

Civil Service Choir

Directed by Stephen Hall, OBE



Towards the Light

Wednesday 15th July 2026

*The Royal Military Chapel (The Guards' Chapel),
Birdcage Walk, London*



**CHARITY
FOR CIVIL
SERVANTS**



Civil Service Choir



@CSChoir



civilservicechoir.org.uk

Welcome

Welcome to the choir's 212th performance and our 61st public concert.

We are delighted to be back in the Guards' Chapel after too-long an absence. Our previous visits marked the centenaries of the Battle of the Somme (2016), of Passchendaele (2017) and of Amiens (2018) at which readings were given by the late Hugh Boscawen, a former Colonel of the Coldstream Guards, and the Last Post was played by a Guards bandsman. Our last visit was for a Civil Service commemoration of the centenary of the Armistice.

Somewhere in the Chapel is a kneeler commissioned by Hugh, bearing the name under which we began: *Etcetera Choir*. If you happen to spot it, do please let me know.

Turning to this evening's programme, we first sang Morten Lauridsen's *Lux Aeterna* with organ accompaniment at our inaugural appearance in the Brandenburg London Choral Festival in 2017. One audience member memorably responded with a simple "Wow!", and I have long wanted to revisit the piece with orchestral forces.

We performed Ola Gjeilo's *Sunrise Mass* in 2019 at St John's Smith Square, and it left a lasting impression on both choir and audience alike. Many of us have been great admirers of his music ever since. My ambition is simple: to recreate a moment when someone comes up afterwards and says, "That has made me cry." We shall see whether we succeed. I am delighted that tonight's concert features our chamber choir, performing two other pieces by Gjeilo.

It was with great sadness that during preparations for this concert, I learned of the death of our friend Jan Gladysz. In effect a founding member, he first sang with me 16 years ago and served on the committee for many years. He will be greatly missed. Our dedication, written by his friend Richard, is included in this programme.

Owing to circumstances beyond our control, we have not been able to charge admission for this concert and have instead relied on your generosity to help make it financially viable. Thank you for your support. We are also raising funds for our charities through donations at the bar and a retiring collection. We hope you enjoy the performance – and are moved to give generously.

A handwritten signature in black ink, reading "Stephen Hall". The signature is fluid and cursive, with the first name "Stephen" and the last name "Hall" clearly distinguishable.

Stephen Hall – Music Director of the Civil Service Choir

Programme

Please refrain from applause between pieces that are programmed together.

Chamber choir

Thomas Tallis – *O Nata Lux*

Sir James MacMillan – *O Radiant Dawn*

Chamber choir

Ola Gjeilo – *Northern Lights*

Piano & string orchestra

Stephen Hall – *A Moment to Reflect*

Choir & orchestra

Morten Lauridsen – *Lux Aeterna*

- I. *Introitus*
- II. *In te, Domine, speravi*
- III. *O Nata Lux*
- IV. *Veni, Sancte Spiritus*
- V. *Agnus Dei — Lux Aeterna*

Interval – 20 minutes

Chamber choir, piano & string quartet

Ola Gjeilo – *Luminous Night of the Soul*

Choir & string orchestra

Ola Gjeilo – *Sunrise Mass*

1. *The Spheres (Kyrie)*
2. *Sunrise (Gloria)*
3. *The City (Credo)*
4. *Identity (Sanctus); The Ground (Benedictus, Agnus Dei)*

In Memoriam

Jan Gladysz was one of the original members of this Choir. He sang as a tenor and possessed a strong vibrato voice. He sadly passed away recently after a short illness. He was a good chorister, a good friend and he will be greatly missed. May his soul rest in peace.



Composers

Thomas Tallis (c. 1505–1585)

It is likely that Tallis was born close to the end of the reign of Henry VII. During his career, he held positions as organist and composer at Dover Priory, Waltham Abbey, Canterbury Cathedral and the Chapel Royal, where he worked under the reigns of Henry VIII, Edward VI, Queen Mary and Queen Elizabeth I. Tallis managed to circumvent the Catholic and Protestant religious controversies of this turbulent period by changing the style of his compositions to suit each monarch's widely different demands. Tallis himself remained a staunch Roman Catholic. He is perhaps most famous for his 40-part motet, *Spem In Alium*.



Sir James MacMillan (b. 1959)

MacMillan was born in Kilwinning, North Ayrshire. He studied composition at the University of Edinburgh and at Durham University, where he gained his PhD degree in 1987. He came to prominence following the premiere of *The Confession of Isobel Gowdie* at the Proms in 1990. During his career MacMillan has held the position of composer and conductor with the BBC Philharmonic, and principal guest conductor with the Netherlands Radio Chamber Philharmonic. He has received high-profile commissions from Scottish percussionist, Evelyn Glennie, and Russian cellist, Mstislav Rostropovich. MacMillan was appointed a Knight Bachelor in 2015. MacMillan's Roman Catholic faith has been the inspiration behind much of his sacred music. In 2022, he wrote *Who Shall Separate Us?* for the State Funeral of Queen Elizabeth II. Other notable compositions include his *Christmas Oratorio* (2021) and a new oratorio, *Angels Unawares* (2026) was premiered in the Sistine Chapel by The Sixteen. From 2025, he is serving as Composer in Residence at the Dresden Philharmonic.



Ola Gjeilo (b. 1978)

Ola Gjeilo (pronounced Yay-lo) has established himself as one of the most frequently performed composers in the choral world. He grew up in Skui, Norway, in a musically eclectic home listening to classical, jazz, pop and folk music. He studied at the Norwegian Academy of Music, and the Royal College of Music, London, before receiving his master's degree in composition at the Juilliard School in 2006. Gjeilo was Composer in Residence for Phoenix Chorale from 2009-2010, and VOCES8, an a cappella octet from the UK, from 2015-2016. He is particularly inspired by film composer Thomas Newman, jazz artists Keith Jarrett and Pat Metheny, glass artist Dale Chihuly and architect Frank Gehry.



Choirs such as VOCES8, Tenebrae and the Choir of Royal Holloway have recorded Gjeilo's works, including *Winter Songs* and *Dreamweaver*. A renowned pianist, Gjeilo has also recorded solo piano albums *Night* (2020), *Dawn* (2022) and *Ordinary Moments* (2026).

Morten Lauridsen (b. 1943)

Lauridsen was born in Colfax, Washington. He studied composition at the University of Southern California and taught there for 52 years until his retirement in 2019. He currently holds the title of Distinguished Professor of Composition Emeritus. In 2007, the US President presented Lauridsen with the National Medal of Arts for his "radiant choral works" in a White House ceremony. His works have been recorded on more than 200 CDs, five of which have received Grammy award nominations. Lauridsen is primarily a choral composer whose music is deeply influenced by plainchant and the music of the Renaissance. This is infused with a lyrical quality akin to that found in classical art song and American musical theatre. Examples of his a cappella art are the popular *O Magnum Mysterium*, *Ubi Caritas et Amor* and *Ave Dulcissima Maria*.



Stephen Hall

Stephen is a statistician at Defra. In addition to being the Civil Service Choir's founder, music director and chairman, he is a choral singer and conductor in other choirs, an amateur actor, trumpet/cornet player, pianist, and now – composer. Tonight is the premiere of his instrumental composition *A Moment to Reflect*. In 2018, Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) for voluntary and charitable service.



Pieces

Tallis – O Nata Lux & MacMillan – O Radiant Dawn

O Nata Lux is a setting of part of an anonymous 10th century hymn, which is drawn from Roman Catholic service books. It is used during the Feast of Transfiguration and recalls the moment in the Gospels when the disciples suddenly receive a vision of Jesus in shimmering light. Tallis sets this text using rich homophony (where voices move together in chords), creating an intimate, prayerful atmosphere. The piece contains metrical ambiguity and melodic and harmonic innovations, most notably the startling use of dissonances, which are perhaps representative of the divine, unearthly light.

O Radiant Dawn, an antiphon for Advent, forms part of a set of pieces known as the *Strathclyde Motets*, written for the Chamber Choir of Strathclyde University in 2007. MacMillan's piece is clearly a direct homage to Tallis' composition. This is established in the first four notes of the soprano line, which are identical to *O Nata Lux*.

Like Tallis, MacMillan manipulates harmony to capture spiritual transcendence, for example, he evokes the breaking of day with a whole-tone movement on the word "dawn", giving the opening an aching, suspended quality. In contrast to the gently meditative nature of *O Nata Lux*, MacMillan's use of the repeated ascending chords on the phrase "come, shine on those who dwell in darkness" is given a visceral quality, as the music grows in intensity to mirror the desperate hope of mankind reaching for the light. While drawing much inspiration from the English Renaissance master, MacMillan imbues his motet with ornamental inflections drawn from Scottish folk music and Gaelic Psalmody.

O Nata Lux

*O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.*

*Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.*

O Light born of Light,
Jesus, redeemer of the world,
Mercifully deign to accept
The praises and prayers
of your suppliants.

O you who once deigned
to be hidden in flesh
On behalf of the lost,
Grant us to be made members
Of your blessed body.

Gjeilo – Northern Lights

Northern Lights is one of the few pieces Gjeilo has written in Norway since he made the US his home. It was composed near Oslo during a wintry Christmas in 2007. Looking out over a star-lit lake from his attic window, Gjeilo was struck by how perfectly the phenomenon of the aurora borealis mirrors the "terrible beauty" described in the *Song of Solomon*.

Gjeilo's cinematic sensibilities are in full display here, as he creates a shimmering, ethereal soundscape that mimics the hypnotic waves of the aurora in the night sky. The composer reflects that, much like the hypnotic yet overwhelming energy of the northern lights, true beauty can be both mesmeric and deeply powerful.

O Radiant Dawn

O Radiant Dawn,
Splendour of eternal Light,
Sun of Justice:
Come, shine on those
who dwell in darkness
and the shadow of death.

Isaiah had prophesied,
"The people who
walked in darkness
have seen a great light;
Upon those who dwelt
in the land of gloom
a light has shone."

Amen

*Pulchra es, amica mea,
suavis et decora
filia Jerusalem.
Pulchra es, amica mea,
suavis et decora
sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.*

Thou art beautiful, O my love,
sweet and beautiful
daughter of Jerusalem,
Thou art beautiful, O my love,
sweet and comely
as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Hall – A Moment to Reflect (Instrumental)

“A Moment to Reflect started life with me just improvising at the piano. I revisited the ideas occasionally over a few weeks. On my birthday in May, I recorded them as a partial piece. The birthday was a significant one, as I have reached the age at which my father died 22 years ago - a moment to reflect. Recently, after much nagging from my piano teacher, I finally set about writing my music down, choosing to begin with the bones of the piece I had recorded on my birthday.

“As a short piano piece, it was well-received among friends. It seemed to fit with the style and theme of this concert and so, as a brave move, here it is in the programme. It might have been just a piano piece, but as a further brave move and a first experience for me, I have orchestrated it for strings. In the process the music has evolved, and entirely new material has emerged, not just for the strings, but for the piano too.

“The piece is dedicated to my Mum, who celebrated her 80th birthday yesterday, and to the memory of my Dad. I also think of Jan in the performance.”

Lauridsen – Lux Aeterna

Lux Aeterna was written for the conductor Paul Salamunovich and the Los Angeles Master Chorale and was premiered on 13 April 1997. It shares with Fauré's *Requiem* an air of consolation. Lauridsen has written that it is an 'intimate work of quiet serenity' that expresses 'hope, reassurance, faith and illumination in all its manifestations'. Lauridsen's mother died as he began to sketch his initial ideas, giving the work added poignancy. Rather than composing a liturgical work, Lauridsen brings together Latin texts from the Requiem Mass and the Te Deum (including a line from the Beatus Vir) with heavenly light as the unifying theme.

Introitus: the work begins gently, establishing a mood of melancholic serenity.

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

Rest eternal give to them, Lord:
and let light perpetual shine on them.
A hymn befits you, God, in Zion,
and to you shall be fulfilled
a promise in Jerusalem:
Hear my prayer,
to you all flesh shall come.
Rest eternal give to them, Lord:
and let light perpetual shine on them.

In te, Domine, speravi: a prayer of affirmation, with words taken from the *Te Deum*.

*Tu ad liberandum
suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus
regna coelorum.
Exortum est in tenebris
lumen rectis.
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine,
super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.*

To deliver us,
you became man,
not disdaining the Virgin's womb.
With the sting of death vanquished,
you opened to believers
the kingdoms of heaven.
There is risen in the shadows
a light for the righteous.
Have mercy on us, Lord,
have mercy on us.
Let your mercy, Lord,
be upon us
inasmuch as we have trusted in you.
In you, Lord, I have trusted:
let me never be confounded.

O Nata Lux: a hymn to Christ, as "Light of Light". The movement is a *cappella*, and features beautiful, suspended harmonies and deft vocal blending.

*O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.
Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.*

O Light born of light,
Jesus, redeemer of the world,
mercifully deem worthy as supplicants
to accept our praises and prayers.
You who once didst deign to be clothed
in flesh for the sake of the lost ones,
grant us to be made members
of Your blessed body.

Veni, Sancte Spiritu: an exuberant movement, in waltz-like triple time, in contrast to the introspective nature of the adjacent movements.

*Veni, Sancte Spiritus,
et emitte coelitus
lucis tuae radium.
Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.
Consolator optime,
dulcis hospes animae,
dulce refrigerium.
In labore requies,
in aestu temperies,
in fletu solatium.
O lux beatissima,
reple cordis intima
tuorum fidelium.
Sine tuo numine,
nihil est in homine,*

Come, Holy Spirit,
and send from heaven
the ray of your light.
Come, father of paupers,
come, donor of gifts,
come, light of hearts.
Best of consolers,
sweet host of the soul,
sweet respite.
Amid labour, rest,
amid heat, moderation,
amid tears, solace.
Light most blessed,
fill the inmost parts of
the heart of your faithful.
Without your spirit,
there is nothing in man,

*nihil est innoxium.
Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.
Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.
Da virtutis meritum,
da salutis exitum,
da perenne gaudium.*

nothing harmless.
Clean what is dirty,
moisten what is dry,
heal what is wounded.
Bend what is rigid,
warm what is cold,
guide what is straying.
Give to your faithful,
those trusting in you,
sacred sevenfold gifts.
Give the reward of virtue,
give the deliverance of salvation,
give eternal joy.

Agnus Dei/LuxAeterna: the final movement brings together the *Agnus Dei*, with a promise that light perpetual will shine upon the departed. There is a succession of joyful 'alleluias' before the work ends in quiet repose.

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Alleluia. Amen.*

Lamb of God, who takes away
the sins of the world,
grant them rest.
Lamb of God, who takes away
the sins of the world,
grant them rest.
Lamb of God, who takes away
the sins of the world,
give them rest everlasting.
Let light eternal shine on them, Lord:
in the company of your saints for ever:
for you are merciful.
Rest eternal, give to them, Lord,
and let light perpetual shine on them.
Alleluia. Amen.

Gjeilo – Luminous Night of the Soul

Gjeilo's piece is scored for piano, string quartet and eight-part mixed choir. The piece is the exuberant, brighter sequel to the composer's earlier piece, *Dark Night of the Soul*. The music exhibits Gjeilo's signature musical style, displaying the influence of cinematic music, classical choral traditions and jazz-inspired piano improvisation. The text weaves together two distinct voices to evoke a deeply spiritual journey. The American poet, Charles Anthony Silvestri, provides an original ode dedicated to the "Divine Spirit" that guides and inspires human artistry across all disciplines, from music and poetry to pottery and acting.

For the soaring finale, the poetry of the 16th century Spanish mystic, St John of the Cross, is drawn upon, shifting the mood into a transcendent celebration of spiritual awakening. Rather than using the piano and strings as mere background accompaniment, Gjeilo treats them as full instrumental partners to the choir, weaving lush, atmospheric textures together to build towards a glorious climax.

Long before music was sung by a choir,
Long before silver was shaped in the fire,
Long before poets inspired the heart,
You were the spirit of all that is art.

You give the potter the feel of the clay;
You give the actor the right part to play;
You give the author a story to tell;
You are the prayer in the sound of a bell.

Praise to all lovers who feel your desire!
Praise to all music which soars to inspire!
Praise to the wonders of thy artistry
Our Divine Spirit, all glory to Thee.

- Charles Anthony Silvestri

O guiding night!
O night more lovely than the dawn!
O night that has united
the Lover with his beloved.
transforming the beloved in her Lover.

- St. John of the Cross

Gjeilo – *Sunrise Mass*

This 2008 composition for double chorus and string orchestra is a deeply evocative, metaphysical journey. Although the work uses the traditional, liturgical Latin texts of the Catholic Mass, Gjeilo assigned English subtitles to each of its four movements. This was a deliberate choice to guide the listener through an evolutionary narrative: a spiritual progression from the heavens to the earth, echoing the metaphorical development from childhood to adulthood.

The work begins in the celestial realm with the first movement, *The Spheres (Kyrie)*. Here, Gjeilo consciously evokes the ancient philosophical and cosmological concept of *musica universalis*—or the "music of the spheres." Dating back to Pythagoras and later developed by Johannes Kepler, this idea proposed that the movements of the planets and celestial bodies created an inaudible, harmonious hum. It represents a pristine, ethereal perfection. Gjeilo translates this cosmic philosophy into sound with floating, overlapping choral layers that create a "fade in-fade out" effect. The opening is highly transparent and nebulous, capturing the serene mystery of the starry, untouched universe.

From this cosmic, starry expanse, the mass undergoes a gradual transformation towards the earthly and grounded. As the piece progresses, the music adopts a more emotional, energetic, and dramatic temperament, symbolizing the dawn of human consciousness and earthly existence. In *Sunrise (Gloria)* Gjeilo evokes a feeling of awe, warmth and rising tension. *The City (Credo)* captures the hustle, bustle and restlessness of human life. Amid this depiction of city life, there is the haunting and deeply meditative section for altos on the words *Et incarnatus est de Spiritu Sancto* ("And He was incarnate by the Holy Spirit and was made man"), before the full chorus cries out *crucifixus*, creating a powerful, stark juxtaposition between the quiet miracle of the Incarnation and the suffering of the Crucifixion.

The journey concludes in the final movement, *Identity & The Ground (Sanctus, Benedictus & Agnus Dei)*, where the ethereal "music of the spheres" is echoed one last time in the *Identity* section. The swirling, celestial textures from the beginning of

the mass reappear, representing the individual's conscious awareness of their own origins. Ultimately, however, the mass settles into *The Ground*. Leaving the floating cosmos and the bustling city behind, this concluding section offers a profound sense of resolution, peace, and spiritual grounding.

The Spheres (Kyrie)

Kyrie eleison, Christe eleison, Kyrie eleison.
Lord have mercy, Christ have mercy, Lord have mercy.

Sunrise (Gloria)

Gloria in excelsis Deo.
Et in terra pax, hominibus
bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe.
Cum Sancto Spiritu in gloria
Dei Patris. Amen.

Glory to God in the highest.
And on earth peace to all those
of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according
to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ,
the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Who takes away the sins of the world,
have mercy on us.
Who takes away the sins of the world,
receive our prayer.
Thou who sittest at the right hand
of the Father, have mercy on us.
For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high,
Jesus Christ.
With the Holy Spirit in the glory
of God the Father. Amen.

The City (Credo)

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium
et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre
natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter
nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu
Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato
passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in caelum:
sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos,
cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patre

Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and of earth, and of all things visible and invisible. And I believe in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all the ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father, by whom all things were made. Who for us and for our salvation came down from heaven. And was incarnated by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, He suffered and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and He sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of Life, who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets. And I believe in one, holy, catholic and apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead. And the life of the ages to come. Amen.

Identity (Sanctus) & The Ground (Benedictus/Agnus Dei)

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.
Agnus Dei, qui tollis
peccata mundi,
Dona nobis pacem.*

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.
Lamb of God, who takest away
the sins of the world,
grant us peace.

The Civil Service Choir

The Civil Service Choir is no ordinary workplace choir. The un-auditioned ensemble began with just four singers in an office basement in 2009 and over 17 years has grown to boast over 180 members and a reputation for remarkable performances in varied settings, ranging from major classical and sacred choral works to jazz, swing and pop, at prestigious London concert venues, local churches, Civil Service events, on overseas tours, and even at No. 10 Downing Street and Buckingham Palace.

Recent performances include Haydn's *The Creation* at Smith Square Hall with the Brandenburg Sinfonia (April 2026) and Orff's *Carmina Burana* at Holy Trinity Sloane Square with the Whitehall Orchestra (Nov 2025). In 2023 the choir performed stunning choral jazz works by Will Todd, and in summer 2025 they celebrated their 200th performance with a programme of swing favourites, accompanied by the Tom Green jazz orchestra.



In early 2024, the choir realised a long-standing ambition to form an auditioned chamber choir of existing members who were keen for more challenging repertoire and performance opportunities. The chamber choir made its debut in spring 2024 with a selection of unaccompanied sacred motets, complementing the full Civil Service Choir's performance of Brahms' *Ein Deutsches Requiem* at Smith Square Hall in collaboration with the Kensington Philharmonic Orchestra. The concert was attended by Jools Holland, who later said *"This choir is one of the best I have ever heard"*.

As well as making music, one of the Civil Service Choir's core aims is fundraising for charity. To date the Civil Service Choir has raised around £58,000, continuing to fundraise regularly for The Cardinal Hume Centre, the Charity for Civil Servants and other causes. Today we are additionally fundraising for the Guards' Chapel, as well as raising funds to contribute to the costs of putting on this concert. We hope you enjoy the performance, and please give generously to help us reach our next milestone of £60,000.

Performers

Soprano

** indicates members of the chamber choir.*

Lucia Carini*, Abi Coskun*, Antonella Cuccurullo, Lisa Fitzpatrick, Jennie Hall, Lily Hamblin*, Freya Henfrey*, Beverley Howes, Jacqueline Jowett*, Deirdre Mahony, Zarkanu Malekshani, Cate McDermott, Gill McManus*, Tracie Meisel, Kate Nicholls*, Helen Page*, Sarah Santiapillai, Elizabeth Smart, Lorna Tatham*, Pippa Vanderplank, Tricia Vincent*, Helen Weir, Maisie Williams.

Alto

Judy Addy*, Ayla Bedri, Natalie Berman, Kate Brown, Hannah Choi, Elspeth Coke, Ruth Curry, Sophie Curry, Sally Donaghey*, Loretta D'Silva*, Nicola Fosker, Maria Freeman*, Clare Gwynne*, Sue Harling*, Minna Hartikainen, Jane Houghton*, Yvonne Jacobs-Jones Da, Vivien Life, Catherine Lovell, Clare MacIntosh, Susie Macpherson, Sharon Maddix, Louise Miller, Jane Mitson, Amy Morgan, Eileen Mortby*, Alex Moyler*, Carole Nanty, Lowenna Ovens, Eden Portman*, Eleanor Rashid, Hannah Reid, Kim Sibley*, Heather Simpson, Emily Stewart, Seonaid Taylor, Isabel Troth, Vicky Vale*, Iona Wakely*, Rachel Worledge*.

Tenor

Richard Kwasniewski, Daniel Leung, *Tim May**, Eden Packer, Tim Reardon, Michael Richardson, Barbara Stewart, *Gordon Woods**.

Bass

Edward Beddows, *Nick Boorer**, *David Freeman**, Michael Hannaford, Graham Hysted, Jonathan Kingsley, *Steve Railton**, Alexander Rees, Phil Sayer, *Matt Sayles**, Connor Spence, Sam Thomas.

Piano

Daniel Leung

Violin I

John Haworth (leader)
Stephen Brown
Francis Dickinson
James Widden

Violin II

Xandrija Edwins (quartet)
Hannah Bradley
Jeremy Cook
Charlotte Town

Viola

Elsa Cusido (quartet)
Alexander Campbell
Rosemary Cook

Cello

Alison Holford (quartet)
Chris Terepin

Double bass

Susan Moss

Flute

Linda Penn

Oboe

John Miller

Clarinet

Jess Sullivan

Bassoon

Richard Vincent

Horn

(not confirmed at
time of print)

Bass trombone

Matt Harvey

Fundraising

As well as making music, one of the Civil Service Choir's core aims is fundraising for charity. Please help us achieve our next milestone of £60,000 by giving generously to support these worthy causes. Use the QR code overleaf to donate to all three of the charities below, and to help the choir cover the costs of putting on this concert.

The Cardinal Hume Centre

Charity number: 1090836

The Cardinal Hume Centre is a non-profit organisation based in Westminster London, which helps families, children and young people to overcome poverty and avoid homelessness.



This extraordinary charity supports families and young people facing poverty and homelessness by helping them to thrive and strives towards a society where everyone has a safe place to live and the opportunity to reach their full potential. The Cardinal Hume Centre enables people to gain the skills they need to overcome poverty and homelessness.

The Cardinal Hume Centre helps with income, housing, employment, education, immigration and asylum issues and has a family centre that offers a safe space for children to learn and play.

CHARITY FOR CIVIL SERVANTS

The Charity for Civil Servants

Charity number: 1136870

The Charity for Civil Servants supports civil servants, past and present, when times are tough, listening without judgement and offering practical, financial and emotional support.

Dealing with life's challenges can be hard. It's easier when you and your family have got a whole community behind you. And that's why – and how – we exist.

The Charity for Civil Servants (rebranded in 2012 and formerly known as the Civil Service Benevolent Fund) was established in 1886 to support the widows and orphans of civil servants. The Fund became open to civil servants in need and their dependents in 1947.

The Charity is constantly seeking to offer a wider range of services aimed to support all civil servants, past and present, throughout their lives with whatever problems they may have.

The Household Division Charity

Charity number: 1200873

The Guards' Chapel is the spiritual home of the Household Division in both their ceremonial and combat roles. Currently serving and ex-serving members of the Household division come here to be baptised or to have their young baptised, to be married, and to be commended and committed to Almighty God after their deaths.



The memorials you see around you bear witness to its role as a living memorial to those who have died in the service of this Kingdom. The Guards' Chapel also serves as a Military Chapel for all Army Personnel serving in London District and their families.

The charity provides constant welfare and benevolent support to soldiers serving in the Household Division and their families.

Scan this QR code with your phone's camera or QR code app to access the Civil Service Choir's dedicated donations page. Donations from tonight's concert will be shared among the three charities and the choir.



Upcoming performances

Thursday 19th November, 7pm – St Gabriel's, Pimlico

Join the chamber choir for an evening of reflective music. Further details to follow at civilservicechoir.org.uk

Sunday 13th December – St John's, Waterloo

The Civil Service Choir joins forces with Fulham Brass Band to bring you a unique evening experience: Handel's *Messiah* performed with brass band, putting the beloved Christmas work in a dazzling new light.

Tuesday 15th December, 1pm – St Stephen's, Rochester Row

Following a long-standing annual tradition, the choir welcomes all to join into congregational carols at the lunchtime carol service.

Acknowledgements

The 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 Matthew Reed, Daniel Leung, Patrick Lillie, Emanuel Samant-Crampton and James Housego, the Choir Committee, the Reverend Alex Bennett and the Guards' Chapel vergers, the Cardinal Hume Centre, Father John Scott and Westminster Cathedral for use of the Sacred Heart Church for rehearsals, the Reverend Graham Buckle and the team at St Stephen's Church, and all others who have supported the choir in putting on this concert.



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.

