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# LONDON CONCERT CHOIR

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President  
**Roderick Williams OBE**

Music Director  
**Mark Forkgen**

Thursday, 6 July 2023, 7:30pm  
Programme: £3

## Rodgers and Hammerstein: The Great Musicals



 **SOUTHBANK  
SINFONIA**

lcchoir.uk



CADOGAN HALL

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Programme Notes by Alan Huw Smith

Programme Design by Stephen Rickett  
Programme Edited by Eleanor Cowie

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

Registered Office: 7 Ildersly Grove, Dulwich, London SE21 8EU

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**CONCERT**

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# Rodgers and Hammerstein: The Great Musicals

Mark Forkgen *conductor*

Nina Bennet *soprano*

Hannah Pedley *mezzo-soprano*

Richard Robbins *tenor*

Toby Stafford-Allen *baritone*

**London Concert Choir**  
**Southbank Sinfonia**

There will be an INTERVAL of 20 minutes.

# The Great Musicals



*Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960)*

Rodgers and Hammerstein burst upon Broadway in the 1940s with a string of collaborations which established them as the most the successful partnership yet in American theatre, defining a new genre of the musical. Each one of their 'golden five' outstanding successes was in turn hailed as the greatest musical ever. All have endured in stage, film and television versions, and as worldwide standards and chart hits.

Both Richard Rodgers and Oscar Hammerstein II had collaborated successfully with others to produce musicals before they worked together. Rodgers had composed for Lorenz Hart to produce Broadway hits such as *Pal Joey* and *A Connecticut Yankee*. Hammerstein wrote lyrics for the composer Jerome Kern; together they produced huge hits such as *Sunny*, and their masterpiece *Show Boat* in 1927.

In 1941 Rodgers sadly concluded that his collaborations with Hart were coming to an end because of Hart's deepening alcoholism. Rodgers wanted to develop a musical from a popular stage play of 1931, *Green Grow the Lilacs* by Lynn Riggs, a folksy tale of rural life and loves. He waited until he was able to approach Hammerstein, who also liked the play, and they formally joined forces the following year and brought in the brilliant choreographer, Agnes de Mille. The result was *Oklahoma!*, premièred in March 1943.

*Oklahoma!*, celebrating love of life, community and country, caught the imagination of wartime America and was a stunning success. Broadway had seen many musical hits – but over the previous decade none had run for more than 500 performances; *Oklahoma!* ran for 2,212. *Oklahoma!* and the four shows and later film versions which followed were phenomenally successful and are still winning audiences and awards worldwide.

Rodgers and Hammerstein were determined not to be constrained by theatrical conventions which surrounded the staging of drama, music, song and dance. Combining them in musical theatre often meant that each element would give way in turn to allow the others to occupy the stage. As in much opera and ballet, the storyline would be heavily punctuated by set pieces of music and dancing. In the evolving American musical theatre the drama was becoming an irrelevance: merely a light comic or romantic backdrop for the principals.

Both collaborators were determined to fulfill real dramatic objectives and to keep the story and its themes and characters at the forefront. From the outset with *Oklahoma!* drama and music flowed seamlessly together in their musicals. For the songs, in a reversal of previous practice, Hammerstein would write the lyrics first in order to keep them firmly in context and with dramatic relevance; Rodgers would then write the music, incorporating themes and motifs which bound music and drama throughout the work.

In American terms Oscar Hammerstein was a liberal and he and Rodgers brought social themes into American theatre in ways which had not been attempted before. *Carousel*, based on a 1909 play *Liliom* by the Hungarian writer Ferenc Molnar, followed *Oklahoma!* in April 1945 and was one of the earliest musicals to have a tragic plot. The redemptive journey of a working-class hero who beats his wife is contrasted with the romance and easy living of their middle-class friends. Rodgers later said in his autobiography that it was his favourite musical.

*South Pacific* (1949), based on two short stories by James A. Michener, focused on social attitudes and racial prejudice. The portrayal of white US naval personnel agonising over mixed-race marriage with Polynesians contained a sharp irony for a white America forced to re-examine the status of black people after fighting and working alongside them during the war. It contains some biting comment; their handling of it was a triumph and *South Pacific* ran for more than five years. Michener's *Tales of the South Pacific* won the Pulitzer Prize for Fiction in 1948 and Rodgers and Hammerstein, with co-writer Joshua Logan, won the Pulitzer Prize for Drama in 1950 for their adaptation.

The clash of cultures explored in *The King and I* (March 1951) was based on the book *Anna and the King of Siam* by Margaret Landon. This was the story of Anna Leonowens, who became schoolteacher to the children of King Mongkut of Siam in the early 1860s. While its historical perception is still questioned in modern Thailand, it is a moving portrait of an ageing autocrat unable to come to terms with change.

Rodgers and Hammerstein's final collaboration was *The Sound of Music* (November 1959) derived from Maria von Trapp's own account of the Trapp Family Singers. The musical primarily followed Maria's romantic story but also glanced at the predicament of the patriot in occupied Europe. The joyous music and immensely successful film treatment have allowed countless millions to happily accept the rosier tints to the story. In fact, after Captain Georg Ritter von Trapp married the nurse to one of his children, the von Trapp family had several years in Austria under annexation before fleeing to Italy.

The social themes in the Rodgers and Hammerstein musicals are easily overlooked as the context of post-war America is forgotten. The enduring hits particularly have allowed the sweeter music and song to eclipse the dramatic impact and sheer theatricality of the original stage musicals. Rodgers and Hammerstein would regret that – although, as Richard Rodgers said, "What's wrong with sweetness and light? It's been around quite awhile".

## PROGRAMME

*Highlights from:*

**Oklahoma**  
**The King and I**  
**Carousel**

INTERVAL

**South Pacific**  
**The Sound of Music**

# OKLAHOMA!

Curly, a cowboy  
Laurey, a farmer  
Cattle ranchers and farmers

Toby Stafford-Allen  
Nina Bennet  
Choir

In Oklahoma Territory in the American mid-west in 1906 the cattle ranchers and the farmers are at loggerheads over water rights and fences. Cowboy Curly is smitten with Laurey, a feisty girl who runs her aunt's farm. The course of true love across the social divide is further thwarted by Jud Fry, a dark and sinister farmhand who is also besotted with Laurey. Curly is ever hopeful that things will be going his way (*Oh, What a Beautiful Mornin'*) but although Laurey dreams of marriage to Curly she is too proud to admit it. She snubs him by accepting Jud Fry's invitation to a 'Box Social' dance.

At the dance the farmers and the cowmen decide they can be friends, just about, and it seems several couples may yet have a chance for romance. Curly outbids Jud in an auction for Laurey's basket. Jud turns on her and Curly comes to her rescue, at last declaring his love. Laurey's dreams are coming true (*Many a New Day*). She opens her own heart (*People Will Say We're in Love*) and the wedding takes place a few weeks later. The menacing Jud Fry turns up drunk and picks a fight with Curly before falling on his knife, which kills him. Poor Jud is dead – but everyone else celebrates the triumph of love, life, and the dawn of the new State of Oklahoma.

## Musical Numbers

Oh, What a Beautiful Mornin'  
Many a New Day  
People Will Say We're in Love  
Oklahoma

Curly  
Laurey and choir  
Curly and Laurey  
Soloists and choir

# THE KING AND I

Anna Leonowens

Lady Thiang, the King's head wife

Tuptim, a young Burmese woman

Lun Tha, a young Burmese scholar

Children and wives

Hannah Pedley

Hannah Pedley

Nina Bennet

Richard Robbins

Choir

The widowed Mrs Anna Leonowens and her young son arrive at the court of the king of Siam, where Anna has been engaged to teach English to the many children of the royal household. The King yearns to improve himself with western wisdom and knowledge, but cannot quite reconcile himself to the ways and manners of Victorian England – not helped by his minister, who is determined to keep foreign influence out of the court.

Tuptim, a young woman sent as a gift by the king of Burma, becomes close to 'Mrs Anna' and together they produce a Siamese ballet entitled *Small House of Uncle Thomas*, based on the book *Uncle Tom's Cabin*. The performance, in front of the King's distinguished guests including emissaries from Great Britain, leaves no doubt that Tuptim is unhappy and defiant. The court is astounded. Tuptim tries to escape with her lover Lun Tha but is caught. Anna pleads for mercy and understanding for her, but the king is torn and unable to decide what to do. He locks himself away, and declines in health; the implication is that he succumbs to tradition and does not intervene to stop Tuptim and Lun Tha being put to death.

Anna feels defeated and valued as no more than an adornment at court. Just as she is about to leave Siam she learns that the King is dying. Anna's favourite pupil, the young Crown Prince Chulalongkorn, will rule and Anna decides to stay to fulfil her mission.

## Musical Numbers

Something Wonderful

I Whistle a Happy Tune

I Have Dreamed

Getting to Know You

Lady Thiang

Choir

Tuptim and Lun Tha

Anna and choir

# CAROUSEL

Billy Bigelow  
Julie Jordan  
Nettie, Julie's cousin  
Townsfolk and fishermen

Toby Stafford-Allen  
Nina Bennet  
Hannah Pedley  
Choir

In a New England mill town in the 1870s the focus of social life is the carousel. Billie Bigelow, the carousel barker, flirts with the young mill worker Julie Jordan, which costs them their jobs. They tentatively admit to their deeper feelings for each other (*If I Loved You*).

A month later, sailors and the girls of the town celebrate love in the springtime (*June is Bustin' Out All Over*). Julie has married Billy but confides to her friend Carrie that all is not well – they have no money and in desperation Billy has hit her. Billy is talked into helping with a robbery and the news that Julie is pregnant encourages him to go ahead with it (*Soliloquy*), despite her pleading.

While the whole town is diverted at a beach party clambake, the robbery goes ahead but is bungled. Billy is cornered by the police. He stabs himself with his knife and dies; Julie arrives too late to save him and is comforted by Nettie (*You'll Never Walk Alone*).

Billy goes to Heaven only to be told by angels that he must return to face the problems he left behind. When he eventually does, he meets his and Julie's angry teenage daughter Louise, mocked because her father was a thief. He tries to help her but once again his frustration drives him to slap her. Billy, invisible, confesses his love to Julie (reprising *If I Loved You*) and at Louise's school graduation makes amends and urges her to have confidence in herself. Louise responds and, with Julie, is encouraged to join the celebrations with the rest of the town (reprising *You'll Never Walk Alone*). Thus does Billy redeem himself and win entry to Heaven.

## Musical Numbers

If I Loved You	Billy and Julie
June is Busting Out All Over	Nettie and choir
Soliloquy	Billy
Graduation Scene	Nettie and choir

**INTERVAL – 20 MINUTES**

# SOUTH PACIFIC

Emile de Becque, a French plantation owner  
Nellie Forbush, US Navy nurse  
Joe Cable, US Marine Lieutenant  
Nurses, sailors, marines, Seabees\*

Toby Stafford-Allen  
Hannah Pedley  
Richard Robbins  
Choir

A boatload of US Navy sailors are stuck on a South Pacific island during World War II. They are bored and restless – no women and no war in sight. One of them, though, the nurse Nellie Forbush, finds love with a local plantation owner, Emile, a French widower with mixed-race children from his marriage to a Polynesian.

There is the prospect of action when an officer, Lieutenant Joe Cable of the Marines, turns up unexpectedly on a secret mission vital to the war against Japan. Luther Billis, the wardroom leader of the sailors, persuades Cable that they should go together to the romantic island of Bali Ha'i. Cable falls in love with Liat, the daughter of Bloody Mary, an islander souvenir dealer.

Nellie and Emile, and Joe Cable and Liat, declare their love and talk of marriage. Both couples must then confront the racial issue. Nellie cannot reconcile her prejudices with her deep love for Emile. Cable cannot contemplate marriage to Liat because of her race. Nellie and Cable both come to realise how their racial prejudices diminish them and are ashamed but feel that society gives them no choice.

In desperation, Cable takes Emile with him on his dangerous mission to spy on enemy movements. Their intelligence results in serious battle breaking out and action for the sailors at last. Cable is killed. Emile survives and returns to his home and children, and to Nellie, who has shed her dark fears.

\*Construction Battalion (CB) of US Naval Construction Force

## Musical Numbers

Some Enchanted Evening	Emile
I'm Gonna Wash that Man	Nellie and choir
Younger than Springtime / Bali Ha'i	Cable and choir
There is Nothing like a Dame	Choir

# THE SOUND OF MUSIC

Maria, a novice nun  
Nuns and Von Trapp children

Nina Bennet  
Choir

In Austria shortly before World War II Maria is preparing to become a nun at Nonnberg Abbey, Salzburg. She comes to doubt her calling and is sent from the abbey to the home of Captain von Trapp, a retired Naval Lieutenant Commander and First World War hero, to be governess to his seven children.

Von Trapp is a widower and a disciplinarian. Maria overcomes the children's initial wariness of her and, through music and song, succeeds in melting the Captain's heart. She cannot help falling in love with him. Von Trapp is engaged to be married to the conventional Baroness Elsa Schröder but is increasingly uncomfortable at finding himself attracted to Maria.

Maria tries to resolve the situation by going back to the abbey but the children plead with her to return. She and the Captain are married. Captain von Trapp, as an Austrian patriot, is increasingly at odds with Austrian subservience to the Third Reich. When the local commanders are about to press him to serve, he arranges for the family to escape. They give a family concert and as they sing their final song they leave and hide before escaping over the mountains to Switzerland.

## Musical Numbers

Wedding Sequence

Choir

Lonely Goatherd

Maria and choir

Do Re Mi

Choir



# MARK FORKGEN

## CONDUCTOR



Mark Forkgen has been the Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) 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.

Recent highlights include Beethoven's Seventh Symphony with Southbank Sinfonia at St John's Smith Square and in Plymouth, as well as the first performances of a new oratorio, *The Argo* by Hywel Davies, based on Jason and the Argonauts.

# NINA BENNETT

## SOPRANO



Nina Bennet studied at the Royal College of Music, before spending the next 20 years performing around the world with choral groups such as the Academy of Ancient Music, Britten Sinfonia Voices, Sonoro and the BBC Singers.

Having since uncovered a much larger voice, Nina is now becoming established as an exciting dramatic soprano, performing Mendelssohn's *Elijah* in Romsey Abbey, Britten's *War Requiem* in Haileybury College, Beethoven's *Missa Solemnis* in St Andrew's Hall, Norwich, Vaughan Williams' *A Sea Symphony* in De Montfort Hall, Leicester, Tippett's *A Child of Our Time* in Cadogan Hall, and Verdi's *Requiem* in Eberbach Abbey, Germany. Nina made her solo Proms debut in the Royal Albert Hall in 2018, singing in the UK premiere of Lera Auerbach's *The Infant Minstrel and His Peculiar Menagerie* with the BBC Symphony Orchestra under Edward Gardner, and last summer sang with the BBC Scottish Symphony Orchestra in the televised Earth Prom to a dramatic film of two giraffes fighting.

Equally at home in both Jazz and Gospel, she performed in the Duke Ellington *Sacred Concerts* under Neil Ferris and Will Todd's *Mass in Blue* with London Concert Choir in Cadogan Hall. She also performed with the composer and gospel choir conductor Ken Burton in his piece *Take Time to Change*, and performed a set of jazz standards with members of the Aurora Orchestra in King's Place, London.

Despite Covid's best efforts to stop her, Nina has managed to make her first forays into opera with the parts of Ortlinde in Wagner's *Die Walküre*, Lia in an adaptation of Debussy's *L'enfant Prodigue* for the Grimeborn Festival 2021, Kathy in *Her Day* for Coventry's City of Culture Festival, and Donna Anna in Mozart's *Don Giovanni* for Surrey Opera at the Minack Theatre.

Future plans include a recording of Wagner's *Wesendonck Lieder*, Mahler's Eighth Symphony, and Richard Strauss' *Four Last Songs* with the Deutsche Philharmonie Merck.

# HANNAH PEDLEY

## MEZZO-SOPRANO



Hannah has just finished playing Maddalena in Verdi's *Rigoletto* at Opera Holland Park. She recently played the title role in Bizet's *Carmen* in a highlights production in Seville and has previously performed the complete role in productions in Dublin, London and Oxford as well as many concert performances. She also recorded Elina Firsova's *Night Songs* with the Marsyas Trio for Meridian Records and made her US debut singing Mozart's Requiem with Harry Christophers and the Boston Handel and Haydn Society. She performed Bach's *St Matthew Passion* with Harry Christophers and Streetwise Opera which was televised on BBC4.

Hannah toured the UK with the Warsaw Symphony Orchestra performing Beethoven's Ninth Symphony and Szymanowski's *Stabat Mater* and again sang *Carmen* for ROH2 at the front of The Royal Opera House, Covent Garden and at the Barbican Centre.

Other roles have included Olga (*Eugene Onegin*), Cherubino (*Le Nozze di Figaro*), Lola (*Cavalleria Rusticana*) and Rita the Rat (*Fantastic Mr Fox*), all for Opera Holland Park; Romeo (*I Capuleti e i Montecchi*) for Grange Park, Ottavia (*The Coronation of Poppea*) and Medea (*Giasone*) for English Touring Opera, Nancy (*Albert Herring*) for New Kent Opera, Melissa (*Anna Nicole* (cover)) Royal Opera House and the title role in *The Rape of Lucretia* in Oxford. She has performed as a soloist many times for Buxton Festival, ROH2 and the Dynamic Second Movement.

On the concert platform, highlights include Beethoven's *Missa Solemnis*, Ninth Symphony and Handel's *Messiah* with City of Birmingham Symphony Orchestra, *Messiah* with Manchester Camerata and Les Agrémens (Brussels and Namur) and Verdi's Requiem at The Lighthouse Poole. She has performed galas in Italy, Russia and South America and solo recitals for Opera Diversa in Prague, Wexford and Buxton Festivals.

Other recent roles have included the title role in Offenbach's *La Belle Hélène* for New Sussex Opera and the role of Hannah in *I lived for Art*, a new play with music.

# RICHARD ROBBINS

## TENOR



Richard Robbins is known for his 'intense and thrilling' performances of Bach. He recently won plaudits for his portrayal of the Madwoman in Britten's *Curlew River*, with Classical Source describing his voice as possessing 'irresistible baritone softness' and his acting to be 'expertly judged.'

Richard is preparing for collaborations with Baroque group Ensemble Hespiri and pianists Victor Lim and Alexander Soares this summer. In the autumn, he will be returning to Handel House for concerts and taking up the position of Head of Choral Music at Shrewsbury School.

Recent concert work includes performances of Dove's *An Unknown Soldier*, Haydn *The Seasons*, Bach's *St John Passion*, *St Matthew Passion* and *St Luke Passion* and being part of the company at Opera Holland Park.

Richard has also been a Young Artist for Handel House, Leeds Lieder, Oxford Lieder, Brighton Early Music and has participated in a Fellowship with St Martin-in-the-Fields. This has led to workshops and masterclasses with artists like Sir Thomas Allen, Dame Felicity Lott, Mark Padmore CBE, John Mark Ainsley OBE, Roger Vignoles and Ann Murray.

Richard studies with Ed Lyon, having studied Vocal Performance on the postgraduate course at the Royal Academy of Music under the tutelage of renowned tenor, Philip Dohan, and highly respected interpreter of song, Joseph Middleton, winning the Rhonda Jones Scholarship upon graduation. Prior to this, Richard garnered First Class honours at Royal Holloway, where he was a Choral Scholar and performed solos on Hyperion discs and live BBC Radio 3 Evensongs.

Richard spearheaded the campaign to Save St Sepulchre's, the National Musicians' Church, from shutting its doors to musicians, gathering much press and social media attention. Consequently, he helped create a new hub for church-based rehearsal venues.

# TOBY STAFFORD-ALLEN

## BARITONE



Toby Stafford-Allen studied at the Royal Northern College of Music, with whom he made his international debut singing Guglielmo (*Così fan Tutte*) at the Aix-en-Provence Festival. He then joined English National Opera, where his major roles included Guglielmo, Papageno (*Die Zauberflöte*), Schaunard (*La Bohème*), and Pish-Tush (*The Mikado*).

In the UK, he has sung Papageno for Glyndebourne Touring Opera, Belcore (*L'Elisir d'amore*), Guglielmo with Opera Holland Park, and First Officer (*The Death of Klinghoffer*) with Scottish Opera. Internationally performances include Henry (*The Fairy Queen*) in Barcelona; Mars and Euro in Cesti's *Il Pomo d'oro* at the Batignano Festival and Schaunard at the Bregenz Festspiele.

His extensive concert repertoire includes Mozart's Requiem, Fauré's Requiem, Haydn's *The Creation* and Bach's B Minor Mass. He received excellent reviews for the role of Giuseppe Palmieri in Gilbert and Sullivan's *The Gondoliers* for ENO and Figaro in *Il Barbiere di Siviglia* for Opera Holland Park. He performed the role of Archibald Grosvenor in Gilbert and Sullivan's *Patience* at the BBC Proms under Sir Charles Mackerras.

In 2007, Toby Stafford-Allen made his début at the Hamburg Staatsoper as Donald (*Billy Budd*) and the following year sang Chao-Sun in a new production of Judith Weir's *A Night at the Chinese Opera* for Scottish Opera. In 2011 he took on the role of Professor Higgins in London Concert Choir's semi-staged version of *My Fair Lady*; with LCC the following year he sang in the premiere of *The Chalk Legend* by Stephen McNeff and in 2014 took part in *The Seasons* in both London and Assisi.

His recordings include Morales in *Carmen* under David Parry and Journalist in *Lulu* under Paul Daniel (both for Chandos); Schaunard under Wolf Schirmer for ORF, and *Trouble in Tahiti* under Paul Daniel for a BBC DVD.

# SOUTHBANK SINFONIA

Each year, Southbank Sinfonia welcomes 33 of the world's most promising graduate musicians to embark on its renowned fellowship. The orchestra was founded in 2002 by Music Director Simon Over to provide graduate 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. Alongside unparalleled opportunities to gain crucial experience in orchestral repertoire, chamber music, opera, dance and theatre, Southbank Sinfonia celebrates how intrepid young players can have a uniquely important voice in the sector, shaping the future of their artform.

Whether in Rush Hour Concerts, the hit production of *Amadeus* at the National Theatre, or through collaborations with the Royal Opera House, Sadler's Wells or boundary-pushing guest artists, Southbank Sinfonia's musicians bring fresh resonance to the stage. 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. 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.



# MEMBERS OF SOUTHBANK SINFONIA

## **Violin 1**

Iryna Glyebova  
Eleanor Hill  
Ilhem Ben Khalfa  
Savannah Brown  
Victoria Farrell-Reed

## **Violin 2**

Alexander Casson  
Sophie Hinson  
Xinyue Wang  
Jose Matias

## **Viola**

Charles Whittaker  
Cameron Howe  
Peter Fenech  
Aleksandra Lipke

## **Cello**

Abigail Lorimier  
Reyan Murtadha  
Paul Lee  
Rebecca Bradley

## **Bass**

Manuel dell'Oglio  
Olaya Garcia Alvarez

## **Flute**

Sofia Castillo<sup>1</sup>  
Ellie Blamires<sup>2</sup>

## **Oboe**

Luiz De Campos<sup>1</sup>  
Izy Chessman<sup>2</sup>

## **Clarinet**

Lucia Porcedda<sup>1</sup>  
Jules Baeten<sup>2</sup>

## **Bassoon**

Ruihan Kee<sup>1</sup>  
Holly Redshaw<sup>2</sup>

## **Horn**

Millie Lihoreau  
TBC\*  
TBC\*

## **Trumpet**

Ed Sykes<sup>1</sup>  
Joseph Skypala<sup>2</sup>  
Bradley Jones

## **Trombone**

Merin Rhyd

## **Tuba**

TBC\*

## **Timpani**

Aaron Townsend

## **Percussion**

TBC\*

## **Harp**

Alis Huws

<sup>1</sup> Principal 1st Half

<sup>2</sup> Principal 2nd Half

\*Not all players had been confirmed as the programme went to print

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# LONDON CONCERT CHOIR

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President

**Roderick Williams OBE**

Music Director

**Mark Forkgen**

Assistant Conductor  
and Accompanist

**Laurence Williams**

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**James Finlay**

Chairman

**Martin Goodwin**

Concert Manager

**Tabitha Strydom**

Treasurer

**Stephen Rickett**

Design and Communications

**Jennifer Greenway**

Membership

**Barbara Paterson**

Committee Secretary

**Simon Livesey**

Company Secretary

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 celebrated its 50th anniversary with two performances of Britten's *War Requiem*. Among other major works have been 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. In 2022 the choir made its first appearance at the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's *King Arthur* to Gershwin's *Porgy and Bess*. Performances with 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 Rachmaninov's *Vespers*, Ellington's *Sacred Concert* and Will Todd's *Mass in Blue*.

The choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. Among new works commissioned by the choir have been *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.

# LONDON CONCERT CHOIR MEMBERS

## **Soprano**

Anja Augenschein  
Dagmar Binsted  
Eleanor Blackman  
Alison Carpenter  
Eleanor Cowie  
Emma Davidson  
Christine Dencer  
Emma Dixon  
Kay Fox  
Sarah French  
Jennifer Greenway  
Dalia Gurari  
Jennifer Hadley  
Cherry Hui  
Emily Hunka  
Eva Ignatuschtschenko  
Carol Ihnatowicz  
Christine Ingram  
Danielle Johnstone  
Juliya Jones  
Jane Joyce  
Julia Keddie  
Vickie Kelly  
Anna Kosicka  
Joanna Kramer  
Stephanie Lacey  
Susanna Lutman  
Annie Meston  
Adrienne Morgan  
Margaret Perkins  
Jutta Rafferty  
Hannah Schlenker

Ines Schlenker  
Frances Shaw  
Caroline Sheppard  
Lucy Smith  
Tara Springate  
Trina Stevens  
Emily Taylor  
Aisling Turner  
Josephine von Zitzewitz  
Janet Wells  
Belinda Whittingham  
Julie Wilson

## **Alto**

Camilla Banks  
Galina Borisova  
Kate Britten  
Janet Cole  
Carys Cooper  
Deborah Curle  
Rosemary de Saram  
Kathleen Dormer  
Rebecca Foulkes  
Anna Garnier  
Sarah Gasquoine  
Mary Glanville  
Maria Grabar  
Muriel Hall  
Penny Hatfield  
Denise Howell  
Chrina Jarvis  
Chris Joseph  
Margaret Kalaugher

Sharon Kipfer  
Sarah Knight  
Sabine Köllmann  
Kyra Köslér  
Carol Lane  
Lorna Lewis  
Liz Lowther  
Bridget Maidment  
Adrienne Mathews  
Neetu Menon  
Anna Metcalf  
Rosie Norris  
Cathy Packer  
Barbara Paterson  
Rachel Pearson  
Gillian Perry  
Dubravka Polic  
Beccy Reese  
Pamela Slatter  
Anna Strydom  
Gabriel West  
June Williams

## **Tenor**

David Broad  
Richard Davison  
Dave Dosoruth  
Fabyan Evans  
Sam Hansford  
Graham Hick  
Richard Holmes  
Carolyn Knight  
Ian Leslie

Frances Liew  
Andrew Lyburn  
Benjamin Martin  
Stephen Rickett  
Tim Steer  
Andrew Sutcliffe  
Geoffrey Williams  
Ruth Yeo

## **Bass**

Colin Allies  
Miles Armstrong  
Timothy Bourns  
Andrew Cullen  
Chris Finch  
James Finlay  
Martin Goodwin  
Nigel Grieve  
Keith Holmes  
Ian Judson  
Robert Kealey  
Simon Livesey  
Mark Livingstone  
Hamish Naismith  
Morgan Roberts  
Jonathan Rogers  
Tom Roles  
Anthony Sharp  
John Somerville  
Ryszard Stepaniuk  
Wilson To  
Tony Trowles  
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](mailto: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 [londonconcertchoir.org](http://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

Peter Banks  
Sue Blyth  
Deborah and Girome Bono  
Carys Cooper  
Eleanor Cowie  
Andrew Cullen  
Dianne Denham  
Geoffrey Deville  
Fabyan and Karen Evans  
James Finlay  
Judith Greenway  
Nicholas Halton  
Tim and Christine Ingram

Miriam Kramer  
Simon Livesey  
Jill Marx  
Janet and Michael Orr  
Adrienne Morgan  
Barbara Paterson  
Gillian Perry  
Christopher and Jennifer Powell Smith  
Will Tilden  
Dai Whittingham  
Charles Williams  
Anthony Willson

## 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



President: **Roderick Williams OBE**  
Music Director: **Mark Forkgen**

## **FUTURE CONCERTS**

Wednesday 25 October 2023, 7.45pm  
Holy Trinity Sloane Square, SW1  
**LANGLAIS: MESSE SOLENNELLE**  
**DURUFLE: REQUIEM**

Friday 8 December 2023, 7.30pm  
St John's Smith Square, SW1  
**LONDON CONCERT CHOIR WITH SOUTHBANK SINFONIA**  
Schubert: Unfinished Symphony and Magnificat  
Mendelssohn: Ave Maria, Overture - The Hebrides, Christus

Wednesday 20 December 2023, 7.45pm  
Holy Trinity Sloane Square, SW1  
**CAROLS FOR CHOIR AND AUDIENCE**  
*in aid of St George's Hospital Charity*