

ETCetera Choir members range from people who have never before sung in a choir or read music through to experienced choral singers. There are no auditions and everyone is welcome, no matter their singing ability. Today's performance is principally the culmination of an hour's lunchtime rehearsal every Monday since January. However, the Mozart Requiem is a significant undertaking, so there have been additionally optional fortnightly evening sessions, and many members have been obsessively listening to recordings.

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 and to the Cardinal Hume Centre for the use of its Chapel for our rehearsals.

CHARITY COLLECTION – please give generously

"Part of today's collection will be given to the Diocese of London's Lent Appeal, raising funds to provide critically-needed vehicles for use by the church in our vast partner dioceses of Angola and Mozambique."

Philip Welsh, Vicar of St. Stephen's with St. John'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.

(see www.cardinalhumecentre.org.uk)

Acknowledgements

Very grateful thanks to the Committee: Stephen Hall (Music Director/Chairman), Beverley Howes (Secretary/Librarian), Kendall Harding (Treasurer), Paul Clarkson (Principal Accompanist), Claire Hunter, Robert Bradburne, Ian Boddington, Joanna Irish, and Eike Ndiweni-Muller; and to Francis Bassett and Philip Earl for assisting with rehearsal accompaniment. Poster and programme designed and typeset by Stephen Hall.

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Many thanks to Mark Oldfield (professional singing coach) and Jeremy Jackman (professional Music Director of English Baroque Choir / Chorus Master of OSJ Voices) for all their advice and support.

Moe's Art
Mozart Requiem
Recwiiim!

Lunchtime Concert
Tuesday 3 April
1pm at St. Stephen's
ETCetera Choir
with orchestral consort

ETCetera
Choir
+ band!

CONCERT PROGRAMME

Requiem Aeternam (chorus and soprano solo)

Requiem aeternam dona eis, Grant them eternal rest, O Lord,
Domine,
et lux perpetua luceat eis. and let perpetual light shine upon them.

Te decet hymnus Deus, in Sion, A hymn becomes you, O God, in Zion,
et tibi reddetur votum in Jerusalem. and to you shall a vow be repaid in Jerusalem.

Exaudi orationem meam; Hear my prayer;
ad te omnis caro veniet. to you shall all flesh come.
Requiem aeternam dona eis, Eternal rest grant unto them, O Lord,
Domine,
et lux perpetua luceat eis. and let perpetual light shine upon them.

Kyrie eleison (chorus)

Kyrie eleison; Lord have mercy;
Christe eleison; Christ have mercy;
Kyrie eleison. Lord have mercy.

Dies Irae (chorus)

Dies iræ! dies illa The day of wrath, that day
Solvat sæclum in favilla: Will dissolve the world in ashes
Teste David cum Sibylla! As foretold by David and the sibyl!
Quantus tremor est futurus, How much tremor there will be,
quando iudex est venturus, when the judge will come,
cuncta stricte discussurus! investigating everything strictly!
salva me, fons pietatis. save me, source of mercy.

Tuba Mirum (solo quartet)

Tuba, mirum spargens sonum The trumpet, scattering a wondrous sound
per sepulchra regionum, through the sepulchres of the regions,
coget omnes ante thronum. will summon all before the throne.
Mors stupebit, et natura, Death and nature will marvel,
Cum resurget creatura, when the creature arises,
judicanti responsura. to respond to the Judge.
Liber scriptus proferetur, The written book will be brought forth,
in quo totum continetur, in which all is contained,

ETCetera Choir

Music Director: Stephen Hall

Singing today are:

Sopranos

Carrie Andrews	Caroline Hitch	Rebecca Pashley
Marianne Barton	Beverley Howes	Denise Shaw
Elizabeth Chrominska	Claire Hunter	Celia Smith
Sara Eppel	Joanna Irish	Amanda Waller
Carolyn Foxall	Gill McManus	Penny Whittingham
Jenny Garrett	Doreen Mitchell	
Kendall Harding	Louise Mount	

Altos

Judy Addy	Sharon Maddix	Anju Sharda
Ayla Bedri	Jenny Maresh	Esther Sheriff
Rachel Buckle	Helen Morris	Barbara Stewart
Nicola Clarke	Eileen Mortby	Lucy Stewart
Elspeth Coke	Eike Ndiweni-Müller	Gilly Stratford
Elinor Godfrey	Sue Nowak	Elizabeth Underhay
Alison Harvey	Avani Patel	Anne Utulu
Susanna Hawkins	Rosalynd Phillip	Sophie Williamson
Rosemary Hopkins	Pamela Roberts	

Tenors

Trevor Dawson	John Hampton	William Sing Lam Ng
Philip Earl	Tim May	Richard Vidal
Andrew Frost	Mark Morley-Fletcher	
Jan Gladysz	David Pite	

Basses

Solomon Abraham	Ian Grimley	Philipp Thiessen
Ian Boddington	Peter Grimley	Jonathan Tillson
Darius Campbell	John Guess	Scott Turnbull
Peter Diggins	Warwick Hawkins	Stephen Turner
Thom Evans	Hans Libby	Tim Vale
Jon Foster	Aidan Liddle	Mark Woollett

Principal accompanist: Paul Clarkson

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 Beverley.Howes@defra.gsi.gov.uk (Secretary)

repertoire ranges from 14th century French chanson to modern opera. He specialises in Baroque Opera, having sung roles such as Aeneas and the Sorceress (Purcell's Dido and Aeneas), Mercury (Matthew Locke's Cupid and Death) and Comus and Aeolus (Purcell's King Arthur). More recent roles include Mr Bart (Bartolo) in Unexpected Opera's Rossini adaptation The Barber of Savile Row, and Bobinet in Southgate Opera's production of La Vie Parisienne.

Tim has a lifelong love of English Song, giving regular recitals of the work of Finzi, Howells and others.

He is a current member of the BBC Symphony Chorus and OSJ Voices.

Orchestral Consort

ETCetera is delighted to have an orchestral consort, especially formed for this performance. The musicians are members of the Whitehall Orchestra, or are work colleagues, friends or relatives of choir members.

1st Violin

Mary Stevens (*leader*)
Win Eyles *
Andrew Moyse *
John Raynard *

2nd Violin

Isabella Craig *
Rachel Moyce
Catherine Vincent
Natalie Wirth *

Viola

Helen Jeffries *
Bruce Patterson *

Cello

Christopher Humphry *
David Rawlins *

Double bass

Adam Precious

Basset horn

David Lowe
Mark Welling

Bassoon

Richard Vincent *
Zoe McMillan *

Trumpet

Richard Brightwell *
Philip Earl

Trombone

Claire Bradshaw *
Nigel Orchard
Peter Warman

Timpani

David Coronel

Chamber organ

Paul Clarkson

(* member of the Whitehall Orchestra)

Many thanks are due to Richard Vincent (Whitehall Orchestra Secretary) for all his help in recruiting players.

unde mundus judicetur.

*Judex ergo cum sedebit,
quidquid latet, apparebit:
nil inultum remanebit.
Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix iustus sit securus?*

Rex Tremendae (chorus)

*Rex tremendæ majestatis,
qui salvandos salvas gratis,*

salva me, fons pietatis.

Recordare (solo quartet)

*Recordare, Jesu pie,
quod sum causa tuæ viæ:
ne me perdas illa die.
Quærens me, sedisti lassus:
redemisti crucem passus:*

tantus labor non sit cassus.

*Iuste judex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meæ non sunt dignæ:
sed tu bonus fac benigne,*

ne perenni cremer igne.

*Inter oves locum præsta,
et ab hædis me sequestra,*

statuens in parte dextra.

from which the world shall be judged.

When therefore the judge will sit,
whatever hides will appear:
nothing will remain unpunished.
What am I, miserable, then to say?
Which patron to ask,
when [even] the just may [only]
hardly be sure?

King of tremendous majesty,
who freely savest those that have to
be saved,
save me, source of mercy.

Remember, merciful Jesus,
that I am the cause of thy way:
lest thou lose me in that day.
Seeking me, thou sat tired:
thou redeemed [me] having
suffered the Cross:
let not so much hardship be lost.
Just judge of revenge,
give the gift of remission
before the day of reckoning.
I sigh, like the guilty one:
my face reddens in guilt:
Spare the supplicating one, God.
Thou who absolved Mary,
and heardest the robber,
gavest hope to me, too.
My prayers are not worthy:
however, thou, Good [Lord], do
good,
lest I am burned up by eternal fire.
Grant me a place among the sheep,
and take me out from among the
goats,
setting me on the right side.

Confutatis Maledictis (chorus)

Confutatis maledictis,

*flammis acribus addictis:
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:*

gere curam mei finis.

Once the cursed have been rebuked,
sentenced to acrid flames:
Call thou me with the blessed.
I meekly and humbly pray,
[my] heart is as crushed as the ashes:
perform the healing of mine end.

Lacrymosa (chorus)

*Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus:
pie Jesu Domine,
dona eis requiem. Amen.*

Tearful will be that day,
on which from the ashes arises
the guilty man who is to be judged.
Spare him therefore, God.
Merciful Lord Jesus,
grant them rest. Amen.

Domine Jesu (chorus and solo quartet)

*Domine Iesu Christe, Rex gloriæ,
libera animas omnium fidelium
defunctorum
de ponis inferni et de profundo lacu.*

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from infernal punishment and the
deep pit.

Libera eas de ore leonis,

Free them from the mouth of the
lion;
do not let Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer Saint
Michael,

*ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael*

lead them into the holy light
which you once promised to
Abraham and his seed.

*repræsentet eas in lucem sanctam,
quam olim Abraham promisisti et
semini eius.*

Hostias (chorus)

*Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.*

O Lord, we offer You
sacrifices and prayers of praise.
Accept them on behalf of those
souls
whom we remember today.

Monica Todd – Alto soloist

Monica read music and education at University, specialising in performance. She graduated with first class honours and went on to post-graduate studies as a mezzo-soprano, earning a Masters in Music. She then spent several years as a solo and choral singer, performing with various ensembles and was employed as the alto in the professional quartet at Holy Trinity Church in South Kensington.

It was during a number of seasons with the resident chorus of the BBC Proms, and performing for the celebrity trainee conductors in the live studio competition in BBC2's "Maestro", that she fell in love with broadcasting and decided to change direction. She is now to be found happily occupying a corner of BBC Broadcasting House surrounded by a 'Manhattan skyline' of CDs and music scores in her dream job in classical music radio production at Radio 3.

Toby Scholz – Tenor soloist

Having made his operatic debut as Don Ottavio in Mozart's Don Giovanni with Opera Anywhere in 2007, Toby has since sung with Riverside Opera, British Youth Opera, the Kijani Festival in Kenya, Cantata Salzburg, New Devon Opera, Pegasus Opera, and others. Toby played Rodolfo in the original cast of the Olivier award-winning Opera Up Close's production of La Bohème.

A graduate of the Guildhall School of Music and Drama, London and former student of the Peter-Cornelius-Konservatorium, Mainz, Toby took part in the Aldeburgh Young Artists' Programme 2006 and was awarded the Young Singers' Scholarship at All Saints, Fulham in 2007.

Repertoire roles include Lensky (Eugene Onegin), Radames (Aïda), Tamino (Zauberflöte), Lord Percy (Anna Bolena), Alfredo (La Traviata), Spoletta (Tosca), Goro and Yamadori (Madama Butterfly) besides a vast selection of recital repertoire and popular oratorios such as Messiah, Elijah and Die Schöpfung.

Toby is looking forward to performing Fledermaus with Kentish Opera later this year; he currently studies with Josephine Veasey and Mario Diaz.

Tim Gillott – Baritone soloist

Tim is based in Barnet, North London, from where he is in demand for opera, oratorio and recitals across London and the South East. His

Stephen Hall – Conductor

Stephen is an environmental statistician in Defra. He co-founded ETCetera as its music director two and a half years ago.

He is chairman of the English Baroque Choir, and also sings with the Anton Bruckner Choir, OSJ Voices (the choir of the Orchestra of St. John's), Fever Pitch and Stellae Cantores. From 2000 to 2009 Stephen sang with Exmoor Singers of London (as chairman for five years), including on BBC TV and on albums accompanying bands such as Bloc Party and Noah and the Whale.

He has recently collaborated with accompanist Paul Clarkson to form the imaginatively named "Hall and Clarkson" - their second performance in this guise attracted a "sell out" audience of a dozen.

He also performs in plays and musicals with the Wimbledon-based Lantern Arts Centre, and has taken roles such as Spirit of Christmas Present (Scrooge), Feste the Fool (Twelfth Night), Cornelius Hackl (Hello, Dolly!) and only last week Beverly Carlton (The Man Who Came to Dinner) in a comedy role based on Noël Coward.

Jocelyn Somerville – Soprano soloist

Jocelyn studied Music and English at Cardiff University, receiving the Sir Geraint Evans award for her final recital and gaining the highest mark in her year. She was then selected for a master class series in Ischia at the William Walton Foundation and has participated in the Academie Internationale d'Ete de Nice under the aegis of the Guildhall School of Music and Drama, the Dorset Opera Summer School and more recently, the Welsh National Youth Opera production of The Calling of Maisey Day. She has performed professionally for the last four years.

Currently studying with Elizabeth Ritchie at the Royal Academy, she has completed a Masters in Advanced Musical Studies (Performance) at Royal Holloway, where she gained a Distinction in her final recital with performances of Vivaldi, Handel, and Monteverdi. She has been a member of the English Baroque Choir and the Bach Choir, and has sung with Howard Williams after an introduction by Dame Emma Kirkby.

As a current member of Vasari Singers, she has performed solos in Canterbury Cathedral, St. Paul's Knightsbridge, and Douai Abbey, as well as in their latest recording. She sings at various London churches, such as St. Bride's Fleet Street, and the Royal Hospital Chelsea.

*Fac eas, Domine, de morte transire
ad vitam.
Quam olim Abraham promisisti et
semini eius.*

Let them, O Lord, pass over from
death to life,
as you once promised to Abraham
and his seed.

Sanctus (chorus)

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaot.
Pleni sunt caeli et terra gloria tua.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your
glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus (solo quartet and chorus)

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

Blessed is he who comes in the
name of the Lord.
Hosanna in the highest.

Agnus Dei (chorus)

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem,
Agnus Dei, qui tollis peccata mundi,
dona eis requiem,
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who take away the
sins of the world, grant them rest,
Lamb of God, who take away the
sins of the world, grant them rest,
Lamb of God, who take away the
sins of the world, grant them
eternal rest.

Lux Aeterna (soprano solo and chorus)

*Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine;
et lux perpetua luceat eis ;*

May everlasting light shine upon
them, O Lord,
with your Saints forever,
for you are kind.
Grant them eternal rest, O Lord,

*cum sanctis tuis in aeternum,
quia pius es.*

and may everlasting light shine
upon them.
for you are merciful.

Mozart and his last work, his Requiem Mass

The Requiem Mass in D is steeped in myths, involving composer rivalry, a mysterious messenger and suspicions of murder, which have inspired speculation for the past 220 years. However, at least some of the story appears to be straightforward. In mid July 1791 Franz Anton Leitgeb, an agent of Count Walsegg, arrived at the 35 year-old Mozart's door with a note requesting a Requiem Mass as a memorial to the Count's wife who had died at the age of 20 in February of that year. Count Walsegg may have originally intended to claim the work to be his own, as was his habit. Mozart agreed to the commission but first worked on the operas *La Clemenza di Tito* and the *Magic Flute*, his *Clarinet Concerto in A* and a *Cantata*. From 8 October Mozart worked on the Mass, but he became very ill and was confined to bed on 20 November. He became convinced he had been poisoned and that he was composing the Requiem for himself. A modern interpretation of his symptoms suggests that he had acute rheumatic fever, which had first appeared in August. The Requiem remained unfinished on Mozart's death on 5 December. A further myth was that Mozart was buried in a pauper's grave, and that there were few mourners. Whilst the nature of his burial is true, Constanze Mozart, his wife, was too distraught to organise a funeral and it was contemporary Viennese custom for burial to be in a common grave. Certainly his death did not go unrecognised as part of the Requiem was performed at a memorial concert on 10 December.

Further confusion arises over the completion of the Mass, as Constanze passed the unfinished work to several people to complete, before the task was given to Mozart's pupil Franz Xaver Süssmayr, who had indeed been working with Mozart when he was composing the Mass. Süssmayr completed the score on 4 March 1792, and Constanze then signed a contract giving a copy of the Requiem to King Frederick II, claiming it to be Mozart's work. To this day musicologists debate to what extent Süssmayr's completion reflected Mozart's directions and intentions, and indeed there have been many new editions based on alternative interpretations and evidence. However, to a great extent the Süssmayr completion has prevailed, through tradition if not firm evidence, and within it Mozart's genius.

Count Walsegg did not receive the completed score until early December 1793 and a first full performance, in memory of his wife, was given on 14 February 1794. So important a Requiem is it that it has been since performed in memory of several notable people, including Joseph Haydn (memorial service) in 1809, Napoleon I (reburial) in 1840, Frédéric Chopin (funeral) in 1849, President John F Kennedy (memorial concert) in 1964, and conductor Herbert von Karajan (memorial concert) in 1999.

ETCetera so far

Partly inspired by Gareth Malone's *The Choir* on BBC2, ETCetera was formed in September 2009 to see if the potential national resurgence in choral singing could be tapped within three Government Departments: Environment, Food & Rural Affairs (Defra); Transport (DfT); and Communities & Local Government (DCLG).

A first rehearsal of the then unnamed choir attracted just four people, but over the weeks membership grew such that 25 singers gave a debut concert in November 2009 - ETCetera, the Environment, Transport & Communities Choir was born. A month later the choir had its first corporate event, singing Christmas carols for Defra at New Covent Garden Food Market, with the choir subsequently heard on BBC Radio 4's *Farming Today*. ETCetera has also been mentioned in the House of Commons in answer to a Parliamentary Question about staff Christmas activities in DCLG.

The choir has developed both musically and in membership (with even more members than those singing today). It has also expanded beyond the original Departments, involving Department for Energy & Climate Change; Home Office; Department for Business, Innovation & Skills; Ministry of Justice; Department of Health, Church of England institutions and other offices in Westminster.

Concerts (below) have so far raised almost £4,000 for local charities:

- **First Flight**, from Mozart to the Hippopotamus Song (Sep 2009)
- **Fauré's Requiem** (Mar 2010)
- **Best of British**, including music to be crowned with (Jul 2010)
- **Spirit of America**, including spirituals, light jazz and blues (Nov 2010)
- **Handel's Messiah**, selected choruses & arias with orchestra (Apr 2011)
- **Cars, trains, ships & planes**, inspired by modes of transport (Jul 2011)
- **Seven centuries of British choral music at Christmas** (Dec 2011).

ETCetera has sung at events in the Departments, has led Defra/DfT/DCLG joint carol services and sang carols at Victoria Railway station for the Cardinal Hume Centre to very appreciative commuters. A small group from the choir recently came 2nd in a local office choir contest, having rehearsed intensively to learn two gospel songs.

Prior to ETCetera's formation in 2009, the only remnant of choral singing in the Departments had been a small group of singers doggedly reforming each year to lead the carol services. The last regular choir, Victoria Singers, was officially disbanded in 2000.