

Thursday, 13 December 2018



Vivaldi: Gloria

Bach: Magnificat & Orchestral Suite No. 3



Programme: £3

Cadogan Hall,
5 Sloane Terrace,
London SW1X 9DQ



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- 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.

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



Programme notes:

Vivaldi Gloria: Peter Carey, Royal Free Singers

Bach Magnificat and Suite No. 3: Making Music

Programme designed by Stephen Rickett and edited by Eleanor Cowie



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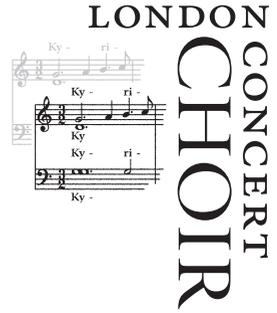
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Thursday 13 December 2018
Cadogan Hall



Vivaldi: **Gloria**

Bach: **Orchestral Suite No. 3**

Interval

Bach: **Magnificat**

Mark Forkgen **conductor**

Rachel Elliott *and* Raphaela Papadakis **sopranos**

Mark Chambers **countertenor**

Nathan Vale **tenor**

Laurence Williams **bass**

London Concert Choir
Counterpoint Ensemble





There will be a collection for Youth Music – to ensure a musically inclusive England, please give generously.

Youth Music is a national charity investing in music-making projects that help children and young people aged 0–25 to develop personally and socially as well as musically. We work particularly with those who don't get to make music because of who they are, where they live, or what they're going through. Young people take the lead in Youth Music projects. They're given opportunities to choose what and how they want to learn. Many go on to mentor other children, or to train as project leaders themselves.

The Facts

- We support around 350 music-making projects each year, reaching more than 89,000 children and young people.
- 82% of our funding goes to projects outside of London, ensuring that music reaches all corners of England.
- We can only invest in one third of the projects that apply to us for funding.

Our vision is that one day, all children and young people can make music, whatever their background or circumstances. In order to achieve this, we're working collaboratively to transform music education in England.

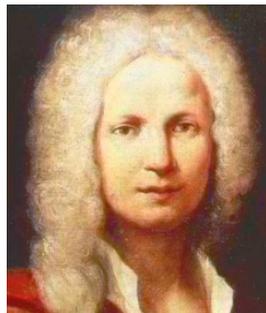
Projects funded by Youth Music help to break down barriers at all stages – helping children develop an early love of music, providing diverse role models, introducing young people to a wide variety of potential career paths, and working with the music industry to make its practices more inclusive.

We believe in practical, creative music-making of every possible genre, style and technique. Everyone has the ability to make music. They just need support and guidance to discover what works best for them.

Antonio Vivaldi (1678–1741)

Gloria in D RV589

for two sopranos, alto, chorus and orchestra



Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' 'anonymous' fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra.

Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional *Gloria* from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

1. Gloria in excelsis Deo (chorus)
2. Et in terra pax (chorus)
3. Laudamus te (two sopranos)
4. Gratias agimus tibi (chorus)
5. Propter magnam gloriam (chorus)
6. Domine Deus (soprano)
7. Domine, Fili unigenite (chorus)
8. Domine Deus, Agnus Dei (alto and chorus)
9. Qui tollis peccata mundi (chorus)
10. Qui sedes ad dexteram Patris (alto)
11. Quoniam tu solus sanctus (chorus)
12. Cum Sancto Spiritu (chorus)

Like the other works in tonight's programme, the *Gloria* is in D, the key of rejoicing. The opening movement is a joyous chorus, with trumpet and oboe obbligato. The extensive orchestral introduction establishes two simple motives: one of octave leaps, the other a quicker, quaver-semiquaver figure; these function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor 'Et in terra pax' is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called 'stile antico'. 'Laudamus te', a lively duet for the two sopranos, gives us some hint of the skill of Vivaldi's young singers. 'Gratias agimus tibi' is a very broad and entirely homophonic prelude to a fugal allegro on 'Propter magnam gloriam'.

The Largo 'Domine Deus, Rex coelestis' is in the form of a duet between the solo soprano and the solo violin, followed by the joyful F major 'Domine Fili unigenite' chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. 'Domine Deus, Agnus Dei' features the alto soloist, with the chorus providing an antiphonal response, 'qui tollis peccata mundi', to each intercession.

The bold harmonies of the following section, 'Qui tollis', provide a refreshing change of tone colour, and complement the intercessional alto aria, 'Qui sedes ad dexteram Patris'. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, 'Quoniam tu solus sanctus', which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful 'stile antico' double fugue on 'Cum Sancto Spiritu' that ends the work is an arrangement by Vivaldi of the ending of a *Gloria per due chori* composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major *Gloria* setting, RV 588.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts.

However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an 'elaborazione'), as he embellished the original orchestration of trumpet, oboe, strings and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

Adoramus te, glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

miserere nobis.

Qui tollis peccata mundi,

suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus,

Tu solus Altissimus, Jesu Christe,

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

Glory to God in the highest.

And on earth peace to men of good will.

We praise you, we bless you,

We adore you, we glorify you.

We give you thanks

for your great glory.

Lord God, King of Heaven,

God the Father Almighty.

Lord, only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father

You who take away the sins of the world,

have mercy on us.

You who take away the sins of the world,

receive our prayer.

You who sit at the right hand of the Father,

have mercy on us.

For you alone are holy, you alone are Lord,

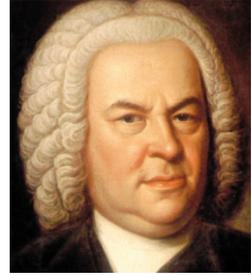
You alone are the Most High, Jesus Christ,

With the Holy Spirit

in the glory of God the Father. Amen.

Johann Sebastian Bach (1685–1750)

Suite No. 3 in D



Ouverture

Air

Gavottes I - II - I

Bourrée

Gigue

In Bach's day his four orchestral suites were called Ouvertures (note the French spelling), after their first movements. The use of the term 'Ouverture' for this type of piece springs from the French tradition of a 'curtain-raising' first movement followed by one or more dances before the action of a play or opera began. The suites display plenty of French influences, notably the absence of an introductory allemande (German dance) and the presence of French forms: the bourrée, gavotte and minuet.

The first and fourth orchestral suites are thought to date from Bach's years at Cothen. Suite No. 2 and this suite (arguably the most popular of the four) probably date from the 1730s, when Bach was directing the Leipzig Collegium Musicum, a chamber orchestra made up of university students and town musicians.

The first movement follows the French shape of a grandiose dotted-rhythm opening, a faster fugal section and a recapitulation of the opening material. The Air, for strings and continuo alone, is a little piece of musical genius. A lovely, calming melody, it is one of Bach's most familiar tunes. It is best known in the infamous nineteenth-century arrangement 'Air on the G string', which has been borrowed by advertisers and rock groups, yet continues to captivate.

The two Gavottes are played in sandwich order: I - II - I. Like the Gavottes, the Bourrée is a dance movement in duple time. Both were favourite dances at the court of Louis XIV, the Sun King. The final Gigue is in a joyful 6/8 rhythm.

INTERVAL – 20 Minutes

Johann Sebastian Bach

Magnificat in D BWV243

for soprano, alto, tenor and bass soloists, chorus and orchestra

1. Magnificat anima mea (Chorus)
2. Et exultavit spiritus meus (Soprano)
- A. Vom Himmel hoch (Chorus)
3. Quia respexit humilitatem (Soprano)
4. Omnes generationes (Chorus)
5. Quia fecit mihi magna (Bass)
- B. Freut euch und jubiliert (Chorus)
6. Et misericordia (Alto, Tenor)
7. Fecit potentiam (Chorus)
- C. Gloria in excelsis Deo (Chorus)
8. Deposuit potentes (Tenor)
9. Esurientes implevit bonis (Alto)
- D. Virga Jesse floruit (Soprano, Bass)
10. Suscepit Israel puerum suum (Two Sopranos, Alto)
11. Sicut locutus est (Chorus)
12. Gloria Patri (Chorus)

Bach's *Magnificat* is one of the few liturgical works, together with his great Mass in B minor, in which he set the Latin language. The Lutheran liturgy allowed for the performance of certain items in Latin, including the *Magnificat*, which was performed during Vespers on the major feast days. Normally, it was sung in plainchant to Luther's German translation, but on such occasions as Christmas a more elaborate setting in Latin was required.

This work of Bach has been described as 'a full-dress Latin *Magnificat*'. It dates from Christmas Day 1723, Bach's first Christmas at Leipzig. In his original version, which was in the key of E flat, Bach interpolated four items between the main movements of the *Magnificat* for use at Christmas; these will be heard in tonight's performance.

The *Magnificat* opens with an extended concerto-style movement for five-part chorus and orchestra. The orchestral refrain, with its three trumpets, sets the mood of festive joy. The soprano aria 'Et exultavit...' is followed by the chorus singing the hymn 'Vom Himmel hoch,' set as a chorale-prelude.

The next aria 'Quia respexit' is a beautiful, graceful air in which the soprano soloist and obbligato oboe d'amore make a perfect pairing. The sentence is left unfinished by the soloist as the chorus breaks in with a powerful depiction of 'Omnes generationes.' Next comes a bass aria with cello obbligato: 'Quia fecit mihi magna' – the falling scales in the accompaniment's refrain are perhaps a reminder of the descending power exerted on Mary. The entire chorus except the basses sing the second Christmas movement 'Freut euch und jubiliert'.

'Et misericordia' is a duet for alto and tenor, flutes and muted strings. In the closing bars the tenor sings the words 'timentibus eum' on an anxiously repeated note. 'Fecit potentiam,' a magnificent fugal movement for chorus and orchestra, is notable for the thrilling sixth entry of the theme by the first trumpet after the choir's last entry. The chorus then sing the angels' song to the shepherds in Bethlehem fields: 'Gloria in excelsis Deo'.

The tenor aria with unison violins, 'Deposuit potentes,' is another tour-de-force in which falling scales portray the 'putting down' of the mighty, and rising scales the exaltation of the humble. An alto aria with two flutes, 'Esurientes implevit bonis' follows. This finishes with a last 'empty' rest for the flutes, instead of their expected cadence. The final Christmas movement is 'Virga Jesse floruit,' a tender duet for soprano and bass, representing Mary and Joseph.

The soprano and alto soloists sing the trio 'Suscepit Israel'; prominent in the accompaniment are the oboes, delivering the ancient plainsong associated with the Magnificat. The ancient promise in 'Sicut locutus est' evokes an old-fashioned but powerful fugue in response. In the final chorus, 'Gloria Patri,' the word 'Gloria' is given to each person of the Trinity, and the work ends with a thrilling reminder of the brilliance of the opening movement..

Text and Translation

1. Chorus

Magnificat anima mea Dominum

My soul magnifies the Lord

2. Soprano aria

Et exsultavit spiritus meus in Deo
salutari meo.

And my spirit has rejoiced in God my
Saviour.

A. Chorus

Vom Himmel hoch da komm' ich her,
ich bring euch gute neue Mär,
der guten Mär bring ich so viel,
davon ich sing'n und sagen will.

From Heaven on high I come to you,
I bring you good new tidings.
Glad tidings I bring in abundance,
Of which I now will sing and say.

3. Soprano aria

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent

For he has regarded the lowliness of his
handmaiden;
for behold, from henceforth shall call me
blessed ...

4. Chorus

Omnes generationes

... all generations.

5. Bass aria

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

For he that is mighty has done great things
for me, and holy is his name.

B. Chorus

Freut euch und jubiliert,
zu Bethlehem gefunden wird
das herzeliebe Jesulein,
das soll euer Freud und Wonne sein.

Rejoice and be glad,
for at Bethlehem you will find
the beloved little Jesus,
who will be your joy and delight.

6. Alto, Tenor duet

Et misericordia a progenie in progenies
timentibus eum.

And his mercy is on them that fear him
throughout all generations.

7. Chorus

Fecit potentiam in brachio suo,
dispersit superbos
mente cordis sui.

He has shown strength with his arm;
he has scattered the proud
in the imagination of their hearts.

C. Chorus

Gloria in excelsis Deo,
Et in terra pax hominibus, bona voluntas.

Glory to God in the highest,
And on earth peace, goodwill towards men.

8. Tenor aria

Deposuit potentes de sede
et exaltavit humiles.

He has put down the mighty from their seat,
and has exalted the humble and meek.

9. Alto aria

Esurientes implevit bonis
et divites dimisit inanes.

He has filled the hungry with good things
and the rich he has sent empty away.

D. Soprano, Bass duet

Virga Jesse floruit,
Emmanuel noster apparuit,
induit carnem hominis,
fit puer delectabilis,
Alleluja.

The rod of Jesse has bloomed,
Our Emmanuel has appeared,
He has taken on human flesh,
and become a delightful child.
Alleluia.

10. Two Soprano, Alto trio

Suscepit Israel puerum suum
recordatus misericordiae suae.

Remembering his mercy,
he has helped his servant Israel.

11. Chorus

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

As he promised to our forefathers,
Abraham and his seed forever.

12. Chorus

Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc
et semper et in saecula saeculorum.
Amen.

Glory be to the Father, glory be to the Son,
and glory be to the Holy Ghost!
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

Mark Forkgen

conductor



Mark Forkgen recently 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 150 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 Siena and *Israel in Egypt* at the Viterbo Early Music Festival), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Highlights this Autumn have included a series exploring the chamber music of the Second Viennese School, another series, 'Green and Pleasant Land', based on the music of the first and second English Renaissance, and the first performance of Stephen McNeff's new WW1-inspired oratorio, *The Walking Shadows*.

Rachel Elliott

soprano



The English soprano, Rachel Elliott, studied piano at the Purcell School, before going to Selwyn College, Cambridge, to read music. She then spent two years on the postgraduate Early Music course at the Guildhall School of Music and Drama, where her singing teacher was David Pollard.

Rachel Elliott's career has been divided between solo and ensemble singing. She has worked with English groups such as I Fagiolini, Concordia, Orchestra of the Age of Enlightenment, The Academy of Ancient Music, New London Consort, and The Bach Players. She has also sung with the French ensembles, Les Arts Florissants and Il Seminario Musicale, and works regularly with the Spanish group Hippocampus.

Her recordings include lute songs by Campion with Nigel North, discs of music by Purcell, Charpentier and Rameau with New Chamber Opera, music for voice and viol consort by Gibbons with Concordia, as well as a disc of Antonio Vivaldi motets for solo soprano. Most recently she has recorded a recital of music by Monteverdi, Girolamo Frescobaldi, and Caccini for the Spanish label Arsis; and several J.S. Bach Cantatas with The Bach Players for Hyphen Press Music. She has also recorded for BBC Radio.

Rachel last sang with London Concert Choir in performances of Haydn's oratorio *The Seasons* in both London and Assisi.

Raphaela Papadakis

soprano



London-born soprano Raphaela Papadakis, winner of the National Mozart Competition, made her professional début at Garsington Opera whilst still a student at the Guildhall School, for which she was praised by the Financial Times as giving “the most attractive solo performance” of the show. Since then, she has gone on to perform roles with Independent Opera and Bury Court Opera, and covered at Glyndebourne Festival Opera, the Royal Opera House and the Berlin Staatsoper.

Operatic highlights this year include appearing as Mozart’s Susanna as reimagined by composer Ollie Brignall in a new opera called *Roles*, a Metta Theatre production taking place as part of the V&A’s ‘Opera: Passion Power and Politics’ exhibition, and at West Green House Opera in her house début as Duzzwadeva in their new English translation of Offenbach’s one-act operetta *Ba-ta-clan*.

A passionate recitalist and concert singer, Raphaela made her début at Carnegie Hall in 2014, and this year has appeared at the Oxford Lieder Festival, the Beethoven Woche in Bonn, Musicfest Aberystwyth, St John’s Smith Square and Kettle’s Yard, Cambridge, with collaborators such as Tom Poster, Sholto Kynoch, James Cheung and the Meta4 Quartet.

Raphaela’s other awards include the York Early Music Festival Prize at the London Handel Festival, First Prize and Audience Prize at the Clonter Opera Competition, and First Prize at the Maureen Lehane Vocal Awards. She is a Samling, IMA, and City Music Foundation Artist, and a winner of the Making Music Award for Young Concert Artists. She is also a Selected Artist for Making Music’s 2019/20 brochure. Raphaela studied at Clare College, Cambridge, graduating with a first-class degree in English Literature.

Mark Chambers

countertenor



Since leaving the Royal Northern College of Music in 1992 Mark has performed all over the world with many leading groups and conductors. Solo work has included Bach's *St Matthew Passion* and Mass in B Minor with Sir John Eliot Gardiner, Monteverdi's *Vespers of 1610* (performances and recording for Deutsche Grammophon) with Paul McCreech, and *Beloved and Beautiful*, a recording with Nederlandse Bachvereniging conducted by Jos van Veldhoven.

Operatic work has included many roles in Handel operas: *Xerxes* (Arsamenes), *Agrippina* (Narciso), *Amadigi* (Dardano), *Tamerlano* (Andronico), and Monteverdi's *Orfeo* (Speranza) in a Jonathan Miller production conducted by Philip Pickett. He sang the soprano role of Pilpatoe in Carl Heinrich Graun's *Montezuma* for Musikfestspiele Potsdam in the Sclosstheater in Sansouci Palace. Mark has also worked at the Royal Opera House as understudy for the role of Snake Priestess in Harrison Birtwistle's world premiere *The Minotaur*.

Mark works regularly with many of the world's leading choirs and ensembles, including Tenebrae, Gallicantus, The Monteverdi Choir, The Gabrieli Consort, the National Chamber Choir of Ireland and Gramophone award-winning Binchois Consort. Mark has made many recordings, including a solo recital of songs by Edmund Rubbra and R. Vaughan Williams with David Mason (piano); and a series of discs with The English Cornett and Sackbut Ensemble with music from Italy (*Accendo*), Germany (*A Hanseatic Festival*) and England (*Flower of Cities All*). Mark took part in the live recording of Bach's *St Matthew Passion* with Ex Cathedra and Jeffrey Skidmore from Symphony Hall, Birmingham.

In the commercial world Mark has created the Voice of the Ood for the *Dr Who* series for BBC television, with music by Murray Gold, and has been featured as a soloist in the electro-acoustic score for *Genus* by Joby Talbot – a commission by Paris Opera Ballet (also soon to be featured in a film about the project). Other film work includes *The Hitchhiker's Guide to the Galaxy* and *Elizabeth The Golden Age*.

Mark currently lives in Buncrana, Co. Donegal, and combines his singing career with a post as parttime lecturer in Voice at the University of Birmingham and as musical director of the young ensemble Sestina.

Nathan Vale

tenor



Winner of both First Prize and the Audience Prize at the 2006 London Handel Singing Competition, Nathan Vale attended the Royal College of Music, where he studied with Ryland Davies, and was awarded an Independent Opera Vocal Scholarship to the National Opera Studio.

He has sung Bach's *Christmas Oratorio* with the Aarhus Symphony Orchestra conducted by Harry Christophers; Arias from the *St John Passion* with the RAI Symphony Orchestra conducted by Paul Goodwin; *Die Erste Walpurgisnacht* by Mendelssohn, conducted by Sir Neville Marriner, and *Theory / Arithmetic* in Ravel's *L'enfant et les sortilèges* conducted by Jeffrey Tate. Other highlights include Evangelist in Bach's *St Matthew Passion*, Handel's *Ode for St Cecilia's Day*; Britten's *Serenade for Tenor, Horn and Strings* at the Hong Kong Festival, and Mozart's *Mass in C Minor* with the Bach Choir conducted by David Hill.

Winner of the 2005 AESS English Song Competition, Nathan is a committed recitalist, appearing at the Wigmore Hall, the Three Choirs Festival, the Temple Recital Series with Julius Drake, the Hong Kong Festival, the Housman, Gurney, Warlock and Ireland Societies with Graham Johnson, and the Crush Room ROH with Audrey Hyland. He has also recorded *Love's Voice* (Songs by Finzi, Gurney, Ireland and Venables) for SOMM Records.

Numerous operatic engagements have included Lurcanio in Handel's *Ariodante*; Belfiore in Mozart's *La finta giardiniera*; First Priest and First Armed Man in *The Magic Flute* for ENO; Evangelist in *Johannes-Passion* (fully staged) in Palermo; First Prisoner in Beethoven's *Fidelio* for Glyndebourne and Mr Buchanan in The Opera Group's award-winning revival of Kurt Weill's *Street Scene*.

This season includes an album of Quilter songs with pianist Adrian Farmer for Nimbus Records; recitals in Utrecht and Hong Kong, Arias from the *Matthäus-Passion* in Milan, in Denmark and for the London Handel Society. He will also sing a new song cycle by Richard Baker for the Birmingham Contemporary Music Group and roles in the newly commissioned opera *To See the Invisible* by Emily Howard at the Aldeburgh Festival.

Laurence Williams

bass



English bass-baritone Laurence Williams trained at The Guildhall School of Music and Drama and graduated with distinction and a Concert Recital Diploma in 2017. He has performed as a soloist both internationally and across the UK and is the Assistant Conductor and Principal Accompanist of London Concert Choir.

Recent highlights include Bach's *Mass in B Minor* with Queensland Symphony Orchestra and Stephen Layton in Brisbane, Australia, broadcast on ABC Classical; Bach's *St Matthew Passion* with Auckland Philharmonic Orchestra and Stephen Layton in Auckland, New Zealand; Haydn's *Nelson Mass* with Orchestra of the Age of Enlightenment and John Butt in Bath, and Mozart's *Requiem* with Brandenburg Sinfonia at St Martin-in-the-Fields. Upcoming engagements include Handel's *Messiah* with Queensland Symphony Orchestra.

His 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* (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, The Gabrieli Consort and Philharmonia Voices. He is passionate about introducing young voices to choral music and has extensive experience directing children's and youth choirs.

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* at 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* and Monteverdi's *Vespers*.

Members of Counterpoint

First Violin

Leader: Catherine Martin
Magda Loth-Hill
Iona Davies
Ellen Bundy
Oliver Webber
Miki Takahashi

Second Violin

Jean Paterson
William Thorpe
Ben Sansom
Naomi Burrell
Rebecca Miles

Viola

Rachel Byrt
Stefanie Heichemheim
Joanne Miller
Geoff Irwin

Cello

Chris Suckling
Anna Holmes
Kate Conway

Bass

Tim Amherst
Kate Aldridge

Flute

Katy Bircher
Amelia Shakespeare

Oboe/

Oboe d'amore

Leo Duarte
Gail Hennessy

Bassoon

Zoe Shevlin

Trumpet

David Blackadder
Richard Thomas
Tamsin Cowell

Timpani

Robert Kendell

Continuo

OJ Ruthven



London Concert Choir

Since its formation in 1960 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 LCC regularly appears at London's premier concert venues and in cathedrals and churches in and around the capital as well as touring abroad.

In 2014 the choir performed Haydn's oratorio *The Seasons* in Assisi and in 2011 joined with the Augsburg Basilica Choir to perform Verdi's Requiem in the Royal Festival Hall and to take part in the Augsburg Peace Festival.

LCC celebrated its 50th anniversary in 2010 with two performances of Britten's *War Requiem*. 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 with the Counterpoint ensemble include Handel's *Messiah*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Schubert's rarely-heard Mass in E flat. 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 Ellington's *Sacred Concert*, Will Todd's *Mass in Blue* and a concert celebrating Leonard Bernstein's centenary.

The choir often gives concerts for charity and continues to commission new works. Last season these were *A Light not yet Ready to Go Out* by Alison Willis, in aid of Breast Cancer Now, and *Per Ardua ad Astra*, a major work by the baritone Roderick Williams to celebrate the centenary of the RAF.

Mark Forkgen
Music Director

Laurence Williams
Assistant Conductor and
Accompanist

Fabyan Evans
Chairman

Barbara Whent
Concert Manager

Chris Finch
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano

Dagmar Binsted
Mickey Bowden
Christine Brown
Alison Carpenter
Lucy Carruthers
Caroline Clark
Eleanor Cowie
Naomi Cumber
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Sarah French
Sonja Gray
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Philippa Harris
Rebecca Harrison
Emma Heath
Amy Hilling
Emily Hunka
Eva Ignatuschtschenko
Christine Ingram
Danielle Johnstone
Jane Joyce
Vickie Kelly
Anna Kosicka
Susanna Lutman
Charlotte Marshall
Hannah Mason
Annie Meston
Adrienne Morgan
Delyth Morgan
Stephanie Moussadis
Margaret Perkins
Jutta Raftery
Ines Schlenker

Frances Shaw
Maddy Shaw Roberts
Imogen Small
Aisling Turner
Sayuri Uher
Francesca Wareing
Janet Wells
Natalie Whitehorn
Belinda Whittingham
Julie Wilson

Alto

Angela Alonso
Fionnuala Barrett
Kate Britten
Frances Cave
Carys Cooper
Deborah Curle
Georgie Day
Philippa Donald
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Tina Holderried
Denise Howell
Chrina Jarvis
Chris Joseph
Sarah Knight
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Adrienne Mathews
Corinna Matlis
Catherine McCarter

Neetu Menon
Anna Metcalf
Sophy Miles
Naomi Nettleship
Cathy Packe
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Jessica Rosethorn
Rosie de Saram
Helene Seiler
Pamela Slatter
Ella van der Klugt
Rachel Vroom
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson

Tenor

David Broad
Fabyan Evans
Miguel Garcia
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Christopher Seaden
Charles Sicat
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

Colin Allies
John Ancock
Peter Banks
Richard Burbury
Andrew Cullen
Chris Finch
James Finlay
Richard Gillard
Martin Goodwin
Nigel Grieve
Julian Hall
Nigel Hartnell
Keith Holmes
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Alan Machacek
Paul Milican
Joseph Pike
Morgan Roberts
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Philip Vickers
Dai Whittingham



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 LCC.

LCC Supporters

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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



Music Director: **Mark Forkgen**

FUTURE CONCERTS

Monday 4 March 2019, 7.30pm

Barbican, Silk Street, EC2

Brahms: A German Requiem

Richard Strauss: Death and Transfiguration

Wednesday 10 July 2019, 7.30pm

Queen Elizabeth Hall, SE1

Haydn: Te Deum and Nelson Mass

Mozart: Symphony No. 41 'Jupiter'

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