



Civil Service  
Choir

*Directed by Stephen Hall, OBE*

*with*  
**BRANDENBURG**  
*SINFONIA*

A large, detailed image of the dome of St. Peter's Basilica, showing the intricate frescoes and golden mosaics. The dome is viewed from a low angle, looking up, and is partially obscured by the text.

# Haydn's **The Creation**

**Soprano** Jasmine Flicker  
**Tenor** Joseph Hancock  
**Baritone** Patrick Keefe

**Sunday 26th April, 7pm**

Smith Square Hall, London, SW1P 3HA

# WELCOME TO SMITH SQUARE HALL

It is a great pleasure to welcome you to Smith Square Hall for this evening's performance of Haydn's *The Creation*.

Tonight marks the Civil Service Choir's 211th performance but, more significantly, the 60th formal concert and the choir's 20th concert in this hall. Since first appearing here in 2013 with Haydn's *Nelson Mass*, Smith Square has become our musical home. Over more than a decade, we have had the privilege of performing a wide range of repertoire here, from Mozart and Brahms to Poulenc, Arnesen and Will Todd, and it seems fitting to return to Haydn for this landmark occasion.

*The Creation* is one of the great monuments of the choral repertoire — radiant, expansive, and grounded in human wonder and joy. Haydn's response to the awe and drama of the natural world remains as fresh today as it was at its first performance over two centuries ago. In *The Creation*, the choir becomes both narrator and participant — tracing the emergence of light, land and life, and giving voice to Haydn's vivid dramatic vision. It is quite something to be rehearsing the creation of the world on a Tuesday lunchtime or Wednesday evening.

I am delighted that we are again joined by the Brandenburg Sinfonia, who last appeared with us for our performance of Mozart's *Requiem* and *Vespers* here in March 2025. It is a real pleasure to be on stage with them again.

As ever, thank you for being here and for supporting the choir. Your presence makes possible not only tonight's concert, but the continued life of a choir that began modestly and now, more than two hundred performances on, continues to thrive. I hope you enjoy tonight's remarkable journey from chaos to light.

**Stephen Hall, OBE**

Founder & Music Director of the Civil Service Choir



## FRANZ JOSEPH HAYDN

Franz Joseph Haydn (1732 – 1809) was born in Rohrau, Austria, to Matthias, a wheelwright, and to Maria, a cook. Although his parents could not read music, his father was a folk musician who had taught himself to play the harp.

Haydn's ability manifested itself from an early age and he served as a chorister in St Stephen's Cathedral, Vienna. Following a period of apprenticeship with a relative, Johann Matthias Frankh, and stints as a music teacher and street serenader, in 1752 he became valet-accompanist to the Italian composer Nicola Porpora, from whom he learned "the true fundamentals of composition".

From 1761 until 1802, Haydn was employed as court musician for the Esterházy family at their palace of Esterháza in rural Hungary (he was in nominal service between 1790 and 1794, allowing him to take trips to London). Here, the composer was isolated geographically and from other composers and trends in music, but, as Haydn himself said, this isolation meant that he was "forced to become original." Despite his isolation, his music was published widely, making him the most celebrated composer in Europe.

Haydn's enormous output includes 104 symphonies and 14 masses.

He was also a master of chamber music, having spearheaded its development from light entertainment into a sophisticated art form. Indeed, Haydn became known as the "Father of the String Quartet", having contributed 68 works to the genre.

Well known examples from Haydn's symphonic output are the *Trauer* "Mourning" *Symphony No. 44* and the "Farewell" *Symphony No. 45*, both from his *Sturm and Drang* ("storm and stress") period between 1768 and 1772, pieces in minor keys characterised by their emotional intensity.

In 1785-6 Haydn wrote his 6 "Paris" symphonies, and his 12 "London" symphonies, composed for his two visits to London in 1791-2 and 1794-5, are the last he composed (numbered 93 to 104). The composer's London period brings about a style with a greater popular appeal, often using folk music as an inspiration, while at the same time maintaining a rigorous musical structure. One of the London symphonies, *No. 94 in G Major*, has become known as his "Surprise" *Symphony*, on account of the sudden fortissimo chord that unexpectedly interrupts an otherwise quiet, slow movement.

Other examples of where Haydn's music demonstrates humour and wit, are the false endings in quartets *Op. 33 No. 2* and *Op. 50 No. 3*. This playful characteristic is evident in much of Haydn's music.

Upon his return to Vienna in 1795, a now financially independent Haydn had the luxury of writing for posterity, rather than writing as a servant. His late oratorios, *The Creation* (1798) and *The Seasons* (1801) are a summation and crowning achievement of his life's work and an attempt to address the lofty themes of humankind's purpose. They are also a response to the Romantic notion of the sublime in nature, an idea which was developed by philosophers in the mid-18th century, and which became a defining feature of music in the late 18th and early 19th centuries.



## HAYDN'S *THE CREATION*

*The Creation* received its first public performance on 19th March 1799. It was published with the text in both German and English in 1800 and received its first London performance in the same year.

Towards the end of Haydn's life, on 27th March 1808, a performance, conducted by Antonio Salieri, and attended by many notable people, including Beethoven, was arranged in Haydn's honour. The frail composer, beset with ill-health, was brought into the hall at the Old University in Vienna on an armchair, and the audience erupted in applause at the "Let there be light" moment. Haydn was so moved by the performance that he had to leave at the interval. The work was performed more than 40 times in Vienna during Haydn's life.

The genesis of *The Creation* can be traced back to one of Haydn's visits to England in 1791-2, where he had the opportunity to listen to oratorios by Handel, given by large forces. Evidently, upon hearing Handel's music, Haydn was inspired to write an oratorio of his own, with a large orchestra. One of the works he heard was *Israel in Egypt*, which makes use of tone painting in various movements. Haydn makes extensive use of this device in *The Creation*.

The bilingual libretto, in German and English, was prepared by Baron Gottfried van Swieten and the text is largely derived from the Book of Genesis, the Psalms and John Milton's *Paradise Lost*. The Biblical quotations appear to adhere closely to the English King James Version.

It is structured in three parts, which deal with the creation of the universe, animals and humanity (Adam and Eve). The work is scored for soloists, chorus and large orchestra. In parts I and II, the soloists represent the archangels Raphael (bass), Uriel (tenor) and Gabriel (soprano). In part III, the bass and soprano soloists represent Adam and Eve.

## THE CREATION – PART 1

### THE FIRST DAY

Part 1 begins with an orchestral prelude which is an astonishing depiction of chaos and the formless void before the creation of the world. Indeed, this music is deemed to be far ahead of its time and appears to have more in common with later 19th century romanticism than the 18th century classical style.

Haydn achieves this sound-world by avoiding the clear tonic chord of C minor and employing shifting harmonies that refuse to resolve, creating uncertainty in the listener. Chaos and dissonance continue in the first recitative where the bass soloist (Raphael) describes the earth as “without form and void”.

The chorus then enters in hushed tones, in a representation of the “Spirit of God” moving upon the waters, before a dramatic fortissimo in C Major (“And there was light”) heralds the moment on The First Day that the Earth moves out of darkness into light. The moment is celebrated by the tenor (Uriel) before a joyful chorus celebrates “A new created world”.

**Raphael:** *In the beginning God created the heaven and the earth;*

*And the earth was without form, and void; and darkness was upon the face of the deep.*

**Chorus:** *And the Spirit of God moved upon the face of the waters.  
And God said: Let there be Light, and there was light.*

**Uriel:** *And God saw the light, that it was good; and God divided the light from the darkness.*

*Now vanish before the holy beams the gloomy dismal shades of dark;  
The first of days appears. Disorder yields to order fair the place.  
Affrighted flee hell's spirits black in throngs; down they sink in the deep of  
abyss to endless night.*

**Chorus:** *Despairing cursing rage attends their rapid fall.  
A new created world springs up at God's command.*

## THE SECOND DAY

On The Second Day Raphael narrates the separation of the waters, which the orchestra mimics with depictions of roaring storms, thunder, and falling snow and hail. The day ends with the soprano (Gabriel) and the choir celebrating the “marvellous work”.

**Raphael:** *And God made the firmament, and divided the waters which were under the firmament, from the waters which were above the firmament; and it was so. Outrageous storms now dreadful arise; as chaff by the winds are impelled the clouds.*

*By heaven's fire the sky is enflamed, and awful roll the thunders on high.  
Now from the floods in steams ascend reviving showers of rain, the dreary,  
wasteful hail, the light and flaky snow.*

**Gabriel:** *The marv'lous work beholds amazed the glorious hierarchy of  
heav'n,  
And to th' ethereal vaults resounds the praise of God, and of the second day.*

**Chorus:** *And to th' ethereal vaults resounds the praise of God, and of the  
second day.*

## THE THIRD DAY

The tempestuous Third Day, when oceans, mountains and rivers are created is described by Raphael, before Gabriel's pastoral aria celebrates the emergence of vegetation.

**Raphael:** *And God said: Let the waters under the heaven be gathered together unto one place and let the dry land appear; and it was so. And God called the dry land Earth, and the gathering of waters called he seas; and God saw that it was good.*

*Rolling in foaming billows uplifted roars the boist'rous sea.*

*Mountains and rocks now emerge: their tops into the clouds ascend.*

*Through open plains outstretching wide, in serpent error rivers flow.*

*Softly purling glideth on through silent vales the limpid brook.*

**Gabriel:** *And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.*

*With verdure clad the fields appear delightful to the ravished sense;*

*By flowers sweet and gay enhanced is the charming sight.*

*Here vent their fumes the fragrant herbs; here shoots the healing plant.*

*By loads of fruits th' expanded boughs are pressed; to shady vaults are bent the tufty groves; the mountain's brow is crowned with closed wood.*

**Uriel:** *And the heavenly host proclaimed the third day, praising God and saying:*

**Chorus:** *Awake the harp, the lyre awake! In shout and joy your voices raise! In triumph sing the mighty Lord! For he the heavens and earth has clothed in stately dress.*

## THE FOURTH DAY

On The Fourth Day, Uriel sings of the creation of the heavenly bodies, before Part 1 is brought to a joyful conclusion with the famous chorus "the Heavens are telling the glory of God".

**Uriel:** *And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years.*

*He made the stars also.*

*In splendour bright is rising now the sun, and darts his rays; an am'rous, joyful, happy spouse, a giant proud and glad to run his measured course. With softer beams and milder light steps on the silver moon through silent night.*

*The space immense of th' azure sky innum'rous host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus his pow'r:*

**Chorus:** *The heavens are telling the glory of God; the wonder of his works, displays the firmament.*

**Trio:** *Gabriel, Uriel, Raphael: To day that is coming speaks it the day; the night that is gone, to following night.*

**Chorus:** *The heavens are telling, etc.*

**Trio:** *In all the lands resounds the word, never unperceived, ever understood.*

**Chorus:** *The heavens are telling, etc.*

## THE CREATION – PART 2

### THE FIFTH DAY

Part 2 begins with The Fifth Day of Creation when animals and birds are created. In this section, Haydn makes imaginative use of the orchestra to imitate the sounds and movements of nature. The soprano Gabriel sings an aria, “On mighty pens”, where the woodwind section is called upon to imitate birds ranging from the mighty eagle to the soft cooing of a dove. There follows a contemplative trio, “Most beautiful appear” sung by Gabriel, Uriel and Raphael, praising the newfound beauty of the earth. The trio and the chorus then proclaim that “The Lord is great”.

**Gabriel:** And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

On mighty pens uplifted soars the eagle aloft and cleaves the sky in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes.

No grief affected yet her breast, nor to a mournful tale were tuned her soft, enchanting lays.

**Raphael:** And God created great whales, and ev'ry living creature that moveth,

and God blessed them, saying: Be fruitful all, and multiply! Ye winged tribes, be multiplied and sing on ev'ry tree!

Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow and multiply!

And in your God and Lord rejoice!

And the angels struck their immortal harps, and the wonders of the fifth day sung.

**Gabriel:** Most beautiful appear, with verdure young adorned, the gently sloping hills. The narrow, sinuous veins distil in crystal drops the fountain fresh and bright.

**Uriel:** In lofty circles plays, and hovers through the sky the cheerful host of birds.

And in the flying whirl, the glitt'ring plumes are dyed as rainbows by the sun.

**Raphael:** See flashing through the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, the immense leviathan sports on the foaming wave.

**Trio:** How many are thy works, O God! Who may their numbers tell?  
Who, O God? Who may their numbers tell?

**Trio and Chorus:** The Lord is great, and great his might; his glory lasts for ever and for evermore.

## THE SIXTH DAY

On The Sixth Day of Creation, Raphael is called upon to describe the appearance of land creatures, such as lions, tigers, stags and cattle, accompanied by dramatic orchestral effects, including the “sinuous tread” of the worm and the bleating of sheep. It is then the turn of Uriel to describe the creation of humankind, in his aria, “In native worth and honour clad”. Part 2 concludes with an ecstatic chorus, “Achieved is the glorious work”, celebrating the completion of The Sixth Day, and ending with a double fugue.

**Raphael:** *And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind. Straight opening her fertile womb, the earth obeys the word, and teem creatures numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. In sudden leaps the flexible tiger appears.*

*The nimble stag bears up his branching head.*

*With flying mane and fiery look, impatient neighs the sprightly steed.*

*The cattle in herds already seek their food on fields and meadows green.*

*And o'er the ground, as plants, are spread the fleecy, meek and bleating*

*flocks. Unnumbered as the sands, in whirls arise the host of insects.*

*In long dimensions creeps with sinuous trace the worm.*

*Now heav'n in all her glory shines; Earth smiles in all her rich attire.*

*The room of air with fowl is filled; the water swelled by shoals of fish;*

*by heavy beasts the ground is trod.*

*But all the work was not complete. There wanted yet that wonderous being that grateful should God's pow'r admire, with heart and voice his goodness praise.*

**Uriel:** *So, God created man in his own image. In the image of God created he him. Male and female created he them. He breathed into his nostrils the breath of life, and man became a living soul.*

*In native worth and honour clad, with beauty, courage, strength adorned,*

*to heav'n erect and tall, he stands a man, the lord and king of nature all.*

*The large and arched brow sublime of wisdom deep declares the seat, and in his eyes with brightness shines the soul, the breath and image of his God.*

*With fondness leans upon his breast the partner for him formed,  
a woman, fair and graceful spouse. Her softly smiling virgin looks,  
of flow'ry spring the mirror, bespeak him love, and joy, and bliss.*

**Raphael:** *And God saw ev'rything, that he had made, and behold, it was  
very good; and the heavenly choir in song divine thus closed the sixth day.*

**Chorus:** *Achieved is the glorious work; the Lord beholds it and is pleas'd.  
In lofty strains let us rejoice! Our song let be the praise of God!*

**Gabriel and Uriel:** *On thee each living soul awaits; from thee, O Lord, they  
beg their meat.*

*Thou openest thy hand and sated all they are.*

**Raphael:** *But when from them thy face is hid, with sudden terror they are  
struck. Thou tak'st their breath away; they vanish into dust.*

**Trio:** *Thou lett'st thy breath go forth again, and life with vigour fresh returns.  
Revived earth unfolds new force and new delights.*

**Chorus:** *Achieved is the glorious work. Our song must be the praise of God!  
Glory to his name for ever; he sole on high exalted reigns.  
Alleluia.*

## THE CREATION – PART 3

Part 3 serves as an epilogue to the six days of creation and focuses exclusively on the first morning of Adam and Eve in the Garden of Eden. In contrast to Parts 1 and 2, which narrates the story of the creation, Part 3 is a celebratory scene depicting a paradise of joy, mutual love and gratitude before the Fall and is influenced by Milton's Paradise Lost.

**Uriel:** *In rosy mantle appears, by tunes sweet awaked, the morning young  
and fair. From the celestial vaults pure harmony descends on ravished earth.  
Behold the blissful pair, where hand in hand they go!  
Their flaming looks express what feels the grateful heart.*

*A louder praise of God their lips shall utter soon. Then let our voices ring,  
united with their song!*

**Adam and Eve:** *By thee with bliss, O bounteous Lord, the heav'n and earth  
are filled. This world, so great, so wonderful, thy mighty hand has framed.*

**Chorus:** *For ever blessed be his pow'r! His name be ever magnified!*

**Adam:** *Of stars the fairest, O how sweet thy smile at dawning morn!  
How bright'nest thou, O sun, the day, thou eye and soul of all!*

**Choir:** *Proclaim in your extended course the glorious pow'r and might of  
God!*

**Eve:** *And thou that rul'st the silent night, and all ye starry host, spread wide  
and ev'rywhere his praise in choral songs about!*

**Adam:** *Ye strong and cumbrous elements, who ceaseless changes make,  
ye dusky mists and dewy steams, who rise and fall through the air:*

**Adam, Eve, Chorus:** *Resound the praise of God our Lord!  
Great is his name, and great his might.*

**Eve:** *Ye purling fountains tune his praise, and wave your tops, ye pines!  
Ye plants exhale, ye flowers breathe at him your balmy scent!*

**Adam:** *Ye that on mountains stately tread, and ye that lowly creep,  
ye birds that sing at heaven's gate, ye that through waters glide,*

**Adam, Eve, Chorus:** *Ye living souls extol the Lord! Him celebrate, him  
magnify!*

**Eve, Adam:** *Ye valleys, hills, and shady woods, our raptured notes ye heard;  
from morn to ev'n you shall repeat our grateful hymns of praise.*

**Chorus:** *Hail, bounteous Lord! Almighty, hail! Thy word called forth this  
wondrous frame. Thy pow'r adore the heav'n and earth; we praise thee now  
and evermore.*

**Adam:** Our duty we performed now, in off'ring up to God our thanks.  
Now follow me, dear partner of my life! Thy guide I'll be, and ev'ry step pours  
new delights into our breast, she's wonders ev'rywhere. Then may'st thou feel  
and know the high degree of bliss, the Lord allotted us, and with devoted  
heart his bounty celebrate.

Come, follow me! Thy guide I'll be.

O Thous, for whom I am! My help, my shield, my all! Thy will is law to me.  
So God, our Lord, ordains, and from obedience, grows my pride and  
happiness.

Graceful consort! At thy side softly fly the golden hours.

Ev'ry moment brings new rapture, ev'ry care is put to rest.

**Eve:** Spouse adored! At thy side purest joys o'erflow the heart.  
Life and all I am, all I am is thine; my reward thy love shall be.

**Adam:** The dew-dropping morn, o how she quickens all!

**Eve:** The coolness of ev'n, o how she all restores!

**Adam:** How grateful is of fruits the savour sweet!

**Eve:** How pleasing is of fragrant bloom the smell!

**Adam/Eve:** But without thee, what is to me the morning dew,  
the breath of ev'n, the sav'ry fruit, the fragrant bloom?

With thee, is ev'ry joy enhanced, with thee delight is ever new;  
with thee is life incessant bliss, thine it whole, it shall be thine, thine it whole  
shall be!

**Uriel:** O happy pair, and ever happy still, unless, by false conceit misled,  
Ye strive at more than granted is, and more would know than know you  
should!

**Chorus:** Sing the Lord, ye voices all! Utter thanks, ye all his works!  
Celebrate his pow'r and glory! Let his name resound on high!  
The Lord is great; his praise shall last for aye.  
Amen.



## JASMINE FLICKER

### SOPRANO



Jasmine is a British classical singer and violinist studying at The Royal Academy of Music, supported by the Leverhulme Scholarship. Her performance this evening is with the support of the Josephine Baker Trust.

Operatic experience includes *The Six of Calais/Ruth* (Pegasus Opera), *Papagena*, *The Magic Flute* (Nevill Holt Festival), *Belinda/2nd woman*, *Dido and Aeneas* (Longborough Festival Opera/The Glasshouse Newcastle), and *Drusilla/Fortuna, L'incoronazione di Poppea* (Hampstead Garden Opera).

As a Vache Baroque Young Artist in 2021, performances included *Paradise & Pandemonium* and later being a featured soloist for the VB Showcase: *Women of the Baroque*. Jasmine Flicker has been appointed to their Board of Trustees.

Other chorus work includes performances with the Platinum Consort, the Hanover Band's *Messiah* UK Tour 2021, *Chineke! Voices* at the BBC Proms, *The Opera Makers* and the Black British Classical Foundation. Work in film includes being the violin soloist for Marvel's *Black Widow* (2021). Work in TV includes Netflix's *Bridgerton* (2024).

From 2023-24 she was a mentee on the Pegasus Opera Mentoring Scheme with Glyndebourne and supported vocally through the National Opera Studio's Diverse Voices Programme.



## JOSEPH HANCOCK

### TENOR



Joseph is a postgraduate student at the Royal Academy of Music. He has won the Nancy Nuttall Early Music Prize with The Duke's Consort, of which he is a founding member, the Flora Nielsen Prize and was Highly Commended in the Michael Head Prize. His performance this evening is with the support of the Josephine Baker Trust.

Joseph began singing as a Chorister at New College Oxford and then sang as a Choral Scholar and Lay Clerk in the Choir of St John's College, Cambridge. In recent years he has been a member of the Sir Arthur Bliss Lieder Scheme at Pembroke College, and a Scholar with vocal ensemble Voces8, with whom he continues to work as a member of their Education Team and Scholars Ensemble.

Recent solo concert highlights include performances of the Evangelist role in Bach's *St John Passion* and *Christmas Oratorio*, Mozart's *Requiem*, Haydn's *The Creation*, Handel's *Messiah*, and the title role in Britten's *St Nicholas*. Operatic roles include Remendado (*Carmen*, Bizet) for Royal Academy Opera, Male Chorus (*The Rape of Lucretia*, Britten), Nettuno and Pastore (*La liberazione di Ruggiero*, Caccini), Prince Charming (*Cendrillon*, Viardot), and Opera Scenes at the Royal Academy of Music as Count Almaviva (*Il barbiere di Siviglia*, Rossini), Don Ottavio (*Don Giovanni*, Mozart), Lysander (*A Midsummer Night's Dream*, Britten) as well as premiere performances of two short operas for the Opera Makers programme at the Royal Academy of Music, and the Tête à Tête Festival.



# PATRICK KEEFE

## BARITONE

A current Harewood Artist at English National Opera and winner of Glyndebourne's John Christie Award, Patrick is becoming known for his "dark, savoury voice and megawatt stage presence" (The Spectator).

On the concert platform, Patrick has recently appeared as a soloist with ensembles including the Royal Liverpool Philharmonic Orchestra, Arcangelo, the Orchestra of the English National Opera, the London Baroque Orchestra, and the Brandenburg Sinfonia. Oratorio highlights include several appearances at Smith Square Hall for Elgar's *The Kingdom*, Bach's *B Minor Mass*, Haydn's *The Creation* and Brahms' *Requiem*. Patrick has recently made debut solo appearances in concert at The Barbican, Cadogan Hall, Palau de Musical Catalana, and Teatro Maestranza, and looks forward to rejoining Arcangelo as Bass Soloist for an international tour of Bach's *B Minor Mass*.

Patrick studied at the University of Oxford, where he obtained a BA and then a Master's with distinction in Music Theory and Composition. He then studied at the Guildhall School of Music and Drama, and the Royal Academy of Music.

He won First Prize in the 2021 Richard Lewis/Jean Shanks Award, 2nd Prize in the 2021 Pavarotti Prize, and the Musician's Company's Prudi Hoggarth Audience Prize 2023. He was a Jerwood Young Artist at Glyndebourne in 2022 and is represented by Rayfield Allied.



## THE CIVIL SERVICE CHOIR

**Soprano** Isobel Ames, Kate Bennett, Cyara Buchuck-Wilsenach, Lucia Carini, Stephanie Clackworthy, Phoebe Clapham, Abi Coskun, Moira Costello, Jasmine Cullingford, Martina Di Fonzo, Olivia Dobson, Lisa Fitzpatrick, Jennie Hall, Lily Hamblin, Freya Henfrey, Nicola Hosfield, Beverley Howes, Gillian Hudson, Jacqueline Jowett, Flora Loughridge, Zarbanu Malekshahi, Cate McDermott, Gill McManus, Tracie Meisel, Katherine Osborne, Helen Page, Lucy Percival, Sarah Santiapillai, Christine Solway, Lorna Tatham, Heather Toner, Pippa Vanderplank, Tricia Vincent, Helen Weir, Maisie Williams

**Alto** Judy Addy, Claire Baillie, Kate Brown, Elspeth Coke, Ruth Curry, Sophie Curry, Sally Donaghey, Kerry Dorning, Loretta D'Silva, Nicola Fosker, Maria Freeman, Clare Gwynne, Sue Harling, Jane Houghton, Georgia Jeffrey, Catherine Lovell, Susie Macpherson, Sharon Maddix, Jane Mitson, Eileen Mortby, Carole Nanty, Eden Portman, Eleanor Rashid, Hannah Reid, Pamela Roberts, Tania Santiapillai, Kim Sibley, Ruth Stanier, Seonaid Taylor, Martine Tolmay, Vicky Vale, Hannah Vleck, Iona Wakely, Georgina Wheatley, Rachel Worledge

**Tenor** Robert Bradburne, Tom Dannatt, Duncan Grassie, Richard Kwasniewski, Tim May, Tim Reardon, Michael Richardson, Barbara Stewart, Peter Swift, Gordon Woods, Matthew Yau

**Bass** Nick Boorer, Barnabas Dawes, David Freeman, Matthew Holt, Graham Hysted, Jonathan Kingsley, Chris Mason-Thom, Steve Railton, Alexander Rees, Mark Rothen, Matt Sayles, Connor Spence, Sam Thomas, John Usher, Ted Wong



# BRANDENBURG SINFONIA

**Violin 1** Richard Milone, Hilaryjane Parker, Ciaran McCabe, Tanya Swiery, Julian Trafford, Lucy Jeal

**Violin 2** Emily Davis, Anna Cooper, Kathy Shave, Rose Hinton, Maren Bosma

**Viola** Matthew Quenby, Jim Sleigh, Tim Grant

**Cello** Adrian Bradbury, Ben Rogerson

**Bass** Jan Zahourek, Tom Morgan

**Flute** Michael Cox, Samantha Rowe

**Oboe** Richard Simpson, Rachel Broadbent

**Clarinet** Andrew Harper, Hannah Morgan

**Bassoon** Stuart Russell, Rosie Cow

**Contra Bassoon** Michael Elderkin

**Horn** Jonathan Williams, David Bentley

**Trumpet** Chris Deacon, Jo Harris

**Trombone** Stephen Turton, Susan White, Andy Lester

**Timpani** Tristan Fry

## INFORMATION

The taking of photographs and use of recording equipment is strictly forbidden without formal consent from Smith Square Hall. 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 for a reusable cup when ordered at the bar.

## ACKNOWLEDGEMENTS

The Civil Service Choir gratefully acknowledges the financial support of the Josephine Baker Trust for the soprano and tenor soloists in this evening's concert. The choir would also like to thank the Civil Service Sports Council (CSSC) and SPARTA Recreational Association for their financial support.

Additional thanks go to our rehearsal accompanists Matthew Reed, Daniel Leung, Patrick Lillie and James Housego, who is playing the chamber organ this evening; Bob Porter, Artistic Director of the Brandenburg Sinfonia; and Kate Paterson, Head of Vocal Studies at RAM.

## UPCOMING PERFORMANCES

The Civil Service Choir will be performing Ola Gjeilo's *Sunrise Mass* and Morten Lauridsen's *Lux Aeterna* at The Guards' Chapel on the evening of 15th July 2026. Ticket information will be available via the Civil Service Choir website shortly ([www.civilservicechoir.org.uk](http://www.civilservicechoir.org.uk)).

The Brandenburg Festival welcomes Citi London Choir and Lewisham & Greenwich NHS Choir to sing a diverse repertoire of pop, gospel, folk and classical songs on the evening of the 10th June 2026 at St Katherine Cree. Tickets can be purchased on the Brandenburg Sinfonia website ([www.brandenburg.org.uk](http://www.brandenburg.org.uk)).