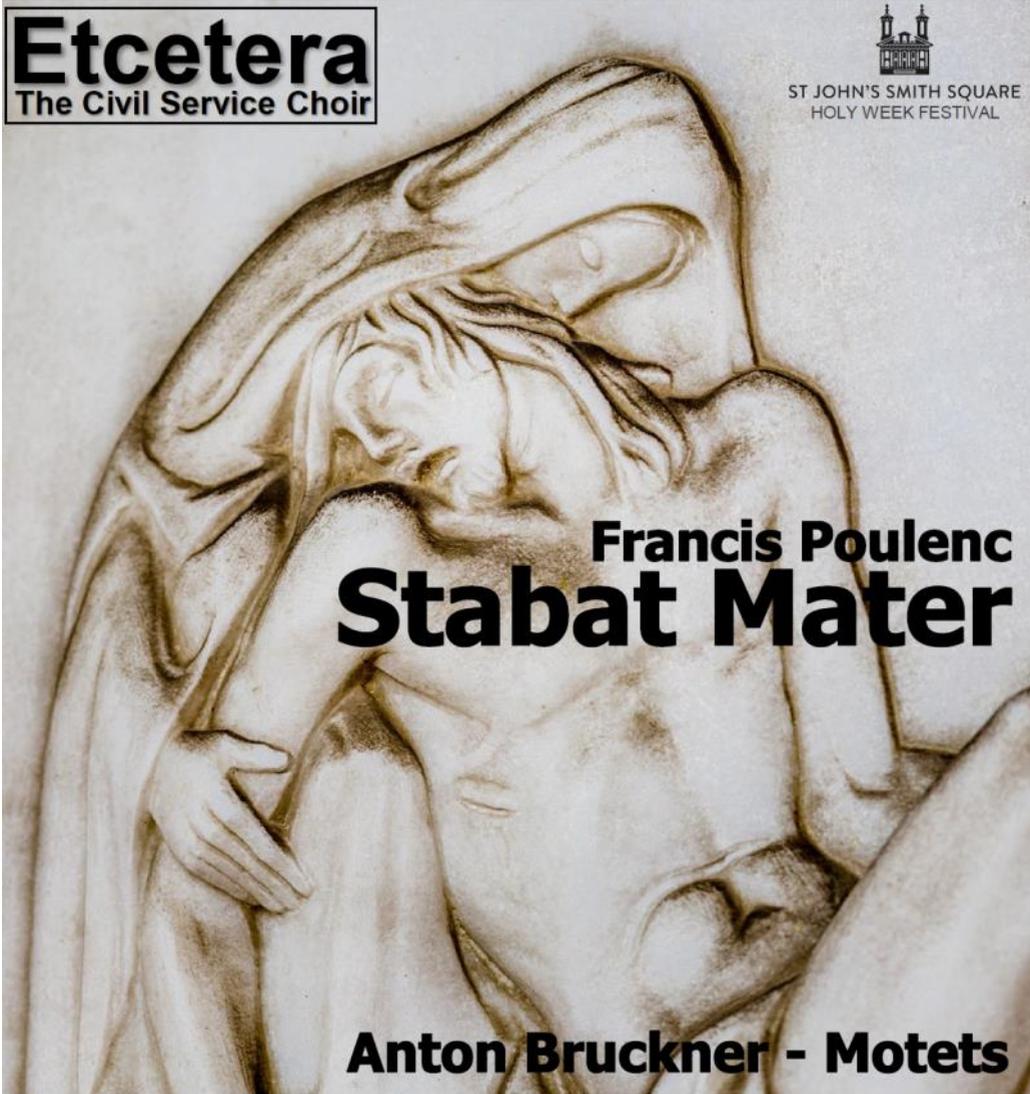


**Etcetera**  
The Civil Service Choir



ST JOHN'S SMITH SQUARE  
HOLY WEEK FESTIVAL



Francis Poulenc  
**Stabat Mater**

**Anton Bruckner - Motets**

**Tuesday 27 March 2018 1.00pm**

**St John's Smith Square, London SW1P 3HA**

Free admission (ticketed)

Box office 020 7222 1061 or in person

Charity collection in the hall

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Welcome to Etcetera's sixth appearance in this prestigious venue. Over 300 events are put on here every year, so do look at what is on – in particular our concert is part of the second St John's Smith Square Holy Week Festival, curated in partnership with Tenebrae, running to Easter Sunday.



Having given a concert here on the Tuesday of Holy Week since 2013 we were delighted to have been welcomed for the inaugural Festival last year. It was during a meeting to discuss our plans for this year that Nigel Short, Director of Tenebrae and curator of the Festival, mentioned Poulenc's rarely performed *Stabat Mater*. I shall be forever grateful.

The Poulenc setting of the *Stabat Mater* is an extraordinary piece of music, and many choir members have said what a great privilege it has been to work towards a potentially once-in-a-lifetime performance. This is undoubtedly the most challenging and ambitious concert Etcetera has tackled, and we have had to work very hard, collectively and individually. Whether we made the right decision to do it, we shall find out today. As an un-auditioned workplace choir, meeting one lunchtime a week we have already achieved some remarkable things. We hope we achieve something extraordinary today.

I remain immensely grateful to Richard Heason, Director of this venue, and his team, for all their support and for giving us the tremendous opportunity to perform here. On everyone's behalf I should like to thank you for making it all worthwhile by coming to support us today and for your generosity at the end.

*Stephen Hall*

## Anton Bruckner - Motets



## Francis Poulenc - Stabat Mater

**Stephen Hall:** Conductor

**Clare Tunney:** Soprano



*Anton Bruckner (1824-1896)*

**Anton Bruckner** was born in Ansfelden, near Linz in Upper Austria, the son of the village schoolmaster. A private man with an intense and devout Catholic faith, stories abound of Bruckner's social awkwardness, ill-fitting clothes, childlike naivety and humility, yet these unsophisticated traits belied an ability to create complex symphonies whose daring harmonies helped to define contemporary musical radicalism.

Bruckner was profoundly influenced by the orchestral sound of Wagner, whose music he was introduced to around 1861. However, Bruckner's output also owes much to older styles of music, particularly in its use of polyphony. His last Symphony, No. 9 in D Minor, which he dedicated to "dem lieben Gott" ("to the beloved God") remained incomplete at his death. Bruckner was also an organist of international repute. In 1851, he was appointed organist of the monastery of St Florian near Linz and in 1871, gave recitals at the Royal Albert Hall and Crystal Palace, impressing with his improvisatory skills.

Bruckner did not find general fame and acceptance until he was 60, following the premiere of his Seventh Symphony in 1884. He died in Vienna in 1896 and is buried in his beloved St Florian, immediately beneath his favourite organ.

Apart from his symphonies, Bruckner's choral masses and motets are considered to be among the most important of the 19th century. Etcetera Choir now sings three of his finest motets.

*Ecce Sacerdos Magnus* (1885) was written for the 100<sup>th</sup> anniversary of the founding of the diocese of Linz and is scored for eight part choir, three trombones and organ. The antiphon is intended as processional music for the entrance of the bishop into the cathedral. Keith Kinder, in his book 'The Wind and Wind-Chorus Music of Anton Bruckner' called it "a work of almost barbaric intensity".

*Tota Pulchra Es* (1878) is scored for tenor, chorus and organ, and extols the purity and fairness of the Blessed Virgin. The opening tenor melody is answered by the full chorus and half way through there is an extraordinary chromatic modulation, depicting the Holy Mother's merciful nature. An impassioned plea for Mary's intercession follows, before the work's gentle conclusion.

*Christus factus es* (1884) is unaccompanied and was composed while Bruckner was a professor of harmony at the Vienna Conservatory. It is a sombre expression of Christ's obedience, even unto his death on the cross. Bruckner achieves heightened expressiveness for the Passion text by means of modulation and chromaticism, building in waves to a huge climax before the music ebbs away to its *pianississimo* (very, very soft) conclusion.



Francis Poulenc (1899-1963)

**Francis Poulenc** was born in Paris to wealthy parents. His father, the owner of a large pharmaceutical company, wanted his son to join the family business and did not allow him to enrol in music college. In consequence, Poulenc was largely self-taught. After his parents died, he was mentored by the pianist Ricardo Viñes and the composer Eric Satie. Under Satie's tutelage, he became one of a group of composers known collectively as *Les Six*.

Poulenc served at the Franco-German front in the last months of the First World War, and briefly with an anti-aircraft unit in Bordeaux in the Second World War (1940). After France's surrender, Poulenc was demobilised and lived most of the war in Paris. Under Nazi rule, he was in a vulnerable position, as a known homosexual.

Among Poulenc's best-known works are the ballet *Les Biches* (1923), the *Organ Concerto* (1938), the opera *Dialogues des Carmélites* (1957) and the *Gloria* (1959) for soprano, choir and orchestra. Solo piano works, chamber and orchestral music also feature in his output. As well as composing, Poulenc was an accomplished pianist and was renowned for his performing partnership with the baritone Pierre Bernac.

There were two sides to Poulenc's nature, which he attributed to his background: a deep Roman Catholic faith from his father's family and an artistic side from his mother's (she was a fine pianist). The critic Claude Rostand described Poulenc as "half monk and half naughty boy." These opposing facets of Poulenc's nature are often to be found in his music. Poulenc's early works were often high-spirited and irreverent, but a more serious side emerged during the 1930s. In 1936, Poulenc's friend and fellow composer Pierre Octave Ferroud was killed in a car crash, leading to a reawakening of his religious faith.

*Stabat Mater* (1950) is scored for large orchestra, soprano solo and chorus. It was written in response to the sudden death of his artist friend Christian Bérard. This moved Poulenc deeply, and prompted him to make a pilgrimage to the holy site of Rocamadour, where he viewed the cult image of the Black Madonna. Poulenc chose the text of the *Stabat Mater* instead of the *Requiem*, because the heart-rending text seemed better suited as a dedication to the soul of his friend. The piece is in twelve short sections and the soprano solo features in three of them: *Vidit Suum* (VI), *Fac ut portem* (X) and *Quando corpus* (XII). On completion of another work *Les Ténèbres* in 1962, Poulenc said: "With the *Gloria* and the *Stabat Mater*, I think I have three good religious works. May they spare me a few days in Purgatory, if I narrowly avoid going to hell."



### Clare Tunney - Soprano

North-East born Soprano, Clare Tunney, is the 'Sir Elton John' and 'Toni V Fell' scholar at the Royal Academy of Music where she trains with Kathleen Livingstone and Christopher Glynn and sings with the Academy's prestigious 'Song Circle'. From September 2018, Clare will become a member of 'oyal Academy Opera, where she will perform for the next two years. Her solo Oratorio work includes Verdi *Requiem*, Haydn *Creation*,

Brahms *Requiem* and Mendelssohn *Elijah*. Her operatic roles include 'Lady Billows' *Albert Herring*, 'Arminda' *La Finta Giardinera*, 'Valencienne' *The Merry Widow*, 'Smith' in *Die Dreigroschenoper* (Royal Academy Opera) and this summer, she will perform as 'Fiordiligi' in Mozart's *Così Fan Tutte*.

In 2017, Clare placed 1<sup>st</sup> in the prestigious 'National Mozart Competition', where she also won the Art Song category. Other achievements include 3<sup>rd</sup> in London Song Festival's English Song Masterclass with Sir Thomas Allen, 2<sup>nd</sup> in the Isabel Jay Operatic Prize at RAM (2016 and 2017), the Arthur Burcher Memorial Prize, the John McAslan Prize, finalist in the Richard Lewis Competition and the Academy's representative in the 'Kathleen Ferrier Bursary Competition'. Clare is generously supported by Help Musicians UK and The Josephine Baker Trust.



### Stephen Hall - Chef d'orchestre

Stephen works in Defra as Head of Statistics within the Rural Policy team. He co-founded Etcetera in 2009 as music director and chairman – his first experience as a conductor. He has since conducted the choir for 28 public concerts and 50 events. He also now conducts a community choir in Wimbledon. He is chairman of English Baroque Choir and also sings with Orchestra of St. John's Voices, Anton Bruckner Choir, and several other choirs. He has occasionally been a soloist, including

Pontius Pilate and arias in both Bach St John and St Matthew Passions for the BBC Staff Choirs, and has performed in 16 musicals, plays and pantomimes with the Lantern Arts Centre, Wimbledon.

## Anton Bruckner - Motets

**Ecce sacerdos** magnus, qui in diebus suis  
placuit Deo.  
Ideo jurejurando fecit illum Dominus crescere  
in plebem suam.  
Benedictionem omnium gentium dedit illi, et  
testamentum suum confirmavit super caput  
ejus.  
Gloria Patri et Filio, et Spiritui Sancto, sicut erat  
in principio et nunc et semper, et in saecula  
saeculorum. Amen.

**Tota pulchra es**, Maria.  
Et macula originalis non est in Te.  
Tu gloria Ierusalem.  
Tu laetitia Israel.  
Tu honorificentia populi nostri.  
Tu advocata peccatorum.  
O Maria, O Maria.  
Virgo prudentissima.  
Mater clementissima.  
Ora pro nobis. Intercede pro nobis.  
Ad Dominum Iesum Christum.

**Christus factus est** pro nobis obediens  
usque ad mortem, mortem autem crucis.  
Propter quod et Deus exaltavit illum  
et dedit illi nomen,  
quod est super omne nomen.

*Behold a great priest, who in his days  
pleased God.  
Therefore by an oath the Lord made him  
increase among his people.  
He gave him the blessing of all nations and  
confirmed his covenant upon his head.  
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*

*You are all beautiful, Mary,  
and the original stain (of sin) is not in you.  
You are the glory of Jerusalem,  
you are the joy of Israel,  
you give honour to our people.  
You are an advocate of sinners.  
O Mary,  
Virgin most intelligent,  
Mother most merciful.  
Pray for us, plead for us,  
To the Lord Jesus Christ.*

*Christ became obedient for us unto death,  
even to the death, death on the cross.  
Therefore God exalted him  
and gave him a name  
which is above all names*



## Francis Poulenc - Stabat Mater

**Stabat Mater dolorosa** juxta crucem  
lacrymosa dum pendebat Filius.

*The mother was standing full of sorrow, weeping  
near the cross, while on it her son was hanging.*

**Cuius animam gementem**, contristatam ac  
dolentem pertransivit gladius.

*A sword pierced her sighing soul, saddened and  
suffering.*

**O quam tristis** et afflicta fuit illa  
benedicta Mater Unigeniti!

*Oh how sad and afflicted was that blessed one, the  
Mother of the Only Begotten!*

**Quae moerebat** et dolebat Pia Mater, dum  
videbat Nati poenas inclyti.

*The virtuous mother was lamenting and grieving,  
while she saw the punishments of her glorious Son.*

**Quis est homo** qui non fleret Matrem Christi  
si videret in tanto supplicio?

Quis non posset contristari, Matrem Christi  
contemplari dolentem cum Filio?

Pro peccatis suae gentis vidit Jesum in  
tormentis et flagellis subditum.

*Who is there who would not weep to see the  
Mother of Christ in such torture?*

*Who cannot be saddened, to contemplate the  
Mother of Christ grieving with her Son?*

*For the sins of his people, she saw Jesus placed in  
torments and scourges.*

**Vidit suum** dulcem Natum morientem  
desolatum dum emisit spiritum.

*She saw her sweet Son dying desolate while he  
sent forth his spirit.*

**Eia Mater**, fons amoris, me sentire vim  
doloris, fac, ut tecum lugeam.

*O Mother, fountain of love, make me feel the  
power of sorrow, that I may mourn with you.*

**Fac ut ardeat** cor meum in amando Christum  
Deum, ut sibi complaceam

*Make my heart be on fire in loving Christ, my God,  
so that I may please him also.*

**Sancta Mater**, istud agas, crucifixi figi  
plagas cordi meo valide.

Tui Nati vulnerati, tam dignati pro me  
pati, poenas mecum divide.

Fac me tecum vere flere, crucifixo  
condolere, donec ego vixero.

Virgo virginum praeclara, mihi iam non sis  
amara: fac me tecum plangere.

Juxta crucem tecum stare, te libenter  
sociare in planctu desidero.

*Holy Mother, do that, fix strongly on my heart  
the wounds of the Crucified One.*

*Share with me the punishments of your  
wounded Son who so deigned to suffer for me.*

*Make me truly weep with you, to suffer with the  
Crucified One, as long as I shall live.*

*I wish to stand near the cross with you, to share  
willingly in the lamentation.*

*Distinguished virgin of virgins, be not bitter to  
me now: let me grieve with you*

**Fac ut portem** Christi mortem, passionis fac  
consortem et plagas recollere.

Fac me plagis vulnerari, cruce hac  
inebriari ob amorem Filii.

*Make me bear the death of Christ, make me be a  
sharer of his passion and recollect his blows.*

*Make me wounded with the blows, to be  
inebriated by this cross because of love of the  
Son.*

**Inflammatum et accensus**, per te, Virgo, sim  
defensus in die iudicii.

Christe, cum sit hunc exire, da per Matrem  
me venire ad palmam victoriae.

*Kindled and inflamed for you, Virgin, may I be  
defended on the day of judgment.*

*Christ, when I must go hence, let me come for  
the sake of Your Mother to the palm of victory.*

**Quando corpus** morietur, fac ut animae  
donetur, paradisi gloria. Amen!

*When my body dies, grant that the glory of  
paradise be given to my soul. Amen!*

## Chorale

Choir members are drawn from a wide range of Government Departments and there are currently over 140 active members.

**Soprano:** Topaz Amooore, Katherine Beard, Elizabeth Chrominska, Stephanie Clackworthy, Phoebe Clapham, Moira Costello, Sarah Davies, Nicola Ellis, Carolyn Foxall, Manuela Galan, Clare Gillett, Daria Gromyko, Alexandra Hawkins, Beverley Howes, Rebecca Johns, Bridget Jones, Jessica Kirby, Catriona Marchant, Gill McManus, Tracie Meisel, Doreen Mitchell, Clare Moriarty, Louise Mount, Rosalynd Phillip, Jenny Poon, Eleanor Reader-Moore, Rosalind Read-Leah, Olwen Renowden, Maisie Robinson, Rachel Silvey, Jesse Stephens, Adele Stevenson, Tricia Vincent, Anna Wardell, Gemma Warren, Laura Willett

**Contralto:** Judy Addy, Charlotte Bailey, Ayla Bedri, Natalie Berman, Alex Browne, Esther Chilcraft, Gillian Clissold, Elspeth Coke, Catherine Duce, Maria Freeman, Stephanie Freeth, Janice Grahame, Lottie Haines, Alison Harvey, Jane Houghton, Tacey Laurie, Catherine Lovell, Joanne Lowman, Sara Lymath, Jenny Maresh, Rosie McGarrity, Anna Middleton, Eileen Mortby, Christine Mosedale, Shreya Nanda, Jenny Neuburger, Sue Nowak, Mary Obeng-Asomani, Hannah Orkney, Olivia O'Sullivan, Lisa Oyama, Anne-Marie Pickup, Alicia Pol Mendez, Alisoun Probert, Jennie Rayner, Pamela Roberts, Amanda Salloum, Kim Sibley, Barbara Stewart, Suzanne Verhoven, Edith Walker, Suzanne Wallis, Susan Williams, Rachel Worledge

**Tenor:** Dave Anstice-Pim, Konrad Bishop, Alan Bowden, Robert Bradburne, Andrew Davis, Andrew Frost, Jan Gladysz, John Hampton, Alex James, Malcolm Lowe, Tim May, William Sing Lam Ng, Alan Strowger, Peter Swift, Pam Whittingham-Webb, Gordon Woods

**Baryton:** Ian Boughton, Michael Bourne, Andrew Cunnane, David Freeman, Ian Grimley, Harry Grimshaw, Rob Kirtley, Michael Palmer, Pete Stanger, Chris Thom, Jonathan Tillson

**Bass:** Solomon Abraham, Mike Denniss, Finbar Gibbons, Paul Gillett, Jan Hegenbart, Ashley Holt, Graham Hysted, Richard Shand, Krishna Sompura, Ed Walkington

**Répétiteurs:** Stephen Axford, Alan Bowden, David Hanson, James Adutt

**Organiste:** Stephen Axford

## Orchestre

We are delighted to be joined by an orchestra specially formed for this performance from members of the Whitehall Orchestra, work colleagues, students from London music colleges and other associates.

**Violon 1:** Christian Halstead, Stephen Brown, Alison Collins, Hazel Crossley, Win Eyles, Rebecca Fagersten, Erika Kennington, Naomi Wright

**Violon 2:** Kathryn Basson, Hilary Birch, Teresa Coakley, Jeremy Cook, Caroline Day, Rachel Moyce, Charlotte Town

**Alto:** Rosemary Cook, Helen Jeffries, Jane Miller, Bruce Paterson, Emily Righini-Nisbet

**Violoncelle:** Fern-Chantèle Carter, Susan Farmery, Christopher Humphry, Jill Mintz, Laurens Price-Nowak, Stephanie Seeley

**Basse:** Caroline Harding, Adam Precious

**Flûte:** Carla Finesilver, Alicia Swannell

**Piccolo:** Stephen O'Hanlon

**Hautbois:** Claire Macmillen, Isobel Williams

**Cor Anglais:** Andrew Radley

**Clarinette:** Edward Cook, David Lowe

**Clarinette basse:** Jessica Sullivan

**Basson:** Richard Vincent, Douglas Taylor, Robin Hall

**Trompette:** Michael Collins, Marcus Du Sautoy, Stephen Kenny

**Cor en fa:** Alison Bradley, Cameron McDonnell, Adrian Norris, Fred Shaub

**Trombone:** James Bluff, Steve Dawson, Samuel Taber

**Tuba:** Tom Briers

**Harpe:** Onofre Casades, Gabriela Jones

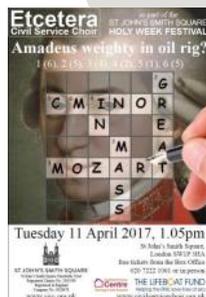
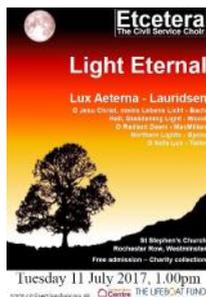
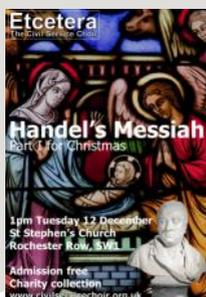
**Timbale:** David Coronel

Orchestra recruitment/liaison: Richard Vincent

Thanks to Michael Nebe, music director of the Whitehall Orchestra for his support

## Etcetera The Civil Service Choir

Since its founding in 2009 the choir has sung in concerts, carol services, Departmental events, and at other services and commemorative events at venues including St John's Smith Square, St Stephen's Rochester Row, the Guards' Chapel Wellington Barracks and elsewhere – performing 78 times in total so far, and even recently being featured in a documentary on *BBC Radio 4*. It continues to grow and welcome new members from across Whitehall. Despite ever more ambitious concerts, the choir membership remains un-auditioned and ranges from those new to choral singing and reading music, through to highly experienced singers. It also remains principally a lunchtime choir – rehearsing together for one hour per week – though preparation for this concert has also included two Saturday workshops. For further information and a full list of performances visit [www.civilservicechoir.org.uk](http://www.civilservicechoir.org.uk)



The choir gave a concert in the Brandenburg London Choral Festival last November to much acclaim and hopes to do so again this autumn. The choir's first tour is also planned for the autumn - singing in the Last Post Ceremony at the Menin Gate, in the Belgian city of Ypres, and giving a concert.

The choir has so far raised over £27,000 for charities through its concerts and hopes to raise £1,000s more today through your generosity.

## Committee

Stephen Hall (chairman, music director, posters, social media, publicity coordination), Graham Hysted (membership secretary, treasurer), Jan Gladysz (assistant treasurer), Beverley Howes (librarian, printing, general support), Eileen Mortby (secretary), Diana MacDowall (concert manager, general support), Robert Bradburne, Stephen Axford, Alan Bowden. The Committee are grateful for further support from voice reps: Doreen Mitchell, Jane Houghton, Andrew Frost and David Freeman; Daria Gromyko (publicity coordination); Andrew Cunnane (programme design); David Freeman (programme notes), Barbara and John Stewart; David Pearson; and choir members and communications colleagues helping with publicity.

## Thanks

We would like to thank Westminster Cathedral and the Cardinal Hume Centre for allowing us to use the Sacred Heart Church, Horseferry Road, for our weekly rehearsals.

Thanks to SPARTA for their financial support.

### Etcetera shall return

SUMMER CONCERT

Tuesday 10 July 1.00pm

CHRISTMAS CAROL SERVICE

Tuesday 11 December 1.00pm



[civilservicechoir.org.uk](http://civilservicechoir.org.uk)



[@EtceteraChoir](https://twitter.com/EtceteraChoir)



[etcetera@civilservicechoir.org.uk](mailto:etcetera@civilservicechoir.org.uk)



[facebook.com/etcetera choir](https://facebook.com/etcetera choir)

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. 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.

Refreshments are permitted only in our Footstool Restaurant in the crypt. The Footstool Restaurant will serve post-concert refreshments.



ST JOHN'S SMITH SQUARE

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## CHARITY COLLECTION ON LEAVING please give generously

Putting on this concert has been an enormous project and Etcetera would be very grateful if you could show your appreciation not just in your hoped-for applause but also in your generosity. Every five, ten or twenty pounds you give in lieu of an admission charge will be donated to our chosen charities.

Volunteers will be standing by the exits to collect donations after the concert. Please give generously.

Our principal charity is the **Cardinal Hume Centre** – turning lives around to overcome poverty and homelessness – which provides remarkable support to young and other vulnerable people just a short walk from St John’s Smith Square.



[www.cardinalhumecentre.org.uk](http://www.cardinalhumecentre.org.uk)

We are also supporting **The Lifeboat Fund** – helping the RNLI to save lives at sea – which is the oldest Civil Service charity. Reaching its 150th anniversary in 2016, the Fund aims to raise sufficient money to purchase a new lifeboat for the Royal National Lifeboat Institution.



[www.thelifeboatfund.org.uk](http://www.thelifeboatfund.org.uk)

