

Civil Service Choir



with
BRANDENBURG
SINFONIA

*"This choir is one of the
best I've ever heard."*
- Jools Holland

30th March 2025
Smith Square Hall

Mozart

Requiem

Vesperae Solennes de Confessore
Ave Verum Corpus

Director **Stephen Hall, OBE**

Soprano **Susanna Davis**

Mezzo-soprano **Angelina Dorlin-Barlow**

Tenor **Francis Melville**

Baritone **Daniel Barrett**



 Civil Service Choir

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Welcome

In 2012, just before Easter, the choir performed Mozart's *Requiem* in a lunchtime concert at St Stephen's Church, Rochester Row, 10 minutes' walk from here. The church was packed.

The success of that concert gave me the confidence to brazenly ask the then director at Smith Square to allow me to bring the choir here. After some discussion, the answer was yes, and our first Smith Square concert was Haydn's *Nelson Mass*. Tonight is our 16th time in this hall - it feels like home.

Here we have performed Mozart's *Great Mass in C minor*; Poulenc's *Stabat Mater*, the choral jazz of Will Todd with a jazz orchestra, Brahms' *Ein Deutsches Requiem*, Kim André Arnesen's *Holy Spirit Mass* and much more.

I have long held the ambition to perform Mozart's final composition again and to do so here. I am especially delighted that we are joined by the Brandenburg Sinfonia, an orchestra that I have known for many years, and with whom we have enjoyed performing two concerts of music by Vivaldi.

On a personal note, a year ago, a very dear Italian friend of mine, Eros, died at the age of 45, suddenly and unexpectedly. It happened just a few weeks before a much-anticipated reunion. He is very much in my thoughts this month and I am personally dedicating my performance of the *Requiem* to him.

We thank you for supporting us. The bar is open afterwards, and we hope to see you there.



Stephen Hall
Music Director of the Civil Service Choir

Programme

Vesperae Solennes de Confessore, K. 339

Ave Verum Corpus, K. 618

Interval – 20 minutes

Requiem in D Minor, K. 626

The taking of photographs and use of recording equipment is strictly forbidden without formal consent from Sinfonia Smith Square.

Smoking and vaping is not permitted anywhere in Smith Square Hall.

Please ensure that all digital devices are switched off.

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

In Memoriam

The Civil Service Choir would like to remember two long-standing choir members who passed away in 2024. Both singers are greatly missed and will be in our thoughts as we sing the Requiem this evening.

Alan Strowger, Tenor

Alan joined the choir in 2017 after hearing our performance of Lauridsen's *Lux Aeterna* in the Brandenburg Choral Festival. He was a particularly enthusiastic member who greatly valued the choir. Alan passed away in August at the age of 85. The choir's programme of Will Todd's choral jazz, performed at Smith Square in 2023, was a particular favourite of Alan's, and the Sanctus from Todd's *Jazz Missa Brevis* was played in tribute at his funeral.

Rosalynde Phillip, Soprano

Rosalynde had been a member of the choir since its earliest days, and participated in countless performances, seeing the choir grow from just a few people to the well-established ensemble it has become. She is fondly remembered by many for her warmth and her support of Stephen, the choir committee and the choir as a whole. Rosalynde passed away in December at the age of 92. For her funeral tribute, the choir made a recording of the *Ave Verum Corpus*, which you hear tonight.

Wolfgang Amadeus Mozart (1756-1791)



Wolfgang Amadeus Mozart was born on 27th January 1756 to Leopold and Anna Maria in Salzburg. He was the youngest of seven children, five of whom died in infancy. In his short life, Mozart excelled in writing for all genres and produced over 800 compositions, many of which are regarded as unsurpassed Western classical masterworks. Among his key works are 41 symphonies, 23 string quartets, 27 piano concerti, five violin concerti, 22 operas, as well as 150 choral works. Mozart's career as a composer started at the age of five, when he was already showing competence on the keyboard and

piano. Keen to publicise this son's talents, Leopold took him on a grand tour of Europe in which he performed before European royalty. He held positions of employment in Paris, Mannheim, Munich and Salzburg. Mozart was remarkably prolific in the final year of his life, producing his operatic masterpiece, the *Magic Flute*, the final piano concerto, the *String Quintet in E flat*, the *Clarinet Concerto*, the motet *Ave Verum Corpus* and the unfinished *Requiem*.

Vesperae Solennes de Confessore, K. 339

Written in 1780, this piece was intended for liturgical use in Salzburg Cathedral. The title "de confessore" is not Mozart's own but later added to the manuscript by another hand. The title suggests it was intended for vespers on a particular day of the liturgical calendar of saints, but if so, the name of the saint has not been discovered. The setting is in six movements. The first three movements are exuberant in character, while the fourth movement is written in polyphonic style. There then follows a sublime and exquisitely lyrical *Laudate Dominum* for soprano solo and chorus, before the work ends with a spirited *Magnificat*. Each movement is separated by a refrain of "Gloria" or "Glory Be":

"Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen."

"Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and forever, and for generations of generations. Amen."

Dixit Dominus

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae, in splendoribus sanctorum: ex utero ante luciferum genui te. Juravit Dominus, et non poenitebit eum, tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas: conquasabit capita in terra multorum. De torrente in via bibet, propterea exaltabit caput.

The Lord said to my Lord: sit at my right hand, until I place your enemies as a footstool for your feet. The rod of your power the Lord will send forth from Zion: rule in the midst of your enemies. Sovereignty is with you on the day of your strength, in the splendour of the Holy Ones: out of the womb before the light I begot you. The Lord has sworn, and will not repent of it: you are priest forever according to the order of Melchisedech. The Lord at your right hand crushes kings in the day of His wrath. He will pass judgment on the nations; He will pile up calamities, and shatter heads in many lands. He will drink from the rushing stream on the way; therefore He shall lift up His head.

Confitebor

Confitebor tibi Domine, in toto corde meo; in consilio justorum, et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus; et justitia ejus manet in saeculum saeculi. Memoriam fecit mirabilium suorum, misericors et miserator Dominus. Escam dedit timentibus se. Memor erit in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo. Ut det illis hereditatem gentium; opera manuum ejus veritas et judicium. Fidelia omnia mandata ejus, confirmata in saeculum saeculi, facta in veritate et aequitate. Redemptionem misit Dominus populo suo; mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus: initium sapientiae timor Domini; intellectus bonus omnibus facientibus eum. Laudatio ejus manet in saeculum saeculi.

I acknowledge you, o Lord, with my whole heart; in the council of the just and in the congregation. Great are the works of the Lord, chosen by all His desires. I acknowledge as well the magnificence of His deeds; and His justice endures from generation to generation. He has made memorials of His miracles, a merciful and compassionate Lord. He gives food to those that fear Him. He will remember forever His covenant. The power of His works will be announced to His people. So that He may give them the inheritance of the nations; the works of His hands are truth and justice. All His commandments are faithful, confirmed from generation to generation, made in truth and fairness. The Lord has sent salvation to His people; the Lord is the beginning of wisdom; all who practice it have a good understanding. His praise endures from generation to generation.

Beatus Vir

Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus, et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis, misericors et miserator et justus. Jucundus homo, qui miseretur et commodat, disponet sermones suos in judicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus, Ab auditione mala non timebit. Paratum cor ejus sperare in Domino. Confirmatum est cor ejus; Non commovebitur Donec despiciat inimicos suos. Dispersit, dedit pauperibus, Justitia ejus manet In saeculum saeculi. Cornu ejus exaltabitur in gloria. Peccator videbit et irascetur, Dentibus suis fremet et tabescet; Desiderium peccatorum peribit.

Blessed is the man who fears the Lord, who greatly delights in His commandments. His seed will be potent on the earth, the generation of the righteous will be blessed. Glory and wealth will be in his house, and his righteousness will endure from generation to generation. A light has arisen in the dark for the upright; merciful, compassionate, and just. Happy is the man who is compassionate and generous, who chooses his words with discretion; for he will never be disturbed. The just will be eternally remembered and will not fear evil tidings. His heart is ready to trust in the Lord. His heart is strengthened; he will not be troubled until he looks down upon his enemies. He disperses and gives to the poor; his righteousness will endure from generation to generation. His horn will be exalted in glory. The sinner will see and be angered, will gnash his teeth and sulk; the desires of sinners will perish.

Laudate pueri

Laudate pueri Dominum, laudate nomen Domini. Sit nomen Domini benedictum ex hoc nunc et usque in saeculum. A solis ortu usque et ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in coelo et in terra? Suscitans a terra inopem et de stercore erigens pauperem: ut collocet eum cum principibus populi sui. Qui habitare facit sterilem In domo, matrem filiorum laetantem.

Praise the Lord, o sons, praise the name of the Lord. May the name of the Lord be blessed from henceforth now and forevermore. From the rising of the sun to its setting, the name of the Lord is praiseworthy. The Lord is exalted above all people, He has given His covenant for eternity. Holy and awesome is His name; the fear of and His glory is above the heavens. Who is like the Lord our God, who dwells on high and regards the lowly in heaven and on earth? Supporting the needy on the earth and raising up the poor from the dust in order to place Him with the princes of His people. Who makes the barren one to dwell in a house as the happy mother of children.

Laudate Dominum

Laudate Dominum omnes gentes; laudate eum, omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.

Praise the Lord, all nations; praise Him, all people. For He has bestowed His mercy upon us, and the truth of the Lord endures forever.

Magnificat

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est, et sanctum nomen eius. Et misericordia a progenie in progenies, timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum recordatus misericordie suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

My soul magnifies the Lord. And my spirit rejoices in God my Saviour. For He has regarded the lowliness of His handmaiden. Behold, from henceforth, I will be called blessed by all generations. For the Mighty One has done great things for me, and holy is His name. His mercy is for those who fear Him from generation to generation. He has shown strength with His arm, He has scattered the proud in the thoughts of their hearts. He has brought down the powerful from their thrones and lifted up the lowly. He has filled the hungry with good things and sent the rich away empty. He has helped His servant Israel in remembrance of His mercy. According to the promise He made to our ancestors, to Abraham and to His descendants forever.

Ave Verum Corpus, K. 618

Mozart composed his motet less than six months before his death, in June 1791. At the time, Mozart was engaged in writing his opera, *the Magic Flute* and his wife was pregnant with their sixth child. The piece was composed for Anton Stoll, the music director of the parish church of St. Stephan, Baden, for the Feast of Corpus Christi. On the manuscript, Mozart indicates that the piece should be sung *sotto voce* (in a quiet voice).

Latin text and translation

Ave verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine cuius latus perforatum fluxit aqua et sanguine: esto nobis praegustatum in mortis examine.

Hail, true Body, born of the Virgin Mary, having truly suffered, sacrificed on the cross for mankind, from whose pierced side water and blood flowed: be for us a sweet foretaste in the trial of death!

Requiem in D Minor, K. 626

Seldom has intrigue and controversy surrounded a piece of choral music as much as Mozart's *Requiem*. According to Mozart's wife, Constanze, a mysterious messenger delivered an anonymous commission, and Mozart's own state of health led him to believe he was writing the *Requiem* for his own funeral. Mozart died on 5th December 1791, leaving the work unfinished. In fact, the commissioner was known to be the eccentric count Franz von Walsegg, for a requiem service on 14 February 1792, to commemorate the first anniversary of the death of his young wife Anna. There is evidence to show that Walsegg, an amateur chamber musician, intended to claim the *Requiem* as his own composition, as he is known to have done with other works.

Mozart had only received half of the payment for the commission in advance. To collect the final payment, his widow Constanze wanted the work to be completed in secret by another composer, so that it could be sent to Walsegg as having been completed by Mozart himself. This need for secrecy naturally gave rise to rumours and myths. Perhaps the most famous of these is that Antonio Salieri played a part in commissioning the *Requiem* and in Mozart's death; in fact, this story is based on the play *Mozart and Salieri* by Alexander Pushkin, which was turned into an opera by Rimsky-Korsakov and subsequently used as the basis for the award-winning 1984 film *Amadeus*.

Constanze first asked Mozart's close friend and fellow composer Joseph von Eybler to complete the work, but after working on the *Dies Irae* up to the *Lacrimosa*, Eybler felt unable to continue, perhaps, it is thought, due to his great respect for Mozart's music. Following Eybler's contributions, the task of completing the *Requiem* ultimately fell to Mozart's pupil, Franz Süssmayr. While it has been suggested that Süssmayr had access to "scraps of paper" in Mozart's hand setting out the deceased composer's wishes, it is unclear how much of Mozart's material Süssmayr was able to incorporate.

It is known that Mozart completed the *Introit* and made detailed drafts of the *Kyrie* and *Dies Irae* sequence up to the first eight bars of the *Lacrimosa*, and the *Offertorium*. The chilling *Lacrimosa* is perhaps the most famous movement of the *Requiem* – some sources claim that Mozart became so emotionally overcome by the words that he literally died while writing it. Süssmayr claimed to have written the *Sanctus*, *Benedictus* and *Agnus Dei*. While several modern composers, including Duncan Druce, have produced alternative completions of Mozart's *Requiem*, it is Süssmayr's version that has become the most widely accepted, and is the version we are performing tonight.

Regardless of the background story, it is ultimately the power of the music that speaks to us so potently.

I. Introit: Requiem

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis care veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord, and let perpetual light shine on them. You are praised, God, in Zion, and homage will be paid to You in Jerusalem. Hear my prayer, to You all flesh will come. Grant them eternal rest, Lord, and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

III. Sequence

Dies irae: Dies irae, dies illa solvet saeculum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the Judge descends from heaven to examine all things closely.

Tuba mirum: Tuba mirum spargens sonum per sepulcra regionum, coeget omnes ante thronum. Mors stupebit et natura, cum resurget creatura, iudicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur. Iudex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?

The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne. Death and nature will be astounded, when all creation rises again, to answer the judgement. A book will be brought forth, in which all will be written, by which the world will be judged. When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged. What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

Rex tremendae: Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

Recordare: Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die. Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus. Juste iudex ultionis, donum fac remissionis ante diem rationis. Ingemisco, tamquam reus: culpa rubet vultus meus; supplicanti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne. Inter oves locum praesta, Et ab haedis me sequestra, Statuens in parte dextra.

Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day. Faint and weary you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain. Righteous judge of vengeance, grant me the gift of absolution before the day of retribution. I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord. You, who absolved Mary, and listened to the thief, give me hope also. My prayers are unworthy, but, good Lord, have mercy, and rescue me from eternal fire. Provide me a place among the sheep, and separate me from the goats, guiding me to Your right hand.

Confutatis: Confutatis maledictis, flammis acribus addictis, voca me cum benedictus. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the accused are confounded, and doomed to flames of woe, call me among the blessed. I kneel with submissive heart, my contrition is like ashes, help me in my final condition.

Lacrimosa: Lacrimosa dies illa, qua resurget ex favilla iudicandus homo reus. Huic ergo parce, Deus, pie Jesu Domine, dona eis requiem. Amen.

That day of tears and mourning, when from the ashes shall arise all humanity to be judged. Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

IV. Offertorium

Domine Jesu: Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, liberate the souls of the faithful, departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. Let the standard-bearer, holy Michael, bring them into holy light. Which was promised to Abraham and his descendants.

Hostias: Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti et semini ejus.

Sacrifices and prayers of praise, Lord, we offer to You. Receive them on behalf of those souls we commemorate today. And let them, Lord, pass from death to life, which was promised to Abraham and his descendants.

Agnus Dei: Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takes away the sins of the world, grant them eternal rest forever.

VI. Communio: Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et Lux perpetua luceat eis, cum Sanctus tuis in aeternum, quia pius es.

Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful. Grant them eternal rest, Lord, and let perpetual light shine on them, as with Your saints in eternity, because You are merciful.

Performers

The **Civil Service Choir** is no ordinary workplace choir. The un-auditioned ensemble was founded in 2009, starting with just four singers in an office basement. It now boasts over 200 members and a reputation for remarkable performances.



Making its debut at Smith Square Hall in 2013 with Haydn's *Nelson Mass*, the choir has delighted audiences here for over a decade, most recently performing

Arnesen's *Holy Spirit Mass* in July 2024. In the 15 years since its formation, the choir has given almost 200 performances of varied repertoire ranging from sacred works to jazz and pop, in a variety of prestigious concert venues in London and abroad, as well as being invited to sing at Buckingham Palace and No. 10 Downing Street. To date the choir has raised over £50,000 for charity, continuing to fundraise regularly for The Cardinal Hume Centre, the Charity for Civil Servants and Sinfonia Smith Square. While tonight's concert does not include a charity collection, any independent donations are welcome.

The **Brandenburg Sinfonia** is a renowned UK orchestra of professional musicians, which has worked with many performers of international standing and been in great demand at home and abroad.



The varied range of activities undertaken by the orchestra includes a major concert series at St Martin-in-the-Fields and a Classical Music cruise on the QE2. Its repertoire ranges from Bach to Lloyd Webber and it gives over 100 performances of orchestral, chamber, choral and operatic music each year.



Conductor **Stephen Hall, OBE**, (a statistician at Defra) is the choir's founder, music director and chairman. He has been instrumental in the choir's development, conducting almost every rehearsal and performance in its 15 years. He is a choral singer, leads a local choir and plays in amateur theatre. In 2018, Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) for voluntary and charitable service.



British soprano **Susanna Davis** is a Siow-Furniss scholar and a Josephine Baker Trust artist, studying under Amanda Roccroft at the Royal College of Music. Roles include Massenet's *Cendrillon* with Fife Opera and Jou-Jou in Lehar's *The Merry Widow*. Susanna has also performed as Fiordiligi in Mozart's *Così fan tutte* and as Gretel in Humperdinck's *Hansel and Gretel*.

Last Autumn, Susanna covered the lead role in RCM's Opera Studio production of Britten's *Les Illuminations*. She has been selected to appear in masterclasses with Louise Alder, Edith Wiens and Jonathan Lemalu, and has performed two world premieres of contemporary works by Tom David Wilson: *Kirschenbaum Songs* in the Cathedral of the Isles in Cumbrae, and *Sherburn Field* in Durham.

British mezzo-soprano **Angelina Dorlin-Barlow** is a Fishmongers' Company Scholar at the Royal College of Music, taught by Patricia Bardon. She is also supported by the Josephine Baker Trust and is a Samling Artist and London Transport Museum Artist. In 2020, Angelina was selected as a featured Bitesize Proms Young Artist and won the Norma Procter Song Prize in the Kathleen Ferrier Society Bursary for Young Singers. At the RCM,



Angelina won Best Undergraduate Vocal Performance in the 2021 Brooks Van Der Pump English Song Competition and the 2023 Poppy Holden Prize for Vocal. Recent highlights from Angelina's regular concert performances include Mendelssohn's *Elijah* at G Live and Chichester Cathedral under Jonathan Willcocks, Bach's *St John Passion* with the Monteverdi String Band at Romsey Abbey, Handel's *Messiah* at Gloucester Cathedral under Adrian Partington, Haydn's *Nelson Mass* and Bach's *Christmas Oratorio* at the West Road Concert Hall, and Bach's *St Matthew Passion* with the Liverpool Bach Collective. In her debut with The Mozartists, Angelina performed as the Bridesmaid in Mozart's *Le nozze di Figaro* at Cadogan Hall and at the Teatro Massimo Comunale in Syracuse, Italy. In 2024, she was honoured to create the role of Mia in the world premiere of *Link in My Bio* by Charlotte Marlow and Dirty Freud at the Théâtres de la Ville Luxembourg. In 2025, Angelina is delighted to join the Glyndebourne Chorus, performing in productions of Wagner's *Parsifal*, Handel's *Saul*, Verdi's *Falstaff*, and Mozart's *The Marriage of Figaro*. This September, Angelina will join the prestigious Royal College of Music Opera Studio.



Tenor **Francis Melville** is a Masters student at the Royal College of Music, taught by tenor Ben Johnson. He is a Cuthbert Smith Scholar supported by the Big Give Scholarship, and by the Josephine Baker Trust. Before RCM, he studied medicine at Imperial College, London and worked as a junior doctor at Basingstoke and North Hampshire Hospital during 2020-2022.

His opera debut was as Miguel in Offenbach's *Pepito* at Imperial College; subsequent and upcoming roles include Count Almaviva in Rossini's *Barber of Seville* with King's College Opera and Torquemada in Ravel's *L'Heure Espagnole* at the RCM. He performed in the Grange Park Opera chorus for their 2024 season, was a young artist at the Ludlow English Song Weekend in 2023-24 and at the Southrepps Music Festival in 2024, and has taken part in masterclasses with Edith Wiens, Rachel Nicholls, Iain Burnside and Robert Dean.

Recent solo oratorio performances include *Messa di Gloria* by Puccini, *Messa da Requiem* by Verdi, Mozart's *Requiem in D minor*, Handel's *Messiah*, Handel's *Ode for St Cecilia's Day*, Mendelssohn's *Elijah* and Bach's *Christmas Oratorio*.

Praised for his "athletic baritone with bags of personality" (*Opera Mag*, 2024), **Daniel Barrett** is a baritone from Glasgow who is currently a member of the Opera Studio at the Royal College of Music and studies with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar, an associate artist with the Josephine Baker Trust and a Samling Artist.



Daniel won 1st Prize at the RCM's 2022 Lieder Competition, the Ted Moss and Bertha Taylor-Sach Prize; 3rd Prize in RCM's Brooks van der Pump English Song competition 2022 and, most recently, 3rd Prize in the Lies Askonas Competition Finals 2023. He was also an Atelier Lyrique singer at the Verbier Festival.

Some of Daniel's operatic roles include Sam in Verdi's *Un Ballo in Maschera*, Jupiter in Offenbach's *Orpheus in the Underworld* and the principal role of Danilo in Lehàr's *The Merry Widow*. Daniel also performed *Bartolo* in France with Westminster Opera in August 2023. Daniel made his Opera Holland Park debut in June 2024 performing the title role of Figaro in Rossini's *The Barber of Seville* as a Young Artist. Most recently, Daniel has performed the role of the Count in RCM's Spring Opera, *Le Nozze di Figaro*. Daniel looks forward to making his debut with Scottish Opera in the 2025-26 season.

Civil Service Choir

Sopranos: Isobel Ames, Helen Baker, Kate Bennett, Izzy Bowen, Sophie Buckland, Abi Coskun, Moira Costello, Antonella Cuccurullo, Daria Gromyko, Jennie Hall, Rosemary Harvey, Freya Henfrey, Nicola Hosfield, Beverley Howes, Gillian Hudson, Carole Johnson, Jacqueline Jowett, Kate Lorimer, Flora Loughridge, Deirdre Mahony, Gill McManus, Pippa Meek, Jana Mertova, Janna Miletzki, Kate Nicholls, Lara Oh, Ruth Ormston, Jane Osborne, Katherine Osborne, Helen Page, Natasha Peters, Rachael Robinson, Anna Robotham, Sarah Santiapillai, Lynda Scott, Christine Solway, Emma Stubbs, Iulia Turiac, Tricia Vincent, Mateja Vuk, Maisie Williams.

Altos: Judy Addy, Claire Baillie, Ayla Bedri, Charlotte Brown, Kate Brown, Lois Clement, Elspeth Coke, Martina Di Fonzo, Sally Donaghey, Loretta D'Silva, Harriet Dykes, Alice Ertl, Clare Essex, Nicola Fosker, Maria Freeman, Klaudia Grochot-Fraser, Hanna Harding, Sue Harling, Minna Hartikainen, Adelaide Heneghan, Jane Houghton, Sara Lymath, Sharon Maddix, Louise Miller, Eileen Mortby, Alex Moyler, Carole Nanty, Felicity Newall, Tania November, Eleanor Rashid, Hannah Reid, Pamela Roberts, Inga Sagolla, Emily Sallabank, Kim Sibley, Heather Simpson, Hania Sosnowska, Ruth Stanier, Emily Stewart, Frankie Suffell, Emma Tarran, Martine Tolmay, Vicky Vale, Hannah Vlcek, Imogen Wignall, Rachel Worledge.

Tenors: Robert Bradburne, Joseph Haig, John Hampton, Richard Kwasniewski, Theo Maniura, Tim May, Giles Ordon, Matthew Reed, Michael Richardson, Arthur Robijns, Barbara Stewart, Peter Swift, Gordon Woods, Matthew Yau.

Basses: Gregor Anicic, Chris Bailey, Nick Boorer, Ian Rutland Boughton, Barney Dawes, David Freeman, Ben Gibson, Sebastian Graves-Read, Michael Hannaford, Matthew Holt, Graham Hysted, Pablo Lawrie, Kevin Lei, Chris Mason-Thom, Steve Railton, Alexander Rees, Mark Rothen, Matt Sayles, Connor Spence, Jonathan Tillson, Edward Upson, John Usher, Alexander Walford, Ted Wong, Andrew Yong.

Brandenburg Sinfonia

Violin I: Richard Milone, Hilaryjane Parker, Jens Lynen, Julian Trafford, Calin Andrei, Violetta Suvini

Violin II: Ciaran McCabe, Elizabeth van Ments, John Dickinson, Anna Brown

Viola: Matthew Quenby, Luke Bowen, Melissa Doody

Cello: Adrian Bradbury, Ali Mackenzie

Double Bass: Ben Russell, Ben Daniel-Greep

Basset Horn: Andrew Harper, Fiona Mitchell

Bassoon: Matthew Kitteringham, Rosie Cow

Trumpet: Peter Mankarius, Holly Clark

Trombone: Rory Cartmell, Susan White, Andrew Lester

Timpani: Tristan Fry

Organ: Matthew Warbis – Civil Service Choir accompanist

Coming up next:

Free Lunchtime Concert: Tuesday 15 April, 1.05pm, Smith Square Hall

The Civil Service Chamber Choir is delighted to reappear in the Sinfonia Smith Square Easter Festival with ***Choral Reflections for Easter*** - a unique programme of rarely-performed gems by Gounod, Pergolesi and Tuma. A voluntary charity collection will be held for the Charity for Civil Servants, the Cardinal Hume Centre and Sinfonia Smith Square. Book free tickets at www.sinfoniasmithsq.org.uk/event/choral-reflections-for-easter

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Additional thanks go to our rehearsal accompanists Matthew Reed, Daniel Leung and Patrick Lillie; our occasional stand-in rehearsal conductors Anna Wardell, Freya Henfrey and Barney Dawes; our vocal coach Mark Oldfield; the Choir Committee; Bob Porter, Artistic Director of the Brandenburg Sinfonia; the team at Sinfonia Smith Square; the Cardinal Hume Centre, Father John Scott and Westminster Cathedral for use of the Sacred Heart Church for rehearsals, and all others who have supported the choir in putting on this concert.

Some of the printed music used in tonight's concert has been hired from the Community & Youth Music Library (www.cymlibrary.org.uk).



CSSC



The Civil Service Choir is proudly supported by the Civil Service Sports Council (CSSC) and SPARTA, the sport and recreational association of the Department for Transport and the Ministry for Housing, Communities and Local Government.

