our concert locations have included Holy Trinity Sloane Square, St Alban's Holborn, and St John's Smith Square, and tonight we are performing in St Pater's Eaton Square, in the first of what we hope will be many collaborations. Some details of forthcoming outings can be found in this programme.

We are proud to deliver high-quality concerts in such great venues, and the commitment is such that choral work sits well with the busy day-jobs that many of our members have, and provides a clear and friendly space in the middle of the week. We would love to hear from any singers who are interested in joining us. Short, informal auditions take place after a few weeks of singing with us on a trial basis.

For more information, please contact the Choir's Secretary, Liz Walton, at liz@thedrives.org.uk, or visit the Choir's website www.whitehallchoir.org.uk. (Charity no. 280478.)

Sopranos

Joanna Bradley
Gill Carruthers
Hilary Davies
Anne Delauzun
Ruth Eastman
Jacky Erwtaman
Maya Freedman
Eleanor Gill
Kate Goulden
Fiona Graph
Kate Hand
Katherine Herzberg
Alice Hill
Claire Hunter
Kate Johnston
Rachel Nixon
Lucilla Poston
Jean Quinn
Lesley Raymond
Christina Scharff
Cristina Snaidero
Janet Winstanley

Altos

Helen Audaer
Frances Bowen
Rose Chandler
Jacqueline Cheng
Miranda Douce
Samantha Foley
Polly Fortune
Penny James
Katherine Macdivitt
Jane Mackay
Clare Morgan
Ruth Newrick
Paula Nobes
Bithika O'Dwyer
Jean Orr
Penny Prior
Jean Robinson
Susan Rudy
Liz Walton
Alison Williams

Tenors

Emmanuel Boukandoura
James Chapman
Patrick Haighton
Graham Hand
Ken Holmes
Kevin McManus
Benjamin Nicholls
Philip Pratley
David Rawlins
Alastair Tolley
Daniel Tomkins
Jonathan Williams

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Daniel Lambauer
William Longland
Clarence Moore
Brendan O'Keeffe
Malcolm Todd
Ian Williamson

WHITEHALL CHOIR COMMITTEE 2011-12

JONATHAN WILLIAMS, Chairman; LIZ WALTON, Secretary; PATRICK HAIGHTON, Treasurer;
RUTH EASTMAN, MARTIN HUMPHREYS and RACHEL NIXON, Publicity Managers;
KATHERINE HERZBERG and PENNY PRIOR, Business Managers;
ROSE CHANDLER and LAURENCE GRACE, Librarians;
KATE GOULDEN, Soprano rep.; ALISON WILLIAMS, Alto rep.; BEN NICHOLLS, Tenor rep.;
MALCOLM TODD, Bass rep.; DAVID RAWLINS, BIS Liaison; RICHARD GRAFEN, Webmaster

PATRONS AND FRIENDS OF WHITEHALL CHOIR

Friends and Patrons of the Choir are a vital part of our future. They help fund not only our regular concerts but also additional activities such as workshops, sing-through days, and tours. For an up-front payment at the start of the season, Friends receive one top-price ticket for all Whitehall Choir-promoted concerts, plus 10% discount on any further tickets they require. Also included is advance notification of all concerts/events and a free programme – perfect for regular concert attenders, who will save overall on the whole season. For further details about how to become a Patron or Friend, please see the ‘Support Us’ page of the website www.whitehallchoir.org.uk.

Patrons and Friends: Mr John Purkiss; Captain B. V. Woodford CBE, RN; and others who wish to remain anonymous

Friends: Miss Elsie Broadbent; Lady Teresa Carter; Mrs E. Gotto; Mrs Gillian Holmes; Ms Frances Morris-Jones; Mr Paul Roach; Ms Christine Robson; Mr John Warren; and others who wish to remain anonymous

FORTHCOMING CONCERTS

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

Friday 23 November

Works by Peeters, Langlais, Poulenc and Duruflé
St Margaret’s Church, Westminster, London SW1

Tuesday 11 December

Carol Concert

St Stephen’s Church, Rochester Row, London SW1

Thursday 28 March 2013

J S Bach Mass in B minor
St John’s Smith Square, London SW1



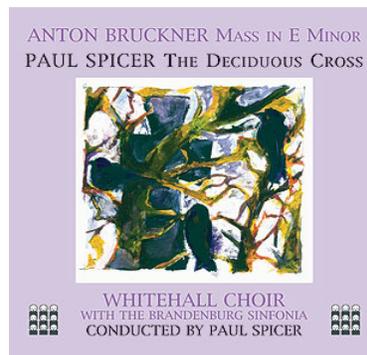
To stay up to date with the Choir’s latest news, why not follow us on Facebook? Just search for ‘Whitehall Choir’ and click ‘Become a Fan’.

If you’re ordering anything from Amazon.co.uk, why not do so via the Choir’s website www.whitehallchoir.org.uk by clicking on the Amazon link? For every sale, a contribution goes to Choir funds.

WANT TO JOIN OUR DATABASE?

If you want to be kept informed of Whitehall Choir performances and initiatives by e-mail please sign up for e-alerts via our website, www.whitehallchoir.org.uk

During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it 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

In 2009 the Choir recorded its second CD, a selection of music for the season of Christmas, at St Alban's Church, Holborn. The CD, 'Fairest flower of any field', is recommended as a best buy in *Gramophone's* 2009 Christmas edition, while the December 2009 edition of *Classical Music* magazine highlights "...[the Choir's] fine balance and floating lines ensuring this is a satisfying selection".



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