

Whitehall Choir

London Baroque Sinfonia

Conductor : Joanna Tomlinson



Greg Tassell : JOSHUA
Joseph Bolger : OTHNIEL
James Oldfield : CALEB
Miriam Allan : ACHSAH



ST JOHN'S SMITH SQUARE

Friday 17 November 2017, 7:30pm

St John's Smith Square, London SW1P 3HA

Programme £2

Whitehall Choir

President: Sir Martin Donnelly KCB,CMG

Under its Music Director, Joanna Tomlinson, the Whitehall Choir, now in its 74th season, aspires to the highest standards of performance in all its concerts. Members share a strong commitment and, besides weekly rehearsals on Tuesday evenings to prepare for concerts during the academic year in central London, take part in recordings, occasional tours abroad and choral workshops. In spring 2016, the choir went on tour to Vienna where it performed two concerts featuring English choral music. The choir is always interested in hearing from experienced singers in all voice parts and auditions for new members are held at the start of each term. Our next term begins on 9 January 2018.

Sopranos	Altos	Tenors	Basses
Gill Carruthers Imogen Davies Deb Dowdall Ruth Eastman Jacky Erwtaman Alice Farrow * Sue Forrest Kate Goulden Fiona Graph Kate Hand Claire Johnston Zoë Leung-Hubbard Florence Pillman Lucilla Poston Lesley Raymond Aileen Stanton Janet Winstanley	Samantha Foley Bridget Gardiner Jane Lewis Jane Mackay Gaby Molloy Paula Nobes Jean Orr Jean Robinson Helen Ward Alison Williams	Patrick Haighton Graham Hand Simon Hunter Alex Ling Philip Pratley Alastair Tolley John Turner Jonathan Williams Philip Worley	Jonathan Fisher Laurence Grace Richard Grafen Mark Graver Martin Humphreys Jack Joseph Daniel Lambauer William Longland Brendan O'Keeffe Malcolm Todd Fraser Wigley Ian Williamson
* Soloist (Angel)			

Chairman: Jonathan Williams
Hon. Secretary: Ruth Eastman
Hon. Treasurer: Patrick Haighton

Whitehall Choir is a registered charity, number 280478.



Joanna Tomlinson

Joanna is the newly appointed Music Director of the Whitehall Choir. She is also Director of the internationally renowned Farnham Youth Choir, and of Constanza Chorus in London. She is Associate Director of East London Chorus and is on the tutor panel for the Association of British Choral Directors.

Farnham Youth Choir is an award-winning upper voice choir, which won two gold medals in the 2015 European Choir Games in Magdeburg and in April 2017 performed at Notre Dame, Paris. With Constanza Chorus she recently conducted Mozart *Requiem* with the London Mozart Players at Cadogan Hall and a Mass at St Peter's Basilica in Rome.

Joanna has been Director of the Choirs at Reading University and has also worked with BBC Symphony Chorus, London Symphony Chorus, National Youth Choir of Great Britain, National Youth Choir of Wales, Joyful Company of Singers, Royal College of Music Chorus, Manchester Chamber Choir, Trinity Laban Junior College Choirs and Wimbledon Choral Society.

In demand as a workshop leader, Joanna's recent workshops include sessions for UK Choir Festival, ABCD, London Choral Conducting Masterclasses, and the Gabrieli Consort 'Roar' and Philharmonia Orchestra education schemes.

Joanna studied conducting with Neil Ferris and Peter Hanke, and at the Sherborne Summer School under George Hurst. She has participated in masterclasses with Paul Brough, Patrick Russill, Peter Broadbent, Michael Reif and John Dickson. She studied Singing at the Royal College of Music, where she gained the post-graduate diploma in Singing with Distinction. She has appeared as soprano soloist in much of the core oratorio repertoire. As a choral singer, Joanna works with BBC Singers, Philharmonia Voices, Britten Sinfonia Voices, Gabrieli Consort and Sonoro at venues including the Royal Festival Hall, Royal Albert Hall, the Barbican and Sage, Gateshead.

Joanna teaches singing and conducting. She has taught at Bedales School, Trinity Laban Junior Department and Royal College of Music Junior Department, and worked as vocal coach to the Polish National Youth Choir and on the Helicon Arts singing course.

Joshua – George Frideric Handel (1685-1759)

Composed between July and August 1747, *Joshua* was one of several oratorios written for the Royal Opera House to be performed during Lent when the production of plays was not allowed. The Jacobite Rebellion of 1745 had restricted Handel's performance opportunities, but his oratorio *Judas Maccabaeus* was presented as a tribute to one of the leaders, the Duke of Cumberland, who had defeated the Jacobites in the Battle of Culloden. This oratorio, written earlier, in 1746, proved very popular and Handel followed it up with two more in close succession: *Alexander Balus* and *Joshua*.

Joshua takes Old Testament stories from the Book of Joshua, beginning when he has already led the Israelites to Canaan, across the River Jordan, after years in the wilderness. An angel comes to tell Joshua to take his army to destroy Jericho. There follow various victories and defeats in battle, as well as the celebration of Passover and the miracle of the sun and moon standing still during a battle, as Joshua had implored: 'O thou bright orb great ruler of the day/Stop thy swift course and over Gibeon stay/And O thou milder lamp of light the moon/Stand still, prolong thy beams in Ajalon.'

Caleb, meanwhile (who in the Book of Joshua is a spy but in this work has more prominence as one of his chief warriors) has a daughter called Achsah. In the oratorio, she is in love with Othniel, one of the young warriors. Eventually, Caleb offers his daughter's hand in marriage to the warrior who can win the town of Debir. Othniel takes up this challenge and wins, also winning the object of his affection, Achsah.

Whilst the libretto has been attributed to Thomas Morell, who wrote the text for *Judas Maccabaeus* and *Alexander Balus*, there is actually no evidence to prove that he wrote the libretto to *Joshua*, so its authorship remains uncertain.

The piece begins with an unusually short overture and, as you would expect from the story which is so full of battles, there is plenty of bombastic music, with brass fanfares and solos with dazzling coloratura. There are also more serene moments, such as Achsah's beautiful 'Hark! 'tis the linnet', accompanied by solo flute and violin imitating the linnet.

When Othniel returns from defeating Debir, the chorus sing the famous 'See the Conqu'ring Hero Comes', which is now well known as the hymn tune to 'Thine be the Glory'. Whilst this chorus is more associated with *Judas Maccabaeus*, it was originally written for *Joshua* but later inserted into his more popular oratorio! We hear a hint of the same tune in the very first chorus, 'Every tribe attend, ye sons of Israel'. The work concludes with a short but rousing chorus praising God for His sublime majesty and power.

Act 1, Scene 1

Chorus of Israelites

Ye sons of Israel, ev'ry tribe attend,
Let grateful songs and hymns'
to Heav'n ascend!
In Gilgal, and on Jordan's banks proclaim
One first, one great, one
Lord Jehovah's name.

Recitative

Joshua

Behold, my friends, what vast rewards
are giv'n
To all the just, who place their faith
in Heav'n!
Oh, had your sires obey'd divine
command,
They too, like you, had reach'd the
promis'd land;
But rebels to the laws th'Almighty gave,
They, in the desert, met an early grave.

Caleb

O Joshua, both to rule and bless ordain'd!
When Moses the eternal mansions gain'd,
What boundless gratitude to Heav'n
we owe,
That did in thee a chief so wise bestow!
Courage and conduct shine in thee
complete,
Justice and mercy fill thy judgment seat.

Air

Caleb

O first in wisdom, first in pow'r!
Jehovah ev'ry blessing show'r
Around Thy sacred head!
The neighb'ring realms with envy see
The happiness and liberty
O'er all thy people spread.

Recitative

Joshua

Caleb, attend to all I now prescribe;
One righteous man select from ev'ry tribe,
To bear twelve stones from the divided
flood,
Where the priests' feet, and holy cov'nant
stood;
In Gilgal place them! Hence twelve more
provide,
And fix them in the bosom of the tide!
These when our sons shall view with
curious eye,
Thus the historic columns shall reply:

Solo and Chorus of Israelites

Joshua

To long posterity we here record
The wondrous passage, and the
land restor'd:

Israelites

To long posterity we here record
The wondrous passage, and the land
restor'd:
In wat'ry heaps affrighted Jordan stood,
And backward to the fountain roll'd
his flood.

Act 1, Scene 2

Recitative

Othniel

But, who is he, tremendous to behold,
A form divine in panoply of gold?
With dignity of mien, and stately grace,
He moves in solemn, slow, majestic pace;
His auburn locks his comely shoulders
spread,
A sword his hand, a helmet fits his head;
His warlike visage, and his sparkling eye
Bespeak a hero, or an angel nigh.

Air

Othniel

Awful, pleasing being say,
If from Heav'n thou wing'st thy way!
Deign to let thy servant know,
If a friend, or pow'rful foe!

Recitative

Angel

Joshua, I come commission'd from
on high,
The captain of the host of God am I;
Loose from thy feet thy shoes,
for all around,
The place whereon thou stand'st
is holy ground.

Joshua

Low on the earth, oh, prostrate
let me bend,
And thy behests with reverence attend!

Accompagnato

Angel

Leader of Israel, 'tis the Lord's decree,
That Jericho must fall, and fall by thee,
The tyrant king, and all his heathen train,
At their own idol-altars shall be slain,
Th'embattl'd walls, and tow'rs, that reach
the sky,
Shall perish, and in dusty ruin lie;
Scatter'd in air, their ashes shall
be tossed,
The place, the name, and all
remembrance lost.

Recitative

Joshua

To give command, prerogative is thine,
And humbly to obey, the duty's mine.

Air

Joshua

Haste, Israel haste, your glitt'ring
arms prepare!
With valour abounding,
The city surrounding,
Deal death and dreadful war!

Chorus of Israelites

The Lord commands, and Joshua leads,
Jericho falls, the tyrant bleeds.

Act 1, Scene 3

Accompagnato

Othniel

In these blest scenes, where constant
pleasure reigns,
And herds and bleating flocks adorn
the plains;
Where the soft season all its
blessings sheds,
Refreshing rivers, and enamell'd meads,
Here, in the covert of some friendly shade,
Direct me, love, to Achsah, blooming maid!

Achsah

O Othniel, Othniel!

Othniel

'Tis my name I hear!
Othniel, in melting accents, strikes my ear.

Achsah

O Othniel, valiant youth,
May Heav'n reward thy love and truth!

Recitative

Othniel

'Tis Achsah's voice! Who, but that
heav'nly fair,
Could breathe so tender and so sweet
a pray'r?

Achsah

But see, he comes! He heard, and knows
his pow'r.

Accompagnato

Othniel

Hail, lovely virgin of this blissful bow'r!
How sweet the music of thy
tuneful tongue!

Achsah

These praises to the feather'd
choir belong.

Air

Achsah

Hark, 'tis the linnet and the thrush!
In dulcet notes,
They pour their throats,
And wake the morn on ev'ry bush.
From morn to eve they chaunt their love,
And fill with melody the grove.
Hark, 'tis the linnet. . . *da capo*

Recitative

Othniel

O Achsah, form'd for ev'ry chaste delight,
T'inspire the virtuous thought and charm
the sight!
Thy presence gilds the variegated scene,
To the green olive adds a brighter green,
White to the lily, blushes to the rose,
With deeper red the rich pomegranate
glows;
The fruits their flavour,
flow'rs their odour prove,
And here we taste true liberty and love.

Duet

Achsah and Othniel

Our limpid streams with freedom flow,
And feel no icy chains;
No moulded hail, no fleecy snow,
Pollute our fruitful plains.
The years one vernal circle move,
And still the same like Othniel's/
Achsah's love.

Othniel

The trumpet calls; now Jericho shall know
What 'tis to have a lover for a foe.
The city conquer'd, I shall hope to find
Thy father Caleb, like his Achsah, kind.

Chorus of Israelites

May all the host of Heav'n attend
him round,
And angels waft him back,
with conquest crown'd!

Interval (20 minutes)

Act 2, Scene 1

Solo and Chorus

Joshua (the walls of Jericho falling)

Glory to God!

Israelites

Glory to God! The strong cemented walls,
The tott'ring tow'rs, the pond'rous ruin
falls.
The nations tremble at the dreadful sound,
Heav'n thunders, tempests roar, and
groans the ground.

Recitative

Caleb

The walls are levell'd, pour the
chosen bands,
With hostile gore imbrue your
thirsty hands,
Set palaces and temples in a blaze,
Sap the foundations, and the
bulwarks raze.
But oh, remember, in the bloody strife,
To spare the hospitable Rahab's life.

Air

Caleb

See, the raging flames arise,
Hear, the dismal groans and cries!
The fatal day of wrath is come,
Proud Jericho hath met her doom.

Act 2, Scene 2

Recitative

Joshua

Let all the seed of Abrah'm now prepare
To celebrate this feast with pious care.
Ages unborn, by this example led,
Shall bleed the lamb, and bake
th'unleaven'd bread.

Solo and Chorus

Joshua

Almighty ruler of the skies,
Accept our vows and sacrifice!

Israelites

Thy mercy did with Israel dwell,
When the first-born of Egypt fell.
But oh, what wonders did the Lord
At the Red Sea to us afford!
He made our passage on dry ground,
While Pharaoh and his host were drown'd.
He through the dreary desert led,
He slaked our thirst, with manna fed.
His glory did on Sinai shine,
When we receiv'd the law divine.

Act 2, Scene 3

Recitative

Caleb

Joshua, the men dispatch'd by thee to learn
The strength of Ai, and country to discern,
Elate with pride, deluded by success,
Despis'd their pow'r and made
the people less.
Easy of faith, we trust what they relate,
And now the hasty error find too late:
Our troops with shame repuls'd!
Oh, fatal day!
Hark, Israel mourns, triumphs the King of Ai!

Chorus of the defeated Israelites

How soon our tow'ring hopes are cross'd!
The foe prevails, our glory's lost!
Again shall Israel bondage know,
Oh, sheathe the sword, unbend the bow.

Recitative

Joshua

Whence this dejection! Rouse your
coward hearts,
Let courage edge your swords, and point
your darts.
Remember Jericho, and sure success
Shall crown your arms; the Lord our cause
shall bless.

Air and Chorus

Joshua

With redoubled rage return,
Ev'ry breast with fury burn,
And the heathen soon shall feel
The force of your avenging steel.

Israelites

We with redoubled rage return,
All our breasts with fury burn.
The heathen nation soon shall feel
The force of our avenging steel.

Act 2, Scene 4

Recitative

Achsah

Indulgent Heav'n hath heard my virgin pray'r,
And made my Othniel its peculiar care.
When he is absent, sighs my hours employ,
When he returns, transporting is the joy.

Air

Achsah

As cheers the sun the tender flow'r,
That sinks beneath a falling show'r
And rears its drooping head,
Thy presence doth my pow'rs control,
Darts joy, like lightning, through my soul,
And all my cares are fled.

Act 2, Scene 5

Recitative

Caleb

Sure I'm deceiv'd, with sorrow I behold!
Let not this folly in the camp be told,
Now all the youth of Israel are in arms,
That Othniel, lost in dalliance, shuns
th'alarms.

Othniel

Oh, why will Caleb my fix'd passion blame?
This spotless object justifies my flame.

Caleb

No more, it wounds thy fame!
Daughter, retire!

Act 2, Scene 6

Caleb

Oh, let thy bosom glow with warlike fire!
Thou know'st what craft the men
of Gibeon us'd
To obtain their league, which else had
been refus'd;
Soon did that treaty through
the heathen ring,
Adonizedeck, of Jerusalem king,
With the confed'rate pow'rs of most renown
Have sworn to ruin the revolted town.

Firm to our faith, it never shall be said,
That our allies in vain implor'd our aid.

Othniel

Perish the thought! While honour hath
a name,
Israel's, or Gibeon's cause is still the same.

Air

Othniel

Nations, who in future story,
Would recorded be with glory,
Let them through the world proclaim:
'Friendship is the road to fame.'

Act 2, Scene 7

Recitative

Joshua

Brethren and friends, what joy this
scene imparts,
To meet such brave, such firm
united hearts!
What though the tyrants, an
unnumber'd host,
Their strength in horse, and iron
chariots, boast?
Now shines the sun, that fixeth
Canaan's doom,
Trust in the Lord, and you shall overcome.

Caleb

Thus far our cause is favour'd by the Lord.
Advance, pursue, Jehovah is the word!

Solo and Chorus

Joshua

O thou bright orb, great ruler of the day!
Stop thy swift course, and over Gibeon stay!
And, oh thou milder lamp of light, the moon,
Stand still, prolong thy beams in Ajalon.

Israelites

Behold, the list'ning sun the voice obeys,
And in mid heav'n his rapid motion stays.

Act 3, Scene 1

Chorus of Israelites

Hail, mighty Joshua, hail! Thy name
Shall rise into immortal fame.
Our children's children shall rehearse
Thy deeds in never-dying verse,
And grateful marbles raise to thee,
Great guardian of our liberty!

Air

Achsah

Happy, oh, thrice happy we,
Who enjoy sweet liberty!
To your sons this gem secure,
As bright, as ample, and as pure.
Happy. . . *da capo*

Recitative

Othniel

O Caleb, fear'd by foes, by friends ador'd,
Well have we paid this tribute to thy sword;
But still, to make thine heritage complete,
Debir remains, Debir, the giant's seat.

Caleb

Worn out in war, I find my strength decline;
Counsel alone, the gift of age, is mine.
Is there a warrior willing to pursue
The conquest, and that stubborn
town subdued?
For him, for his, I amply will provide,
And, to crown all, Achsah shall be his bride.

Othniel

Glorious reward, the task be mine alone!
Transporting thought!
Caleb, the town's thy own.

Air

Othniel

Place danger around me,
The storm I'll despise.
What arm shall confound me,
When Achsah's the prize?
Place danger. . . *da capo*

Act 3, Scene 2

Chorus of Israelites

Father of mercy, hear the pray'r we make,
And save the hero for his country's sake.

Recitative

Joshua

In bloom of youth, this stripling hath achiev'd
What scarce, in future times, shall be
believ'd.
Mankind no sooner did pronounce his name,
But he stood foremost in the rolls of fame.
Tyrants he humbled, with the world's
applause,
And sav'd his country's liberty and laws.

Chorus

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See. . . *da capo*

Scene the last

Recitative

Caleb

Welcome, my son! my Othniel,
good and great,
The ornament and champion
of the state,
Take thy reward, the noblest Heav'n
can raise,
And lasting love adorn your
happy days.

Othniel

What tongue can utter, or what
heart conceive
The joy with which this blessing
I receive?

Achsah

Blest be the pow'r that kept thee safe
from harms;
Blest be the pow'r that gave thee
to my arms.

Air

Achsah

Oh, had I Jubal's lyre,
Or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like hers rejoice.
My humble strains but faintly show,
How much to Heav'n and thee I owe.

Recitative

Caleb

While lawless tyrants, with ambition
blind,
Mock solemn faith, waste worlds, and
thin mankind,
Israel can boast a leader, just and
brave,
A friend to freedom, and ordain'd
to save.
Thus bless'd, to Heav'n your
voices raise
In songs of thanks, and hymns
of praise.

Chorus

The great Jehovah is our awful theme,
Sublime in majesty, in pow'r supreme.
Hallelujah!



Greg Tassell (Joshua)

Greg Tassell was brought up on a hop farm in Kent and was a chorister at Durham Cathedral. He read Music at the University of Exeter, where he was also a choral scholar at Exeter Cathedral. He went on to study as a postgraduate at the Royal Academy of Music under Ryland Davies and attended master classes with the late Robert Tear among others. Whilst at RAM he was a prize winner in the 2008 London Handel Competition and a runner-up at the inaugural John Kerr Award for Early English Song of which he is now a trustee.

He is in huge demand both in the UK and abroad for opera, oratorio and recital appearances. His portrayal of Britten's *St Nicolas* is widely acclaimed, he is a popular Evangelist in Bach's *St John Passion* and his Roasting Swan in Orff's *Carmina Burana* dressed in white with feathers is always a crowd puller! He recently appeared with the Presteigne Festival Orchestra in Walton's *Anon in Love* and contemporary composer Cecilia McDowall's *In a Corner of Some Foreign Field*. Engagements this coming season include Handel *Messiah* in Cirencester and London; Monteverdi *Vespers* in Bromley; Brahms *Liebeslieder* at Rye Festival with Twilight Ensemble; Britten *Serenade for Tenor, Horn and Strings* in Reigate; and recitals in Sevenoaks, Winchfield Festival and Queen's Club, London.

Greg has recorded with a variety of groups, including London Early Opera, whose recently released album, *Handel at Vauxhall, Vols 1 & 2*, is on Signum Records. He is a founder member of Sonoro, the new professional chamber choir directed by Neil Ferris. He also teaches singing at Ibstock Place School, Eltham College and with the Bromley Youth Music Trust. Last summer he was invited to coach the National Youth Choir of Wales. A keen Elvis fan, Greg often performs with his jumpsuit on at tennis and golf clubs around Kent & Sussex!

Greg is delighted to be singing with the Whitehall Choir for the first time.



Joseph Bolger (Othniel)

British countertenor Joseph Bolger has worked for Opera North, Welsh National Opera, Music Theatre Wales, New Chamber Opera, Armonico Consort, Ensemble Serse and Size Zero Opera. Recent appearances include Ormonte (Handel *L'Elpidia*) with Opera Settecento at the London Handel Festival and Prince Edward (Arne *The Masque of Alfred*) with Doha Baroque Ensemble in Qatar. Future engagements include the role of the Rector's Clerk in the world premiere concert and recording of John Joubert's opera *Jane Eyre* with the English Symphony Orchestra.

In the world of song, Joseph forms one half of Duo Seraphim with lutenist Richard MacKenzie. Together they present impassioned performances of music from composers as diverse as John Dowland and David Bowie. In the world of contemporary and non-classical music, Joseph seeks always to experiment with what is possible. He has a long-standing relationship with leading composer Laura Bowler and has been involved with improvised opera, jazz crossover and electronic music.

Joseph graduated with a First in Music from Pembroke College, Oxford, before going on to study at the Royal Academy of Music and the Royal Welsh College of Music and Drama. When not performing, Joseph is a Senior Lecturer in Classical Voice at Leeds College of Music. He also undertakes Ph.D. research at King's College London into the singing of early music.

www.josephbolger.co.uk



James Oldfield (Caleb)

James was a Choral Scholar at Trinity College, Cambridge, where he read Geography, and then a Scholar at the Royal College of Music and the RCM International Opera School.

Recent concert appearances include Mendelssohn *Elijah* with the London Symphony Orchestra, Orff *Carmina Burana* with the RTÉ Symphony Orchestra (broadcast live), Rossini *Stabat Mater* with the RTÉ Concert Orchestra in Dublin, Handel *Samson* with the Irish Baroque Orchestra, a new commission by John Barber for ROH2 at the Southbank Centre, Walton *Belshazzar's Feast* and Verdi *Requiem* with De Belgische Kamerfilharmonie, Handel *Messiah* with the Huddersfield Choral Society (recorded live), and Mozart *Mass in C minor* in Gdansk for Polish Radio.

Operatic engagements include Achilla (*Giulio Cesare*) for Opera North, Clito (*Alessandro*) for the London Handel Festival, Ludd (*Ludd and Isis*) for ROH2, Figaro (*Le Nozze di Figaro*) for Garsington Opera, and Nick Shadow (Stravinsky *The Rake's Progress*) for Gothenburg Opera. In 2010 James received the Leonard Ingrams Award from Garsington Opera.

Future performances include *Messiah*, the Brahms *Requiem*, and a recording and concert of Brahms *Vier ernste Gesänge* (arranged for orchestra by Sir Malcolm Sargent).

www.james-oldfield.com



Miriam Allan (Achsah)

Soprano Miriam Allan has been a soloist with leading orchestral, operatic and choral organisations all over the world: Monteverdi Choir and English Baroque Soloists, Bach Collegium Japan, London Baroque, Les Arts Florissants, Glyndebourne Festival Opera, Le Concert d'Astrée, Auckland Philharmonia, Concerto Copenhagen, Il Fondamento, Gewandhaus Kammerchor, Leipzig Kammerorchester, Concerto Köln, ChorWerk Ruhr, Melbourne Symphony Orchestra, Queensland Orchestra and the Australian Chamber Orchestra, working with illustrious directors Sir John Eliot Gardiner, Lars Ulrik Mortensen, Emmanuelle Haïm, Laurence Cummings, William Christie and Paul Agnew.

She appears on numerous recordings, highlights of which include Pinchgut Opera's outstanding renderings of Vivaldi's *Griselda*, Cavalli's *Giasone*, Purcell's *The Fairy-Queen* and Rameau's *Dardanus*; *The Wonders of the World – An English Masque* by John Maynard with Echo du Danube for Accent; Mozart's *Requiem* with the Gewandhaus Kammerchor. This season, Miriam will perform Monteverdi with Les Arts Florissants in Canada and France, and she will return to Australia to join Pinchgut Opera as well as Sydney Philharmonia Choirs for concerts at the Sydney Opera House.

www.miriamallan.com



Photograph: Peer Lindgreen

London Baroque Sinfonia

The London Baroque Sinfonia was created almost 20 years ago for conductor Paul Spicer and the Whitehall Choir. The group's work has focussed on baroque and early classical music in collaboration with a number of other choirs in addition to Whitehall Choir: Birmingham Bach Choir, Twickenham Choral Society and the Choir of Christ Church Cathedral in Oxford, as well as joining the Choir of Westminster School for a recording of Bach's Lutheran *Mass in G minor*.

The Sinfonia brings together many of the finest specialists in period instrument performance, who play 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.

A 2015 review of a Birmingham Bach Choir concert opened, 'Strange, perhaps, to begin a review of a choral concert with praise for the orchestra, but the sheer crispness and élan of the London Baroque Sinfonia set the tone for an enrichingly confident performance'. We are really excited to work with the Whitehall Choir again tonight with its new Music Director, Joanna Tomlinson.

1st Violins

John Crockatt
Karin Björk
Ellen Bundy
George Clifford

2nd Violins

Ben Sansom
Pauline Smith
Hailey Willington

Violas

Joanne Miller
Aliye Cornish

Cellos

Mark Caudle
Anna Holmes

Double Bass

Peter McCarthy

Continuo

Ian Tindale

Flutes

Rachel Latham
Marta Gonçalves

Oboes

Gail Hennessy
Lars Henriksson

Bassoon

Sally Holman

Horns

Ursula Padulan
Monberg
David Bentley

Trumpets

Simon Munday
Matt Wells

Timpani

Robert Kendall

Orchestra manager: Charlotte Templeman

Patrons and Friends

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 each 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 are 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.

Patrons and Friends:

Mr Michael Growcott; 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

Support

Look at the choir's website for information and, particularly for ways that you can Support Us. If you would like to keep in touch and have news of the choir from time to time, please register your email address there.

Would you like to join us?

The Whitehall Choir is always looking for talented singers. Since the arrival of our new Music Director, Joanna Tomlinson, in September the choir has seen a healthy injection of new voices and we would welcome yet more more next term – in all voice parts. If you'd like to try us, come along to our first rehearsal on Tuesday 9 January 2018 when we will be starting work on the Brahms *Requiem*. Or come to our Open Rehearsal the following week on 16 January, when there will be music making followed by a chance to socialise over drink of wine and refreshments with Jo and the rest of the choir.

We rehearse during the academic year on Tuesday evenings, 6.30-9pm, in the Parish Hall of St Peter's Eaton Square, London SW1W 9AL. Further details at www.whitehallchoir.org or email joinus@whitehallchoir.org.uk. Also follow us on Facebook and Twitter.

Programme: Ruth Eastman and Jonathan Williams



ST JOHN'S SMITH SQUARE

Box Office 020 7222 1061 www.sjss.org.uk

St John's Smith Square Charitable Trust
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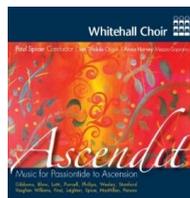
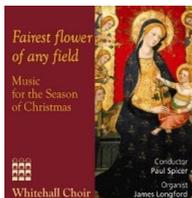
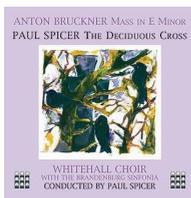
In accordance with the requirements of Westminster City Council, persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's Smith Square. (Consent has been given to a professional photographer this evening.) Smoking is not permitted anywhere in St John's Smith Square. Please ensure that all digital watch alarms, pagers and mobile phones are switched off.

Footstool Restaurant

The Footstool Restaurant in the Crypt serves pre-concert, interval and post-concert dinners and refreshments. Food and drink are not permitted elsewhere in the building.



The choir outside St John's Smith Square in March 2012 following the afternoon dress rehearsal for Handel's *Israel in Egypt*.



Whitehall Choir Recordings

Copies of our CDs, all conducted by our previous Music Director, Paul Spicer, will be on sale after the concert.

- **Bruckner's Mass in E minor and Spicer's The Deciduous Cross** with the Brandenburg Sinfonia.
- **Fairest Flower of any Field**, Christmas music through the ages, with organ accompaniment by James Longford. Applauded by Gramophone magazine as a must-buy Christmas recording. Byrd, Victoria, Palestrina, Bach, Mendelssohn, Finzi, Howells, Rutter, Warlock, Walton, Mathias and Elizabeth Poston, whose carol 'Jesus Christ the Apple Tree' never fails to stir emotions.
- **Ascendit**, with organ accompaniment by Ian Tindale. Passiontide music by Philips, Gibbons, Blow, Lotti, Purcell, Wesley, Stanford, Vaughan Williams, Finzi, Leighton and Spicer, crowned by mezzo-soprano Anna Harvey's show-stopping solo in Macmillan's 'Pascha nostrum immolatus est Christus'. Also included in this recording is 'Christ on the Cross' by Whitehall Young Composer winner Samuel Parsons.

Future Concerts this Season

Christmas Music, Carols and Readings

Tuesday 19 December 2017, St Peter's Eaton Square, London SW1W 9AL

Brahms Requiem

Thursday 22 March 2018, St James's Piccadilly, London W1J 9LL

Bernstein Chichester Psalms

and works by Runestad, Lauridsen, Ives and Gjeilo

Thursday 28 June 2018, St Peter's Eaton Square, London SW1W 9AL