

Coronation Mass

Wolfgang Amadeus Mozart

Mirror of Perfection

Richard Blackford



Whitehall Choir • Brandenburg Sinfonia • Paul Spicer

Eve Daniell: Soprano

Olivia Warburton: Mezzo Soprano

William Blake: Tenor

Henry Neill: Baritone

Tuesday 22 November 2016, 7.30pm

St John's Smith Square, SW1P 3HA

Programme £2

Whitehall Choir

President: Sir Martin Donnelly KCB, CMG



Under our Musical Director, Paul Spicer, the Whitehall Choir, now in its 73rd season, aspires to the highest standards of performance in all our concerts. Members share a strong commitment and, besides attending weekly rehearsals on Tuesday evenings for our concerts during the academic year in central London, take part in recordings, occasional tours abroad and choral workshops. Last spring the choir went on tour to Vienna where it performed two concerts featuring English choral music. We are currently interested in finding experienced singers in all voice parts and auditions for new members are held at the start of each term.

| Sopranos | Altos | Tenors | Basses |
|------------------|-------------------|-------------------|------------------|
| Gill Carruthers | Helen Audaer | Patrick Haighton | Laurence Grace |
| Imogen Davies | Gesa Brinkmann | Graham Hand | Richard Grafen |
| Deb Dowdall | Rose Chandler | Philip Pratley | Mark Graver |
| Ruth Eastman | Jacqueline Cheng | Alastair Tolley | Martin Humphreys |
| Jacky Erwtelman | Monica Darnbrough | Jonathan Williams | Daniel Lambauer |
| Sue Forrest | Miranda Douce | Philip Worley | William Longland |
| Kate Goulden | Julie Dyg | | Malcolm Todd |
| Fiona Graph | Samantha Foley | | Ian Williamson |
| Sara Homer | Jane Mackay | | |
| Claire Johnston | Paula Nobes | | |
| Sandy Jones | Jean Orr | | |
| Sarah McTavish | Penny Prior | | |
| Florence Pillman | Jean Robinson | | |
| Lucilla Poston | Helen Ward | | |
| Lesley Raymond | Alison Williams | | |
| Janet Winstanley | | | |

Whitehall Choir is a registered charity, number 280478.



Paul Spicer

Paul Spicer (b.1952) is one of the UK's most widely respected choral conductors. He teaches at the Birmingham Conservatoire, where he also conducts the Chamber Choir, and at Oxford and Durham Universities. His biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted three times. His major biography of Sir George Dyson was published in May 2014 by Boydell & Brewer. He has recently been commissioned to write a biography of Sir Arthur Bliss.

Following the ongoing success of his guide to James MacMillan's choral music he was commissioned by the Britten-Pears Foundation and Boosey & Hawkes to write the first practical guide to all Benjamin Britten's choral music for the Britten Centenary in 2013. As a composer Paul Spicer's *Easter Oratorio* was hailed as 'the best of its kind to have appeared ... since Howells's Hymnus Paradisi'. His choral symphony, *Unfinished Remembering*, commemorating the centenary of the First World War, was premiered to considerable acclaim in Symphony Hall, Birmingham, in September 2014.

The Whitehall Choir would like to thank an anonymous benefactor whose very generous donation has helped us stage this concert tonight.

Accompanist: Ian Tindale
Chairman: Jonathan Williams
Hon. Treasurer: Patrick Haighton

Programme: Jonathan Williams and Ruth Eastman
Cover photograph: Jonathan Williams

Brandenburg Sinfonia



As well as its renowned work in the UK, the Brandenburg Sinfonia is in great demand abroad and has, in recent years, visited France, the USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg. The varied range of activities undertaken by the orchestra includes a major concert series at St Martin-in-the-Fields and a major Classical Music cruise on the QE2.

A recent highlight was an International Opera Gala conducted by Richard Bonyngé in the presence of HRH Prince Charles.

In addition to Richard Bonyngé, a large number of artists of international standing have worked with the orchestra including Yvonne Kenny, Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Emma Kirkby, James Bowman and Gordon Hunt.

Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year.

The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Central Festival Opera, First Act Opera, London City Opera and English Pocket Opera.

Mass in C, K.317 ‘Coronation’ Wolfgang Amadeus Mozart (1756–1791)

Mozart wrote 17 settings of the Mass, seven of which are in C major. There is a definite colour association with different keys and C major is always thought of as bright and affirmative, which is very much the nature of this Mass. The autograph manuscript is dated 23 March 1779 and so it was clearly intended for use on Easter Sunday, which fell on 4 April that year, when the Archbishop himself celebrated. It also featured at the coronations of Leopold II in Prague 1791 and Francis I of Austria in 1792, hence its popular title.

For a long time it was thought to have been associated with the pilgrimage church of Maria Plain on the outskirts of Salzburg, where a statue of the Virgin Mary was crowned each year, but both the autograph dating and the fact that the Mass setting conformed to the Archbishop’s preference for music that was short and to the point indicate that it was intended for the Cathedral.

Although it has associations with ceremonial occasions it is not a *Missa Solemnis*, but a much shorter *Missa Brevis*, and its remarkable economy is part of what makes the work so appealing to performers and audiences alike. In fact, so brief are parts of the work that there is almost no musical development and there are no extended closing fugues which so often feature in the *Dona nobis* section of the final movement.

Only the Credo is allowed some degree of expansion and its central section at ‘Et incarnatus est’ is intensely moving. The soloists are often employed as a group, except in the *Agnus Dei* where the soprano is given a beautifully lyrical and extended solo, which bears an uncanny resemblance to the Countess’s aria ‘Dove sono’ from *The Marriage of Figaro*. This, by all accounts, is Mozart playing to the gallery in Salzburg, as *Figaro* had been so successful there in the 1780s.

The *Benedictus* has an oddly unexpected feature where the choir joins as usual for the *Hosanna* but is interrupted by the soloists apparently starting the *Benedictus* again before the choir returns with an emphatic finish to the *Hosanna*.

Paul Spicer

Kyrie

Kyrie eleison.
Christe eleison,
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus,
Bonæ voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.

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

Domine Deus, Rex cœlestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe, Domine Deus,
Agnus Dei, Filius Patris,
Qui tollis peccata mundi
Miserere nobis.

*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,
That takest away the sins of the world
Have mercy upon us.*

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

*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 tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus.
Jesu Christe,
Cum Sancto Spiritu,
In gloria Dei Patris. Amen.

*For thou only art holy,
Thou only art the Lord,
Thou only art most high.
O Christ,
With the Holy Ghost,
In the glory of God the Father. Amen.*

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 saecula.
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 coelis.

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

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

Et resurrexit tertia die
Secundum scripturas,
Et ascendit in coelum,
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.

*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,
Of one substance with the Father,
By whom all things were made,
Who for us men,
And for our salvation,
Came down from heaven.*

*And was incarnate by the Holy Ghost
Of the Virgin Mary,
And was made man.*

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

*And the third day He rose again
According to the scriptures,
And ascended into heaven,
And sitteth on the right hand of
 the Father,
And He shall come again 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.*

Et unam sanctam
Catholicam et apostolicam ecclesiam.
Confiteor unum baptisma
In remissionem peccatorum
Et exspecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

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

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

Benedictus

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

*Blessed is He that cometh in the name
of the Lord.
Hosanna in the highest.*

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.*

Divertimento in F, Wolfgang Amadeus Mozart

Interval

Mirror of Perfection, Richard Blackford (b. 1954)

Mirror Of Perfection is Richard Blackford's most performed choral work, having received over 160 performances since its premiere. It has been performed most frequently in the UK and the USA, also in Germany, Holland, Belgium, France, Italy, Israel, Czech Republic and Australia. Choral conductors who have championed it include Brian Kay (Leith Hill Festival), Ronald Corp (London Choral Society), Jonathan Willcocks (Chichester Singers), Neville Creed (Bournemouth Symphony Chorus), Harald Jers (Consono, Cologne), Dr Robert Harris (Northwestern University, Chicago), Paul Dinneweth (deChorale, Antwerp).

In 1997 Sony Classical recorded *Mirror Of Perfection* with the Bournemouth Symphony Chorus and Orchestra, with soloists Ying Huang and Bo Skovhus, conducted by the composer. The recording has been consistently on the Classic FM playlist since its release and has been broadcast in its entirety on BBC Radio 3 where it has also featured on Aled Jones's *The Choir*.

A television film of *Mirror Of Perfection* called *Seven Canticles of St Francis*, narrated by Jeremy Irons, was broadcast on BBC2 in 1999.

The popularity of *Mirror of Perfection* comes from its being good to sing and having choral writing that is within the technical reach of amateur as well as professional choruses. It has been performed with choirs as small as 16 and as large as 200. The orchestral accompaniment can be typically sight-read on the day of the performance and its scoring is such that it is frequently programmed with the Fauré *Requiem*. A version with organ accompaniment only is available.

The words, with the exception of the Canticle of The Creatures, are settings of almost unknown poems by St Francis of Assisi. They cover a wide expressive and emotional range: from hope to despair, longing to acceptance, love to bitterness, delight in Creation to an impassioned plea for peace amongst mankind. The cantata is no pious word-setting of an ancient saint – rather it is a passionate and vibrant evocation of a man who remains a symbol of hope for millions of all faiths and none.

Part I, Canticle of the Creatures

Laudato sie, misignore,
Cum tucte le tue Creature,
Spetialmente messor lo frate sole,
Lo qual è iorno et allumini noi per loi.
Et ellu è bellu e radiante
Cum grande splendore
Da te, Altissimo, porta significatione.

*All praise be yours, my Lord,
For all your creatures,
Specially for Brother Sun,
Who brings the day and the light to us.
He is beautiful and radiant
In all his splendour
To you, Most High, he bears likeness.*

Laudato sie, misignore,
Per sora luna e le stelle,
In celu l'ài formate clarite et pretiose
et belle.

*All praise be yours, my Lord,
For Sister Moon and Stars,
You made them bright, precious and
fair in heaven.*

Laudato sie, misignore, per frate vento
Et per aere et nubilo et sereno
Et onne tempo,
Per lo quale e le tue creature
Dai sustentamento.

*All praise be yours, my Lord,
For Brothers Wind and Air,
fair and stormy
All the weather's moods,
For the sustenance of all your creatures.*

Laudato sie, misignore, per sor acqua,
La quale è multo utile et humile
Et pretiosa et casta.

*All praise be yours, my Lord,
for Sister Water,
So useful, humble,
Precious and pure.*

Laudato sie, misignore, per frate focu,
Per lo quale ennallumini la nocte.
Ed ello è bello et iocundo
Et robustoso et forte.

*All praise be yours, my Lord,
for Brother Fire,
Through whom you brighten the night.
He is beautiful and jocund,
Full of power and strength.*

Laudato sie, misignore,
Per sora nostra matre terra,
La quale ne sustenta et governa
Et produce diversi fructi
Con coloriti flori et herba.

*All praise be yours, my Lord,
For our Sister Mother Earth,
Who sustains and governs us
And produces various fruits
With coloured flowers and herbs.*

Altissimo, omnipotente, bonsignore,
Tue so' le laude, la gloria et l'honore,
Et onne benedictione.

*Most high, all powerful,
Lord of Goodness,
All Praise is yours, all glory and honour
And all blessing.*

Part II, Canticle of Love – Part One

Amor di caritate,
Perchè m'hai si ferito?
Lo cor tutt'ho partito,
Ed arde per amore.
Arde ed incende, e nullo trova loco:

Non può fuggire, però ch'è ligado:
Sì si consuma, come cera a foco;

Vivendo muor, languisce stemperato:
E domanda poter fuggire un poco,
Ed in fornace trovasi locato,
Oimè do' son menato
A si forte languire?
Vivendo si è morire:
Tanto monta l'ardore.

*Love of loves,
Why have you so wounded me?
My heart, torn from its dwelling
Is consumed with love.
It is on fire, it burns, it finds no
resting place:
It cannot escape, because it is
chained:
It is consumed, like wax in the fire.
Dying, it lives, its languor is sweet:
It prays for power to escape,
And finds itself a furnace,
Alas where will I be led
By this terrible faintness?
It is death to live like this:
Such is the stifling heat of this fire.*

Part III, Canticle of the Furnace

In foco l'Amor mi mise:
In foco l'Amor mi mise:
Divisemi lo core,
E 'l corpo cadè in terra.
Quel quadrel dell'amore,
Che balestra disserra,
Percosse con ardore,
Di pace fece guerra.
Moromi di dolciore.

In foco l'Amor mi mise:
Le sorti, che mandava,
Eran peitre piombate,
Che ciascuna gravava
Mille libre pesate:
Si spesse le gittava;
Non le arei numerate;
Nulla mai ne fallava.

*Love has cast me in a furnace:
Love has cast me in a furnace:
He has pierced my heart,
And my body has fallen to the ground.
The arrows fired
From his bow of love,
Have struck me,
He has turned peace into war.
I am dying of sweetness.
Love has cast me in a furnace:
The darts which he threw
Were lead-covered stones,
Each one weighing
Thousands of pounds:
They rained on me like thick hail;
I was unable to count them;
Not one missed its mark.*

In foco l'Amor mi mise:
Non mai arebbe fallato;
Si ben trarle sapeva.
In terra ero io sternato,
Aitar no mi poteva;
Tutto era fracassato:
Niente più mi senteva
Com 'uom ch'era passato.

*Love has cast me in a furnace:
He never missed me once;
Such was his good aim.
I was lying on the ground,
My limbs could not assist me;
My body was broken;
I had no more feeling
Than a dead man.*

In foco l'Amor mi mise:
Passato, non per morte,
Ma di gioia adescato:
Poi rivissi sì forte
Dentro dal cor fermato,
Che seguìi quelle scorte,
Che ma'aveano guidato
Nella superna Corte.

*Love has cast me in a furnace:
Not on account of death,
But because of joy:
After my body recovered
I became so strong
That I could follow the guides,
Who conducted me
To the gates of heaven.*

Part IV, Canticle of Love – Part Two

Chè cielo e terra grida, e sempre clama
E tutte cose, che io si debbia amare.
Ciascuna dice: con tutto core ama
L'amor, ch'a fatto briga d'abbracciare;
Chè quell'amore, per ciò che t'abbrama
Tutti noi ha fatti per a se tirare.
Veggio tanto abbondare
Bontade e cortesia
Da quella luce pia,
Che si spande di fore.

*Heaven and earth and all creation cry
out to me that I must love.
Everything tells me: with all your heart
Love the love that loves you;
Love the love which desires you
Which has created you to draw you
Wholly to itself
Therefore I desire never to stop drawing
On this holy light
And this ineffable goodness.*

Bellezza antiqua e nuova,
Da poi che t' ho trovata;
O luce smisurata
Di si dolce splendore!

*O goodness, old and always new,
Which I have found
O immense Light
Whose splendour is so sweet!*

Part V, Canticle of the Birds

Mes frères, les petits oiseaux,
Vous devez louer votre Créateur
Et l'aimer toujours.

Car il vous a donné
Des plumes pour vous couvrir,
Des ailes pour voler,
Et tout ce qui vous avez.

Il vous a fait nobles
Entre tous les ouvrages de ses mains,
Il vous a choisi une demeure
Dans la pure région de l'air.

Et sans que vous ayez besoin de semer
Ni moissoner,
Sans vous laisser aucune sollicitude,
Il vous nourrit et vous gouverne.

Mes frères, les petits oiseaux,
Vous devez louer votre Créateur
Et l'aimer toujours.

*My Brothers, the birds,
You should praise your Creator
And always love him.*

*For he has given you
Feathers to cover you,
Wings with which to fly,
And everything you need.*

*He has made you noble
Among all his works,
He has chosen for you a dwelling
In the pure region of the air.*

*And without your needing to sow
Nor reap,
You are delivered from all care,
He sustains and governs you.*

*My Brothers, the birds,
You should praise your Creator
And always love him.*

Part VI, Canticle of Love – Part Three

Amore, Amore, che sì m'hai ferito.
Altro, che amore, non posso gridare.
Amore, Amore, teco sono unito,
Altro non posso che te abbracciare
Amore, Amor, si forte m'hai rapito,
Lo core sempre spando per amare.
Per te vo'spasmare:
Amore, ch'io teco sia:
Amor, per cortesia
Fammis morir d'Amore.

*Love, Love, who has so wounded me.
I can only utter one cry, Love.
Love, Love, I am united to you,
I can only embrace you.
Love, Love, who has so ravished me,
My heart grows weaker with love.
I am absorbed in you:
Love, let me abide with you:
Love, in your goodness
Let me die of love.*

Amore, Amore grida tutto 'l mondo:
Amore, Amore ogni cosa clama:
Amore, Amore tanto se'profondo,
Chi più t'abbraccia sempre
più t'abbrama.
Amore, Amor, tu sei cerchio rotondo;

Con tutto 'l cor, chi c'entra,
sempre t'ama;
Chè tu se'strame e trama:
Chi t'ama di vestire
Dai sì dolce sentire,
Che sempre grida Amor.

Amore, Amor tanto penar mi fai.
Amore, Amore nol posso patire:
Amore, Amore tanto mi ti dai,
Amore, Amore, ben credo morire:
Amore, Amore, tanto preso m'hai,

Amore, Amore, fammi in te transire:
Amor dolce languire
Amor mio desioso
Amor mio diletto
Annegami in Amore.

Amore, Amore, lo cor sì mi si spezza,
Amore, Amore, tal sento ferita:
Amore, Amor, trammi alla tua bellezza,
Amore, Amor, per te sono rapita:
Amore, Amor, vivere disprezza,
Amore, Amore, l'alma teco unita.
Amor, tu sei mia vita:
Già non si può partire,
Perchè la fai languire
Tanto struggendo, Amore.

*Love, Love it is the cry of the whole world:
Love, Love, it is the cry of everything:
Love, Love, such is your depth,
The more embraced,
the more desired.
Love, Love, you are the circle around
my heart;
He who possesses you,
loves you forever;
You are my food and my clothing:
He who loves you
Is happy to feel your sweetness,
To forever cry, Love.*

*Love, Love, you make me suffer so.
Love, Love, I cannot bear it.
Love, Love, you give me so much,
Love, Love, I think I will die:
Love, Love, you have so much
dominion over me,
Love, Love, transform me into yourself:
Love, sweet languor
Love my desire
Love my delight
Bind me with love.*

*Love, Love, my heart is borken
Love, Love, my heart is wounded:
Love, Love, draw me towards your beauty,
Love, Love, I am ravished by you:
Love, Love, disdainng life,
Love, Love my soul is united with you.
Love, you are my life:
Do not forsake me,
For you have made me faint
All-embracing Love.*

Part VII, Canticle of Peace

Beati quelli kel sosteranno in pace,
Ka da te, Altissimo, sirano incoronati.

*Blessed are the peacemakers,
By you, Most High, they will be crowned.*

(Translation by Richard Blackford)



Richard Blackford

Born in London in 1954, Richard Blackford studied at the Royal College of Music with John Lambert, then in Rome with Hans Werner Henze. He was appointed Composer In Residence at Balliol College, Oxford, and later Composer in Residence for the Brno Philharmonic. He taught at LAMDA before being appointed Director of Music at The Royal Ballet School. During that time he conducted the premiere of his ballet *Plea to Autumn*, with text by Dame Ninette de Valois, at the Royal Opera House. Thereafter he worked extensively in theatre where his credits include *The Pig Organ* (Royal Opera House), *The Prince's Play* (Royal National Theatre), *King* (Piccadilly Theatre), *Follow My Leader* (Birmingham Rep and Hampstead Theatre), *Fram* (Royal National Theatre). Feature film credits include *City of Joy*, *Prometheus* and *Song for a Raggy Boy*. He has also composed for television, including the acclaimed BBC BAFTA-nominated drama *Fingersmith*, *A Little Bit of Lippy*, *Summer Solstice*, *Ruth Rendell Mysteries*, *1940s House*, *Family*, *Finding Sarah*, *Preston Front* and *The Shell Seekers*, as well as over 100 television drama features for Germany's ZDF.

Richard Blackford's music has been performed and broadcast all over the world and has been featured in the Adelaide, Cork, Montepulciano, Brighton, Cheltenham, Long Island, Delphi, Aberystwyth, Presteigne and Berlin Festivals. It has been recorded on Sony Classical, Decca, Warner Classics, Champs Hill and Nimbus Records. He is the recipient of several awards including First Prize at the Houston Film Festival, The Royal Television Society Award, the Mendelssohn Scholarship and the Tagore Gold Medal. As well as Dame Ninette de Valois, his collaborators include Ted Hughes, Maya Angelou, Tony Harrison, Sir Richard Eyre, William Tuckett and Alistair Beaton. In 2015 he was awarded Die Goldene Deutschland in recognition of services to music in Germany along with Plácido Domingo and Diana Damrau.

Much of Blackford's concert output until recent years has been choral music. Two of his major choral/orchestral works, *Mirror Of Perfection* and *Voices of Exile*, have been the subjects of full-length television documentaries. His third major choral work, *Not In Our Time*, was commissioned for the Centenary of the Bournemouth Symphony Chorus.



Eve Daniell: Soprano

Canadian/British soprano Eve Daniell grew up on the west coast of Canada. She moved to London to pursue her studies at the Royal Academy of Music and recently graduated from the Royal Academy Opera, studying with Elizabeth Ritchie and Gareth Hancock.

Eve was the 2015 winner of the Academy's prestigious Pavarotti Prize, and was a soloist in this year's Last Night of the Proms, singing Vaughan Williams's *The Serenade to Music*. Performance credits include Fiordiligi in Mozart's *Così fan tutte* (Pop Up Opera, Cooper Hall Emerging Artists Programme), Konstanze in Mozart's *Die Entführung aus dem Serail* (Pop Up Opera) and Tatiana in Tchaikovsky's *Eugene Onegin* (Dartington International Summer School) conducted by Sian Edwards. She has appeared on BBC Radio 4's *The Archers*, on the *Prairie Home Companion* (APHC Baltic Cruise 2014) with Garrison Keillor, on BBC Radio 3's *In Tune*, with the Victoria Symphony Orchestra, Victoria Bach Ensemble and last November sang the title role in Handel's *Athalia* with the Whitehall Choir and Paul Spicer.

As part of the Royal Academy Opera she performed Nerone in Monteverdi's *L'incoronazione di Poppea*, Contessa in Mozart's *Le nozze di Figaro* (both conducted by Jane Glover) Nella and Suor Genovieffa in Puccini's *Il trittico* (Peter Robinson) and Lady Dunmow in Berkeley's *A Dinner Engagement* (Gareth Hancock). Eve was also a member of the Royal Academy of Music Song Circle, the Kohn Foundation Bach Cantata Series, and has been sponsored by the Josephine Baker Trust.

This autumn Eve received grants from the BC Arts Council and the International Opera Awards Foundation towards further study and development in Mozartean style and vocal music. Her studies at the Royal Academy of Music were supported by the Canadian Centennial Scholarship Fund, the BC Arts Council, the Leon and Thea Koerner Foundation, a Sainsbury Award and the Catherine Osborne Scholarship.



Olivia Warburton: Mezzo Soprano

British Mezzo Soprano Olivia Warburton graduated from the Royal Academy of Music with a First-class honours degree. She subsequently gained a full scholarship to continue her studies with Elizabeth Ritchie and Audrey Hyland on the Academy's preparatory opera course.

A keen recitalist, Olivia has performed at the Aldeburgh and Oxford Lieder Festivals as a Britten-Pears Young Artist and as a member of the Academy's prestigious Song Circle. As well as St John's Smith Square, she has also performed at Wigmore Hall, St Martin-in-the-Fields, Kings Place, the Holywell Music Room and the Royal Courts of Justice. During her undergraduate studies at the RAM she was awarded the Andrew S Sykes Prize; the Promising Singer Award in the Dean and Chadlington Singing Competition; Second Prize in the Major van Someren-Godfrey English Song Competition and Third Prize in the Schumann Competition.

As a soloist and regular chorus member for the Bach/Kohn Foundation Bach Cantata Series she has worked with leading harpsichordists and conductors, including Laurence Cummings and Masaaki Suzuki. Performances in collaboration with The Juilliard School last year took her on tour to New York, Boston and the Bach Festival in Leipzig. Her operatic experience includes the title role in *Dido and Aeneas* under Michael Chance and Valetto in *L'incoronazione di Poppea* for Royal Academy Opera. Prior to her undergraduate studies, she toured extensively with Opera North for two seasons in their productions of Mozart's *Die Zauberflöte* and Britten's *A Midsummer Night's Dream*, whilst also singing as a chorister at Lincoln Cathedral under the directorship of Aric Prentice.

Olivia has benefited hugely from the opportunity to work with an array of world-class artists, including Angelika Kirchschrager, Anne Sofie von Otter, Wolfgang Holzmair, Florian Boesch, Imogen Cooper and Roger Vignoles. Having developed a love of the German language and repertoire, in particular during her time at the Academy, Olivia will spend part of next year as an Erasmus student at the Hochschule für Musik und Tanz, Köln. Olivia is grateful to the Josephine Baker Trust and the David Laing Foundation for the continuing support of her studies at the RAM.



William Blake: Tenor

William Blake studies at the Royal Academy of Music with Neil Mackie and Iain Ledingham and is generously supported by the John Baker Opera Scholarship, the CHK Charities Limited award and the Josephine Baker Trust. As well as being a soloist in the RAM/Kohn Foundation Bach Cantata series, he is a member of the Song Circle. Before coming to the Academy, he studied at the University of Oxford where he held a choral scholarship at The Queen's College, reading Music.

His most recent work with Royal Academy Opera was playing Oronte in Handel's *Alcina*. Previously he was Lucano in Monteverdi's *L'incoronazione di Poppea* and The Distiller in Rimsky-Korsakov's *May Night*. Last November, he was Don Basilio in its production of Mozart's *Le Nozze di Figaro* at the Hackney Empire. Before joining the Academy, he played Tamino in Mozart's *Die Zauberflöte* for Opera Lyrica, as well as Don Ottavio in *Don Giovanni* for Westminster Opera Company.

Oratorio engagements have included Bach's *B Minor Mass* and *Magnificat*, the finale of Beethoven's *Ninth Symphony*, Handel's *Messiah* and *Athalia* (with the Whitehall Choir), Haydn's *The Creation*, Mendelssohn's *Elijah*, Mozart's *Requiem* and Rossini's *Petite Messe Solennelle* in venues including the Sheldonian Theatre, St John's Smith Square and St Martin-in-the-Fields. He has been the Evangelist in Bach's *Johannes-Passion* and *Matthäus-Passion* with Norwich Cathedral Choir. He has performed at the Oxford Lieder Festival in a programme of Schubert at the Opera. Other recital projects have included Dvořák's *Zigeunerlieder* (Gypsy Songs) with Jâms Coleman and Walton's *Anon in Love* with Michael Butten.



Henry Neill: Baritone

British Baritone Henry Neill performs regularly at some of the country's most prestigious venues including Wigmore Hall, Cadogan Hall, Colston Hall and tonight's venue, St John's Smith Square.

He was the winner of the 2016 Royal Over-Seas Singers Prize along with several national awards including a Sybill Tutton Opera Award, first prize at the Dean and Chadlington festival, the Sir Thomas Armstrong prize for English Song and the Sacred Aria Prize at the Mozart Singing Competition. This year he was a finalist and prize winner at the International Vocal Competition 's-Hertogenbosch in The Netherlands with pianist Freddie Brown. Henry recently graduated from the Royal Academy of Music Opera Course where he studied with Mark Wildman, Ingrid Surgenor, Jane Glover and Iain Ledingham.

Notable performances include *Serenade to Music* with the Birmingham Symphony Orchestra, appearances on BBC Radio 3's *In Tune* and, whilst at the Academy, he performed Butterworth's *Six Songs from A Shropshire Lad* with orchestra conducted by Sir Mark Elder. He has also performed at the Oxford Lieder Festival as well as the Leeds Lieder Festival and appeared on Dutch Radio 4, performing Schubert.

Recent operatic performances include *Le Nozze di Figaro* (Conte d'Almaviva) at Hackney Empire conducted by Jane Glover, Marchese d'Obigny in *La Traviata* at West Green House Opera and Friquet in Offenbach's *Vert-Vert* with Garsington Opera conducted by David Parry. Other roles include Quince in *A Midsummer Night's Dream*, Sprecher in *Die Zauberflöte* and Smirnov in Walton's *The Bear*.

At this year's Edinburgh Festival he performed in sell-out concerts at the Fringe Festival with the Royal Over-Seas League. On Saturday, 26 November, he will appear again at St John's Smith Square with the London Mozart Players in *Dixit Dominus* and Mozart's *Mass in C minor*. In February 2017 he goes on tour with English Touring Opera as a lead role in their newly commissioned opera, *Silver Electra*.

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 a single payment at the start of the season, Friends receive one top-price ticket for all Whitehall Choir-promoted concerts, plus a 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 our website, www.whitehallchoir.org.uk.

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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 John Warren; Mrs Lis Warren; and others, who wish to remain anonymous

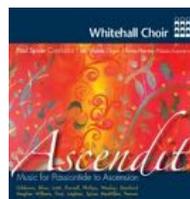
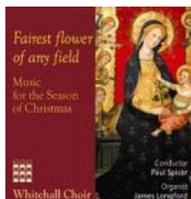
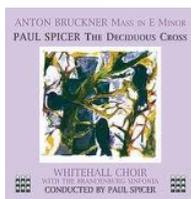
FUTURE EVENTS

Christmas Concert

Tuesday 13 December, St Peter's Eaton Square, London, SW1W 9AL

Music for Passiontide including the Duruflé Requiem

Thursday 6 April 2017, St Margaret's, Westminster, London SW1P 3JX



In 2007 the Whitehall Choir's first CD featured the first recorded performance of Paul Spicer's *The Deciduous Cross*, together with Bruckner's *Mass in E minor*. The second CD, recorded in 2009 at St Alban's Church, Holborn, is a selection of music for the Christmas season. The pieces for Whitehall Choir's most recent CD, *Ascendit*, recorded in 2014, were chosen to trace the period of the liturgical calendar between Passiontide and Ascension.