

Civil Service
Choir



BRAHMS

Ein Deutsches Requiem

17 March 2024

St John's Smith Square, London

Civil Service Choir Kensington Philharmonic Orchestra

CONDUCTOR Claudio Di Meo
CHORUS MASTER Stephen Hall
ORCHESTRA LEADER Abigail Dance
SOPRANO Betty Makharinsky
BARITONE Patrick Keefe



Civil Service Choir
Kensington Philharmonic Orchestra



@CSChoir
@kensingtonphil



civilservicechoir.org.uk
kpo.org.uk

Welcome from our two chairmen

The German Requiem is one of the great choral works of the 19th century, indeed of any age. It is not surprising, therefore, that the CSC had long harboured ambitions to perform it. The KPO, equally enthusiastic about Brahms, harboured similar ambitions. About a year ago we were put in touch with each other and the plan for a joint venture was hatched. Too often choral societies must settle for a piano accompaniment or a reduced-score orchestra. Our collaboration, in contrast, represents the exciting opportunity for a full-fat performance in the finest amateur tradition.

Moving from the idea to the reality has taken much hard work by our respective committees alongside their day jobs, and from the performers themselves in rehearsals, but there is now the immense satisfaction and pleasure in bringing our combined forces together.

Our special thanks go to you, our audience, for being here this evening and enabling us the privilege of performing this masterpiece in such a wonderful venue. We hope you enjoy it every bit as much as we do.

Stephen Hall

Chair CSC

Chris Thresh

Chair KPO

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.

Please ensure that all digital devices are switched off.

Bottled water and drinks purchased in our Footstool Café-bar are permitted in the auditorium – please ask at the bar when ordering for a reusable cup.

Acknowledgements

The Civil Service Choir and Kensington Philharmonic Orchestra would like to thank the Choir and KPO Committees and the team at St. John's Smith Square for their hard work in putting on this concert, and all others who have supported the choir and orchestra.

The Civil Service Choir would also like to thank SPARTA Recreational Association for their generous support; our rehearsal accompanists Matthew Reed, Daniel Leung, Patrick Lillie, Matthew Warbis and Harry Dadswell; the Cardinal Hume Centre, Father John Scott and Westminster Cathedral for use of the Sacred Heart Church for rehearsals.

Programme

A chamber contingent of the Civil Service Choir will sing a selection of unaccompanied sacred motets by German-speaking composers, conducted by Stephen Hall.

Anton Bruckner (1824-1896, Austria) – ***Locus Iste***, WAB 23

Josef Rheinberger (1839-1901, Liechtenstein) – ***Abendlied***, Op. 69/3

Anton Bruckner (1824-1896, Austria) – ***Christus Factus Est***, WAB 11

Max Reger (1873-1916, Germany) – ***Unser Lieben Frauen Traum***, Op. 138, No. 4

Felix Mendelssohn (1809-1847, Germany) – ***Richte Mich Gott***, Op. 78, No. 2

Heinrich Schütz (1585-1672, Germany) – ***Selig Sind Die Toten***, SWV 391

Interval – 20 minutes

The full Civil Service Choir and Kensington Philharmonic Orchestra join their considerable forces for a full-scale performance of Brahms' majestic and deeply moving Requiem, conducted by Claudio Di Meo.

Johannes Brahms – ***Ein Deutsches Requiem***, Op. 45

Programme notes

Heinrich Schutz was arguably the most important composer to emerge in Germany before Bach. Schutz's music was the precursor to the Baroque style, the supreme exponent being J S Bach. While all the music we hear this evening encompasses a wide range of styles and influences, it is notable that Brahms, Bruckner, Rheinberger, Reger and Mendelssohn have all professed an admiration for, and acknowledged the influence of Bach in their music. Indeed, the Reger piece we hear this evening is reminiscent of a Bach chorale. Brahms made a study of both Schutz and Bach and looked to these early masters for inspiration in the art of counterpoint and fugal writing; this is very much in evidence in the Requiem. Furthermore, in the first movement, Brahms utilises a chorale theme that is derived from Bach's Cantata no. 27.

In an age where doubt in the religious certainties of the past is becoming more prevalent, Anton Bruckner cuts an unfashionable figure, and yet, his advanced harmonic language, emboldened as he was by his love of Wagner, is the perfect vehicle for expressing his unwavering Roman Catholic faith. Evidence for this can be found in *Christus Factus Est*, with its use of chromatic harmony and broad ranging dynamics. In contrast, Brahms, as does Bach, uses the Lutheran Bible as inspiration, although his primary motivation in the Requiem is not religious, offering a humanistic message of comfort to the bereaved.

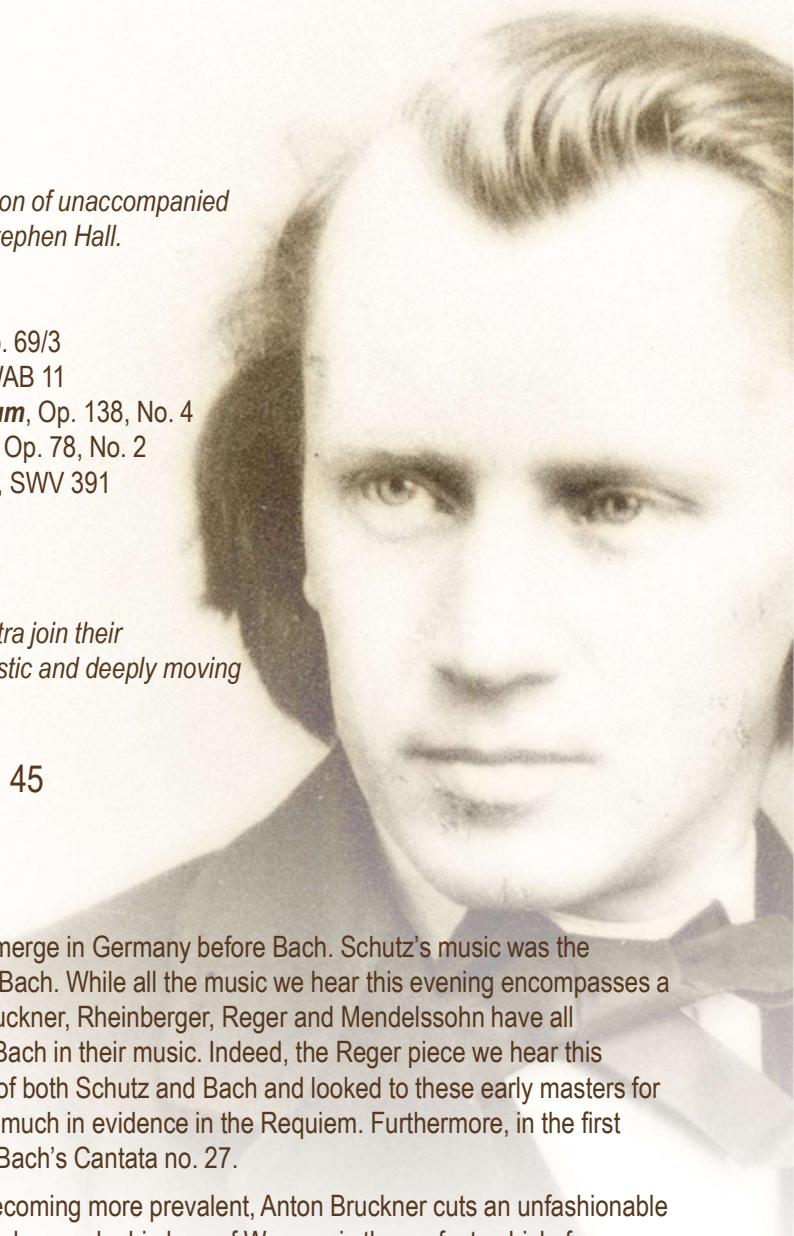
In February 1865, Brahms's beloved mother Christiane died of a stroke, aged 76. Johannes rushed home to Hamburg but was too late to see her. Among a decade of turmoil, this loss caused him the most grief and may well have inspired *Ein Deutsches Requiem*. Composed between 1865 and 1868, the Requiem is not only Brahms' longest composition, comprising seven movements, but also his largest ensemble work.

"German" in the title of the work refers primarily to the language rather than the intended audience. Brahms told Carl Martin Reinthaler, director of music at the Bremen Cathedral (where the Requiem first premiered in 1868), that he would have gladly called the work "Ein menschliches Requiem" (A human Requiem). Although, completed just before the Franco-Prussian War, the Requiem undoubtedly touched German listeners with its symbolism of the dead of war as well as signalling the emergence of a new empire.

While the Requiem Mass in the Roman Catholic liturgy begins with prayers for the dead ("Grant them eternal rest, O Lord"), *Ein Deutsches Requiem* focuses on the living, beginning with the text "Blessed are they that mourn, for they shall be comforted" from the Beatitudes. This theme of transition from anxiety to comfort recurs in all the following movements except the central (IV) and final (VII) movements. Although the idea of the Lord is the source of the comfort, the sympathetic humanism persists throughout the work, and Brahms purposely omits Christian dogma.

Although originally envisioned with just six of the seven movements, Brahms added movement V a month after the Bremen Cathedral premiere, achieving a clear symmetry around the fourth movement, which describes the "lovely dwellings" of the Lord. Movements I and VII begin "Selig sind" and share musical elements, especially in their ending. Movements II and VI are both dramatic, II dealing with the transient nature of life and VI with the resurrection of the dead, while movements III and V are both begun by a solo voice.

The German Requiem of Johannes Brahms is acknowledged as one of the great choral works of the Romantic era.



Sacred Motets

Anton Bruckner – *Locus Iste*, WAB 23

Composed in 1869, the text of this sacred motet is the Latin gradual *Locus iste* for the annual celebration of a church's dedication.

Locus iste a Deo factus est, inestimabile sacramentum, irreprehensibilis est.
This place was made by God, a priceless sacrament; it is without reproach.

Josef Rheinberger – *Abendlied*, Op. 69/3

This motet is widely regarded as Rheinberger's best-known sacred composition, written in 1855 at the age of 15. The text is a verse from Luke 24:29 in Martin Luther's German version of the bible.

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget.
Stay with us, for evening falls, and the day has declined.

Anton Bruckner – *Christus Factus Est*, WAB 11

This expressive setting of the Latin gradual *Christus factus est* is influenced by the music of Richard Wagner. It makes use of the 'Dresden Amen' which Wagner used as the 'grail' motif in his music drama, *Parsifal*.

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

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

Max Reger – *Unser Lieben Frauen Traum*, Op. 138, No. 4

The title of this motet translates as "Our dear Lady's dream". The German text is a poem by an anonymous poet derived from a Volkslied, or folk song (English translation by Catherine Winkworth).

*Und unser lieben Frauen, der traumet ihr ein Traum
wie unter ihrem Herzen gewachsen wär ein Baum.
Und wie der Baum ein Schatten gäb wohl über alle Land:
Herr Jesus Christ der Heiland, also ist er genannt.
Herr Jesus Christ der Heiland ist unser Heil und Trost,
mit seiner bitterm Marter hat er uns all erlöst.*

*Our Lady lay a-sleeping and dreamed a dream, as e'er 'tis said:
That there beneath her heart a tree grew with branches outspread.
And lo, the tree its shadow gave To shelter ev'ry, ev'ry land:
Lord Jesus Christ our Saviour, that tree is He, and aye shall stand.
Lord Jesus Christ, our saving health, hears us when we call:
By his most bitter Passion He hath redeemed us all.*

Felix Mendelssohn – *Richte Mich Gott*, Op. 78, No. 2

Richte mich Gott, or Psalm 43, is one of three German-language psalm settings Mendelssohn wrote in 1843.

*Richte mich, Gott, und führe meine Sache wider das unheilige Volk; und errette mich von den falschen und bösen Leuten.
Denn du bist der Gott meiner Stärke; Warum verstößest du mich? Warum lässest du mich so traurig geh'n, wenn mein Feind mich
drängt? Sende dein Licht und deine Wahrheit, daß sie mich leiten zu deinem heiligen Berge, und zu deiner Wohnung. Daß ich
hineingehe zum Altar Gottes, zu dem Gott, der meine Freude und Wonne ist, und dir, Gott, auf der Harfe danke, mein Gott. Was
betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott! Denn ich werde ihm noch danken, daß er meines
Angesichts Hülfe, und mein Gott ist.*

*Do me justice, o God, and fight my fight against a faithless people; from the deceitful and impious man rescue me.
For you, o God, are my strength. Why do you keep me so far away? Why must I go about in mourning, with the enemy oppressing
me? Send forth your light and your fidelity; they shall lead me on and bring me to your holy mountain, to your dwelling place. Then will
I go in to the altar of God, the God of my gladness and joy; then will I give you thanks upon the harp, my God. Why are you so
downcast, o my soul? And why do you sigh within me? Hope in God! Then I will again give Him thanks, in the presence of my saviour
and my God.*

Heinrich Schütz – *Selig Sind Die Toten*, SWV 391

This evening's concert features arguably the two most famous settings of this verse of Revelation 14:13 – the Schütz motet and the final movement of Brahms's *Ein Deutsches Requiem*.

Selig sind die Toten, die in dem Herren sterben, von nun an.
Ja der Geist spricht: Sie ruhen von ihrer Arbeit und ihre Werke folgen ihnen nach.

Blessed are the dead, that die in the Lord from now on.
Yea, the Spirit speaks: they rest from their labours and their works follow them.

Brahms – Ein Deutsches Requiem

Words selected from the Lutheran Bible by the Composer.

English translation from the Authorised, Revised, Douai and Prayer Book versions

Selig sind, die da Leid tragen, denn sie sollen
getröstet werden.
Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen
und kommen mit Freuden und bringen ihre Garben.

I

Blessed are they that mourn, for they shall be
comforted. *Matt 5.4*
They that sow in tears shall reap in joy. Who goes
forth and weeps, and bears precious seed, shall
come again rejoicing and bring his sheaves with him. *Ps 126*

Denn alles Fleisch es ist wie Gras, und alle
Herrlichkeit des Menschen wie des Grases Blumen.
Das Gras ist verdorret und die Blume abgefallen.
So seid nun geduldig, lieben Brüder, bis auf die
Zukunft des Herrn. Siehe, ein Ackermann wartet auf
die köstliche Frucht der Erde und ist geduldig
darüber, bis er empfahe den Morgenregen und
Abendregen.
Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlöseten des Herrn werden wiederkommen und
gen Zion kommen mit Jauchzen; ewige Freude wird
über ihrem Haupte sein; Freude und Wonne werden
sie ergreifen, und Schmerz und Seufzen wird weg
müssen.

II

Behold, all flesh is as grass, and all the glory of man
is as the flower of the field. The grass is withered,
and the flower thereof is fallen. *I Peter 1.24*
Now therefore be patient, my brethren, unto the
coming of the Lord. See how the husbandman waits
for the precious fruit of the earth, and has long
patience for it, till it receive in time the morning and
evening rain. *James 5.7*
But yet the Lord's word stands for ever. *I Peter 1.2*
And the ransomed of the Lord shall return again,
and come with singing unto Zion. Everlasting joy
shall be upon their heads always, gladness and joy
everlasting shall they obtain, and sorrow and
sighing shall flee away. *Isaiah 35.10*

Herr, lehre doch mich, dass ein Ende mit mir haben
muss und mein Leben ein Ziel hat und ich davon
muss. Siehe, meine Tage sind einer Handbriet vor
dir, und mien Leben ist wie nichts vor dir.
Ach, wie gar nights sind alle Menschen, die doch so
sicher leben.
Sie gehen daher wie ein Schemen und machen ihnen
viel vergebliche Unruhe; sie sammeln und wissen
nicht, wer es kriegen wird. Nun, Herr, wes soll ich
mich trösten? Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand, ind keine
Qual rühret sie an.

III

Lord, let me know mine end, and the number of my
days; let me know how frail I am, that I be made
sure how long I have to live.
Surely, Thou hast made my days as an handbreadth
before thee; and my lifetime is as nothing to thee;
verily every man living is altogether vanity.
For man walks as a shadow, and he disquiets
himself in vain; yea, all in vain; his riches, he
knows not who shall gather them. Now, Lord, what
then do I hope for? My hope is in Thee. *Ps 39.4*
But the righteous souls are in the hand of God, and
there shall no torment touch them. *Wisdom 3.1*

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlangt und sehnet sich nach den
Vorhöfen des Herrn; mein Leib und Seele freuen
sich in dem lebendigen Gott. Wohl denen, die in
deinem Hause wohnen, die loben dich immerdar.

IV

How lovely are thy dwellings fair, O Lord of Hosts!
My soul longs, yea longs and faints for the courts of
the Lord. My heart and flesh ring out their joy unto
the living God. Blessed are they that dwell in thy
house; they praise thee, Lord, evermore. *Ps 84.1*

Ihr habt nun Traurigkeit; aber ich will euch
wiedersehen, und euer Herz soll sich freuen, und
eure Freude soll niemand von euch nehmen.
Sehet mich an: Ich habe eine kleine Zeit Mühe und
Arbeit gehabt und habe grossen Trost funden.
Ich will euch trösten, wie ein seine Mutter tröstet.

V

You now have sorrow; but I will again behold you,
and your heart shall rejoice, and your joy shall no
man take from you. *John 16.22*
Behold, see how for a little while labour and toil
were my lot, yet I have found much comfort. *Ecclus 51.27*
I will comfort you as one whom his mother comforts. *Isaiah 66.13*

Denn wir haben hie keine bleibende Statt, sondern
die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis: Wir werden
nicht alle entschlafen, wir werden aber alle
verwandelt werden; und dasselbige plötzlich, in
einem Augenblick, zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen, und die Toten
werden auferstehen unverweslich, und wir werden
verwandelt werden. Dann wird erfüllet werden das
Wort, das geschrieben steht; der Tod ist verschlungen in
den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?
Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen, und durch deinen Willen
haben sie das Wesen und sind geschaffen.

VI

For we have here no abiding city, but we seek that
to come. *Hebrews 13.14*
Behold, I show you a mystery: we shall not all
sleep, but we shall all be changed, in a moment, in
the twinkling of an eye, at the last trumpet. For
behold, the trumpet shall sound, and the dead shall
be raised incorruptible, and we shall be changed
Then shall be brought to pass the saying that is
written, "Death is swallowed up in victory"
O death, where is thy victory?
O hell, where is thy sting? *I Cor 15.51*
Worthy art Thou, Lord, of praise and honour and
power, for Thou, almighty, hast created all things,
and because of thy will they exist and were created. *Rev 4.11*

Selig sind die Toten, die in dem Herren sterben von
nun an. Ja, der Geist spricht, dass sie ruhen von
ihrer Arbeit, denn ihre Werke folgen ihnen nach.

VII

Blessed are the dead which die in the Lord from
henceforth; even so, says the Spirit, for they rest
from their labours; and their works follow after them. *Rev 14.13*



Performers

The **Civil Service Choir** was founded in 2009, starting with just 4 singers in an office basement. Making its debut at St John's Smith Square in 2013 with Haydn's *Nelson Mass*, the choir has delighted audiences at St John's Smith Square for over a decade, most recently with the spectacular *Will Todd Choral Jazz* concert in November 2023, and celebrated its 150th performance last summer. The Civil Service Choir is no ordinary workplace choir: un-auditioned, it boasts nearly 200 members, and a reputation for remarkable performances. To date the choir has raised over £45,000 for charity and continues to fundraise for The Cardinal Hume Centre, the Charity for Civil Servants, and St John's Smith Square.



Conductor Claudio Di Meo began his musical life in Italy, studying piano, composition and conducting. He is a member of the prestigious Sibelius Society Italia and has performed regularly on the international stage, including the USA, France, Sri Lanka and Hungary. Claudio is passionate about working with singers in choral and chamber music and has worked with orchestras and choirs in Sweden, Germany and Italy. Claudio became music director of the KPO in 2020, and in 2022 was appointed Principal Conductor of the Whitehall Orchestra.



Conductor / Chorus Master Stephen Hall, OBE, founder, Music Director and chairman of The Civil Service Choir, is a government statistician at Defra. He has honed his conducting skills and choir leadership over the 15 years of developing the choir. He sings with several choirs, has conducted a local choir for 10 years, and is involved in amateur theatre as an actor. In 2018, Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) for voluntary and charitable service.



Soprano Betty Makharinsky is a classical singer, educator and producer, as well as the co-founder of Vache Baroque and of Philomel Creative Circle. Having held choral scholarships at Exeter College, Oxford and St Martin-in-the-Fields Church, London, Betty also trained at the Guildhall School of Music and Drama and on the Barock Vokal programme in Mainz, Germany. She has performed a wide range of classical repertoire in the UK and internationally, and continues to study voice privately in Italy with tenor Antonio Lemmo.



Baritone Patrick Keefe joined the English National Opera as a Harewood Artist in 2023 after having been a Jerwood Young Artist at Glyndebourne Festival Opera in 2022-2023. Patrick has won a number of prestigious awards, including Glyndebourne's John Christie Award in 2022. Patrick recently performed *Il Conte* in *Le Nozze di Figaro* on the Glyndebourne Tour, following on from his debut singing *The Notary* in *Don Pasquale* during the 2022 Festival. In London he has performed with the BBC Singers and the London Symphony Chorus.



Orchestra Leader Abigail Dance is a passionate, versatile and dedicated musician, who has been with the Kensington Philharmonic Orchestra since 2015. As a performer of the violin and viola she has given recitals, concerto performances and workshops in the UK, Europe and beyond, frequently leading and guest leading ensembles. Her performances have been described as 'passionate, vivacious, emotional and inspiring' and have led to a number of awards and scholarships for chamber music.

Kensington Philharmonic Orchestra, one of London's leading amateur orchestras, is a part of London's thriving cultural scene and enjoys a loyal following. Founded in 1965 by Roger Gabriel, Professor of Counterpoint and Harmony at the Guildhall School of Music and Drama, the orchestra has been noted for its high standards of musicianship. Its players come from many walks of life, but be they professional musicians or gifted amateurs, all are united by a deep passion for classical music. They perform with some of the UK's most talented soloists and have previously performed with legendary figures from British musical life such as Iona Brown, Jack Brymer and Hugh Bean.



Choir

Sopranos

Isobel Ames, Topaz Amooore*, Virginie Appassamy, Helen Baker, Kate Bennett, Ella Bentin*, Lee-Anne Browne, Phoebe Clapham*, Abi Coskun*, Antonella Cuccurullo, Ruby Earl, Lisa Fitzpatrick*, Carolyn Foxall*, Daria Gromyko*, Rosemary Hadfield*, Jennie Hall, Freya Henfrey*, Nicola Hosfield, Beverley Howes*, Bridget Jones, Jacqueline Jowett*, Ciara Macdonald, Diana MacDowall*, Gill McManus*, Tracie Meisel, Clare Moriarty, Mary Ngei, Kate Nicholls, Jane Osborne, Katharine Petty, Jennie Pick, Anna Robotham, Elizabeth Smart, Christine Solway, Iulia Turiac, Pippa Vanderplank, Tricia Vincent*, Mateja Vuk, Amy Wright.

Altos

Judy Addy, Lois Clement, Elspeth Coke, Lucia Costanzo*, Sally Donaghey*, Loretta D'Silva*, Alice Ertl, Clare Essex*, Maria Freeman*, Sue Harling*, Jane Houghton, Kerenza Hurr*, Bethan MacDonald, Sharon Maddix, Jenny Maresh, Alex McColl*, Louise Miller, Victoria Moore, Eileen Mortby*, Alex Moyler*, Hannah Nicholls, Tania November, Rosie Pascal, Sally Paterson, Isobel Perl, Eden Portman*, Hannah Reid, Maisie Robinson, Inga Sagolla, Kim Sibley*, Emily Stewart, Emma Tarran, Martine Tolmay, Vicky Vale*, Hannah Vlcek, Jess Whitehead*, Rachel Worledge*.

Tenors

Dave Anstice-Pim*, Max Blum*, Rob Bradburne Jan Gladysz, Joe Haig*, Richard Kwasniewski, Theo Maniura, Tim May, Giles Ordon, Matthew Reed*, Barbara Stewart, Peter Swift*, Daniel VandenBurg*, Gordon Woods*.

Basses

Mike Aaronson, Chris Bailey, Nick Boorer, Ian Boughton*, David Freeman*, Sebastian Graves-Read, Stephen Hall, Michael Hannaford, Matthew Holt, Graham Hysted, Kevin Lei, Chris Mason-Thom*, Justin Merry, Steve Railton*, Alexander Rees*, Mark Rothen*, Matt Sayles, John Stainer, Jonathan Tillson, Alexander Walford*.

**Members of the unaccompanied chamber choir.*

Orchestra

Violin I

Abigail Dance (Leader)
Chris Thresh
Lindsay Fresson
David Pogrud
Pere Sarrio
Anita Vasu
Alice Speed
Heloise Morgan
Yuko McInerney

Violin II

Ned Dybvig
Claire Hussey
Rachel Powell
Jennifer Wallace
Lucien Garnal-Ellis
Philippa Nurock
Carolyn Trost
Andy Zhou

Viola

Ben Rayment
Kathy Hughes
Marth Chilver-Vaughan
Christopher Burr
Victoria Dannreuther
Jane Richards

Cello

Charles Dalglish
Lucy Rees
Philip Rham
Jane Williams
Deborah Wilson
Pedro Franco
Hedley Rokos
Celia Sabbatini

Double Bass

Arturo Chacón
Fabian Galeana

Flute

Richard Austin
Robin Foster

Oboe

Elizabeth Rantzen
Elena Giusto

Clarinet

Tuan Cao
Clare Henley

Bassoon

John Abramson
Rebecca Thorne

Contrabassoon

Liz Boyden

Horn

Stew Bates
Laurie Watt
Stephen Quartermaine
Jeremy Stuart-Smith

Trumpet

Ben Wong
Jonny Kuhles

Trombone

Peter Rowe
Nick Armstrong
Bill Symington

Tuba

Paula Goodwin

Harp

Clara Gatti Comini


Timpani

Ryan Hepburn

Upcoming Performances

Civil Service
Choir
& Orchestra Consort
Directed by Stephen Hall, OBE

ST JOHN'S SMITH SQUARE
EASTER FESTIVAL



Schubert Mass in G
Haydn Little Organ Mass

Tuesday 26th March, 1.05pm
St John's Smith Square
Free ticketed admission
Box office: sjss.org.uk

Cardinal Hume
Centre
Each Person Matters

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FOR CIVIL
SERVANTS

The choir is
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Civil Service Choir

Tuesday 26th March at 1.05pm

St John's Smith Square, London, SW1P 2HA

Opening concert of the St John's Smith Square Easter Festival 2024

Franz Schubert: Mass in G

Joseph Haydn: Little Organ Mass

Conductor: Stephen Hall, OBE

Chamber Organist: Matthew Blaiden

Orchestra Leader: Christian Halstead

Soprano: Madeleine Perring

Tenor: Sam Harris

Bass: Ross Fettes

Free ticketed admission – book now: www.sjss.org

Charity collection in support of The Cardinal Hume Centre, the Charity For Civil Servants, and St John's Smith Square



Kensington Philharmonic Orchestra

**SUMMER
CONCERT**

Sunday 30th June 2024 at 7.00pm

CONDUCTOR
Claudio Di Meo

LEADER
Abigail Dance

SOLOIST
Jasmin Ghera

PROGRAMME

Florence Price: Concert Overture no. 2
Alexander Arutiunian: Trumpet Concerto
Antonin Dvořák: Symphony no. 8

Chelsea Old Town Hall, Kings Road, SW3 5EE
Tickets: £15 (£12 concessions, £5 for under 18s)
Available online (kpo.org.uk) or on the door



Kensington Philharmonic Orchestra

Sunday 30 June 2024 at 7.00pm

Chelsea Old Town Hall, Kings Road, SW3 5EE

Summer Concert

Florence Price: Concert Overture no. 2

Alexander Arutiunian: Trumpet Concerto

Antonín Dvořák: Symphony no. 8

Conductor: Claudio Di Meo

Leader: Abigail Dance

Soloist: Jasmin Ghera

Tickets: £15 (£12 concessions, £5 for under 18s)

Book now: kpo.org.uk



The Civil Service Choir is proudly supported by SPARTA, the sport and recreational association of the Department for Transport and the Department for Levelling Up, Housing and Communities