

Civil Service Choir

and
Brandenburg Sinfonia

November 17th, 2022

Vivaldi on the *Double!*

Directed by **Stephen Hall, OBE**

Mariana Rodrigues – *Soprano*

Harriet Cameron – *Soprano*

Mia Serracino-Inglott – *Alto*

Angelo Fallaria – *Tenor*

Daniel Vening – *Bass*



Civil Service Choir



@CSChoir



civilservicechoir.org.uk

Welcome

Welcome to what for us is a very special concert. I hope it will be for you too. In July we gave our first concert in 2½ years, which was a huge step in getting the choir back following the Covid-19 pandemic. We have taken an enormous and ambitious leap in planning this evening's concert, not least with music for double choir.

We are delighted to be joined by the Brandenburg Sinfonia, with whom we had the great pleasure of performing Vivaldi's *Gloria* in St Martin-in-the-Fields just over three years ago. I am most grateful to Bob Porter, the Brandenburg Artistic Director, for his advice and support.

We are also delighted to be joined by some talented soloists from the Royal Academy of Music.

I have been a fan of Vivaldi's music for as long as I have been aware of classical music, and as a teenager whenever I spotted a Vivaldi cassette in the display racks of music stores, I would buy it. One of these early purchases included the *Concerto for Two Trumpets*, so I am thrilled that this opens the concert.

I became aware of Vivaldi's *Beatus Vir* (RV 597) a bit more recently – about 20 years ago – and I have wanted to sing it ever since. I still don't get to sing it this evening, but never mind. One aspect I love is the *Antiphon*, which is repeated several times in the work.

Vivaldi's *Dixit Dominus* (RV 594) was a more recent discovery and came on a CD paired with Handel's well-known *Dixit Dominus* setting, and I was hooked on the first hearing.

To further satisfy my Vivaldi addiction I am delighted that we have included the beautiful soprano aria *Nulla in mundo pax sincera* from the motet of the same name, which I have again known of for a long time – probably from another Vivaldi cassette.

We could have made the concert 100% Vivaldi, but Albinoni's *Concerto for Oboe in D minor* provides a delightful diversion and includes one of his famous Adagios.

Some exciting concerts were lost to us owing to Covid-19 lockdowns, including a second appearance in the London Jazz Festival – Will Todd's *Mass in Blue* with a big band and with the acclaimed Voces8 as the main feature. During the lockdowns we produced several virtual recordings which you will find on YouTube. They were hard work but brought us together, albeit virtually. In December 2020 we published a daily recording from past Christmas concerts and carol services, including performances of parts I and VI of the Bach Christmas Oratorio. We had brief periods when a few of us had at least some appetite for Zoom-based rehearsals, and during the even briefer periods when some singing was allowed under the Covid-19 rules, some of us sang together in person – at one point this was limited to just six singers. One of the legacies of the pandemic is changes in work patterns, which has added further to the challenges in getting the choir back.

This concert represents several firsts for the choir, and I should like to thank committee colleagues for rising to the many new challenges to make it happen.

Our concerts have raised over £40,000 for charities. Tonight we are supporting the Cardinal Hume Centre – turning lives around to overcome poverty and homelessness – which we have been associated with since our first concert in 2009 and the Charity for Civil Servants - supporting civil servants, past and present, when times are tough. Donations made for refreshments will go to these two charities. Please give generously.

On everyone's behalf I should like to thank you for making it all worthwhile by coming to hear us.



Music Director, Civil Service Choir

Vivaldi on the Double!

Civil Service Choir

Brandenburg Sinfonia

Mariana Rodrigues (Soprano)

Harriet Cameron (Soprano)

Mia Serracino-Inglott (Alto)

Angelo Fallaria (Tenor)

Daniel Vening (Bass)

Conductor – Stephen Hall OBE

Recording of this evening's concert is not permitted

Programme

Trumpet concerto (Vivaldi)

Nulla in mundo pax sincera (Vivaldi)

Beatus Vir (Vivaldi)

I. Beatus Vir

III. Gloria et divitiae

V. Jucundus homo

VII. Paratum cor eius

IX. Gloria Patri

II. Potens in terra

IV. Exortum est in tenebris

VI. In memoria aeterna

VIII. Peccator videbit

~ INTERVAL ~

The interval will last approximately 20 minutes

Oboe Concerto (Albinoni)

Dixit Dominus (Vivaldi)

I. Dixit Dominus

III. Virgam virtutis tuae

V. Juravit Dominus

VII. Judicabit in nationibus

IX. Gloria

II. Donec ponam inimicos tuos

IV. Tecum principium

VI. Dominus a dextris tuis

VIII. De torrente

X. Sicut erat in principio

Antonio Lucio Vivaldi (1678 – 1741)



Antonio Vivaldi was born on 4 March 1678 in Venice. His father, a barber before becoming a professional violinist, taught Antonio to play the violin and toured Venice, playing the violin with his young son. At the age of fifteen, Vivaldi began his studies to become a priest and was ordained in 1703. On account of his red hair, he was nicknamed *il Prete Rosso*, 'The Red Priest'.

In the same year of his ordination, Vivaldi at first became master of violin and later concert master at the Pio Ospedale della Pietà (devout Hospital of Mercy) in Venice, an orphanage giving shelter and education to needy children. While the boys learned a trade and left at the age of 15, the girls received a musical education and the most gifted became members of the renowned orchestra and choir of the Ospedale. Vivaldi wrote extensively for his female students, including concerti and large-scale choral works for double chorus. He worked on and off at the Ospedale between 1703 and 1740.

Among Vivaldi's extensive body of instrumental works, almost 500 concerti survive. More than 300 of these are concerti for solo instrument with string orchestra and continuo. Of these, around 230 are written for solo violin, 40 for bassoon, 25 for cello, 15 for oboe and 10 for flute. The most famous is the set of four concerti for violin and orchestra known as *The Four Seasons*. He also composed many operas – according to a letter written by Vivaldi to his patron Marchese Bentivoglio in 1737, he refers to his '94 operas', although only around 50 of these have been found.

Charles VI, Holy Roman Emperor and head of the Austrian Habsburg monarchy, was a great admirer of Vivaldi. In 1740, given his precarious financial position and a decline in his popularity in Venice, it seems that the composer felt compelled to accept an invitation from Charles to move to Vienna, to take up the post of composer in the imperial court. Unfortunately, shortly after Vivaldi's arrival in Vienna, Charles VI died, removing any hope of a steady income, and Vivaldi himself died in poverty on 28th July 1741.

Tomaso Giovanni Albinoni (1671 – 1751)



Tomaso Albinoni was born in Venice on 8 June 1671 to Antonio, a wealthy paper merchant. He studied violin and singing in his youth. Unlike many of his contemporaries, Albinoni was of independent means and was thus able to compose without the support of a paid position at a church or a noble court.

During his lifetime, Albinoni was known as a successful opera composer, and wrote at least 50, of which 28 were produced in Venice between 1723 and 1740. Most of these works have now been lost and today Albinoni is best known for his collections of instrumental compositions, including 99 sonatas, 59 concerti and nine sinfonie. He is the first Italian composer known to have used the oboe as a solo instrument in concerti and published such compositions.

Albinoni's instrumental pieces attracted the attention of Johann Sebastian Bach who wrote at least two fugues on Albinoni's themes. Unfortunately, a significant part of Albinoni's work was lost in the bombing of the Dresden State Library in World War II, and consequently little is known of his life and music after the mid-1720s.

In modern times, Albinoni has found fame with the *Adagio in G minor*, a piece reconstructed by musicologist Remo Giazotto. At one time thought of as a musical hoax, following Giazotto's death his assistant Muska Mangano discovered among his papers a manuscript transcription with a verified Dresden provenance containing a section in figured bass and six fragmentary bars of the first violin, suggesting that Giazotto did base his composition on an earlier source.

Vivaldi – Concerto for Two Trumpets in C Major, RV 537

This work for two trumpets, string orchestra and continuo is thought to have been composed in Venice in the 1720s. It was written for the valveless, natural trumpet of the time, and thus the music stays close to its home key. The composition was published in 1950, after a manuscript was discovered in a Turin library. It is in three movements: Allegro, Largo and Allegro.

Vivaldi – Nulla in mundo pax sincera, RV 630

This sacred motet was set by Vivaldi to an anonymous Latin text. It is scored for solo soprano, strings and continuo. The text reflects on the salvation offered by Jesus in a world of evil and sin. Tonight, the first Aria of this three-part motet is performed.

Vivaldi – Beatus Vir in C Major, RV 597

Vivaldi wrote three settings of the Psalm 111. Tonight, the choir perform the C Major setting numbered RV 597 for double choir and double orchestra, which was originally composed in 1719 and subsequently reworked in the 1720s and in 1739. In the first movement we are introduced to a theme, the *Antiphon*, which reappears five times during the piece, and always using the text of the opening of the Psalm: *Beatus vir qui timet Dominum in mandatis eius volet nimis* | *Blessed is the man that feareth the Lord: he shall delight exceedingly in his commandments*. This gives the piece structural and spiritual unity. The second movement, *Potens in terra*, is, uniquely, a setting for two bass parts. The following movement, *Gloria et divitiae*, is scored for two sopranos (in the original version it was written for a single soprano who used the echo technique). Next is *Exortum est in tenebris*, a striking movement making full use of the contrapuntal interplay between the two choirs. *Jucundus homo*, for soprano solo is followed by *In memoria aeterna*, an expressive movement in three parts (alto, tenor and bass). After a spirited *Paratum cor eius* for double choir, the tenor soloist sings *Peccator videbit* and Vivaldi reintroduces the *Antiphon* theme a final time before the full choir ends the work with an affirmative *Gloria Patri*.

Albinoni – Oboe Concerto in D Minor, Op. 9, No. 2

Albinoni's Opus 9 set of concerti consists of 12 works for either violin or oboe (and sometimes two oboes) and orchestra. They were dedicated to Maximilian II Emanuel, Elector of Bavaria, and published in 1722. Opus 9, No. 2, which is performed this evening, is perhaps the best-known concerto in the set, on account of its particularly beautiful slow movement. The piece is in three movements: Allegro e non Presto, Adagio and Allegro.

Vivaldi – Dixit Dominus in D Major, RV 594

Vivaldi composed three settings of the *Dixit Dominus*, Psalm 110 (sometimes listed as Psalm 109). RV 594 is in ten movements and is scored for five soloists, double choir and orchestra. The Psalm celebrates God's promise to 'my Lord' (the Messiah) of victory over his enemies. It is not known exactly when the piece was written or for what occasion, but it is thought likely to have been composed after 1720 in response to a commission from a large church in Rome or elsewhere. Like Vivaldi's famous *Gloria*, it is written in the bright key of D Major which, together with the use of trumpets, suits its celebratory mood. The first two movements are for double choir. In the second, *Donec ponam inimicos tuos*, Vivaldi strikingly conveys the message, with considerable rhythmical energy, that the Lord's enemies shall be used as footstools (*scabellum*). The following two movements, *Virgam virtutis tuae* and *Tecum principium*, are for two soprano soloists and alto soloist, respectively. There follows an energetic *Juravit Dominus* for double choir and a *Dominus a dextris tuis* for tenor and bass soloists. In *Judicabit in nationibus*, which follows, Vivaldi makes use of the trumpets to assert God's power over the nations on Earth. Next is *De torrente*, a beautifully flowing soprano solo. The penultimate movement, *Gloria*, recalls the piece's opening movement, before the double choir and orchestra forces launch into a marvellous *Sicut erat in principio*, a contrapuntal tour de force and the crowning glory of the whole work.

Vivaldi – Nulla in mundo pax sincera RV 630

Nulla in mundo pax sincera
Sine felle; pura et vera,
Dulcis Jesu, est in te.

Inter poenas et tormenta
Vivit anima contenta
Casti amoris sola spe.

In this world there is no honest peace
free from bitterness; pure and true
Sweet Jesus, lies in Thee.

Amidst punishment and torment
lives the contented soul,
Chaste love its only hope.

Vivaldi – Beatus Vir RV 597

1. Beatus vir qui timet Dominum in mandatis eius
volet nimis
Double choir

Blessed is the man that feareth the Lord: he shall
delight exceedingly in his commandments

2. Potens in terra erit semen eius generatio
rektorum benedicetur
Two Bass parts

His seed shall be mighty upon earth: the generation
of the righteous shall be blessed.

Antiphon
Beatus vir qui timet Dominum in mandatis eius
volet nimis
Full choir

Blessed is the man that feareth the Lord: he shall
delight exceedingly in his commandments.

3. Gloria et divitiae in domo eius et iustitia eius
manet in saeculum saeculi
Two Soprano soloists

Glory and riches in his house and his righteousness
remains for ever and ever.

Antiphon

4. Exortum est in tenebris lumen rectis misericors
et miserator et iustus
Double choir

To the righteous a light is risen up in darkness: he
is merciful, and compassionate and just.

5. Jucundus homo qui miseretur et commodat
disponet sermones suos in iudicio. Quia in
aeternum non commovebitur
Soprano soloist

Acceptable is the man that showeth mercy and
lendeth: he shall order his words with judgment:
because he shall not be moved for ever.

Antiphon

6. In memoria aeterna erit iustus ab auditione mala
non timebit.
Alto, tenor and bass

The just shall be in everlasting remembrance: he
shall not hear the evil hearing.

Antiphon

7. Paratum cor eius sperare in Domino
Confirmatum est cor eius non commovebitur donec
dispiciat inimicos suos
Dispersit dedit pauperibus iustitia eius manet in
saeculum saeculi cornu eius exaltabitur in gloria.
Double choir

His heart is ready to hope in the Lord:
his heart is strengthened, he shall not be moved
until he look over his enemies.

He hath distributed, he hath given to the poor: his
justice remaineth for ever and ever: his horn shall
be exalted in glory.

8. Peccator videbit et irascetur dentibus suis fremet
et tabescet desiderium peccatorum peribit
Tenor soloist

The wicked shall see, and shall be angry, he shall
gnash with his teeth and pine away: the desire of
the wicked shall perish.

Antiphon

9. Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen
Double choir

Glory be to the Father, and to the Son, and to the
Holy Spirit, as it was in the beginning, is now and
ever shall be, world without end. Amen.

Vivaldi – Dixit Dominus RV 594

1. Dixit Dominus Domino meo sede a dextris meis
Double choir

The Lord said to my Lord: Sit thou at my right hand:

2. Donec ponam inimicos tuos scabellum pedum
tuorum
Double choir

Until I make thy enemies thy footstool.

3. Virgam virtutis tuae emittet Dominus ex Sion
dominare in medio inimicorum tuorum
Two soprano soloists

The Lord will send forth the sceptre of thy power out
of Sion: rule thou in the midst of thy enemies.

4. Tecum principium in die virtutis tuae in
splendoribus sanctorum ex utero ante luciferum
genui te
Alto soloist

With thee is the principality in the day of thy
strength: in the brightness of the saints: from the
womb before the day star I begot thee.

5. Juravit Dominus et non paenitebit eum tu es
sacerdos in aeternum secundum ordinem
Melchisedech
Double choir

The Lord hath sworn, and he will not repent: Thou
art a priest for ever according to the order of
Melchisedech.

6. Dominus a dextris tuis confregit in die irae suae
reges
Tenor and Bass soloists

The Lord at thy right hand hath broken kings in the
day of his wrath.

7. Judicabit in nationibus implebit ruinas
conquassabit capita in terra multorum
Double choir

He shall judge among nations, he shall fill ruins: he
shall crush the heads in the land of the many.

8. De torrente in via bibet propterea exaltabit caput
Soprano soloist

He shall drink of the torrent in the way: therefore
shall he lift up the head.

9. Gloria Patri, et Filio, et Spiritui Sancto,
Double choir

Glory be to the Father, and to the Son, and to the
Holy Spirit,

10. Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.
Double choir

As it was in the beginning, is now and ever shall be,
world without end. Amen.

Mariana Rodrigues – Soprano



Described as ‘a talented, highly motivated, hardworking and passionate young singer’, Portuguese soprano Mariana Rodrigues is starting to develop her career particularly in Early and Contemporary music, Classical Opera and Song, as well as Ensemble singing – where her main interests lie. She is currently studying at the Royal Academy of Music (RAM) with Marie Vassiliou and Philip Sunderland. Recent engagements include solo soprano in Bach’s *Magnificat*, Gabriel in Haydn’s *The Creation* and Galatea in Handel’s *Acis and Galatea*. At RAM she joined the prestigious *Bach in Leipzig* concert series in 2021, competed in the Nancy Nuttal Early Music Prize due to her constant collaboration with the Historical Performance Department and was selected to participate in Lieder masterclasses with Malcolm Martineau and Hermut Hoell. Mariana is a member of the Gulbenkian Choir – a professional choir based in Lisbon – where amongst countless projects she recorded Berlioz’s *La Damnation de Faust* that won Diapason d’Or.

Harriet Cameron – Soprano



Harriet Cameron grew up in Somerset and was inspired by her grandfather, who was a director of opera. Harriet studied musical theatre at Bridgwater and Taunton College before coming to London, where she’s currently in her fourth year at the Royal Academy of Music, studying classical singing with Catherine Wyn-Rogers. In 2020, Harriet was ‘very highly commended’ in the Michael Head song prize at the Academy. In November 2021 she sang in the *Transcending Borders* concert series in the Angela Burgess recital hall. This year she played the role of Mum in Louise Drewett’s new opera *Daylighting* at the Susie Sainsbury Theatre. Harriet recently became a member of the Philharmonia Chorus and sang in the chorus of Mahler Two at the Royal Festival Hall. Most recently she won the Most Promising Young Singer award at the Somerset Song Prize. She will be singing in Handel’s *Messiah* with the Philharmonia Chorus in December.

Mia Serracino-Inglott – Alto



Mia Serracino-Inglott is a Maltese-British mezzo soprano, currently based in London. She is a scholarship student at the Royal Academy of Music and is in her final year of undergraduate studies, under the tuition of Marie Vassiliou and Joseph Middleton. Mia has premiered roles in contemporary operas at both the Royal Academy of Music (*Daylighting*) and the Tête-à-Tête Opera Festival (EXPO: MCYO). Her recital performances at the RAM have included Ravel’s *Sherezade*, de Falla’s *Siete Canciones Populares* and Rautavaara songs as part of the *Transcending Borders* concerts at the Italian Cultural Institute. She will be making her orchestral soloist debut in March 2023, performing *Sea Pictures* with High Peak Orchestra. Mia is honoured to have been a soloist for the RAM’s prestigious *Bach in Leipzig* concert series under the baton of John Butt, Peter Whelan and Iain Ledingham.

Angelo Fallaria - Tenor



Angelo Fallaria is a London-based tenor of Filipino heritage. Having come from a choral background, he was offered formal training upon entering secondary school. He has since developed a voice with great height and extreme flexibility that is able to grasp a variety of styles of music with both strength and sensitivity. Angelo has a passion for opera, song and collaborating with other singers. Most recently he has also found an interest in Historical Performance, which has led to him performing as a soloist in the *Bach in Leipzig* concert series at the Royal Academy of Music, led by John Butt, Eamonn Dougan and most recently Peter Whelan. Outside of performance, Angelo has engaged in outreach and community work such as assisting in workshops at schools and for the Royal Opera House Youth Council Group, coaching graduates from their Youth Opera Company. He is currently studying for his Masters in Performance at the Royal Academy of Music under the tutelage of Raymond Connell and James Cheung.

Daniel Vening - Bass



Daniel Vening is a British bass from Newcastle upon Tyne, currently studying at postgraduate level with scholarship at the Royal Academy of Music under the tutelage of Mark Wildman and Iain Ledingham, having previously graduated from the BMus course with First Class Honours. During his time at the Royal Academy, Daniel has been privileged to take part in masterclasses with Brindley Sherratt, Nicholas Mulroy, Christopher Maltmann and Florian Boesch. Recent Oratorio work includes the bass solos in Haydn's *Creation*, Haydn's *Nelson Mass*, Handel's *Messiah*, Mozart's *Requiem*, Bach's *St. John Passion* and Bach's *Cantata 40*. Upcoming engagements include Bach's *Cantata 70*, Schubert's *Mass in G*, Mozart's *Solemn Vespers* and Handel's *Dixit Dominus*. Last summer Daniel performed in the chorus of Mozart's *Così fan tutte* and Dvořák's *Rusalka* as an Alvarez Young Artist at Garsington Opera. Daniel is extremely grateful for the support of The Munster Trust.

Stephen Hall OBE – Conductor



Conductor Stephen Hall is a government statistician and policy advisor in the Rural and Place team of the Department for Environment, Food and Rural Affairs. He co-founded what is now the Civil Service Choir in 2009 as music director and principal administrator – his first experience of leading a choir. He has been instrumental in the choir's development and success and has conducted the choir in all but two of its now approaching 150 performances, including its eleven concerts at St John's Smith Square (including Beethoven's *Mass in C*, Mozart's *Great Mass in C minor*, Poulenc's *Stabat Mater*, Schubert's two *Stabat Maters*, Ola Gjeilo's *Sunrise Mass*, Bach's *Christmas Oratorio*, Dan Forrest's *Jubilate Deo* and in the London Jazz Festival). As well as singing in other choirs and conducting a local choir, the Lantern Arts Choir, he is involved in amateur theatre as an actor at the Lantern Arts Centre in Raynes Park.

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

The Civil Service Choir

The Civil Service Choir is no ordinary workplace choir. Un-auditioned, pre-Covid-19 it boasted over 150 active members drawn from government departments and agencies in Westminster, and a reputation for remarkable performances. It is delighted to be back. It performs a wide range of accompanied and unaccompanied repertoire in ambitious programmes in concerts and for events.

The choir has been honoured to perform in the baroque concert venue of St John's Smith Square eleven times and returns there in April 2023 to perform Dvořák's *Mass in D* – a concert that was cancelled in 2020. It has also given concerts at St Martin-in-the-Fields, St Sepulchre-without-Newgate and St Katharine Cree, as part of the Brandenburg London Choral Festival, as well as at St Stephen's Rochester Row, the Guards' Chapel, Wellington Barracks and at events in Government Departments in Westminster. In 2019 the choir sang in a Service of Thanksgiving in Westminster Abbey for the life and work of Jeremy, Lord Heywood of Whitehall GCB CVO. The choir also undertook its first tour in 2018, during which it sang at the Menin Gate Last Post Ceremony in Ypres and gave a concert at the church of St Walburga in Bruges, Belgium.

The choir was officially recognised as The Civil Service Choir in May 2019, although it was founded in September 2009 as Etcetera, originally as a staff choir covering three government departments – Environment, Food and Rural Affairs (Defra); Transport (DfT); and Communities and Local Government (DCLG) – now the Department for Levelling Up, Housing and Communities (DLUHC). However, it can trace a lineage through several predecessor choirs: Victoria Singers (1997-2000, re-forming to lead a carol service 2000-2008), 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 what happened to it is to be researched.

The Civil Service Choir comprises members drawn from across government departments and agencies, as well as former civil servants. Those singing today are:

Sopranos

Susan Acland-Hood, Ella Bentin, Christina Bovill Rose, Sophie Buckland, Beatrice Calver, Elizabeth Chrominska, Stephanie Clackworthy, Abi Coskun, Imogen Findlay, Lisa Fitzpatrick, Carolyn Foxall, Laura Green, Daria Gromyko, Beverley Howes, Jacqueline Jowett, Lucy Kirkum, Sarah Lusty, Diana MacDowall, Gill McManus, Tracie Meisel, Mary Ngei, Katharine Petty, Georgie Salzedo, Amy Simon, Jess Steel, Ursula Tebbet-Duffin, Iulia Turiac, Tricia Vincent

Altos

Judy Addy, Ayla Bedri, Charlotte Brown, Elspeth Coke, Lucia Costanzo, Janet Dixon, Alice Ertl, Clare Essex, Maria Freeman, Anne Gair, Madeleine Hammond, Sue Harling, Sophie Harrington, Emily Lee, Jenny Maresh, Alex McColl, Eileen Mortby, Olivia O'Keeffe, Marisa Palko, Sally Paterson, Deborah Reilly, Maisie Robinson, Inga Sagolla, Kim Sibley, Ruby Tabner, Vicky Vale, Hannah Vlcek, Rachel Worledge

Tenors

Dave Anstice-Pim, Rob Bradburne, Phil Earl, Jan Gladysz, Joe Haig, Richard Kwasniewski, Matthew Reed, Barbara Stewart, Peter Swift, Gordon Woods, Matthew Yau

Basses

Chris Bailey, David Freeman, Raphael Gray, Graham Hysted, Fergus Jack, Chris Mason-Thom, Scott Orr, Steve Railton, Alex Rees, Mark Rothen, John Stainer, Jonathan Tillson, Ed Walkington, Ted Wong

Brandenburg Sinfonia – Artistic Director: Robert Porter



The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The Orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's Smith Square.

A major part of the orchestra's schedule is the Brandenburg Choral Festival of London, based at St Martin-in-the-Fields, when the Brandenburg Sinfonia, along with its sister orchestra the Brandenburg Baroque Soloists, is able to invite a large number of partner choirs to join in a celebration of all the major choral repertoire – all of course in the magnificent setting and acoustic of St Martin-in-the-Fields.

The Orchestras also perform regularly as the resident orchestras in the Thaxted Festival.

A large number of artists of international standing have worked with the orchestra, including Richard Bonyng, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace. Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year.

"What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced." – Daily Telegraph

"Played with a verve and sparkle." – The Times

Violin 1

Hilaryjane Parker

Violin 1

Ciaran McCabe

Oboe

Richard Simpson
Rachel Broadbent

Violin 2

Jens Lynen

Violin 2

Calin Andrei

Trumpet

Neil Brough
Peter Mankarious

Viola

Milena Simovic

Viola

Mike Briggs

Organ

David Gostick

Cello

Ali Mackenzie

Cello

Adrian Bradbury

Bass

Andrew Davis

Bass

Jan Zahourek

Choir Committee: Stephen Hall (chairman, music director), Graham Hysted (membership secretary, treasurer, score management), Jan Gladysz (assistant treasurer), Beverley Howes (coordination and general support), Diana MacDowall (concert manager, coordination and general support), Rachel Worledge (business manager and social secretary), Daria Gromyko (posters, publicity and social media), Robert Bradburne (repertoire), Nick Boorer (business manager), Felicity Jones (secretary).

Further support from: Matthew Reed and Stella Kremer (rehearsal accompanists); Barbara and John Stewart (general support); David Freeman (programme notes); Mark Oldfield (vocal coaching); and choir members and communications colleagues helping with publicity.

Patron: Clare Moriarty DCB, Chief Executive of Citizens Advice.

Further thanks to: Clinton McMaster at the Holy Trinity for supporting us in arranging this event; Father John Scott and Westminster Cathedral for use of the Sacred Heart Church for rehearsals; SPARTA for financial support.



SPARTA – the Sports and Recreational Association of the Department for Levelling Up, Housing and Communities and the Department for Transport – is celebrating its 50th anniversary in 2022. We would like to thank it for all the support it provides to the choir.

Follow the Civil Service Choir:



-  civilservicechoir.org.uk
-  etcetera@civilservicechoir.org.uk
-  [@CSChoir](https://twitter.com/CSChoir)
-  [Civil Service Choir](https://www.facebook.com/CivilServiceChoir)
-  [The Civil Service Choir](https://www.youtube.com/TheCivilServiceChoir)



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

cardinalhumecentre.org.uk



Supporting civil servants, past and present, when times are tough, listening without judgement and offering practical, financial and emotional support.

foryoubyyou.org.uk

The use of recording equipment is strictly forbidden. Smoking is not permitted anywhere in the church. Please ensure that all mobile phones and any other noise-emitting devices are switched off.

Civil Service
Choir

Christmas
2022

Carol Service

1pm, Tue 20th Dec

St Stephen's Church
Rochester Row
Westminster

Free entry with a
charity collection supporting:

 Cardinal Hume
Centre
Turning Lives Around

The Charity for
Civil Servants

for you
by you



Civil Service Choir



@CSChoir



civilservicechoir.org.uk