



WHITEHALL CHOIR

Conductor: Paul Spicer

with

LONDON BAROQUE SINFONIA

and

Sadhbh Denny (soprano), **Colette Boushell** (soprano),
John McMunn (tenor), **Thomas Hobbs** (tenor),
Philip Tebb (bass), **Vojtěch Šafařík** (bass)

Monteverdi: Vespers (1610)



Holy Trinity Church, Sloane Street, London SW1

Thursday 10 April, 7.30pm

Claudio Monteverdi – Vespers (1610)

Monteverdi was born in Cremona, Italy, in 1567, at a time when the spiritual values and traditions of Renaissance music were giving way to the more human-centred values of the Baroque age. Indeed, his life and music reflect this profound change in mentality; by his own admission he wrote in two different styles: *prima prattica* (a Renaissance style of composition using polyphony over a *cantus firmus*) and *seconda prattica* (the use of opera-influenced *stile recitativo*). Monteverdi was a musical prodigy – his first works, *Sacrae Cantiunculae*, were published when he was 15. He studied with Ingegneri at Cremona Cathedral and published several books of madrigals and motets, before being engaged as a string player and later as *maestro di cappella* to the court of Vincenzo Gonzaga at Mantua, during which time he studied with Giaches de Wert. During his life, which culminated in his appointment in 1613 as *maestro di cappella* at St Mark's, Venice, he published many examples of secular and religious works, including six operas (a newly developing musical form), ballets, nine books of madrigals, numerous motets and masses as well as the famous Marian Vespers being performed tonight. In 1610, dissatisfied with his work at the Gonzaga court and beset by financial difficulties, Monteverdi travelled to Rome for an audience with Pope Paul V, possibly seeking a bursary for his son. He took with him his own publication of a Mass (*Missa 'In Illo Tempore'*) dedicated to Paul V; published in the same volume was a setting of the main movements of the Vespers (five psalms, a *Magnificat*, and the hymn, *Ave maris stella*) together with an additional setting of the *Magnificat*, an opening *Toccata* (adapted from his earlier opera *Orfeo*), and five 'sacred concertos', here called motets, for various voices (*Nigra sum*, *Pulchra es*, *Duo Seraphim*, *Audi cœlum* and the *Sonata sopra 'Sancta Maria ora pro nobis'*). It is the inclusion of these latter items that has caused considerable debate as to whether the Vespers were ever intended to be performed liturgically with all of these items included. Redlich, for example, regarded the volume to be a loose compilation of pieces for publication rather than an entity. The Renaissance tradition of Marian Vespers called for the use of appropriate plainsong antiphons to be used in between the psalm settings and before the *Magnificat*, and no reference to these is found in the first printed edition. Alternative research suggests that Monteverdi fully intended the motets to be used in place of the plainsong antiphons. The evidence for this is in the strong key relationships between the motets and the rest of the pieces in the Vespers (whereas the modes of the appropriate antiphons do not relate). Although the words of the motets do not at first seem to be fitting for the celebration of a feast of the Virgin Mary (two of them are taken from the *Song of Solomon*, a highly erotic biblical poem), it is known that one of the prevailing allegories at the time was that of the church being seen as the spiritual bridegroom to the soul of Mary; indeed, several other quasi-sacred works of the time (among them Finetti's *O Maria, quae rapis corda hominum* ('O Mary, thou who stealest the hearts of men')) show a surprisingly sensual view of the Mother of God. The inclusion of the motets is also in keeping with Monteverdi's somewhat dichotomous composing style – the psalms, hymn and *Magnificat* are all written in his *prima prattica*, the motets in the much more modern and operatic *seconda prattica*.

With acknowledgements to Barry Creasy, Collegium Musicum of London

MONTEVERDI – VESPERS 1610

1. Versicle & Response *Deus in adiutorium meum*

Versicle

Deus in adiutorium meum intende.
Domine ad adiuvandam me festina.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc et semper, et in secula
seculorum. Amen. Alleluia.

O God make speed to save me.
O Lord make haste to help me.
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. Alleluia.

2. Psalm 109 [Anglican 110] *Dixit Dominus*

Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos scabellum pedum
tuorum.

The Lord said to my Lord:
sit thou at my right hand,
until I make thy enemies thy footstool.

Ritornello

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
in splendoribus sanctorum
ex utero ante luciferum genui te.

The Lord will send the sceptre of thy power out of Sion:
rule thou in the midst of thy enemies.
With thee is the principality in the day of thy strength;
in the brightness of the saints:
from the womb before the day star I begot thee.

Ritornello

Iuravit Dominus et non paenitebit eum;
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.

The Lord hath sworn and he will not repent:
Thou art a priest for ever
according to the order of Melchisedech.
The Lord at thy right hand hath broken
kings in the day of his wrath.

Ritornello

Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria.

He shall judge among nations, he shall fill ruins:
he shall crush the heads in the land of many.
He shall drink of the torrent on the way;
therefore shall he lift up his head.

3. Motet *Nigra sum*

Nigra sum sed formosa filia Ierusalem.
Ideo dilexit me Rex, et introduxit [me]
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.

I am black but beautiful, I am a daughter of Jerusalem.
So the King loved me, and led me in
unto his bedchamber and said unto me:
Arise, my love, and come away.
For winter is now past, the rain is over and gone.
The flowers have appeared in our land;
the time of pruning has come.

4. Psalm 112 [Anglican 113] *Laudate pueri*

Laudate pueri Dominum:
laudate nomen Domini,
Sit nomen Domini benedictum,
ex hoc nunc, et usque in seculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.

Praise the Lord, ye children,
praise ye the name of the Lord.
Blessed be the name of the Lord,
from henceforth now and for ever.
From the rising of the sun unto the going
down of the same,
the name of the Lord is worthy of praise.
The Lord is high above all nations
and his glory is above the heavens.
Who is as the Lord our God,
who dwelleth on high and humbleth himself
to behold the things that are in heaven and earth,
raising up the needy from the earth
and lifting the poor man from the dunghill,
to place him among princes,
with the princes of his people?

Excelsus super omnes gentes Dominus,
et super coelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?

Qui habitare facit sterilem in domo,
matrem filiorum laetantem. Gloria.

He maketh a barren woman to dwell in a house,
the joyful mother of children.

5. Motet *Pulchra es*

Pulchra es, amica mea,
suavis et decora filia Ierusalem.
Pulchra es, amica mea,
suavis et decora sicut Ierusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
sweet and comely, O daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away your eyes from me,
for they have caused me to flee hence.

6. Psalm 121 [Anglican 122] *Laetatus sum*

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis Ierusalem;
Ierusalem, quae aedificatur ut civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Ierusalem
et abundantia diligentibus te,
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria.

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet stood within thy gates, O Jerusalem;
Jerusalem, which is built as a city
that is at unity in itself.
For thither the tribes have gone up,
the tribes of the Lord, to testify unto Israel,
to give thanks to the name of the Lord.
For there is the seat of judgment,
the seat to judge the house of David.
O pray for the peace of Jerusalem
and may prosperity attend those who love thee.
Peace be within thy strong places,
and plenteousness within thy palaces.
For my brethren and companions' sake,
I spoke peace of thee;
Yea, because of the house of the Lord our God
I have sought to do thee good.

7. Motet *Duo Seraphim*

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in caelo:
Pater, Verbum et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus.

Two Seraphim were calling one to the other:
Holy, holy, holy Lord God of Hosts;
the whole earth is full of his glory.
There are three who give testimony in heaven:
the Father, the Word and the Holy Spirit:
and these three are one.

8. Psalm 126 [Anglican 127] *Nisi Dominus*

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur
cum loquetur inimicis suis in porta.
Gloria.

Except the Lord build the house,
their labour is but lost that build it.
Except the Lord keep the city,
the watchman waketh but in vain.
It is but lost labour that ye rise up early:
arise when you have sat down,
ye who eat the bread of sorrow,
when he shall give sleep to his beloved.
Lo, children and the fruit of the womb
are an heritage and a gift from the Lord.
As arrows in the hand of the mighty,
so are the children of the vanquished.
Blessed is the man who has fulfilled his longing
by them: he shall not be confounded
when he shall speak with his enemies at the gate.

INTERVAL

9. Motet *Audi coelum*

Audi, coelum, verba mea,
plena desiderio
et perfusa gaudio.

Hear, O heaven, my words,
full of desire
and suffused with joy.

Audio.

I hear.

Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?

Tell me, I pray: who is she
who rising like the dawn,
shines, that I may bless her?

Dicam.

I shall tell you.

Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras, coelos, maria.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

Maria.

Mary.

Maria Virgo illa dulcis,
praedicata de Propheta Ezechiel
porta orientalis,

Mary, that sweet Virgin
foretold by the prophet Ezechiel,
gate of the rising sun,

Talis.

Such is she!

illa sacra et felix porta,
per quam mors fuit expulsa,
introducenda autem vita,

that holy and happy gate
through which death was driven out,
but life brought in,

Ita.

Even so!

quae semper tutum est medium
inter homines et Deum,
pro culpis remedium.

who is always a sure mediator
between man and God,
a remedy for our sins.

Medium.

A mediator.

Omnes..
Omnes hanc ergo sequamur,
qua cum gratia mereamur
vitam aeternam. Consequamur.

All..
So let us all follow her
by whose grace we gain
Eternal life. Let us seek after her.

Sequamur.

Let us follow.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

Amen.

Amen.

Benedicta es, Virgo Maria,
in saeculorum saecula.

Blessed art thou, Virgin Mary,
world without end.

10. Psalm 147 [Anglican 147 vv. 12-20] *Lauda, Ierusalem*

Lauda, Ierusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emittit eloquium suum terrae;
velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut bucellas:
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquae.
Qui annuntiat verbum suum Iacob:
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
Gloria.

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like morsels:
who will stand before his cold?
He will send out his word and melt them:
he will blow with his wind and the waters flow.
He sheweth his word unto Jacob,
his statutes, and judgments unto Israel.
He hath not dealt so with any nation:
and he hath not shown his judgments to them.

11. Sonata sopra Santa Maria

Sancta Maria, ora pro nobis.
(sung 11 times)

Holy Mary, pray for us.

12. Hymn *Ave maris stella*

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Hail, bright star of ocean,
God's own mother blest,
Ever sinless virgin,
Gate of heavenly rest.

Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.

Taking that sweet Ave
Which from Gabriel came,
Peace confirm within us,
Changing Eva's name.

Solva vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.

Break the captives' fetters,
Light on blindness pour,
All our ills expelling,
Every bliss implore.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Show thyself a mother;
May the Word Divine,
Born for us thy Infant,
Hear our prayers through thine.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Virgin all excelling,
Mildest of the mild,
Freed from guilt, preserve us,
Pure and undefiled.

Vitam praesta puram,
Iter para tutum,
Ut videntes Iesum
Semper collaetemur.

Keep our life all spotless,
Make our way secure,
Till we find in Jesus,
Joy for evermore.

Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Trinus honor unus. Amen

Through the highest heaven
To the Almighty Three,
Father, Son and Spirit,
One same glory be. Amen.

13. Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord

Et exultavit spiritus meus in Deo salutari meo.

and my spirit hath rejoiced in God my saviour.

Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.

For he hath regarded the lowliness of his handmaiden,
for behold from henceforth
all generations shall call me blessed.

Quia fecit mihi magna qui potens est
et sanctum nomen eius,

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

Et misericordia eius a progenie
in progenies timentibus eum.

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

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.

Deposuit potentes de sede
et exaltavit humiles.

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

Esurientes implevit bonis,
et divites dimisit inanes.

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

Suscepit Israel puerum suum,
recordatus misericordiae suae,

He remembering his mercy
hath holpen his servant Israel

Sicut locutus est ad patres nostros,
Abraham et semini eius in secula.

as he promised to our forefathers,
Abraham and his seed for ever.

Gloria Patri, et Filio,
et Spiritui Sancto,

Glory be to the Father, and to the Son;
and to the Holy Ghost

Sicut erat in principio, et nunc, et semper
et in secula seculorum. Amen.

as it was in the beginning, is now and ever shall be,
world without end. Amen.

Paul Spicer



Paul Spicer 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 Walford Davies Organ Prize in his final year.

As well as being conductor of the Whitehall Choir, Paul conducts the acclaimed Finzi Singers, with whom he has made 15 CDs for Chandos, the Birmingham Bach Choir, and the Chamber Choirs at the Birmingham Conservatoire where he is professor of choral conducting.

Until July 2001 Paul Spicer was Artistic Director of the Lichfield International Arts Festival and the Abbotsholme Arts Society, posts he relinquished in order to pursue a completely freelance musical career. Earlier in his career he spent time as a teacher of music at Uppingham School and Ellesmere College, before moving on to become a recording producer. He was Senior Producer for BBC Radio 3 in the Midlands until 1990, and today is in great demand as a recording producer and as a composer.

His large-scale *Easter Oratorio*, commissioned for performance in Lichfield Cathedral in July 2000, was described by *The Independent* as “almost operatic in its inherent drama” and as being “a major contribution to the choral society repertoire”. It was subsequently recorded, and was one of the Editor’s Choices in *Gramophone* magazine’s April 2006 issue, in which John Steane proclaimed: “The *Easter Oratorio* is a major work and the best of its kind to have appeared, certainly since the death of Howells, probably since Howells’s *Hymnus Paradisi*.” Other commissions have included anthems for the enthronement of Tom Wright as Bishop of Durham in October 2003, a Choral Festival in Long Island, USA, in May 2004, and the centenary of the Birmingham Diocese in 2005. Paul’s composition *The Deciduous Cross*, recorded in 2007 by the Whitehall Choir, is available to buy via www.whitehall.org.uk .

Paul Spicer’s highly acclaimed biography of his composition teacher, Herbert Howells, which was published in August 1998, went into its second edition exactly a year later and is progressing to its third edition. He is a contributor to the new *Oxford Dictionary of National Biography* and has begun work on a full-scale biography of Sir George Dyson, commissioned by the Dyson Trust. Paul Spicer is a member of the Council of Lichfield Cathedral, a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University and an Honorary Fellow of the Birmingham Conservatoire.

Soloists

Sadhbh Dennedy (soprano)



Sadhbh Dennedy is a student of the Benjamin Britten International Opera School at the Royal College of Music. She studies singing with Lillian Watson.

Opera roles include Anne Truelove in Stravinsky's *The Rakes Progress*, Micaela in Bizet's *Carmen* (Blackheath Halls), Adina in Donizetti's *L'Elisir d'Amore* (Opera South), Nausicaa in Julian Grant's *Odysseus Unwound* (Tête-à-Tête), Girl in George Higgs' *Hongongalongalo* (Dublin Fringe Festival), Shepherd Boy in Puccini's *La Bohème* (Lyric Opera), Elsie Maynard in Gilbert and Sullivan's *The Yeomen of the Guard* (Rathgar and Rathmines Musicals).

Sadhbh has performed many concerts in Ireland and the U.K. and France. Works include Mendelssohn's *Lobgesang* in Besançon Music Festival, France, with the Orchestre de Franche-Comté (Peter Csaba); Handel's *Messiah* in The Helix Concert Hall, Dublin, with the Irish Concert Orchestra (Marion Doherty); and Handel's *Dixit Dominus* in Holy Trinity Church, Sloane Street (Paul Spicer). She was the soloist in the commissioned world premiere of Eilish Farrell's *Setanta*, Dundalk, Ireland. Radio performances include the *Tonight with Vincent Brown Show* (Ireland), and *In Tune* (UK). Television performances include *The Late Late Show* (Ireland).

Last year, Sadhbh won the Bank of Ireland Millennium Scholars Trust, the Travel and Training Award from the Irish Arts Council, and an award from Musicians Benevolent Fund.

Upcoming performances include *The Cunning Little Vixen*, where she will play the Vixen at the Royal College of Music.

Colette Boushall (soprano)



Colette Boushall is a scholarship student at the Benjamin Britten International Opera School at the Royal College of Music, where she is a student of Lillian Watson. She holds an honours degree in both the BMus and MMus performance courses at the D.I.T. Conservatory of Music and Drama in Dublin, where she studied under Deirdre Grier-Delaney.

Colette has significant experience as a recitalist, having performed in many prestigious venues throughout Ireland. She has participated in masterclasses with such distinguished singers as Valerie Masterson, Nelly Miricioiu and Dennis O'Neill, and has sung for all the major choral societies in Ireland. Her repertoire includes the Mozart *Requiem* and *C minor Mass*, Fauré *Requiem*, Handel *Messiah*, Vivaldi *Gloria* and Bach *B minor Mass*, *Christmas Oratorio*, and *St. Matthew* and *St. John Passions*. Colette has also been involved in the Dublin Anna Livia Opera Festival, where her roles included Cathleen in Vaughan Williams' *Riders to the Sea* and Serpina in Pergolesi's *La Serva Padrona*. Colette greatly appreciates the support that the MBF Music Education Award, the Josephine Baker Trust and the Arts

Council of Ireland have given to aid her in the continuation of her study. Future engagements include the title role in Janáček's *The Cunning Little Vixen* at the RCM in June and the role of Tina in Jonathan Dove's *Flight* for BYO in September.

John McMunn (Tenor)



American tenor John McMunn was educated at Harvard University, King's College, Cambridge, where he served for two years as a Choral Scholar, and the Royal College of Music, where he was awarded the Cuthbert Smith and Lucy Ann Jones scholarships. A former Paine Traveling Fellow of Harvard University, he is generously supported by the Josephine Baker Trust, and is the recipient of a major award from the Sir Peter Moores Foundation.

Recent roles include the Madwoman (*Curlw River*) for Mahogany Opera, Lucano (*L'incoronazione di Poppea*) and Basilio (*Le nozze di Figaro*) for the Benjamin Britten International Opera School, the Evil Counselor (*Ludus Danielis*) for Andrew Lawrence-King's Harp Consort, Acis (*Acis and Galatea*) for Bampton Classical Opera, and L'Allegro (cover, *L'Allegro ed il Moderato*) for the Paris Opera with William Christie's Les Arts Florissants. Oratorio appearances include Handel's *Messiah*, *Solomon*, and all of the Chandos Anthems; Mozart's *Requiem*, and numerous masses; Haydn's *Creation*, and the *Missa in Tempore Belli*; Britten's *Cantata Misericordia*, and *St. Nicholas*; Bach's *St. John* and *St. Matthew Passions*, and numerous

cantatas; among many others. As a recitalist, he has appeared with pianists Paul Kwak (Britten's *Canticles*, and *The Holy Sonnets of John Donne*, Paine Hall), Christina Lawrie (Schumann's *Dichterliebe*, Strathearn Music Club), and Simon Lepper (Schubert's *Die schöne Müllerin*, Kirker Music Festival). A proponent of new music, he has twice been awarded fellowships to the Tanglewood Music Center, where he premiered Robert Zuidam's *Rage d'amours*. Upcoming engagements include the title roles of Stravinsky's *Renard* (Mahogany Opera) and Maxwell Davies's *The Martyrdom of St. Magnus* (Hebrides Ensemble), Bach's *St. John Passion* with the Bath Bach Choir, Messiaen's *Cinq Rechants* in festival at the Royal College of Music, and *Die schöne Müllerin* with Simon Lepper at the National Portrait Gallery.

Thomas Hobbs (Tenor)



Thomas Hobbs was born and brought up in Exeter and started musical life as a trumpeter. He began singing at the age of sixteen, studying with Brian Northcott and deputising in Exeter's Cathedral Choir. Thomas recently graduated in history from King's College London. He also studied singing with Ian Partridge, and now studies with Neil Mackie at the Royal College of Music, where he is the Peter Pears Scholar. He is increasingly in demand as a consort singer and soloist both in England and abroad.

As a consort singer, his recent concerts include a number of performances with The Binchois Consort, with Jeffrey Skidmore's Ex Cathedra, with Tenebrae and the English Concert under the direction of Nigel Short, with Stephen Layton's Polyphony and with the choir of Westminster Abbey. He has recently been recording with the Cardinal's Musick as part of their William Byrd series, with The Sixteen, with the choir of Westminster Abbey and with Polyphony.

As a soloist, Thomas's recent concert engagements include Finzi's *Dies Natalis*, Handel's *Messiah*, *Acis & Galatea* and *Chandos Anthems*, Bach's *Christmas Oratorio* and *B minor Mass*, the role of Evangelist in Bach's *St. Matthew Passion*, Berlioz's *Te Deum* and Monteverdi's *Vespers*, whilst in recital he has given performances of Schubert's *Die Schöne Müllerin*, Vaughan Williams's *On Wenlock Edge*, Finzi's *Young Man's Exhortation* and Britten's *Abraham and Isaac*. He also sang the role of the Evangelist in Bach's *St Mark Passion* for Paul Spicer and the Whitehall Choir at St John's, Smith Square in March 2007. Future plans range from productions at the RCM to lieder recitals and concert appearances both in England and abroad. Thomas is supported by the Josephine Baker Trust. He has recently been awarded a Susan Chilcott Scholarship and made a Royal Philharmonic Society Young Artist.

Philip Tebb (Bass)



Philip Tebb studied Music at Durham University, where he was a Choral Scholar at the Cathedral. He has worked with choirs such as the Academy of Ancient Music, the BBC Singers, the Choir of the Enlightenment, European Voices, the Gabrieli Consort, and the Monteverdi Choir, and has sung in the chorus of ENO, Garsington Opera and Grange Park Opera. Recent solo work includes: Monteverdi *Vespers* with the Whitehall Choir, Haydn *Creation* with Hertford Choral Society and with the Nonsuch Singers, Elysian Singers and the Orchestra of the City, Rossini *Petite Messe Solennelle* with Henley Choral Society, Bach *B Minor Mass* with Christchurch Choral Society and Orff *Carmina Burana* with Lymington Choral Society. Last year he performed the role of Aeneas in Purcell *Dido & Aeneas* with the Armonico Consort in performances at St John's Smith Square and in Sardinia and Italy. In October last year Philip gave the UK premiere of *Last Letter Home* by the American composer Lee Hoiby at The National Gallery, accompanied by Kathron Sturrock.

Philip is currently studying with Russell Smythe at the Royal College of Music on the Benjamin Britten International Opera School. At RCM he has appeared in masterclasses with Valerie Masterson, James Oxley, Graham Johnson and Patrica McMahon. Philip sang the role of Nicanandro in Handel *Atalanta* (as part of the London Handel Festival), Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*, and in scenes: Zurga, Bizet *Les Pêcheurs de Perles* Don Alfonso, Mozart *Così fan tutte* and Demetrius Britten *A Midsummer Night's Dream*. He is generously supported by the Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. This term he will be singing the role of Harasta in Janáček *The Cunning Little Vixen*.

Vojtěch Šafařík (Bass)



Vojtěch Šafařík, bass-baritone, was born in the Czech Republic. He graduated from the Prague State Conservatory in 2005 and is currently studying with Timothy Evans-Jones at the Benjamin Britten International Opera School, Royal College of Music, London, where he is the Yvonne Wells Scholar, and he is also kindly supported by the Josephine Baker Trust, and the Robert Hendra and Marmor Trusts. Vojtěch is also the Samling Foundation Scholar and the second prize winner of the Clonter Opera Prize 2008.

Vojtěch's operatic roles include Leporello in Mozart's *Don Giovanni* under Kirill Petrenko (International Opera Studio, Komische Oper Berlin), Mozart's Count Almaviva, Ottone in Monteverdi's *L'incoronazione di Poppea* and Mercurio in Handel's *Atalanta* (all three at the BBIOS, RCM), Marte in Caldara's *La Contesa dei Numi* (International Music Festival Český Krumlov), Badger/Parson in Janáček's *The Cunning Little Vixen* (Woodhouse), Father in Mozart's *The Jewel Box* (Bampton Classical Opera), Mozart's Masetto and Vítězslav Novák's Vrchní in

Lucerna (Czech Republic).

Vojtěch appears frequently as a soloist in concerts, which have included Brahms's *Requiem* under Leif Segerstam, Mozart's *Mass in C minor* under Sir Charles Mackerras (both RCM), Purcell's *The Fairy Queen* with Camerata Salzburg under Sir Roger Norrington, the title role in Handel's *Saul* under Paul Spicer, *Polyphemus* in *Acis and Galatea*, Fauré's *Requiem* and Bach's *St. John's Passion* with the London Mozart Players, *Czech Christmas Mass* at the Cadogan Hall with the Soutbank Sinfonia and Simon Over, and the *Messiah* with the London Pro Arte Baroque orchestra.

His future engagements include the role of *Forester* in Janáček's *The Cunning Little Vixen* (BBIOS, RCM) and Purcell's *The Fairy Queen* in the Aix-en-Provence Festival under William Christie.

Whitehall Choir is pleased to acknowledge the valuable support given by the Josephine Baker Trust to all six soloists in tonight's concert.

WHITEHALL CHOIR – FUTURE PROGRAMME 2007/2008:

ENGLISH SECULAR MUSIC

Monday 7 July 2008

The Banqueting House, Whitehall

If you would like to be kept informed of Whitehall Choir initiatives and events, please sign up for our "e-alerts" via the website – www.whitehallchoir.org.uk .

London Baroque Sinfonia

The London Baroque Sinfonia has worked with the Whitehall Choir for several years in baroque programmes, and is delighted to do so again this evening. The Sinfonia is made up of experienced professional players who specialise in period instrument performance and who perform regularly in the UK and abroad with groups such as English Baroque Soloists, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, the Gabrieli Consort and English Concert.

Collaborations with Paul Spicer and Whitehall Choir have included Purcell, Carissimi, Mozart and Monteverdi as well as Handel's *Alexander's Feast*, and Bach's *B minor Mass* and *Christmas Oratorio*. The orchestra has also performed with the Twickenham Choral Society and the Choir of Christ Church Cathedral, Oxford, with Stephen Darlington.

Lutes

Elizabeth Kenny
Andrew McGinley

Organ

Steven Devine

Violins

Matthew Truscott
Theresa Caudle

Violas

Alfonso Leal d'Ojo
Trevor Jones

Bass violin

Imogen Seth-Smith

Violone

Peter McCarthy

Cornetti

James Savan
Adrian Woodward
Richard Thomas

Sackbuts

Sue Addison
Abigail Newman
Stephen Saunders



THE WHITEHALL CHOIR

President: Sir Brian Bender, KCB

Conductor: Paul Spicer

Accompanist: James Longford

The Whitehall Choir

After its wartime origins in 1941 as a lunchtime madrigal group in the Board of Trade, the Whitehall Choir has grown and become a permanent and thriving choir, performing regularly at major London venues, and sometimes more widely in the UK. Its repertoire ranges from the Renaissance to the 21st century, and includes challenging unaccompanied pieces as well as larger choral works performed alongside professional soloists and orchestral musicians. Paul Spicer's appointment as Conductor and Musical Director has continued and enhanced the Choir's regular contribution to the London music scene. Most recently our programme has included Handel's *Dixit Dominus* and Haydn's *Imperial Mass* at St John's, Smith Square, Rachmaninov's *Vespers* at St Paul's, Knightsbridge, Dvořák's *Stabat Mater* at the Cadogan Hall, and the Fauré *Requiem* at St Martin-in-the-Fields, London. In 2007 the Choir also went on tour in Toulouse, France, where they performed a varied programme at two separate venues. In 2006 the Choir performed the London premiere of Paul Spicer's *The Deciduous Cross* along with Bruckner's *Mass in E Minor* at St John's, Smith Square, and both works feature on the Choir's recent (January 2007) CD recording available to purchase from our website.

If you would like to sing with the Whitehall Choir please visit our website www.whitehallchoir.org.uk, or alternatively contact Richard Grafen on 020 7215 5323 (daytime only) for details. Should places be available in the choir, membership is subject to a short audition. Registered Charity no. 280478.

Sopranos

Joanna Bradley
Gill Carruthers
Hilary Davies
Imogen Davies
Ruth Eastman
Jacky Erwteman
Rebecca Gill
Kate Goulden
Fiona Graph
Shelley Haley
Katherine Herzberg
Claire Johnston
Margaret Lauder
Leane Mercier-Tardif
Simone Nauwerth
Rachel Salisbury
Ruth Soroko
Yvette Street
Vicky Sweetman
Sue Vincent
Joanna Worrell

Altos

Helen Audaer
Rose Chandler
Tamsin Cousins
Monica Darnbrough
Miranda Douce
Samantha Foley
Katherine Howes
Kate Mole
Jean Orr
Marion Paul
Caroline Price
Penny Prior
Moirra Purkiss
Jean Robinson
Holly Tett
Liz Walton
Lis Warren

Tenors

Colin Altman
Patrick Haighton
Graham Hand
Ken Holmes
Ashley Marshfield
Philip Pratley
Danny Tomkins
Jonathan Williams

Basses

Chris Gotto
Laurence Grace
Richard Grafen
Mark Graver
Michael Growcott
Michael Hope
Martin Humphreys
Andrew Hyde
Michel Kallipetis
Simon Lawson
Keith Long
William Longland
Roland Lubett
Alberto Moscatelli
Brendan O'Keeffe
Malcolm Todd
David Wedmore
Ian Williamson

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Mrs G. A. Holmes
Mr. L. A. Hunt
Miss P. J. Owen
Mr Roy Owen
Mr John Warren
Capt. B. V. Woodford, CBE, RN

For further details about Friends of Whitehall Choir, please contact **Moira Purkiss** on 020-8688 7358 or e-mail:
moira@nnl.gotadsl.co.uk

The Choir is very grateful for the support that it continues to receive from the Department of Business, Enterprise and Regulatory Reform (BERR).

The Choir would like to thank all the helpers on the night.

ANTON BRUCKNER MASS IN E MINOR
PAUL SPICER THE DECIDUOUS CROSS



WHITEHALL CHOIR
WITH THE BRANDENBURG SINFONIA
CONDUCTED BY PAUL SPICER



During 2007 the Whitehall Choir produced a CD, featuring the first recorded performance of Paul Spicer's *The Deciduous Cross*. On this disc the Choir has also recorded Bruckner's *Mass in E minor*. The CD is on sale via our website www.whitehallchoir.org.uk.

"...instrumental writing which is assured, inventive and colourful...a performance which is committed and compelling..." Organists' Review, October 2007.

"...Definitely recommended!" Bruckner Journal, November 2007.