

Civil Service
Choir



Holy Spirit Mass

by Kim André Arnesen

*and music by Vaughan Williams,
Gardiner, Stanford, Purcell,
Tallis, Parry & Byrd*

17th July 2024
Smith Square Hall

Director **Stephen Hall, OBE**
Leader **Christian Halstead**
Piano **Daniel Leung**
Organ **Matthew Blaiden**

 **Cardinal Hume
Centre**
Each Person Matters

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Civil Service Choir



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Welcome

I came across the *Holy Spirit Mass* by Kim André Arnesen in April last year and immediately felt that we must perform this special piece. I am delighted that the choir has so clearly enjoyed working on the music and we are all very excited about performing it this evening.

I am particularly pleased that we can perform the work with the full orchestration of strings and piano in the fine setting of Smith Square Hall, our principal concert home. We have had a special relationship with this venue for over ten years – this is our 15th concert here, and indeed the 3rd this year. We look forward to continuing our fruitful relationship as it becomes part of the newly rebranded organisation, Sinfonia Smith Square. I should like to thank Rosie Fraser, its Chief Executive, for her continued support and for facilitating this special charity concert.

We have had some very special moments here, including an amazing evening performing the choral jazz of Will Todd with a jazz orchestra last November and performing the Brahms *Ein Deutsches Requiem* in March this year. I hope this evening will be another of those special moments.

We thank you for supporting us and indeed for supporting our charities through your ticket purchase.



Stephen Hall
Music Director of the Civil Service Choir

Programme

Thomas Tallis – *Come Holy Ghost*
Unaccompanied chamber choir

William Byrd – *Bow thine ear, O Lord*
Unaccompanied chamber choir

Henry Purcell – *Hear my prayer, O Lord*
Unaccompanied chamber choir

Charles Villiers Stanford – *Beati Quorum Via*
Unaccompanied full choir

Henry Balfour Gardiner – *Evening Hymn*
Full choir and organ

Hubert Parry – *I was glad*
Full choir and organ

Ralph Vaughan Williams – *O, Clap Your Hands*
Full choir and organ

Interval – 20 minutes

Kim André Arnesen - *Holy Spirit Mass*
Full choir, piano and orchestra

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.

Thomas Tallis (c. 1505 – 1585) – *Come Holy Ghost*

Alongside William Byrd, Thomas Tallis is considered one of England's foremost composers of the High Renaissance. He is thought to have been born in Kent in the early 16th Century, towards the end of Henry VII's reign. During his illustrious career, Tallis was organist and court composer for Henry VIII, Edward VI and Mary I, his employment at the Chapel Royal commencing around 1543. Despite the religious upheaval of the time, caused by the conflicting demands placed upon him by successive monarchs, Tallis was able to adapt his musical style accordingly and to retain his staunchly Roman Catholic faith throughout his life. Among his most celebrated pieces is *Spem in Alium*, a motet for 40 parts.

Come Holy Ghost is a translation of the Latin hymn, *Veni Creator Spiritus* ('Come, Creator Spirit'). As an invocation of the Holy Spirit, it is usually sung in the Catholic Church on the feast of Pentecost. *Veni Creator Spiritus* also features in Anglican liturgies, and Martin Luther used the hymn as the basis for his Pentecost chorale, *Komm, Gott Schöpfer, Heliger Geist*. Tallis's setting is one of nine Psalm tunes that he wrote for Archbishop Parker's Psalter.

1. Come, Holy Ghost, Creator, come
From Thy bright heav'nly throne;
Come, take possession of our souls,
And make them all Thine own.

4. O guide our minds with Thy blest light,
With love our hearts inflame;
And with Thy strength, which ne'er decays,
Confirm our mortal frame.

2. Thou who art called the Paraclete,
Best gift of God above,
The living spring, the living fire,
Sweet unction and true love.

5. Far from us drive our deadly foe;
True peace unto us bring;
And through all perils lead us safe
Beneath Thy sacred wing.

3. Thou who art sevenfold in Thy grace,
Finger of God's right hand;
His promise, teaching little ones
To speak and understand.

6. Through Thee may we the Father know,
Through Thee th'eternal Son,
And Thee the Spirit of them both,
Thrice-blessèd Three in One.

7. All glory to the Father be,
With His co-equal Son:
The same to Thee, great Paraclete,
While endless ages run.

William Byrd (c. 1540 – 1623) – *Bow thine ear, O Lord*

William Byrd's influence on the music of the Renaissance matches that of Thomas Tallis. While he produced sacred music of the Anglican Church, in the 1570s Byrd became a Roman Catholic and thereafter wrote music for the Catholic faith. It is conjectured that Byrd encountered Tallis at the Chapel Royal, where he became a pupil and assistant of the older composer. In 1572, Byrd became Gentleman of the Chapel Royal – at the time, the largest choir of its kind in England. While his employer, Elizabeth I, was a Protestant, she was not a strict Puritan. Indeed, she was a lover of ritual and music, and this gave Byrd licence to be more elaborate in his compositions.

In *Bow thine ear, O Lord*, which was written in 1589, Byrd is expressing his dismay and sorrow at the chaos engulfing the Church of England during this period. The failed Babington conspiracy of 1586 to kill Protestant Queen Elizabeth I had led to the execution of Catholic Mary, Queen of Scots in 1587, and so in 1589 Philip II of Spain ordered the Spanish Armada to invade England in a failed attempt to restore the Catholic religion. The choice of text for Byrd's piece, taken from Isaiah 64:10, which depicts the destruction of Jerusalem by the Babylonian Empire, is thought to be an oblique reference to the plight of English Catholics.

Bow thine ear, O Lord, and hear us:

Let thine anger cease from us.

Sion is wasted and brought low,

Jerusalem desolate and void.

Henry Purcell (1659 – 1695) – *Hear my prayer, O Lord*

Henry Purcell was born and raised in Westminster, London, within a short walking distance of the Abbey. His father, also named Henry, sang at the coronation of King Charles II, and was a prominent musician who became a Gentleman of the Chapel Royal, and from 1661, Master of the Choristers at Westminster Abbey. The young Purcell was admitted to the Chapel Royal in 1677, and later became organist there. John Blow, organist of Westminster Abbey, recognised Henry's talents and handed over his post to the younger man in 1679.

Thereafter, Purcell composed music for many State occasions, including the coronations of James II in 1685, of William and Mary in 1689, as well as the funeral of Mary II in March 1695. Apart from his choral works, Purcell wrote music for seven plays, and his opera, *Dido and Aeneas*, is considered one of the first genuine English operas, along with Blow's *Venus and Adonis*. Purcell died at his Marsham Street home on 21 November 1695 and is buried next to the organ in Westminster Abbey.

It is thought that Purcell's *Hear my prayer, O Lord*, is part of a larger, unfinished work, as indicated by a few blank pages following it in the autograph score, held by the Fitzwilliam Museum in Cambridge. The anthem is scored for eight voice parts and is Purcell at his most dramatically intense and emotionally compelling. As musicologist Timothy Dickey says, Purcell "gradually amplifies the vocal texture, and intensifies the harmonic complexity, until all eight voices combine in a towering dissonant tone cluster which desperately demands the final cadential resolution."

Hear my prayer, O Lord, and let my crying come unto Thee.

Sir Charles Villiers Stanford (1852 – 1924) – *Beati quorum via*

Stanford was born to a wealthy family in Dublin. He was educated at Cambridge University before continuing his musical studies in Leipzig and Berlin. He was appointed organist of Trinity College, Cambridge while still an undergraduate and at the age of 29 was one of the founding members of the Royal College of Music, where he remained as teacher of composition all his life. He was also Professor of Music at Cambridge from 1887. Among his illustrious pupils were Gustav Holst and Ralph Vaughan Williams. Although Stanford wrote many concert works, including seven symphonies, he is today chiefly known for his choral works for the Anglican church. 2024 marks the centenary of the composer's death.

Beati quorum via is part of collection of *Three Latin Motets*, Op. 38. They were published in 1905. In this piece, the third in the set, Stanford paraphrases the first verse of Psalm 119 in Latin. It is scored for mixed unaccompanied six-part choir. Stanford referred to the motet as a "pastoral prayer" which is "meditative in character".

Beati quorum via integra est, qui ambulant in lege Domini.

Happy are they that are upright in the way, who walk in the law of the Lord.

Henry Balfour Gardiner (1877 – 1950) – *Evening Hymn*

Before going to New College, Oxford to study for a degree, Gardiner became a piano student at the Hoch Conservatory in Frankfurt, where he was taught by Lazzaro Uzielli, a pupil of Clara Schumann. Balfour Gardiner wrote two symphonies, but these, along with much of his other music, have not survived. Among his surviving orchestral works *Shepherd Fennell's Dance* (1911) received 35 performances at the Proms, between 1911 and 1951. Balfour Gardiner had an important role in promoting contemporary British music, and personally financed concerts featuring music by Arnold Bax and Gustav Holst, among others. The self-critical Gardiner gave up composing in 1925 and thereafter devoted his time to his farm in Dorset, which is still managed today by his great-nephew, the conductor, Sir John Eliot Gardiner.

Evening Hymn is Gardiner's best-known work and has become established as a classic of the English choral tradition. It was written in 1907, when the composer was a member of staff at Winchester College. It is set for four voices, which are sometimes divided, and organ. The piece is a three-stanza setting of the evening prayer "Te lucis ante terminum" ("Thee, Lord, before the close of day"), and includes a prelude and two interludes for organ. The anthem can be sung in either Latin or English; this evening we use the English translation.

Thee, Lord, before the close of day,
Maker of all things, Thee we pray
For thy dear loving kindness' sake
To guard and guide us in thy way.

Banish the dreams that terrify,
And night's fantastic company:
Keep us from Satan's tyranny:
Defend us from unchastity.

Protect us, Father, God ador'd,
Thou too, co-equal Son and Lord,
Thou Holy Ghost, our Advocate,
Whose reign can know nor bound nor date.

Amen

Sir Charles Hubert Hastings Parry (1848 – 1918) – *I was glad*

Hubert Parry was destined for a career in insurance, and this would have been his chosen path if he had complied with his father's wishes. It was only at university that Parry began to study music seriously, and during the 1870s and '80s he became a regular contributor to George Grove's *Dictionary of Music and Musicians*. In 1883, Parry became professor of composition and musical history at the Royal College of Music, where Grove was the first Head. He succeeded Grove as Head of the college in 1895. While Parry is most famously known for *Jerusalem*, *Blest Pair of Sirens*, *I was glad* and the hymn tune *Repton* (*Dear Lord and Father of Mankind*), he was also the composer of five symphonies. Among his pupils at the Royal College were Vaughan Williams, Holst, Frank Bridge and John Ireland.

The English text of *I was glad* is drawn from Psalm 122. There have been numerous settings over the years by composers such as Purcell, Blow and Boyce and it has featured in every coronation at Westminster Abbey since the coronation of King Charles I in 1626. Parry's setting was originally written for the coronation of Edward VII in 1901, and has been performed at every coronation since, as well as at other Royal events, such as the Silver and Golden Jubilees of Elizabeth II and the wedding of Prince William and Catherine Middleton.

I was glad when they said unto me,
We will go into the house of the Lord.

Our feet shall stand in thy gates,
O Jerusalem.

Jerusalem is builded as a city,
that is at unity in itself.

O pray for the peace of Jerusalem,
they shall prosper that love thee.

Peace be within thy walls,
and plenteousness within thy palaces.

Ralph Vaughan Williams (1872 – 1958) – *O, Clap Your Hands*

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the younger son of a vicar. He studied at the Royal College of Music and Trinity College, Cambridge. Among his teachers were Hubert Parry, Charles Wood, Charles Villiers Stanford and Maurice Ravel. His compositional output is wide, ranging from nine symphonies, operas and ballets to chamber and choral music. It was Parry who instilled in Vaughan Williams a strong sense of the English choral tradition, which he saw as the composer's duty to maintain and continue.

Vaughan Williams' music often displays the influence of the Tudor period and English folk song, marking a break from the influence of the German tradition. For a decade he spent up to 30 days a year collecting a total of over 800 folk songs from 21 English Counties, some by phonograph, but the vast majority by hand.

Vaughan Williams' motet, *O clap your hands*, was written in 1920, when he was teacher of composition at the Royal College of Music. The composer sets verses 1, 2, 5-8 from Psalm 47. It was originally scored for four-part choir, organ, brass and percussion. Today's performance is in the later version for four-part choir and organ. The piece begins and ends in triumphal mood, with a central reflective section.

O clap your hands, all ye people;
Shout unto God with the voice of triumph.

For the Lord most high is terrible;
He is a great King over all the earth.

God is gone up with a shout,
The Lord with the sound of a trumpet.

Sing praises to God, sing praises;
Sing praises unto our King,

Sing praises.

Kim André Arnesen (born 1980) – *Holy Spirit Mass*



Arnesen sang in Trondheim's Nidaros Cathedral Choir as a boy and received his musical education at the city's Music Conservatory. Arnesen has built a considerable international reputation for his choral works. His 2010 work, *Magnificat*, commissioned by the Nidaros Cathedral's Girls' Choir, was recorded in 2014 and nominated in 2016 for a GRAMMY Award in the category Best Surround Sound Album.

He has also written a Requiem, premiered by the Nidaros Cathedral Boys' choir in 2014. The composer's choral motet *Even when He is silent*, which was premiered at Trondheim's St Olav Festival in 2011, has received wide acclaim and is being performed by choirs worldwide. Arnesen has made several collaborations with Welsh-Scots poet Euan Tait, including *Flight Song* (2014) and in 2016, *The Wound in the Water*.

The Holy Spirit Mass was commissioned by the National Lutheran Choir to commemorate the 500th Anniversary of the Reformation and premiered in Washington D.C. in October 2017.

As Arnesen explains, the Mass takes as its inspiration "a great hope for unity between Christianity's two dominant traditions, Lutheran and Roman Catholic." The work combines the text of the Catholic Mass with words from the hymn *Come Holy Ghost, God and Lord* by the great reformer Martin Luther, and from the 9th-century antiphon *Veni Creator Spiritus* ('Come, Creator Spirit').

Apart from the use of Greek in the *Kyrie* and Latin in the *Agnus Dei*, Arnesen uses English; the reason, he says, is that "since it was the anniversary of the Reformation, English felt like the only natural option for most of the texts. Part of the theology behind the Reformation was to make religious texts more accessible so that more people could understand them."

The Mass is in seven movements. Its central message of unity is brought to the fore in Movement 6, *Together in Hope*, before a final uplifting *Alleluia*.

Holy Spirit Mass

1. Creator Spirit (Kyrie)

Creator Spirit, heavenly dove,
Descend upon us from above;
With graces manifold restore
Your creatures as they were before.

Kyrie eleison, Christe eleison.

2. Fount of Life (Gloria)

To you, the Comforter, we cry;
To you, the gift of God most high,
True fount of life, the fire of love,
The sweet anointing from above.

*Glory to God in the highest, and peace
to God's people on earth. Lord God,
heavenly King, almighty God and
Father, we worship you, we give you
thanks, we praise you for your glory.*

*Lord Jesus Christ, only Son of the
Father, Lord God, Lamb of God, you
take away the sin of the world: have
mercy on us; you are seated at the
right hand of the Father: receive our
prayer. For you alone are the Holy One,
you alone are the Lord, you alone are
the Most High, Jesus Christ, with the
Holy Spirit, in the glory of God the
Father.*

Amen.

3. The Spirit's Work (Credo)

Oh, may your grace on us bestow
The Father and the Son to know,
That through the ages all along
your praise may be our endless song.

*We believe in the Holy Spirit, the Lord, the
giver of life, who proceeds from the Father
and the Son, who with the Father and the
Son is worshiped and glorified, who has
spoken through the prophets.*

*Come Holy Spirit. You call, enlighten,
sanctify and keep us all;*

*We believe in one holy catholic and
apostolic church. You call, gather, enlighten,
and sanctify the whole Church on earth,
You keep it with Jesus Christ.*

*We acknowledge one baptism for the
forgiveness of sins, one faith, one baptism,
and one God and Creator of all.*

*We look for the resurrection of the dead.
You are the Lord, the giver of Life.
And the life of the world to come.
You are the presence of the living God.*

Amen.

4. Blessed (Sanctus & Benedictus)

In you, with graces sevenfold,
We God's almighty hand behold;
While you with tongues of fire proclaim
To all the world God's holy name.

*Holy, Holy, Holy Lord, God of power and
might, heaven and earth are full of your
glory. Hosanna in the highest.*

*Blessed is he who comes in the name of
the Lord. Hosanna in the highest.*

5. Peace (Agnus Dei)

Your light to every sense impart,
And shed your love in every heart;
Your own unfailing might supply
To strengthen our infirmity.

Keep far from us despair, our foe;
And peace from your own hand bestow.
So, by your ever-gracious call
We fear no threat and live for all.

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

6. Together in Hope (Hymn)

Come Holy Ghost, God and Lord,
May all your graces be outpoured
On each believer's mind and heart;
Your fervent love to them impart.

Lord, by the brightness of your light
In holy faith your church unite;
From every land and every tongue,
This to your praise, O Lord, our God,
be sung:

7. Alleluia

Alleluia!

The Civil Service Choir

The Civil Service Choir was founded in 2009, starting with just 4 singers in an office basement. Making its debut at Smith Square Hall (formerly St John's Smith Square) in 2013 with Haydn's *Nelson Mass*, the choir has delighted



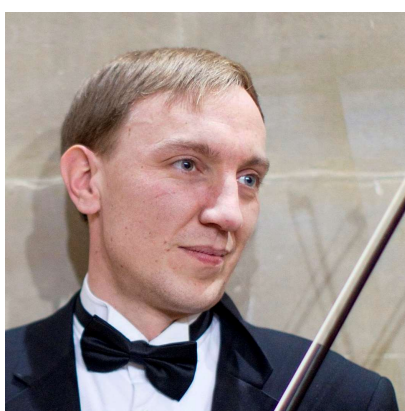
audiences at Smith Square Hall for over a decade, most recently performing Brahms' *Ein Deutsches Requiem* with the Kensington Philharmonic Orchestra. The choir celebrated its 180th performance this summer with a reprise of Will Todd's *Jazz Missa Brevis* in a sung Eucharist at St Stephen's Church, Rochester Row. This September, a contingent of the choir will take tonight's repertoire on tour to Normandy.

The Civil Service Choir is no ordinary workplace choir: un-auditioned, it boasts nearly 200 members, and a reputation for remarkable performances. To date the choir has raised over £47,000 for charity and continues to fundraise for The Cardinal Hume Centre, the Charity for Civil Servants, and Sinfonia Smith Square.

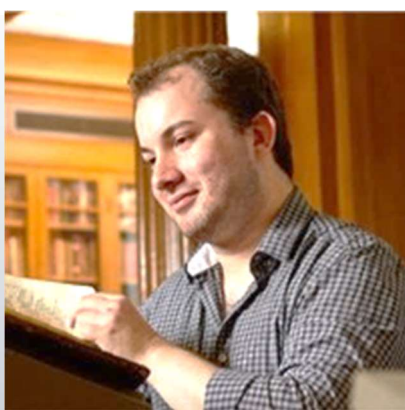
Performers



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



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



Organist **Matthew Blaiden** is the Director of Music at St Stephen's Church, Rochester Row. Having studied with Dame Gillian Weir and Nicolas Kynaston, Matthew plays organ as both a soloist and accompanist. He is also a choral conductor, piano accompanist, baritone (soloist and choral), and teacher. Matthew plays numerous recitals across the UK, drawing on a wide repertoire spanning almost 700 years of music, including new music written for him.



Pianist **Daniel Leung** began piano lessons at an early age and has performed both as a soloist and as part of an ensemble. He has also participated in local music festivals and was awarded an Instrumental Scholarship at university which allowed him to continue piano lessons and broaden his performance experience.

After university, he has continued to play piano in his free time and is very much enjoying accompanying the Civil Service Choir.

Choir

Sopranos: Helen Baker, Kate Bennett, Izzy Bowen, Lucia Carini, Stephanie Clackworthy, Abi Coskun, Antonella Cuccurullo, Martina Di Fonzo, Lisa Fitzpatrick, Carolyn Foxall, Daria Gromyko, Rosemary Hadfield, Freya Henfrey, Beverley Howes, Gillian Hudson, Felicity Jones, Jacqueline Jowett, Kate Lorimer, Lydia Lynn, Gill McManus, Tracie Meisel, Mary Ngei, Kate Nicholls, Jane Osborne, Jennie Pick, Anna Robotham, Lynda Scott, Pippa Vanderplank, Tricia Vincent.

Altos: Judy Addy, Claire Baillie, Ayla Bedri, Lois Clement, Janet Dixon, Sally Donaghey, Loretta D'Silva, Clare Essex, Nicola Fosker, Maria Freeman, Laura Gibbs, Klaudia Grochot-Fraser, Sue Harling, Jane Houghton, Vivien Life, Clare MacIntosh, Hannah McNaught, Victoria Moore, Eileen Mortby, Alex Moyler, Rosie Pascal, Sally Paterson, Eden Portman, Hannah Reid, Pamela Roberts, Maisie Robinson, Heather Simpson, Emma Tarran, Seonaid Taylor, Martine Tolmay, Vicky Vale, Iona Wakely, Jess Whitehead, Imogen Wignall, Rachel Worledge.

Tenors: Robert Bradburne, Joe Haig, John Hampton, Richard Kwasniewski, Tim May, William Sing Lam Ng, Giles Ordon, Michael Richardson, Barbara Stewart, Karen Wheeler, Gordon Woods, Matthew Yau.

Basses: Mike Aaronson, David Freeman, Ben Gibson, Graham Hysted, Chris Mason-Thom, Justin Merry, Mark Rothen, Matt Sayles, Connor Spence, Jonathan Tillson.

Orchestra

Violin I

Stephen Brown
Alison Collins
Francis Dickinson
Catherine Vincent

Violin II

Will Clark
Tadasuke Iijima
Rachel Moyce
Charlotte Town

Viola

Sebastian Brooks
Jeremy Cook
Rosemary Cook
Chris McClain

Cello

Daniel Harrison
David Rawlins
Will Rudge

Double Bass

Matt Begg
Susan Moss

Fundraising

All proceeds from this evening's tickets are in support of three charities.

The Charity for Civil Servants

The Charity for Civil Servants supports current, former and retired civil servants when they face tough times. From mental health struggles and financial assistance to relationship issues, getting through grief, and coping with disability, this charity helps people stay strong, whatever life brings.

Set up in 1886 as a benevolent society to support the widows and orphans of civil servants, the charity has supported civil servants for generations, providing an umbrella of support when it's needed.

The Cardinal Hume Centre

The Cardinal Hume Centre is a Westminster-based charity supporting families and young people facing poverty and homelessness by helping them to thrive.

They provide tailored advice and support to prevent the root causes of poverty at a young age, to break its cycle into later life.

Many families, young people and vulnerable individuals live in poverty and need support. Each year, this charity helps over 1,100 people to reduce their risk of homelessness.

Sinfonia Smith Square

Each year, Sinfonia Smith Square funds an artist development programme for 34 talented musicians at the start of their careers, who go on to become leaders in the classical music world and inspire future generations to the music we love.

The iconic Smith Square Hall (formerly St John's Smith Square), has welcomed musicians and music lovers since 1969, inspiring audiences and championing bright new voices and world-class artists.

Sinfonia Smith Square is a community of music makers and music lovers. Through their transformative concerts and educational programmes, they enrich the lives of many with the universal power of music.

Upcoming performances



This year

- **20-23 September:** Normandy tour with the *Holy Spirit Mass*
- **28 November:** Evening concert, St Stephen's, Rochester Row
- **17 December:** Lunchtime carol service, St Stephen's, Rochester Row

Next year

- **30 March 2025:** Following a hugely successful collaboration with Kensington Philharmonic Orchestra performing the Brahms *Ein Deutsches Requiem*, another collaboration is in train for next spring.
- **15 April 2025:** Continuing a long-standing tradition, the choir will perform once again in the Sinfonia Smith Square Easter Festival.

Acknowledgements

The Civil Service Choir would like to thank SPARTA Recreational Association, our rehearsal accompanists Matthew Reed, Daniel Leung, Patrick Lillie, Matthew Warbis and Harry Dadswell, our vocal coach Mark Oldfield, the Choir Committee, 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, the Reverend Graham Buckle for use of St Stephen's Church, Rochester Row, and all others who have supported the choir in putting on this concert.



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