

“Open to all - whether up until now only singing
in the shower or an experienced singer”

ETCetera is now eighteen months old, with members coming mainly from the Departments for Environment, Food & Rural Affairs (Defra); Transport (DfT); Communities & Local Government (DCLG), but with others from Energy & Climate Change (DECC); Work & Pensions (DWP); the Home Office; and the Church of England. The choir rehearses together for an hour on Thursday lunchtimes. Performances have so far raised £1,395 for local charities.

We should like to thank you for supporting us today and we express considerable thanks to Rev. Philip Welsh and the Verger of St. Stephen's for generously hosting our concert.

If you are interested in becoming a member of ETCetera, or wish to join our mailing list for notification of concerts, please email:
the Secretary Wendy.Back@communities.gsi.gov.uk

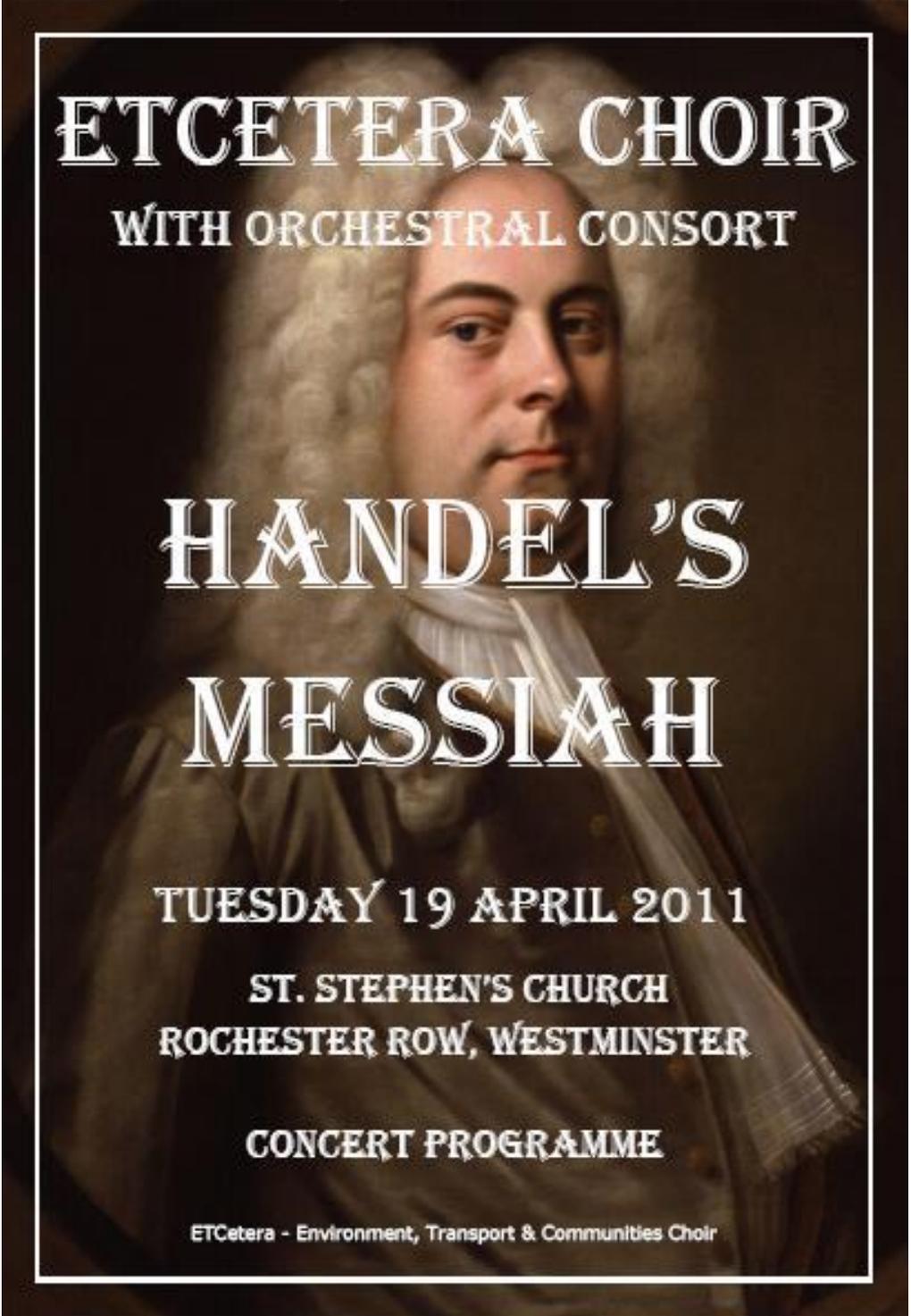
CHARITY COLLECTION

“St Stephen's is extremely grateful to ETCetera for offering to donate some of today's collection to our current **Organ Appeal**. We are replacing our failing instrument after Easter with a fine 1903 organ of some historic significance. This will greatly benefit our worshippers and the various musical groups - including of course ETCetera Choir - that we enjoy welcoming to the church, and will also enable us to resume midweek organ concerts and music tuition. Please take an Organ Appeal brochure for more about what we are doing. Currently we have about £120,000 towards the £150,000 we need, and your contribution today is greatly appreciated! And if you'd be interested in sponsoring a pipe, please take a leaflet from one of the tables in church. Thank you.”

Philip Welsh, Vicar of St Stephen's.

Proceeds from the collection will also go to the **Cardinal Hume Centre** on Horseferry Road. The Centre works with homeless young people and badly housed families, helping them to obtain employment and break out of the cycle of homelessness and social exclusion.

PLEASE GIVE GENEROUSLY



ETCETERA CHOIR
WITH ORCHESTRAL CONSORT

HANDEL'S
MESSIAH

TUESDAY 19 APRIL 2011

ST. STEPHEN'S CHURCH
ROCHESTER ROW, WESTMINSTER

CONCERT PROGRAMME

ETCetera - Environment, Transport & Communities Choir

HANDEL'S MESSIAH
Selected Choruses,
Arias & Recitatives from
Part II

22. Behold the Lamb of God

John 1:29

Behold the Lamb of God, that
taketh away the sins of the
world.

23. He was despised

(Alto aria: Claire Wilding)

Isaiah 53:3

He is despised and rejected of
men: a man of sorrows, and
acquainted with grief. . .

Isaiah 50:6

He gave His back to the smiters,
and His cheeks to them that
plucked off the hair: He hid not
His face from shame and
spitting.

**24. Surely He hath borne our
griefs**

Isaiah 53:4, 5

Surely he hath borne our griefs,
and carried our sorrows. . . He
was wounded for our
transgressions; he was bruised
for our iniquities: the
chastisement of our peace was
upon him,

**25. And with His stripes we
are healed**

Isaiah 53:5b

And with His stripes we are
healed

**27. All they that see him
laugh him to scorn**

(Tenor recit.: Daniel Hallam)

Psalms 22:7

All they that see him laugh him
to scorn: they shoot out their
lips, they shake their heads,
saying:

28. He trusted in God

Psalms 22:8 (Matthew 27:43)

He trusted in God that he would
deliver him: let him deliver him,
if he delight in him.

**31. He was cut off out of the
land of the living**

(Tenor recit.: Daniel Hallam)

Isaiah 53:8b

He was cut off out of the land of
the living: for the transgression
of Thy people was He stricken.

**32. But Thou didst not leave
His soul in hell**

(Tenor aria: Daniel Hallam)

Psalms 16:10 (Acts 2:27)

But thou didst not leave his soul
in hell; neither didst thou suffer
Thy Holy One to see corruption.

**33. Lift up your heads, O ye
gates**

Psalms 24:7-10

Lift up your heads, O ye gates;
and be ye lift up, ye everlasting
doors; and the King of Glory
shall come in.

Claire Wilding – alto soloist

Claire works in Defra's Flood Management programme. Her singing ranges from classical to barbershop to pop; formal choirs to street busking to social events with friends. Highlights include a choral exchange between the Foreign Office Choir and French counterparts; and competing in a women's barbershop contest in Las Vegas.

Daniel Hallam – tenor soloist

Dan works in Local Government Policy at DCLG. He has been in choirs since the age of 8 - singing in services of Nine Lessons and Carols at both Chester and Lichfield Cathedrals. He was a member of *Edinburgh University Singers*. Highlights include performing for the Duke of Edinburgh, and touring Norway - performing songs in Norwegian.

Acknowledgements

Very grateful thanks are due to the Committee: Stephen Hall (Music Director/Chairman), Wendy Back (Secretary), Kendall Harding (Treasurer), Paul Clarkson (Principal Accompanist), Claire Hunter, Robert Bradburne, Ian Boddington, Beverley Howes and Joanna Irish. With special thanks to Claire, Ian, Robert, and additionally Richard Longman for their musical support in rehearsals. Poster and programme designed and typeset by Stephen Hall.

Very grateful thanks to SPARTA/Defra SSA for financial support to purchase a new keyboard and music and for help in promotion. Thanks to Westminster Music Library and Merton Library for the loan of choral and orchestral Messiah scores.

Future ETCetera concerts:

Planes, trains and automobiles - 19 July 2011

A selection of light music inspired by transport

Best of British at Christmas – 13 December 2011

A selection of British choral music for Christmas

Mozart's Requiem – Easter 2012

Stephen Hall – conductor and bass soloist

Stephen works in Environment Statistics in Defra. He co-founded *ETCetera* in 2009 - his first experience as a conductor. He sings with *English Baroque Choir*, *Anton Bruckner Choir*, *OSJ Voices*, *Stellae Cantores*, *St Peter's Singers*, *Deansbank Singers*, and *Fever Pitch*. Previously with *Exmoor Singers of London* for 9 years, he sang on BBC TV and on albums by bands *Bloc Party* and *Noah and the Whale*.

Orchestral Consort

ETCetera is delighted to have an Orchestral Consort, especially formed for this performance, with thanks to the Whitehall Orchestra, and in particular the Secretary Richard Vincent, for making this possible.

Violin

Isabella Craig *
Ben Smith *
Mary Stevens (leader)
Basil Vincent
Catherine Vincent *

Viola

Bruce Paterson *

Cello

Paul Brione *
David Rawlins *

* Member of
Whitehall Orchestra

Claire Hunter – soprano soloist

Claire works in Corporate Finance in DCLG. She was a member of *Hallé Youth Choir*, performing with *Hallé Orchestra* in Manchester and the Proms. She went up to read Music at St. Hilda's College, Oxford. There, with *Schola Cantorum*, she performed a range of music from Handel to a jazz evensong for BBC Radio 3. She was a member of *St. John's College Chapel Choir* and a lay clerk at *Harris Manchester College*.

Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.

Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

38. How beautiful are the feet

(Soprano aria: Claire Hunter)

Romans 10:15 (Isaiah 52:7)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

44. Hallelujah

It is customary for the audience to stand for the Hallelujah Chorus.

The tradition is said to have started with the first London performance of Messiah in 1743, attended by King George II. As the first notes rang out, the King rose to his feet and remained standing until the end of the chorus. Following Royal protocol the entire audience stood when the King stood.

Revelation 19:6
Hallelujah! For the Lord God omnipotent reigneth.

Revelation 11:15

. . . the kingdoms of this world are become the kingdoms of our Lord, and of His Christ: and He shall reign forever and ever.

Revelation 19:16

... KING OF KINGS, LORD OF LORDS.

Selected Choruses, Arias & Recitatives from Part III

45. I know that my redeemer liveth

(Soprano aria: Claire Hunter)

Job 19:25, 26

I know that my redeemer liveth, and that He shall stand on the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God.

1 Corinthians 15:20

For now is Christ risen from the dead . . . the first fruits of them that sleep.

46. Since by man came death

1 Corinthians 15:21, 22

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

47. Behold I tell you a mystery

(Bass recit.: Stephen Hall)

1 Corinthians 15:51, 52

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed, in a moment, in a twinkling of an eye, at the last trumpet;

48. The trumpet shall sound

(Bass aria: Stephen Hall)

1 Corinthians 15:52b

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

George Frideric Handel (1685 - 1759)

Handel was born in Germany in what was an auspicious year for music, heralding into the world Johann Sebastian Bach and Domenico Scarlatti as well. He spent his early life in Halle, under the disapproving eye of his barber-surgeon father. At the age of 12 his father died, and his career as a musician and composer began in earnest.

Inspired by his work with an opera company in Hamburg, Handel headed to Italy in 1706, where he cultivated his seemingly natural ability to compose in the Italian opera style. The style had recently enjoyed great popularity in London theatres, but English theatre-goers were becoming restless for their own musical style. Handel had the business sense to recognise how lucrative a gap in the musical market this was, and – more importantly – the musical ability to be able to fill it with his own ‘English’ style. In providing the English with their own operatic musical style, Handel had given the nation an artistic identity which they returned by giving him an English identity.

53. Worthy is the Lamb

Revelation 5:12, 13

Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing,...

Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb forever and ever.

Amen.

ETCetera Choir

Music Director: Stephen Hall

Sopranos

Wendy Back
Elizabeth Chrominska
May Dias
Penny Dunbabin
Carolyn Foxall
Alexandra Gale
Kendall Harding

Beverley Howes
Claire Hunter
Joanna Irish
June Mason
Gill McManus
Doreen Mitchell
Kerry O'Connell

Olive Seisay
Celia Smith
Emma Wallage
Amanda Waller

Altos

Ayla Bedri
Susan Candlish
Elspeth Coke
Alison Harvey
Camilla Hudson
Sharon Maddix
Heather Monro

Eileen Mortby
Eike Ndiweni-Muller
Rose Nwoko
Samara Ofosu
Avani Patel
Rosalind Phillip
Pamela Roberts

Barbara Stewart
Hazel Sheard
Rebecca Thompson
Anne Utulu
Claire Wilding
Claire Worsdall

Tenors

Robert Bradburne
Andrew Frost
Jan Gladysz

Daniel Hallam
David Pite

Ed Price
Tim May

Basses

Solomon Abraham
Mohammad Ali
Ian Boddington
Peter Diggins
Malcolm Field

John Guess
Warwick Hawkins
Hans Libby
Neil Maycock
Hans Rashbrook

Stewart Robinson
William Sterling
John Sutton
Philipp Thiessen

Principal accompanist: Paul Clarkson

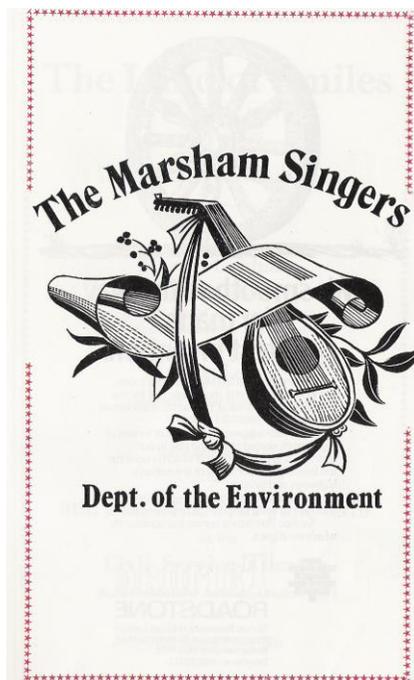
Logos of earlier Departmental choral societies



St. Christopher Singers
(1964-1972)

Ministry of Housing & Local
Government Choral Society
(1957-1972)

(from a 1971 performance
programme)



Marsham Singers
(1972-1997)

(from a 1976 performance
programme)

Messiah – a theatrical oratorio

Handel wrote *Messiah* over three weeks during the summer of 1741, in preparation for a series of concerts in Dublin. As with all of Handel's English Oratorios, *Messiah* was composed not for the church but for the theatre. The English theatre concert oratorio was an idiom developed and established by Handel himself at a time when, for motives of puritanical dogma or desire for social and intellectual control, church authorities placed restrictions on theatrical performances. The church disapproved of excessively theatrical depictions of biblical or saintly characters, with characterisations of Christ considered particularly blasphemous. It was because of these restrictions that Handel and his singers had to rely on his music to be the source and inspiration for drama in *Messiah*. It is this dramatic imperative which comes from within the music itself that has helped to make *Messiah* one of the most popular choral works in the English language.

The music of *Messiah* recalls not only the traditions of the German Passion music in which Handel had been brought up, but also the melodic grace of the recently developed Italian aria style and the grander choral effects that he inherited from the English tradition through Purcell.

The modern concept of *Messiah* as a choral work for large vocal and orchestral forces did not evolve until the second half of the 19th Century, when choral singing became a popular movement in Britain. At the same time, small provincial choirs discovered that Handel's music - designed for professional singers to learn in a few rehearsals - could be mastered by amateurs in a few months. The resultant sound is very different from what the original audiences would have heard, but - we hope - just as exciting and dramatic.

composer / music history note prepared by Claire Hunter

ETCetera and a choral history in the Departments

The *Ministry of Housing and Local Government Choral Society* was formed in 1957 and performed an annual charity carol concert on the main staircase of the offices in Whitehall. Its other main productions were the comic operas 'Merrie England' and 'Trial by Jury'. In 1967 the Society combined with the Home Office Musical Society for their 35th anniversary celebrations. From that time close cooperation developed between these two societies – together they performed a concert version of 'Merrie England' in 1970, as well as many shorter concerts of popular music, some of which were held at the Civil Service Sanatorium at Benenden, Kent.

Meanwhile the *St. Christopher Singers*, a choral and operatic society, was formed in 1964 in the Ministry of Transport at the invitation of the Permanent Secretary, a keen amateur musician, and was so named after its office building, St. Christopher House in Southwark. The society was not long in taking to the stage and by 1965 included a performance in costume of Act II of Mozart's 'The Marriage of Figaro'. Fully staged productions then followed: 'Pirates of Penzance' in 1966, 'The Mikado' in 1967, and 'Die Fledermaus' in 1968.

In 1970 the Ministry of Housing and Local Government and the Ministry of Transport merged to form the Department of the Environment. In 1971, faced with the upheaval of the move to the new headquarters at 2 Marsham Street, and rehearsal difficulties, the *St. Christopher Singers* joined up with the *Ministry of Housing and Local Government Choral Society* and additionally recruited staff from the Ministry of Public Building and Works to put on a mixed stage show. The Societies collaborated again in spring 1972, with a lunchtime performance of Fauré's Requiem here in St. Stephen's.

The *Marsham Singers* came into being soon afterwards, following a formal merger of the two Societies. Although the Department of Transport once again became separate in 1976, it was co-located in 2 Marsham Street, with the Department of the Environment, and the *Marsham Singers* continued to put on fully staged musical productions at the Civil Service Theatre in Northumberland Avenue, throughout the 1970s and early 1980s. A lunchtime choir was created to give other opportunities for singing besides the musical productions, and the

Marsham Singers continued in this form when 'time' was called on putting on stage productions in the latter part of the 1980s.

In 1997 when the Department of the Environment moved to Eland House in Victoria, and the Department for Environment, Transport and the Regions was formed, the choir was renamed *Victoria Singers*. Falling membership made it difficult to maintain a viable choir, and the *Victoria Singers* were formally disbanded in 2000. As a last attempt to keep the Society going, a brief merger with the Home Office's own struggling choir resulted in the *Victoria and Queen Anne Singers* performing the Fauré Requiem, but even the two choirs combined were not viable beyond this one concert. Thereafter, the name *Victoria Singers* was kept alive by assembling an informal choir to support the joint Departmental Carol Services. Following the carol service in 2008, there was sufficient enthusiasm and enough singers to justify an attempt to bring choral singing back to the Departments.

In September 2009, the first rehearsal of a new choir was attended by just four people, but over the weeks membership grew such that a choir of 25 singers gave its debut concert in November 2009, and *ETCetera*, the *Environment, Transport and Communities Choir*, was born. In December 2009, the choir had its first corporate engagement, singing Christmas carols at a Defra event at New Covent Garden Food Market, with the choir subsequently heard on BBC Radio 4's Farming Today. The choir has since sung at several corporate events at DCLG, as well as the joint Departmental Carol Services.

The choir has developed rapidly, both in membership and musically, with over 60 singers performing today. It has also expanded beyond the three originating Departments, with some members coming from other offices in the Westminster area. Moreover it has become a very important part of the lives of the people in it.

ETCetera's formal concerts so far:

First Flight – *from Mozart to the Hippopotamus Song* (Nov 2009)

Fauré Requiem (Mar 2010)

Best of British – *Music to be crowned with* (Jul 2010)

Spirit of America – *Spirituals, light jazz and more* (Nov 2010)