

**Civil Service  
Choir**  
Director  
*Stephen Hall OBE*

**The Whitehall  
Orchestra**  
Conductor  
*Claudio di Meo*

**Chorus  
Angelicus**  
Director  
*Joanna Vidal*

CARL ORFF  
**CARMINA BURANA**



featuring  
**Feel the Spirit**  
Sir John Rutter

**Saturday  
22 November  
7pm**

**Holy Trinity,  
Sloane Square  
SW1X 9BZ**

*Soprano Betty Makharinsky  
Countertenor Louis Pettitt  
Baritone Patrick Keefe*

# WELCOME

There has long been a relationship between the Civil Service Choir and the Whitehall Orchestra not least through some members being in both. Since the choir's first orchestra-accompanied concert in 2011, members of the Whitehall Orchestra have been among the players providing their support. Over the years many conversations have started with *"We really should do a joint concert ..."*

It has been too long in coming, but at last, here we are, with our first collaboration. We are delighted to be joined by the children's choir, Chorus Angelicus and its director Joanna Vidal. Could it get any bigger than Carl Orff's Carmina Burana?

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 Orff's masterpiece, alongside some fantastic spirituals arranged by Sir John Rutter, in such a wonderful venue. We hope you enjoy it every bit as much as we do.

Stephen Hall  
*Chairperson, Civil Service Choir*

Becky Sullivan  
*Chairperson, Whitehall Orchestra*

The Civil Service Choir would like to thank the Civil Service Sports Council (CSSC) and SPARTA Recreational Association for their financial support. Additional thanks go to our rehearsal accompanists Mathew Reed, Daniel Leung, Patrick Lillie, James Housego, and all others who have supported the choir in putting on this performance.

The Whitehall Orchestra is grateful to New Surrey Performing Arts Library for their generosity regarding music hire.

# PROGRAMME

## **Sir John Rutter – *Feel the Spirit***

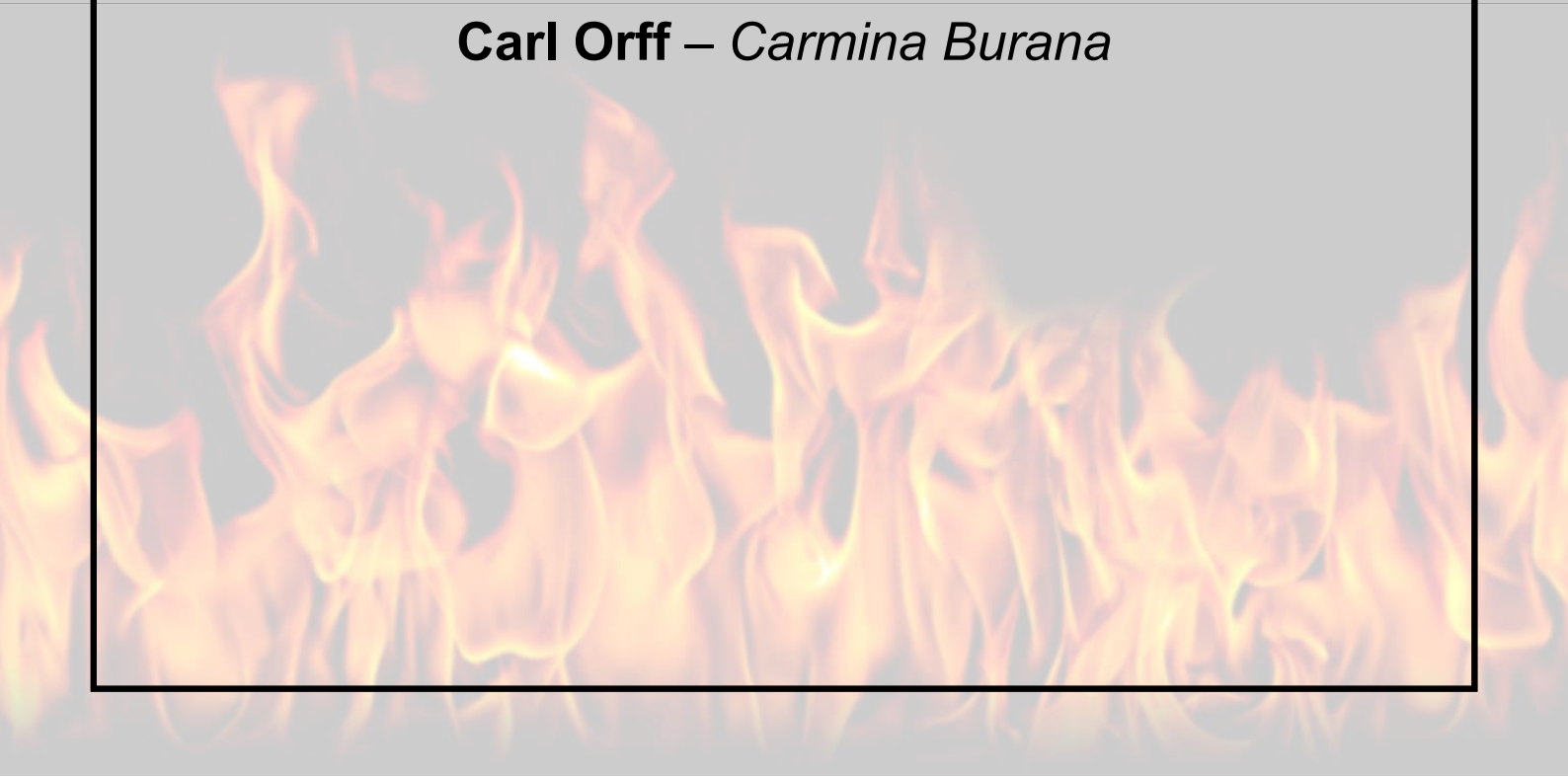
*Joshua fit the battle of Jericho  
Steal away  
I got a robe  
Sometimes I feel like a motherless child  
Ev'ry time I feel the spirit  
Deep river  
When the saints go marching in*



## ***Interval***



## **Carl Orff – *Carmina Burana***





# SIR JOHN MILFORD RUTTER – FEEL THE SPIRIT

**Sir John Milford Rutter** (born 24 September 1945) has become established as one of the best known and popular choral composers in the world. He was born in London and educated at Highgate School, where fellow pupils included John Tavener and Howard Shelley. Rutter was exposed to choral music at a young age and as a school chorister, took part in the first recording of Britten's War Requiem, conducted by the composer. Rutter's education continued at Clare College, Cambridge, where he read music and served as director of music from 1975 to 1979.

As well as composing, Rutter's musical activities extend to conducting, editing, arranging and producing records. Many of his works were premiered by the Cambridge Singers, which he founded, and recorded by them for his own label, Collegium Records. Among Rutter's best-known compositions are his Requiem, Magnificat, Gloria, For the beauty of the earth and Mass of the Children, the latter composed after the sudden death of his son Christopher. He is particularly well known for his Christmas compositions and arrangements of traditional carols and compiled the Carols for Choirs anthologies with David Willcocks.

Most recently, Rutter was commissioned to write a piece for the BBC Proms, Bird Songs, premiered on 5th August 2025 by the BBC Singers and the BBC National Orchestra of Wales, conducted by Nil Venditti.

## **Rutter – Feel the Spirit**

Rutter's was inspired to write *Feel the Spirit* after hearing mezzo-soprano Melanie Marshall singing her interpretations of spirituals in recitals. Rutter felt that her voice and performing style would be ideally suited to the larger forces of choir and orchestra. It was first performed at Carnegie Hall, New York in June 2001.

The cycle comprises seven well-known African-American spirituals, which are carefully chosen for their exploration of the themes of grief, hope, deliverance and religious faith. Rutter seeks to preserve the authenticity and emotional depth of the original songs while imbuing them with deft and sensitive orchestral colouring.

The seven songs in the cycle are:

***Joshua fit the battle of Jericho:*** Tells the story of Joshua leading his people to conquer the city of Jericho. The song serves as an allegory for the struggle against slavery and the eventual collapse of oppression. It is a lively and energetic piece, full of rhythmic energy.

***Steal away:*** The song can be seen as an expression of a deep Christian faith; to “steal away to Jesus” is to seek solace and spiritual guidance in times of suffering. The song is also a tool for communication and hope which allowed individuals to express their yearning for liberation without arousing suspicion.

***I got a robe:*** The line in the song “I got a robe, you got a robe, all God’s children got a robe”, was an assertion that all people, were equal in the eyes of God and able to achieve salvation. The enslaved community calls out the hypocrisy of slave masters in the refrain “Everybody talkin’ ‘bout heaven ain’t a goin’ there”, believing that their masters had forfeited their place in paradise.

***Sometimes I feel like a motherless child:*** This spiritual addresses the brutal practice of separating enslaved children from their parents. In a broader sense, it evokes the displacement from both the motherland and family, and the feeling of being an orphan in a world dehumanized by slavery.

***Ev’ry time I feel the spirit:*** For enslaved peoples an intimate awareness of the Holy Spirit was a source of strength, joy and the power to endure immense suffering and injustice. The core meaning emphasises the powerful connection between inner spiritual awareness and the outward response of prayer, praise and a renewed sense of purpose.

***Deep river:*** Draws inspiration from the Biblical story of the Israelites leaving bondage, across the Jordan River. Thus, the spiritual is a metaphor for the boundary between slavery and freedom. The Jordan can also represent the river of death leading to the afterlife and a place of rest and peace after a life of struggle.

***When the saints go marching in:*** The song draws heavily on imagery from the Book of Revelation, which depicts a day of judgment and the trumpet’s announcement of its arrival. However, this sombre event is transformed into a moment of ultimate joy and victory for the faithful. The song has become associated with New Orleans and is often played during jazz funerals, where it transforms from a mournful dirge to an upbeat celebration for the deceased’s joyful entry into heaven.

# CARL ORFF – CARMINA BURANA

**Carl Heinrich Maria Orff** (1895 – 1982) was born in Munich, in a Catholic household, the son of Heinrich and Paula Orff. His father was an army officer with an enthusiasm for music and his mother was a trained pianist. The family's military background did not curb Carl's musical development. He began to play the piano at the age of five, and later studied cello and organ. At the age of eight, he started to attend concerts and heard his first opera, Wagner's *The Flying Dutchman* in 1909. Orff also attended the world premieres of Mahler's *Das Lied von der Erde* in 1911 and Richard Strauss's opera *Elektra* in 1914.

While still a teenager, Orff wrote many songs to texts by German poets. The poet he most frequently used was Heinrich Heine. In 1911-12, Orff wrote a large scale work, *Zarathustra*, based on Nietzsche's philosophical novel *Also sprach Zarathustra*, scored for male chorus, winds, percussion, harps, piano and organ.

After initial opposition from his father and uncle, and with the support of his mother, Orff studied at the Munich Academy of Music from 1912 until 1914. While he had respect for the teaching staff at the Academy, he found them overall to be "conservative and old-fashioned." It was at this time that Orff studied the works of Arnold Schoenberg and Claude Debussy. Two compositions from his student years, the music drama *Gisei: Das Opfer* (*Giesi: The Sacrifice*) and *Tenarai Kagami* (*The Village School*) did not receive their first performances until 2010 and 1995, respectively.

Orff was conscripted into the German Army in August 1917. Later that year, he was severely injured, leaving him with amnesia, aphasia and paralysis of his left side. Following his recovery, Orff worked for opera houses in Mannheim and Darmstadt. In the mid-1920s, influenced by Stravinsky, he started to develop a concept called *elementare Musik*, or elemental music, involving dance, poetry, image, design and theatrical gesture. In 1924, together with Dorothee Günther he founded the *Günther-Schule* for gymnastics, music and dance in Munich. The *Schulwerk* was a lifelong passion although he retired from the *Günther-Schule* in 1938.



## Orff – Carmina Burana

Orff's composition is based on a collection of 254 poems and dramatic texts, from the 11th to the 13th Centuries, the manuscript of which was discovered in 1803 in the Benedictine monastery of Benediktbeuern, Bavaria, and is now kept in the Bavarian State Library in Munich. Carmina Burana, translated as "Songs from Benediktbeuern", the pieces are largely satirical, irreverent and bawdy and were predominantly written in Medieval Latin, with a few in Middle High German and old Arpitan. Some are in a mixture of Latin and German or French vernacular (macaronic).

In 1934, Orff discovered the 1847 edition of the Carmina Burana by Johann Andreas Schmeller. It was Michel Hofman, a law student and enthusiast of Latin and Greek, who assisted Orff in the selection and organisation of 24 poems into a libretto mostly in Latin verse, along with smaller amounts of Middle High German and Old French. The themes dealt with in the selection range from the unpredictable nature of fortune and wealth, the transient nature of life, the joy of the return of spring and the pleasures and pitfalls of drinking, gluttony, gambling and lust.

Carmina Burana was composed by Orff in 1934 and 1936. Its full Latin title is Carmina Burana: Cantiones profanae cantiborus et choris cantandae comitantibus instrumentis atque imaginibus magicis ("Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images"). The long title reveals Orff's original intention for the music to be accompanied by dance, choreography, visual design and other stage action. However, the piece is now usually performed in concert halls as a cantata. The work is structured into five major sections containing 25 movements in total, including one repeated movement (O Fortuna) and one purely instrumental one (Tanz). It was Orff's intention to achieve a directness in his music without the hindrances of traditional classical development and polyphony. While Orff was influenced by late Renaissance and early Baroque composers such as William Byrd and Claudio Monteverdi, his orchestration and use of rhythm (often the most important element) shows the influence of Stravinsky.

Orff's composition rapidly became a staple of the classical music repertoire. The opening and closing movements, O Fortuna, has been used in many films, advertisements and on sporting occasions. It has become ubiquitous in popular culture and instantly familiar to a wide audience.

## **Fortuna Imperatrix Mundi** (Fortune, Empress of the World)

- |   |                        |  |
|---|------------------------|--|
| 1 | O Fortuna              | O Fortune                              |
| 2 | Fortune plango vulnera | I lament the wounds that Fortune deals |

### **I. Primo vere** (In Springtime)

- |   |                    |                                    |
|---|--------------------|------------------------------------|
| 3 | Veris leta facies  | The joyous face of Spring          |
| 4 | Omnia Sol temperat | All things are tempered by the Sun |
| 5 | Ecce gratum        | Behold the welcome                 |

### **Uf dem anger** (In the Meadow)

- |    |                             |   |
|----|-----------------------------|---|
| 6  | Tanz                        | Dance (instrumental)                                  |
| 7  | Floret silva nobilis        | The noble woods are burgeoning                        |
| 8  | Chramer, gip die varwe mir  | Monger, give me coloured paint                        |
| 9  | Reie                        | Round dance (instrumental, followed by choral pieces) |
| 9b | Swaz hie gat umbe           | They who here go dancing around                       |
| 9c | Chume, chum, geselle min    | Come, come, my dear companion                         |
| 9d | Swaz hie gat umbe (reprise) | They who here go dancing around                       |
| 10 | Were diu werlt alle min     | If the whole world were but mine                      |

### **II. In Taberna** (In the Tavern)

- |    |                     |                                      |
|----|---------------------|--------------------------------------|
| 11 | Estuans interius    | Burning inside (with vehement anger) |
| 12 | Olim lacus colueram | Once I swam on lakes                 |
| 13 | Ego sum abbas       | I am the abbot (of Cockaigne)        |



14 In taberna quando sumus When we are in the tavern

### III. **Cour d'amours** (The Courts of Love)

15 Amor volat undique Love flies everywhere

16 Dies, nox et omnia Day, night and everything

17 Stetit puella A girl stood

18 Circa mea pectora In my heart

19 Si puer cum puellula If a boy with a girl

20 Veni, veni, venias Come, come, O come

21 In trutina In the balance (I am swaying)

22 Tempus est iocundum Now is the joyful time

23 Dulcissime Sweetest one

### **Blanziflor et Helena** (Blanziflor and Helena)

24 Ave formosissima Hail, most fair one

### **Fortuna Imperatrix Mundi** (Fortune, Empress of the World)

25 O Fortuna (reprise) O Fortune

# CIVIL SERVICE CHOIR

The **Civil Service Choir** is no ordinary workplace choir: un-auditioned, it boasts nearly 200 members, and a reputation for remarkable performances. The choir has recently established an auditioned chamber choir. The choir continues to fundraise for charities and has raised over £55,000 since being founded.



Conductor / Chorus Master **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 16 years. He is a choral singer, leads a local choir, plays trumpet and acts 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.

## CHORUS ANGELICUS

**Joanna Vidal**, lyric soprano and Director of *Chorus Angelicus*, is Head of Singing and Choral Director at Langley Hall Primary Academy. She is delighted to be preparing **Chorus Angelicus** for their performance of *Carmina Burana*.

Alongside her work with choirs, she teaches privately and coaches the school's major annual musicals, including *Matilda*, *The Lion King*, and *The Wizard of Oz*. She has led Langley Hall Primary Academy choirs in high-profile events such as Gabrieli Roar at Westminster Cathedral, carol services at Eton College Chapel, and the Summer Music Showcase at The Hexagon.



# THE WHITEHALL ORCHESTRA



**The Whitehall Orchestra** was founded in 1978 as the *Civil Service Orchestra*, initially recruiting its members entirely from government employment. Michael Nebe was appointed Musical Director in 1990 and led the Orchestra for over 30 years until he sadly passed away in 2021.

The Orchestra was delighted to appoint Claudio Di Meo as Principal Conductor in 2022. Under Claudio's baton, the Orchestra performs three concerts per year in Central London featuring classical repertoire for large orchestra from Beethoven to the present day. The Orchestra has worked since 2017 with a professional leader, Christian Halstead. The Orchestra's other members are experienced amateur players who balance their ambitious musical standards with work in a variety of professions in London including the Civil Service, the creative arts, academia, finance and beyond.

Award-winning conductor, pianist and composer, **Claudio Di Meo** has established himself internationally as an exceptional talent in orchestral and choral music, bringing clarity, integrity and dynamism to his interpretation of wide-ranging repertoire. An ardent exponent of the music of Sibelius, Claudio is a member of the prestigious Sibelius Society Italia, whose Honorary President is Sir Antonio Pappano. In May 2020 Claudio Di Meo has also been appointed Principal Conductor of the Kensington Philharmonic Orchestra, in London and since 2022 he has been Principal Conductor of **The Whitehall Orchestra**.



Orchestra leader **Christian Halstead** studied violin at the Royal College of Music, winning several prizes. Since graduating, he has had a busy career on the freelance circuit, appearing with ensembles such as the Royal Northern Sinfonia, the Orpheus Sinfonia and the London Mozart Players. Christian also leads the Kent Sinfonia, the Surrey Opera, The Royal Orchestral Society, the Westminster Philharmonic Orchestra and **The Whitehall Orchestra**.



# SOPRANO – BETTY MAKHARINSKY



Praised for her “exquisite performance” (Seen and Heard International), Betty is a versatile classical soprano. 2025 solo concert highlights include cantatas BWV 23 and BWV 127 with I Barocchisti (c. Diego Fasolis) in Lugano, Mahler’s 2nd Symphony with Fidelio Orchestra (c. Raffaello Morales) at Milton Court, and Handel’s Dixit Dominus with the Covent Garden Chorus (c. Tori Longdon).

In 2025 Betty sang Drusilla/Fortuna in HGO’s production of *L’incoronazione di Poppea* by Monteverdi, and made her Buxton International Festival debut as Euridice in Charpentier’s *La descente d’Orphée aux enfers*. In April 2026 she will sing Annina in Verdi’s *La Traviata* at Teatro Petruzzelli in Bari in a production directed by Sofia Coppola. In 2024 Betty joined Kensington Philharmonic Orchestra as soprano soloist for Mahler’s 4th Symphony and Brahms’ Requiem, and was nominated for an Offie for her performance in HGO’s production of *The Fairy Queen* by Purcell.

Betty’s recital repertoire ranges from Renaissance lute song to 20th-Century Eastern European music. She collaborates most often with pianist Pavel Timofeyevsky; in 2026 they will give recitals in London, Oxford, and Warwick. She continues to study privately in Italy with Antonio Lemmo, having studied previously at Guildhall School of Music and Drama and on the Barock Vokal programme in Mainz, Germany. She received a Music BA Honours degree from Oxford University. In 2020 Betty co-founded Vache Baroque, an award-winning and critically-acclaimed ensemble.

# COUNTERTENOR – LOUIS PETTITT



Louis Pettitt is a countertenor currently training at the Royal Academy of Music, studying with Mary Nelson and Michael Chance.

Louis is a comfortable presence on the operatic stage, most recently having sung the role of Ottone in *L'incoronazione di Poppea* (HGO). Other roles include Bertardio in *Rodelinda*, Spirit in *Dido and Aeneas*, and in Royal Academy Scenes he has performed the roles of Tirinto in *Imeneo*, Oberon in *A Midsummer Night's Dream* and Unulfo in *Rodelinda*. A keen exponent of new opera, he recently performed a new piece, *Interrogation* (Dawn Erridge) for Tête à Tête Opera Festival.

Louis previously read music at Gonville & Caius College, Cambridge, where he was a choral scholar. He currently sings with the choir of Holy Trinity Sloane Square, with whom he is singing as a soloist for their *Messiah* in December. Between Cambridge and the Academy, Louis has also performed in masterclasses with Iestyn Davies, Nick Mulroy and Lucy Crowe.

# CIVIL SERVICE CHOIR

**Sopranos:** Isobel Ames, Helen Baker, Kate Bennett, Izzy Bowen, Sophie Buckland, Stephanie Clackworthy, Pheobe Clapham, Abi Coskun, Antonella Cuccurullo, Freya Godfrey, Jennie Hall, Nicola Hosfield, Beverley Howes, Gillian Hudson, Jacqueline Jowett, Flora Loughridge, Deirdre Mahony, Zarkanu Malekshahi, Cate McDermott, Gill McManus, Tracie Meisel, Jana Mertova, Mary Ngei, Kate Nicholls, Lara Oh, Lucy Percival, Natasha Peters, Jennie Pick, Anna Robotham, Sarah Santiapillai, Christine Solway, Lorna Tatham, Pippa Vanderplank, Tricia Vincent, Mateja Vuk, Helen Weir, Maisie Williams.

**Altos:** Claire Baillie, Ayla Bedri, Charlotte Brown, Kate Brown, Martina Di Fonzo, Sally Donaghey, Kerry Dorning, Loretta D'Silva, Alice Ertl, Nicola Fosker, Maria Freeman, Laura Gibbs, Klaudia Grochot-Fraser, Clare Gwynne, Sue Harling, Adelaide Heneghan, Jane Houghton, Georgia Jeffrey, Vivien Life, Catherine Lovell, Susie Macpherson, Sharon Maddix, Jane Mitson, Eileen Mortby, Felicity Newall, Tania November, Eden Portman, Eleanor Rashid, Hannah Reid, Pamela Roberts, Tania Santiapillai, Kim Sibley, Heather Simpson, Ruth Stanier, Emily Stewart, Frankie Suffell, Martine Tolmay, Vicky Vale, Iona Wakley, Imogen Wignall, Rose Woolhouse, Rachel Worledge.

**Tenors:** Josh Andrews, Robert Bradburne, John Hampton, Richard Kwasniewski, Tim May, Tim Reardon, Michael Richardson, Peter Swift, Gordon Woods, Matthew Yau.

**Basses:** Nick Boorer, Barnabas Dawes, David Freeman, Ben Gibson, Stephen Hall, Michael Hannaford, Matthew Holt, Graham Hysted, Johnathan Kingsley, Pablo Lawrie, Chris Mason-Thom, Callum Orkney, Steve Railton, Alexander Rees, Mark Rothen, Matt Sayles, Connor Spence.

## CHORUS ANGELICUS

**Langley Hall Primary Academy:** Oretha Ajilogba, Avaani Bains, Amiyah Benson, Adhrit Chakraborty, Avani Dhunna, Abigail Gomez, Reet Khaira, Ariyana Khan, Zaif Khan, Leyla Kurtulus, Sophie Lee, Arjun Madan, Prayushi Manikandan, Oninyechi Oriaku, Adhvik Praveen, Joel Prichard, Divyaasree Sankar, Layla Seers, Ariana Sharma, Julia Szutnik, Siana Ubhi, Amaya Verma, Arya Verma, Ethan White.

**Langley Hall Arts Academy:** Leo Ackroyd, Zarah Adelusi, Arya Basra, Chenai Francois, Tanush Gupta, Devansh Jaisingkar, Gursev Kaur Dosanjh, Mansehj Kaur Dosanjh, Shannan Koshy, Keyleigh Seers, Jacob Smith.



# THE WHITEHALL ORCHESTRA

## Violin I

Christian Halstead  
Colin Parker  
Erin Holder  
Aire Visser  
Guillaume Conchon-  
Kerjan  
Tom Horton  
Alice Hook  
Penny Proctor  
Anna Marisina  
Chris Terry

## Double Bass

Georgia Llyod  
Aarón Aguayo Juárez  
Dominic Nudd

## Oboe

Ben Doak  
John Miller

## Bassoon

Anna Wardell  
Douglas Taylor  
Contra

## Contra Bassoon

Kriskin Allum

## Piano

Matthew Reed  
James Martin

## Timpani

David Coronel

## Violin II

Becky Sullivan  
Alice Broughton  
Ben Smith  
Isabella Craig  
Rachel Moyce  
Cathy Payne  
Olivia Tasker  
Rosa Brandmark  
Robinson  
Shiyamala  
Thambyahpillai  
Isabel Stevens  
Alejandra Bosoko Miko

## Flute

Linda Penn  
Kate Sheerin  
Alicia Swannell

## Cor anglais

Nancy Johnston

## Trumpet

Stephen Kenny  
Nicolas Evans  
Lukas Geiger  
William Fletcher

## Horn

Fiona Walshe  
Thomas Lark  
Anna Baker  
Xavier Delamotte

## Viola

Dominic Yeo  
Alex Campbell  
Emma Sheldrick  
Emily Righini-  
Nisbet  
Charlie Mafham

## Cello

Chris Ford  
Paul Brione  
Steve Seeley  
Christopher Humphry  
Lucy Sladen  
Calum Hodgetts  
Alex Sturt

## Clarinet

Alex Fleming  
Jess Sullivan

## Trombone

Peter Rowe  
David Rawlins  
Ed Farndale

## Tuba

Tom Storey Angell

## Percussion

Lewis Blackwood  
Gosia Kepa  
Matthew Kosciescha  
Adam Payn  
Eric Zhang

# UPCOMING PERFORMANCES

## **The Civil Service Choir**

*16<sup>th</sup> December – Carol Service at St Stephen's, Rochester  
Row from 1pm (free, not ticketed)*

*18<sup>th</sup> December – “A Christmas Tapestry” chamber choir  
concert at St Stephen's, Rochester Row from 7:30pm  
(ticket details to be announced soon)*

*26<sup>th</sup> April – Haydn's “The Creation” with the Brandenburg  
Orchestra at Sinfonia Smith Square (tickets purchasable  
from venue website once available)*



## **The Whitehall Orchestra**

*5<sup>th</sup> March – Arnold's “Scottish Dances”, Bruch's “Scottish  
Fantasy” (soloist: Christian Halstead), Mendelssohn's  
“Symphony no.3” (Scottish)*

*9<sup>th</sup> July – Bizet's “Carmen Suites”, Shostakovich's  
“Symphony no. 5”*

