

LONDON
CONCERT
CHOIR



Bach:
St Matthew
Passion

Sunday 3 March 2013



Cadogan Hall,
5 Sloane Terrace,
London SW1X 9DQ

Programme: £2

WELCOME TO CADOGAN HALL

In the interests of your comfort and safety, please note the following:

- Latecomers will only be admitted to the auditorium during a suitable pause in the performance.
- Cadogan Hall is a totally non-smoking building.
- Glasses, bottles and food are not allowed in the auditorium.
- Photography, and the use of any video or audio recording equipment, is forbidden.
- *Mobiles, Pagers & Watches:* please ensure that you switch off your mobile phone and pager, and deactivate any digital alarm on your watch before the performance begins.
- *First Aid:* Please ask a Steward if you require assistance.

Thank you for your co-operation. We hope you enjoy the performance.

London Concert Choir would like to thank William Towers for stepping in at short notice to take the place of the advertised counter-tenor soloist.



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VOLUNTARY MUSIC

Programme designed by Stephen Rickett and edited by Eleanor Cowie

London Concert Choir - A company limited by guarantee, incorporated in England
with registered number 3220578 and registered charity number 1057242



Bach: St Matthew Passion

Mark Forkgen *Conductor*

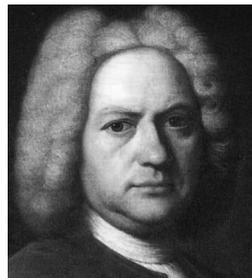
Nicholas Mulroy *Tenor* | Colin Campbell *Baritone*
Ruby Hughes *Soprano* | William Towers *Counter-tenor*
Nathan Vale *Tenor* | Robert Rice *Bass*

London Concert Choir
Fulham Prep School Chamber Choir
Heath Mount School Bax Choir
Counterpoint

There will be an INTERVAL of 30 minutes after Part One

London Concert Choir acknowledges the valuable contribution of all its supporters, and is particularly grateful to Mark and Liza Loveday for their generous sponsorship of tonight's soloists.

J.S. Bach (1685-1750)
Matthäus-Passion - St Matthew Passion
BWV 244



Evangelist	Nicholas Mulroy
Christus	Colin Campbell
Peter, Pilate	Laurence Williams
Judas	Robert Rice
Chief Priests	Robert Rice and Laurence Williams
Maids	Carolyn Newman and Amy Thomas
False Witnesses	William Towers and Nathan Vale
Pilate's Wife	Ruby Hughes
Disciples, High Priests, Crowd	London Concert Choir

Introduction

London Concert Choir presents the greatest of all Oratorio Passions in the season leading up to Easter. We invite tonight's audience to share in the last two days of Christ's life on earth, as told in chapters 26 and 27 of St Matthew's Gospel. To believer and non-believer alike, the betrayal, Last Supper, agony in the garden, trial, crucifixion, death and burial provide rich food for meditation. But they also constitute the gripping drama of an innocent man sacrificed to the interests of religious leaders and the occupying power.

The St Matthew Passion was first performed in St. Thomas's Church, Leipzig, on Good Friday, 1727. Bach wrote it originally for Lutheran Vespers. It came at the end of a period of prolific choral invention, encompassing three annual cantata cycles, the St John Passion and the Magnificat, which began when Bach took up the post of Cantor of St Thomas's School in 1723.

The principal roles of the Evangelist Matthew (the narrator) and Jesus are sung by two soloists. The other soloists, together with the choirs, not only participate in the drama but also stand outside it to comment and meditate on the events and their spiritual significance. In this Bach was helped by the chorales, or hymns, with which a Lutheran congregation would have been familiar, and by Picander, the pen name of Friedrich Henrici, who supplied all the poems.

While there had been musical settings of the story of Christ's suffering and death for many centuries before Bach, his St Matthew Passion, with its double choir, children's choir and two orchestras, is on an unprecedented scale; indeed, in the composer's family it was known as 'the great Passion'. It has been described as 'the most monumental dramatic masterpiece before Wagner's Ring' and it is not surprising that it should in our time have been successfully staged by Jonathan Miller.

To the drama and its accompanying meditations Bach lends his supreme mastery of Baroque expression. Baroque convention forbade the use of brass in such works, but Bach's imaginative orchestration more than compensates for this limitation. Tonight's performance will be further enhanced by the clarity of Counterpoint's period instruments.



Thomaskirche, Leipzig

Mark Forkgen – Conductor

Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro, the Bournemouth Symphony Orchestra's New Music Group, conductor of the Dorset Youth Orchestra and Director of Music at Tonbridge School. He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.



A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 100 works. He has also conducted stage works with the Trestle Theatre Company and Britten Sinfonia, and contemporary opera with the Unicorn Theatre Company and an ensemble from the Philharmonia, at the Linbury Studio, Royal Opera House, Covent Garden.

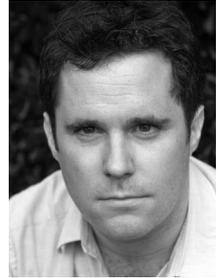
Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He has been Conductor and Artistic Advisor for highly acclaimed festivals including: Sir Peter Maxwell Davies' 70th Birthday; Stravinsky, 'A Festival of Britten', 'Music of the Americas', 'Britain since Britten' and 'East meets West'.

In Europe he has conducted in Denmark (performances of Stravinsky's *The Rite of Spring*), Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including performances of Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival).

Last season's highlights included staged performances of Stravinsky's *The Soldier's Tale* with Kokoro and the Arts University College at Bournemouth; a major project for the Cultural Olympiad, and recordings for BBC Radio 3 for 'Music Nation' with Kokoro; Sondheim's *Sweeney Todd*; and, with London Concert Choir, Haydn's *Mass in Time of War* and Vaughan Williams' *Dona nobis pacem* at the Queen Elizabeth Hall, and Elgar's *Dream of Gerontius* at the Royal Festival Hall.

Nicholas Mulroy – Tenor

Born in Liverpool, Nicholas Mulroy was a chorister at the city's Metropolitan Cathedral. He studied Modern Languages at Clare College, Cambridge and voice as a postgraduate at the Royal Academy of Music.



Recent highlights have included Septimius in Handel *Theodora* with Trevor Pinnock in Halle, the title role in Rameau's *Dardanus* with Emmanuelle Haïm, Berlioz *L'Enfance du Christ* with Sir Colin Davis in London, *Messiah* with Nicolas McGegan and the Royal Scottish National Orchestra, Mozart *Requiem* with Richard Tognetti and the Australian Chamber Orchestra. He has sung Bach's major oratorios with some of the leading conductors of this repertoire: *Johannes-Passion* with Sir John Eliot Gardiner, Paul McCreesh and Marc Minkowski; *Matthäus-Passion* with Laurence Cummings, John Butt, McCreesh, Andrzej Kosendiak; *B Minor Mass* with the Staatskapelle Dresden, Andrew Parrott, Gardiner; *Weihnachts-Oratorium* also with Gardiner and with the Orchestra of the Age of Enlightenment. He has also appeared frequently with the BBC Philharmonic and Juanjo Mena, and at the Berlin Philharmonie with the OAE.

Recent operatic engagements have included Rameau *Hippolyte et Aricie* at the Opéra Garnier in Paris and at the Theatre Du Capitole in Toulouse; Mozart (*Don Ottavio*) at Glyndebourne; Chabrier *L'Etoile* at the Opéra Comique in Paris; Monteverdi and Rameau for Opéra de Lille, as well as the role of Tenor Actor in Judith Weir's *A Night at the Chinese Opera* for Royal Academy Opera, and Purcell *Fairy Queen* (semi-staged) throughout Europe with Paul McCreesh and the Gabrieli Consort.

A committed recitalist, he has appeared singing *Winterreise* at the Maribor Festival (Slovenia), Janacek *A Diary of one who Vanished* for the Glyndebourne Festival and the Aurora Janacek Festival in King's Place; *Die Schöne Müllerin* at the Chelsea Schubert Festival and at King's Place, and Vaughan Williams *On Wenlock Edge* with the Badke and Fitzwilliam Quartets.

Future plans include Evangelist in *Johannes-Passion* with Sir John Eliot Gardiner (including the Thomaskirche, Leipzig and the Royal Albert Hall) and with the OAE in Paris; Bach *Christmas Oratorio* with the ACO, and appearances at the Wigmore Hall, the Three Choirs Festival and the BBC Proms.

Colin Campbell – Baritone

Colin Campbell has appeared as a concert soloist throughout the UK, in Europe, the USA and the Far East in repertoire ranging from Monteverdi to Tavener. His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

Colin's operatic repertoire is extensive and has appeared with Kent Opera, Pavilion Opera, English Touring Opera, Welsh National Opera, at the Aix en Provence Festival, the Bermuda Festival and the Royal Opera House, Covent Garden.



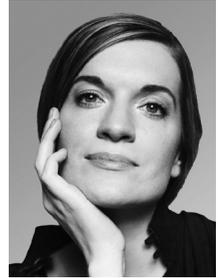
Recent concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert, *Messiah* in Israel and Poland; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's *Requiem* in Santiago de Compostela; Handel's *Atalanta* at the Halle Festival; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at Symphony Hall, Birmingham; Bach's *B Minor Mass* in Japan and Korea; Handel's *Judas Maccabaeus* in Vilnius, Lithuania, and Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In London he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and King's College Choir in Vaughan Williams' *Fantasia on Christmas Carols*; at the QEH with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and at Westminster Cathedral with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem*.

More recently he performed Marcel Dupré's cantata *De Profundis* in Munich and sang in London Concert Choir's performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem* both in Augsburg and in the Queen Elizabeth Hall. Colin created the rôle of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK. He has performed Fauré's *Requiem* and Finzi's *In Terra Pax* with the RPO and Handel's *Messiah* with the London Festival Orchestra.

Ruby Hughes – Soprano

A BBC New Generation Artist and Winner of both First Prize and the Audience Prize at the 2009 Handel Singing Competition, Ruby Hughes made her debut at the Theater an der Wien in October 2009 singing Roggiero in *Tancredi*, returning as Fortuna in *L'Incoronazione di Poppea*. Other companies with whom she has worked include Buxton Festival Opera, Classical Opera, the Early Opera Company, English National Opera, Garsington Opera at Wormsley, Der Lautten Compagney, Musikfestspiele Potsdam Sansoucci, Musikwerkstatt Wien and The Opera Group.

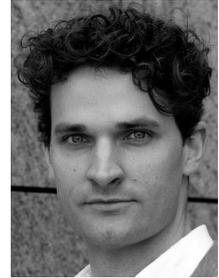


In concert, she has sung under conductors including Stuart Bedford, Arie van Beek, Frieder Bernius, Avner Biron, Douglas Boyd, Jonathan Cohen, Laurence Cummings, Paul Daniel, Paul Goodwin, Andrew Gourlay, HK Gruber, Pablo Heras-Casado, Philippe Herreweghe, Wolfgang Katschner, Robert King, Raymond Leppard, Juanjo Mena, Marc Minkowski, Ian Page, Philip Pickett, Daniel Reuss, Andreas Spering, Christoph Spering, Philipp von Steinaecker, Takuo Yuasa and Johannes Wildner. Newly released recordings include *Wie freudig ist mein Herz* (Bach Cantatas) on Fra Bernardo and Montsalvatge *Sinfonia da Requiem* on Chandos.

She appeared with Julius Drake at the 2012 West Cork Chamber Music and will return in 2013. Current engagements include Ella *In the Locked Room* for Scottish Opera and Music Theatre Wales; J. S. Bach *Magnificat* and Handel *Dixit Dominus* at the Théâtre des Champs-Élysées; *Crudel tiranno Amor* with Arte dei Suonatori in Copenhagen and London; *Messiah* with the Dunedin Consort, the London Handel Players and the Ulster Orchestra; Maxwell Davies *The Devils Suite* with the BBC Concert Orchestra; *The Indian Queen* with Le Concert Spirituel; Vaughan Williams' *Symphony No. 3* with the BBC Scottish Symphony Orchestra; *Christmas Concerts* with the Bremen Philharmonic and a Wigmore Hall recital with Julius Drake.

William Towers – Counter-tenor

William Towers read English at Cambridge and was a postgraduate scholar at the Royal Academy of Music, where he won several prizes for singing and acting, and graduated with Distinction and the Dip.RAM. In his first year after leaving the Academy he appeared extensively as a soloist in Sir John Eliot Gardiner's Bach Cantata Pilgrimage, including appearances in the Berlin Philharmonie, the Dijon Auditorium, the Metz Arsenal, Buckingham Palace and the final concerts in New York. His performances in the complete Bach Cantata series have been issued on CD.



His oratorio and recital schedule has featured appearances in many major venues and festivals in the UK and abroad, including Symphony Hall Birmingham, Barbican Hall, Royal Albert Hall as part of the BBC Proms, the Grosses Festspielhaus Salzburg, Konzerthaus Vienna, National Auditorium Madrid, Three Choirs Festival, Ravenna Festival, Flanders Early Music Festival, the Festivale de Musique Ancienne de Lyon and La Chaise Dieu. Recent concert performances include Handel's *Solomon* in Estonia and Latvia, Handel *Belshazzar* with Nicholas McGegan in San Francisco, Bach *St Matthew Passion* with the Netherlands Bach Choir and the premiere of Harrison Birtwistle's *Angel Fighter* in the Leipzig Bach Festival.

His numerous opera engagements have included Medoro (Handel *Orlando*), Farnace (Mozart *Mitridate Re di Ponto*) and 5th Innocent (Birtwistle *Minotaur*), for the Royal Opera House Covent Garden; Oberon (Britten *A Midsummer Night's Dream*) for Teatro La Fenice Venice, Teatro Petruzzelli Bari and Teatro Municipale Reggio Emilia, the Royal Opera at the Linbury Theatre, and at the Aldeburgh Festival. He has sung Apollo (Britten *Death in Venice*) in Brussels, Luxembourg, Canada, Prague, Frankfurt and at the Aldeburgh and Bregenz Festivals; the title role in Handel's *Orlando* in Goettingen, the Drottningholm Theatre in Sweden and in San Francisco; the title role in Handel's *Giulio Cesare* for Gothenburg Opera, Ottone (Handel *Agrippina*) and Ruggiero (Vivaldi *Orlando Furioso*) for Frankfurt Opera, Ottone (Handel *Ottone*) in Porto, and Orfeo (Gluck *Orfeo*) with Opera North in Monte-Carlo. He made his Glyndebourne Festival debut as Cristiano Mago in Handel's *Rinaldo* and has sung Lotario (Handel *Lotario*) for the London Handel Festival and Eustazio (Handel *Rinaldo*) for Grange Park Opera.

Future appearances include Handel's *Teseo* for Frankfurt Opera and *A Midsummer Night's Dream* in Hanover.

Nathan Vale – Tenor

Nathan Vale was a Choral Scholar at Wells Cathedral before studying at the Royal College of Music, where he was one of the first recipients of the Peter Pears Scholarship. On graduating in 2008, he went on to study with Ryland Davies at the Benjamin Britten International Opera School. Winner of the 2006 London Handel Singing Competition. Nathan currently studies at the National Opera Studio, where he has recently been awarded the Independent Opera Vocal Scholarship.



Concert highlights include Bach's *Weinachts-Oratorium* in Denmark, Handel's *Messiah* in Milan and Mendelssohn's *Die Erste Walpurgisnacht* in Turin. He has sung Evangelist in Bach's *St Matthew Passion* with the Northern Sinfonia, Handel's *Solomon* with the London Handel Festival Orchestra, Mozart's *C Minor Mass* with the Bach Choir, Bach Cantatas with the London Bach Society, Finzi *Dies Natalis* with the Pro Musica Orchestra, *Acis and Galatea* for La Nuova Musica and the London Handel Festival, and *Israel in Egypt* at the Hereford Three Choirs Festival. He recently sang in London Concert Choir's performances of Haydn's *Mass in Time of War* and Vaughan Williams' *Dona Nobis Pacem* in Augsburg and London.

A finalist in the Young Songmakers' Almanac and winner of the 2005 AESS English Song Competition, Nathan is increasingly in demand as a recitalist, with appearances at the Wigmore Hall, Three Choirs Festival in Hereford, for the Housman, Gurney, Warlock and Ireland Societies; a celebration of the life of Eric Sams with Dame Felicity Lott and pianist Graham Johnson, and a recital with Julius Drake as part of the Temple Recital Series. Nathan has also made a recording of English Songs with pianist Paul Plummer.

His operatic engagements include Lurcanio in *Ariodante* and Oronte in *Alcina* for English Touring Opera, Emilio in *Partenope* for the Les Azureal Festival, Seneca in *Poppea* for ENO, Belfiore (*La Finta Giardiniera*) for Opera Bauge, Pedrillo (*Die Entführung aus dem Serail*) for Surrey Opera, Nencio in Haydn's *L'Infidelta Delusa* for Bampton Classical Opera, and First Prisoner in *Fidelio*. Recent engagements include Lurcanio in *Ariodante* with Bolshoi Opera, Male Chorus in *The Rape of Lucretia* in London's Arcola Theatre, *L'enfant es les Sortilèges* in Turin, Britten's *War Requiem* in Salisbury Cathedral with London Concert Choir, a return to the Temple Recital Series with Julius Drake, and Handel's *Messiah* with the Bamberg Symphony Orchestra.

Robert Rice – Bass

Among the younger generation of British baritones, Robert Rice has established a reputation as an insightful interpreter of challenging repertoire. He is a valued collaborator and creator of roles in modern chamber opera and music theatre, as well as a concert singer of distinction. Having been a choral scholar at King's College, Cambridge, and a postgraduate at the Royal Academy of Music under Mark Wildman, he continued his studies with Richard Smart and Sheila Barnes.



As a concert artist Robert undertakes a wide variety of repertoire. Recent concerts have included Brahms' *Ein Deutsches Requiem* in Birmingham Symphony Hall, plus Rossini's *Petite Messe Solennelle* and Beethoven's *Mass in C*. This season he can be heard in Monteverdi's *Vespers of 1610*, Bach's Passions, Elgar's *The Apostles* and singing the role of Farismane in Handel's *Radamisto* for The English Concert. In recital he has recently collaborated with guitarist Erich Schachtner in Bavaria and Berlin, and also with pianist Will Vann at the London English Song Festival and at York Late Music, where this coming April they will revisit the York Songbook.

His stage work often involves contemporary music: he has toured Bosnia, Scotland and England with Opera Circus, appearing as Hasan in Nigel Osborne's well-received *Differences in Demolitions*, and in their previous production *Arcane*, with music by Paul Clark. Further stage appearances include Herakles in *The Birds*, Tempter in *The Martyrdom of St Magnus*, both for The Opera Group, and Maxwell Davies' *Eight Songs for a Mad King* on the South Bank. He created the Ivory Carver in Judith Bingham's *The Ivory Tree* at St Edmundsbury Cathedral.

Robert has recorded Judas in *The Apostles* with Canterbury Choral Society and the Philharmonia Orchestra. He is also featured on Monteverdi's *Vespers of 1610* with the Southern Sinfonia and the Rodolfus Choir, and the Dufay Collective's *The Play of Daniel*. His recording of Cornelius' *Die Drei Könige* (The Three Kings) with the choir Polyphony is a favourite on both Classic FM and BBC Radio 3 whenever Christmas approaches. A skilled arranger of vocal music in many genres, he is published by Novello & Co. Ltd.

Laurence Williams – Baritone

Laurence Williams was a choral scholar at Trinity College, Cambridge where he studied Music. He is now a freelance musician in London, studying singing with Fiona Dobie. He has sung in many oratorio concerts, including Dvorak's *Stabat Mater* and Handel's *Messiah*.

His operatic appearances include Walton's *The Bear*, Cavalieri's *Rappresentatione di Anima, et di Corpo*, and a new opera, *Far from the Madding Crowd*, by Barnaby Martin. He sings with Polyphony and is also Director of the Fulham Prep School Chamber Choir.



**Haydn
Creation**

9 March 2013 7.30pm

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www.ealingchoralsociety.org.uk

 
**Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ**

London Concert Choir

London Concert Choir, founded as the Brompton Choral Society in 1960, now has around 150 members of a wide range of ages and is notable for its unusually broad musical repertoire. With Music Director Mark Forkgen the choir regularly appears at all the major London concert venues, including the Barbican and Southbank Centre as well as Cadogan Hall, and in cathedrals and churches in and around the capital.

The choir also tours to European destinations. In 2011 a performance of Verdi's *Requiem* with the Augsburg Basilica Choir in the Royal Festival Hall was followed by a joint concert at the Augsburg Peace Festival. LCC celebrated its 50th anniversary in 2010 with two performances of Britten's *War Requiem* – at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Performances of other large-scale works have included Beethoven's *Missa Solemnis* with the English Chamber Orchestra, Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra and Elgar's *Dream of Gerontius* with Southbank Sinfonia.

On a smaller scale, LCC has sung rarely-heard settings of the Russian Orthodox liturgy by Gretchaninov, Tchaikovsky and Rachmaninov. The choir's performances with Counterpoint include the London premiere of a reconstruction of Mozart's C minor Mass, Handel's *Messiah* and Haydn's oratorio *The Creation*.

In July 2012 LCC was joined by the Kokoro ensemble, youth orchestras and choirs from local schools for the London premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*. Concert performances of operas and musicals have included Gluck's *Orfeo*, Purcell's *Dido and Aeneas*, Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. The choir often gives concerts for charity and has commissioned a number of new works.



Mark Forkgen
Music Director

James Longford
Principal
Accompanist

Fabyan Evans
Chairman

Will Tilden
Concert Manager

Barbara Whent
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Tim Thirlway
Assistant Concert
Manager

Simon Livesey
Company Secretary

Members of London Concert Choir

Soprano

Hannah Baker
Gillian Bibby
Dagmar Binsted
Mickey Bowden
Sarah Burr
Jane Cameron
Alison Carpenter
Eleanor Cowie
Sally Davis
Gillian Denham
Susan Deville
Nicola Dixon-
Brown
Emily Dresner
Serena Ede
Erika Emerson
Sarah French
Lisa Gardner
Jennifer Greenway
Ruth Hobbs
Laura Holland
Christine Ingram
Lisa Jansson
Jane Joyce
Vickie Kelly
Anna Kosicka
Tracy LeBrun
Susanna Lutman
Nadine Martin
Jessica Metcalfe
Stephanie
Moussadis
Carolyn Newman*
Fiona Paterson
Sophie Pownall
Jutta Raftery
Arianna Rondos
Ella Salter
Rachel Scanlon
Frances Shaw

Caroline Sheppard
Philippa Stroud
Amy Thomas*
Teresa Tilden
Natalie Tompkins
Francesca Walsh
Janet Wells
Julie Wilson

Alto

Helen Beddall-Smith
Frances Cave
Lucy Charman
Carys Cooper
Deborah Curle
Georgie Day
Kathleen Dormer
Venetia Ellvers
Rebecca Foulkes
Claire Garbett
Anna Garnier
Mary Glanville
Nancy Goodchild
Muriel Hall
Penny Hatfield
Joan Herbert
Tina Holderried
Caroline Holloway
Chrina Jarvis
Chris Joseph
Sabine Koellmann
Joanna Kramer
Meghana Kumar
Helene Labit
Lorna Lewis
Norma MacMillan
Bridget Maidment
Sophie Marris
Anna Metcalf
Sophy Miles
Judith Paterson

Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
Katie Prior
Pippa Ranger
Caroline Rawlence
Agnes Ringa
Mary Ann Sieghart
Tabitha Strydom
Kate Tranter
Rachel Vroom
Gabriel West
Barbara Whent
Jane Whittaker
Belinda
Whittingham
June Williams

Tenor

Andrew Bolan
Christopher
Boustred
David Broad
Roy Carryer
Mark Cheesman
James Ede
Fabyan Evans
John Galt
Nicholas Hall
Sam Hansford
Richard Holmes
David Ireland
Carolyn Knight
Eli Konvitz
Ian Leslie
Ben Martin
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Peter Banks
Ed Brown
Richard Burbury
Jim Cameron
Bill Cook
Henry Cook
Andrew Cullen
Albert Edwards
James Finlay
Richard Gillard
Nigel Grieve
Nigel Hartnell
Graham Hick
Ian Judson
Robert Kealey
Stephen Kingston
Stefan Klaazen
Simon Livesey
Angus Macdonald
Alan Machacek
Ian Mackintosh
Christopher Powell-
Smith
Dai Prichard
Simon Retallack
Morgan Roberts
Anthony Sharp
Ryszard Stepaniuk
William Tilden
Tony Trowles
Dai Whittingham

*Soloists

Fulham Prep School Chamber Choir

Fulham Prep School Chamber choir is one of London's top Children's Choirs; their Music Director is Laurence Williams. Made up of 8-13 year-olds, the choir has been involved in a number of projects, including a successful tour to Rome last summer, singing in Monteverdi's *Vespers of 1610* for Opus Chori in Cambridge, recording for Sky Sports and for a number of CDs.

Poppy Buels
Ellen Cooke
Isanne Dijkstra
Ella Harris
Nicholas Higton
Rory Hutchings
Charlie Kearney
George Lewis

Matthew Lowe
James Pyman
William Redhead
Felix Rubens
Benjamin Tismer
Rosie Wiggan
Owain Williams

Heath Mount School Bax Choir

Heath Mount recently triumphed over hundreds of other schools others to win the final of the BBC Songs of Praise, Junior School Choir of the Year Competition 2012. The children, aged 8-13, performed the gospel song 'Wade on the Water' in the televised final. The choir's Music Director is professional tenor Andrew O'Brien.

Alice Baker
Archie Barraclough
Laura Barraclough
Charlotte Baxendale
Morgan Brook
Thomas Gregory
Susanna Hodson
Jordan Holmes
Bibi Jaafar
Joe Minichiello
Lucy Minichiello

India Newland
Thomas Paley-Menzies
Thomas Pegram
Alex Portas
Hugh Reid
David Shaw
Sam Townend
Anthony Tuch
Josie Tyers
Thomas Wiggetts

Counterpoint

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading young period instrument specialists living and working in London, players who have performed and recorded with many of the leading British early music ensembles, such as the English Baroque Soloists, the Parley of Instruments, Florilegium, The Academy of Ancient Music and The English Concert. The ensemble uses original instruments or excellent copies made using the latest theories and techniques of historic instrument manufacture. Its members have a great deal of expertise and are therefore comfortable in a wide range of idioms from Monteverdi through to Beethoven.

Highlights of previous seasons include opening the prestigious Viterbo Early Music Festival in Italy, performing Handel's *Israel in Egypt* with Canticum and Mark Forkgen; Handel's *Messiah*, Bach's *St John Passion*, *St Matthew Passion* and Mass in B Minor. They have performed Monteverdi's *Vespers* at St Martin-in-the-Fields as well as Haydn's *Creation* in the final concert of the Chichester Festival with Canticum. With London Concert Choir they have also taken part in Purcell's *Dido and Aeneas* and Gluck's opera *Orfeo*.

Orchestra 1

1st Violin

Catherine Martin (Leader)
Persephone Gibbs, Nia Lewis

2nd Violin

Stephen Pedder, Ben Sansom

Viola

Peter Collyer, Mark Braithwaite

Cello

Chris Suckling, Ruth Alford

Bass

Timothy Amherst

Flute

Katie Bircher, Brinley Yare

Oboe d'amore and da caccia

Katharina Speckelsen, Gail Hennessey

Bassoon

Zoe Shevlin

Orchestra 2

1st Violin

Oliver Webber (Leader),
Sarah Moffat, Pauline Smith

2nd Violin

Daniel Edgar, Felicity Broome-Skelton

Viola

Mau Ziemkiewicz Artabe, Geoff Irwin

Cello

Anna Holmes, Natasha Kreamer

Bass

Kate Aldridge

Flute/Recorder

William Lyons, Georgia Browne

Oboe d'amore and da caccia

Hilary Stock, Joel Raymond

Bassoon

Rebecca Stockwell

Viola da gamba: Liam Byrne

Organ continuo: James Longford

Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by emailing:

mailinglist@london-concert-choir.org.uk

The information you provide is subject to the Data Protection Act and as such will be used exclusively by London Concert Choir.

Joining the Choir

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at:

www.london-concert-choir.org.uk/joinus

Supporting the Choir

London Concert Choir is a lively and friendly choir which is committed to high standards and constantly strives to raise the level of its performances by holding extra workshops and other special events.

The choir is grateful for the financial contribution of its supporters and welcomes their active involvement. For more information on how you can help the choir to maintain its position as one of the leading amateur choirs in London, please write to:

Robert Kealey

50 Denton Road, Twickenham, TW1 2HQ

Life Friends

LCC is delighted to acknowledge the invaluable contribution made by the following individuals:

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Mr and Mrs Michael Hunt, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

Patrons and Companions of LCC

Deborah Bono, Deborah Cullen, James Davis, Geoffrey Deville, Karen Evans, Tim Ingram, Mark and Liza Loveday, Jennifer Powell Smith, Michael Shipley, Sybil and Nicholas Spence, Alison Stone

Friends of LCC

Sue Blyth, Simon Cave, Bronwen Cook, Dianne Denham, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Miriam Kramer, Anthony Smith, Ruth Steinholtz, Jill Tilden, Susan Wheatley

www.london-concert-choir.org.uk

Wednesday 10 July 2013, 7.30pm
Barbican Hall, Silk Street, EC2

THE FRENCH CONNECTION



Fauré: Requiem

Ravel: Daphnis and Chloe, Suite No. 2

Debussy: Prélude à l'après-midi d'un faune

Poulenc: Gloria

with Claire Seaton, Duncan Rock and Southbank Sinfonia

London Concert Choir is launching a new scheme for those interested in sponsoring this concert. Contributions may go towards a particular performer, a member of the orchestra, members of a section or a soloist.

*There are four different levels for donations:
Andante, Allegro, Vivace and Presto.*

For full details of the scheme please see the leaflet in this programme.