

Haydn: **The Seasons**



Thursday 10 July 2014
Programme £2

Cadogan Hall,
5 Sloane Terrace,
London SW1X 9DQ



WELCOME TO CADOGAN HALL

In the interests of your comfort and safety, please note the following:

- Latecomers will only be admitted to the auditorium during a suitable pause in the performance.
- Cadogan Hall is a totally non-smoking building.
- Glasses, bottles and food are not allowed in the auditorium.
- Photography, and the use of any video or audio recording equipment, is forbidden.
- *Mobiles, Pagers & Watches*: please ensure that you switch off your mobile phone and pager, and deactivate any digital alarm on your watch before the performance begins.
- *First Aid*: Please ask a Steward if you require assistance.

Thank you for your co-operation. We hope you enjoy the performance.



The Seasons

Words by Gottfried Van Swieten.

Music by Franz Joseph Haydn

English Translation by Michael Pilkington

© Copyright Novello & Company Limited.

All Rights Reserved. International Copyright Secured.

Used by permission of Novello & Company Limited.

Programme note © Richard Wigmore

Programme designed by Stephen Rickett and 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



Thursday 10 July 2014
Cadogan Hall

Haydn: *The Seasons*

Conductor: Mark Forkgen

Rachel Elliott *soprano*
Nicholas Hurndall Smith *tenor*
Toby Stafford-Allen *bass*

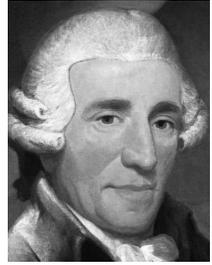
London Concert Choir
Southbank Sinfonia

There will be an INTERVAL of 20 minutes after Part Two

Franz Joseph Haydn (1732-1809)

The Seasons (Hob. 21:3)

*Oratorio in four parts for soloists,
chorus and orchestra*



After the phenomenal success of *The Creation*, premiered in Vienna in the spring of 1798, the librettist, Baron Gottfried van Swieten, lost no time in proposing another oratorio text to Haydn, again with a British source: his own drastically abridged adaptation of James Thomson's pastoral epic *The Seasons*, which, since its publication in 1730, had rapidly become one of the most popular of all 18th-century poems. Jettisoning most of Thomson's abstract moralising, van Swieten shifted the scene to Haydn's native Burgenland and in a spirit of unsullied Enlightenment optimism omitted tragic details such as the wanderer frozen to death in a snowstorm.

The lordly, self-opinionated Baron was certainly no poet. Time and again he dulled and flattened Thomson's brilliant and original imagery, compounding the problem further with the English 'back-translation' of his German text (to maximise sales *The Seasons* was actually issued in German, English and French – the first-ever trilingual publication!). But, working closely with the composer, he was often shrewd in his choice of which details to omit and which to include. In many ways the finished libretto was right up Haydn's street: akin to *The Creation* in its celebration of an idyllic, divinely ordered world, yet embracing an even wider range.

Haydn, though, worked on *The Seasons* with increasing reluctance, protesting that he was too weary and that the libretto was banal and prosaic by comparison with *The Creation*. Although the Baron bullied and cajoled him into finishing the oratorio, it has suffered from just about the worst press any composer has given his own music.

Haydn repeatedly grumbled that he'd rather be at work on the more exalted subject of *The Last Judgement* (a project that, tantalisingly, he was never to realise). Still smarting at superior critics' attacks on *The Creation*'s animal imitations, he derided the croaking frogs and chirping crickets in 'Summer', so delightful to us, as *französicher Quark* ('Frenchified trash') – ie, the kind

of tone-painting found in the opéras comiques of Auber and other French composers. When he came to set the words ‘O toil, O noble toil’ in ‘Autumn’, he muttered that while he had been an industrious man all his life, he would never have dreamt of setting ‘industry’ to music; and he summed up the relative merits of the two oratorios by remarking mordantly that while the solo voices in *The Creation* were those of angels, in *The Seasons* ‘only [the peasant] Simon speaks’. Yet for all Haydn’s strictures, van Swieten’s text gave him plenty to fire his imagination; and he responded with music of unquenchable vitality and freshness of observation.

First heard in the Palais Schwarzenberg in Vienna on 24 April 1801 “with the same unanimous approval as *The Creation*” (Haydn’s words), *The Seasons* is a joyous evocation of the world in which the composer, a master-wheelwright’s son, had grown up.

Though God is invoked directly in the fugal choruses that close ‘Spring’ and ‘Winter’, *The Seasons* is the least solemn, most hedonistic of oratorios. Essentially a series of lovingly painted frescoes, it epitomises Haydn’s final creative period in its juxtaposition and fusion of the popular and the sublime, pastoral innocence and the most sophisticated orchestral and harmonic language. Indeed, like *Die Zauberflöte*, Mozart’s great celebration of Enlightenment values, *The Seasons* effortlessly incorporates a diverse array of styles, from Viennese Singspiel [music drama] to the exhilarating fugal choruses that reflect Haydn’s encounter with Handel’s music in London.

Spring

Each of the four cantatas that make up *The Seasons* opens with an orchestral tone-poem. The splendid G minor introduction “depicts the passage from winter to spring”: the former evoked in blustery, densely contrapuntal music, trombones to the fore; the latter in airy exchanges between violins and wind. In the recapitulation Haydn omits this ‘Spring’ music and sweeps directly into the recitative for the peasants: Simon (bass), Lucas (tenor) and Simon’s daughter Jane (soprano). Tonal resolution comes with the gracefully lilting G major chorus, ‘Come, gentle Spring’, with its musette drones, and its opposition of women’s and men’s voices – a technique Haydn used in several other choruses.

RECITATIVE

Simon

Behold how surly Winter flies;
to polar regions now he goes.
Now follows at his call
the savage storm's tumultuous host
with all its dreadful roar.

Lucas

And see, from craggy rocks the snow
in muddy streams flows down the slopes!

Jane

And see how from the South,
by mild and gentle winds allur'd,
the Spring again appears.

CHORUS OF COUNTRY FOLK

Come, gentle Spring!
The gift of heaven, come!
From deathly winter sleep
bid Nature now awake!

And now she nears, the gentle Spring,
her soft and balmy breath we feel,
and soon will life to all return.

But yet do not too soon rejoice,
for oft, enwrapp'd in mist and fog,
the Winter will return and spread
o'er bud and flow'r his chilling frost.

Come, gentle Spring!
The gift of heaven, come!
Upon our meadows now descend!
O come, gentle Spring O come,
return, delay no more!

In the jaunty ploughman's song that follows, Haydn resisted van Swieten's attempts to get him to include a tune from a popular German opera and instead had Simon whistle the famous melody from his 'Surprise' Symphony. The upshot was one of the oratorio's instant hits, spiced by delicious scoring for piccolo (the only time Haydn ever used the instrument), oboes, bassoons and horns.

RECITATIVE - Simon

From Aries now the sun
shines brightly down upon us here.
Now frost and fog retire,
and mild mists hover all about;
our mother earth is now revived,
enliven'd is the air.

ARIA - Simon

With joy th' impatient husbandman
sets forth to till the field,
the furrow's length he strides along
and whistles as he ploughs.

And then with slow and measur'd step
he casts the seed abroad,
by faithful earth preserv'd it soon
will grow to golden com.

RECITATIVE - Lucas

The farmer now his work hath done,
avoiding neither pain nor toil;
the hand of nature will in time
provide reward;
for this he pleads
and so he prays to heaven above.

Two extended solo-choral complexes make up the second half of 'Spring'. The Prayer 'Now be gracious, bounteous Heav'n' begins with a serene, hymnic melody, akin to those in the Adagio of Symphony No. 98 and the 'Agnus Dei'

settings of the late Masses, and ends with a fervent fugue that virtually quotes the 'Quam olim Abrahæ' section from Mozart's Requiem – the first of several, surely conscious, Mozartian reminiscences in *The Seasons*.

The popular and the sublime are directly juxtaposed in the last number of 'Spring'. This opens in A major with a 'Song of Joy' in quasi-folk vein, enlivened by charming illustrative touches. After working its way to D major, the music seems to peter out. Then, following a pause, Haydn introduces a series of massive fanfares in the remote key of B flat. After a lyrical solo trio, dramatically interrupted by more choral cries, 'Spring' closes with a majestic, intricately worked fugue that, as so often in Haydn's fugal choruses, becomes more symphonic and less strictly contrapuntal as it proceeds.

PRAYER - Trio and Chorus

Now be gracious, bounteous Heaven,
open wide, and pour thy blessings
over all our lands below.
Let earth receive the dew's refreshment.
Let rainfall now enrich the furrows.
And let thy breezes gently blow,
thy sun send forth his shining rays!
To us abundant life will flow,
and we will give thee thanks and praise.

RECITATIVE - Jane

Our fervent prayers are heard;
the warm west wind arises and fills
the sky above with sailing clouds.
The clouds increase; they now descend,
and pour into the lap of earth
the pride and wealth of Nature's store.

SONG OF JOY

Jane, Lucas and Chorus of Young People

O how lovely is the landscape
spread before our eyes!
Come, dear maidens, let us wander
o'er the verdant fields!
O how lovely is the landscape
spread before our eyes!
Come, young fellows, let us wander
through the fresh green woods!

See the lilies, see the roses,
all the flow'rs in bloom!
See the pastures, see the meadows,
see the open fields.
See the mountains, see the rivers,
see the sparkling air!
All is living, all is floating,
ev'ry creature now astir.
See the lambs, how they are leaping!
See the shoals of fishes swimming!
See how all the bees are swarming!
See the birds now all aflutter!

O what pleasure, what enjoyment
swells within our hearts!
Sweetest fancies, gentle charms
bring gladness to our souls.
That which touches and delights you
is the presence of the breath of God.
Let us honour, let us worship,
let us give our praise to him!
In resounding song to thank him
raise your voices high!

Trio and Chorus

Wonderful, powerful, merciful God!
From thy most blessed table
dost thou provide our food,
From streams of joy unending
thou givest us to drink.
Glory, laud and praise be thine,
wonderful, merciful God.

Summer

'Summer' falls into two large, virtually continuous sections. The first moves from the atmospheric orchestral portrayal of the dawn (Haydn originally scored this for divided violas, cellos and basses, eventually adding violins for safety reasons), via the oboe-as-cockerel and a bucolic aria with horn obbligato for Simon (a foretaste here of Beethoven's 'Pastoral' Symphony), to an exhilarating chorus in praise of the sun. This opens with a sunrise, as overwhelming in its way as the very different sunrise in *The Creation*, and closes, after another lyrical interlude for the solo trio, in a riot of fugal laughter.

RECITATIVE

Lucas

In misty mantle now draws near
the gentle morning light;
with limping step at her approach
the weary night retires.
To dark and gloomy caves the birds
of doom now take their flight,
and with their mournful cries
appal the timid heart no more.

Simon

The herald of the new-born day,
with sharp and penetrating voice,
to new activity now calls
the shepherd from his rest.

ARIA - Simon

So now the cheerful shepherd goes
to gather all his bleating flock;
to pastures rich he drives them out,
slowly o'er the verdant hills.
Towards the East he gazes then,
while leaning on his shepherd's crook,
and waits to see the rising sun
shed abroad his glorious light.

RECITATIVE - Jane

The rosy dawn breaks forth in light;
like wisps of smoke the clouds disappear;
the heav'n is clothed resplendent in blue,
the mountain peaks in fiery gold.

TRIO AND CHORUS

And now ascends the sun, he climbs,
he nears, he comes,
he beams, he shines.
Now shine with glorious pow'r
the fires of his majesty.

Hail, O sun, all hail!
The source of light and life, all hail!
Thou soul and eye of all the worlds,
thou God-like shining star.
We give thee grateful thanks,
thou God-like shining star.

For who can tell the jubilation
thy gracious presence stirs in us?
Who numbers them, the many blessings
that of thy kindness we receive?
The jubilation, who can tell?
Thy blessings, O who numbers them? Who?

All thanks to thee for giving joy.
All thanks to thee for giving life.
All thanks to thee for giving health.
But more to God who gave to thee
the pow'r thy beams display.
Hail, O sun, all hail!
the source of light and life, all hail!
Now praises come from all men,
these praises nature joins.

The scene darkens in a baleful recitative, punctuated by distant thunder. Then, with forked lightning on the flute, the tempest erupts. In this, the first great Romantic picture-in-sound of the warring elements, Haydn creates a musical counterpart to the cataclysmic storms that Turner would depict a quarter of a century later. After a fugue on a drooping chromatic subject – traditional symbol of lamentation and death – the tempest recedes amid desultory lightning flashes; and normal rustic life resumes in the final trio and chorus, opening with Haydn's 'Frenchified trash' (bellowing cattle, croaking frogs and the like) and closing with an enchanting chorus of villagers that transmutes the storm's tremolandos into drowsy murmurs.

RECITATIVE

Simon

O see! There rises in the sultry air,
close by the border of the hills,
a pallid fog of mist and vapour form'd.
'Tis small at first, but now expands,
and soon black darkness covers
all beneath the gloomy sky.

Lucas

Hear, from the vale, how the dull roar
announces storm to come!
See how the baleful cloud
with slow progression makes its way
and threatens all the land below!

Jane

In dread foreboding
all living Nature waits.
No beast, no leaf dares stir itself.
A deathly hush is all around.

CHORUS

Ah, the thunderstorm comes near!
Help us, heaven!
O how the thunder rolls!
Now rage the winds about us!
Where shall we fly?
Flashes of lightning now streak through the air,
the bolts from the sky now burst the clouds open,
to pour down torrents of rain.
Where is safety? Heaven help us!
Dreadful roars the storm.

The open sky is aflame.

Save us wretches!

Crashing, smashing, crack on crack
the thunder rolls with awful noise.

Save us! Save us!

The whole world shakes and trembles
e'en to the ocean floor.

TRIO AND CHORUS

And now the storm has passed away;
the clouds disperse, the winds die down.

Before the time to set has come
the sun looks out once more,
and so his final sparkling rays
with pearls adorn the fields.

Now to its well-accustom'd home,
enliven'd and refreshed,
the well-fed herd returns.

The quail already calls his mate.
The cricket chirps from out the grass.

The frog is croaking in the marsh;
the distant curfew now tolls.

The evening star shines from above,
inviting us to soft repose.

Maidens, young men, women, come!

Soothing sleep awaits us now,
for this is granted honest hearts
and healthy bodies after toil.

We come. We follow you.

The distant curfew now has tolled.

The evening star shines from above, etc.

Autumn

Following the minuet-like introduction, indicating ‘the husbandman’s satisfaction at the abundant harvest’, the trio and chorus in praise of industry is Haydn’s supreme triumph over an originally prosaic text: a noble, powerfully organised movement initiated by Simon alone, with chuckling woodwind commentaries, and culminating in a choral fugue that climaxes in a stunning harmonic ‘purple patch’.

RECITATIVE

Jane

What with all its blossoms
was promis’d by the Spring,
what the warmth of Summer
to welcome ripeness brought,
Autumn with its fullness
shows to the farmer now.

Lucas

For there on heavy loaded carts
th’abundant harvest home is borne.
The plenty that the fields provide
his massive barns can scarce contain.

Simon

With cheerful eye he looks around,
and measures all the bounteous
produce there,
and pleasure floods into his heart.

TRIO WITH CHORUS

So Nature thus rewards his toil;
she calls, she smiles at him,
encouraging his hopefulness,
she willing gives her aid;
she works for him with pow’r and strength.

From thee, O toil, comes ev’ry good.
The cottage, where we dwell,
the clothing that we wear,
our daily bread to eat,
are blessings all by thee bestow’d.

O toil, O noble toil,
from thee comes ev’ry good.
In thee all virtues grow,
and manners rude are overcome.
By thee the heart of man
is cleans’d and purified.
From thee all courage comes,
that duty and good may fill our daily life.

The hunting scenes that follow are portrayed with relish by Haydn, who had been an enthusiastic huntsman in his younger days. After the bird shoot, recounted in a Baroque-style bass aria with burbling bassoon obbligato, and the hare-coursing, comes the most spectacular of all hunting choruses, based on traditional hunting calls and tracing an audacious tonal journey from D major to E flat.

RECITATIVE - Simon

Now on the bare denuded fields
some uninvited guests appear,
that on the stalks found nourishment,
and wander seeking further food.

These little thefts do nought to harm
the farmer, he can leave them be,
unless excessive losses come
that he can ill afford.

Then action that can this prevent
he sees as benefit,
and willing enters on the hunt
that gives his master such delight.

ARIA - Simon

Look there upon the open field!
The hound is moving through the grass.
He searches there to find the scent
and then will tireless follow it.
But over eager now he runs,
he heeds his master's orders no more:
he hastens on forward then sudden stops
and stands unmoving as a stone.

The startl'd bird now takes to flight
in hope the danger to avoid:
but all his speed will not avail.
The gun is fired, he is struck by the shot
that drops him dead from the sky to earth.

RECITATIVE - Lucas

The hares from out their beds
are driven by the closing ring.
Now press'd about on ev'ry side
they find there's no escape,
and soon they fall, to be laid out
as trophies of the hunter's sport.

CHORUS OF PEASANTS AND HUNTERS

Hark, hark, a sonorous sound
is through the forest ringing!
What a clamorous din
is heard throughout the wood!
It is the horn with its thrilling call,
the ravenous hounds are now baying.
The stag already is arous'd,
pursuing are hunters and eager dogs.
He flies, he flies. O see how he bounds!
pursuing are hunters and eager dogs.
See how he leaps! See how he bounds!
Then from the coppice he breaks for the fields,
and hastens across to the thickets beyond.

He now has bewilder'd the hounds,
at fault they range and go astray.
The hounds are now at fault,
they wander here and there.
The huntsman calls, and blows his horn
to gather them once again.
Ho, ho, ho, tallyho!

With redoubled ardour now the pack
recovers the scent of the fleeing prey.
Thus overtaken by his foes,
his courage and his vigour lost,
exhausted now the deer will fall.
Proclaiming that his end is come
the jubilant song of sounding brass
announces the hunters' victory.
Blow mort now.
Proclaiming that the stag is dead
the jubilant song of sounding brass
announces the hunters' victory.
Blow mort now.

Winter

The final cantata opens with the depiction of 'freezing fogs and mists', a piece of near-Impressionistic tone-painting to set alongside 'Chaos' from *The Creation*. The season's grim aspects are further explored in Jane's cavatina and the first part of the tenor aria, with its vivid portrayal of the wanderer's mounting anxiety in the frozen landscape. But, in contrast to Thomson's doomed traveller, van Swieten's wanderer finds refuge in a tavern.

RECITATIVE

Simon

Now pale, the year begins to fade,
and cold the mists form round about.
They wrap the mountains in their fogs,
and lastly cover all the land,
and e'en at noon the sun
is hid in all-pervading gloom.

Jane

The Winter with his dismal storms
now rushes forth from Lapland's caves,
and his approach doth freeze
all Nature, fill'd with anxious care.

CAVATINA - Jane

Light and life are both enfeebled,
warmth and joy alike have vanish'd.
Gloomy mournful days now follow
nights of seeming endless darkness.

RECITATIVE - Lucas

The lake lies bound in grip of frost,
the passage of the stream chok'd with ice.
The waterfall plunging down from tow'ring
cliff is silent now and flows no more.
No sounds are heard within the woods:
the fields lie white, the valleys fill'd
with monstrous drifts of heavy snow.

The face of earth is now a grave,
where Nature's charms quite buried lie,
a deathly colour sadly rules,
and wheresoe'er the gaze may roam
it finds no more than desert wastes.

ARIA - Lucas

The trav'ler stands perplex'd;
uncertain and unsure
which way his wand'ring steps to turn.
In vain he strives to find the road,
but neither track nor path appear.
In vain he struggles on his way,
and wading through the drifting snow
he finds himself still more astray.

Now all his courage fails,
and fear o'ercomes his heart,
he sees the day will soon be gone,
and weariness and cold
turn all his limbs to stone.
But suddenly his searching eye
discovers nearby shining lights at hand.
With life restor'd to him,
and joyful beating heart,
he runs in haste to reach the house where,
stiff and cold, he hopes relief.

There are further Mozartian resonances in the profound closing numbers of 'Winter'. In the valedictory bass aria 'Consider then, misguided man', where the declining year becomes an allegory for old age, Haydn poignantly recalls the slow movement of Mozart's Symphony No. 40. At the end of the fast section – more like an agitated accompanied recitative than song – the music dissolves in insubstantial woodwind chords, in response to the line 'They all are vanished, as a dream'.

'Only virtue stays', asserts Simon in his new role of philosopher, a notion taken up and expanded in the final trio and chorus. There are Masonic overtones here, too. Indeed the antiphonal question-and-answer passages for the two choirs, and several melodic phrases, echo the dialogue between Tamino and the Speaker in the Act 1 finale of *Die Zauberflöte*. In the last of his annotations, van Swieten proposed that Haydn crown the oratorio with an eightpart choral

fugue. Again Haydn ignored the suggestion. Instead he celebrates the certainty of salvation in a magnificently rugged four-part fugue that builds inexorably to a resplendent homophonic climax, replete with proto-Wagnerian brass fanfares, at the vision of 'the glorious realm of Heaven.'

RECITATIVE - Simon

From out the East there comes
an icy blast with piercing cold.
Harsh and cutting to the bone,
it gathers up the fog,
and steals the breath from man and beast.
This tyrant, full of rage,
the Winter now has vict'ry won,
and voiceless in her fear
the whole of Nature lies aghast.

ARIA - Simon

So understand, misguided man,
the picture of thy life is here.
Thy Spring was short and now is gone,
exhausted is thy Summer's strength.
For now are come thine Autumn years,
while Winter pale already nears,
and shows to thee the open tomb.

Where are those hopes of joy and gladness,
those lofty schemes and plans?
Misfortune's heavy burdens,
the vain desire of fame?
Where are they now, those times of plenty,
once spent in luxury?
And where those cheerful evenings
and nights of revelry?
Where are they now? Where?
They all are vanish'd as a dream.
Only virtue stays.

RECITATIVE - Simon

Alone she stays and leads us on,
unchangeable, through passing
days and years,
through good or evil fortune,
to reach the highest goal of life.

TRIO AND DOUBLE CHORUS

Then comes the great and glorious morn;
the word of the Almighty Lord
calls us to second life,
from pain and death for ever free.

The gates of heaven are open'd wide,
the holy hill appears.

There stands the house of God
where peace and freedom dwell.

But who may pass between those gates?

The man whose life was incorrupt.

And who may climb the holy hill?

The man whose lips spoke only truth.

And who may make that house his dwelling?

The man who help'd the poor and weak.

And who shall joy and peace delight in?

The man who saved the innocent.

O see, the glorious morn is near.

Behold, the splendid light!

The gates of heaven are open'd wide,
the holy hill appears.

Now are they gone, for ever past,
the days of woeful suff'ring,
the winter storms of living.

For Spring eternal reigns,
and everlasting happiness
is virtue's true reward.

May we alike reward deserve!

Let us labour, let us struggle.

Let us struggle, and continue
our attempt that prize to gain.

Direct us in thy ways, O God,
and make us strong and brave.

Then shall we sing, we shall ascend
into the glorious realm of Heaven.

Amen.

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) 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).

Last season's highlights 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. This season's have included Jonathan Lloyd's score to *Hitchcock's Blackmail*, performed with the film, concerts celebrating Britten's centenary, a highly acclaimed Shakespeare project and performances of Messiaen's *Quartet for the End of Time* as a pianist.

Rachel Elliott *soprano*

Rachel Elliott's international career has taken her to venues as diverse as the Lincoln Center, New York, and the Funda Community Centre in Soweto, South Africa. In addition, she has performed throughout Europe, the US, Japan, South America, Hong Kong and Singapore.

Following musical training at The Purcell School, Selwyn College, Cambridge, and the Guildhall School of Music and Drama, she has worked as a soloist with many groups. These have included Les Arts Florissants, Il Seminario Musicale, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and Florilegium among others.

She has also spent much of her performing career as an ensemble singer, working for some years with I Fagiolini, as well as with Trinity Baroque and the Cardinal's Musick. She has recorded frequently for radio and her many CDs include cantatas by Vivaldi and Rameau, as well as lute songs by Campion.

Rachel is always delighted to discover new and interesting ways of presenting great music. She is currently involved with recording projects with two ensembles, both specialising in the music of Bach. The Bach Players, based in London, perform and record Bach's cantatas in combination with other music from the period, setting the cantatas within the musical context of his time.

Meanwhile the Madrid-based ensemble, Hippocampus, has moved away from recording for CD and instead works with the ArsIs label to produce USB flash drives, containing much more than just audio recordings.

At present, Rachel combines a performing career with singing teaching, choir direction and being a mother of four.



Nicholas Hurndall Smith *tenor*

Nicholas Hurndall Smith studied music at Corpus Christi College, Oxford, where he was organ scholar, before deciding to study singing at the Guildhall School of Music and Drama.

On the concert stage he has performed Bach cantatas with the Academy of Ancient Music, *The Fairy Queen* with the English Concert, and Coridon *Acis and Galatea* for the Gabrieli Consort in the Wigmore Hall. Nicholas regularly performs Bach cantatas with the Feinstein Ensemble and the London Bach Singers. He recently made his debut with the viol consort Fretwork in a recital of Purcell and Dowland.

He is a regular guest soloist with the group Eclipse, bringing music, songs, dance and legends of the British Isles to venues throughout the UK and as far afield as Istanbul. His operatic roles include Lurcanio in *Ariodante*, Tamino in *The Magic Flute*, Flute in *A Midsummer Night's Dream*, Ecclitico in *Il mondo della luna*, Normanno in *Lucia di Lammermoor* and Sellem in *The Rake's Progress*.

An established Britten singer, he has sung *St Nicolas* with the London Mozart Players and the English Chamber Orchestra. He has had a long association with Cumbria Choral Initiative, which combines the choral societies of Cumbria, and with them has sung Britten's *War Requiem*, Finzi's *Intimations of Immortality* and Howell's *In Paradisum*. He has also sung Britten's *Serenade* with the Haffner Orchestra.

Nicholas is a frequent visitor to Norway and Germany, and in particular to Schleswig Holstein, returning several times a year for performances of Schütz's *Weihnachtshistorie*, Handel's *Messiah* and Bach's *Christmas Oratorio* and *Passions*. He has been a member of the award-winning solo voice ensemble I Fagiolini for twenty years, taking part in their innovative staged productions of Renaissance and Baroque music theatre works and singing the title role in Carissimi's *Jonah* in the BBC Proms.

Nicholas also gives regular song recitals in Germany and throughout the UK. He is visiting singing teacher at Sidney Sussex College, Cambridge. Nicholas enjoys adding rock-climbs to his repertoire; in August 2012 he completed a traverse of the Matterhorn, raising £10,000 for the charity Leukaemia & Lymphoma Research.



Toby Stafford-Allen *bass*

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 *Creation* and Bach's *B Minor Mass*. In 2006-7 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. In the 2009 BBC Proms season, he performed the role of Archibald Grosvenor in Gilbert and Sullivan's *Patience* under Sir Charles Mackerras. In September 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 LCC's semi-staged version of *My Fair Lady*; the following year he sang in the premiere of *The Chalk Legend* by Stephen McNeff.

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.

London Concert Choir

London Concert Choir, founded in 1960, now has around 150 members of a wide range of ages and is notable for its unusually broad musical repertoire. With Music Director Mark Forkgen the choir regularly appears at all the major London concert venues and in cathedrals and churches in and around the capital, as well as touring to European destinations. In 2011 a performance of Verdi's *Requiem* with the Augsburg Basilica Choir in the Royal Festival Hall was followed by a joint concert at the Augsburg Peace Festival. Later this month the choir will tour to Italy, to perform *The Seasons* in Assisi, and to sing in Gubbio and Orvieto.

To celebrate its 50th anniversary in 2010 the choir sang Britten's *War Requiem* at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Since then Southbank Sinfonia have joined with LCC in Elgar's *Dream of Gerontius* at the Royal Festival Hall, and for a concert of French music at the Barbican. Major works in earlier seasons include Beethoven's *Missa Solemnis* with the English Chamber Orchestra and Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra.

On a smaller scale, LCC has sung rarely-heard settings of the Russian Orthodox liturgy, and Rossini's *Petite Messe Solennelle*. Performances of Baroque music with Counterpoint include Handel's *Messiah* and Bach's *St Matthew Passion* and *Christmas Oratorio*. In July 2012 LCC gave the London premiere of Stephen McNeff's operatic oratorio *The Chalk Legend*, together with Kokoro and youth orchestras and choirs.

The choir recently performed Tippett's oratorio *A Child of Our Time* to mark the 70th anniversary of its premiere. Concert performances of operas and musicals have included Gluck's *Orfeo*, Purcell's *Dido and Aeneas* and Gershwin's *Porgy and Bess*. LCC often gives concerts for charity and has commissioned a number of new works.

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

www.london-concert-choir.org.uk

Mark Forkgen *Music Director*
James Longford *Principal Accompanist*
Fabyan Evans *Chairman*
Tim Thirlway *Concert Manager*
Barbara Whent *Treasurer*
Stephen Rickett *Design and Communications*
Jennifer Greenway *Membership*
Eleanor Cowie *Publicity*
Simon Livesey *Company Secretary*



Soprano

Hannah Baker
 Gillian Bibby
 Dagmar Binsted
 Mickey Bowden
 Alison Carpenter
 Eleanor Cowie
 Rachael Crook
 Sally Davis
 Gillian Denham
 Susan Deville
 Nicola Dixon-Brown
 Emma Dixon
 Emily Dresner
 Serena Ede
 Kellie Evans
 Anna Field
 Sarah French
 Lisa Gardner
 Sonja Gray
 Jennifer Greenway
 Jennifer Hadley
 Emma Heath
 Ruth Hobbs
 Laura Holland
 Charlotte Hunt
 Christine Ingram
 Anna Isworth
 Jane Joyce
 Roxana Kashani
 Vickie Kelly
 Anna Kosicka
 Frances Lake
 Tracy LeBrun
 Susanna Lutman
 Laura Macara
 Elsa Martinez
 Aurelia Mason
 Jessica Metcalfe
 Stephanie Moussadis
 Carolyn Newman

Catherine Parkes
 Melissa Parkin
 Margaret Perkins
 Jutta Rafferty
 Ella Salter
 Ines Schlenker
 Frances Shaw
 Caroline Sheppard
 Sarah Taylor
 Amy Thomas
 Teresa Tilden
 Natalie Tompkins
 Emily Tuite
 Francesca Walsh
 Janet Wells
 Julie Wilson
 Fiona Wilson

Alto

Heide Baumann
 Helen Beddall-Smith
 Frances Cave
 Lucy Charman
 Carys Cooper
 Deborah Curle
 Georgie Day
 Kathleen Dormer
 Rebecca Foulkes
 Georgina Furr
 Claire Garbett
 Anna Garnier
 Mary Glanville
 Ruth Grychtol
 Muriel Hall
 Penny Hatfield
 Andrea Hegedus
 Joan Herbert
 Caroline Holloway
 Chrina Jarvis
 Chris Joseph
 Sabine Koellmann

Joanna Kramer
 Helene Labit
 Lorna Lewis
 Norma MacMillan
 Bridget Maidment
 Sophie Marris
 Anna Metcalf
 Sophy Miles
 Judith Paterson
 Rachel Pearson
 Gillian Perry
 Katja Pluto
 Dubravka Polic
 Katie Prior
 Pippa Ranger
 Tabitha Strydom
 Kate Tranter
 Rachel Vroom
 Gabriel West
 Barbara Whent
 Jane Whittaker
 Belinda Whittingham
 June Williams
 Nathalie Wilson

Tenor

Andrew Bolan
 Deborah Harper Bono
 Christopher Boustred
 David Broad
 Roy Carryer
 Mark Cheesman
 Dave Dosoruth
 James Ede
 Fabyan Evans
 Nicholas Hall
 Sam Hansford
 Richard Holmes
 Carolyn Knight
 Ian Leslie
 Ben Martin

Stephen Rickett
 Tim Steer
 Barry Sterndale-Bennett
 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
 Sam Kier
 Stefan Klaazen
 Simon Livesey
 Angus Macdonald
 Alan Machacek
 Ian Mackintosh
 Alex Morley-Smith
 Christopher Powell-Smith
 Simon Retallack
 Morgan Roberts
 Desmond Sandford
 Anthony Sharp
 Ryszard Stepaniuk
 William Tilden
 Tony Trowles
 Dai Whittingham
 Thomas Wood

SOUTHBANK SINFONIA

Music Director: Simon Over

Southbank Sinfonia is an orchestra of young professionals described by The Times as 'a dashing ensemble who play with exhilarating fizz, exactness and stamina'. It is internationally recognised as a leading orchestral academy, providing graduate musicians from all over the world with a much-needed springboard into the profession.

Every year its players, each supported by a bursary, undertake an intensive and wide-ranging nine month programme of performance and professional development. This comprises performances across Britain and Europe involving orchestral repertoire, chamber music, opera, dance and theatre, alongside development sessions embracing leadership and teamwork, and opportunities to be role-models, inspiring many younger musicians on London's Southbank and beyond.

A distinctive and integral part of the programme is the orchestra's creative partnerships with leading performing arts organisations including the Royal Opera, National Theatre, BBC Concert Orchestra, Academy of St Martin in the Fields, and acclaimed artists such as Patron Vladimir Ashkenazy.

The orchestra is proud to be based at St John's Waterloo, in the heart of London, where its regular free Rush Hour concerts give many people their first ever experience of live orchestral music.

Southbank Sinfonia receives no public funding and is indebted to its many individual donors, trusts and foundations, and corporate supporters who believe in the potential of its young musicians. If you are inspired by what you hear tonight, you too can make a difference to the journey these young artists will take this year. To find out how you can support the orchestra and discover more about its next exciting performances, visit:

www.southbanksinfonia.co.uk

As Southbank Sinfonia will be taking part in the Anghiari Festival from Saturday 19 to Sunday 27 July, this seemed a golden opportunity for LCC to join them in Italy for a repeat performance of *The Seasons*. This concert will take place on Thursday 17 July in the Basilica di San Francesco, Assisi, with the same line-up of excellent soloists.

Southbank Sinfonia Players

Violin I

Douglas Harrison
Joan Martinez
Joana Ly
Stefano D'Ermenegildo
Marc Charles-Montesinos
Heloisa Gaspar Ribeiro
Ksenia Berezina
Gaelle-Anne Michel

Violin II

Tam Mott
Emily Bouwhuis
Maria Fiore Mazzarini
Avril Freemantle
Minsi Yang
Barbara Zdziarska

Viola

Jennifer MacCallum
Charley Lake
Cameron Campbell
Victoria Stephenson
Tegen McGrahan

Cello

Thomas Wraith
Guðný Jónasdóttir
Svetlana Mochalova
Arthur Boutillier

Bass

Mark Lipski
David Cousins
Lachlan Radford

Keyboard

James Longford

Flute

Holly Melia
Nicola Crowe

Oboe

Clara Pérez Sedano
Julia Hantschel

Clarinet

Som Howie
Daniel Broncano

Bassoon

Holly Reardon
Kylie Nesbit
Alexandra Davidson

Horn

Kirsty Howe
Jonathan Maloney
Hannes Arnold
Charles Hutchinson

Trumpet

Rebecca Crawshaw
Jonny Abraham
David Marley

Trombone

William Yates
Iain Maxwell
Ross Brennan

Timpani

Oliver Patrick



Acknowledgements

Sponsorship Scheme

LCC would like to thank the following for their generous sponsorship of the professional musicians in tonight's concert:

Mark and Liza Loveday for sponsoring the **Soprano, Tenor and Baritone Soloists**
Tim Ingram for sponsoring the **Conductor**
Andrew Cullen for sponsoring the **Principal Bassoon**
Karen Evans for sponsoring the **Leader of the Orchestra**
Fabyan Evans for sponsoring the **Principal Double Bass**
Michael Shipley for sponsoring the **Principal Flute**
Deborah Bono for sponsoring the **Principal Trumpet**

Supporters' Scheme

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 Bono, Simon Cave, Bronwen Cook, Angela Cooper, 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:

treasurer@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



Conductor: **Mark Forkgen**

FORTHCOMING LONDON CONCERTS

Thursday 6 November 2014
Cadogan Hall

Handel: Judas Maccabaeus

Saturday 29 November 2014
St Martin-in-the-Fields

Family Carols and Advent Carols

Wednesday 17 December 2014
St Sepulchre's, Holborn Viaduct

Carols for Choir and Audience

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

Repeat performance on:

Thursday 17 July 2014, 9.00pm,
Basilica di San Francesco, Assisi

Haydn: **The Seasons**

Conductor: Mark Forkgen

Rachel Elliott *soprano* | Nicholas Hurndall Smith *tenor* | Toby Stafford-Allen *bass*

London Concert Choir *with Southbank Sinfonia*



www.london-concert-choir.org.uk