LONDON CONCERT CHOIR

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President
Roderick Williams OBE

Music Director
Mark Forkgen

Monday, 17 October 2022, 7:30pm
Programme: £3

Mozart
Mass in C minor



with Ave Verum Corpus &
Symphony No. 36, 'Linz'

lcchoir.uk

CADOGAN HALL

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Programme designed by Stephen Rickett and edited by Eleanor Cowie.

The Mass will be performed in The New Novello Choral Edition, in which the missing score parts have been recontructed by Philip Wilby.

Programme Notes:
Ave Verum Corpus *by Sabine Köllmann*
Symphony No. 36 *by Emma Dixon*
Mass in C minor *by Alan Huw Smith*

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

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LONDON
CONCERT
CHOIR

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Mozart

Ave Verum Corpus
Symphony No. 36, 'Linz'
Mass in C minor

Mark Forkgen *conductor*

Jessica Cale *soprano*
Bethany Partridge *soprano*
Nathan Vale *tenor*
Laurence Williams *bass baritone*

London Concert Choir

Counterpoint

There will be an INTERVAL of 20 minutes after the Symphony

WOLFGANG AMADEUS MOZART
(1756-1791)



AVE VERUM CORPUS

K618

Mozart composed this motet for accompanied four-part chorus in June 1791 at the request of Anton Stoll, the local organist and choirmaster in the small spa town of Baden, not far from Vienna, where Mozart's wife Constanze spent the last weeks of her sixth pregnancy. In gratitude to Stoll, who looked after his wife while Mozart was going back and forth to Vienna, the composer set the fourteenth-century Eucharistic hymn *Ave verum Corpus* (Hail, true Body) to music, to be performed on the feast of Corpus Christi.

A musical miniature of only forty-six bars, the motet is famed for being one of the most perfect, yet simple expressions of devotion ever composed. Unadorned and easily understood, the subtle harmonic shifts in the writing perfectly respond to the meaning of the text, such as the achingly beautiful chromaticisms underlining the crucial words 'immolatum' (offered in sacrifice) and 'perforatum' (pierced). The final 'In mortis examine', the plea to let Christ's death be transformed into salvation in our own hour of death, is repeated a second time, with a short moment of intense anxiety, before returning to the reassuring home key of D major.

Ave verum Corpus, natum de Maria Virgine:
Vere passum immolatum
in cruce pro homine:
Cuius latus perforatum unda fluxit
et sanguine,
Esto nobis praegustatum in mortis examine.

Hail, true Body, born of the Virgin Mary,
Who truly suffered and was sacrificed
on the Cross for mankind.
From whose pierced side flowed the water
and the blood:
Be for us a foretaste in the trial of death.

SYMPHONY NO. 36 IN C MAJOR

K425, 'LINZ'

1. ADAGIO – ALLEGRO SPIRITOSO
2. ANDANTE
3. MENUETTO
4. FINALE: PRESTO

"As I have not a single symphony with me, I am writing a new one at breakneck speed." So wrote Mozart to his father on 31st October 1783 from the city of Linz. He and and his wife Constanze were staying there with Count Thun-Hohenstein, a family friend and patron, on their way back to Vienna from Salzburg after the premiere of the C minor Mass. The Count, on hearing of the young composer's visit, had hastily organised a concert to showcase his work, which was to be performed by the Count's own sizeable orchestra.

The 'Linz' Symphony was written in an astonishing four days, receiving its premiere at the Thun palace on 4th November. Widely considered one of the most exuberant and life-affirming of Mozart's late symphonies, it shows no signs of its hasty composition.

Scored for oboes, bassoons, horns, trumpets, timpani and strings, the symphony reflects the influence of Haydn. This is perhaps most striking in the short *Adagio* that begins the first movement – the first time Mozart was to use this device in one of his symphonies. Rather than sticking to a single introductory theme, however, as was the custom at the time, Mozart's introduction offers us a range of ideas: the stately dotted rhythms of the first few bars, with their timpani accompaniment; the lyrical entry of the violins, soaring over insistent quavers in the bass; and the plaintive solos of the bassoon and oboe. The orchestra moves in and out of the minor key, creating at times a feeling of slight foreboding.

The *Allegro spiritoso* that follows is ostensibly a straightforward example of sonata form, with a sparkling, march-like first subject that returns us to C major – but again, Mozart is playing with convention. After the strings have repeated this first theme, more emphatically this time round, we shift to E minor, a surprising key for the second

subject. Here, rather than the *cantabile* theme that was common at the time, Mozart gives us a playful gavotte, a popular French peasant dance that involved hopping and jumping. This is illustrated by loud, emphatic interjections by the oboes and violins. A slightly truncated development follows, largely in the minor, before we move to a full recapitulation of the opening material in C major.

The second movement, *Andante*, takes the form of a *siciliana*, an Italian dance in 6/8 time that Mozart would return to again in later symphonies. Conforming to the contemporary Viennese fashion for slow and majestic second movements, while also looking forward in many ways to the work of Beethoven, it has a strangely dark, sombre feel. In part, this is down to the frequent incursions into the minor key. However, another factor is the orchestration: for the first time in one of his symphonies' slow movements, Mozart uses trumpets and the timpani to accentuate the graceful meandering of the strings. These interjections lend the music an unexpected, almost ominous, touch.

The brief *Menuetto*, by contrast, has a more traditional feel. The minuet sections, beginning in C major, mirror one another conventionally, with a lilting 3/4 melody in the strings that is doubled intermittently by the oboes. The middle trio passage is lighter and more fluid in character, with nods to the Ländler, a popular Austrian dance of the time.

The final movement, to be played *presto*, is an exuberant, dancelike finale that calls for considerable virtuosity from the violins. Also in sonata form – something it shares with the final movements of the later 'Prague' and 'Jupiter' symphonies – it has much of the drive and energy of the first movement. Its six main themes, based either on arpeggios or on flowing chromatic lines, are carefully developed from one another. For many critics, the effect is almost operatic, looking back to Mozart's triumphant opera of the preceding year, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) and forward to the brilliance and verve of *The Marriage of Figaro*, composed in 1786.

INTERVAL – 20 MINUTES

MASS IN C MINOR

K427/417A

For Mozart, 1782 was a momentous year. He was working hard to establish a new musical career in Vienna after his abrupt departure from Salzburg. He was wrestling with his conscience, his father, the church, and the music establishment. And he was head over heels in love with Constanze Weber.

Mozart's father was outraged, not least because Mozart had had a youthful romance with Constanze's elder sister some five years earlier which had threatened to divert him from his work. Now here he was again, dismissed by Archbishop Colloredo of Salzburg, writing music for the theatre, revisiting the Weber family and paying court to the younger sister – who had turned out to be an enchanting young soprano.

With Leopold Mozart's reluctant approval the couple were married in August 1782. Mozart had vowed to his father that if he was able to marry Constanze he would write a mass: a personal thanksgiving and statement of his devotion and religious conviction. He set about it free of the musical restrictions and liturgical demands of the Salzburg church authorities.

A Viennese tradition was evolving of a 'concert mass' in a customary format of six movements – much longer than Salzburg allowed. There were also the examples of Haydn and of Bach's towering Mass in B Minor, written for performance rather than liturgical use. Mozart stepped into this tradition and the result was the Mass in C Minor.

It was also a declamation by Mozart of his mastery and a showcase for Constanze as the couple prepared for a return to Salzburg. Mozart wrote wheeling melodic arias, cadenzas and thrilling competitive duets for two sopranos and Constanze sang the lead.

Mozart wrote to his father in January 1783 saying that the work was 'half-finished'. In July that year the couple arrived in Salzburg and set about seeking a first performance. This was arranged at the Abbey Church of St Peter on 26th October 1783. This was a Sunday and a saint's feast day which may have helped to overcome the church's limitations on time, but there remains doubt about what was actually performed. Manuscript fragments and shorthand sketches suggest that Mozart had been intent on developing a full six-movement setting with a series of movement endings of imposing fugues embracing great cadenzas – a device which apparently delighted Constanze.

However, only an incomplete setting of the Mass has survived – the Credo is partially complete and the final Agnus Dei movement is missing; this could be because it was not customary to sing it in Salzburg, although it is possible that an earlier setting was used. Whatever the reasons, what remains is a monumental work, matched only by his great Requiem and described by Alfred Einstein, foremost of Mozart's biographers, as "his entirely personal coming to terms with God and his art, with what he conceived to be 'true church music'."

KYRIE

The Kyrie is a long step from Mozart's earlier settings; in sharp contrast, for example, with his *Coronation Mass* written three years earlier in Salzburg in which 'Christe Eleison' is allowed just two bars. The solemn choral 'Kyrie Eleison' leads to a soprano solo 'Christe Eleison' with gentle and appealing rises and falls over two octaves, which would have left no doubt of Constanze's talents. Mozart developed this showpiece solo from a piano sketch which exists as a separate manuscript ('Solfegio' K 393).

Kyrie

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

GLORIA

Gloria in excelsis Deo

The Gloria is given six full sections instead of the single section of the earlier masses. In another of Mozart's demonstrations of contrasting but interwoven styles, the triumphal 'Gloria in excelsis', with echoes of Handel, gives way to the gentle 'Et in terra pax'.

Laudamus te

The second soprano is given a showpiece solo, again across a great range in a florid Italianate style.

Gratias

The chorus is split into five-part harmonies, while violins and bass pursue a rhythmic dialogue.

Gloria in excelsis Deo	Glory be to God on high,
et in terra pax hominibus bonae voluntatis.	and on earth peace, goodwill towards men.
Laudamus te; benedicimus te;	We praise Thee, we bless Thee,
adoramus te; glorificamus te.	we worship Thee, we glorify Thee,
Gratias agimus tibi	We give thanks to Thee
propter magnam gloriam tuam,	for Thy great glory,

Domine Deus

The soprano soloists are now brought out for a joyous duet in a style reminiscent of Alessandro Scarlatti. Words, harmonies and rhythms are woven irregularly, never fully converging but sometimes only a beat apart.

Qui tollis

The chorus divides into a double chorus to deliver a dramatic chorale dialogue, with echoes of Handel in the strings.

Quoniam

The tenor joins the soloists for florid, syncopated variations of 'Quoniam tu solus sanctus'.

Jesu Christe – Cum Sancto Spiritu

Mozart ends his Gloria with a short but imposing 'Jesu Christe' to introduce his mighty 'Cum Sancto Spiritu' fugue. Into it is woven the gentler 'in Gloria Dei Patris' and together they build to a dramatic climax.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe; Domine Deus, Agnus Dei, Filius Patris	O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father
Qui tollis peccata mundi, miserere nobis; Qui tollis peccata mundi, suscipe deprecationem nostram; Qui sedes ad dexteram Patris, miserere nobis.	Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus Sanctus: Tu solus Dominus: Tu solus altissimus,	For Thou only art holy; Thou only art the Lord; Thou only art most high,
Jesu Christe - **Cum Sancto Spiritu,** in gloria Dei Patris. Amen.	**Jesus Christ,** **With the Holy Ghost,** in the glory of God the Father. Amen.

CREDO

Credo in unum Deum

Continuous but incomplete settings of this cheerful five-part chorus survive. The voice parts are complete but the parts for trumpets, drums and trombones have been reconstructed.

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo; Lumen de Lumine;
Deum verum de Deo vero;
genitum non factum;
Consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de coelis.

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made:
Who for us men,
and for our salvation
came down from heaven.

Et incarnatus est

The coloratura soprano performs with wind soloists leading to an inspirational interwoven cadenza. Mozart left a complete voice part but incomplete orchestration; the parts for strings have been reconstructed.

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine:
et homo factus est.

And was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man.

SANCTUS

The double chorus works with woodwind and brass to establish the contrasting moods of the imposing 'Sanctus', the restrained 'Dominus Deus' and assertive 'Pleni sunt caeli', building to the eight-part 'Hosanna in excelsis' fugue.

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

Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

BENEDICTUS

The bass soloist joins the other solo voices for a contrapuntal setting of the 'Benedictus, before the double chorus returns for a shorter version of the 'Hosanna' fugue.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

MARK FORKGEN

CONDUCTOR



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.

Autumn highlights include Mahler's Fourth Symphony, a programme of choral antiphons, a production of *Les Misérables* and, as a pianist, a duo performance of Beethoven's Seventh Symphony.

JESSICA CALE

SOPRANO



Welsh Soprano, Jessica Cale, is the 2020 First Prize winner of the Kathleen Ferrier Awards and Joint Audience prize winner at the London Handel Festival International Singing Competition. In 2022, Jessica made her European and house debut at Teatro La Fenice playing Second Niece in Britten's *Peter Grimes* in addition to making her role and festival debut as Susanna in Mozart's *The Marriage of Figaro* for Waterperry Opera Festival.

Jessica is a graduate of the Royal College of Music International Opera Studio with an Artist Diploma in Opera and a Master of Performance with distinction. Jessica's operatic roles whilst at the RCM include Rodelinda (Handel); Flaminia (Haydn's *Il mondo della luna*), Susan (Berkeley's *A Dinner Engagement*) and Second Bridesmaid (Mozart's *Le nozze di Figaro*). Jessica has also performed Despina (Mozart's *Così fan tutte*) and Serpetta (Mozart's *The Garden of Disguises*) for Ryedale Festival Opera. Royal College of Music Opera Scenes include Blanche (*Dialogues des Carmelites,* Poulenc); Juliette (*Roméo et Juliette,* Gounod); Poppea (*L'incoronazione di Poppea*, Monteverdi); Tina (*Flight*, Dove); Musetta (*La Bohème,* Puccini); and Melisande (*Pelléas et Mélisande,* Debussy).

On the concert platform, Jessica has performed under the batons of Sir John Eliot Gardiner, Paul McCreesh, Harry Christophers, Jonathan Cohen, Christian Curnyn, Ian Page and Brian Kay. Recent notable concert highlights have included Jessica's debut at the Wigmore Hall and Cadogan Hall with The Mozartists, Porpora and Handel at Bilbao's Musika Música Festival with Arcangelo, Handel's *Apollo e Dafne* at the London Handel Festival, Handel's *Messiah* at the Royal Albert Hall and Mendelssohn's *Elijah* at the Berlin Philharmoniker. Jessica has performed as soprano soloist for recordings with the Orchestra of the Age of Enlightenment of Bach's *St John Passion* alongside Gerald Finley and Mark Padmore, and 'Telling Tales with Telemann' alongside Tabea Debus. Upcoming performances include Britten's *Les Illuminations* in Lithuania, Mendelssohn's *A Midsummer Night's Dream* with the Scottish Chamber Orchestra and Purcell's *King Arthur* for Paul McCreesh and the Gabrieli Consort.

BETHANY PARTRIDGE

SOPRANO



Bethany is a London-based soprano who balances a busy schedule of professional solo and choral engagements and teaching. She currently sings with a number of the finest professional choirs, including The Tallis Scholars (Peter Phillips), Polyphony (Stephen Layton), The Gabrieli Consort (Paul McCreesh), Le Concert D'Astrée (Emmanuelle Haim), The Orchestra of the Age of Enlightenment Choir, Ludus Baroque and Tenebrae (Nigel Short) with whom she was an Associate Artist from 2017-2019. Bethany is a founding member of Baroque ensemble, Amici Voices, which specialises in one-per-part performances of Bach and has recently released a highly acclaimed disc on Hyperion Records.

Bethany began singing as a chorister at Exeter Cathedral. She went on to study music at Trinity College, Cambridge, where she was a choral scholar under Stephen Layton for three years. During her studies Bethany was awarded a senior scholarship for academic excellence. She progressed through the National Youth Choir of Great Britain, becoming a section leader and taking part in their inaugural professional fellowship programme which develops musical leadership and excellence. Bethany now returns to work with the younger choirs as a member of musical staff. She has recorded extensively with various groups and has appeared live on BBC Radio 3 concert broadcasts.

Bethany enjoys performing as a soloist: recent performances include Rossini's *Petite Messe Solenelle*, Mozart's *Exsultate Jubilate*, Monteverdi's *Vespers of 1610*, Brahms' *Ein deutsches Requiem*, Mendelssohn's *Elijah* and Bach's *St John Passion*. Bethany also has a keen interest in musical education and enjoys working as a peripatetic singing teacher at Highgate School and running vocal workshops with Tenebrae and Voces Cantabiles Music.

NATHAN VALE

TENOR



Nathan Vale studied with Ryland Davies at the Royal College of Music and Benjamin Britten International Opera School. He was awarded an Independent Opera Vocal Scholarship to the National Opera Studio, and is a former winner of the London Handel Singing Competition where he was also awarded the Audience Prize. He continues his studies with David Pollard.

He has sung Bach's *Christmas Oratorio* and Arias in Bach's *St John Passion,* Mendelssohn's *Die Erste Walpurgisnacht* and Theory/Arithmetic in Ravel's *L'enfant et les sortilèges*. Other highlights include Evangelist and Arias in Bach's *St Matthew Passion*, Handel's *Ode for St Cecilia's Day*, Britten *Serenade for Tenor, Horn and Strings* and Mozart's Mass in C Minor. He is a seasoned performer with London Concert Choir.

A former winner of the 2005 AESS English Song Competition, Nathan is a committed recitalist. He has appeared 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, Royal Opera House, with Audrey Hyland. He has also recorded 'Love's Voice' (Songs by Finzi, Gurney, Ireland and Venables) for SOMM Records and Van Dieren's *Chinese Symphony* with the BBC NOW and a series of Quilter songs, both for Nimbus records.

His operatic engagements have included Lurcanio *Ariodante* at the Bolshoi Opera and English Touring Opera, Belfiore *La finta giardiniera* for Luxembourg Opera and for Opera Baugé, First Priest and First Armed Man *The Magic Flute* for ENO, Oronte *Alcina* for English Touring Opera, First Prisoner *Fidelio* for Glyndebourne Festival, Grimoaldo *Rodelinda* for Iford Opera, Evangelist *St John Passion* (fully staged) in Teatro Massimo Palermo and Mr Buchanan in the The Opera Group's award-winning production of *Street Scene*.

LAURENCE WILLIAMS

BASS BARITONE



Acclaimed for his eloquent singing and lush tone, Laurence Williams is an international bass-baritone soloist, specialising in oratorio singing. He 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 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 trained at The Guildhall School of Music and Drama, and graduated with distinction and a Concert Recital Diploma in 2017. He is widely praised for his lyrical tone and engaging communication of narrative. He was a finalist in the 2018 London Song Festival Masterclass.

Recent operatic roles have included Colline in Puccini's *La Bohème*, Mr Gedge in Britten's *Albert Herring* (both for Hampstead Garden Opera), Smirnov in Walton's *The Bear* (Cambridge Opera Society and Leeds Chamber Ensemble), and Various Opera Scenes (The Guildhall School of Music and Drama).

Laurence is a sought-after musician in the United Kingdom, active with choirs such as The Monteverdi Choir and Polyphony. He is passionate about introducing young voices to choral music and has extensive experience directing choirs.

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President
Roderick Williams OBE

Music Director
Mark Forkgen

Assistant Conductor
and Accompanist
Laurence Williams

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London Concert Choir had its 60th anniversary in 2020. Notable for the commitment and musicality of its performances in an unusually varied repertoire, the 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*. Previous performances with Counterpoint include Handel's *Messiah*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Schubert's rarely-heard Mass in E flat. 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 continues to commission 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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Miles Armstrong
Richard Burbury
Andrew Cullen
David Elkan
Chris Finch
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Martin Goodwin
Nigel Grieve
Nigel Hartnell
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Tony Trowles
Dai Whittingham

COUNTERPOINT

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading 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 *The Creation* at the Chichester Festival with Canticum. Concerts with London Concert Choir include Purcell's *Dido and Aeneas* and *King Arthur*, Gluck's opera *Orfeo*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers* and Haydn's *Nelson Mass*.

MEMBERS OF COUNTERPOINT

Leader
Catherine Martin

First Violin
Iona Davies
Liz McCarthy
Alice Evans
Joanna Lawrence
Veronique Materasso

Second Violin
Persephone Gibbs
William Thorp
Ellen O'Dell
Alice Poppleton
Susie Carpenter-Jacobs

Viola
Stefanie Heichelheim
Joanne Miller
Katie Heller
Geoff Irwin

Cello
Chris Suckling
Anna Holmes
Jacob Garside

Bass
Tim Amherst
Carina Cosgrove

Flute
Katy Bircher

Oboe
James Eastaway
Joel Raymond

Horn
Richard Lewis
Nick Benz

Bassoon
Catriona McDermid
Hayley Pullen

Trumpet
Katy Hodges
Richard Thomas

Trombone
Miguel Tantos Sevillano
Charlotte van Passen
Stephen Williams

Timpani
Robert Kendell

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. 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

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.

The information you provide is subject to data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

LCC SUPPORTERS

Sue Blyth
Deborah & Girome Bono
Angela Cooper
Andrew Cullen
Dianne Denham
Geoffrey Deville
Jamie and Serena Ede
Fabyan & 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
Clare 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 and Helen Rose

LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

FUTURE CONCERTS



SATURDAY 10 DECEMBER 2022, 7.30PM
ST JOHN'S SMITH SQUARE, SW1
LONDON CONCERT CHOIR AND SOUTHBANK SINFONIA CHRISTMAS



TUESDAY 20 DECEMBER 2022, 7.45PM
HOLY TRINITY SLOANE SQUARE, SW1
CAROLS FOR CHOIR AND AUDIENCE
IN AID OF ST GEORGE'S HOSPITAL CHARITY



WEDNESDAY 22 MARCH 2023, 7.45PM
HOLY TRINITY SLOANE SQUARE
RACHMANINOV: VESPERS
(ALL-NIGHT VIGIL)



THURSDAY 6 JULY 2023, 7.30PM
CADOGAN HALL, SLOANE TERRACE, SW1
RODGERS & HAMMERSTEIN: THE GREAT MUSICALS

lcchoir.uk