



Rossini:

*Petite Messe
Solennelle*

Victoria:

Missa Salve Regina

London Concert Choir

Mark Forkgen conductor

St Sepulchre's Church,
Holborn Viaduct, EC1

Programme £2

Please note:

- The consumption of food is not permitted in the church.
- Please ensure that all mobile phones, pagers, and alarms on digital watches are switched off.
- Flash photography and audio or video recording are not permitted.
- There will be a 20-minute Interval, during which drinks will be served.



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With acknowledgements to Simon Scott Plummer for the Programme Notes on the Missa Salve Regina and John Bawden for the notes on the Petite Messe Solennelle

Programme designed by Stephen Rickett and edited by Eleanor Cowie

London Concert Choir

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Registered Office

7 Ildersly Grove, Dulwich, London SE21 8EU



Victoria:
Missa Salve Regina

INTERVAL – 20 Minutes

Rossini:
Petite Messe Solennelle

Mark Forkgen *conductor*

Jaimee Marshall *soprano*

Jeanette Ager *mezzo soprano*

Adrian Ward *tenor*

Peter Willcock *bass*

longfordbrown piano duo *harmonium & piano*

Tomás Luis de Victoria (1548–1611)

Missa Salve Regina

for eight-part choir

See p. 8 for the text and translation of the Mass



The Spanish composer Victoria is regarded as one of the greatest composers of the Renaissance, together with Palestrina and Lassus. He was ordained priest in 1575 and later became chaplain in Madrid to Philip II's sister, the Dowager Empress Maria. In accordance with ecclesiastical convention, he wrote only sacred music. Tonight's Mass was published in 1592 in Rome, where he had leave of absence to oversee the publication of this and other works. He remained in Rome, where he had spent much of his early life, for three years, taking part in Palestrina's funeral cortège in 1594.

Victoria wrote 20 Masses, of which four are based on plainchant and the remainder employ the technique of parody or imitation. Of these, all but four derive from his own compositions. Several of them, including *Salve Regina*, are based on his own Marian antiphons – hymns to the Virgin Mary in which two choirs sing alternately, one answering the other (the others are *Alma Redemptoris* and *Ave Regina*). The *Salve Regina* Mass employs the same forces as the antiphon (Choir 1 consisting of two sopranos, alto and bass, and Choir 2, soprano, alto, tenor and bass) and its debt to the original antiphon is soon apparent.

The opening section of the Kyrie plays rising against falling figures in each choir before the two come together over a florid line in Bass 1. In the 'Christe', by contrast, the voices of Choir 2 first ascend, then descend one after the other. The closing section for both choirs is on a grander scale, Victoria making familiar use of repeated high notes in Soprano 1 to mark the climax. In the few minutes of this opening movement his mastery of counterpoint is clear.

In the Gloria, the soprano and tenor entries echo the 'Salve' plainchant. Victoria throws the praises of God in triple time between the two choirs ('Laudamus te', etc.), then combines them, back in duple measure, on 'Gratias'. Chordal antiphony, again moving to an eight-part resolution, follows. A gentle passage in canon for Choir 1 ('Domine Deus') leads to exchanges between the two choirs, perfectly suiting the petitions ('Qui tollis', etc.). Soprano 1 rises to repeated high Fs on 'Tu solus Altissimus' and the movement concludes in triple time.

The Credo begins with an inversion of the 'Salve' chant in soprano and bass. Victoria makes abundant use of antiphony in the praises of God. The Incarnation is marked by broad, falling phrases on the words 'Et incarnatus est'. There follows the most remarkable section of the Mass: two soprano and two alto parts weave in intricate counterpoint and end with a dramatic suspension on 'finis'. After that, the composer

reverts to chordal antiphony, with two excursions into triple time, before both choirs combine at 'Et vitam' in a passage based closely on the final bars of his *Salve Regina* antiphon.

The Sanctus opens with long melismas for each choir, in which the first syllable is spread over a series of notes. Antiphonal effects follow more closely on each other ('Dominus Deus') as the voices move towards 'gloria tua'. The pattern is repeated in the 'Hosanna'. The Benedictus, for Choir 1 only, has the pleasing symmetry of rising figures followed by falling ones ('in nomine'), after which the 'Hosanna' is repeated.

Victoria set only the first verse of the Agnus Dei, the second, in plainchant, being supplied by Jon Dixon, editor of the edition being used tonight, and the third repeating the music of the first. The start of the movement echoes the opening of the Gloria, there is a beautiful imitative figure for sopranos on 'miserere' and the movement concludes with the composer's hallmark high Fs from the sopranos of Choir 1.

INTERVAL – 20 MINUTES

Gioachino Rossini (1792–1868)

Petite Messe Solennelle

for soloists, choir, harmonium and piano

The Composer

Rossini is remembered primarily for his immense contribution to the Italian operatic repertoire, but he also produced two important pieces of sacred music that are notable, amongst other things, for their overtly operatic style. This incorporation of the music of the opera house into the sacred repertoire may appear to have been a bold innovation, but in terms of dramatic content it was a well-established practice. A prime example is Handel, but the tradition goes back to Monteverdi, the first great opera composer. What is original about Rossini's sacred music is not so much its dramatic power, impressive though that is, as its unashamed romanticism and humour.

Like so many of the great composers, Rossini was born into a musical family. His father was the town trumpeter in Pesaro and his mother was an opera singer. As a talented boy treble Gioachino was soon in great demand, and by the time he had reached his teens he could play the viola and the horn and was rapidly acquiring a reputation as a first-rate harpsichord-player and pianist. He went on to study at the Bologna Academy of Music, composing his first opera whilst still a student. From then on his rise to fame was meteoric. He received his first professional commission in 1810, and this led to a string of further commissions.



With the enormous success of his first full-length opera, *Tancredi* (1812), and the even greater triumph of *The Italian girl in Algiers* (1813), he became celebrated throughout Italy and his international reputation was firmly launched. He was still only 23 when he was engaged as Musical Director of the two opera houses in Naples, for each of which he was required to compose a new opera annually, the ever-popular *Barber of Seville* being one of the happiest results. He travelled widely throughout Europe, and in 1824 settled in Paris as Director of the Théâtre Italien. A string of new compositions followed, culminating in his acknowledged masterpiece, *William Tell*, his thirty-sixth opera, completed in 1829 when he was still only 37.

At this point Rossini's life changed dramatically. For various reasons, including ill health, he gave up composing, and apart from two important religious works, the *Stabat Mater* and the *Petite Messe Solennelle*, he wrote nothing of significance during the last forty years of his life. He eventually retired to a luxurious villa specially built for him at Passy, on the outskirts of Paris, where he would hold court, entertaining everyone with his sparkling wit and good food, and revelling in the adulation of a constant stream of admirers and eminent musicians. Despite his withdrawal from the operatic world, he continued to be held in such enormous esteem that when he died 6,000 mourners, four military bands, a chorus of 400 singers and several of the finest opera soloists of the day attended his funeral.

In his latter years Rossini had turned once again to composition, producing what he called his *Péchés de Vieillesse (Sins of Old Age)*, a collection of instrumental and vocal salon pieces, of which the *Petite Messe Solennelle* is the most substantial. Composed in 1863 for performance in a private chapel, the Mass was not heard in public until 1869, the year after the composer's death, when it was performed in his own orchestral version at the Théâtre Italien. The work's title is misleading, since the *Petite Messe Solennelle* is not unduly solemn and only 'little' in an affectionate sense. Despite the religious text it is unmistakably operatic in style, in common with the *Stabat Mater* of twenty years earlier. The music ranges from hushed intensity to boisterous high spirits, and abounds in the memorable tunes and rhythmic vitality for which Rossini became justly famous.

At the end of the autograph score Rossini wrote: "Dear God. Here it is, finished, this poor little Mass. Have I written sacred music [*musique sacrée*] or damned music [*sacrée musique*]? I was born for comic opera, as you well know! Little science, some heart, that's all. So may you be blessed, and grant me a place in Paradise!"

The Music

Kyrie - Christe *Soloists and chorus*

Gloria:

Gloria in excelsis Deo *Soloists and chorus*

Gratias agimus tibi *Terzetto for mezzo soprano, tenor and bass*

Domine Deus *Tenor solo*

Qui tollis peccata mundi *Duet for soprano and mezzo soprano*

Quoniam tu solus sanctus *Bass solo*

Cum Sancto Spiritu *Chorus*

Credo:

Credo in unum Deum *Soloists and chorus*

Crucifixus *Soprano*

Et resurrexit *Soloists and chorus*

Et vitam venturi saeculi *Chorus*

Preludio religioso *Piano and harmonium*

Sanctus - Benedictus *Soloists and chorus*

O salutaris hostia *Soprano solo*

Agnus Dei *Mezzo soprano solo and chorus*

The quiet A minor opening of the Kyrie Eleison contrasts sustained choral writing with a running bass part in the piano accompaniment. This soon gives way to a brighter mood as the music moves into the major. For the Christe Eleison, Rossini adopted a deliberately archaic style, echoing the church music of Palestrina some 300 years earlier. As the second Kyrie unfolds, the movement returns to the serious mood in which it began.

The Gloria begins with a short introduction for chorus and soloists, followed by four movements for the soloists – Gratias, Domine Deus, Qui tollis and Quoniam – that are operatic arias in all but name. The chorus returns for the final section of the Gloria, an extended fugue to the words ‘Cum sancto spiritu in gloria Dei Patris, Amen.’ This is a real *tour de force* of musical craftsmanship, reflecting the thorough classical training in harmony and counterpoint that Rossini had received all those years ago at the Bologna Academy.

In the Credo Rossini employs the word 'credo', sung by the chorus, as a unifying motif to which he repeatedly returns. The 'Crucifixus' is a plaintive soprano aria, full of chromatic modulations. This section of the Mass concludes with another brilliant fugue for the chorus, on the words 'Et vitam venturi saeculi, Amen.' There follows a Prelude for piano and harmonium, leading to a lyrical Sanctus and Benedictus for unaccompanied soloists and chorus.

Here Rossini inserts the soprano solo *O Salutaris Hostia*, which is not part of the liturgy but may be used as a hymn during the Mass; it contains the kind of unusual harmonies which feature in his late pieces for piano.

O Salutaris Hostia

Words by St Thomas Aquinas

O salutaris Hostia,

Quae caeli pandis ostium:

Bella premunt hostilia,

Da robur, fer auxilium.

O saving Victim

Who opens wide the gate of heaven

Our foes press us on every side

Give us strength, bring us thine aid.

The work ends with a moving *Agnus Dei* for the mezzo soprano soloist and chorus.

Text and translation of the Mass

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo

Et in terra pax hominibus bonae voluntatis.

Laudamus te; benedicimus te;

adoramus te; glorificamus te.

Glory be to God on high,

and on earth peace to men of good will.

We praise Thee, we bless Thee,

we worship Thee, we glorify Thee,

Gratias agimus tibi

propter magnam gloriam tuam,

We give thanks to Thee

for Thy great glory,

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.

Quoniam tu solus sanctus:
Tu solus Dominus:
Tu solus Altissimus, Jesu Christe,

Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.
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 caelis.

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

Crucifixus etiam pro nobis,
sub Pontio Pilato
passus et sepultus est.

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.

Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.

For Thou only art holy;
Thou only art the Lord;
Thou only art most high, O Jesu Christ,

With the Holy Spirit,
in the glory of God the Father. Amen.

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,
born of the Father before all ages,
God of God, Light of Light,
true God of true 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.

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

He was crucified also for us,
under Pontius Pilate
he suffered and was buried.

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sittest at the right hand of the Father.
And he shall come again with glory
to judge the living and the dead:
whose kingdom shall have no end.

Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Et nam sanctam Catholicam
et Apostolicam Ecclesiam,
confiteor unum baptisma
in remissionem peccatorum,
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi, Amen.

Sanctus

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

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.

And [I believe] in the Holy Spirit,
the Lord and giver of life,
who proceedeth from the Father and the Son.
Who with the Father and the Son together
is worshipped and glorified,
who spoke by the prophets.
And [I believe in] one holy Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins,
And I look for the Resurrection of the dead.
And the life of the world to come. Amen.

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

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

Lamb of God, who takest away the sins
of the world, have mercy upon us,
Lamb of God, who takest away the sins
of the world, have mercy upon us,
Lamb of God, who takest away the sins
of the world, grant us peace.

Mark Forkgen *conductor*



Mark Forkgen has been 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), conductor of the Dorset Youth Orchestra and Director of Music at Tonbridge School. He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.

A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 100 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 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'. In Europe he has conducted in Denmark (performances of Stravinsky's *The Rite of Spring*), Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival).

Recent seasons have included staged performances of Stravinsky's *The Soldier's Tale*, a major project for the Cultural Olympiad, recordings for BBC Radio 3 for 'Music Nation', a recital at the Royal Opera House and Sondheim's *Sweeney Todd*. Last season included a production of Weill's *Threepenny Opera*, a concert at the Royal Albert Hall involving 1500 performers and performances in Hong Kong and Bulgaria.

Jaimee Marshall *soprano*

Jaimee Marshall is a New Zealand soprano who, after completing a BA in English Language and Linguistics and a BMus in History and Performance, won several scholarships to study in London at the Guildhall School of Music and Drama. She has won various awards in singing, including the Nelson Aria Competition, Lexus Song Quest and Thelma King Award, and Duke of Kent Award UK. She has given recitals worldwide. Highlights include LSO St Luke's, the Barbican, Mansion House for the Lord Mayor of London and for the State visit of the President of China, Hu Jintao.



Jaimee has a special interest in oratorios and has performed as soprano soloist a wide range of composers from Carissimi to Tippett. Jaimee's operatic career encompasses a diverse range of roles, from Anne Trulove/*The Rake's Progress*, Euridice/*L'Orfeo*, Zerlina/*Don Giovanni* and Barbarina/*Le nozze di Figaro*, through to Frasquita/*Carmen*, Lauretta/*Gianni Schicchi* and Contessa Ceprano/*Rigoletto*. She has directed and performed two Menotti roles, Lucy/*The Telephone* and Monica/*The Medium*, and was critically acclaimed as Miss Hedgehog in the European premiere performances of *Fantastic Mr. Fox* at Opera Holland Park (2010-12).

More details of Jaimee's repertoire and upcoming concerts are at www.jaimeemmarshall.com

Jeanette Ager *mezzo soprano*

Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music. She has won the Gold Medal in the Royal Over-Seas League Music Competition, the Richard Tauber Prize and an award from the Tillet Trust's Young Artist Platform.



As a soloist, Jeanette's concert and oratorio work has included recitals and other appearances at the Wigmore Hall; Handel's *Messiah* at St David's Hall, Cardiff; Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall; Tippett's *Child of our Time* at The Royal Festival Hall; Verdi's *Requiem* at Gloucester and Hereford Cathedrals; Beethoven's *Missa Solemnis* at The Barbican Hall and Mozart's *Mass in C minor* at the Cadogan Hall. In addition to performances at many of the leading venues in the United Kingdom, Jeanette's concert work has taken her to Bermuda, the Czech Republic, Spain, Libya and China.

Her operatic roles have included Cherubino in *The Marriage of Figaro* (Mozart), Dido in *Dido and Aeneas* (Purcell), The Marquise of Birkenfield in *La Fille du Regiment* (Donizetti), Rosina in *The Barber of Seville* (Rossini), Suzuki in *Madama Butterfly* (Puccini) and Thea in *The Knot Garden* (Tippett). She recently appeared as one of the Apprentices in Wagner's *Die Meistersinger* at the Royal Opera House, Covent Garden. As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips.

Jeanette was lucky enough to sing the Angel in the first performance of Elgar's *Dream of Gerontius* in China. She has also performed at the Three Choirs Festival, singing Britten's *Spring Symphony* and John McCabe's *Songs of the Garden*.

Adrian Ward *tenor*

Adrian trained at the Guildhall School of Music and Drama, both as an undergraduate and postgraduate on the Opera Course. A winner of the Royal Over-Seas League Singers Prize, in 2007 he was selected for representation by Young Concert Artist Trust. During this time he was an Independent Opera Fellowship Award winner, a Susan Chilcott Scholar and a finalist in both the Richard Tauber and Kathleen Ferrier competitions.



His roles include Orpheus in Offenbach's *Orpheus in the Underworld* for Scottish Opera, Apprentice/*Die Meistersinger* and Autumn/*The Fairy Queen* for Glyndebourne Festival Opera; Don Ottavio/*Don Giovanni*, Fracto/*Prophet and Loss* by Julian Grant; Opera Highlights tour with Scottish Opera; Tamino/*Die Zauberflöte*, Horace in Gounod's *La Colombe* and The Brazilian in Offenbach's *La Vie Parisienne* at the Guildhall School of Music and Drama; Gonzalve/*L'heure espagnole* and Sailor/*Dido and Aeneas* for the English Bach Festival.

Concert performances include *Messiah* with the Royal Liverpool Philharmonic Orchestra, Beethoven's *Ninth Symphony* with the Vietnam National Symphony Orchestra, the BBC Proms in Glyndebourne's *The Fairy Queen*; *A Child Of Our Time*, Handel's *Solomon*, a gala concert with the Aachen Symphony Orchestra in Brussels, Bach's *B Minor Mass* at Snape Maltings, Haydn's *Nelson Mass* with the London Mozart Players at the Cadogan Hall, Elgar's *The Kingdom* in Chichester Cathedral, Stravinsky's *Mass in G* and Britten's *Misericordium* with the London Chorus, and *Messiah* with Sir David Willcocks and the English Festival Orchestra at the Royal Albert Hall.

As a recitalist he has appeared at the Wigmore Hall, Bridgewater Hall, St John's Smith Square and King's Place. He has sung for the Brighton Festival, Oxford Lieder Festival, Songmakers' Almanac, the Schubert Institute (Austria) and the Steans Institute at the Ravinia Festival in Chicago. Adrian currently studies with Paul Farrington.

Peter Willcock *bass*

Peter Willcock trained in visual arts, dance, theatre and music at Brighton University and studied singing at Trinity College of Music where he was funded by numerous awards and scholarships. He has worked with many companies in the UK, including English National Opera, The Royal Opera, Opera North, Grange Park Opera, Grimebourne Opera and Pimlico Opera.



Festivals include Edinburgh, Cheltenham, Dartington, Belle Ile sur Mer, Huddersfield and Brighton. Peter's operatic roles include Monterone (*Rigoletto*), Leporello (*Don Giovanni*), Sid and Billy (*La Fanciulla del West*), Aeneas, Zuniga and Escamillo, and numerous roles in modern operas/performance pieces. He is an experienced recitalist and chorus singer and has also worked as a soloist under the batons of Sir Charles Mackerras, Martyn Brabbins and Diego Masson.

Whilst establishing a career as a mainstream soloist Peter is quite at home in the world of contemporary music, music theatre, street theatre, early music and multi-disciplinary performance. He is also actively involved in opera education, working closely with the education departments of companies such as Opera North, The Royal Opera House and Grange Park Opera.

longfordbrown piano duo

harmonium & piano



The longfordbrown piano duo was formed in 2002 when James Longford and Lindy Tennent-Brown met as Junior Fellows at the Royal College of Music, London. Having established a reputation for innovative programming and thrilling performances, the duo takes delight in compiling programmes (two pianos and piano duet) that draw upon a wide variety of source material, from the great classical works through to music of the present day.

James and Lindy are laureates of several major international competitions, winning Third Prize in the 14th International Schubert Competition in the Czech Republic, Second Prize and the Rachmaninov Award, 2007 IBLA Grand Prize, Sicily, and reaching the semi-finals in the Dranoff International Two-Piano Competition in Miami, Florida.

James and Lindy are experienced chamber musicians who bring a high level of artistry, energy and commitment to their performances. In 2007, the duo held a scholarship-supported Creative Development Residency at the prestigious Banff Centre for the Arts in Canada, where they studied with Jerome Lowenthal and Lambert Orkis and gave several acclaimed concerts.

Recent appearances include the UK premiere of Stravinsky's *Symphony of Psalms* arranged for two pianos, with The Whitehall Choir under Paul Spicer; Rossini's *Petite Messe Solennelle* in Plymouth and London; Poulenc's *Concerto for two pianos* at the Wiltshire Music Centre under Gerry Cornelius, and Orff's *Carmina Burana* in Ramsgate. The duo was honoured to perform at the opening of New Zealand's exhibition at the 2011 Venice Biennale.

For more information, visit www.longfordbrown.com

Members of London Concert Choir

Soprano

Susan Baer
Hannah Baker
Gillian Bibby
Dagmar Binsted
Mickey Bowden
Alison Carpenter
Eleanor Cowie
Sally Davis
Gillian Denham
Susan Deville
Nicola Dixon-Brown
Emily Dresner
Serena Ede
Sarah French
Lisa Gardner
Sonya Gray
Jennifer Greenway
Jennifer Hadley
Emma Heath
Ruth Hobbs
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Anna Isworth
Jane Joyce
Vickie Kelly
Anna Kosicka
Frances Lake
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Alto

Helen Beddall-Smith
Frances Cave
Lucy Charman
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Katie Prior
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Agnes Ringa
Tabitha Strydom
Kate Tranter
Rachel Vroom
Gabriel West
Barbara Whent
Jane Whittaker
Belinda Whittingham
June Williams
Nathalie Wilson

Tenor

Andrew Bolan
Deborah Bono
Christopher Boustred
David Broad
Roy Carryer
Mark Cheesman
Dave Dosoruth
James Ede
Fabyan Evans
John Galt
Nicholas Hall
Sam Hansford
Richard Holmes
David Ireland
Carolyn Knight
Eli Konvitz
Ian Leslie
Ben Martin
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Peter Banks
Ed Brown
Richard Burbury
Henry Cook
Bill Cook
Andrew Cullen
Albert Edwards
James Finlay
Richard Gillard
Nigel Grieve
Nigel Hartnell
Graham Hick
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
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William Tilden
Tony Trowles
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Supporting the Choir

London Concert Choir is committed to high standards and constantly strives to raise the level of its performances by means of workshops and other special events. The choir is grateful for the financial contribution of its regular supporters in helping to achieve these aims, and welcomes their active involvement.

LCC Supporters

Sue Blyth, Deborah and Girome Bono, Simon Cave, Bronwen Cook, Angela Cooper, Deborah Cullen, Dianne Denham, Geoffrey Deville, Karen Evans, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Tim Ingram, Miriam Kramer, Mark and Liza Loveday, Jill Marx, Janet and Michael Orr, Jennifer Powell Smith, Michael Shipley, Anthony Smith, Sybil and Nicholas Spence, Ruth Steinholtz, Alison Stone, Jill Tilden, Susan Wheatley, Anthony Willson

For information on helping the choir to maintain its position as one of the leading amateur choirs in London via the Supporters' Scheme, please email:

steward@london-concert-choir.org.uk

The choir also offers opportunities for targeted giving and for corporate support through sponsorship or programme advertising; enquiries should be sent to the same address.

Life Friends

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

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Mr and Mrs Michael Hunt, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

Joining the Choir

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at: **www.london-concert-choir.org.uk/joinus**

Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by emailing: **mailinglist@london-concert-choir.org.uk**

The information you provide is subject to the Data Protection Act and as such will be used exclusively by London Concert Choir.

www.london-concert-choir.org.uk



FORTHCOMING CONCERTS

Saturday 30 November 2013
St Martin-in-the-Fields, Trafalgar Square, WC2

4.00pm: Family Christmas Carols

7.30pm: Advent Carols by Candlelight

Tuesday 17 December 2013, 7.30pm
Cadogan Hall, Sloane Terrace, SW1

Bach: Christmas Oratorio - Parts 1 to 3

Monday 17 March 2014, 7.30pm
Queen Elizabeth Hall, Southbank Centre, SE1

Tippet: A Child of Our Time

70th Anniversary Performance