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Mendelssohn: St Paul

Wednesday, 2 April 2025, 7:30pm

Programme: £3

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Mendelssohn: St Paul

Mark Forkgen *conductor*

Rachel Allen *soprano*

Bradley Smith *tenor*

Giles Davies *baritone*

London Concert Choir
Counterpoint

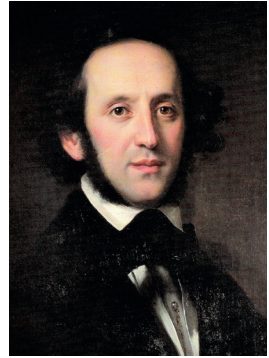
There will be an INTERVAL of 20 minutes.



FELIX MENDELSSOHN
(1809–1847)

St Paul

(Paulus)



Premiering in Düsseldorf in 1836, Mendelssohn's first oratorio *St Paul* was his most popular in his lifetime.

The narrative traces the life of St Paul as it is described in the Christian Bible: from his presence at the scene of St Stephen's martyrdom, to his dramatic conversion to Christianity on the road to Damascus and his transformation into the role of preacher and founder of the early Church.

Recitative, shared by the tenor and soprano soloists, drives the storyline, while Paul himself is sung by the baritone soloist. The tenor also plays the roles of Stephen and Barnabas, and the soprano takes on the voice of Christ and the Christian faith. In the dramatic choruses, the choir articulates the mood and motivations of the crowds who are present throughout the action. By contrast, the chorales, interspersed throughout the piece, offer commentary and spiritual reflection, inviting the listener to consider the significance of events as they unfold.

Mendelssohn was profoundly influenced by other German composers and the forms they developed. He perceived a coherent musical legacy left by his predecessors, and was keen to foster a sense of tradition and revival among the concert-going public. While evolving his own distinct style, he strove to model in his compositions the aspects of the repertoire which he particularly valued. As a result, his choral writing has many echoes of similar works from earlier periods, particularly Handel's oratorios, the Passions set by Bach and Mozart's operas. Recognisable features include his choices of compositional structure, melodic motifs and dramatic technique. His writing even anticipates some elements of Wagner's Music Dramas.

Having been instrumental in the revitalisation of Bach's Passions after they had been largely forgotten, Mendelssohn determined to write an oratorio and began composing *St Paul* in 1834. The piece focuses on the ministry of Saul of Tarsus (who later adopted the name Paul), as related in the Acts of the Apostles. This book of the New Testament follows the Gospel of Luke, and resumes the narrative after Christ's crucifixion and resurrection. It describes the endeavours of the apostles following the ascension of Jesus, and the establishment of the early Church, in which Paul played a pivotal role. This story, combining drama and a spiritual journey, proved ideal for Mendelssohn's first foray into the oratorio form.

Despite its source material, *St Paul* uses little text directly from the relevant Bible verses. Mendelssohn had originally asked music theorist A. B. Marx to write a libretto, and they had agreed that the scripture did not lend itself to choral composition. The libretto was eventually provided by Mendelssohn's friend Julius Schubring, a Lutheran minister who later wrote the majority of the text for *Elijah*.

PART ONE

In the opening section, the Overture anticipates key elements of the work. The main theme is the chorale "Wachet auf, ruft uns die Stimme" ("Awake! Thus calls the voice"), which was well-known to contemporary German audiences as a congregational hymn; it had also been the subject of Bach's church cantata of the same name.

The chorus "Herr! Der du bist der Gott" ("Lord! You are God") follows, declaiming God's power and a call to evangelism so that the Christian message endures. It is the first of several moments in *St Paul* that recall the exultant energy and majesty of Handel's *Zadok the Priest*. The chorale that follows is a restrained avowal of faith: "Allein Gott in der Höh sei Ehr" ("To God alone on high be glory").

CHORUS

Herr! Herr! Herr! Der du bist der Gott,
der Himmel und Erde und das Meer
gemacht hat.
Die Heiden lehnen sich auf, Herr,
wider dich und deinen Christ.
Und nun, Herr, siehe an ihr Droh'n.
und gib deinen Knechten
mit aller Freudigkeit zu reden dein Wort.
Herr! Herr! Herr!

Lord! Lord! Lord! You are God!
who made heaven and earth
and the sea.
The heathen rage against you
and against your Christ.
Now, Lord, consider their threats
and grant your servants
to speak your word with all joyfulness.
Lord! Lord! Lord!

CHORALE

Allein Gott in der Höh' sei Ehr,
Und Dank für seine Gnade;
Darum, dass nun und nimmermehr
Uns rühren kann kein Schade.
Ganz unermess'n ist seine Macht,
Nur das geschieht, was er bedacht.
Wohl uns, wohl uns des Herren!

To God alone on high be glory
And thanks for all his mercy;
Since now and forever more
No harm can touch us.
Immeasurable is his might,
His will alone shall come to pass.
Blessed are we in the Lord!

STONING OF STEPHEN

Once this devotional character has been established, Mendelssohn moves directly to the first phase of the drama, in which Stephen is captured by the crowd, accused of blasphemy and put to trial. "Dieser Mensch hört nicht auf zu reden Lästerworte" ("This fellow never stops blaspheming against Moses and against God") conveys the rising aggression of Stephen's accusers. The polyphonus clamour merges into unison as they demand that he perish. Stephen's preaching, sung by the tenor, is interrupted with cries of "Weg mit dem!" ("Away with him!").

Soprano Narrator

Die Menge der Gläubigen war ein Herz
und eine Seele.

Stephanus aber, voll Glauben und Kräfte,
tat Wunder vor dem Volk.

Und die Schriftgelehrten vermochten nicht
zu widerstehen der Weisheit und dem
Geist, aus welchem er redete.

Da richteten sie zu etliche Männer,
die da sprechen:

All the believers were of one heart
and soul.

Stephen, full of faith and power,
did great wonders among the people.

And the members of the Synagogue could
not resist his wisdom or the spirit with
which he spoke.

Then they suborned some
false witnesses to say:

Chorus

Wir haben ihn gehört Lästerworte reden
wider diese heilige Stätte und das Gesetz.

We have heard him blaspheme against this
holy place and the law.

Soprano Narrator

Und bewegten das Volk und die Ältesten,
und traten hinzu und rissen ihn hin und
führten ihn vor den Rat
und sprachen:

And they stirred up the people
and the elders; they went and seized
Stephen and brought him before the Council
and said:

Chorus

Dieser Mensch hört nicht auf zu reden
Lästerworte wider Mosen und wider Gott.

This fellow never stops blaspheming against
Moses and against God.

Haben wir euch nicht mit Ernst geboten,
dass ihr nicht solltet lehren in diesem
Namen?
Und sehet, ihr habt Jerusalem erfüllt
mit eurer Lehre.

Denn wir haben ihn hören sagen:
"Jesus von Nazareth wird diese Stätte
zerstören, und ändern die Sitten, die uns
Mose gegeben hat."

Did we not give you strict orders
not to teach in that name?
Yet you have filled Jerusalem
with your teaching.

For we have heard him say:
"Jesus of Nazareth will destroy
this place and change the customs
Moses delivered to us."

The mob scene is briefly suspended as Stephen berates the crowd for resisting God's Holy Spirit and speaks tenderly of his heavenly vision. In the wake of his testimony, time stands still for the soprano aria "Jerusalem". In it, she echoes the words of Jesus lamenting the fate of the prophets at the hands of those to whom they are sent.

Soprano Narrator

Und sie sahen auf ihn alle,
die im Rate sassen,
und sahen sein Angesicht
wie eines Engels Angesicht.
Da sprach der Hohepriester:
"Ist dem also?"
Stephanus sprach:

All who were sitting in the Council
looked intently at Stephen,
and saw that his face
was like the face of an angel.
Then the High Priest asked him:
"Are these things so?"
Stephen replied:

RECITATIVE - STEPHEN (TENOR)

Liebe Brüder und Väter, höret zu:
Gott der Herrlichkeit erschien unseren
Vätern, er rettete das Volk aus aller Trübsal
und gab ihnen Heil.
Aber sie vernahmen es nicht.

Er sandte Mosen in Ägypten, da er ihr
Leiden sah und hörte ihr Seufzen.

Aber sie verleugneten ihn
und wollten ihm nicht gehorsam werden,
und stossen ihn von sich, und opferten
den Götzen Opfer.

Salomo baute ihm ein Haus,
aber der Allerhöchste wohnt nich in
Tempeln, die mit Händen gemacht sind;

Dear brothers and fathers, listen to me!
The God of glory appeared to our fathers,
freed them from all affliction
and gave them salvation.
But they would not accept it.

He sent Moses into Egypt, for he saw the
people's suffering and heard their sighs.

But they disowned him
and refused to obey him, they rejected him
and offered sacrifices
to idols.

Solomon built Him a house;
But the Most High does not dwell in temples
made with hands;

der Himmel ist sein Stuhl,
und die Erde seiner Füße Schemel;
hat nicht seine Hand das Alles gemacht?

Ihr Halsstarrigen!
Ihr widerstrebt allezeit dem heil'gen Geist!
Wie eure Väter, also auch ihr.
Welche Propheten haben eure Väter nicht
verfolgt?

Die da zuvor verkündigten die Zukunft
dieses Gerechten, dessen Mörder
ihr geworden seid.
Ihr habt das Gesetz empfangen durch
der Engel Geschäfte und habt es nicht
gehalten.

Chorus

Weg mit dem! Er lästert Gott,
und wer Gott lästert, der soll sterben.

STEPHEN

Siehe, ich sehe den Himmel offen,
und des Menschen Sohn zur Rechten
Gottes stehn.

ARIA - SOPRANO

Jerusalem! Jerusalem!
Die du tötest die Propheten,
die du steinigest, die zu dir gesandt.
Wie oft hab'ich nicht deine Kinder
versammeln wollen,
und ihr habt nicht gewollt.
Jerusalem! Jerusalem!

Heaven is his throne,
and Earth his footstool.
Has not his hand made all these things?

You stiff-necked people,
you always resist the Holy Spirit!
As your fathers did, so do you.
Which of the prophets did not your fathers
persecute?

They killed those who predicted the coming
of the Righteous One, whose murderers
you have become.
You received the law, delivered by angels,
but have not kept it.

Away with him! He blasphemes against
God; and anyone who blasphemes against
God must die.

Behold, I see heaven opening
and the Son of Man standing
at the right hand of God.

Jerusalem! Jerusalem!
You who kill the prophets
and stone those who are sent to you,
how often have I longed to gather your children
together.
But you were not willing.
Jerusalem! Jerusalem!

After this poignant moment, the action cuts back to the increasingly frenzied crowd, exhorting each other: "Steiniget ihn!" ("Stone him!"). Their cries are evoked in shrill, falling chromatic phrases that finally unite in brutal certainty.

The tenor soloist describes Stephen's last moments, first as narrator and then as the dying martyr, pleading God's forgiveness for his persecutors. A chorale, "Dir, Herr, dir will ich mich ergeben" ("Lord, I yield myself unto you") follows, forming not an elegy or a response to tragedy, but rather a personal prayer that expresses quiet contentment with returning to God.

Tenor Narrator

Sie aber stürmten auf ihn ein,
und stiessen ihn zur Stadt hinaus,
und steinigten ihn und schrien laut:

They all rushed at him,
dragged him out of the city
and stoned him, shouting:

Chorus

Steiniget ihn! Steiniget ihn!
Er lästert Gott, er lästert Gott,
und wer Gott lästert, der soll sterben.

Stone him! Stone him!
He blasphemes against God,
And whoever blasphemes against God must die.

Tenor Narrator

Und sie steinigten ihn; er kniete nieder
und schrie laut:
"Herr, behalte ihnen diese Sünde nicht!
Herr Jesu, nimm meinen Geist auf!"
Und als er das gesagt, entschlief er.

And they stoned him; he knelt down
and cried out:
"Lord, do not hold this sin against them!
Lord Jesus, receive my Spirit!"
And when he had said this, he fell asleep.

CHORALE

Dir, Herr, dir will ich mich ergeben,
Dir, dessen Eigentum ich bin.
Du nur allein, du bist mein Leben,
Und sterben wird mir dann Gewinn.
Ich lebe dir, ich sterbe dir.
Sei du nur mein, so g'nügt es mir.

O Lord, I yield myself to you,
To you, whose property I am.
You alone, you are my life.
And when I die, I count it gain.
For you I live, for you I die.
If you are mine, I am content.

It is at this point that Saul's involvement becomes apparent. The witnesses' high regard for him, as they lay down cloaks before him, underlines his complicity in Stephen's death. The narration leads into a chorus, modest and heartfelt in tone, reflecting on the beatification of martyrs: "Siehe! Wir preisen selig, die erduldet haben" ("Behold! Blessed is the man who endures").

Soprano Narrator

Und die Zeugen legten ab ihre Kleider
zu den Füßen eines Jünglings,
der hiess Saulus; der hatte Wohlgefallen
an seinem Tode.

Es beschickten aber Stephanum
gottesfürchtige Männer und hielten eine
grosse Klage über ihn.

And the witnesses laid down their clothes
at the feet of a young man named Saul;
who had given approval for Stephen's death.

Devout men buried Stephen and held a great
lament over him.

CHORUS

Siehe!

Wir preisen selig, die erduldet,
wir preisen selig, die erduldet haben.
Denn ob der Leib gleich stirbt,
doch wird die Seele leben.

Behold!

Blessed is the man who endures,
blessed are those who have stood the test.
For though the body may die,
the soul shall live.

CONVERSION OF SAUL

In the baritone aria "Vertilge sie, Herr Zebaoth" ("Consume them, Lord Sabaoth") Saul calls for the disciples to be overpowered by God as punishment for their blasphemy. He travels towards Damascus with the intention of imprisoning Christians.

Tenor Narrator

Saulus, aber zerstörte die Gemeinde und
wütete mit Drohen und Morden wider die
Jünger, und lästerte sie und sprach:

Saul began to destroy the church and
breathed murderous threats against the
disciples. He cursed them and said:

ARIA - SAUL (BARITONE)

Vertilge sie, Herr Zebaoth,
Wie Stoppeln vor dem Feuer!
Sie wollen nicht erkennen,
Dass du mit deinem Namen heissest
Herr allein
Der Höchste in aller Welt.
Lass deinen Zorn sie treffen,
verstummen müssen sie!

Consume them Lord Sabaoth,
like stubble before the fire!
They will not recognise,
that you with your name are the
Lord alone
the Highest over all the world.
Pour out your wrath upon them,
and they shall be silenced.

Soprano Narrator

Und zog mit einer Schar gen Damaskus,
und hatte Macht und Befehl von den
Hohepriestern, Männer und Weiber
gebunden zu führen gen Jerusalem.

He went with a crowd to Damascus
and had the power and an order from the
High Priests to take them bound, men or
women, to Jerusalem.

This brings us to a pivotal point in the drama – on the road Damascus Saul is thrown to the ground and a voice asks, “Why do you persecute me?” Unusually, Christ’s words are set for the upper voices in the choir. Combined with delicate orchestration, they evoke the heavenly light streaming from above and a sense of stillness and divine mystery.

Tenor Narrator

Und als er auf dem Wege war, und
nahe zu Damaskus kam, umleuchtete ihn
plötzlich ein Licht vom Himmel;
und er fiel auf die Erde und hörte eine
Stimme, die sprach zu ihm.

And as he was on the road and came near
to Damascus, suddenly a light from heaven
shone around him.
He fell to the ground and heard a voice
saying:

Chorus

Saul! Saul! Was verfolgst du mich?

Saul, Saul, why do you persecute me?

Narrator: Er aber sprach:

And he said:

SAUL: Herr, wer bist du?

Who are you, Lord?

Narrator: Der Herr sprach zu ihm:

The Lord said to him:

Chorus

Ich bin Jesus von Nazareth, den du
verfolgst!

I am Jesus of Nazareth, whom you are
persecuting.

Narrator

Und er sprach mit Zittern und Zagen:

And in fear and trembling he said:

SAUL

Herr, was willst du, dass ich tun soll?

Lord, what do you want me to do?

Narrator

Der Herr sprach zu ihm:

The Lord said to him:

Chorus

Stehe auf und gehe in die Stadt,
da wird man dir sagen, was du tun sollst.

Get up and go into the city,
and you will be told what you must do.

The exhilarating, triumphal chorus “Mache dich auf, werde Licht” follows (“Arise! Shine! Your light has come”), describing Saul’s spiritual awakening and by extension, the enlightenment of the nations. Mendelssohn places the chorale “Wachet auf, ruft uns die Stimme” (“Awake! Thus calls the voice”) immediately afterwards, inviting the listener to participate in the sense of watchfulness and renewal.

CHORUS

Mache dich auf! werde Licht!
Denn dein Licht kommt,
und die Herrlichkeit des Herrn
gehét auf über dir.
Denn siehe, Finsternis bedeckt das Erdreich,
und Dunkel die Völker
Aber über dir gehét auf der Herr,
und seine Herrlichkeit erscheint über dir.

Arise! Shine!
for your light has come
and the glory of the Lord has
risen upon you.
For behold, darkness covers the earth,
and thick darkness the people,
but the Lord has risen upon you
and his glory appears upon you.

CHORALE

Wachet auf! ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Wacht auf! Der Bräut’gam kommt,
Steht auf! Die Lampen nehmt!
Halleluja!
Macht euch bereit zur Ewigkeit!
Ihr müsset ihm entgegen geh’n.

Awake! Thus calls the voice
Of the watchman high in the tower.
Awake, O city of Jerusalem!
Awake, the Bridegroom comes.
Arise! Take your lamps!
Halleluja!
Prepare yourselves for eternity.
For you must go to meet him.

Blinded, Saul continues into Damascus with his companions. In the baritone aria “Gott, sei mir gnädig, nach deiner Güte” (“Have mercy on me, O God, in your goodness”) he expresses his newfound contrition, and his determination to bring salvation to others. He is then baptised by the disciple Ananias, under God’s direction. Saul’s sight is restored in a dramatic transformation, expressed by the rapidly mounting orchestration, whereupon he immediately begins to preach Christ’s teachings.

Tenor Narrator

Die Männer aber, die seine Gefährten waren,
standen und waren erstarrt, denn sie hörten
eine Stimme und sahen niemand.

The men travelling with Saul stood there
awestruck; for they heard a voice but saw
no-one.

Saulus aber richtete sich auf von der Erde,
und da er seine Augen auftat, sah er niemand;
sie nahmen ihn aber bei der Hand und führten
ihn gen Damaskus, und er war drei Tage
nichtsehend, und ass nicht und trank nicht.

Saul got up from the ground, but when he
opened his eyes he could see no-one.
So they took him by the hand and led him to
Damascus and for three days he was blind,
and neither ate nor drank.

ARIA - SAUL

Gott, sei mir gnädig nach deiner Güte,
und tilge meine Sünden nach deiner grossen
Barmherzigkeit.

Have mercy on me, O God, in your
goodness, and blot out my sins in your great
compassion.

Verwirf mich nicht von deinem Angesicht und
nimm deinen heiligen Geist nicht von mir.
Ein geängstetes und zerschlagenes Herz wirst
du, Gott, nicht verachten.

Do not cast me from your presence
or take your Holy Spirit from me.

Ein geängstetes und zerschlagenes Herz wirst
du, Gott, nicht verachten.
Gott, sei mir gnädig nach deiner Güte,
nach deiner grossen Barmherzigkeit.
Denn ich will die Übertreter deine Wege lehren,
dass sich die Sünder zu dir bekehren.

A broken and contrite heart,
O God, you will not despise.
Have mercy on me, O God, in your goodness
and your great compassion.
I will teach transgressors your ways,
and sinners will turn back to you.

Herr, tue meine Lippen auf!
Dass mein Mund deinen Ruhm verkündige.

O Lord, open my lips,
and my mouth shall proclaim your praise.

Tenor Narrator

Es war aber ein Jünger zu Damaskus,
mit Namen Ananias, zu dem sprach der Herr:

In Damascus there was a disciple
called Ananias. The Lord said to him:

Soprano

Ananias, stehe auf!
Und frage nach Saul von Tarse,
denn siehe: er betet!

Ananias, get up!
And ask for Saul from Tarsus,
for he is praying.

Dieser ist mir ein auserwähltes Rüstzeug;
ich will ihm zeigen, wie viel er leiden muss um
meines Namens willen.

This man is my chosen instrument;
I will show him how much he must suffer for
my name.

Soprano Narrator

Und Ananias gin hin und kam in das Haus,
und legte die Hände auf ihn und sprach:

Then Ananias departed and entered the
house, and laying his hands on Saul, he said:

ANANIAS (TENOR)

Lieber Bruder Saul, der Herr hat mich gesandt,
der dir erschienen ist auf dem Wege, da du
herkamst, dass du wieder sehend und mit dem
heil'gen Geist erfüllt werdest.

Dear brother Saul, the Lord who appeared to
you on the road as you were coming here has
sent me so that you may see again and be
filled with the Holy Spirit.

Soprano Narrator

Und alsbald fiel es wie Schuppen von seinen Augen, und er ward wieder sehend und stand auf und liess sich taufen.

Immediately, something like scales fell from Saul's eyes, and he could see again. He got up and was baptised.

Und alsbald predigte er Christum in den Schulen, und bewährte es, dass dieser ist der Christ.

At once he began to preach Christ in the synagogues and testified that Jesus is the Son of God.

The first part of the oratorio draws to a close with the expansive and stately chorus, "O welch eine Tiefe des Reichtums" ("O, the depth of the riches of God's wisdom and knowledge"). The sense of reflective admiration for God's right judgement gradually gives way to uncontained worship and praise, before returning to the initial motif, which is restated in a final affirmation of belief.

CHORUS

O welch eine Tiefe des Reichtums,
der Weisheit und Erkenntnis Gottes!
Wie gar unbegreiflich sind seine Gerichte!
Und unerforschlich seine Wege!

O, the depth of the riches
of God's wisdom and knowledge!
How beyond comprehension are his
judgements, and unfathomable his ways!

Ihm sei Ehre in Ewigkeit,
Amen! Amen! Amen!

To him be glory forever,
Amen! Amen! Amen!

INTERVAL - 20 Minutes



PART TWO

MISSION OF PAUL AND BARNABAS

The second part of the work focuses on Paul's mission as a preacher. The preceding sense of grandeur and certainty resumes with the opening chorus "Der Erdkreis ist nun des Herrn" ("The kingdom of the world is now that of the Lord and of his Christ"). The narration then introduces Paul by his new name for the first time, and along with Barnabas he is sent by the Christian community to travel abroad to spread the Gospel.

CHORUS

Der Erdkreis ist nun des Herrn
und seines Christ.

The kingdom of the world is now that of
our Lord and of his Christ.

Soprano Narrator

Und Paulus kam zu der Gemeinde
und predigte den Namen
des Herrn Jesu frei.

And Paul came to the congregation
and freely preached the name
of the Lord Jesus.

Da sprach der heil'ge Geist:
"Sendet mir aus Barnabas und Paulus zu
dem Werk, dazu ich sie berufen habe."
Da fasteten sie und beteten,
und legten die Hände auf sie
und liessen sie gehen.

The Holy Spirit said:
"Send out Barnabas and Paul for me
for the work to which I have called them."
So when they had fasted and prayed,
and laid their hands on them,
they sent them off.

"Wie lieblich sind die Boten" ("How lovely are the messengers") follows, a chorus whose soaring melody and sense of forward momentum express hope and opportunity. The convergence of the vocal parts for the phrase "In alle Lande ist ausgegangen ihr Schall" ("Their voice has gone out into all lands") emphasises how widely the message is to be offered. This is followed by a brief soprano arioso passage, which reflects on the need to convey God's mercy.

CHORUS

Wie lieblich sind die Boten,
die den Frieden verkündigen.
In alle Lande ist ausgegangen ihr Schall,
und in alle Welt ihre Worte.

How lovely are the messengers
who proclaim the gospel of peace.
Their voice has gone out into all lands,
and their words into all the world.

Soprano Narrator

Und wie sie ausgesandt von dem heil'gen Geist, so schiffen sie von dannen, und verkündigten das Wort Gottes mit Freudigkeit.

So, sent on their way by the Holy Spirit, they embarked from there and joyfully proclaimed the word of God.

ARIOSO - SOPRANO

Lasst uns singen von der Gnade des Herrn ewiglich!

Let us sing of the Lord's mercy forever!

Lasst uns singen von der Gnade des Herrn und seine Wahrheit verkündigen!

Let us sing of the Lord's mercy and proclaim his truth!

Ewiglich! Ewiglich!

Evermore! Evermore!

PERSECUTION OF PAUL

At Lystra, a sick man is healed having heard Paul's preaching, but the onlookers mistake this for a sign that the Christian missionaries are the Roman deities Jupiter and Mercury. The crowd's simplicity of thought is conveyed in a pair of choruses that are deliberately straightforward and lacking in complexity – firstly with an air of eager veneration in "Die Götter sind den Menschen Gleich geworden" ("The Gods have come down to us in the likeness of men"), and then of almost blank servility in "Seid uns gnädig, höhe Götter" ("Be gracious, illustrious Gods!").

Soprano Narrator

Es war ein Mann zu Lystra, der war lahm und hatte noch nie gewandelt; der hörte Paulus reden.

In Lystra there was a man who was lame and had never walked; he heard Paul speak.

Und als er ihn ansah, sprach er mit lauter Stimme:

Paul looked intently at him and said in a loud voice:

"Stehe auf! Auf deine Füße!"

"Stand up! On your feet!"

Und er sprang auf und wandelte, und lobete Gott.

And the man jumped up and began to walk, praising God.

Da aber die Heiden sah'n, was Paulus getan, hoben sie ihre Stimmen auf und sprachen zueinander:

But when the Gentiles saw what Paul had done, they raised their voices and said to one another:

Chorus

Die Götter sind den Menschen gleich geworden und sind zu uns hernieder-gekommen.

The gods have have come down to us in the likeness of men.

Soprano Narrator

Und nannten Barnabas Jupiter,
und Paulus Mercurius.

Der Priester aber Jupiters, der vor ihrer
Stadt war, brachte Rinder und Kränze vor das
Tor, und wollte opfern samt dem Volk, und
beteten sie an.

And they called Barnabas Jupiter,
and Paul, Mercury.

The priest of Jupiter, whose temple was
at the entrance to the city, brought oxen
and garlands to the gate and he and the
crowd wanted to offer sacrifices and pray
to them.

Chorus

Seid uns gnädig, hohe Götter!
Seht herab auf unser Opfer!

Be gracious, illustrious Gods!
Look upon our sacrifice!

Pointing to his and Barnabas's own humanity, and their vocation to share Christ's teachings, Paul remonstrates with their audience. The baritone aria "Wisset ihr nicht" ("Do you not know") contemplates the presence of God's spirit in each person, while the chorus that follows, "Aber unser Gott ist im Himmel" ("But our God is in Heaven"), is a meditation on God's immutable nature. Together, they provide an understated rebuttal to the crowd's earlier misinterpretation.

Tenor Narrator

Da das die Apostel hörten,
zerrissen sie ihre Kleider und sprangen
unter das Volk, schrien und sprachen:

But when the apostles heard this,
they tore their clothes and rushed out
into the crowd, shouting:

PAUL

Ihr Männer, was macht ihr da?
Wir sind auch sterbliche Menschen,
gleich wie ihr und predigen euch das
Evangelium, dass ihr euch bekehren
sollt von diesem falschen zu dem
lebendigen Gott, welcher gemacht
hat Himmel und Erde und das Meer.

Men, what are you doing?
We too are mortal men, just like you,
and are preaching the Gospel to you,
telling you to turn away from these false
things to the living God, who made
heaven and earth and the sea.

Wie der Prophet spricht:
All eure Götzen sind Trügerei,
sind eitel Nichts und haben kein Leben.
Sie müssen fallen,
wenn sie heimgesucht werden.

As the prophet says:
Your idols are false,
they are worthless and lifeless.
When the judgement comes,
they will perish.

Gott wohnt nicht in Tempeln,
mit Menschenhänden gemacht.

God does not live in temples made with
hands.

ARIA - PAUL

Wisset ihr nicht, dass ihr Gottes Tempel seid?
Und dass der Geist Gottes
in euch wohnet?

So jemand den Tempel Gottes verderben wird,
den wird Gott verderben. Denn der Tempel
Gottes ist heilig, der seid ihr.

Do you not know that you are God's
temple? And that God's spirit
lives in you?
If anyone destroys God's temple,
God will destroy him; for God's temple is
holy, and you are that temple.

CHORUS/CHORALE

Aber unser Gott ist im Himmel,
er schafft alles, was er will!

*Wir glauben all an einem Gott,
Schöpfer Himmels und der Erde,
Der sich zum Vater geben hat
Dass wir seine Kinder werden.
Wir glauben all an einem Gott,
Aber unser Gott ist im Himmel.*

But our God is in heaven;
he does whatever he wishes.

*We all believe in one God,
Creator of Heaven and Earth,
Who gave himself as a Father
That we would become his children.
We all believe in one God,
But our God is in Heaven.*

The crowd now turns on Paul and Barnabas, the menacing air swiftly resuming in "Hier ist des Herren Tempel!" ("This is the Lord's temple!"). The chorus culminates in the same condemnation that Stephen suffered – "Stone him to death". God preserves Paul's safety, however, so that he can fulfil his mission. In the tenor cavatina "Sei getreu bis in den Tod" ("Be faithful until death"), the Lord urges courage, and reminds Paul of the eternal reward he will win.

Soprano Narrator

Da ward das Volk erreget wider sie, und
es erhob sich ein Sturm der Juden und der
Heiden, und wurden voller Zorn und riefen
gegen ihn:

Then the crowd were stirred up against
them, and there was an uprising of the
Jews and the Gentiles, and they were full
of rage, shouting:

Chorus

Hier ist des Herren Tempel!
Ihr Männer von Israel, helfet!
Dies ist der Mensch, der alle Menschen an
allen Enden lehret wider dies Volk,
wider das Gesetz und wider diese
heil'ge Stätte!
Steiniget ihn! Steiniget ihn!

This is the Lord's Temple!
Men of Israel, help us!
This is the man who teaches all men
everywhere against our people, against
our law and against this
holy place!
Stone him! Stone him!

Soprano Narrator

Und sie alle verfolgten Paulus auf seinem Wege, aber der Herr stand ihm bei und stärkte ihn, auf dass durch ihn die Predigt bestätigt würde und alle Heiden hörten.

And they all persecuted Paul on his way, but the Lord stood by him and strengthened him, so that through him the message might be confirmed and all the Gentiles might hear it.

CAVATINA - TENOR

Sei getreu bis in den Tod, so will ich dir die Krone des Lebens geben.
Fürchte dich nicht, ich bin bei dir!
Sei getreu bis in den Tod!

Be faithful until death, and I will give you the crown of life.
Do not be afraid, for I am with you!
Be faithful until death!

PAUL'S FAREWELL TO EPHESUS

Paul resolves to return to Jerusalem in the full knowledge that further persecution and ultimately death await him, telling the Christian community, "You will see my face no more". They express their dismay in the chorus "Schone doch deiner selbst" ("Far be it from you"), a tender lament that pleads for a different outcome. But in his final words, Paul reaffirms his decision, and departs. This section closes with a chorus of thankfulness, "Sehet, welch eine Liebe hat uns der Vater erzeiget" ("Behold what love the Father has bestowed upon us").

Soprano Narrator

Paulus sandte hin und liess fordern die Ältesten von der Gemeinde zu Ephesus und sprach zu ihnen:

Paul sent for the elders of the church at Ephesus and said to them:

PAUL

Ihr wisset, wie ich allezeit bin bei euch gewesen, und dem Herren gedient mit aller Demut und mit vielen Tränen, und habe bezeuget den Glauben an unseren Herrn Jesum Christum.

You know how I lived among you the whole time, serving the Lord in all humility and with many tears, and have borne witness to the faith in our Lord Jesus Christ.

Und nun siehe, ich, im Geiste gebunden, fahre hin gen Jerusalem;
Trübsal und Bande harren mein daselbst.
Ihr werdet nie mein Angesicht wiedersehen.

And now, compelled by the Spirit, I am going to Jerusalem.
Affliction and prison await me there.
You will never see my face again.

Soprano Narrator

Sie weineten und sprachen:

They all wept and said:

Chorus

Schöne doch deiner selbst!
Das widerfahre dir nur nicht!

Far be it from you!
This shall never happen to you!

PAUL

Was machet ihr, dass ihr weinet und
brechet mir mein Herz?
Denn ich bin bereit, nicht allein mich
binden zu lassen, sondern auch zu sterben
zu Jersuaem, um des Namens willen des
Herren Jesu.

Why are you weeping and
breaking my heart?
For I am ready not only to be
bound, but also to die
in Jerusalem for the name of the
Lord Jesus.

Tenor Narrator

Und als er das gesagt, kniete er nieder
und betete mit ihnen allen, und sie geleiteten
ihn in das Schiff, und sahen sein Angesicht
nicht mehr.

When he had said this, he knelt down
and prayed with them all, then they
accompanied him to the ship and saw his
face no more.

CHORUS

Sehet, welch eine Liebe
Hat uns der Vater erzeiget,
Dass wir sollen Gottes Kinder,
Gottes Kinder heissen.

Behold what love
The Father has bestowed on us,
That we should be called God's children,
God's children!

MARTYRDOM OF PAUL

The closing section serves as an epilogue. The final recitative, in the form of a eulogy, echoes Paul's own words in his letter to Timothy: "I have fought the good fight, I have run the race to the finish, I have kept the faith".

RECITATIVE - SOPRANO

Und wenn er gleich geopfert wird
über dem Opfer unseres Glaubens,
so hat er einen guten Kampf gekämpft;
er hat den Lauf vollendet,
er hat Glauben gehalten;
hinfort ist ihm bereitgelegt
die Krone der Gerechtigkeit,
die ihm der Herr an jenem Tage,
der gerechte Richter, geben wird.

And though he be offered up
on the sacrifice of our faith,
yet he has fought a good fight,
he has finished the race,
he has kept the faith;
henceforth there is laid up for him
the crown of righteousness,
which the Lord, the righteous Judge,
will give him on that day.

The concluding chorus, "Nicht aber ihm allein, sondern allen" ("Not only to him, but to all") begins by offering praise to all those who have suffered for their faith. The second subject, at first quietly and then more stridently and elaborately stated, is God's care and blessing. Finally, the restraint dissolves into unbridled elation, in which the soul joins with the angels in a hymn of praise.

CHORUS

Nicht aber ihm allein, sondern allen,
die seine Erscheinung lieben.
Der Herr denket an uns und segnet uns.
Lobe den Herrn!

Lobe den Herrn, meine Seele.
und was in mir ist,
seinen heiligen Namen.

Ihr, seine Engel,
lobet den Herrn.

And not only to him, but to all
who love his appearing.
The Lord remembers us and blesses us.
Praise the Lord!

Praise the Lord, O my soul;
and all that is within me
praise his holy name.

O you his angels,
Praise the Lord.



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.

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, Northern Philharmonia and Manchester Camerata, and appeared at major venues, including the Royal Festival Hall, the Royal Albert Hall and the Barbican. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic, Italy, Bulgaria and Hong Kong.

A specialist in the field of choral and contemporary music, Mark also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music, and has been Conductor and Artistic Advisor for a number of highly acclaimed festivals.

Recent highlights include a programme of Marian music, Brahms' Symphony No 4, a production of *Guys and Dolls* and masterclasses in Beijing, Shanghai, Shenzhen and Hong Kong.

RACHEL ALLEN

SOPRANO



Canadian soprano Rachel Allen has been praised for bringing “great tenderness” and “seductive power” to her singing. Particularly lauded for her performances of baroque repertoire, she has sung with period ensembles in Canada and the UK, recently appearing as Dido (Dido and Aeneas), Poppea (L’incoronazione di Poppea), and Morgana (Alcina). For her Venus in Blow’s Venus and Adonis at the Ryedale Festival, she was praised for her “pleasing period-style soprano... [she] moved with a grace not often found among singers” (Opera Magazine). She was a semi-finalist in the 2024 Cesti International Singing Competition, International Haydn Competition, Rohrau, and won the New Elizabethan Award organised by the Musician’s Company with Londinium Consort, with whom she made her Wigmore Hall debut in recital this February.

Rachel completed her Master’s degree at the Royal College of Music, where she studied with Alison Wells. There, she was a finalist in the 2023 Brooks van der Pump English Song competition and appeared as a soloist in Bach’s Easter Oratorio and Elisabeth Jacquet de la Guerre’s L’isle de Délos. She is grateful to have been supported by a Rob Anderson Award and a Help Musicians UK Postgraduate Award during her studies. Rachel’s passion for historical performance shines through in her singing and scholarly work. At the Royal Northern College of Music, she co-authored an entry for Grove Music Online on 18th-century Handelian soprano Élisabeth Duparc with Dr Cheryll Duncan. Previously, in Victoria, Canada, she trained with sopranos Nancy Argenta and Ingrid Attrot, and performed as a concert soloist with various baroque ensembles while part of the Victoria Conservatory of Music Opera Studio.

A keen ensemble singer, she has performed with the Monteverdi Choir, BBC Singers, Gabrieli Consort, and London Choral Sinfonia. In 2025, she looks forward to the release of her debut album, “Crossing Paths”, with Londinium Consort, supported by the Continuo Foundation and recitals at Sinfonia Smith Square, City Music Society, Surrey Hills International Music Festival, and Chiltern Arts Festival.

BRADLEY SMITH

TENOR



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

His career has enabled a comfortable balance between the opera stage and the concert platform. In his oratorio work he is regularly engaged to sing the evangelist and tenor solos in the Bach Passions, Handel's *Messiah*, and other repertory staples with major orchestras internationally. He performs regularly at St John's Smith Square, Cadogan Hall, King's Place, Birmingham Symphony Hall, the Royal Festival Hall, and with the Hanover Band. Recent engagements include recitals with Angela Hewitt in Italy and Stephen Devine in London, Schumann's *Liederkreis Op. 39*, Fauré's *La bonne chanson* at King's Place, Britten's *War Requiem*, a new song cycle for tenor and harp by Amelia Clarkson for the Presteigne Festival, and Bach's *Christmas Oratorio* for the Odensee Symphony Orchestra.

Operatic highlights include *Damon/Acis* and *Galatea* (English National Opera), *Mr Denham/True Story of King Kong* (Theater Magdeburg), *Tenor/Awakening Shadow* (Presteigne Festival), *Arsete/La Dori* and *Lelio/Le nozze in Sogno* (Innsbruck Festival of Early Music), *Oduardo/Ariodante* (with the English Concert at Theater an der Wien, the Barbican, the Hamburg Elbphilharmonie, and the Théâtre Champs-Élysées), *Albert Herring/Albert Herring* (Buxton International Festival), *Tamino/Die Zauberflöte* (LFO Young Artists' Tour), and *Peter Quint/The Turn of the Screw* (Young Artist Opera Holland Park). With Royal Academy Opera he played *Tom Rakewell/The Rake's Progress*, the *Male Chorus/The Rape of Lucretia*, *le Prince Charmant/Cendrillon*, and *le petit vieillard/L'enfant et les sortilèges*.

Upcoming engagements include performances in London, Cambridge, Birmingham France, and Italy.

GILES DAVIES

BARITONE



Giles studied at the Purcell School of Music and on a scholarship with Norman Bailey at the RCM, where he won the Lieder Competition. Since then, his concert and opera engagements have taken him across the globe, in repertoire from all periods. He has recorded for the BBC, Capriol Films, Naxos, Chandos, Divine Art Records, Boo Productions, and on numerous film soundtracks. For Music Theatre Wales at the Linbury Theatre, Covent Garden, he created the title role of Edgar Drake in *The Piano Tuner* by Nigel Osborne, for which he received critical acclaim.

He has toured the UK and America as Pish-Tush in *The Mikado*, (Carl Rosa) and also for Raymond Gubbay at the Barbican, Royal Festival Hall, Symphony Hall and the Bridgewater Hall. More recently he has appeared in the roles of the Counsel for the Prosecution and James Smith in *'Madeleine'* by David Hackbridge Johnson with Surrey Opera. In 2022, he appeared with the company in their sell out production of Mozart's *'Don Giovanni'* at the Minack Theatre, Cornwall, in the role of Leporello. Giles can also be heard on the CD *'Prayers of the Rosary'* (2020) by Katharine Blake and the Mediaeval Baebes celebrating 25 years of the group. He has also appeared with New Sussex Opera in their critically acclaimed productions of Offenbach's *'The Princess of Trebizonde'* and *'La Belle Lurette'*, and as Phantis in *'Utopia Limited'* (Buxton Opera House).

In 2023, Giles sang Sir John in the UK premiere of *Sense and Sensibility* (Surrey Opera) and Jack Point in *The Yeomen of the Guard* (Kentish Opera). He also played Sir Joseph Porter in *HMS Pinafore* (Grim's Dyke Opera) and the Lord Chancellor in *Iolanthe* (Opera Anywhere). In 2024, he performed the King of Egypt in Verdi's *Aida* (Kentish Opera), revived *Sense and Sensibility* at the Minack Theatre, and sang the Judge in *Trial by Jury*. He debuted as the Baron in Viardot Garcia's *Cinderella* (Carshalton Opera), featured on BBC Radio Jersey, and soloed in Haydn's *Nelson Mass* (Thanet Chorus).

Engagements in 2025 include Frank in *'Die Fledermaus'* with Kentish Opera. He is delighted to be making his Cadogan Hall debut in Mendelssohn's *'St Paul.'*

LONDON CONCERT CHOIR

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President

Roderick Williams OBE

Music Director

Mark Forkgen

Assistant Conductor
and Accompanist

Laurence Williams

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

One of London's leading amateur choirs, London Concert Choir celebrated its 60th anniversary in 2020. The choir is notable for the commitment and musicality of its performances in an unusually varied repertoire and 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 was marked by two performances of Britten's *War Requiem*. Other major works have included 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. The choir has also taken part in the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's *King Arthur* and *Dido and Aeneas* 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 'Great' C minor Mass. LCC has also performed Rachmaninov's *Vespers* and Will Todd's *Mass in Blue* and a selection of highlights from the musicals of Rodgers and Hammerstein.

London Concert Choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. Among the choir's new music commissions 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

Dagmar Binsted
Eleanor Blackman
Melanie Bowman
Alison Carpenter
Eleanor Cowie
Ann-Gaelle Cox
Emma Davidson
Christine Dencer
Emma Dixon
Emily Dresner
Sarah French
Jennifer Greenway
Dalia Gurari
Emma Heath
Emily Hunka
Eva Ignatuschtschenko
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Christine Ingram
Julija Jones
Jane Joyce
Julia Keddie
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Susanna Lutman
Chrysanthi Mavraki
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Megan McGrory
Annie Meston
Delyth Morgan
Adrienne Morgan
Stephanie Moussadis
Ciara Munnelly
Millie O'Neil
Margaret Perkins

Jutta Rafferty
Ines Schlenker
Frances Shaw
Caroline Sheppard
Trina Stevens
Aisling Turner
Josephine von Zitzewitz
Janet Wells

Alto

Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Rosie de Saram
Kathleen Dormer
Giulia Falangola
Rebecca Foulkes
Anna Garnier
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Pamela Slatter
Tabitha Strydom
Josie Taylor
Gabriel West

Tenor

James Azam
David Broad
Angela Bryant
Richard Davison
Dave Dosoruth
Fabyan Evans
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Andrew Lyburn
Eckart Marchand
Ben Martin
Alice Reed
Stephen Rickett
Arick Shao
Tim Steer
Andrew Sutcliffe

Bass

Colin Allies
John Ancock
Miles Armstrong
Andrew Burton
Gary Cook
Mark Davies

Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
David Hannah
Robert Harris
Keith Holmes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Mark Livingstone
Jeremy Lucas
Hamish Naismith
Paul Norris
Morgan Roberts
Jonathan Rogers
Tom Roles
Keith Searle
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Dai Whittingham

LONDON CONCERT CHOIR

SUPPORTING THE CHOIR

London Concert Choir appreciates the encouragement of our audiences, especially those of you who come along regularly, bringing friends and family with you, and those who share the word about our achievements, enhancing our reputation.

As one of London's leading choirs we want to share our joy in making music with as many people as possible, but performing large concerts at major venues with professional soloists and orchestras requires more financial support than we can get from ticket sales alone. We rely on donations from our Friends, Companions and Patrons who give regularly.

We would love you to join them by becoming a regular financial supporter! You will receive a mention in our concert programmes, regular communications from the Choir, invitations to supporter events and the gratitude of our membership!

To find out more, please email:

supporters@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**

JOIN OUR 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.

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

Peter Barley
Trish & Timothy Barnes
Deborah Bono
Anne Clayton
David Greenwood
Jeremy Groom
Alan Huw Smith
Tim Ingram
Simon Livesey
Sue Logan
Mark Loveday
Sue McFadyen
Gregory Rose
Will Tilden

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*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers* and Haydn's *Nelson Mass*.

MEMBERS OF COUNTERPOINT

Leader

Catherine Martin

Violin 1

Flora Curzon
Ellie Gilchrist
George Clifford
Holly Harman
Abel Balzas

Violin 2

Oliver Webber
Naomi Burrell
Joseph Lowe
Julia Black
Joanna Lawrence

Viola

Rachel Byrt
Stefanie Heichelheim
Thomas Kettle
Lisa Cochrane

Cello

Chris Suckling
Daisy Vatalaro
Lucy Scotchmer

Bass

Tim Amherst
Cath Ricketts

Flute

Katy Bircher
Laura Piras

Oboe

James Eastaway
Nicola Barbagli

Clarinet

Emily Worthington
Fiona Orford

Bassoon

Chris Rawley
Nat Harrison

Serpent

Jeff Miller

Horn

Anneke Scott
Joseph Walters
Richard Lewis
Martin Lawrence

Trumpet

David Blackadder
Richard Thomas

Trombone

Philip Dale
Martyn Sanderson
Andrew Lester

Timpani

Robert Kendell

5. Chor

Allegro ♩ = 112

Soprano



Alto



Tenore



Basso



Allegro ♩ = 112



4

auf zu re-den Läs - ter - wor - te sei - den Ma - ren und sei - den
 not to ut - ter blas - phe - mous words a - gainst the law of Ma - ren and sei - den

auf zu re-den Läs - ter - wor - te sei - den Ma - ren und sei - den
 not to ut - ter blas - phe - mous words a - gainst the law of Ma - ren und sei - den

auf zu re-den Läs - ter - wor - te sei - den Ma - ren und sei - den
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auf zu re-den Läs - ter - wor - te sei - den Ma - ren und sei - den
 not to ut - ter blas - phe - mous words a - gainst the law of Ma - ren und sei - den

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CADOGAN HALL, SLOANE SQUARE, SW1

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