

ST JOHN'S SMITH SQUARE

Saturday 10 December 7.30pm

LONDON CONCERT CHOIR & SOUTHBANK SINFONIA

37th CHRISTMAS FESTIVAL

9–23 December 2022

Artistic Director Stephen Layton

Patron HRH The Former Duchess of Cornwall

37th CHRISTMAS FESTIVAL

The 37th Christmas Festival at St John's Smith Square is a festive feast of 15 concerts.

The Christmas Festival at St John's Smith Square returns with a festive feast of 15 concerts, taking us on a journey from Schütz to John Rutter with many musical treats in between.

Choral beauty is the main theme of the fortnight in the run up to Christmas with renowned groups such as **Vox Luminis**, **The Tallis Scholars**, **Ex Cathedra**, **The Gesualdo Six** and **Siglo de Oro**. Collegiate choirs of **Christ Church Oxford** and **Clare College Cambridge** return to fill the hall with their peerless sounds.

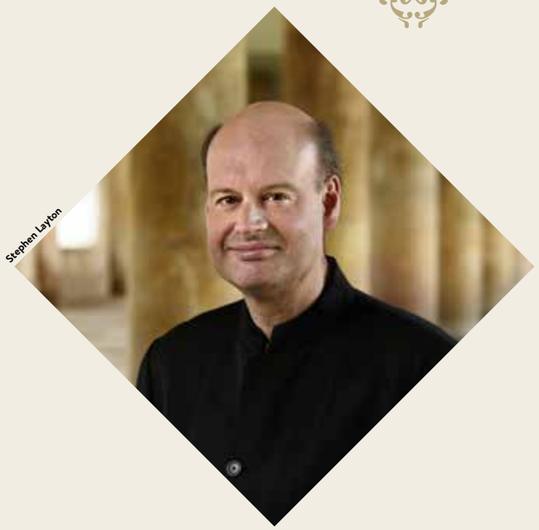
We are delighted to welcome back **National Youth Music Theatre**, **London Choral Sinfonia** and the **City of London Choir** who along with **London Concert Choir** & **Southbank Sinfonia**, **London Vocal Project** and the **National Symphony Orchestra** will be performing old favourites and taking us on new journeys, all with a festive take.

Our traditional closing performances of Bach's *Christmas Oratorio* and Handel's *Messiah* will be as much part of the festival this year as ever before, with **Trinity College Choir** and **Polyphony** respectively looking forward to collaborating with the **Orchestra of the Age of Enlightenment** once again.

We look forward to welcoming you to the Georgian splendour of St John's Smith Square, sharing food, drink and festive cheer whilst enjoying the very best music we can offer.



Stephen Layton
Artistic Director



Stephen Layton

ST JOHN'S SMITH SQUARE

LONDON CONCERT CHOIR & SOUTHBANK SINFONIA

Southbank Sinfonia

London Concert Choir

Mark Forkgen
CONDUCTOR

Nicholas Madden
TENOR

Christopher Walker
TREBLE

Laurence Williams
BARITONE

Saturday 10 December 2022

PROGRAMME

Fantasia on Christmas Carols ..... **Vaughan Williams** (1872–1958)

Dies Natalis, Op. 8 ..... **Finzi** (1901–1956)

1. *Intrada*
2. *Rhapsody - Recitativo stromentato*
3. *The Rapture - Danza*
4. *Wonder - Arioso*
5. *The Salutation - Aria*

Interval (20 mins)

In terra pax, Op. 39 ..... **Finzi**

St Paul's Suite for Strings, Op. 29 No. 2 ..... **Holst** (1874–1934)

1. *Jig - Vivace*
2. *Ostinato - Presto*
3. *Intermezzo - Andante con moto*
4. *Finale - Allegro*

Christmas Day ..... **Holst**

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PROGRAMME NOTES



Ralph Vaughan Williams (1872–1958)
Fantasia on Christmas Carols

This year marks the 150th anniversary of Vaughan Williams' birth. In his long life he composed in a wide variety of genres: his output included nine symphonies, as well as concertos, operas, choral works, songs, chamber music, ballet and film music. He believed in making music as available as possible and wrote many works for performance by amateurs.

The *Fantasia* was composed in 1912 and premiered at Hereford Cathedral that year. It draws its melodies and words in large part from the English folksong tradition, which pervades and informs so much of Vaughan Williams' music, and is dedicated to Cecil Sharp, father of the resurgence of interest in English traditional song and dance that began around the start of the twentieth century.

In her biography of her husband, Ursula Vaughan Williams declared that he began as an atheist and 'though he later drifted into a cheerful agnosticism, he was never a professing Christian'. It seems, however, that Vaughan Williams was strongly attracted to the traditions and imagery of Christianity, and his 'cheerful agnosticism' in no way compromised the integrity or sincerity of his religious works.

The *Fantasia* opens with an evocative 'cello solo before the baritone soloist begins the narrative with the Herefordshire carol, 'This is the truth sent from above'. The wordless choral accompaniment underscores the simplicity of this opening section, which ends with the return of the solo 'cello.

The second section, 'Come all you worthy gentlemen' (a Somerset major-key variant of 'God rest you merry, gentlemen'), builds to use the full orchestral forces to proclaim 'tidings of comfort and joy' before subsiding once more. The soloist then begins a setting of the Sussex Carol ('On Christmas night'), which Vaughan Williams himself had collected.

Lastly, the final verse of 'Come all you worthy gentlemen' is interwoven with the words of the previous sections, with orchestral references to a number of other carols and folk melodies encompassing the fall of Adam and Eve and the birth of Christ, including 'The first Nowell'. Eventually the tranquillity of the opening returns and the voices fade into the distance.



Gerald Finzi (1901–1956)
Dies Natalis, Op. 8

Born in London, Gerald Finzi studied music privately under a series of distinguished teachers. He taught briefly at the Royal Academy of Music, but gave this up in 1933 on marrying the artist Joy Black. In 1939 they moved from Wiltshire to Ashmansworth, near Newbury. Although the outbreak of World War II put Finzi's burgeoning career on hold, in 1940 he was able to found the Newbury String Players, a largely amateur group that he continued to conduct until his untimely death in 1956.

A series of tragedies profoundly affected Finzi in his early years. By the time he was eighteen he had lost his father, three elder brothers and his much-loved music teacher, killed in action in the First World War. This sequence of events gave Finzi an acute awareness of the impermanence of life, confirmed with grim finality when at the age of fifty he discovered that he was dying of lymphoma. These experiences to a large extent account for the hint of melancholy underlying much of his music.

Finzi's output amounted to a mere forty opus numbers, which include a series of matchless settings of the poetry of Thomas Hardy, a number of orchestral pieces and some magnificent choral compositions. He was a pupil and friend of Vaughan Williams, whose influence, together with that of Elgar and Holst, may be heard in his harmonic and melodic style; like Vaughan Williams, he was inspired by a love of the English countryside.

Dies Natalis, a cantata for high solo voice and string orchestra, was begun in the 1920s, but first performed only in 1940. Set to prose and poetry by Thomas Traherne, a priest and one of the seventeenth century metaphysical poets, it reflects the joy and wonder of a newborn child's discovery of the beauty and splendour of the world. The spirit of the words is conveyed in long melodic lines and richly textured, resourceful string writing.

1. Intrada
The themes of this orchestral introduction are closely linked to the music of the second movement. The first theme is a contemplative pastorale in 6/8 time, while the second is in 2/4 time. After a brief crescendo, the first theme returns and leads directly into the Rhapsody.

2. Rhapsody – Recitativo stromentato
In an accompanied recitative, the soloist sings a selection of prose passages from Traherne's *Centuries of Meditations*. As a child, the writer marvelled at God's creation, the corn and the green trees, and at human beings; he knew nothing of death or conflict, but saw everything in the 'peace of Eden'. The accompaniment becomes hushed and pauses before the rapt final phrase: 'Everything was at rest, free and immortal'.

Will you see the infancy of this sublime and celestial greatness? I was a stranger, which at my entrance into the world was saluted and surrounded with innumerable joys: my knowledge was divine. I was entertained like an angel with the works of God in their splendour and glory. Heaven and Earth did sing my Creator's praises, and could not make more melody to Adam than to me. Certainly Adam in Paradise had not more sweet and curious apprehensions of the world than I. All appeared new, and strange at first, inexpressibly rare and delightful and beautiful. All things were spotless and pure and glorious.

The corn was orient and immortal wheat, which never should be reaped nor was ever sown. I thought it had stood from everlasting to everlasting. The green trees, when I saw them first, transported and ravished me, their sweetness and unusual beauty made my heart to leap, and almost mad with ecstasy, they were such strange and wonderful things.

O what venerable creatures did the aged seem! Immortal cherubims! and the young men glittering and sparkling angels, and maids strange seraphic pieces of life and beauty! I knew not that they were born or should die; but all things abided eternally. I knew not that there were sins or complaints or laws. I dreamed not of poverties, contentions or vices. All tears and quarrels were hidden from mine eyes. I saw all in the peace of Eden. Everything was at rest, free and immortal.

3. The Rapture – Danza
The first theme of this fast movement is exultant and vigorous, while the second sweeping theme describing the child's 'heavenly joy' is reminiscent of Elgar. The writing for both soloist and orchestra is intense and demanding.

Sweet Infancy!
O heavenly fire! O sacred Light!
How fair and bright!
How great am I
Whom the whole world doth magnify!

O heavenly Joy!
O great and sacred blessedness
Which I possess!
So great a joy
Who did into my arms convey?

From God above
Being sent,
the gift doth me enflame,
To praise His Name.
The stars do move,
The sun doth shine,
to show His Love.

O how divine
Am I! To all this sacred wealth
This life and health,
Who rais'd? Who mine
Did make the same!
What hand divine!

4. Wonder – Arioso
In this lyrical and heartfelt movement, the poet celebrates his mystical connection with God's world. The music reflects his spiritual ecstasy, then pauses before the final affirmation: 'I nothing in the world did know but 'twas Divine.'

How like an angel came I down!
How bright are all things here!
When first among
His works I did appear
O how their glory did me crown!
The world resembled His Eternity
In which my soul did walk;
And every thing that I did see
Did with me talk.

The skies in their magnificence
The lovely, lively air,
O how divine, how soft,
how sweet, how fair!
The stars did entertain my sense;
And all the works of God,
so bright and pure,
So rich and great, did seem,
As if they ever must endure
In my esteem.

A native health and innocence
Within my bones did grow,
And while my God
did all His Glories show,
I felt a vigour in my sense
That was all Spirit.
I within did flow
With seas of life, like wine;
I nothing in the world did know
But 'twas Divine.

5. Wonder – Arioso
In a peaceful aria, meditating on the mystery of new life, the soloist is accompanied by a lyrical melody over a pizzicato bass line; the effect is reminiscent of a Bach chorale prelude.

These little limbs, these eyes
and hands which here I find,
This panting heart wherewith
my life begins;
Where have ye been?
Behind what curtain were ye
from me hid so long?
Where was, in what abyss,
my new-made tongue?

When silent I, so many thousand,
thousand years
Beneath the dust did in a chaos lie,
how could I smiles, or tears,
Or lips, or hands, or eyes,
or ears perceive?
Welcome, ye treasures which
I now receive.

From dust I rise
and out of nothing now awake,
These brighter regions
which salute my eyes,
A gift from God I take, the earth,
the seas, the light, the lofty skies,
The sun and stars are mine:
if these I prize.

A stranger here, strange things
doth meet, strange glory see,
Strange treasures lodged
in this fair world appear,
Strange, all, and new to me:
But that they mine should be who
nothing was,
That strangest is of all;
yet brought to pass.

Interval (20 mins)

Gerald Finzi
In Terra Pax, Christmas Scene, Op. 39

In Terra Pax for soprano, baritone, chorus and orchestra was composed in 1954 and was almost the last piece that Finzi wrote. In 1956, only three weeks before his death, Finzi took Ralph and Ursula Vaughan Williams to a hill from which they could hear the church bells peal out over Gloucestershire, just as Finzi remembered hearing them when he was living there 30 years before. This early experience was the inspiration for *In Terra Pax*.

The text draws on Robert Bridges' poem 'Noel: Christmas Eve, 1913', subtitled *Pax hominibus bonae voluntatis* (Peace and goodwill to all men), in which a solitary figure, represented by Finzi's solo baritone, wanders the hills one starry Christmas Eve. Hearing the sound of distant church bells, he reflects on the shepherds who heard their own sweet music on 'that first Christmas of all.'

At this point in his score Finzi incorporates a setting of St Luke's narration of the angels appearing to the shepherds. The choir's description of the shepherds peacefully keeping watch is interrupted as the angelic host appears in a blaze of light and the music depicts the shepherds' hearts beating in fear. Finzi assigns the 'good tidings of great joy' to a soprano soloist and the chorus divides into six parts to glorify God to the sound of bells. As the peaceful opening music returns, Bridges' poem is resumed by the baritone, and the work concludes with a brief reminiscence of the distant choir of angels.

Finzi's agnosticism, like that of Vaughan Williams, did not prevent him from composing sincerely felt and glorious Christian music, although *In Terra Pax* is as much a celebration of peace as it is a superbly crafted response to Bridges' poem. The work opens and closes with a sombre peal of bells and throughout the work there are clear and appropriate echoes of the melody of 'The First Nowell'.

A frosty Christmas Eve
when the stars were shining
Fared I forth alone
where westward falls the hill,
And from many a village
in the water'd valley
Distant music reach'd me
peals of bells aringing:
The constellated sounds
ran sprinkling on earth's floor
As the dark vault above
with stars was spangled o'er.

Then sped my thoughts to keep
that first Christmas of all
When the shepherds watching
by their folds ere the dawn
Heard music in the fields
and marvelling could not tell
Whether it were angels
or the bright stars singing.

And there were in the same country
shepherds abiding in the field,
keeping watch
over their flock by night.
And, lo, the angel of the Lord
came upon them,
and the glory of the Lord shone
round about them;
and they were sore afraid.
And the angel said unto them,

Fear not: for behold,
I bring you good tidings
of great joy,
which shall be to all people.

For unto you is born this day
in the city of David
a Saviour, which is Christ the Lord.
And this shall be a sign unto you;
Ye shall find the babe wrapped in
swaddling clothes,
lying in a manger.

And suddenly there was with the
angel a multitude of the heavenly
host praising God, and saying,
Glory to God in the highest, and on
earth peace, good will toward men.

But to me heard afar
it was starry music
Angels' song, comforting
as the comfort of Christ
When he spake tenderly
to his sorrowful flock:
The old words came to me
by the riches of time
Mellow'd and transfigured
as I stood on the hill
Heark'ning in the aspect
of th'eternal silence

And on Earth peace, good will
toward men.



Gustav Holst (1874–1934)
St. Paul's Suite for Strings, Op. 29 No. 2

From an early age Gustav Holst, who came from a family of musicians, had ambitions to become a composer. He met Ralph Vaughan Williams in 1895, when both were studying at the Royal College of Music, and the two became lifelong friends and constructive critics of each other's music. Vaughan Williams also encouraged Holst's interest in English folksong.

To supplement his income from composing, Holst worked as an organist and trombonist and took up a number of teaching posts, including that of Director of Music at Morley College. In 1905 he became head of music at St Paul's Girls' School in Hammersmith. He continued to teach there until his death, despite the success of *The Planets*, and was enabled to compose in a sound-proof music room built for him in the school's new music wing. The *St Paul's Suite*, inspired by folk tunes, was written for the school's string orchestra in 1913.

The first movement is an energetic jig that begins with alternating phrases of two and three beats to the bar. A *cantabile* version of the theme played at half-speed is introduced, then the versions are interwoven and combined.

The term *ostinato* in the second movement refers to a continuing group of four sinuously repeating quavers from the second violins, against which the other strings play a carefree lilting melody, introduced by a solo violin.

The third movement, originally labelled 'Dance', opens with a haunting melody with a Middle Eastern flavour, over pizzicato chords. This is interrupted twice by a 'stamping' dance; finally, the melody is played by a quartet of soloists.

The finale is based on an English country dance and is another jig, arranged from Holst's second Military Band Suite. The opening Dargason theme acts as an *ostinato*. After this has been played by the whole orchestra, the lower strings enter with the traditional melody 'Greensleeves' and the two themes are played together to end the suite.

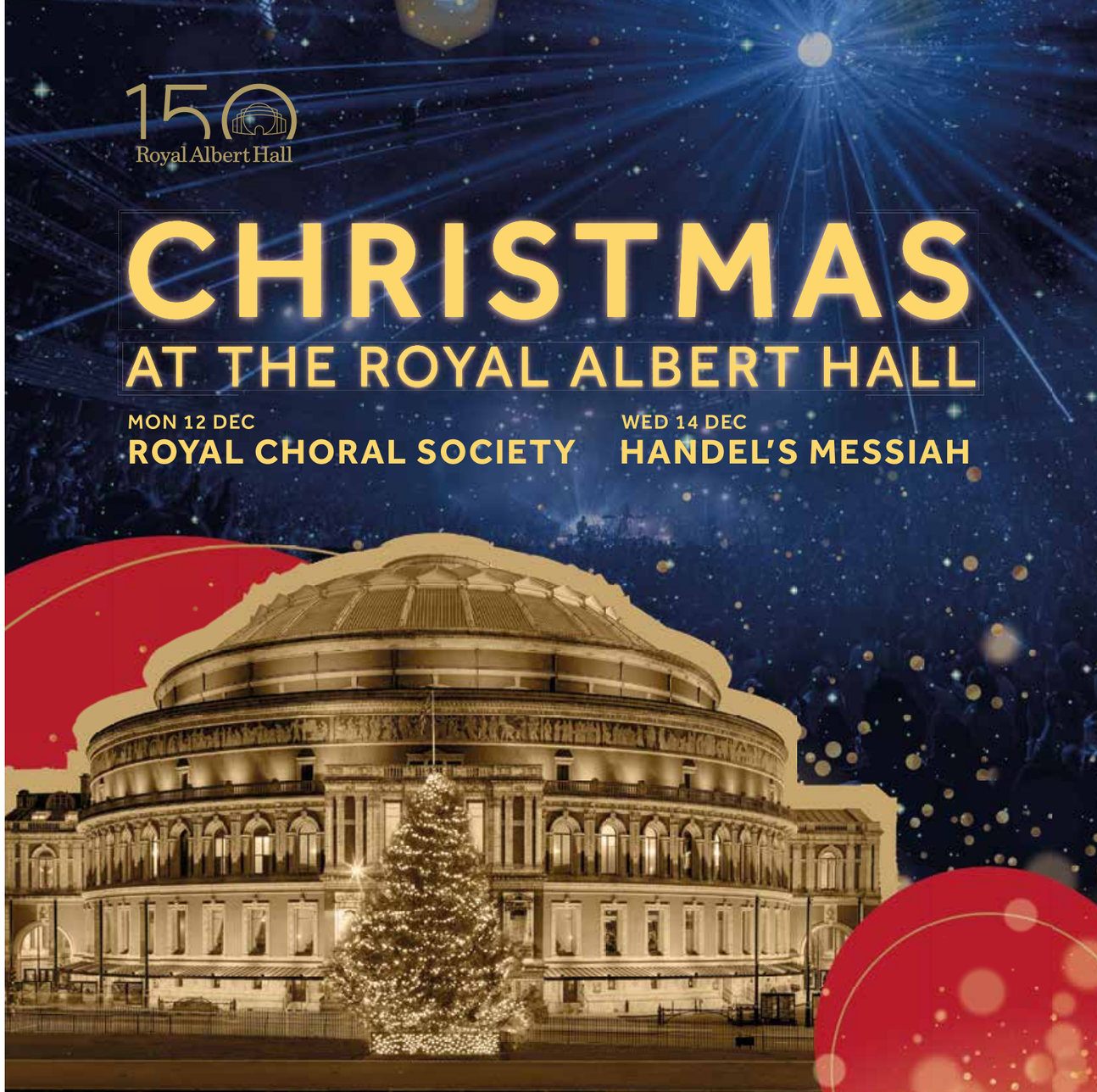
Gustav Holst
Christmas Day
Choral fantasy on old carols

In 1910 Holst had just written *Choral Hymns from the Rig Veda*, based on sacred texts of Hinduism, and *Beni Mora*, an orchestral suite inspired by music he had heard in Algeria, when he composed this choral work which is very much in the Christian tradition. *Christmas Day* was written for the music students of Morley College, to whom it is dedicated, and was first performed at the College in January 1911.

The piece is based on four carols – three well-known and one perhaps less familiar. These are 'Good Christian Men, Rejoice' (the English version of the Latin carol 'In Dulci Jubilo'), 'God rest you merry, gentlemen' (an eighteenth century carol mentioned in Dickens' *A Christmas Carol* in 1843), 'Come ye lofty, come ye lowly' (nineteenth century words set by Holst to an 'Old Breton Melody') and 'The First Nowell' (a traditional Cornish carol; 'Nowell' from the French *Noël*, 'Christmas').

The voice parts take it in turn to sing a verse, starting and finishing with the altos singing 'Good Christian Men, Rejoice'. In between, Holst creates a festive tapestry in which the carols are heard in canon, in four-part harmony and in counterpoint with 'The First Nowell' as a descant, until the piece ends very quietly on the words, 'Christ was born to save'.

Programme notes by
London Concert Choir, with acknowledgments to Making Music.



MARK FORKGEN

Last season Mark Forkgen celebrated 25 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. Mark was Organ Scholar of Queens' College, Cambridge, before winning a scholarship to study conducting at the Guildhall School of Music and Drama.

Since then 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 Royal Albert Hall and the Barbican.

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.



© Susan Porter Thomas

Autumn highlights include Mahler's *Fourth Symphony*, a production of *Les Misérables*, and with Canticum chamber choir a Christmas concert at St Sophia's Cathedral and 'Carols in the City' for Marie Curie at Southwark Cathedral.



NICHOLAS MADDEN

As a member of the choir of St George's Chapel, Windsor, Nicholas takes part in daily services in the chapel, as well as singing regularly for the Royal Family at both private and state occasions.

Nicholas Madden was born and grew up in Dunedin, New Zealand. Alongside singing as a chorister at St Paul's Cathedral in Dunedin and with the New Zealand Youth Choir, Nicholas also had a keen interest in cricket, missing out on a career in sports due to injury. He studied biochemistry at the University of Otago before moving to the UK in 2005 to sing as one of the Tenor Lay Clerks at Ely Cathedral and to pursue a freelance career as a soloist and ensemble singer.

In 2007, Nicholas joined the choir of St George's Chapel, Windsor, where he sings daily services in the chapel, as well as singing regularly for the Royal Family at both private and state occasions, including at the wedding of Prince Harry and Meghan Markle. In 2021, during the Covid pandemic, Nicholas was honoured to be one of only three Lay Clerks chosen to sing at the funeral of HRH Prince Philip, broadcast to millions around the world, and in September 2022 at the Committal service of Queen Elizabeth II.

Alongside his formal role in the Choir of St George's, Nicholas is also a founding member of The Queen's Six, who have made numerous recordings for Signum Records in repertoire ranging from Renaissance polyphony to the songs of Tom Lehrer to Broadway, pop and jazz. The group tours frequently around the UK, Europe and the USA; future plans also include work in Asia and Australasia.

Nicholas is also in high demand as a soloist, and highlights have included performances of J.S. Bach's *St Matthew Passion* under Sir Colin Davis, Handel's *Messiah* with the OAE and Tenebrae, directed by Nigel Short in concerts across the UK, USA and Europe, as well as various works by Handel with The Gabrieli Consort under Paul McCreesh. As an ensemble singer, Nicholas works regularly with some of the most prestigious groups in the UK and internationally, including Tenebrae, Polyphony, Arcangelo, The Gabrieli Consort, The Tallis Scholars, The Sixteen, ORA, Eric Whitacre Singers, BBC Singers and the Dutch Radio Choir. He also sings regularly with London Voices on numerous film, computer game and other soundtracks.

CHRISTOPHER WALKER

Christopher Walker, a passionate treble singer of all genres of music, is in his first year as a music scholar at Tonbridge School.



This summer he performed in the Children's Chorus in Glyndebourne Opera's Festival 2022 production of Puccini's *La Bohème* and last autumn he performed the solo role of Orgando in Handel's *Amadigi* with the English Touring Opera.

He is a member of the National Youth Boys' Choir, was Head Chorister of the Tonbridge School Chapel Choir last academic year and has won various classical and show song singing classes at music festivals in the South East. He has studied singing with Helen Everton and Toby Stafford-Allen, plays the cello and piano and is also a keen sportsman.





LAURENCE WILLIAMS

Laurence Williams is an international freelance bass-baritone soloist and choral conductor.

Acclaimed for his eloquent singing and lush tone, he specialises in oratorio singing and was runner up in the 2019 Patricia Routledge National English Song Competition.

Recent highlights include:
Bach's *Mass in B Minor* with the Slovenian Philharmonic Orchestra; the world premiere of Stephen McNeff's *The Waking Shadows* with Canticum Choir and Mark Forkgen at St Martin-in-the-Fields; Bach's *St Matthew Passion* with Stephen Layton and the Auckland Philharmonia, broadcast live on Radio NZ, and Haydn's *Nelson Mass* with John Butt and the Orchestra of the Age of Enlightenment.

Laurence has sung with many top choirs in the country, including The Monteverdi Choir, Gabrieli Consort and Polyphony. He has extensive experience of conducting non-professional choirs and runs a choral society, a children's choir and a large music programme at a church in Barnes, London. He thrives on working with non-professional musicians and bringing his singing expertise to help people achieve their best. He is also the Assistant Conductor and Principal Accompanist of London Concert Choir and loves having the opportunity to perform with them, having helped prepare the choir for this programme.

LONDON CONCERT CHOIR

London Concert Choir is delighted to be taking part in the St John's Christmas Festival for the first time, together with Southbank Sinfonia.

The choir had its 60th anniversary in 2020. Notable for the commitment and musicality of its performances in an unusually varied repertoire, London Concert Choir regularly appears with Mark Forkgen at London's premier concert venues, while tours abroad have included visits to France, Germany, Italy, Poland and Spain.

The choir's 50th anniversary saw 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*, Brahms' *German Requiem*, and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's *King Arthur* to Gershwin's *Porgy and Bess*. Performances with the Counterpoint period instrumental ensemble include Handel's *Messiah*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Mozart's *C minor Mass*. LCC has also performed Ellington's *Sacred Concert*, Will Todd's *Mass in Blue* and a concert to mark Leonard Bernstein's centenary.

The choir often gives concerts for charity and also commissions new works, including *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 Roderick Williams to commemorate the centenary of the RAF.

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To find out more, please e-mail
treasurer@londonconcertchoir.org

JOINING THE CHOIR

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. Rehearsals are on Monday nights at Bloomsbury Baptist Church near Tottenham Court Road station. If you are interested in joining the choir, please fill in your details online at **www.londonconcertchoir.org**

MAILING LIST

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Fabyan and Karen Evans
Judith Greenway
Jeremy Groom
Nicholas and Maureen Halton
Tim Ingram
Ian Judson
Miriam Kramer
Jill Marx
Janet and Michael Orr
Christopher and Jennifer Powell Smith
Caroline Proddow
Ruth Steinholtz
Claire Ford Wille
Charles Williams
Anthony Willson
Clare and Philip Ziegler

LIFE FRIENDS

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

Peter Barley
Tim and Patricia Barnes
Anne Clayton
Mark Loveday
Sue McFadyen
Gregory Rose

MEMBERS OF LONDON CONCERT CHOIR

SOPRANO

Dagmar Binsted
Eleanor Blackman
Alison Carpenter
Eleanor Cowie
Polly Creed
Emma Davidson
Christine Dencer
Emma Dixon
Emily Dresner
Tessa Forrest
Kay Fox
Sarah French
Jennifer Greenway
Dalia Gurari
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Annie Meston
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Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard
Tara Springate
Aisling Turner
Francesca Wareing
Janet Wells
Belinda Whittingham
Guyanne Wilson
Julie Wilson
Josephine von Zitzewitz
Ioulia Zoukova

ALTO

Galina Borisova
Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
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Carol Lane
Lorna Lewis
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Norma MacMillan
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Anna Metcalf
Sophy Miles
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Cathy Packe
Barbara Paterson
Judith Paterson
Rachel Pearson
Gillian Perry
Emilia-Valerie Pilss
Dubravka Polic
Beccy Reese
Jessica Rosethorn
Rosie de Saram
Pamela Slatter
Tabitha Strydom
Gabriel West
June Williams

TENOR

Samuel Ajose
David Broad
Richard Davison
William Durant
Fabyan Evans
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Andrew Lyburn
Seb Marlow
Ben Martin
Stephen Rickett
Tim Steer
Ruth Yeo

BASS

Colin Allies
John Ancock
Miles Armstrong
Peter Banks
Tim Bourns
Andrew Cullen
David Elkan
Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
Keith Holmes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Hamish Naismith
Morgan Roberts
Jonathan Rogers
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Dai Whittingham



SOUTHBANK SINFONIA

Classical music needs brilliant young advocates to communicate its power and worth in the 21st century. Each year, Southbank Sinfonia welcomes 33 of the world's most promising musicians to embark on its renowned fellowship. The orchestra was founded in 2002 by Music Director Simon Over to provide emerging musicians with a much-needed springboard into the profession. More than just an orchestra, this is a community where young talents can find their own creative strengths, fulfil personal goals, make lasting contacts, and take their musicianship to new frontiers.

Southbank Sinfonia celebrates how intrepid players can have a uniquely important voice in the sector, challenging and refreshing traditions. From Rush Hour Concerts to the hit production of Amadeus at the National Theatre and collaborations with Nonclassical, iTunes, Sadler's Wells and the RSC, bright, talents are setting the tempo for the future. In recognition of its achievements, the orchestra was nominated for the 2017 Royal Philharmonic Society Ensemble Award. To date, almost 600 musicians have completed the programme and can be found worldwide in leading orchestras and acclaimed chamber ensembles, as inspiring music educators, and pioneering their own entrepreneurial musical ventures.

Most recently, the orchestra has merged with world-renowned venue St John's Smith Square, combining energy and resources thereby providing a vibrant and permanent home for a unique programme of first-class creative musical development. As one new charity, Southbank Sinfonia at St John's Smith Square creates a hub for world-class musical development, placing emerging talent at the heart of the organisation. It offers a permanent home for a renowned orchestral fellowship programme and acts as a beacon for the future of classical music, embracing versatility and innovation in everything from great symphonies to bold new musical adventures.



VIOLIN I
Eleanor Hill
Xinyue Wang
Alexander Casson
Jose Matias
Sophie Hinson
Raina Arnett

VIOLIN II
Ilhem Ben Khalfa
Savannah Brown
Victoria Farrell-Reed
Iryna Glyebova

VIOLA
Peter Fenech
Aleksandra Lipke
Charles Whittaker
Cameron Howe

CELLO
Reyan Murtadha
Abigail Lorimier
Rebecca Bradley
Paul Lee tbc

BASS
Alexandre dos Santos
Olaya Garcia Alvarez

FLUTE
Eleanor Blamires
Sofia Castillo

OBOE
Izy Cheesman
Luiz De Campos

CLARINET
Jules Baeten
Lucia Porcedda

BASSOON
Ruihan Kee
Holly Redshaw

HORN
Jake Parker
Millie Lihoreau

TRUMPET
Edward Sykes
Joseph Skypala

PERCUSSION / TIMPANI
Aaron Townsend

HARP
tbc

Choral at Cadogan



Thursday 15 & Wednesday 21 December, 7.30pm

The Sixteen at Christmas

Join The Sixteen for a typically varied *a cappella* Christmas programme that draws on festive-inspired repertoire from the Renaissance to the present day. The choir contrasts much-loved modern classics by Gabriel Jackson and Cecilia McDowall with the gorgeous Renaissance sounds of Palestrina and Sheppard, along with traditional favourites.



Thursday 9 February, 7.30pm

The Tallis Scholars

Taverner to Tavener

The Tallis Scholars had a long association with Sir John Tavener. To mark the tenth anniversary of his death, they present a special programme of his music containing two pieces written for them alongside music by his great Tudor namesake, and possible ancestor, John Taverner.



Thursday 16 February, 7.30pm

The Sixteen choir & orchestra

Nelson Mass

The Sixteen choir and orchestra perform Haydn's *Nelson Mass*, described by his biographer as 'arguably his greatest single composition', alongside Mozart's *Eine kleine Nachtmusik* and the *Vesperae solennes de confessore*.

Box Office **020 7730 4500**
Online **cadoganhall.com**
Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

CADOGAN HALL



WESTMINSTER SCHOOL

For more information about Music at Westminster, including Music Awards for entry at 11+, 13+ and 16+, visit ***www.westminster.org.uk***

SUPPORT US

TRANSITION FUND

Southbank Sinfonia at St John's Smith Square is an organisation in transition. Having merged two much loved cultural institutions in April 2021, we have now established business-as-usual and are planning for the future.

We are developing our new mission, vision, and values, the first step in creating a brand for the unified organisation which houses the identities of Southbank Sinfonia and St John's Smith Square. We are also continuing to work on the long-term plans for our Grade 1 Listed building and what this means for our programming.

Southbank Sinfonia's work will sit at the heart of what is presented at St John's Smith Square, with international groups continuing to perform regularly too. St John's will also remain a key venue for amateur, university and school groups with the Footstool Café as a hub to eat, drink and learn more about what we have to offer.

While we continue to work on these plans, we need help to make up our shortfall. Our turnover is currently £2.1million. Ticket sales and commercial income covers a proportion of our running costs but leaves us needing to raise £250,000 to fill the gap this financial year.

Please help us to fulfil our potential as one of London's most treasured musical and architectural gems.

For more information, contact our Campaigns Manager, Robert Grisbrook at **robert@southbanksinfonia.co.uk** or on 020 4553 0772.

You can give in the following ways: Give to our Transition Fund – ensure the future of both Southbank Sinfonia and St John's Smith Square:

www.sjss.org.uk/donations

Become a Member of Southbank Sinfonia – support the musicians of the future, attend open rehearsals and more:

www.southbanksinfonia.co.uk/friends/

Become a Member of St John's Smith Square – receive priority booking, discounts on tickets and in our café:

www.sjss.org.uk/support-us

THANK YOU

We remain enormously grateful to everyone who has given to Southbank Sinfonia at St John's Smith Square. Every donation helps us to continue our work, ensuring the future of music in an important architectural landmark in the heart of our capital city.

A collection will be taken at the end of the concert in aid of all Southbank Sinfonia at St John's Smith Square activities. Thank you so much for your support.

Royal Albert Hall

CARMEN
IN CONCERT

Fri 14 April, 7pm

Experience the power and passion of Bizet's *Carmen* in a powerful stripped back concert

JOYCE DIDONATO
as Carmen

MICHAEL SPYRES
as Don José







Part of Love Classical

in association with CUNARD

Royal Albert Hall

ORGAN
CELEBRATION

Sun 4 June, 7.30pm

Featuring some of the world's finest organists, performing music by Britten, Jeanne Demessieux, Hans Zimmer and more

Part of Love Classical

in association with CUNARD

37th CHRISTMAS FESTIVAL

9–23 December 2022

Artistic Director Stephen Layton

Fri 9 December
VOX LUMINIS
German Christmas motets and a seasonal masterpiece

Sat 10 December
LONDON CONCERT CHOIR & SOUTHBANK SINFONIA
A musical journey to winter wonderland with three typically English composers

Sun 11 December
CITY OF LONDON CHOIR
Carols by Candlelight
The annual "carol concert with bells on" (The Guardian) features Christmas music by Vaughan Williams

Mon 12 December
SIGLO DE ORO
I Sing of a Maiden
Join Siglo de Oro for a beautitful festive programme

Tue 13 December
CHOIR OF CHRIST CHURCH CATHEDRAL, OXFORD
Christmas with Christ Church
Steven Grahl conducts a selection of Christmas music to celebrate the festive season

Wed 14 December
LONDON VOCAL PROJECT & JAZZ AT THE MOVIES
A Swinging Christmas
Performing familiar and traditional Christmas melodies in their distinctive and compelling styles

Thu 15 December
EX CATHEDRA
Christmas Music by Candlelight
With much-loved favourites, little-known gems and inspiringly new works, plus readings

Fri 16 December
NATIONAL SYMPHONY ORCHESTRA
The Spirit of Christmas
A glorious selection of Yuletide music, with classic carols and Christmas fun with conductor Justin Pearson

Sat 17 December
NATIONAL YOUTH MUSIC THEATRE
On Christmas Night
A seasonal concert of readings, music and staged extracts from the award-winning company

Sun 18 December
THE CHOIR OF CLARE COLLEGE, CAMBRIDGE
Conductor Graham Ross return to St John's Smith Square to perform a beautiful seasonal programme

Mon 19 December
THE GESUALDO SIX
In Winter's House
This programme reaches across the ages, with each piece chosen to evoke a sense of mystery and joy

Tue 20 December
LONDON CHORAL SINFONIA
On Christmas Night
This concert will take you on a musical journey of the Christmas story

Wed 21 December
THE TALLIS SCHOLARS
O splendor gloriae
Peter Phillips conducts this unusual selection of seasonal celebration music

Thu 22 December
TRINITY COLLEGE CHOIR & ORCHESTRA OF THE AGE OF ENLIGHTENMENT
Christmas Oratorio
After the sell-out success of its recent Christmas Festival performances, the Choir joins forces with the Orchestra of the Age of Enlightenment for Bach's *Christmas Oratorio*, Parts I, II, III, and VI

Fri 23 December
POLYPHONY & ORCHESTRA OF THE AGE OF ENLIGHTENMENT
Handel's Messiah with Polyphony
Polyphony & Orchestra of the Age of Enlightenment return for another very special festive performance of Handel's *Messiah*

Box Office **020 7222 1061**
sjss.org.uk

VENUE INFORMATION

In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway.

The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's Smith Square.

Smoking is not permitted anywhere in St John's Smith Square.

Refreshments are permitted only in The Footstool Restaurant.

Please ensure that all digital watch alarms, pagers and mobile phones are switched off.

PLEASE STAY IN TOUCH WITH US ONLINE
Join the conversation!

#SJSSChristmas

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