

WHITEHALL CHOIR
& LONDON BAROQUE SINFONIA



BACH
MASS in B MINOR

Conductor PAUL SPICER

Alice Rose Privett (soprano) Anna Harvey (mezzo-soprano)
Bradley Smith (tenor) Božidar Smiljanić (bass-baritone)

Programme £2

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

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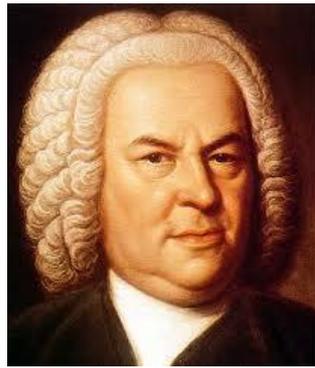
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During the interval and after the concert the restaurant is open for licensed refreshments.

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Johann Sebastian Bach

1685-1750



Born on 21 March 1685 in Eisenach, Germany, Johann Sebastian Bach had a prestigious musical lineage, coming as he did from a family of musicians that stretched back several generations. His father, Johann Ambrosius, worked as the town musician in Eisenach, and it is believed that it was he who taught him to play the violin. Johann Sebastian took on various positions as organist during the early 18th century, and in his final post as Kantor of the Thomas School in Leipzig, he composed most of the religious and secular cantatas which are today accounted among the greatest vocal works of the Baroque or any other musical period.

At the age of 7, Bach went to a school where he studied Latin and other subjects and received religious instruction; his Lutheran faith had a profound impact on his music. By the time he turned 10, both of Bach's parents had died, and his older brother Johann Christoph, a church organist in Ohrdruf, took him in. Johann Christoph provided some further musical instruction for the young Sebastian and enrolled him in a local school. Bach stayed with his brother's family until he was 15.

As a boy Bach had a beautiful soprano singing voice, and this helped him secure a place at a school in Lüneburg. However, when, some time after his arrival there, his voice broke, he switched his attention to playing the violin and the harpsichord, and he was also greatly influenced by the local organist Georg Böhm. In 1703, Bach landed his first job as a musician at the court of Duke Johann Ernst in Weimar, where he was a jack-of-all-trades, serving as a violinist at times and on other occasions filling in for the official organist.

Bach developed a growing reputation as a performer, and it was his great technical skill that gained him the position of organist at the New Church in Arnstadt, where he was responsible for providing music for religious services and special events as well as giving musical instruction. However, being an independent and sometimes arrogant young man, Bach did not always get along well with his students, and he was scolded by church officials for not rehearsing them frequently enough. He did nothing to improve his situation by disappearing for several months in 1705, when, while only officially receiving a few weeks' leave of absence from the church, he travelled to Lübeck to hear the famous organist Dietrich Buxtehude, and extended his stay there without telling anyone in Arnstadt that he was doing so.

In 1707, Bach was glad to leave Arnstadt for the position of organist at the Church of St. Blaise in Mühlhausen. This move, however, did not turn out as well as he had expected, since Bach's musical style clashed with the ideas of the church's pastor. Bach created complex arrangements and had a fondness for weaving together different melodic lines, while the pastor believed that church music needed to be simple. One of Bach's most famous works from this time is the cantata "Gottes Zeit ist die allerbeste Zeit," which is also sometimes known as the "Actus Tragicus".

After a year in Mühlhausen, Bach won his second post in Weimar, this time as organist at the court of Duke Wilhelm Ernst, the brother of his previous employer there. He wrote many church cantatas and some of his best compositions for the organ at this time, and it was during this later Weimar period that Bach wrote one of his most popular organ pieces, the *Tocatta and Fugue in D Minor*. Another composition dating from this period was the cantata "Herz und Mund und Tat", one section of which, known in English as "Jesu, Joy of Man's Desiring", has become especially famous.

In 1717, Bach accepted a position with Prince Leopold of Anhalt-Cöthen, who had a passion for music, and played the violin and often bought musical scores while travelling abroad. However, initially Duke Wilhelm Ernst had no intention of letting Bach leave Weimar, and even imprisoned him for several weeks when he tried to do so. Eventually, in early December, Bach was released and allowed to go to Cöthen.

While at Cöthen, Bach devoted much of his time to instrumental music, composing concertos, dance suites and sonatas for multiple instruments. He also wrote solo instrumental music, including some of his finest violin works. Even his secular compositions reflected his deep commitment to his faith, with Bach often writing the initials I.N.J. for the Latin 'In Nomine Jesu', or 'in the name of Jesus', on his manuscripts.

In tribute to the Duke of Brandenburg, in 1721 Bach wrote the set of orchestral pieces which became known as the *Brandenburg Concertos*, and which are now among his most famous compositions. In that same year, Prince Leopold married, and his new bride discouraged the prince's musical interests. Bach also completed the first book of the *Well-Tempered Clavier* around this time. With students in mind, he put together this collection of keyboard pieces to help them learn certain techniques and methods.

Bach had already turned his attention to moving on when Prince Leopold dissolved his orchestra in 1723, and after auditioning for a new position in Leipzig, he signed a contract for the post of organist and teacher at St. Thomas's Church in that city, where the job also included teaching duties at the Thomas School attached to the church. With new music needed for services each week, Bach threw himself into writing cantatas.

Bach spent the rest of his career in Leipzig. Here he wrote his Passions, musical settings of the gospel narratives of the final suffering and death of Jesus, in which the biblical accounts are supplemented by contemporary devotional texts. The most famous of these, the *Passion according to St. Matthew* (or '(St) Matthew Passion'), written in 1727 or 1729, draws on chapters 26 and 27 of St Matthew's Gospel. The piece was first performed as part of a Good Friday service.

The *Mass in B minor*, which we are performing tonight, is one of Bach's later religious masterpieces. He had developed the 'Kyrie' and 'Gloria' in 1733, and these were presented to the Elector of Saxony. Bach did not finish the composition, a musical version of a traditional Latin Mass, until 1749, and the complete work was not performed during his lifetime.

By 1740, Bach was struggling with his eyesight, but despite this handicap he continued to work. He was even well enough to travel and perform, and in 1747 visited Frederick the Great, King of Prussia, himself a keen amateur musician. Bach played for the king, improvising a new composition on the spot, and on his return to Leipzig, he refined the piece and gave Frederick a set of fugues known as the *Musical Offering*.

In 1749, Bach began the *Art of Fugue*, but it was never completed. He tried to remedy his failing sight by having surgery the following year, but the operation left him completely blind. Later that year, Bach suffered a stroke, and he died on 28 July 1750.

During his lifetime, Bach was better known as an organist than as a composer, and few of his works were even published before his death. However, his compositions were admired and studied by later composers, among them Wolfgang Amadeus Mozart and Ludwig van Beethoven. His reputation received a substantial boost in 1829, when Felix Mendelssohn put on a public performance of the *St Matthew Passion*.

Musically, Bach was a master of the art of invoking and maintaining different emotions. He was an expert storyteller as well, often using melody to suggest actions or events. He drew from different musical traditions from across Europe, notably the French and Italian styles, and his use of counterpoint and fugue contributed towards richly detailed compositions of sometimes overwhelming power. Many consider him the greatest composer of the Baroque era, and he is universally recognized as one of the most important figures in classical music in general.

Mass in B Minor

The *Mass in B Minor* is nowadays such an established part of the choral repertoire that it may come as a surprise to realize that it is something of an enigma. For example, at what point did Bach, a Lutheran Protestant, plan to write a full Roman Catholic Mass? And did Bach himself really intend the full work to be performed on a single occasion?

The work is based much upon earlier music adapted and refined to meet a sacred purpose, and it did not assume its final form until Bach's last years. The composer never heard it performed in its entirety, and it was not until 1859, more than a century after he died, that the entire work was performed at a single sitting.

What is most remarkable about the overall shape of the *Mass in B Minor* is the fact that, whether or not it was his conscious intention to do so, Bach shaped a coherent sequence of movements from diverse material. When he presented the *Missa* (the opening section) in 1733 he clearly viewed it as a complete and independent work. The original manuscript of the complete work shows that Bach divided the *Mass* into four major parts, reflecting the divisions of the Ordinary of the Roman Catholic Mass. The *Missa*, comprising the 'Kyrie' and 'Gloria', is followed by the *Symbolum Nicenum* (or *Credo*). The third part consists of a single movement, the *Sanctus*, and the fourth is entitled *Osanna, Benedictus, Agnus Dei et Dona nobis pacem*. It is worth noting at this point that some small departures have occurred from the standard text of the Roman Mass: in the 'Gloria' "altissime" has been inserted after "Domine Fili unigenite Jesu Christe", in the 'Credo' the canonical "ad dexteram Patris" has become "ad dexteram Dei Patris", and perhaps more significantly in the 'Sanctus' "gloria tua" is, in Bach's setting, "gloria ejus".

The magnificence of the work is signalled at the very outset with the mighty *adagio* five-part setting of the words "Kyrie eleison", followed by a fugal section of architectural grandeur and complexity. The "Christe eleison" is a gentle duet for sopranos with a charming *ritornello* for strings. The second 'Kyrie', for four-part choir, has an intense, chromatic fugal subject.

The first part of the 'Gloria', a joyful outpouring, was probably reworked from a now lost instrumental movement. The setting of "Et in terra pax" was grafted on to it without a break. The "Laudamus te", with its beautiful soprano solo balanced by a violin *obbligato* of equal loveliness, has all the hallmarks of having originally been a violin duet. The "Gratias" is a fairly straight copy of the opening chorus of *Cantata No. 29* (1731). The "Domine Deus" is a duet for soprano and tenor soloists, with accompaniment for flute and muted strings. This leads directly into the "Qui tollis", a revision of part of the opening chorus of *Cantata No. 46* (1723). In "Qui sedes", the alto solo is matched by the instrument of corresponding pitch, the oboe d'amore. The "Quoniam", with its dark tones of horn *obbligato* and well-rounded bassoon duet figurations, provides an impressive vehicle for the bass soloist, and leads straight into the gloriously jubilant "Cum Sancto Spiritu", marking the end of Bach's original *Missa*.

The *Symbolum Nicenum* (*Credo*) has its own cohesive structure. It is a superlative example of Bach's concern with symmetry: "Crucifixus" is the central pivot of the three movements that in turn proclaim Christ's incarnation, crucifixion and resurrection. The opening "Credo" movement bursts forth with two vibrant fugal choruses. The first, in antique style, is based upon the plainchant associated with the words "Credo in unum Deum" and symbolizes strength of faith; the second is adapted from a chorus of praise from *Cantata No. 171* (1729). The duet "Et in unum Dominum" is set for soprano and alto soloists with oboe and strings. The chorus "Et incarnatus est" depicts an intense awe, an emotion that is deepened into despair in the "Crucifixus", reworked from a chorus in the youthful Weimar *Cantata No. 12* (1714). The *Mass* springs back from the depths of hopelessness with the jubilant "Et resurrexit", again apparently reworked from an instrumental movement. The symmetry is apparent as the bass aria, "Et in Spiritum", recalls in tone "Et in unum Dominum"; and the fugal "Confiteor" harks back to the older church style and uses plainsong to underpin the firmness of the belief it represents. It is linked to the final joyous "Et exspecto" by a passage of the strangest, most haunting quality - quite a contrast with the exuberant chorus that ends the *Credo*.

Bach's magnificent 'Sanctus', with its exultant fugue, was written originally for Christmas Day, 1724. The choir for this piece is divided into six parts. But a double (eight-part) chorus is required for the sprightly 'Osanna', based on the opening chorus of the secular *Cantata No. 215* (1734) "Preise dein Glücke,

gesegnetes Sachsen” (“Give praise for your fortune, most blessed Saxony”), a piece performed in honour of the coronation of Augustus III as King of Poland. As one critic has observed, “In a society which regards Kings as divinely appointed by God, he [Bach] would have seen no incongruity in using the same music to praise the King of Poland and the King of Heaven”.

The ‘Benedictus’, apparently the vestige of a lost tenor aria, with its slow, long, graceful vocal and instrumental lines, is an evocation of serene love and longing. The ‘Agnus Dei’, which follows a straight reprise of the ‘Osanna’, is scored for alto solo matched to a low-lying *ritornello* for strings. It uses almost the same music as “Ach bleibe doch, mein liebstes Leben” (“Oh, stay with me, my dearest life”), from *Cantata No. 11* (the so-called *Ascension Oratorio*). The ‘Dona nobis pacem’ reprises the “Gratias”, bringing the *Mass in B Minor* to a triumphant close and linking majestically the concepts of peace, praise, and gratitude to God.

Adapted from a programme note of March 2004 prepared for Aylesbury Choral Society aylesburychoral.org.uk

MISSA Kyrie and Gloria

1. Chorus

Kyrie eleison. *Lord, have mercy on us.*

2. Duet (Soprano and Mezzo-soprano)

Christe eleison. *Christ, have mercy on us.*

3. Chorus

Kyrie eleison. *Lord, have mercy on us.*

4. Chorus

Gloria in excelsis Deo. *Glory be to God on high.*

5. Chorus

Et in terra pax hominibus bonæ voluntatis. *And in earth peace, goodwill towards men.*

6. Solo (Soprano)

Laudamus te, benedicimus te, adoramus te, glorificamus te. *We praise thee, we bless thee, we worship thee, we glorify thee.*

7. Chorus

Gratias agimus tibi propter magnam gloriam tuam. *We give thanks to thee for thy great glory.*

8. Duet (Soprano and Tenor)

Domine Deus, Rex cœlestis, Deus Pater
omnipotens, Domine, Fili Unigenite, Jesu Christe
altissime; 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.*

9. Chorus

Qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem
nostram.

*That takest away the sins of the world, have mercy
upon us; thou that takest away the sins of the world,
receive our prayer.*

10. Solo (Mezzo-soprano)

Qui sedes ad dexteram Patris, miserere nobis.

*Thou that sittest at the right hand of the Father, have
mercy upon us.*

11. Solo (Bass)

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.*

12. Chorus

Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

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

I N T E R V A L
(20 minutes)

SYMBOLUM NICENUM
Credo

1. Chorus

Credo in unum Deum

I believe in one God

2. Chorus

Patrem omnipotentem, factorem cœli et terræ,
visibilium omnium et invisibilium.

*The Father almighty, maker of heaven and earth,
and of all things visible and invisible.*

3. Duet (Soprano and Mezzo-soprano)

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.

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.

4. Chorus

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

5. Chorus

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.

6. Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dexteram Dei Patris: et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.

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.

7. Solo (Bass)

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.

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.

8. Chorus

Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

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.

SANCTUS

Chorus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory.

OSANNA, BENEDICTUS, AGNUS DEI, ET DONA NOBIS PACEM

1. Chorus

Osanna in excelsis.

Hosanna in the highest.

2. Solo (Tenor)

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

3. Chorus

Osanna in excelsis.

Hosanna in the highest.

4. Solo (Mezzo-soprano)

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

5. Chorus

Dona nobis pacem.

Grant us peace.

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, which is based on poems by R S 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 recently completed a full-scale biography and study of works of the composer Sir George Dyson, which will be published in the Spring of 2014 by Boydell & Brewer. He has written articles for many periodicals and is a contributor to the *Oxford 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 three annual choral courses under the umbrella of his foundation, *The English Choral Experience*, two at Dore Abbey in Herefordshire (large choir/arts festival in July and *Camerata* chamber choir weekend in May) and one in the south of France after Easter (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.

Alice Rose Privett (soprano)



Alice Rose Privett graduated with honours from the preparatory opera course at the Royal Academy of Music in 2011, where she was generously supported by the Winifred Disney and Jennifer Vyvyan Awards; she now studies on the RAM opera course under the tutelage of Lillian Watson. Her oratorio work includes, at St Martin-in-the-Fields, Handel's *Messiah*, and she has also appeared in Poulenc's *Gloria* and Bach's *B Minor Mass*. Operatic roles include Poppea in Monteverdi's *L'incoronazione di Poppea* (Longborough Festival Opera Young Artists/The Complete Singer), First Bridesmaid/cover of Susanna in Mozart's *Le nozze di Figaro* (BYO), Despina (Hampstead Garden Opera), Papagena for Longborough Festival Opera, Pamina for LFO on tour/The Complete Singer, cover Nannetta for Iford Arts, and Baronessa Irene for RAO.

During her undergraduate course at the Guildhall School of Music and Drama Alice had the benefit of working with Elijah Moshinsky, Sarah Walker, Eugene Asti at the Wigmore Hall, and Iain Burnside (in the première of his play *Unknown Doors* in the Barbican Pit Theatre). She has also participated in masterclasses with Rudolph Piernay at the Mozarteum (Salzburg), Joan Dornemann as part of the IVAI programme in Tel Aviv, and Dawn Upshaw as a Britten Pears Young Artist at Aldeburgh. Alice is part of the Academy Song Circle, and was awarded the Concert Recital Diploma and the Tracey Chadwell Memorial Prize at the GSMD for work in contemporary song. In competition she has won the first prize in the Susan Longfield Award, in the Royal Overseas League with the ensemble 'Cries of London', and the Joan Chissell Schumann Lieder prize at the RAM. She looks forward to covering Gretel in Humperdinck's *Hänsel und Gretel* for Garsington Opera this summer.

Anna Harvey (mezzo-soprano)



Sheffield-born mezzo-soprano Anna Harvey is currently studying on the Preparatory Opera Masters at the Royal Academy of Music under Elizabeth Ritchie and Iain Ledingham. A recent graduate in Music of Jesus College, Cambridge, Anna's highlights on the concert platform include Mozart's *Requiem* at St Martin-in-the-Fields, Verdi's *Requiem* with Mayfield Festival Choir, the UK première of Loewe's *Passion Oratorio* and Handel's *Messiah* with the BBC Concert Orchestra and the Bach Choir for BBC Radio 2. Anna is delighted to be performing with the Whitehall Choir again, having performed Rossini's *Petite Messe Solennelle* with them last June.

As a recitalist Anna has performed in venues including the Wigmore Hall, Southwark Cathedral and Kettle's Yard, but she is equally at home on the operatic stage, recently singing main parts including Opera Holland Park Etcetera and Buxton Opera House, and performing with companies including Shadwell Opera, the Yorke Trust and British Youth Opera. Recent and upcoming roles include Larina in Tchaikovsky's *Eugene Onegin* and cover Hänsel in Humperdinck's *Hänsel und Gretel* for Garsington Opera.

Recent prizes include the Croydon Festival Concerto Prize 2012, the Andrew S Sykes Award and the David Crighton Prize, and recent masterclasses include those with Ann Murray, Anne Howells, Susan McCulloch, Gerald Finley and Thomas Quasthoff, as part of a Lieder mastercourse at the Schubertiade festival in Austria. Anna is grateful for the support of the Simon Fletcher Charitable Trust, the Fulwood Educational Endowment, the Lucille Graham Trust and the Josephine Baker Trust.

Bradley Smith (tenor)



Bradley graduated in music from St John's College, Cambridge, where he held a choral scholarship and studied with David Lowe. He is now close to completing a two-year Master's degree in vocal performance at the Royal Academy of Music, where he studies with Ryland Davies and Audrey Hyland.

Recent concert performances include Schumann's *Liederkreis* Op. 39, the aria soloist in Bach's *Christmas Oratorio* at St John's, Smith Square, both the Evangelist and aria soloist in Bach's *St John Passion*, aria soloist in Bach's *St Matthew Passion*, a recital of Schubert lieder at St Martin-in-the-Fields, and soloist in a concert of the music of Henry Purcell at the Cadogan Hall.

Operatic performances include Don Basilio in Mozart's *The Marriage of Figaro*, The Scholar in Holst's *The Wandering Scholar*, Buff in a new production of Mozart's *The Impresario* at the Edinburgh Festival, and Bastien in Mozart's *Bastien und Bastienne*. Bradley recently understudied the principal role of Tamino for the last season's production of Mozart's *Die Zauberflöte* at Longborough Festival Opera, after which he performed the full role for the Young Artists' Tour.

For their next season, Bradley will be joining the chorus of Glyndebourne Festival Opera for the performances of Rameau's *Hippolyte et Aricie*, after which he will then embark on the two-year Opera Course at the Royal Academy. He is extremely grateful to the Josephine Baker Trust for their continued support.

Božidar Smiljanić (bass-baritone)



Božidar Smiljanić is a British-born Serbian bass-baritone currently studying at the Royal Academy of Music with Mark Wildman and Iain Ledingham. Born and raised in Wembley, Božidar read Law at the University of Nottingham, before taking up a choral scholarship at Lincoln Cathedral for two years.

In early 2012, Božidar made his song cycle début with three performances of Schubert's *Winterreise* in Nottingham (with John Keys), Lincoln and London (with Charles Harrison).

Božidar has since performed a range of oratorios and recitals, including Handel's *Messiah* in Lincoln Cathedral, Worcester Cathedral and Hinde Street Methodist Church, Howard Goodall's *Eternal Light*, Stanford's *Songs of the Fleet* in St James' Church, Louth, and Bach's *Christmas Oratorio* and *Cantatas 26* and *52* in Duke's Hall at the Royal Academy of Music as part of the Academy/Kohn Foundation Bach Cantata Series.

This year will see Božidar performing in various venues across the UK, including King's Place, St John's, Smith Square, and the Royal Academy of Music, where he has been engaged to sing Bach's *B Minor Mass*, *St John Passion*, *St Matthew Passion*, *Missa Brevis in A (BWV 234)*, and *Cantatas 60* and *117*, Handel's *Israel in Egypt*, Mozart's *Requiem* and Puccini's *Messa di Gloria*. Božidar also plans to perform several song recitals within the year, including Schubert's *Schwanengesang*, Richard Rodney Bennett's *Songs Before Sleep*, Debussy's *Trois chansons de France* and Einojuhani Rautavaara's *Three Sonnets of Shakespeare*, alongside participating in various singing competitions around the UK. Božidar is one of the sixteen semi-finalists due to participate in the *Jack Donnelly Memorial Mozart Singing Competition* on 2 and 3 March 2013.

Božidar is the recipient of the Fishmongers' Award at the Royal Academy of Music and he is very grateful for this and for the generous support he receives from the Countess of Munster Musical Trust, Josephine Baker Trust and various interested people from Lincoln.



THE WHITEHALL CHOIR
PRESIDENT: Martin Donnelly CMG

Conductor: Paul Spicer

Accompanist: Ian Tindale

The Whitehall Choir achieves singing of a high quality in 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. Besides Whitehall's stunning Banqueting House, our concert locations have included Holy Trinity Sloane Square, St Alban's Holborn, St Margaret's Westminster Abbey, and tonight's setting, St John's Smith Square. Our programmes, which are rich and varied, cater for a broad spectrum of musical tastes, and we feel privileged to be able to give concerts in such great venues. Members' commitment to music-making is such that the weekly rehearsals go well with the busy day-jobs that many of them have, and provide 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.

Some details of forthcoming outings can be found in this programme. For more information, please contact the Choir's Secretary, Liz Walton, at liz@thedrives.org.uk, or alternatively visit the Choir's website www.whitehallchoir.org.uk. (Charity no. 280478.)

Sopranos

Anu Bala
Joanna Bradley
Gill Carruthers
Hilary Davies
Imogen Davies
Anne Delauzun
Deb Dowdal
Ruth Eastman
Jacky Erwtaman
Kate Goulden
Fiona Graph
Kate Hand
Katherine Herzberg
Alice Hill
Claire Hunter
Lucilla Poston
Jean Quinn
Lesley Raymond
Christina Scharff
Janet Simpson
Cristina Snaidero
Joanna Tomlinson
Janet Winstanley

Altos

Helen Audaer
Frances Bowen
Rose Chandler
Jacky Cheng
Monica Darnbrough
Miranda Douce
Tilly Flaux
Samantha Foley
Polly Fortune
Madeleine Grundy
Jane Mackay
Ruth Newrick
Paula Nobes
Jean Orr
Penny Prior
Jean Robinson
Rachel Tedd
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
Philip Worley

Basses

James Gourlay
Laurence Grace
Richard Grafen
Mark Graver
Martin Humphreys
Daniel Lambauer
Simon Lawson
William Longland
Brendan O'Keefe
Malcolm Todd
Ian White
Ian Williamson

WHITEHALL CHOIR COMMITTEE 2011-12

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KATHERINE HERZBERG and PENNY PRIOR, Business Managers; MARK GRAVER, Librarian;
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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; Mr Michael Growcott; 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; Mrs Lis Warren; and others who wish to remain anonymous

FORTHCOMING EVENTS IN 2013

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

Saturday 18 May

Verdi *Requiem*

Come & Sing Day with the Whitehall Orchestra

St. Sepulchre without Newgate Church,
Holborn Viaduct, London. EC1A 2DQ

Monday 1 July, 7pm

**Gloriana – British secular music, including Choral Dances from Benjamin Britten’s opera
Gloriana, to celebrate the 60th anniversary of the Coronation of Her Majesty The Queen**

The Banqueting House, Whitehall, London SW1A 2ER

Friday 15 November, 7pm

Handel *Jephtha*

St John’s Smith Square, London SW1P 3HA

Tuesday, 10 December, 7.30pm

Christmas Music and Readings

St Stephen’s Church, Rochester Row, London SW1P 1LE



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 click on the Amazon link on the Choir’s website, www.whitehallchoir.org.uk? 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

THE LONDON BAROQUE SINFONIA

General Manager Peter McCarthy

Concert Manager Louise Jameson

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 St. James's Baroque, the English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and the 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 *Christmas Oratorio*, and Monteverdi's *Vespers of 1610*. The orchestra has also performed with the Twickenham Choral Society, the Choir of Christ Church Cathedral, Oxford, and the Birmingham Bach Choir, with whom it performed Bach's *B Minor Mass* under the baton of Paul Spicer at the Lichfield Festival 2012.

<i>1st violins</i>	Alison Bury (leader) Elizabeth MacCarthy Ben Sansom Kirra Thomas	<i>Flutes</i>	Rachel Latham Rachel Heliwell
		<i>Oboes</i>	Frances Norbury Sarah Humphrys Mike Brain
<i>2nd violins</i>	Theresa Caudle Julia Black Karin Björk Hazel Brooks	<i>Bassoons</i>	Sally Holman Mike Brain
		<i>Horn</i>	Gavin Edwards
<i>Violas</i>	Jane Norman Joanne Miller Geoffrey Irwin	<i>Trumpets</i>	Simon Munday Paul Sharp Matt Wells
<i>Violoncellos</i>	Jonathan Manson Anna Holmes	<i>Timpani</i>	Robert Howes
<i>Double bass</i>	Kate Aldridge	<i>Keyboard continuo</i>	Ian Tindale

ACKNOWLEDGEMENTS

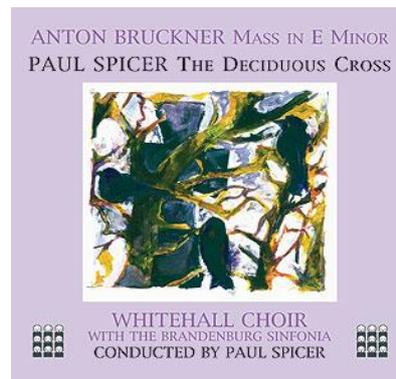
The cover picture for this programme is a photograph by Monica Darnbrough of a stained glass window by Marc Chagall at the Marc Chagall National Museum, Nice.

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.

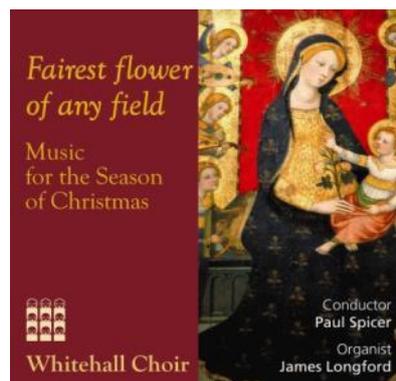
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.



"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, which is a selection of music for the season of Christmas, at St Alban's Church, Holborn. This disc, '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 may be purchased on eBay or via the Choir's website: www.whitehallchoir.org.uk.