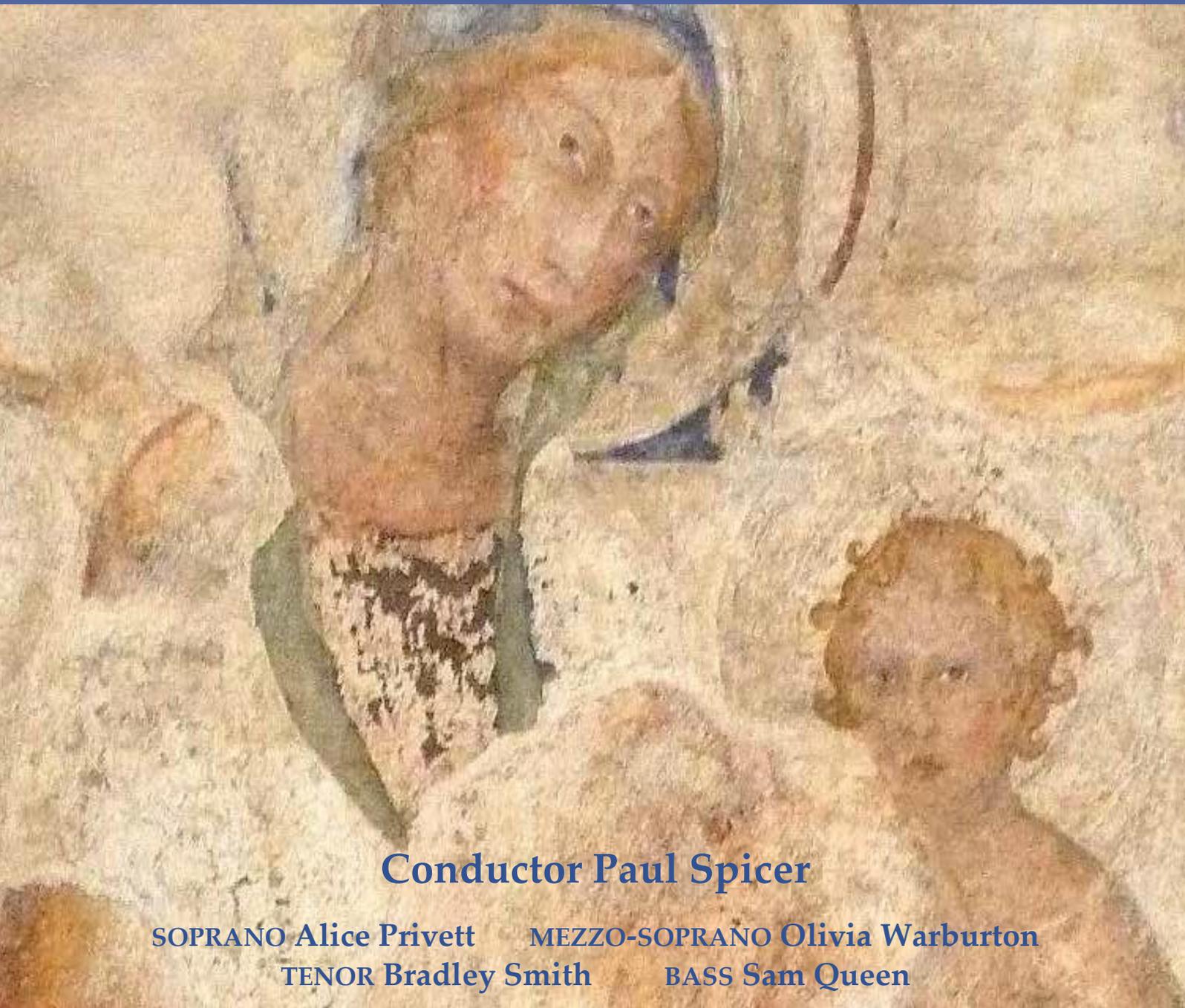


Whitehall Choir London Baroque Sinfonia

# *Magnificat*

JS Bach



**Conductor Paul Spicer**

SOPRANO Alice Privett      MEZZO-SOPRANO Olivia Warburton  
TENOR Bradley Smith      BASS Sam Queen

24 November 2014, 7.30pm

St John's Smith Square, London SW1P 3HA



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## ACKNOWLEDGEMENTS

*The Choir is very grateful for the support it continues to receive from the Department for Business, Innovation and Skills (BIS). The Choir would like to thank Philip Pratley, the Concert Manager, and all tonight's volunteer helpers. We are grateful to Hertfordshire Libraries' Performing Arts service for the supply of hire music used in this concert. The image on the front of the programme is from a photograph taken by choir member Ruth Eastman of the Madonna fresco in the Papal Palace in Avignon.*

### WHITEHALL CHOIR - FORTHCOMING EVENTS

(For further details visit [www.whitehallchoir.org.uk/](http://www.whitehallchoir.org.uk/).)

**Tuesday, 16 December 2014, 7.30pm**

**Christmas Music and Readings**

St Stephen's, Rochester Row, London SW1P 1LE

**Saturday, 24 January 2015**

Whitehall Choir workshop

**Maundy Thursday, 2 April 2015, 7.30pm**

**Spring Concert**

**Mozart Mass in C minor; Schubert Stabat Mater in F minor**

St John's Smith Square, London SW1P 3HA

**Thursday, 9 July 2015, 7.30pm**

**Summer Concert**

St Peter's Eaton Square, London SW1W 9AL

## REVISED PROGRAMME\*

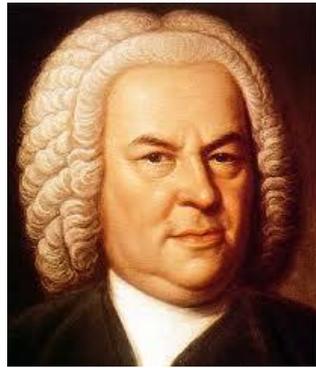
J S Bach	<i>Cantata, BWV 50</i> ("Nun ist das Heil und die Kraft")
J S Bach	<i>Violin Concerto in A minor, BWV 1041</i>
J S Bach	<i>Fantasia in G, BWV 572 for solo organ</i>
J S Bach	<i>Magnificat in D, BWV 243</i>

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\* Owing to an unforeseen emergency in the hall on the afternoon of the day of the performance, which was resolved in time to allow the concert to take place, the time for the final rehearsal (which could not be held in St John's) was considerably curtailed, and the concert did not go ahead as planned; and it was not possible to perform the *Magnificat* of C P E Bach, as originally intended. This programme reflects the performance that actually took place.

## 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. Indeed, many now consider him the greatest composer of the baroque era, and he is universally recognized as one of the most important figures of all time in classical music.

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 his 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, after which, when his voice broke, he switched his attention to playing the violin and the harpsichord. In 1703, he landed his first job as a musician at the court of Duke Johann Ernst in Weimar, where he at times served as a violinist and on other occasions filled 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, 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 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 to take up 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 took up 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 the organ Toccata and Fugue in D minor and 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, and solo instrumental music, including some of his finest violin works. Even these secular compositions reflected his deep commitment to his faith, with Bach often writing on his manuscripts the initials I.N.J. for the Latin 'In Nomine Jesu' ('in the name of Jesus').

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.

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.

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 *Magnificat* in D major, which we are performing tonight, is another product of this time.

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*.

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*.

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.

*Adapted from Johann Sebastian Bach (2013). The Biography Channel website*  
<http://www.biography.com/people/johann-sebastian-bach-9194289>

## ***Cantata no. 50, BWV 50*      “Nun ist das Heil und die Kraft”**

*Nun ist das Heil und die Kraft* is a choral movement long attributed to Johann Sebastian Bach and assumed to be part of a lost cantata. The work was probably composed in 1723, but it is not known when it was first performed. The American Bach scholar William H. Scheide suggested that the work was written for a Michaelmas celebration.

The work has fascinated Bach scholars because of questions about its provenance. No autograph sources exist, and the earliest copies extant do not mention Bach's name. In 1982, Scheide argued, on the basis of

irregularities in the part-writing, that the existing version for double choir is an arrangement by an unknown hand of a lost original for five voices by J. S. Bach. Later, Joshua Rifkin argued that the author of BWV 50 was not Bach at all, but an unknown but highly gifted composer of the era. The suggestion is controversial.

The cantata is scored for two four-part choirs, with three trumpets, timpani, three oboes, two violins, viola, and *basso continuo*. Like other cantatas for Michaelmas, it features texture-layering from the lowest range to the highest, and a contrapuntal representation of battles and massing armies. It is in two distinct sections and uses fugal techniques.

The movement begins with a boldly declamatory passage in unharmonized octaves, pairing the low strings with the bass voice of the first choir. There is a shift into a lighter, more dancing rhythm, before the tenor line enters, followed by alto and soprano. As this choir moves into rhythmic counterpoint, the second choir, trumpet, and oboes enter. The movement also incorporates call-and-response, military-style tattoos, and an inversion of the previous order of thematic entry. The final twelve bars adopt a chromatic style not heard earlier in the piece.

Nun ist das Heil und die Kraft  
und das Reich und die Macht unsers Gottes  
seines Christus worden, weil der verworfen ist,  
der sie verklagete Tag und Nacht vor Gott.

Now is come salvation, and strength,  
and the kingdom of our God, and the power  
of his Christ:, for the accuser of our brethren is cast  
down, which accused them before our God day and  
night.

from *Revelation 12:10*

English transl. Authorized Version (King James)

## ***Violin Concerto in A minor, BWV 1041***

Bach's Violin Concerto in A minor consists of three movements in a fast-slow-fast sequence. It has been suggested that it was composed at Cöthen in 1717-23, although Christoph Wolff has raised the possibility that it may have been written in Leipzig. In any event, the only autograph source to survive consists of parts Bach copied out (along with other copyists) in Leipzig circa 1730 from a now lost score or draft. The opening *Allegro* begins with an orchestral *tutti*, in which there is a protracted melody lasting until the soloist's entrance. All the musical material of this movement is to be found in this extraordinary theme. The *Andante* central movement begins unusually, with the basses sounding a serious subject that initially is separate from the soloist's elaborate musical material, but which then begins to overlap it and in the end accompanies it as an *ostinato* bass part. The *Allegro assai* finale is an energetic dance, in which the soloist's display of virtuosity is paramount, but the violin eventually rejoins the orchestra and together they bring the Concerto to a cheerful conclusion. In this movement Bach relies on *bariolage* figures, which involve quick alternation between a static note and changing notes that form a melody either above or below the static note – a technique commonly used in baroque violin music to generate striking acoustic effects. The metre and rhythm are those of a gigue.

*From Wikipedia, with additions from a programme note prepared for Strathmore, North Bethesda, MD, USA*

### **Catherine Martin** *solo violin*

Tonight's soloist, Catherine Martin, who is also the leader of the London Baroque Sinfonia, read music at St Anne's College, Oxford, completing her postgraduate work at the Guildhall School of Music and Drama, London, where she studied the modern violin with David Takeno on the Advanced Solo Studies course. Catherine now specializes in performance on period instruments and has been the leader of the Gabrieli Consort and Players for the last 10 years. Catherine also leads the orchestra of the Early Opera Company, and appears regularly as guest leader of the English Concert and Florilegium. In demand as violin soloist and director, Catherine has directed concerts with Barokkanerne in Oslo, and the Wrocław Baroque Orchestra, as well as running weekend courses for amateur baroque orchestras. She recently

worked with Kirill Karabits and the Bournemouth Symphony Orchestra on historical performance style in early music. Catherine has been a member of the Salomon String Quartet since 2003, exploring music of the Classical period from Haydn to Mendelssohn. She appears on many recordings; for Deutsche Grammophon and Winged Lion with the Gabrieli Consort and Players, EMI with Ensemble Galant, and Chandos with I Fagiolini.

## *Fantasia in G, BWV 572*

Stephen Farr, organ

Bach's *Fantasia in G Major, BWV 572*, is entitled "Pièce d'orgue" in its principal manuscript source, suggesting French connections. The sectional structure and rich harmonic language are reminiscent of French Classical Offertoires and Plein Jeu movements. The work is in three main sections, each with a distinctive musical texture. The opening features a single line of virtuosic writing that incorporates sequential figurations; the majestic middle section creates a sense of tension and release through the resolution of suspended harmonies; the final part contains a series of rapid arpeggiations over relentlessly repeated notes in the pedal.

*Programme note prepared for the Choir of St Luke in the Fields, New York City*

### **Stephen Farr** *organ*

Recognised as "one of the brightest and most active English recitalists" (Classic CD), Stephen Farr is widely regarded as one of the finest organists of his generation, with a virtuoso technique and an impressive stylistic grasp of a wide-ranging repertoire. He combines a busy freelance playing career as soloist, continuo player and accompanist with the post of Director of Music at St Paul's Knightsbridge, one of London's most prominent churches.

Stephen Farr studied with Robert Munns and David Sanger in London and Cambridge, and received further tuition from Piet Kee in Haarlem and Hans Fagius in Copenhagen. In 1984 he became Organ Scholar of Clare College Cambridge, where he obtained a double first in Music and a Master's degree in Musicology. Posts at Christ Church Oxford and Winchester Cathedral preceded his appointment in 1999 as Organist of Guildford Cathedral, a position which he held until 2007. In 2014 he completed a PhD on the organ and harpsichord works of Judith Bingham.

Stephen Farr has enjoyed recognition as a solo performer at international level, with appearances in North and South America, Australia and throughout Europe. He maintains a regular broadcast presence, and as a recitalist has featured frequently in the main series of the major venues in the UK. Other venues include La Trinité and Notre Dame in Paris, and the Laurenskerk, Alkmaar. His concerto work has included engagements with the CBSO, the Bournemouth Symphony Orchestra, Ulster Orchestra and the London Mozart Players; he made his debut in the Amsterdam Concertgebouw in 2005. He also works frequently as a continuo and ensemble player with many other leading European ensembles.

Stephen Farr has a particular commitment to contemporary music, and has been involved in premieres of works by Patrick Gowers, Francis Pott, Judith Bingham, and Poul Ruders. He collaborated with Thomas Adès in a recording for EMI of the composer's *Under Hamelin Hill*, part of a discography which includes repertoire from the 15th century to the present day; current projects include a recording of the complete organ works of Kenneth Leighton for Resonus Classics. He made his BBC Proms solo debut in 2011.

## *Magnificat in D, BWV 243*

J S Bach's setting of the *Magnificat* is scored for five soloists, a five-part choir, three trumpets, timpani, transverse flute, two oboes (also oboe d'amore), two violins, viola, and *basso continuo*. Bach composed in 1723 in his first year as Thomaskantor in Leipzig a version of the *Magnificat* in E flat major in 1723 for Christmas Vespers in Leipzig, using interpolated texts related to Christmas. In 1733, he adapted this for a new version in D major, without the interpolated texts, for the feast of the Visitation. This is the one being performed tonight.

The work opens with a flamboyant and joyous chorus followed by two arias for soprano, the first an upbeat one accompanied by strings, and the second more reflective and plaintive, accompanied by oboe d'amore. Bach draws our attention to the word "humilitatem" (lowliness) by setting it to a motif which descends down a scale which includes the poignant interval of the falling augmented second. Through the second half of this movement, however, Bach sets the exclamation "Ecce enim" (for behold, from henceforth) to a much more optimistic rising phrase.

This leads without a break into the vigorous fugal chorus "Omnes generationes". In two extended sequences in the middle of this movement, the fugal entries are skilfully arranged in a stepwise ascending pattern, with each vocal part swiftly imitating the last, one degree of the scale higher and at an equal half-bar's distance, providing a brilliant musical representation of the successive generations.

The bass aria "Quia fecit mihi magna" is built over a ground bass, although Bach is not consistent in his treatment of this motif as the movement progresses.

The duet for alto and tenor, "Et misericordia", has an immediate similarity with the opening chorus of the *St Matthew Passion* (1727), and the two accompanying flutes have inversions of the vocal parts through much of this movement.

In "Fecit potentiam", another large fugal chorus, the fugue subject is accompanied by a fanfare figure in the other vocal parts and instruments at each repetition. Just before the movement closes, with a majestic, *adagio*, *tutti* passage with coloratura trumpet, the word "dispersit" is literally 'scattered' though the vocal parts, one at a time, from soprano to bass.

A bold and defiant tenor aria, "Deposuit", follows this, and here again Bach draws our attention to the words by providing a falling motif for the words "Deposuit potentes" and, contrastingly, a rising melismatic one for the words "et exultavit".

The ninth movement, "Esurientes", is an alto aria, again accompanied by two flutes. The irony of the words "et divites dimisit inanes" (the rich he hath sent empty away) is played out in the final bar, in which the two flutes are abandoned by Bach, midway through a perfect cadence, leaving the harmony incomplete and only a single note low down in the continuo to provide the resolution to the phrase.

The highly contrapuntal "Suscepit Israel" is accompanied by the oboes, which play, in augmented note values, high above the three upper voices, the ancient plainsong melody of the *Magnificat*. (Incidentally, this melody was also used by Mozart in the "Lux aeterna" section of his *Requiem*.)

"Sicut locutus est" is a fugue for voices and continuo only, in which the voices enter with the fugue subject in ascending pitch order, starting with the basses. The "Gloria Patri", in which Bach gives a musical nod in the direction of the Holy Trinity by setting the voices of the chorus to a rhythm based on a repeated triplet rhythm, leads us into a recapitulation of the opening movement for the "Sicut erat" (As it was in the beginning).

*This note includes material adapted from a programme note by Peter Parfitt, Aberdeen Bach Choir.*

**1. Chorus**

Magnificat anima mea Dominum.

*My soul doth magnify the Lord.*

**2. Soprano Solo**

Et exsultavit spiritus meus in Deo salutari meo.

*And my spirit hath rejoiced in God my Saviour.*

**3. Soprano Solo**

Quia respexit humilitatem ancillæ suæ.

*For he hath regarded: the lowliness of his handmaiden.*

Ecce enim ex hoc beatam me dicent.

*For behold from henceforth: they shall call me blessed.*

**4. Chorus**

Omnes generationes.

*All generations.*

**5. Bass Solo**

Quia fecit mihi magna qui potens est:  
et sanctum nomen ejus.

*For he that is mighty hath magnified me;  
and holy is his name.*

**6. Alto and Tenor Duet**

Et misericordia [ejus] a progenie in progenies:  
timentibus eum.

*And his mercy is on them that fear him:  
throughout all generations.*

**7. Chorus**

Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.

*He hath shewed strength with his arm:  
he hath scattered the proud in the imagination  
of their hearts.*

**8. Tenor Solo**

Deposuit potentes de sede:  
et exaltavit humiles.

*He hath put down the mighty from their seat:  
and hath exalted the humble and meek.*

**9. Alto Solo**

Esurientes implevit bonis:  
et divites dimisit inanes.

*He hath filled the hungry with good things:  
and the rich he hath sent empty away.*

**10. Sopranos I, II, Alto Trio**

Suscepit Israel puerum suum:  
recordatus misericordiæ suæ.

*He remembering his mercy:  
hath holpen his servant Israel.*

**11. Chorus**

Sicut locutus est ad patres nostros:  
Abraham et semini ejus in sæcula.

*As he promised to our forefathers:  
Abraham and his seed for ever.*

**12. Chorus**

Gloria Patri et Filio:  
et Spiritui Sancto,  
Sicut erat in principio, et nunc et semper:  
et in sæcula sæculorum. Amen

*Glory be to the Father and to the Son:  
and to the Holy Ghost,  
As it was in the beginning: is now and ever  
shall be: world without end. Amen*

# *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 and Durham Universities. 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*". His *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. *The Deciduous Cross*, which is based on poems by R S Thomas and was premiered in 2003, was commissioned for Paul's tenth anniversary as conductor of the Birmingham Bach Choir, and was later recorded by the Whitehall Choir. Robert Sharpe 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, he contributed a chapter to the new volume of Howells studies published by Boydell & Brewer in 2013, and his latest book, *Sir George Dyson – His Life and Music*, was published by Boydell & Brewer in May 2014. In September, at Symphony Hall, Birmingham, Paul conducted the première of his new work, *Unfinished Remembering*, a choral symphony commemorating the centenary of the First World War.

Paul Spicer has written articles for many periodicals and is a contributor to the *Oxford Dictionary of National Biography*. He 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 and one in the south of France after Easter ([www.englishchoralexperience.co.uk/](http://www.englishchoralexperience.co.uk/)). He is a broadcaster, lecturer and popular speaker. Paul Spicer is a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of University College, Durham, 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 Privett (soprano)*



Alice Privett recently graduated from the opera course at the Royal Academy of Music where she studied with Elizabeth Ritchie. She previously graduated from the Guildhall School of Music and Drama with a First Class Honours degree and the Concert Recital Diploma.

Operatic roles include Poppea in Monteverdi's *L'incoronazione di Poppea* (Longborough Festival Opera Young Artists/Barefoot Opera), cover Susanna in Mozart's *Le nozze di Figaro* (British Youth Opera) and cover Nanetta in Verdi's *Falstaff* (Iford), Carolina in Cimarosa's *The Secret Marriage* (BYO), Ginevra in Handel's *Ariodante* (Royal Academy Opera), Cockerel in Janáček's *The Cunning Little Vixen* (Garsington Opera), Gretel in Humperdinck's *Hänsel und Gretel* (West Green Opera), Nerone in *L'incoronazione di Poppea* (Aldeburgh Festival) and Nedda in Leoncavallo's *Pagliacci* (Woodhouse Opera). Her extensive oratorio experience includes performances of Handel's *Israel in Egypt* with the Huddersfield Choral Society, Tippett's *A Child of Our Time* with the Southern Sinfonia, and J S Bach's B minor Mass with the Whitehall Choir. She is a keen recitalist: in September she performed programmes of Berg and Schoenberg at Kings Place, and in December she will be singing Mozart at Rickmansworth. Previous concerts have included Knussen's *Songs for Sue* and extracts from Schoenberg's *Pierrot Lunaire* at the RAM. In competition she has won the first prize in the Susan Longfield Award (2011) and in the Royal Overseas League (2011) with the ensemble 'Cries of London'; she has twice been a Britten Pears Young Artist, and last year was awarded the Helen Clarke Award by Garsington Opera. Alice is supported by the Josephine Baker Trust. Website: [www.aliceprivett.com](http://www.aliceprivett.com)

## *Olivia Warburton (mezzo-soprano)*



Olivia Warburton is currently studying at the Royal Academy of Music under Elizabeth Ritchie and Gareth Hancock. She gained a full scholarship upon entrance and in her first undergraduate year was awarded the Arthur Burcher Memorial Prize. She has subsequently been awarded the Andrew S Sykes Award as well as second prize in the Major van Someren-Godfrey English Song Competition. She was also chosen to represent the Academy in the Kathleen Ferrier Young Singers Award, where she reached the final. Last year Olivia made her debut at the Oxford Lieder Festival and the Oxford Chamber Music Festival. She recently made her debut at the Aldeburgh Festival in Janáček's *The diary of one who disappeared* and the world première of Wigglesworth's *Echo and Narcissus*.

At the Academy, Olivia has found much success as a soloist and ensemble singer. She is a soloist and regular chorus member for the Bach/Kohn Foundation Bach Cantata Series and has also toured to Neresheim Abbey with the Academy Chamber Choir. Olivia has worked with leading harpsichordists and conductors including Laurence Cummings, Masaaki Suzuki and Yan Pascal Tortelier. She has been an oratorio soloist in venues including St John's Smith Square, St Martin-in-the-Fields, Kings Place and the Royal Courts of Justice. Olivia is a keen recitalist and has recently been selected to join the Royal Academy of Music's prestigious Song Circle. In 2013, Olivia was selected to participate in the Oxford Lieder Mastercourse led by Roger Vignoles. She worked with a range of international artists including John Mark Ainsley and Andrew West. She has also benefited from working on song repertoire with Florian Boesch and Wolfgang Holzmair in masterclasses at the Academy. Prior to her undergraduate studies she was a chorister at Lincoln Cathedral under the directorship of Aric Prentice. She also toured extensively with Opera North for two seasons in their productions of Mozart's *Die Zauberflöte* and Britten's *A Midsummer Night's Dream*. Olivia is generously supported by the Leverhulme Trust and the Josephine Baker Trust.

## ***Bradley Smith (tenor)***



After graduating with distinction for his Masters in Vocal Studies at the Royal Academy of Music, Bradley is currently continuing his studies on their prestigious opera course with Ryland Davies and Audrey Hyland.

Recent concert performances include Britten's *Serenade for Tenor and Horn*, Schumann's *Liederkreis* Op. 39, the Aria soloist in Bach's *Christmas Oratorio* and Handel's *Messiah* 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 *The Marriage of Figaro*, The Scholar in Holst's *The Wandering Scholar*, Buff in Mozart's *The Impresario*, Bastien in *Bastien und Bastienne*. and Tamino in *Die Zauberflöte*. For the 2013 season, Bradley was also a member of the Glyndebourne Festival Opera Chorus for the performances of Rameau's *Hippolyte et Aricie*. With Royal Academy Opera he has played the Male Chorus in Britten's *The Rape of Lucretia*, le Prince Charmant in Massenet's *Cendrillon*, and le petit vieillard (Arithmétique) in Ravel's *L'enfant et les sortilèges* at the Barbican with the BBC Symphony Orchestra, also broadcast on BBC Radio 3. He has just performed the role of Peter Quint in Britten's *The Turn of the Screw* as a Young Artist for Opera Holland Park. He will also be playing Tom Rakewell in Stravinsky's *The Rake's Progress* with RAO next year.

Bradley is supported by the Josephine Baker Trust

## ***Samuel Queen (baritone)***



Samuel Queen graduated from the Royal Academy of Music Opera Course (RAO) in 2014, where he won prizes for opera, Lieder and English Song and was supported by the Sickle Foundation and the John Baker Opera Award. Before that he read English at Cambridge University, where he was awarded the Sir Rudolph Peters Prize for Music.

His operatic roles include the Mozart baritone roles, Blazes in Maxwell Davies's *The Lighthouse* (RAO), Le Fauteuil in Ravel's *L'enfant et les sortilèges* (BBCSO/Denève), Schaunard and Zaretsky/Captain in Tchaikovsky's *Eugene Onegin* (RAO). Sam appeared as Mr Gedge in the Britten-Pears Young Artist production of *Albert Herring* in Aldeburgh and as a soloist in the world première of Stockhausen's *Mittwoch aus Licht* with Birmingham Opera Group in 2012.

Equally at home in concerts and song recitals, Sam made his Wigmore Hall debut in 2014, singing lieder by Schumann and Schubert. Concert experience includes many of the major oratorios, and he is becoming known for his performances of Christus in Bach's Passions, and the *Requiems* of Fauré, Brahms and Duruflé. Besides his performances tonight in the C P E Bach and J S Bach *Magnificats*, Sam will also be appearing as a soloist soon in Haydn Masses and Bach's *Mass in B Minor*.

Sam is particularly grateful to the Sickle Foundation and the Josephine Baker Trust for their continued support.

# THE LONDON BAROQUE SINFONIA

General Manager Peter McCarthy

Concert Manager Louise Jameson

The London Baroque Sinfonia has worked with the Whitehall Choir for many years in programmes of baroque and early classical, and is delighted to do so again this evening. The Sinfonia is made up of experienced professional players who specialize 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 the Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and the English Concert. Collaborations with Paul Spicer and the Whitehall Choir have included Handel's *Alexander's Feast*, the *Christmas Oratorio*, the *B minor Mass* by Johann Sebastian Bach, Handel's *Judas Maccabæus*, *Saul* and *Israel in Egypt*, Bach motets, and Monteverdi's *Vespers* of 1610, and most recently Handel's *Jephtha*.

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 also performed Bach's *B minor Mass* under the baton of Paul Spicer at the Lichfield Festival 2012.

## *1st Violins*

Catherine Martin (leader)  
Julia Black  
Elizabeth MacCarthy  
Ben Sansom

## *2nd Violins*

Theresa Caudle  
Jane Norman  
Karin Björk  
Polly Smith

## *Violas*

Joanne Miller  
Aliye Cornish  
Hazel Brooks

## *Cellos*

Mark Caudle  
Natasha Kraemer

## *Double Bass*

Peter McCarthy

## *Flutes*

Christine Garratt  
Rachel Heliwell

## *Oboes*

Gail Hennessy  
Richard Earle

## *Bassoon*

Mike Brain (doubling oboe)

## *Horns*

Ursula Paludan Monberg  
Martin Lawrence

## *Trumpets*

Simon Munday  
Matt Wells  
Richard Thomas  
Richard Fomison

## *Organ*

Stephen Farr

## *Timpani*

Robert Howes



## 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 settings across London. Our concert locations in recent years have included St Margaret's Westminster Abbey, St Peter's, Eaton Square, the Banqueting House in Whitehall, St Alban's Church, Holborn, Holy Trinity Church, Sloane Square, and tonight's venue, 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 us 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 events can be found in this programme. For more information, please visit the Choir's website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk) (Charity no. 280478).

### *Sopranos*

Anu Bala  
Gill Carruthers  
Hilary Davies  
Imogen Davies  
Deb Dowdall  
Ruth Eastman  
Jacky Erwteman  
Elena Fateeva  
Kate Goulden\*  
Fiona Graph  
Kate Hand  
Katherine Herzberg  
Claire Hunter  
Lesley Kirby  
Lucilla Poston  
Lesley Raymond  
Julia Rothmund  
Katherine Rowley-Conwy  
Christina Scharff  
Janet Simpson  
Joanna Tomlinson  
Alice Turner  
Janet Winstanley

### *Altos*

Helen Audaer  
Rose Chandler  
Jackie Cheng  
Monica Darnbrough  
Miranda Douce  
Tilly Flaux  
Samantha Foley  
Polly Fortune  
Mary Anne Francis  
Katherine Howes  
Penny James  
Jane Mackay  
Amy Morgan  
Paula Nobes  
Jean Orr  
Penny Prior  
Jean Robinson  
Catherine Roche  
Liz Walton  
Helen Ward  
Alison Williams

### *Tenors*

Emmanuel Boukandoura  
Patrick Haighton  
Graham Hand  
Ken Holmes  
Simon Hunter  
Philip Pratley  
David Rawlins  
Alastair Tolley  
Jonathan Williams  
Philip Worley

### *Basses*

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

\*soprano II soloist in  
J S Bach *Magnificat*, no.10

## WHITEHALL CHOIR COMMITTEE 2014-2015

JONATHAN WILLIAMS, Chairman; JOANNA TOMLINSON, Secretary; PATRICK HAIGHTON, Treasurer; RUTH EASTMAN and MARTIN HUMPHREYS, Publicity Managers; PENNY PRIOR, Business Manager; MARK GRAVER, Librarian; KATE GOULDEN, Soprano rep.; ALISON WILLIAMS, Alto rep.; ALASTAIR TOLLEY, Tenor rep.; DANIEL LAMBAUER, Bass rep.; DAVID RAWLINS, BIS Liaison; RICHARD GRAFEN, Webmaster

## PATRONS AND FRIENDS OF WHITEHALL CHOIR

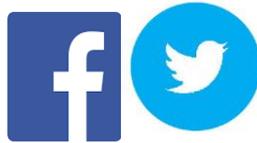
Friends and Patrons of the Choir are a vital part of our future. They help fund not only our regular concerts but also additional activities such as workshops, sing-through days, and tours. For an up-front payment at the start of the season, Friends receive one top-price ticket for all Whitehall Choir promoted concerts, plus 10% discount on any future 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](http://www.whitehallchoir.org.uk).

### *Patrons and Friends:*

Lady Teresa Carter; Mr Michael Growcott; Ms Frances Morris-Jones; Mr John Purkiss; Captain B V Woodford CBE, RN; and others who wish to remain anonymous

### *Friends:*

Miss Elsie Broadbent; Mrs E Gotto; Mrs Gillian Holmes; Mr Michael Pickersgill; Mr John Warren; Mrs Lis Warren; and others who wish to remain anonymous



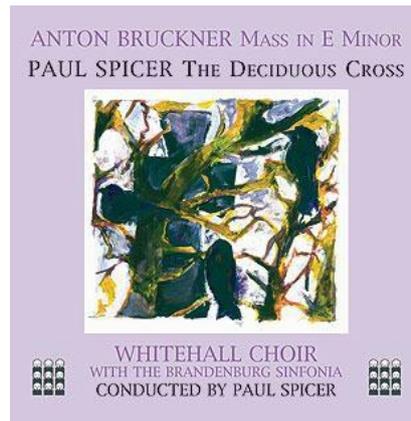
To stay up to date with the Choir's latest news, why not follow us on Facebook? Just search for 'Whitehall Choir' and click 'Become a Fan'. Or follow @whitehallchoir on Twitter.

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](http://www.whitehallchoir.org.uk)? For every sale, a contribution goes to Choir funds.

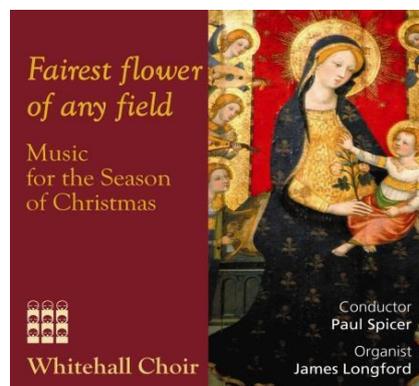
## WANT TO JOIN OUR DATABASE?

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](http://www.whitehallchoir.org.uk).

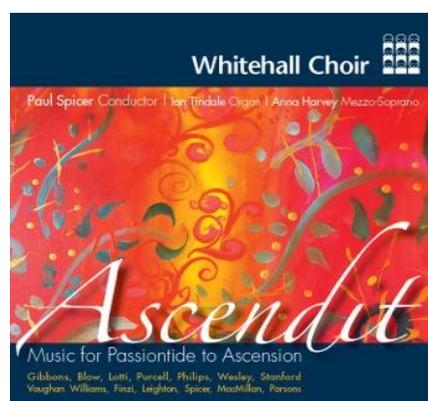
During 2007 the Whitehall Choir produced a CD featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On it the Choir also recorded Bruckner's Mass in E minor.



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.



Earlier this year the Whitehall Choir recorded a new CD, *ASCENDIT : Music from Passiontide to Ascension*, which was recently released. The music includes Purcell's "Remember not, Lord, our offences"; one of Lotti's "Crucifixus" settings; Stanford's "Caelos ascendit hodie", Vaughan Williams's "O vos omnes"; Finzi's setting of "God is gone up"; "Come, Lord Jesus" from Paul Spicer's *Easter Oratorio*; and a piece by James MacMillan from his *Strathclyde Motets*, "Pascha nostrum immolatus est". Also included is the world première recording of the winner of the Choir's composition competition to mark its 70th anniversary, "Christ on the Cross" by Samuel Parsons.



All our CDs are on sale at this evening's concert, or they may be purchased via the Choir's website [www.whitehallchoir.org.uk](http://www.whitehallchoir.org.uk).