




**Etcetera**  
The Civil Service Choir



ST JOHN'S SMITH SQUARE  
HOLY WEEK FESTIVAL

**Franz Schubert**  
EIN DEUTSCHES  
**STABAT MATER**



**Tuesday 16 April**  
**St John's Smith Square**  
**London SW1P 3HA**

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Welcome to Etcetera – The Civil Service Choir’s seventh appearance in this prestigious venue - and London’s only baroque concert hall. Over 300 events are put on here every year, so do look at what is on – in particular our concert is part of the third St John’s Smith Square Holy Week Festival, running to Holy Saturday.

We started giving concerts here on the Tuesdays of Holy Week in 2013. Entirely reasonably we might have been asked to vacate the slot on the advent of the Holy Week Festival in 2017, but instead Nigel Short, Director of Tenebrae and curator of the Festival, chose to include us in a stellar line-up, which this year includes Tenebrae, The Tallis Scholars, Brodsky Quartet, Ex Cathedra, Polyphony, and The BBC Singers with Sir James MacMillan. Last year Nigel also encouraged me to consider performing Poulenc’s extraordinary setting of the Stabat Mater, which we did very successfully, and it was a remarkable achievement for us. I am most grateful to Nigel for that opportunity.

This year we had much debate as to what music would fit within the Festival and what would be achievable for an un-auditioned workplace choir meeting one lunchtime a week. I remembered having come across the two Stabat Mater settings by Schubert and I am delighted that Nigel agreed with the proposal to do them. I hope you will enjoy listening to them as much as we have enjoyed learning them.

I should also acknowledge what a great honour it is for us to once again perform in St John’s Smith Square. We are incredibly fortunate to be doing so. I am so very grateful to Richard Heason, Director of this venue, and his team, for all their support.

It is our 10<sup>th</sup> birthday this autumn. Ten years ago, while trying to rehearse a small group of colleagues in a basement room, with a radio blaring from a room next door, I could not have imagined the incredible choir journey ahead. 100 performances on, I hope you will be delighted by where we have got to today.

On everyone’s behalf, I should like to thank you for making it all worthwhile by coming to support us and for your generosity at the end, as we do all this for charity.



Music Director, Etcetera – The Civil Service Choir

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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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**Franz Schubert: *Stabat Mater in G minor D175 and Stabat Mater in F minor D383***

***Etcetera – The Civil Service Choir and Orchestra***

***Soprano: Clare Tunney; Tenor: Robert Forrest; Bass: James Geidt; Conductor: Stephen Hall OBE***

**Stabat Mater in G minor**

Stabat Mater dolorosa juxta crucem lacrimosa  
dum pendebat Filius.

Cujus animam gementem contristatam et  
dolentem pertransivit gladius.

O quam tristis et afflicta fuit illa benedicta Mater  
Unigeniti.

Quae moerebat et dolebat

Pia Mater dum videbat nati poenas incliti.

Mother bowed with grief appalling must thou  
watch, with tears slow falling, on the cross Thy  
dying son!

Through my heart, thus sorrow riven, must that  
cruel sword be driven, as foretold – O Holy One!  
Oh, how mournful and oppressed was that  
Mother ever-blessed, Mother of the Spotless  
One:

She, whose grieving was perceiving,  
contemplating, unabating, all the anguish of her  
Son!

Poetic English translation by Beatrice E. Bullman

**Stabat Mater in F minor**

**1. Chorus**

Jesus Christus schwebet am Kreuze! Blütig sank  
sein Haupt herab, blütig in des Todes Nacht.

*Jesus Christ hangs on the cross. His bleeding head  
hangs down in the blood of the night of death.*

**2. Soprano aria**

Bei des Mittlers Kreuze standen Maria und  
Johannes, seine Mutter und sein Freund. Durch  
der Mutter bange Seele, ach, durch ihre ganze  
Seele, ach, drang ein Schwert.

*At the Redeemer's cross stand Mary and John, His  
mother and His friend. Through his mother's  
frightened soul, oh through all her soul, oh a  
sword pierced.*

**3. Chorus**

Liebend neiget er sein Antlitz: Du bist dieses  
Sohnes Mutter! Und Du dieser Mutter Sohn!

*Lovingly he turns his face to them: You are the  
mother of this son! And you are the son of this  
mother!*

**4. Duet**

Engel freuten sich der Wonne, jener Wonne, die  
der Mittler seiner Mutter, seinem Freunde  
sterbend gab. Abgetrocknet sind nun ihnen alle  
Tränen, mit den Engeln freuen sie sich.

*Angels rejoice at this blessing, this blessing that  
the Redeemer, while dying, gave to his mother  
and his friend. And all their tears are dried, they  
rejoice with the angels.*

**5. Chorus**

Wer wird Zähren sanften Mitleids nicht mit  
diesen Frommen weinen, die dich, Herr, im Tode  
sahn? Wer mit ihnen nicht verstummen, die dich,  
Herr, im Tode sahn? Wer wird Tränen sanften  
Mitleids nicht mit diesen Frommen weinen? Wer  
wird sich nicht innig freuen, dass der  
Gottversöhner ihnen, Himmel, deinen  
Vorsmack gab, ach, dass Jesus Christus ihnen,  
Himmel, deinen Vorsmack gab?

*Who would not shed tears in tender compassion  
with those faithful ones who saw you, Lord, in  
your death? Who would not be silent with those  
who saw you, Lord, in your death? Who would not  
weep with those faithful ones in tender  
compassion? Who would not rejoice that the  
Saviour offers them a foretaste of heaven, oh,  
that Jesus Christ offers a foretaste of heaven?*

## 6. Tenor aria

Ach, was hätten wir empfunden am Altar des Mittleropfers, am Altare, wo er starb? Seine Mutter, sein Brüder sind die Treuen, die mit Eifer halten, was der Sohn uns gab.

*Oh, what do we experience at the altar of sacrifice of the Redeemer, where he died? His mother, his brother are the faithful ones who guard zealously what the Son gave to us.*

## 7. Chorus

Erben sollen sie am Throne, in der Wonne Paradiese, droben strahlt die Krone.

*They will inherit the throne in the joy of Paradise, up there where shines the crown.*

## 8. Bass aria

Sohn des Vaters, aber leiden, müssen Deine Brüder, ehe sie droben an dem Throne, ehe mit Dir sie Erben sind. Nur ein sanfter Joch, leichte Lasten, o göttlicher Mittler, o göttlicher Vorgänger, sind deinen Treuen alle Leiden dieser Welt.

*Son of the father, but suffer must your brothers, before they gain the throne and share your heritage. But an easy yoke, a light burden, oh divine Redeemer, o divine Pastor, are all sufferings of the world to your faithful followers.*

## 9. Chorus

O du herrlicher Vollender, der sein Joch mir, seine Lasten sanft und leicht allein, alleine macht, dort rufst Du mich von der Erde, mich zu jenem Erb' im Licht hinauf. Auf dem hohen Todeshügel, auf der dunklen Schädelstätte da, da lernen wir von dir Versöhner, da von dir

*O you divine fulfiller who carries his yoke for me, who bears alone, alone his burden sweet and light, there you call me from earth, call me to your heritage up into the light.*

## 10. Trio

Erdenfreuden und ihr Elend, möchtet Ihr dem Wanderer nach Salem Staub unterm Fusse sein. Kurze Freuden, leichtes Elend, möchtet Ihr dem Wanderer nach Salem Staub unterm Fusse sein. Möchtet ich wie auf Adlers Flügeln, hin zu Euch, Ihr Höhen, eilen, Ihr Höhen der Herrlichkeit! Mitgenossen jenes Erbes, Mitempfänger meiner Krone, meine Brüder, leitet mich!

*The world's joy and its misery, may they be dust under the feet of the pilgrim to Jerusalem. Short moments of joy and misery, may they be dust under the feet of the pilgrim to Jerusalem. Might I fly as on eagle's wings up to you, your heights, fly to your divine heights! Companions to that heritage, receivers of my crown, my brothers, lead the way!*

## 11. Trio & chorus

Dass dereinst wir, wenn im Tode wir entschlafen, dann zusammen droben unsere Brüder sehn, dass wir, wenn wir entschlafen, ungetrennet im Gerichte, droben unsere Brüder sehn.

*May we once, when we have passed away to death, then together see our brothers above, together after Judgement.*

## 12. Chorus

Amen

*Amen*



## Franz Schubert (1797-1828)



Oil painting by Wilhelm August Rieder (1875)  
After his watercolour portrait of 1825

Franz Peter Schubert was born in Vienna on 31 January 1797, the fourth surviving son of a schoolmaster. Schubert's exceptional talents were recognised at a very early age. His father gave the budding composer his first violin lessons and his older brother gave him piano lessons, but the young Franz's abilities developed so rapidly that his skills soon outstripped their abilities. In 1808, Schubert was enrolled at the *Stadtkonvikt* school and was awarded a scholarship to sing at the chapel of the Imperial Court. He also played violin in the school orchestra, rapidly rising to become leader. Among his teachers at the school was the esteemed composer, Antonio Salieri, with whom Schubert studied composition.

Schubert left the *Stadtkonvikt* in 1813 to begin his studies to be a schoolteacher, which was his profession for the next four years. Despite this, during this period Schubert found time to continue his studies with Salieri and also to produce an abundance of compositions. From 1813 to 1815 alone, Schubert wrote many songs, piano works, string quartets, a symphony and a three-act opera. During the course of 1816, he composed a further two symphonies, and two of his most famous songs based on texts by Goethe, *Gretchen am Spinnrade* and *Erkönig*.

In 1818, Schubert left teaching to concentrate on his career as a composer, spurred on by a successful public performance of his *Italian Overture in C Major*. There followed the *Sonata in B Flat Major* for piano and the operetta, *Die Zwillingsbrüder* (The Twin Brothers) which was reasonably successful. However, although

Schubert was hired by two opera houses, the *Karhnerthof* and *Theatre-an-der-Wein*, to compose two operas, these, and, indeed, his operatic career generally, were not successful. In the following year, 1819, Schubert composed one of his most enduringly popular, chamber works, the so-called *Trout Quintet*.

Schubert often struggled with a lack of finances, but in 1821 his situation improved when, with the help of friends, he started to offer his songs on a subscription basis. However, the following year, he again experienced financial hardship and also displayed the first signs of the illness, believed to be syphilis, which eventually claimed his life. Despite these extreme challenges, Schubert continued to produce music at an astonishing rate. It is during this period that he composed his *Wanderer Fantasy* for piano, the famous unfinished *Eighth Symphony* and the *Die Schöne Müllerin* song cycle. In 1824 he composed three noteworthy chamber works, including the powerful *Death and the Maiden Quartet in D Minor*, said to have been composed by Schubert as a response to his worsening health and a recognition that he may not have a long time to live.

In 1826, Schubert made an unsuccessful application for the post of deputy musical director at the *Stadtkonvikt*. However, during this period, Schubert's popularity in Vienna was increasing and different publishers were showing an interest in his work. His compositions of this year included the *String Quartet in G Major* and the *Piano Sonata in G Major*. He also completed his *Symphony No. 9 in C Major* (nicknamed the *Great C Major*, to distinguish it from *Symphony No. 6*, ("the Little") and also in C Major, but now used to describe the work's grandeur – its breadth, scope and length was unusual for the period). The work was dedicated to the *Gesellschaft der Musicfreunde*, who paid the composer a small fee and arranged for the copying of the orchestral parts. Composers such as Berlioz and Bruckner have acknowledged the influence of this work in their own compositions.

Schubert was an ardent admirer of Beethoven, and, in 1827, the year of the great composer's death, Schubert produced the first 12 songs of the *Winterreise* cycle and the *Impromptus* for piano. Along with his final three piano sonatas, Schubert also composed one of the finest chamber pieces of the era, the *String Quintet in C Major*. On 26<sup>th</sup> March 1828, Schubert's first and only public concert took place. The proceeds from the concert allowed Schubert to at last buy himself a piano. Sadly, his health continued to deteriorate and his brother, Ferdinand, arranged for the ailing composer to move in with him. Schubert died on 19<sup>th</sup> November 1828, in Vienna. He was buried, at his request, next to Beethoven in the village cemetery of Währing, Vienna. Both composers' graves were later moved to

*Zentralfriedhof* in Vienna's *Stadtpark*, next to the graves of Johann Strauss II and Johannes Brahms.

### **Stabat Mater in G Minor D.175**

The G minor *Stabat Mater* was written in April 1815. This Latin setting uses just four stanzas of the twenty stanzas of the 13<sup>th</sup> Century hymn to Mary and it took Schubert three days to complete. It is surmised that the piece would have been performed for liturgical use in the Lichtental Church, used by Schubert's family, and also known as *Schubertkirche*. Around 5 minutes in duration, the piece "run(s) through the three stanzas in sequence, shaping them into a single broad musical strophe, he then repeats all three, modifying his musical strophe with far-reaching variation that creates new shades of intensity in the second stanza and extends the third to a fresh climax of power and poignancy." (*Brian Newbould, Preface to Stabat Mater in G minor, 1989*).

### **Stabat Mater in F Minor D.383**

Sometimes known as the *Deutsches Stabat Mater*, Schubert composed this work in 1816, in response to a request from his brother, Ferdinand. Schubert uses a German poem by F G Klopstock (1724-1803), which

freely paraphrases the hymn. In contrast to the concise, Latin version, this composition is in the form of a short oratorio with arias, duets, trios and movements for full choir. The slow orchestral beginning sets the tone for the tragedy of Jesus' death on the cross. But, whereas at the start of the original Latin version the focus is on the "mournful mother weeping by the cross", in Klopstock's poem the focus is on Christ Himself, 'bloodied in the night of death'. Although Schubert was only 18 at the time of composition and at times displays the influences of Bach, Mozart and his hero, Beethoven, it is apparent that he has already become a master of the craft of setting poetry to music. For instance, at the beginning of movement 5, Schubert gives us some sombre music in G minor to depict "tears of tender compassion" of those who have witnessed Christ's death; but in contrast, in the second half of the movement, beautifully conveys the "rejoice at the foretaste of paradise that Jesus Christ...has given", in a magical G major passage for chorus and horns. Movement 6 is a heartfelt Bach-like aria for solo tenor, which reflects on Christ's sacrifice, and Schubert shows off his contrapuntal skills in two fine fugues: movement 7, (*Erben sollen sie am Throne*) and in movement 12 (*Amen*) to give the work its upbeat conclusion.

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### **Etcetera – The Civil Service Choir**

No ordinary workplace choir, Etcetera, established in 2009, is the largest and most thriving choir in the Civil Service. The un-auditioned membership includes administrators to senior civil servants and those who have not previously sung in a choir to highly experienced choral singers.

The choir normally rehearses for only one hour per week – on Monday lunchtimes – but preparation for this concert has also included two Saturday workshops and evening revision sessions. Repertoire ranges from large scale choral works to jazz and lighter music.

The choir has sung in 35 public concerts and 67 other performances in St John's Smith Square; St Stephen's Rochester Row; the Guards Chapel Wellington Barracks; City churches St Sepulchre-without-Newgate and St Katharine Cree (Brandenburg London Choral Festival); and in Government buildings across Whitehall. Its first tour in October 2018, to Belgium, included the Last Post Ceremony at the Menin Gate in Ypres and a concert in St Walburga's Church, Bruges.

As well as performing beautiful music the choir raises money for nominated charities - so far raising a total of £33,000. Our charities today are the Cardinal Hume Centre and The Lifeboat Fund. We also regularly support the work of St Stephen's Church in this parish and Armed Forces charities.

Although celebrating its tenth birthday this year, the choir can trace a lineage through several predecessor choirs: Victoria Singers (1997-2000), Marsham Singers (1972-97), St Christopher Singers (1964 to 1972) and the Ministry of Housing and Local Government Choral Society (1957-72). There was a Civil Service Choir in the 1920s, and with the help of the Civil Service Sports Council, research is underway to find out more.



**Clare Tunney** is an English Soprano at Royal Academy Opera studying with Nuccia Focile, Caitlin Hulcup and Jonathan Papp and sings with the Academy's prestigious 'Song Circle'.

Her solo Oratorio and Symphony work includes Verdi *Requiem*, Mendelssohn *Elijah*, Dvorak *Stabat Mater*, Rossini *Petite Messe Solennelle*, Beethoven *Symphony No.9*, Mahler *Symphony No.4*, Tippett *Child of our time* and Brahms *Requiem*. Her operatic roles to date include the title role in Tchaikovsky's '*Iolanta*' (Royal Academy Opera), '*Fiordiligi*' *Così fan Tutte*, '*Arminda*' *La Finta Giardiniera*, '*Valencienne*' *The Merry Widow*, '*Lady Billows*' *Albert Herring* and this summer she will be performing '*Mimi*' in *La Bohème* in France.

In 2017, Clare was the winner of the prestigious 'National Mozart Competition', in which she also won the Art Song prize. Other achievements include placing 3<sup>rd</sup> in London Song Festival's English Song Masterclass with Sir Thomas Allen, placing 2<sup>nd</sup> in the Isabel Jay Operatic Prize at RAM (2016, 2017 and 2018), Arthur Burcher Memorial Prize and the John McAslan Prize. Clare is a Drake Calleja Trust Scholar 2018-19 and Help Musicians Sybil Award holder and has been generously supported by The Fishmonger Company award, Sir Elton John scholarship, The Royal Society of Musicians and The Josephine Baker Trust.



Tenor **Robert Forrest** is a student of Royal Academy Opera and a member of the Academy's 'Song Circle' and the Josephine Baker Trust.

He is supported by the Karaviotis Scholarship and the Porter Fund Award. He is also a graduate of the Royal College of Music and Royal Conservatoire of Scotland. As a Garsington Opera Festival (2018) Alvarez Young Artist he covered the role of Flamand and Diener 1 in Strauss *Capriccio* and was honoured to receive their 2018 Helen Clarke Award.

For New Generation Festival, Florence, he covered the role of Don Ottavio, Mozart *Don Giovanni* and Nemorino, Donizetti *L'elisir d'amore*. With Dorset Opera he has sung 1st Soldier in Rossini *Le Comte Ory*, Malcom in Verdi *Macbeth* and covered Lensky in Tchaikovsky *Eugene Onegin*. His professional debut was as King Kaspar with Netherlands Reisopera in Menotti's *Amahl and the Night Visitors* (2015). Previous roles include Don Basilio and Don Curzio, Mozart *The Marriage of Figaro*, Don Jose, Bizet *Carmen* and Henry Crawford, Dove *Mansfield Park*. He returns to the concert platform in the Mozart *Requiem* at Florence's Opera di Firenze this autumn. Next summer Robert will return to Garsington to cover the roles of Prologue/Quint in Britten's *The Turn of the Screw*.



Born in Northampton, bass **James Geidt** was a choral scholar at New College, Oxford and studies on the Opera Course at the Royal Academy of Music with Glenville Hargreaves and Jonathan Papp. James' studies are generously supported by the Carr-Gregory Trust Scholarship.

Operatic roles to date include L'horloge Comtoise and Le Chat in Ravel's *L'enfant et les sortilèges* and Cadmus in Handel's *Semele* for Royal Academy Opera, Count Almaviva (cover) in *Le Nozze di Figaro* for Longborough Festival Opera; and Jupiter in Offenbach's *Orpheus in the Underworld* for New Chamber Opera. James sang at the Aix-en-Provence Opera Festival in 2017.

Recent concert appearances include Pilate and arias in J.S. Bach's *St John Passion*, solos in the Monteverdi Vespers at St John's Smith Square, Pilate in J.S. Bach's *St Matthew Passion* in Birmingham Symphony Hall with the CBSO, Mozart's *Requiem* in Dorchester Abbey and the Baritone solos in Philip Lancaster's *War Passion*, a festival commission at the Three Choirs Festival.

Current and future engagements include Forester in Janáček's *The Cunning Little Vixen* with Royal Academy Opera, solos in J.S. Bach's *B Minor Mass* in Saarbrücken, Mozart's *Requiem* for Wokingham Choral Society, Brahms' *Ein Deutsches Requiem* for Monmouth Choral Society and Pilate in J.S. Bach's *St John Passion* for Edward Higginbottom at the Palau de la Música, Barcelona and the Auditorio Nacional, Madrid.



Conductor **Stephen Hall** is a government statistician and policy advisor in the Rural Policy team of the Department for Environment, Food and Rural Affairs.

He co-founded Etcetera ten years ago as music director and principal administrator – his first experience of leading a choir. He has been instrumental in the choir's development and success.

Since 2013, during each Holy Week, he has conducted Etcetera in performances of major choral works at St John's Smith Square, including Beethoven's *Mass in C*, Mozart's *Great Mass in C minor* and most recently Poulenc's *Stabat Mater*. Today's concert is the 100<sup>th</sup> time Stephen has conducted an Etcetera performance.

Stephen is chairman of the English Baroque Choir and also sings with the Orchestra of St John's Voices, the Anton Bruckner Choir, and several other choirs. He leads a community choir and has performed in many theatre productions with the Lantern Arts Centre.

Stephen has been a volunteer leader of National Trust Working Holidays for 25 years, undertaking countryside management tasks, particularly in Cornwall.

In June 2018, in the Queen's Birthday Honours, Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) for voluntary and charitable service.



**Etcetera boasts over 150 members, representing around 30 government departments and agencies, as well as former civil servants. Those singing today include:**

**Soprano:** Emily Botsford, Elizabeth Chrominska, Stephanie Clackworthy, Phoebe Clapham, Moira Costello, Nicola Ellis, Edith Fehrenbach, Martine Follain, Carolyn Foxall, Clare Gillett, Sarah Graham-Campbell, Daria Gromyko, Laura Haddock, Jennifer Hall, Beverley Howes, Alisha Iyer, Bridget Jones, Jackie Jowett, Amanda Kamugisha, Diana MacDowall, Anne May Dallendörfer, Gill McManus, Tracie Meisel, Louise Mount, Preshanthi Navaratnam, Aoife O'Donnell, Lisa Oyama, Rosalynde Phillip, Jennifer Pick, Maisie Robinson, Emma Scrivener, Rebecca Slattery, Adele Stevenson, Iulia Turiac, Tricia Vincent, Dell Watson

**Alto:** Judy Addy, Ayla Bedri, Natalie Berman, Sarah Bracken, Esther Chilcraft, Gillian Clissold, Elspeth Coke, Jess Curzon, Janet Dixon, Flora Emeney, Maria Freeman, Stephanie Freeth, Anne Gair, Esperanza Gomez, Janice Grahame, Sue Harling, Alison Harvey, Jane Houghton, Sue Kirk, Stella Kremer, Tacey Laurie, Elizabeth Learmonth, Catherine Lovell, Sara Lymath, Bethan MacDonald, Sharon Maddix, Jenny Maresh, Cathy McCarthy, Danielle McLennaghan, Eileen Mortby, Jenny Neuburger, Sue Nowak, Mary Obeng-Asomani, Alisoun Probert, Jennie Rayner, Lucy Rees, Pamela Roberts, Kim Sibley, Meriel Smith, Barbara Stewart, Suzanne Verhoven, Edith Walker, Rachel Worledge

**Tenor:** Dave Anstice-Pim, Alan Bowden, Robert Bradburne, Nigel Dawbney-Fisher, Trevor Dawson, Phil Earl, Jan Gladysz, John Hampton, Mike Mansbridge, Tim May, Matthew Reed, William Sing Lam Ng, Alan Strowger, Peter Swift, Richard Vidal, Pam Whittingham Webb, Gordon Woods, James Young

**Bass:** Solomon Abraham, Nick Boorer, Ian Boughton, Simon Croft, David Freeman, Silas Gairdner, Paul Gillett, Ian Grimley, Harry Grimshaw, Jan Hegenbart, Graham Hysted, Rob Kirtley, Mark Rothen, Richard Shand, Felix Smith, Krishna Sompura, Jonathan Tillson, Ed Walkington, James Whitehouse

**Principal rehearsal accompanist:** Alan Bowden

**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, programmes, publicity and general support), Robert Bradburne (repertoire), Alan Bowden (repertoire).

**Further support from:** Doreen Mitchell, Jane Houghton, Andrew Frost and David Freeman (Voice Reps); David Freeman (assistant librarian and programme notes); Barbara and John Stewart; Stella Kremer, Jonathan Lilley, and Dave Anstice-Pim (additional rehearsal support); Mark Oldfield (vocal coaching); Ian Boughton, Stephanie Freeth, David Freeman, Phoebe Clapham, Sue Harling, Adele Stevenson (repertoire advisory group); Daria Gromyko (Facebook); and choir members and communications colleagues helping with publicity.

**Patron:**

Clare Moriarty CB, *Permanent Secretary of the Department for Exiting the European Union*

**Orchestra**

The orchestra includes members of the Whitehall Orchestra and other guest players.

**Leader:** John Haworth

**Violin 1:** Stephen Brown, Francis Dickinson, Win Eyles, Tamsin Ireland, Jacob Ventura, Anna Wardell

**Violin 2:** Jeremy Cook, Stuart Dearnley, Rachel Moyce, Usman Peguero, Charlotte Town, Catherine Vincent, Magdalina Vutova

**Viola:** Rosemary Cook, Janet Farrell, Bruce Paterson, Emily Righini-Nisbet,

**Cello:** Fern Carter, Fiona Clarey, David Rawlins, Stephanie Seeley

**Bass:** Jack Cherry

**Oboe:** Nicholas Mitchell, Andrew MacKay

**Flute:** Hannah Mills, Alicia Swannell

**Clarinet:** David Lowe, Jessica Sullivan

**Bassoon:** Richard Vincent

**Bassoon and Contrabassoon:** Douglas Taylor

**Trombone:** Declan Goodhall, Robert Merry, Stephen Williams

**Horn:** Simon Ashdown, Adrian Norris

**Chamber Organ:** Alan Bowden

**Orchestra recruitment & liaison:** Richard Vincent

## Further thanks to:

Richard Heason and all the team at St John's Smith Square; Cardinal Hume Centre, Father John Scott and Westminster Cathedral (for use of the Sacred Heart Church for rehearsals); Rev. Graham Buckle and St Stephen's, Rochester Row (for rehearsal space); SPARTA – the Sports and Recreational Association of MHCLG and DfT and CSSC Sports & Leisure (for financial and promotional support); Geoff McMahon (Mander Organs) and tuner Michael Broadway (for use of the Mander chamber organ); Professor Kate Paterson, Head of vocal studies at the Royal Academy of Music (for soloist recruitment); Nigel Short and Tenebrae (for the Holy Week Festival); This is London magazine and The London Mozart Players (for free advertising); Christian Halstead and Sophie Prett (support with orchestra), Defra facilities management team.



ST JOHN'S SMITH SQUARE



## The two charities we are supporting today:

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)

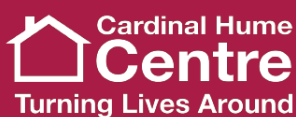


We also support **The Lifeboat Fund** – helping the RNLI to save lives at sea – which is the oldest charity supported by the Civil Service. Reaching its 150th anniversary in 2016, the Fund aims to raise sufficient money to purchase a new lifeboat for the Royal National Lifeboat Institution.

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



Donations can be made in cash in collection buckets  
or via contactless credit / debit card payment at the doors



[www.CardinalHumeCentre.org.uk](http://www.CardinalHumeCentre.org.uk)  
Charity number: 1090836

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help a child in our family services programme

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pay the travel costs to college for a teenage hostel resident

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£25

buy essentials for a homeless young person in our hostel

£30

offer an advice session with our immigration lawyers for a destitute family



Housing and Welfare Rights Advice



Hostel for Young People



Family and Young People's Services



Learning and Employment



Immigration Advice and Advocacy



ST JOHN'S SMITH SQUARE

# HOLY WEEK FESTIVAL

Palm Sunday to Holy Saturday  
14 – 20 April 2019

A week of events exploring a vast range of sacred music for Holy Week and celebrating the choral music of Sir James MacMillan.



TENEBRAE  
PASSION & PRECISION

Curated in partnership with Tenebrae and Nigel Short.



**Tuesday 16 April 7.30pm**

## THE MARIAN CONSORT

A concert of contrasting the old and new: Palestrina's *Stabat Mater* and Allegri's *Miserere Mei*, *Deus* are presented alongside Gabriel Jackson's and MacMillan's contemporary namesakes.

**Wednesday 17 April 7.00pm**

## EX CATHEDRA

J.S Bach's mighty, tragically profound Matthew Passion. The story of Easter in one timeless masterpiece.

**Wednesday 17 April 10.15pm**

## FREE LITURGICAL EVENT I

Tenebrae Responsories for Maundy Thursday by Victoria, performed by candlelight.

**Thursday 18 April 6.00pm**

## SANSARA

Explore the rich cultural heritage of sacred music from the Scandinavian and Celtic traditions.

**Thursday 18 April 7.30pm**

## THE BBC SINGERS

James MacMillan conducts a programme of moving choral music for Maundy Thursday of both his own works and the ever intriguing Gesualdo.

**Thursday 18 April 10.15pm**

## FREE LITURGICAL EVENT II

Tenebrae responsories for Good Friday by James MacMillan.

**Friday 19 April 11.00am**

## WORKSHOP: THE TENEBRAE EFFECT

Tenebrae's artistic director Nigel Short leads a choral workshop on pieces by Bach, Poulenc and Stainer.

**Friday 19 April 2.30pm**

## POLYPHONY

Stephen Layton returns for the second of his bi-seasonal performances with Bach's *St John Passion*. Early purchase is recommended.

**Friday 19 April 8.00pm**

## TENEBRAE & BRITTEN SINFONIA

Collaborating for the first time, this wonderful ensembles perform one of MacMillan's finest achievements: *Seven Last Words for the Cross*. Pre-concert talk with the composer and Nigel Short at 7.00pm.

**Friday 19 April 10.15pm \***

## FREE LITURGICAL EVENT III

Tenebrae Responsories for Holy Saturday by Victoria under candlelight represents the last of our devotional Holy Week events.

**Saturday 20 April 1.05pm**

## SIGLO DE ORO

Easter setting by 16<sup>th</sup> Century Italian composers Palestrina, Josquin, Anerio, and Gabrieli trace right through the moving Holy Week narrative.

**Saturday 20 April 7.30pm**

## THE CHOIR OF CLARE COLLEGE

### CAMBRIDGE

Clare College return to St John's for a moving Finale to Holy Week 2019, with works by Byrd, Victoria, and Tallis among others, aptly closing the festival with Finzi's masterpiece *Lo, the full, final sacrifice*.

Box Office 020 7222 1061  
sjss.org.uk

**Etcetera – The Civil Service Choir**  
**forthcoming confirmed public performances**

**Thursday 20 June, 6.30pm**

*Corpus Christi Service*

St Stephen's Parish Church, Rochester Row

**Tuesday 16 July, 1pm**

*Vaughan Williams – The Lark Ascending*

*Ola Gjeilo – Sunrise Mass*

St John's Smith Square

**Saturday 23 November, 7.30pm**

*EFG London Jazz Festival*

*The Voices of Jazz*

also features The Swingles and VoCollective

St John's Smith Square

**Thursday 5 December, 7pm**

*Yuletide Comfort & Joy*

St Stephen's Parish Church, Rochester Row

**Tuesday 10 December, 1pm**

*Christmas concert*

St Stephen's Parish Church, Rochester Row

**Tuesday 17 December, 1pm**

*Carol Service*

St Stephen's Parish Church, Rochester Row

Donations can be made in cash in collection buckets  
or via contactless credit / debit card payment at the doors