

# Etcetera

The Civil Service Choir

*at Christmas*

**1pm Tuesday 11<sup>th</sup>**

***The Christmas concert!***

**Admission free - Charity collection**

**THE LIFEBOAT FUND**  
Helping the RNI save lives at sea

**Cardinal Hume  
Centre**  
Turning Lives Around

**St Stephen's, Rochester Row**

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

### Our performances this year have been:

- Carol singing at Ministry of Justice, Petty France (December)
- Civil Service Act of Remembrance & Armistice Commemoration, Guards' Chapel, Wellington Barracks (November)
- Remembrance Sunday Armistice commemoration at the Civil Service Rifles Memorial, Somerset House (November)
- Armistice commemoration at the Board of Agriculture and Fisheries Memorial, Department for Environment, Food and Rural Affairs (November)
- Armistice commemoration at the Board of Trade Memorial, Department for International Trade (November)
- Fauré Requiem for All Souls' Day Service at St Stephen's Church, Rochester Row, Westminster (November)
- **Concert 33: Brandenburg Festival – Chilcott A Little Jazz Mass** with the Chris Ingham Jazz Trio at St Katharine Cree, City of London (October)
- **Concert 32: Tour concert**, Church of St Walburga, Bruges, Belgium (October) [£167 raised]
- Last Post Ceremony at the Menin Gate, Ypres, Belgium (October)



PHOTOS BY R J MacDOWALL

- **Concert 31: Act of Remembrance on the Centenary of the Battle of Amiens** at the Guards' Chapel, Wellington Barracks, Birdcage Walk (August) [£606 raised]
- **Concert 30: A lunchtime chill-out** at St Stephen's Church, Rochester Row, (July) [£611 raised]
- Recital at the MoJ 'Legal Services are GREAT' event at Lancaster House (June)
- Spirituals and folk songs for the Windrush 70th Anniversary at the Home Office, 2 Marsham Street, Westminster (June)
- Corpus Christi service featuring a new mass setting & communion prayers by Robert Bradburne at St Stephen's Rochester Row, (May)
- Performance of Suffragette songs at MoJ Suffragette Centenary event, Petty France (May)
- **Concert 29: Poulenc Stabat Mater and Bruckner motets** at St John's Smith Square (March) [£2,663 raised]

Mini recital at Defra health and wellbeing event, Nobel House (January)

## Repertoire and Programme Notes

1. Sir Christèmas - William Matthias
2. This is the truth from above – Ralph Vaughan Williams
3. I Sing of a Maiden – Patrick Hadley
4. A Spotless Rose – Herbert Howells
5. For unto us a child is born – G F Handel
6. Coventry Carol – Martin Shaw
7. Shepherd's Pipe Carol - John Rutter
8. Adam lay ybounden – Boris Ord
9. Sans Day Carol – John Rutter
10. Tomorrow shall be my dancing day – David Willocks
11. Sussex Carol – Ian Crawford [**London premiere**]
12. The Holly and the Ivy – Rutland Boughton
13. Twelve Days of Christmas – John Rutter
14. White Christmas – Kirby Shaw

**THERE IS A TRADITION, REPUTEDLY STARTED WHEN KING GEORGE II STOOD UP, THAT AUDIENCES STAND FOR HANDEL'S HALLELUJAH CHORUS. IF YOU ARE ABLE WE SHOULD BE GRATEFUL IF YOU WOULD STAND.**

15. Hallelujah Chorus – G F Handel

**William Mathias (1934-1992) – *Sir Christèmas (arrangement)*:** William Mathias was born in Whitland, Carmarthenshire. He studied at the Royal Academy of Music under Lennox Berkeley and was elected a Fellow there in 1965. Mathias was professor of music and head of department in the University of Wales, Bangor, from 1970 until 1988. Apart from three symphonies, an opera and three piano concertos, much of his music was written for the Anglican choral tradition. In 1972, Mathias founded the North Wales International Music Festival in St Asaph, which he directed until his death in 1992. Mathias' *Sir Christèmas* is an arrangement of a traditional British Christmas carol by an anonymous author. The Ritson Manuscript, a choir book that was compiled between the mid-fifteenth and early sixteenth centuries, dates the song before 1510.

**Ralph Vaughan Williams (1872-1958) – *This is the truth sent from above (arrangement)*:** Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the son of a vicar. He studied at the Royal College of Music and Trinity College, Cambridge. Among his illustrious teachers were Hubert Parry, Charles Wood and Charles Villiers Stanford. His output ranges from symphonies, operas and ballets, to chamber and choral music. His music often displays a strong influence of the Tudor period and English folk song. For a decade the composer spent up to 30 days a year collecting a total of over 800 folk songs from 21 English Counties, some by phonograph, but the vast majority by hand. Vaughan Williams obtained a version of this folk carol in Herefordshire in July 1909, with the help of local folklorist, Ella Mary Leather and published the melody in the *Folk-Song Society Journal* of the same year. The composer later used the carol at the beginning of his *Fantasia on Christmas Carols* of 1912.

**Patrick Hadley (1899-1973) – *I Sing of a Maiden*:** Patrick Hadley studied at Pembroke College, Cambridge, where his father was Master. After achieving an MA in 1925, he went to the Royal College of Music in London, where he became acquainted with Herbert Howells and Vaughan Williams, with whom he shared an interest in folk song. Hadley was elected to a Fellowship at Gonville and Caius College, Cambridge in 1938, where he became a lecturer in the music faculty. Among his relatively limited output, his Symphonic Ballad: The Trees So High is an acknowledged masterpiece. Today, Hadley is chiefly known for his church music. *I Sing of a Maiden* is a setting of a Middle English poem.

**Herbert Howells (1892-1983) – *A Spotless Rose*:** Herbert Howells was born in Lydney, Gloucestershire, the son of a builder. He showed early musical promise, deputising for his father as organist at the local baptist church. In 1910, Howells heard Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* and both Vaughan Williams and Tudor music became a profound influence on Howells' later work. In 1912, Howells began his studies at the Royal College of Music, under the tutelage of Stanford, Wood and Parry. In 1935, Howells lost his nine-year old son Michael to polio and composed his *Hymnus Paradisi* in his memory. The composer continued to commemorate his son's death in his music for the rest of his life. *A Spotless Rose* forms part of the *Three Carol-Anthems* (the others being *Here is the Little Door* and *Sing Lullaby*), written in 1919. It is a setting of an anonymous fifteenth-century poem about Jesus' birth and the purity of Mary. The carol is unaccompanied and scored for SATB and baritone solo. Patrick Hadley said of the final cadence of Howells' piece (on the words "cold winter's night"): "I should like, when my time comes, to pass away with that magical cadence."

**George Frederick Handel (1685-1759) – *For unto us a child is born; Hallelujah Chorus*:** Georg Friedrich Händel (he later anglicised his name to George Frideric Handel) was born in Halle, north-east of Germany, the second child of his father's second marriage to the daughter of a Lutheran minister. The year of Handel's birth, 1685, also gave us Johann Sebastian Bach and Domenico Scarlatti. In 1712, Handel moved to England, where he spent the rest of his life. In 1727, he became a British subject, thus enabling him to be appointed a composer of the Chapel Royal. Handel composed *Messiah*, in 1741, completing the work in a mere 24 days. The structure of the work resembles that of an opera, although it is not in dramatic form. It is divided into three parts, charting the prophecy of the birth of a messiah and the Incarnation (Part I), the Passion and the Resurrection (Part II), and Christ's glorification in Heaven (Part III). *Messiah* was given its first performance in Dublin on 13 April 1742.

**Martin Shaw (1875-1958) – *Coventry Carol (arrangement)*:** Martin Shaw produced over 300 published works in his lifetime, including hymns, carols, oratorios, instrumental works and four operas. Shaw was co-editor with Percy Dearmer of the *English Carol Book* (1913, 1919) and with Vaughan Williams of *Songs of Praise* (1925, 1931) and the *Oxford Book of Carols* (1928). He also co-edited the *English Hymnal* with Vaughan Williams and Dearmer. The *Coventry Carol* dates to the sixteenth century and was traditionally performed in Coventry as part of a mystery play called *The Pageant of the Shearmen and Tailors*. The carol relates the story of the Massacre of the Innocents, in which Herod orders all male infants under the age of two in Bethlehem to be killed. It takes the form of a lullaby sung by the mothers of the doomed children.

**John Rutter (born 1945) – *Shepherd's Pipe Carol; Sans Day Carol (arrangement); The Twelve Days of Christmas (arrangement)*:** John Rutter was born in London, the son of an industrial chemist. He was educated at Highgate School, where, as a chorister he took part in the first recording of Britten's *War Requiem* under the composer's baton (1963). Rutter then read music at Clare College, Cambridge, where he was a choir member and served as director of music from 1975 to 1979. In 1981, he founded the Cambridge Singers, which he conducts. Rutter also works as an arranger and editor, and as a young man collaborated with Sir David Willcocks on the *Carols for Choirs* anthology series. Rutter's *Shepherd's Pipe Carol* was composed at the age of 18, while he was still an undergraduate at Clare College. Rutter also wrote the words to this carol. The *Sans Day Carol* is Cornish, one of many written in the nineteenth century. The carol and its melody were transcribed from the singing of Thomas Beard, a villager in St Day in Cornwall. The words of the text, "Now the holly bears a berry" thought to be French in origin and similar to those in *The Holly and the Ivy*. *The Twelve Days of Christmas* was first published in England in 1780 without music and is thought to be French in origin. The origin of the tune now associated with it is from a 1909 arrangement of a folk melody by English composer Frederic Austin.

**Boris Ord (1897-1961) – *Adam lay ybounden*:** Boris Ord was organist and choirmaster of King's College, Cambridge between 1929 and 1957, except that during World War II he served in the RAF. He was educated at Clifton College, Bristol and Corpus Christi College, Cambridge. Ord's setting of *Adam lay ybounden* is his only published piece of music. The poem is of unknown authorship and dates from the fifteenth century. It relates the events of Genesis and the Fall of Man following Adam's temptation by Eve and the serpent.

**David Willcocks (1919-2015) – *Tomorrow shall be my dancing day (arrangement)*:** Sir David Willcocks began his musical training at Westminster Abbey from 1929 to 1934. Following further studies at Clifton College, Bristol, he was appointed as organ scholar at King's College Cambridge. He was director of King's College Choir from 1957 to 1974 and made many broadcasts and recordings with them. A number of the descants and carol arrangements he wrote for the choir's annual Nine Lessons and Carols service were published in *Carols for Choirs*, among them, the arrangement of *Tomorrow shall be my dancing day* which we perform today. Willcocks was also Director of the Royal College of Music in London. *Tomorrow shall be my dancing day* is an English carol which made its first appearance in written form in William B. Sandys' *Christmas Carols Ancient and Modern* of 1833, but its origin is almost certainly much earlier. In the carol, Jesus tells the story of his life, which is characterised as a dance.

**Ian Crawford (born 1979) – *Sussex Carol (arrangement)*:** Ian Crawford grew up in London and was educated at Christ Church, Oxford. After graduating, he spent several years working with youth choirs and community theatre groups as a composer and musical director. Now based in the North West, Ian is a choral director and Director of Music at a leading secondary school. He writes commissions and works for SATB choir and has published many arrangements and original works for youth choirs. An experienced conductor and workshop leader, Ian is currently Musical Director of Cambiata North West, ABCD's regional choir for boys whose voices are changing. His arrangement of the *Sussex Carol* is scored for SATB and piano. The words were first published by Luke Wadding, a seventeenth century Irish Bishop. The text and music were recorded by Cecil Sharp (founder of the English Folk Song Society) and Vaughan Williams, who heard a rendition by Harriet Verrall of Monk's Gate, near Horsham, Sussex. It was published in this version in 1919.

**Rutland Boughton (1878-1960) – *The Holly and the Ivy*:** Rutland Boughton was born in Aylesbury, the son of a grocer. His output includes three symphonies, operas, concertos and chamber music. He is best known for his opera, *The Immortal Hour*, which was greatly admired by Vaughan Williams and Elgar, who called it "a work of genius". He studied under Charles Villiers Stanford at the Royal College of Music. The Boughton Trust, established in 1978 (the centenary of the composer's birth), is behind the recording of many of the composer's major works. The words to *The Holly and the Ivy* were published in three Birmingham broadsheets in the early nineteenth century. The traditional melody that we are now familiar with was first published by Cecil Sharp in 1911, after he heard it sung by a Mary Clayton at Chipping Camden, Gloucestershire, in 1909. Boughton's arrangement of the carol forms part of his Nativity opera, *Bethlehem* (1915).

**Irving Berlin (1888-1989) – *White Christmas (arranged by Kirby Shaw)*:** Irving Berlin was born in Russia. He arrived in the USA at the age of 5. In a 60-year career, he wrote an estimated 1500 songs, including scores for 20 Broadway shows and 15 Hollywood films. Among his biggest hits were *Alexander's Ragtime Band*, *There's No Business Like Show Business*, and *Anything You Can Do (I Can Do Better)*. George Gershwin called him "the greatest songwriter who ever lived". *White Christmas* first appeared in the film *Holiday Inn*, sung by Bing Crosby. The 1954 musical romantic comedy *White Christmas* features a new version of the song.

## The choir is conducted by Stephen Hall

**There are currently over 140 active choir members, representing around 30 government departments and agencies. Those singing today include:**

**Soprano:** Emily Botsford, Beatrice Calver, Stephanie Clackworthy, Phoebe Clapham, Elizabeth Connolly, Moira Costello, Heather Dorling, Nicola Ellis, Martine Follain, Carolyn Foxall, Clare Gillett, Alexandra Hawkins, Beverley Howes, Rebecca Johns, Bridget Jones, Felicity Jones, Jessica Kirby, Diana MacDowall, Catriona Marchant, Gill McManus, Doreen Mitchell, Jenny Mohan, Clare Moriarty, Louise Mount, Rosalynd Phillip, Jennifer Pick, Rosalind Read-Leah, Maisie Robinson, Emma Scrivener, Rebecca Slattery, Adele Stevenson, Tricia Vincent, Anna Wardell, Amy Wright, Alice Young

**Alto:** Judy Addy, Ayla Bedri, Natalie Berman, Sophie Buchanan, Esther Chilcraft, Gillian Clissold, Elspeth Coke, Hannah Crawford, Maria Freeman, Stephanie Freeth, Janice Grahame, Sue Harling, Alison Harvey, Jane Houghton, Betony Kelly, Tacey Laurie, Elizabeth Learmonth, Andrea Ledward, Sara Lymath, Jenny Maresh, Cathy McCarthy, Danielle McLennaghan, Eileen Mortby, Christine Mosedale, Shreya Nanda, Sue Nowak, Mary Obeng-Asomani, Laura Primiceri, Alisoun Probert, Jennie Rayner, Pamela Roberts, Helen Robinson, Kim Sibley, Barbara Stewart, Suzanne Verhoven, Edith Walker, Suzanne Wallis, Rachel Worledge

**Tenor:** Dave Anstice-Pim\*, Alan Bowden, Robert Bradburne, Andrew Davis, Nigel Dawbney-Fisher, Trevor Dawson, Phil Earl, Jan Gladysz, Michael Grace, John Hampton, Giles Lindon, William Sing Lam Ng, Alan Strowger, Richard Vidal, Gordon Woods

\*Soloist for A Spotless Rose

**Bass:** Ian Boughton, Nick Boorer, Michael Bourne, Dominic Bull, Simon Croft, Michael Denniss, David Freeman, Paul Gillett, Ian Grimley, Ashley Holt, Graham Hysted, Hans Libby, Rob Kirtley, Christopher Mason-Thom, Richard Shand, Pete Stanger, Philipp Thiessen, Jonathan Tillson, Edward Walkington

**We are very grateful to Richard Vincent for recruiting members of the Whitehall Orchestra and additional friends for today's performance:**

**Violin:** Christian Halstead (Leader), Jeremy Cook, Francis Dickinson, Erika Kennington, Rachel Moyce, Charlotte Town, Louise Wilson **Viola:** Rosemary Cook, Christina East, Emily Righini-Nisbet

**Cello:** Aline Christ, Javier González, Steve Seeley **Oboe:** Anna Pyshkin, Nancy Johnston

**Flute:** Stephen O'Hanlon, Alicia Swannell **Clarinet:** Daniel Jones, Jess Sullivan **Bassoon:** Richard Vincent **Trumpet:** Philip Earl, Benjamin Whitcher **Horn:** Simon Ashdown, Jonathan Stoneman

**Organist:** John Wyatt **Percussion:** David Coronel, Paul Gillett

**Music Director:** Stephen Hall OBE

**Rehearsal Pianist:** Alan Bowden

### **The 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 (business manager) Felicity Jones (secretary), Diana MacDowall (concert manager, general support), Robert Bradburne, Alan Bowden.

The Committee is grateful for further support from: Doreen Mitchell, Jane Houghton, Andrew Frost and David Freeman (our voice Reps); Daria Gromyko (publicity coordination); David Freeman (assistant librarian and programme notes); Barbara and John Stewart; Jonathan Lilley, David Hanson and Dave Anstice-Pim (additional rehearsal support); and choir members and communications colleagues helping with publicity.

## **Retiring COLLECTION for our Charities 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.

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 Stephen's.

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

We also support **The Lifeboat Fund** – helping the RNLI to save lives at sea – which is the oldest charity supported by the Civil Service. 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)

And we are proud to support the work of St Stephen's Church both in the parish and for the upkeep of this special building.



**We are singing at a number of events in departments this week and next  
but coming up are the following public performances:**

**Thursday 13 December, 7.00pm**

## **Yultide, Comfort & Joy**

*in support of St Andrew's Youth Club*

*St Stephen's, Rochester Row*

*Westminster SW1P 1LE*

Tickets: £10 concert £40 concert & reception

**Tuesday 18 December, 1.00pm**

## **Christmas Carol Service**

*St Stephen's, Rochester Row*

*Westminster SW1P 1LE*

Admission free / charity collection

**Tuesday 16 April 2019, 1.05pm**

## **Ein Deutsches Stabat Mater**

*Schubert: Stabat Mater in G minor D175*

*Schubert: Stabat Mater in F minor D383*

**Holy Week Festival**

**St John's Smith Square**

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

Visit the Box Office for free tickets

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

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We are also on YouTube

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

Patron: Clare Moriarty CB, Permanent Secretary of Defra`