



SCHUBERT MASTERPIECES

THURSDAY 19 OCTOBER 2017

Programme £3

Cadogan Hall,
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Programme notes by Sabine Köllmann and Richard Gard

Programme designed by Stephen Rickett and edited by Eleanor Cowie



Thursday 19 October 2017
Cadogan Hall

Mendelssohn: Verleih uns Frieden
Schubert: Symphony No. 8 *'Unfinished'*

(Interval – 20 Minutes)

Schubert: Mass No. 6 in E flat

Mark Forkgen **conductor**

Rebecca Hardwick **soprano**

Amy Lyddon **mezzo soprano**

Bradley Smith and James Way **tenors**

Laurence Williams **bass**

London Concert Choir
Counterpoint

Felix Mendelssohn (1809–1847)

Verleih uns Frieden

Cantata for Choir and Orchestra

Tonight's programme begins and ends with a musical prayer for peace: Mendelssohn's graceful cantata *Verleih uns Frieden* in E flat, set to Luther's German translation of the medieval antiphon *Da pacem, Domine*, points towards the end of Schubert's Mass in E flat with its calm and confident plea 'Dona Nobis Pacem' (Grant us Peace). Mendelssohn composed his small masterpiece in February 1831 after a visit to the Vatican. An instrumental introduction is followed by a quiet, contemplative first verse sung by the basses alone. The same text is repeated a second time, the altos taking up the melody while the basses sing a counter-melody. The third verse opens up into a four-part harmonisation, using the full forces to express a sanguine hope for peace.

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Mercifully grant us peace,
Lord God, in our times.
For there is no other
Who could fight for us
But you alone, our God.



Franz Peter Schubert (1797–1828)

The Composer

Of the great Viennese composers of the Classical era Franz Schubert was the only one actually born in Vienna, where he lived most of his life. Bridging the Classical and the Romantic period, his short life was characterised by a remarkable productivity, 'an outburst of composition without parallel in the history of music' (Schubert expert Maurice Brown). When he died in 1828 at the age of only thirty-one he left behind autographs and printed versions of over 1000 works (digitised at www.schubert-online.at) in a wide variety of genres, amongst them over 600 songs, or Lieder, hitherto a minor art form which Schubert developed into a flourishing musical genre. His extraordinary gift for setting poetry to



music had shown itself already at the age of seventeen when he composed such masterpieces as *Erlkönig* and *Gretchen am Spinnrad*. The emotional range of his Lieder is vast, a scope of expression that is condensed in the two late works in tonight's programme.

Schubert's musical education started as a child. From a humble background, he was chosen to sing in the Imperial Chapel choir and later gained a place to study at the Stadtkonvikt, the principal Viennese boarding school for non-aristocrats, where music played an important role. Schubert joined the highly regarded school orchestra, thus gaining an insight into the works of Haydn, Mozart, Beethoven and other Viennese composers. At the age of sixteen Schubert completed his first symphony, which he conducted at the school. The technical foundations for Schubert's compositional genius were laid by his eminent teacher Antonio Salieri. But Schubert soon looked for inspiration in Beethoven's work, despite Salieri's disapproval.

During the school holidays he formed a quartet with his family which stimulated him to compose his first string quartets. Visits to the opera with his older and wealthier schoolfriend Joseph von Spaun inspired Schubert's life-long ambition to write for the stage, but his operas and Singspiele (music dramas) never earned him much success. His school career ended when his academic performance suffered. Schubert decided to work as a primary teacher in his father's school, which gave him enough freedom to pursue his musical ambitions. Over the years, and with the help of well-connected friends, he was able to concentrate on his work as a freelance composer.

Schubert's works were not widely performed during his lifetime. He was not good at promoting his talents, nor was he a virtuoso performer who would have attracted attention. Whereas previous musicians had composed for the nobility, Schubert created his works for his peers, which did not earn him the wider recognition he deserved. His orchestral works only occasionally featured in public concerts, but his songs became better known through the enthusiastic promotion of court baritone Johann Michael Vogl. In 1821 a public performance of *Erlkönig* caused a sensation, and in the aftermath Schubert's Lieder were published. Private performances of his music turned into a regular event in what became known as Schubertiades, gatherings of friends which involved poetry readings, intellectual discussion, music, singing and dancing, food and drink, and the occasional outing into the countryside. These gatherings often ended in the early hours of the morning after much drinking and gaiety.



Schubertiade: Schubert at the piano (Moritz von Schwind)

This lifestyle became disrupted by the onset of syphilis, in those days an incurable disease. From 1822 onwards Schubert suffered long periods of illness. And yet, in the remaining six years of his life he produced, amongst many other works, such masterpieces as his *Unfinished Symphony*, the 'Great' C major Symphony, his two most ambitious settings of the Mass (Nos. 5 and 6), several major piano pieces and string quartets including *Death and the Maiden*, two famous song cycles, *Die schöne Müllerin* and *Winterreise*, and the sublime String Quintet in C, composed only two months before his death. Groundbreaking in their melodic and harmonic inventions, Schubert's works opened the way for the great Romantic composers. Over time his music became loved by the public for its melodious quality and much admired for its depth of emotional expression.

Symphony No. 8 in B minor, D759

Schubert began thirteen symphonies, of which he left six unfinished. Most of these fragments are in piano score only. But for the symphony in B minor, a work we have come to know as the *Unfinished Symphony* (No. 7 or 8, depending on the system of counting, dated October 1822), he completed the first two movements and began sketching out and partly orchestrating the third before putting it aside. (A new six-page document, apparently containing further orchestration of the third movement, was found earlier this year.)

It remains a mystery why Schubert did not continue work on a composition that was so far advanced and in which he had finally found a truly individual symphonic voice. Much speculation exists about the reasons.

In the summer of 1822 Schubert began to suffer the first symptoms of syphilis and some think he associated the symphony he was working on with the realisation that his illness would sooner or later lead to his death, and therefore abandoned it. Others believe that he ran into musical problems because of the symphony's unusual key of B minor, particularly difficult for period brass instruments, or the fact that both existing movements were in a similar tempo and used triple metre, as indeed did the third.

Another line of argument rests on the fact that Schubert was in awe of Beethoven: his intensive engagement with the latter's symphonies might have led him to doubt whether he could finish his symphony in the same ambitious scope with which he had started it. By contrast, Schubert experts George Grove and, more recently, Brian Newbould have competently argued that Schubert's Entr'acte for the play *Rosamunde*, also in B minor and with identical instrumentation to the symphony, was in fact conceived as the fourth movement and taken out of context for commercial reasons. None of these theories is completely satisfactory, and some are based on speculation and doubtful information.

Research has brought to light that a number of entries on the autograph score, including the date, are in someone else's hand, and that Schubert's letter dedicating the symphony to the Musical Society of Styria is inauthentic. For over forty years the score was in the care of the brothers Joseph and Anselm Hüttenbrenner, who held on to it without making it public. It was not until April 1865 that the conductor Johann Herbeck, having heard about the existence of such a score from Joseph Hüttenbrenner, approached the elderly brother Anselm who did not hesitate to give him the original and grant him permission to perform the work.

The symphony was premiered in Vienna in December 1865 to great acclaim. Herbeck complemented the two complete movements of the symphony in B minor with the rousing finale of Schubert's third symphony in D. But from its second performance in November 1866 onwards it became customary to present the *Unfinished Symphony* in its two-movement form. Its popularity proves that this truncated symphony, dense with emotional content, complex and full of surprises, provides a musical journey which is fully satisfying in itself.

Allegro moderato

The first movement in B minor is characterised by harsh contrasts in dynamics and mood. From the pianissimo opening in the cellos and basses it establishes a dark colour of sound. The first melancholic theme enters over nervous strings. An abrupt transition to the second subject is characteristic of Schubert's stunning use of a long held single note or *fortissimo* chords to create tension before its release with a lyrical melody that suddenly transports us into the light. But in the middle of the beautiful, singable second subject, based on an old folk tune, there is another sudden outburst of violence.

This interplay between lyricism and drama, calmness and turbulence, light and darkness pervades the whole of the first movement, unprecedented in its exposition of extreme contrasts. Beauty is never far from being violently disrupted. Timpani and, unusually, three trombones (as in the Mass in E flat) emphasise the dramatic moments. Repetitions and imitations are used to great effect. Previously hushed themes come back thundering, leading to shattering climaxes before a final section that ends on dramatic chords. A wealth of surprising harmonic developments makes this movement a superb example of Schubert's mature symphonic voice.

Allegro con moto

The second movement in E major contrasts with the dark mood of the first. It evokes light, beauty and peace with a calm opening phrase played by strings and woodwind, complemented by a simple ascending figure in the horns, while the basses play a descending *pizzicato* motif. Such subtle mirror effects and dialogues between single or groups of instruments shape the whole movement. Its specific colour derives from Schubert's unique harmonic device of freely shifting between major and minor modes, creating ambiguities and oscillating moods.

Another striking feature of the Allegro is Schubert's poignant use of silences. Unlike the dramatic, abrupt transitions heard earlier, the themes in the second movement seem simply to die away. The music almost comes to a halt, before a four-note motif in the violins tentatively brings out a new subject or leads to a new key. The second subject is lyrical as well, and like the first one is interrupted again and again by a weighty subject. A growing competition between the placid and the forceful theme leads to the movement's only moment of real passion. The coda brings back the first subject, opening it out before slowly and calmly fading away, chords ascending to its final resolution.

Mass No. 6 in E flat, D950

for Soloists, Chorus and Orchestra

Franz Schubert's Mass No. 6 in E flat has been a controversial work since its first performance in 1829. It fulfilled part of a commission from the Society for the Cultivation of Church Music for Holy Trinity Church in Vienna, the same church where Ludwig van Beethoven's funeral had taken place in 1827. Schubert died soon after completing the Mass and never heard it performed.

There are several features of this Mass which have generated criticism and admiration. The length and grand scale of the work breaks with earlier Viennese tastes for short works and compact liturgies (partly due to tastes of the new Austrian emperor). The large orchestra is impressive but noticeably lacking a pair of flutes, and the timpani play a commanding role (including many solos) rather than merely assisting at cadences. Even though Vienna was enamoured with operatic arias, Schubert created this work as a showcase for the chorus, brass, and winds. He features a vocal quartet and trio to lighten the texture or engage in dialogue with the full chorus but offers not a single solo aria.

This was Schubert's last mass but the first to omit the organ from the orchestra, parting from the old custom of continuo accompaniment. The chromatic fugues and stunning modulations within this Mass foreshadow the rich harmonic system of the mature Romantic style to come. Schubert eschews 18th-century polyphony in favour of continuous homophonic choral text declamation, and he uses new extremes of loud and soft dynamics in a vast formal architecture perhaps inspired by Beethoven.

The sacred text itself is one of the most contentious points. Schubert removed several lines from the Gloria and Credo while repeating other lines (as he did in all of his concert masses). This is quite bold considering the piece was to be used for Roman Catholic worship. Some conductors created arrangements and versions of this Mass with the complete text, creating further arguments of musical intention and quality. Eventually (1897) Schubert's masses were specifically barred from being used as liturgical music due to the text omissions.

Kyrie

The Mass begins with the swelling dynamics and long phrases Schubert uses to paint the brief text of the 'Kyrie'. The middle section ('Christe eleison') seems contrasted because of the change in dynamic and register, but the movement is

highly unified by melodic material. A soft, unison 'eleison' acts as a retransition to the repeated 'Kyrie' until a deceptive cadence leads to a Viennese-style coda.

Chorus

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

Gloria

The Gloria opens with unaccompanied chorus and brilliant string arpeggio. Once again Schubert derives a continuously varied musical landscape from a limited thematic palette. The exact repetitions morph with the contrasting textures in the first section as we hear chorus versus orchestra, men versus women, and winds contra strings contra brass, all building to a climax that deceptively ends *pianissimo*. The ensuing 'Domine Deus', in triple metre and minor mode, is a dark and heavy affair, but Schubert balances the weight with gentle 'miserere' choral refrains, and not surprisingly this musical material returns in the final movement on the same pleading text.

The opening Gloria theme then reappears, creating additional motion into the final 'Cum sancto Spiritu... Amen'. Schubert honours a long-standing tradition in setting this text as a fugue, but Schubert's 'Cum sancto' fugue rivals Beethoven's *Missa solemnis* and anything else written up to then. This fugue is as long as the rest of the Gloria and far more harmonically dense than anything in the Mass so far.

Chorus

Gloria in excelsis Deo,	Glory to God in the highest,
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te, benedicimus te,	We praise you, we bless you,
Adoramus te, glorificamus te.	We adore you, we glorify you.
Gratias agimus tibi	We give you thanks
propter magnam gloriam tuam,	for your great glory,
Domine Deus, Rex coelestis,	Lord God, King of Heaven,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite, Jesu Christe,	Lord, only-begotten Son, Jesus Christ,
Domine Deus, Agnus Dei, Filius Patris,	Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi,	You who take away the sin of the world,
Miserere nobis.	Have mercy on us.
Quoniam tu solus Sanctus, tu solus Dominus,	For you alone are holy, you alone are Lord,
Tu solus Altissimus,	You alone are the Most High,
Cum Sancto Spiritu in gloria Dei Patris,	With the Holy Spirit in the glory of God the
Amen.	Father, Amen.

Credo

The third movement begins quietly, and Schubert reveals his study of Beethoven by starting the Credo with timpani solo. The chorus answers *a cappella* followed by a gentle echo in the winds – even today a startling triptych of contrasts. This scheme is repeated while proceeding through the sacred text, adding tension with brief imitative sections. A climax is reached by change of register (as in the Kyrie) at ‘Qui propter nos homines’ but we sweetly resolve downward with one of the few instances of word painting (‘descendit’).

One of Schubert’s most beautiful melodies follows for ‘Et incarnatus est’, a trio of two tenors and soprano accompanied by the orchestra. The chorus contrasts the vocal trio with densely modulating chords on ‘Crucifixus’, and drifts away in melancholy with the words ‘passus et sepultus est’ (suffered and was buried). Timpani announce a return to a close recall of the opening material, but this time the contrapuntal nature of the imitative entrances is underlined and built in sequence until another grand fugue starts at ‘Et vitam venturi... Amen’.

This fugue is even longer than the closing of the Gloria and exhibits every type of contrapuntal technique known. There are twenty sectional episodes where Schubert mixes entrance intervals and durations. He even counterpoints ‘Amen’ over ‘Et vitam’ as well as allowing the orchestra its own homophonic statements between fugato episodes.

Soprano and Tenor soloists and Chorus

Credo in unum Deum,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filiū Dei unigenitum,
Et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
per quem omnia facta sunt.

I believe in one God,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God,
Born of his Father before all worlds.
God from God, light from light,
True God from true God,
through whom all things were made.

Qui propter nos homines et propter nostram
salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto,
ex Maria Virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Who for us men and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary; and was made man.
He was crucified for us under Pontius
Pilate, suffered and was buried.

Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Credo 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.
Confiteor unum baptisma in remissionem
peccatorum mortuorum [sic]
Et vitam venturi saeculi. Amen.

And He rose again on the third day
in accordance with the Scriptures;
And ascended into heaven,
and sits at the right hand of the Father;
And He will come again with glory
to judge the living and the dead:
His kingdom will have no end.
And I believe in the Holy Spirit,
the Lord and giver of Life,
who proceeds from the Father and the Son;
Who with the Father and the Son is
worshipped and glorified, who spoke
through the prophets.
I acknowledge one baptism for the
remission of sins of the dead [sic]
And the life of the world to come. Amen.

Sanctus

For the Sanctus Schubert returns to the dramatic swelling of the Kyrie. The *adagio* tempo is ended by a sprightly ‘Osanna in excelsis’, a fugue almost baroque in its learned concision. Romantic chromaticism appears just prior to the conclusion, along with the Viennese cadential material used in the previous movements.

Chorus

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis Deo.

Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your
glory,
Hosannah to God in the highest.

Benedictus

The Benedictus is reminiscent of Mozart, Haydn, and Viennese composers generally in that the solo quartet presents all of the text. The orchestration is superbly interesting without ever overstepping the vocalists. The chorus eventually joins with a stalwart theme to contrast the lyricism of the first theme. The quartet and chorus trade and develop each other’s material as the first theme is passed through the various lines of the orchestra and quartet. Just as the Benedictus seems about to end the ‘Osanna’ fugue returns to round out the two movements.

Soloists and Chorus

Benedictus qui venit in nomine Domini. Blessed is He who comes in the name of the Lord.
Osanna in excelsis Deo. Hosannah to God in the highest.

Agnus Dei

The final movement begins as a dark, double fugue of contrition. The first subject, a single plodding syllable per bar, is taken from the C sharp minor fugue of J.S. Bach's *Well-tempered Clavier volume II* (Schubert also used this subject in his tragic song of the same year, *Der Doppelgänger*). The basses begin but after two bars the tenors offer Schubert's counter-subject, a theme so rhythmically interesting that it energises the first subject. The main subject is also directly related to the 'Domine Deus' theme of the Gloria movement, further evidence of Schubert's long-range planning. This growing complexity gives way to a simple unison and homophonic 'Miserere' (another musical echo from the Gloria) and these textures alternate until the 'Dona nobis pacem' text is reached, whereupon the triple metre and minor modality 'Agnus' gives way to duple flowing and relative major. A vocal quartet joins the strings and the soprano leaps an octave for the highest pitches of the entire work. A four-way conversation develops (chorus, quartet, strings, winds) in an operatic groundswell until the original Agnus Dei fugue returns a third time. But this dark mood lasts only a little while before the sweet tranquility of 'Dona nobis pacem' brings the Mass to a close.

Soloists and Chorus

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi:
dona nobis pacem.

Lamb of God, who takes away the sins
of the world, have mercy on us.

Lamb of God, who takes away the sins
of the world, grant us peace.

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Holy Trinity Church, Vienna

Mark Forkgen

conductor



Mark Forkgen has just celebrated 20 years as the Music Director of London Concert Choir. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) 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 also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music.

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'. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Highlights of this Autumn include Jonathan Lloyd's score to the Hitchcock film, *Blackmail*, the first performances of Stephen McNeff's new opera, *The Burning Boy; Back in the USSR!* – a series of concerts inspired by the centenary of the Russian Revolution, concerts in Krakow and a production of *Chess*.

Rebecca Hardwick

soprano



Rebecca studied at the Royal College of Music as an RCM Scholar supported by the Marjorie Tonks award and a Pidem award. Roles at the RCM include The Governess in Britten's *The Turn of the Screw*, Semele in Cavalli's *L'Egisto* and Madame Silberklang in Mozart's *Die Shauspieldirektor* in scenes, as well as The Raver in a new opera in association with Tête à Tête (*On False Perspectives* by Josephine Stephenson).

Rebecca was a Christine Collins Young Artist with Opera Holland Park in 2013, and in 2015 played Una Conversa in Puccini's *Suor Angelica*. Rebecca also played Victorian in Will Todd's *Alice's Adventures in Wonderland* at the Linbury theatre, Royal Opera House). Recent solo performances include Schoenberg's *Pierrot Lunaire* (RCM Amaryllis Fleming concert hall) and Stockhausen's *AM HIMMEL WANDRE ICH* (Germany/UK). This summer Rebecca undertook the role of Zerbinetta in *Ariadne auf Naxos* by Richard Strauss at Berlin Opera Academy, as well as performing at the Aix-en-Provence festival and with Bergen National Opera.

Rebecca also sings with the Monteverdi Choir, including touring Bach's *St Matthew Passion* and Mendelssohn's *Lobengesang* over Europe. She appeared with them as a Fairy in Mendelssohn's *A Midsummer Night's Dream*, along with the LSO, at the Barbican and broadcast on BBC Radio 3. Rebecca was nominated for the Joaninha Award by Sir John Eliot Gardiner in 2016. She recently completed the Opera Works course at English National Opera.

Rebecca is currently playing Dot/Day in Hampstead Garden Opera's production of *The Enchanted Pig* by Jonathan Dove at Jackson's Lane Theatre, directed by Laura Attridge.

Amy Lyddon

mezzo soprano



A 'warmly expressive' (The Guardian) and 'exquisite' singer (BBC Radio 3), Amy Lyddon studied with Rosa Mannion at the Royal College of Music as an RCM Award Holder and H R Taylor Trust Scholar, graduating with a Masters with Distinction. A former chorister at Bath Abbey and pupil of the Junior Royal Academy of Music, Amy Lyddon was a Choral Scholar at Trinity College, Cambridge, from where she graduated with first-class honours in Linguistics with French and Spanish.

Concert engagements have included Bach's *St Matthew Passion* for the Academy of Ancient Music and for Florilegium, Handel's *Messiah* for the Oxford Philharmonic Orchestra, Vivaldi's *Gloria* and Mozart's Requiem with the London Mozart Players, Bach's *Magnificat* for Oxford Baroque at St John's Smith Square, and Mozart's *C Minor Mass* at St Martin-in-the-Fields. Amy recently performed at the Wigmore Hall with The Dunedin Consort, with whom she has recorded Monteverdi's *Vespro della Beata Vergine*. She sang Alto (Octet) in Mark Simpson's *The Immortal* (London première) for BBC Proms at the Royal Albert Hall. Future concerts include Handel's *Messiah* at Snape Maltings.

Previous operatic roles include Pastuchyna (*Jenufa*) for Grange Park Opera, Nancy (*Albert Herring*) at Opera Holland Park and on UK tour for Shadwell Opera, Nicklausse (cover) in *The Tales of Hoffmann* for English Touring Opera, Gertrud (*Hänsel und Gretel*) and Mrs Herring (*Albert Herring*) for the Royal College of Music International Opera School, Cherubino (*Le nozze di Figaro*) and Hermia (*A Midsummer Night's Dream*). Amy sang Vocal Quartet (Tenebrae) in Joby Talbot's *Alice's Adventures in Wonderland* (the ballet) at the Royal Opera House, Covent Garden. This autumn, Amy will perform the role of Dorabella in *Così fan tutte* for Devon Opera at Dartington.

Bradley Smith

tenor



Bradley studied at St John's College, Cambridge, and the Royal Academy of Music. While at the Academy he was a prize-winning finalist in the Joan Chissel Prize for Schumann Lieder, winner of the Blythe-Buesst Aria Prize, and winner of the Tom Hammond Opera Prize.

Concert performances include Britten's *Serenade for Tenor, Horn and Strings*, Schumann's *Liederkreis* Op. 39, Fauré's *La bonne chanson* at King's Place, the Aria soloist in Bach's *Christmas Oratorio* at St John's, Smith Square, both the Evangelist and Aria soloist in the Bach *Passions*, a recital of Schubert lieder at St Martin-in-the-Fields, and soloist in a concert of the music of Henry Purcell at the Cadogan Hall.

Operatic highlights include the title role in *Albert Herring* (Buxton International Festival), Tamino in *Die Zauberflöte* (LFO Young Artists' Tour) and Peter Quint in *The Turn of the Screw* (Young Artist Opera Holland Park). Bradley was also a member of the Glyndebourne Festival Opera Chorus for Rameau's *Hippolyte et Aricie*. With Royal Academy Opera he played Tom Rakewell in *The Rake's Progress*, the Male Chorus in *The Rape of Lucretia*, le Prince Charmant (*Cendrillon*), and le petit vieillard (*L'enfant et les sortilèges*).

Following success at the International Singing Competition for Baroque Opera Pietro Antonio Cesti, Bradley performed the role of Lelio in Cesti's *Le nozze in sogno* as part of the Innsbruck Festival of Early Music with performances at the Salzburg Mozarteum. He also played the role of Oduardo for the English Concert's performances of *Ariodante* at Theater an der Wien, the Barbican, the Hamburg Elbphilharmonie, and the Théâtre Champs-Élysées.

Future engagements include concerts at the Cadogan Hall, St John's Smith Square, Birmingham Symphony Hall, King's Place, and appearing as the Tenor Soloist for the Hanover Band's UK *Messiah* tour.

James Way

tenor



Born in Sussex, tenor James Way was winner of the Second Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall.

He was awarded the 2016 Simon Sandbach Award from Garsington Opera, the 'most promising singer' award at the Dean and Chadlington Singing Competition, an Independent Opera Voice Fellowship, and is a former Britten-Pears Young Artist.

James has also been awarded the Orchestra of the Age of Enlightenment's Rising Stars prize for the 2017-2018 season, and will perform regularly with the orchestra as soloist in programmes including the role of Jupiter in Handel's *Semele* under Christophe Rousset, Haydn's *The Creation* under Adam Fischer and various Bach Cantatas as part of the OAE's 'Bach, the Universe and Everything' series at Kings Place, London.

Opera credits include his debut with the Philharmonia Orchestra and Jakub Hrůša in the role of the Holy Fool (Boris Godunov) at the Royal Festival Hall; the Ballad Singer (Owen Wingrave) for the Aldeburgh and Edinburgh International Festivals (conducted by Mark Wigglesworth), and several roles at Garsington Opera including Davy in Roxanna Panufnik's new opera *Silver Birch* (conducted by Douglas Boyd).

Other future highlights include performances and recordings of Purcell's *King Arthur* and *The Fairy Queen* with the Gabrieli Consort and Players; and the role of Sellem in *The Rake's Progress*, conducted by Barbara Hannigan. He also joins the young artist programme of Les Arts Florissants, 'Le Jardin des Voix' and will tour internationally with them as a soloist. James continues his studies at the Guildhall School of Music and Drama with Susan Waters.

Laurence Williams

bass



English bass-baritone Laurence Williams trained at The Guildhall School of Music and Drama and graduated with distinction in 2017. He has performed as a soloist both internationally and across the UK. Recent highlights include Bach's Mass in B Minor with Queensland Symphony Orchestra and Stephen Layton in Brisbane, Australia, broadcast on ABC Classical; and Mozart's Requiem with Brandenburg Sinfonia at St Martin-in-the-Fields. Upcoming engagements include Bach's *St Matthew Passion* in Auckland with Auckland Philharmonic Orchestra and Stephen Layton.

Recent operatic roles have included Onegin in Tchaikovsky's *Eugene Onegin* for Cambridge University Opera Society, Various Opera Scenes for The Guildhall School of Music and Drama; Mr Gedge in Britten's *Albert Herring* for Hampstead Garden Opera, and Smirnov in Walton's *The Bear* (CUOS and Leeds University Chamber Ensemble).

Laurence was a Choral Scholar at Trinity College, Cambridge, and currently sings with choirs including Polyphony (Stephen Layton), The Gabrieli Consort (Paul McCreesh) and Philharmonia Voices (Aidan Oliver). He is passionate about introducing children to choral music, and has extensive experience directing children's choirs.



London Concert Choir

Since beginning life in 1960 as the Brompton Choral Society, London Concert Choir has become one of London's leading amateur choirs, distinguished by its conviction and expressiveness in an unusually broad repertoire. With Music Director Mark Forkgen the choir regularly appears at major London concert venues and in cathedrals and churches in and around the capital, as well as visiting destinations further afield. The choir's range was illustrated in its recent summer tour to Krakow, where concerts of unaccompanied Hymns to the Virgin alternated with performances of jazz standards with Mark Forkgen on piano.

In 2014 the choir performed Haydn's oratorio *The Seasons* in Assisi and 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 memorable performances of Britten's *War Requiem* at the Barbican and in Salisbury Cathedral. Among other major works in recent seasons have been Mozart's *Requiem* with the London Mozart Players, Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. The *Sea Symphony* was the main work in a Battle of Jutland centenary concert in 2016 to support maritime charities.

Performances of Baroque music with Counterpoint include Handel's *Messiah* and *Judas Maccabaeus*, Bach's *Christmas Oratorio* and *St Matthew Passion* and Monteverdi's *Vespers of 1610*. Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Duke Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue*. The choir often gives concerts for charity and continues to commission new works.

Mark Forkgen

Music Director

James Longford

Principal Accompanist

Fabyan Evans

Chairman

Barbara Whent

Concert Manager

Tabitha Strydom

Treasurer

Stephen Rickett

Communications

Jennifer Greenway

Membership

Eleanor Cowie

Publicity

Simon Livesey

Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano 1

Lucy Carruthers
Gillian Denham
Anna Field
Sarah French
Lisa Gardner
Jennifer Greenway
Dalia Gurari
Philippa Harris
Eva Ignatuschtschenko
Roxana Kashani
Anna Kosicka
Frances Lake
Susanna Lutman
Hannah Mason
Jenny Moran
Stephanie Moussadis
Margaret Perkins
Ines Schlenker
Frances Shaw
Caroline Sheppard
Natalie Tompkins
Francesca Wareing
Amy Whittaker
Julie Wilson

Soprano 2

Dagmar Binsted
Mickey Bowden
Christine Brown
Olivia Brown
Aisling Caroll-Turner
Alison Carpenter
Caroline Clark
Eleanor Cowie
Emma Davidson
Christine Dencer
Susan Deville
Emma Dixon
Sonja Gray
Jennifer Hobbs
Christine Ingram
Jane Joyce
Vickie Kelly
Charlotte Marshall

Adrienne Morgan
Delyth Morgan
Jutta Raftery
Imogen Small
Emily Tuite
Janet Wells
Belinda Whittingham

Alto 1

Rachel Adams
Heide Baumann
Frances Cave
Carys Cooper
Georgie Day
Kathleen Dormer
Stefanie Ettelt
Rebecca Foulkes
Anna Garnier
Mary Glanville
Muriel Hall
Chris Joseph
Sabine Köllmann
Joanna Kramer
Lorna Lewis
Norma MacMillan
Bridget Maidment
Catherine McCarter
Anna Metcalf
Sophy Miles
Naomi NettleSHIP
Rachel Pearson
Agnes Ringa
Theresa Rogers
Rosie de Saram
Alicia Suriel
Kate Tranter
Gabriel West

Alto 2

Fionnuala Barrett
Kate Britten
Nancy Buchanan
Deborah Curle
Clare Garbett
Penny Hatfield

Joan Herbert
Tina Holderried
Denise Howell
Chrina Jarvis
Ella van der Klugt
Liz Lowther
Corinna Matlis
Cathy Packe
Judith Paterson
Gillian Perry
Dubravka Polic
Pamela Slatter
Tabitha Strydom
Rachel Vroom
Barbara Whent
June Williams
Nathalie Wilson

Tenor 1

David Broad
Bram Frankhuijzen
David Gilfedder
Sam Hansford
Robert Home
Carolyn Knight
Frances Liew
Stephen Rickett
Christopher Seaden
Ruth Yeo

Tenor 2

Fabyan Evans
Graham Hick
Richard Holmes
Ian Leslie
Ben Martin
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway

Bass 1

Richard Burbury
Andrew Cullen
Chris Finch
Richard Gillard
Martin Goodwin
Richard Hughes
Robert Kealey
Simon Livesey
Alan Machacek
Paul Milican
Aziz Panni
Tom Roles
John Somerville
Ryszard Stepaniuk
Wilson To
Peter Yeadon

Bass 2

Colin Allies
Peter Banks
Ben Powell Davies
James Finlay
Nigel Grieve
Julian Hall
Nigel Hartnell
Ian Judson
Stefan Klaaizen
Angus Macdonald
Alex Morley-Smith
Morgan Roberts
Anthony Sharp
Tony Trowles
Philip Vickers
Dai Whittingham



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*, Mass in B Minor and *Magnificat*. They have performed Monteverdi's *Vespers of 1610* 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*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers* and Handel's *Messiah* and *Israel in Egypt*.

Members of Counterpoint

1st Violin

Leader: Lucy Russell
Alice Evans
Joanna Lawrence
Pauline Smith
Ellen Bundy
Ada Witczyk

2nd Violin

Oliver Webber
Roy Mowatt
Elin White
Hailey Willington
Guy Button

Viola

Rachel Byrt
Stefanie Heichelheim
Joanne Miller
Geoff Irwin

Cello

Ruth Alford
Daisy Vatalaro
Josh Salter
Gavin Kibble

Bass

Timothy Amherst
Cath Ricketts

Flute

Eva Caballero
Flavia Hirte

Oboe

James Eastaway
Leo Duarte

Clarinet

Jane Booth
Emily Worthington

Bassoon

Zoe Shevlin
Hayley Pullen

Horn

Richard Bayliss
David Bentley

Trumpet

Peter Mankarious
Brendan Musk

Trombone

Philip Dale
Hilary Belsey
Andrew Lester

Timpani

Robert Kendall

London Concert Choir

Supporting the Choir

London Concert Choir greatly appreciates the financial contribution of its regular supporters in helping the choir to maintain its position as one of London's leading amateur choirs. However, we cannot promote our concerts at major venues with professional performers of the required calibre unless we receive income from sources other than ticket sales.

The choir runs a Supporters' Scheme and also offers opportunities to sponsor soloists or orchestral players and to advertise in our concert programmes.

To find out more, please email treasurer@londonconcertchoir.org

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.londonconcertchoir.org

Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by clicking on the link on the home page of the website.

www.londonconcertchoir.org

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

LCC Supporters

Sue Blyth
Deborah Bono
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Life Friends

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

Peter Barley
Tim and Patricia Barnes
Anne Clayton
Bill Cook
Mark Loveday
Sue McFadyen
Gregory and Helen Rose
Nicholas Spence
Rachel Vroom



FUTURE CONCERTS

Thursday 14 December 2017, 7.30pm

Holy Trinity Sloane Square, SW1

Carols for Choir and Audience

Tuesday 20 March 2018, 7.30pm

Holy Trinity Sloane Square, SW1

In Every Corner Sing!

Alison Willis: *A Light Not Yet Ready to Go Out* (premiere)

Vaughan Williams: *Five Mystical Songs*

Vaughan Williams: *Mass in G minor*

Monday 11 June 2018, 7.30pm

Barbican Hall, Silk Street, EC2

Royal Air Force Centenary Concert