

Civil Service Choir



ST JOHN'S SMITH SQUARE
EASTER FESTIVAL

and Orchestra Consort

Directed by Stephen Hall, OBE



vořák

4th April 2023

Soprano: Charlotte Kennedy

Alto: Emma Roberts

Tenor: Sam Harris

Bass: Jamie Woollard



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. The first of our concerts lost owing to the pandemic was the Dvořák Mass in D, which was cancelled just a few weeks before. We are delighted that three years later we are here once again in the St John's Smith Square Easter Festival to perform this amazing mass setting. Moreover, it is ten years since we gave our first concert here. We should like to thank everyone at St John's Smith Square for all their support.

It has been a slow return to full operation for us owing to Covid restrictions and its legacies, but we are back!

To continue our return, in November we shall be here to perform Will Todd's stunning *Mass in Blue*, with a big band of leading jazz musicians – another concert we lost to Covid. In March next year we shall be here again, in our first collaboration with the Kensington Philharmonic Orchestra, to perform the Brahms German Requiem.

Despite the loss of so many opportunities during the pandemic, we still reached our 150th performance in December. Not bad for a choir that started with a few singers in a basement in the autumn of 2009.

Our concerts have raised almost £43,000 for charities. Today 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.

Please don't walk out without making a donation, unless you really can't afford to. We are giving this concert for free so that you can be as generous as possible.

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

Antonín Dvořák (1841 – 1904)



Antonín Dvořák was born in Nelahozeves, near Prague (at that time part of the Austrian Empire), on 8th September 1841. He was the eldest son of František Dvořák (1814–94) and his wife, Anna, née Zdeňková (1820–82). František was a professional player of the zither who also worked as an innkeeper and a butcher.

At the age of 16, Dvořák, who had displayed musical talent from an early age, was enrolled at Prague's Organ School, where he studied the organ, singing and theory from 1857 to 1859. Dvořák played the viola in several bands and orchestras, including the Bohemian Provisional Theatre Orchestra, which, in 1863, gave Dvořák the opportunity to play music by Wagner, conducted by the composer. In 1871, Dvořák left the Provisional Theatre Orchestra in order to devote more time to composing. In 1873, he married Anna Čermáková (1854–1931). The couple had nine children together.

In 1874, at the age of 33, the composer entered and won the Austrian State Prize for composition. The jury, including the composer Johannes Brahms, were extremely impressed by Dvořák's submission, which included two symphonies, some overtures and a song cycle. He won the prize again in 1876 and 1877, when Brahms was again on the jury. It was largely through Brahms' efforts to promote Dvořák's music that he was at last becoming better known outside Bohemia.

The composer's Czech upbringing had a strong bearing on his music, which often displays the characteristics of the folk music of Bohemia and Moravia. An example is his *Slavonic Dances*, which enjoyed considerable success and in 1879 were performed in France, England and the United States. Dvořák's success continued in 1883 with a performance of his *Stabat Mater* at the Royal Albert Hall, and in 1885 he conducted the premiere of his *Seventh Symphony*, in response to a commission by the London Philharmonic Society.

In 1891, Dvořák accepted a position at the Prague Conservatory as professor of composition and instrumentation. In the following year, he was enticed to the United States to take up the position of the Director of the National Conservatory of Music in New York, where his starting salary was an enormous \$15,000, equating to around £404,000 in today's values and twenty-five times his earnings at the Prague Conservatory. During his tenure in New York, Dvořák sought to encourage the growth of American music, and believed that a national style could be achieved through the music of Native- and African-Americans.

In 1893, Dvořák received a commission by the New York Philharmonic to write *Symphony No. 9, From the New World*, which rapidly became the composer's most famous work, and this was followed by his *Cello Concerto in B minor*, completed in 1895. Dvořák left the United States in the same year, his departure hastened by increasing homesickness and a significant cut in his salary, brought about by an economic depression. Despite an invitation by Brahms to move to Vienna, in 1896, Dvořák opted to spend his last years in his beloved Bohemia. He died on 1 May 1904, following a stroke.

Mass in D (Op. 86)

In his youth, Dvořák's local church provided him with his first experience of the music of Haydn and Mozart, awakening in him a desire to become a professional musician. The composer wrote two early settings of the Mass while a student at the Organ School in Prague, in B flat major and F minor, but these are both lost. Only the Mass in D Major has survived. The piece was written in 1887, in response to a commission by the founder of the Czech Academy of the Sciences and the Arts, Josef Hlávka, for the dedication of a church at Lužany. Given that the musical resources were limited there, Dvořák scored the piece for a small ensemble of mixed-voice choir and organ accompaniment. The Mass is clearly influenced by the masses of the Classical and early Romantic eras, in particular the masses of Schubert. However, Dvořák imbues the piece with folk-like melodies, giving the music a distinctly Bohemian feel.

The composer was very satisfied with the piece and was hopeful that it would prove as successful as his *Stabat Mater* of 1877, a large-scale work for soloists, chorus and orchestra, lasting around 90 minutes. However, following the world premiere at Lužany on 11th September 1887, there were only three more performances during the 1880s. Simrock, Dvořák's publisher, had been offered the Mass in 1889, but had refused publication on the grounds that 'No-one buys a Mass, and the few societies which might perform the work are insignificant in relation to the cost'.

It was not until 1892 that Dvořák found an interested publisher – Novello in London. However, publication was on the condition that the composer replaced the original organ accompaniment with a full orchestra, whereupon it could be performed in a concert hall to a wider audience. In March of 1892 Dvořák began work on the orchestration of the Mass and completed the final *Agnus Dei* on 15th June 1892. The organ solo passages in the *Gloria* and the *Benedictus* from the original 1887 version of the Mass are retained in the 1892 version.

The first performance of the orchestral version of the Mass in D Major was given at the Crystal Palace, London on 11th March 1893, conducted by August Mann.

Dvořák Mass in D – Civil Service Choir with Orchestra Consort

Charlotte Kennedy (Soprano) Emma Roberts (Alto)
Sam Harris (Tenor) Jamie Woollard (Bass)

Conductor – Stephen Hall OBE

Kyrie

Kýrie, eléison. Kýrie, eléison.
Christe, eléison. Christe, eléison.
Kýrie, eléison. Kýrie, eléison.

Lord, have mercy. Lord, have mercy.
Christ, have mercy. Christ, have mercy.
Lord, have mercy. Lord, have mercy.

Gloria

Glória in excélsis Deo
et in terra pax homínibus bonæ
voluntátis.

Glory to God in the highest,
and on earth peace to people of good will

Laudámus te,
benedícimus te,
adorámus te,
glorificámus te,
grátias ágimus tibi propter magnam
glóriam tuam,
Dómine Deus, Rex cæléstis,
Deus Pater omnípotens.

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.

Dómine Fili Unigénite, Iesu Christe,
Dómine Deus, Agnus Dei, Fílius Patris,
qui tollis peccáta mundi, miserére nobis;
qui tollis peccáta mundi, súscipe
deprecatióem nostram.
Qui sedes ad dexteram Patris,
miserére nobis.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the
Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand
of the Father,

Quóniam tu solus Sanctus,
tu solus Dóminus,
tu solus Altíssimus,
Iesu Christe,
cum Sancto Spírítu:
in glória Dei Patris.
Amen.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum,
Patrem omnipoténtem,
factórem cæli et terræ,
visibílium ómnium et invisibílium.

Et in unum Dóminum Iesum Christum,
Fílium Dei Unigénitum,
et ex Patre natum ante ómnia sáecula.
Deum de Deo, lumen de lúmine,
Deum verum de Deo vero,
génitum, non factum,
consubstantiálem Patri:
per quem ómnia facta sunt.
Qui propter nos hómines et
propter nostram salutem
descéndit de cælis.
Et incarnátus est de Spírítu Sancto
ex María Vírgine, et homo factus est.

Crucifíxus étiam pro nobis
sub Póntio Piláto;
passus et sepúltus est,
et resurréxit tértia die,
secúndum Scriptúras,
et ascéndit in cælum,
sedet ad dexteram Patris.
Et iterum ventúrus est cum glória,
iudicáre vivos et mórtuos,
cuius regni non erit finis.

Et in Spírítum Sanctum, Dóminum et
vivificántem: qui ex Patre Filióque
procédit.
Qui cum Patre et Fílio simul adorátur
et conglorificátur:
qui locútus est per prophétas.

Et unam, sanctam, cathólicam et
apostólicam Ecclésiám.
Confíteor unum baptísma in
remissionem peccatórum.
Et exspécto resurrectionem mortuórum,
et vitam ventúri sáeculi. Amen.

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ,
the Only Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father;
through him all things were made.
For us men and for our salvation
he came down from heaven,
and by the Holy Spirit
was incarnate of the Virgin Mary,
and became man.

For our sake he was crucified
under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day
in accordance with the Scriptures.
He ascended into heaven
and is seated at the right hand of the Father
He will come again in glory
to judge the living and the dead
and his kingdom will have no end.

I believe in the Holy Spirit,
the Lord, the giver of life, who
proceeds from the Father and the Son,
who with the Father and the Son
is adored and glorified,
who has spoken through the prophets.

I believe in one, holy, catholic and
apostolic Church.
I confess one Baptism for the
forgiveness of sins
and I look forward to the resurrection of the
dead
and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus

Dóminus Deus Sábaoth.

Pleni sunt cæli et terra glória tua.

Hosánna in excélsis.

Holy, Holy, Holy Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Benedictus

Benedíctus qui venit in nómine Dómini.

Hosánna in excélsis.

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

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccáta mundi:

miserére nobis.

Agnus Dei, qui tollis peccáta mundi:

dona nobis pacem.

Lamb of God, you take away the sins of
the world,

have mercy on us.

Lamb of God, you take away the sins of
the world,

grant us peace.

Charlotte Kennedy – Soprano



Soprano Charlotte Jane Kennedy is in the first year of her Master of Performance at The Royal College of Music studying with Janis Kelly and Caroline Dowdle. Charlotte is a Leverhulme Arts Scholar supported by the Robert McFadzean Whyte Award and is also supported by the Munster Trust Derek Butler Award and the Josephine Baker Trust. Last autumn, Charlotte played Venus in the Royal College of Music Opera Studio's production of Offenbach's *Orpheus in the Underworld* and is playing La Bergère/La Chouette in their production of Ravel's *L'enfant et les sortilèges*. Charlotte recently performed in the RCM's SongPlus concert: *Love in the Folksong Tradition*, presenting works for Voice, French Horn and Piano and performed a selection of French Song in a lecture-recital at the RCM's César Franck Symposium. Charlotte graduated from The Royal Northern College of Music where she was recipient of The Alexander Young Prize in her final year and a member of the RNCM Songsters, notably performing at the 2021 Manchester Song Festival and performing in *UNDERREPRESENTED: A Concert of Indonesian Song*. Last summer, Charlotte was a Waterperry Opera Festival Young Artist performing in their Young Artists Gala as well as in the chorus of their productions of Mozart's *The Marriage of Figaro* and Janáček's *The Diary of One Who Disappeared*. Other recent highlights include covering the soloist in Vaughan Williams' *A Sea Symphony* at the RCM and masterclasses with Sumi Jo at the RCM and with Nicky Spence as part of Waterperry Opera Festival.

Emma Roberts – Alto



Emma Roberts is a mezzosoprano and a young artist at the National Opera Studio. She recently graduated from RCM with an Artist Diploma in Opera. She has performed in many operatic works such as Minskwoman in *Flight*, Hänsel in *Hänsel und Gretel*, Orfeo in *Orfeo ed Euridice*, Eduige in *Rodelinda*, Lola in *Cavalleria Rusticana* and the title role in Mascagni's *Zanetto*. Emma recently performed in opera scenes as a part of the NOS/WNO residency in Hoddinott Hall directed by Linda Kitchen and conducted by Wyn Davies. A Britten Pears young artist, Emma participated in the 2022 'Arias Week' led by Antonio Pappano, Julia Faulkner and Gweneth Ann Rand. Emma has been a soloist in several concert performances such as the Athenaeum Club lunchtime recital curated by Sir Thomas Allen, Raynham Hall recital curated by Michael Chance CBE and Verdi *Requiem* at Leith Hill Musical Festival. A Ferrier 2022 prize winner, Emma was awarded both the Loveday Song Prize for Debussy's *Colloque Sentimental* and overall 2nd Prize. In March 2022, Emma won 1st Prize in the Joan Chissell Schumann Competition at RCM.

Sam Harris – Tenor



Sam Harris is a British tenor currently studying at the Royal College of Music. Born in Edinburgh, Sam began his musical career as a boy chorister at Winchester Cathedral. He was subsequently a choral scholar at New College, Oxford. He has sung the roles of Fenton (*Sir John in Love*) and Don Eusebio (*L'Occasione fa il Ladro*) for British Youth Opera, and Cecco in *Fool Moon (Il Mondo Della Luna)* with Bampton Classical Opera. At the Royal College of Music, he was The Prince in Respighi's *La Bella Dormenta nel Bosco*, Pluto in Offenbach's *Orpheus in the*

Underworld, First Armed Man in *The Magic Flute*, and created the role of Henry in *The Three Penelopes*. Scenes performances have included Nemorino in *L'Elisir D'Amore*, Fenton both in Verdi's *Falstaff* and Nicolai's *Die Lustigen Weiber von Windsor*, Peter Quint in *The Turn of the Screw* and the title character in Rameau's *Dardanus*. Sam also maintains a busy concert schedule. Highlights have included Stravinsky's Mass with the London Symphony Orchestra and Chorus, Rossini's *Petit Messe Solennelle*, Beethoven's 9th Symphony, Monteverdi's *Vespers*, Bach's B Minor mass, and Pärt's *Passio*. This year he is making numerous appearances as the Evangelist in both of Bach's Passions, including at St John's Smith Square with King's College London and the Hanover Band. Sam is a semi-finalist in this year's Kathleen Ferrier awards, and in July will join the Verbier Festival Atelier Lyrique as Sellem in *The Rake's Progress*. He is grateful to be supported in his studies by the Dr. Martin Schwartz scholarship.

Jamie Woollard – Bass



British Bass Jamie Woollard is studying at the Royal College of Music Opera Studio, where he is taught by Graeme Broadbent, and will graduate in July 2023. He will join the Jette Parker Artist Programme of the Royal Opera House for the 23/24 season. In Summer 2023 he will be a Jerwood Young Artist for Glyndebourne Opera Festival, where he will cover Snug in Britten's *A Midsummer Night's Dream* and play Thierry in Poulenc's *Dialogues des carmélites*. At the RCM, Jamie has performed roles including Sarastro, Jupiter in Offenbach's *Orpheus in the Underworld*, and

the Immigration Officer in *Dove's Flight*, and he performed Il Re in Respighi's *La bella dormente nel bosco* in March 2023. In concert Jamie has recently performed Mozart's Requiem (St Martin-in-the-Fields), Handel's Messiah (O₂ Guildhall Southampton), Bach's Cantata 215 (Wigmore Hall) and Verdi's Requiem (Leith Hill Music Festival), as well as the title role in Handel's *Saul* (Exeter Bach Choir) and in the premiere of Teresa Barlow's *Requiem* (Bournemouth Symphony Orchestra). Jamie is a Samling Artist and is the Stephen Catto Memorial Scholar at the RCM, supported by the Fishmongers' Company Scholarship. He has also been supported by the Josephine Baker Trust and Sussex Opera and Ballet Society during his time at RCM.

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 156 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, it boasts over 180 members drawn from government departments and agencies in Westminster, and a reputation for remarkable performances. It performs a wide range of accompanied and unaccompanied repertoire in ambitious concert programmes, and for civil service events and church services.

The choir has been honoured to perform in the baroque concert venue of St John's Smith Square eleven times. In November it performed at Holy Trinity, Sloane Square with the Brandenburg Sinfonia and at the National Liberal Club. 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

Topaz Amooore, Kate Bennett, Ella Bentin, Christina Bovill Rose, Natasha Brown, Elizabeth Chrominska, Stephanie Clackworthy, Phoebe Clapham, Antonella Cuccurullo, Lisa Fitzpatrick, Carolyn Foxall, Manuela Galan, Daria Gromyko, Nicola Hosfield, Beverley Howes, Bridget Jones, Jackie Jowett, Gill McManus, Tracie Meisel, Louise Mount, Meera Murali, Nancy Newberry, Mary Ngei, Rosalynde Phillip, Christine Solway, Iulia Turiac, Tricia Vincent

Altos

Judy Addy, Natalie Berman, Charlotte Brown, Elspeth Coke, Lucia Costanzo, Helena Dodd, Sally Donaghey, Harriet Dykes, Clare Essex, Maria Freeman, Esperanza Gomez, Madeleine Hammond, Sue Harling, Sophie Harrington, Rosie Holden, Sara Lymath, Jenny Maresh, Helen Markus, Millie McMillan, Eileen Mortby, Olivia O'Keeffe, Sally Paterson, Hannah Reid, Pamela Roberts, Maisie Robinson, Kim Sibley, Heather Simpson, Seonaid Taylor, Vicky Vale, Iona Wakely, Suzanne Wallis, Maddy Watt, Jess Whitehead, Imogen Wignall, Rose Woolhouse, Rachel Worledge

Tenors

Rob Bradburne, Phil Earl, Andrew Frost, Jan Gladysz, Joe Haig, John Hampton, Richard Kwasniewski, Mike Mansbridge, Tim May, William Ng, Matthew Reed, Barbara Stewart, Alan Strowger, Peter Swift, Gordon Woods, Matthew Yau

Basses

Alexandre Abbuehl, Nick Boorer, Chris Bailey, David Freeman, Raphael Gray, Ian Grimley, Michael Hannaford, Matthew Holt, Fintan Horan-Stear, Graham Hysted, Kevin Lei, Chris Mason-Thom, Callum Orkney, Steve Railton, Alex Rees, Mark Rothen, John Stainer, Jonathan Tillson, Ed Walkington, Ted Wong

Orchestra

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

Violin 1: Christian Halstead, Stephen Brown, Lara Caister, Tristan Caulfield, Francis Dickinson, Evan Lawrence, Catherine Vincent, Naomi Wright

Violin 2: Alison Collins, Jeremy Cook, Rachel Moyce, Jemima Sinclair, Chris Terry, Charlotte Town, Shiqi Zheng

Viola: Rosemary Cook, Christina East, Emily Righini-Nisbet, Dominic Yeo

Cello: Christopher Humphry, Jill Mintz, David Rawlins, Lucy Sladen, Ekaterina Solomennik

Double Bass: Georgia Lloyd, Tom Mahoney

Oboe: Nicholas Mitchell, Ian Finn

Bassoon: Jeremy Crump, Richard Vincent

Horn: Emily Gorlin, Mark Morley, Adrian Norris

Trumpet: Frank Burgum, Richard Salthouse

Trombone: Declan Goodhall, Peter Rowe, Alex Skelly

Timpani: David Coronel

Organ: Stella Kremer

Choir Committee

Stephen Hall (chairman, music director), Graham Hysted (membership secretary, treasurer, score management, programme production), 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), David Freeman (general support and programme notes), Felicity Jones (secretary).

Further support from:

Matthew Reed and Stella Kremer (rehearsal accompanists); Barbara and John Stewart (general support); Mark Oldfield (vocal coaching); and choir members and communications colleagues helping with publicity.

Patron

Clare Moriarty DCB, Chief Executive of Citizens Advice.

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SPARTA is the Sports and Recreational Association of the Department for Levelling Up, Housing and Communities and the Department for Transport. We would like to thank it for all the support it provides to the choir.



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 or vaping is not permitted anywhere in the building. Please ensure that all mobile phones and any other noise-emitting devices are switched off.