



MENDELSSOHN

ELIJAH

Tuesday 10 March 2015

Programme: £3

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Elijah

Music by Felix Mendelssohn

Edited by Michael Pilkington

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Tuesday 10 March 2015
Barbican Hall

MENDELSSOHN
ELIJAH

Mark Forkgen *Conductor*

Erica Eloff *Soprano*

Jeanette Ager *Mezzo soprano*

Nicholas Hurndall Smith *Tenor*

Toby Stafford-Allen *Bass*

London Concert Choir, Canticum
Southbank Sinfonia

There will be an INTERVAL of 20 minutes after Part One

Felix Mendelssohn (1809–1847)

ELIJAH (Op. 70)

Oratorio for soloists, chorus, orchestra and organ

Text derived from the Lutheran Bible

by Julius Schubring and the composer

English version by William Bartholomew



Toby Stafford-Allen

Nicholas Hurndall Smith

Jeanette Ager

Erica Eloff

Harry Mobbs *treble*

Canticum *semi-chorus*

London Concert Choir

Elijah the Prophet

Ahab, King of Israel; Obadiah, Ahab's Steward

Queen Jezebel; an Angel

The Widow; an Angel

The Youth

Angels

Israelites, Priests of Baal

In 1846, the Birmingham Music Festival hosted the premiere of Felix Mendelssohn's oratorio *Elijah*, a sacred work based on the Old Testament prophet's life. The organizers had commissioned a new work by the anglophile German composer whose first oratorio *St Paul* had been a great success at the 1837 festival. In the course of his busy life Mendelssohn visited Britain many times, formed close associations with this country and was well-loved here. The reaction to the first performance of his *Elijah* was extraordinary. Mendelssohn himself conducted the work in a midday performance to an audience of two thousand in Birmingham Town Hall. The heartfelt commitment of the musicians, 'all executing the music with special zest and the utmost fire and spirit', as Mendelssohn wrote afterwards, left the audience transfixed – until the last note which, according to the *Times*, 'was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening. It was as though enthusiasm, long-checked, had suddenly burst its bonds and filled the air with shouts of exultation. ... Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art'. A full four choruses and four arias were encored.

This extraordinary response to a sacred work of music is evidence of Mendelssohn's success in conveying the drama of Elijah's story, thus appealing to the emotions of his audience and gripping their attention, instead of following the advice of his librettist and friend, the Lutheran pastor Julius Schubring, who had repeatedly urged the composer to 'keep down

the dramatic element' and stress the sacred so as to 'edify the heart of the listener'. Schubring thought Mendelssohn's concept of a predominantly realistic and dramatic depiction of the events in the prophet's life wholly inappropriate for religious music. But Mendelssohn insisted that, in a story based on the Old Testament, 'the personages should act and speak as if they were living beings'.

A conflict of ideas between composer and librettist had marked the genesis of *Elijah* since its first conception ten years earlier. After the successful premiere of *St Paul* in 1836 Mendelssohn had asked his London friend Carl Klingemann to work with him on an outline for an oratorio based on the prophet Elijah. A special inspiration had come to him from a passage in the first Book of Kings starting with the words 'And behold, the Lord passed by' (which later gave rise to one of the most remarkable choruses in the finished work). The collaboration with Klingemann did not progress, so that in 1838 Mendelssohn approached Schubring. The clergyman urged Mendelssohn to introduce New Testament ideas and characters into the oratorio and stress Elijah's significance as the 'forerunner of the Messiah'. The composer, however, saw above all the musical and dramatic possibilities of the colourful Old Testament episodes. Opposing views about the nature of a sacred work brought the project to a standstill.

The plan for *Elijah* was put aside until the year 1845 when the composer was commissioned to provide a new work for the Birmingham Music Festival of the following year. The scheme for *Elijah* which had been gestating for such a long period suddenly had to be developed in the shortest of times, and Mendelssohn yet again asked for the help of his friends Schubring and Klingemann as well as the translator William Bartholomew. There followed a period of feverish work and extensive communication between the different parties involved. Despite his many other commitments, including the Leipzig Gewandhaus Orchestra and the Leipzig Conservatoire which he had founded in 1843, Mendelssohn took a keen interest in the smallest details of the libretto and its translation into English which he supervised closely, adjusting the music, composed with the German text in mind, to the English version.

In the run-up to the deadline Mendelssohn was simultaneously working on the last sections of the oratorio, in rehearsal with some of the musicians in London while, in Birmingham, the choir was already rehearsing some choruses. The local chorus master did not receive the last chorus until nine days before the premiere! Despite the overwhelming success of *Elijah* and the exhaustion that Mendelssohn must have felt after the severe strains of completing the work under such difficult circumstances, he started revising it almost immediately afterwards. He also made plans for a third oratorio, *Christus*. The following year, 1847, saw a

number of performances of the revised *Elijah* in England under the baton of the composer, and its publication in print. In November of that year, after a stroke, Mendelssohn died at the age of only thirty-eight, his premature death not only precipitated by the shattering loss of his beloved sister Fanny but also by the exertions of overwork.

Mendelssohn's oratorio is much influenced by Handel and Bach, composers he came to appreciate from a young age, when he was a pupil at Carl Zelter's *Singakademie* in Berlin. As a twenty-year old, Mendelssohn had put on the first performance of Bach's *St Matthew Passion* since the composer's death in 1750, thus initiating a revival of interest in Bach's music. The sense of drama in *Elijah*, for example in the different roles that the choir plays – sometimes part of the action, sometimes reinforcing what has been expressed in the arias, sometimes standing aside and providing spiritual advice – goes back to his Baroque predecessors. Mendelssohn is clearly indebted to Bach in his masterly fugal writing, as in the depiction of an increasingly angry crowd in the chorus 'Woe to him!' with its insistence on the words 'And why'. An echo of Bach's *St John Passion* and its famous 'Es ist vollbracht' (It is finished) can be heard in Elijah's 'It is enough', the only aria in Mendelssohn's oratorio with a solo instrumental obbligato. But while Mendelssohn builds on the great oratorios of the past, he develops the form in several innovative ways, integrating a variety of styles, from the symphonic to the intimacy of Lieder-like arias.

Unlike his earlier oratorio *St Paul*, *Elijah* has no narrator. Mendelssohn varies the style of the recitatives to help maintain the dramatic tension which he builds right from the beginning. The story of the prophet Elijah does not have a continuous narrative, but consists of a series of episodes. Nevertheless the composer creates an overarching structure from the Introduction in which the prophet delivers God's curse of a drought on the Israelite kingdom of Ahab and his queen Jezebel for having established the worship of Baal, through various confrontations in which Elijah proves the true power of Jehovah, the God of Israel's forefathers, the overcoming of his doubts about the effectiveness of his endeavours, to his final ascent into heaven in a fiery chariot. The theme that binds the narrative together is faith. Mendelssohn divides *Elijah* into two parts, quite different in character.

PART ONE

The highly dramatic nature of the First Part is established right at the beginning of the oratorio: instead of the expected overture Elijah, sung by a bass, intones the curse of a drought against Israel for having turned to a heathen god, set to a sinister series of tritones, before the overture develops this motif, depicting the years of suffering that follow and

building up tension. The overture then leads straight into the first chorus in which the people cry out for help and express their despair about famine and drought, the effects of which are described in the immediately following choral recitative. This highly original through-composed opening plunges the audience straight into the heart of the drama. The Baal-worshippers are encouraged to repent by Obadiah, sung by a tenor, representing the small minority of Israelites who have remained faithful to Jehovah.

An angel sends Elijah first to Cherith's brook where he finds water and food for himself, and then to the house of a widow whose son is dying. He miraculously restores the boy to health, which leads to a duet in which the widow and Elijah sing God's praises, followed by a chorus meditating on this event (No. 9). On his return to Ahab's kingdom Elijah confronts the Baal-worshippers and challenges them to a contest of the deities in which the true God will be revealed. A sacrificial offering is prepared but not yet lit by fire. Despite increasingly imploring cries to Baal to send fire and claim the offering, the sacrifice remains untouched. These renewed cries to Baal, interspersed with Elijah's taunting, become more and more intense, each expressed in a different musical language that shows the slow onset of doubt and mounting desperation. Then Elijah repeatedly invokes God to consume the sacrifice until He indeed sends down fire from heaven. Newly convinced, the people turn on the Baal-worshippers, incited by Elijah. The prophet then prays to God to end the drought, and after a tense wait in which a boy is sent up a hill to look out for clouds, the rain finally arrives in great torrents to the joyful cries of 'Thanks be to God'.

This First Part contains the more dramatic elements of the story which give Mendelssohn the opportunity to represent in music contrasting states of emotion: wrath and sinister foreboding (Elijah's delivery of the curse); helplessness and despair (especially in the first chorus and following recitative); apprehension and fear, followed by hope (No. 5: 'Yet doth the Lord see it not'); hopelessness (in the widow scene), followed by elation when 'darkness turns to light'; self-righteousness subverted by doubt (in the increasingly anxious Baal-choruses), spiteful taunting (Elijah suggesting in a mocking tone that Baal might be on a journey, or even asleep); the desire for murder (No. 11: 'Let thy flames fall and extirpate the foe!') and vengeance (No. 16: 'Take all the prophets of Baal ... and slay them!'), and finally overwhelming gratitude (No. 20: 'Thanks be to God'). Nature reflects these extremes of human emotions: the music evokes images of drought, fire, of an oppressive sky and stagnating air (in the music of the youth in the rain scene, No. 19), followed by storms and torrential rainfall (the imaginative orchestration in No. 20 vividly depicts the rushing water). As for Jehovah, he is at once a God of wrath and vengeance (hear, e.g., the fearful first part of chorus No. 5: 'He visiteth all the

fathers' sins upon the children to the third and the fourth generation', as well as the arias Nos. 17 and 18), and a God of love and mercy (in the second part of No. 5 where the chorus changes mood and sings 'His mercies on thousands fall'). Mendelssohn's varied orchestration and his imaginative writing for choir and soloists build and sustain the dramatic tension throughout this First Part in an almost operatic fashion.

PART TWO

The Second Part has a distinctly Handelian quality. With fewer dramatic moments, its mood is altogether more lyrical and pious. The opening soprano aria 'Hear ye Israel' starts in the key of B minor, urging the people to have faith in God, and ends with the reassurance in B major that He gives comfort and strength. This idea is reinforced in the majestic chorus 'Be not afraid' (No. 22). The positive mood is destroyed again when, in one of the few moments of high drama in this second part, Queen Jezebel whips up hatred against Elijah. The fickleness of the people is exposed when she asks a series of suggestive questions about the prophet's role in calling down the curse and destroying the Baal-worshippers which the people answer with the menacing call 'Woe to him! He shall perish!' (No. 24).

Warned by Obadiah, Elijah flees to the desert. Weary and broken in spirit, he expresses his longing for death in the moving, intimate aria with cello obbligato, 'It is enough' (No. 26). In his sleep he is visited by angels (a three-part female voice choir singing 'Lift thine eyes', No. 28) who bring him comfort and reassurance, again reinforced by the following chorus. Elijah is sent to Mount Horeb where the divine presence of God will be revealed to him. His doubts ('O Lord I have laboured in vain', No. 30) are dispersed in the famous alto aria 'O rest in the Lord', urging him 'to fret not thyself because of evildoers' (No. 31). After a journey of forty days and nights Elijah reaches the holy mountain, anxiously awaiting the divine revelation. It does not come in the mighty storm that he has to endure, nor in the ensuing earthquake, nor in the fire that follows. Instead, God speaks to him 'in a still, small voice', telling him to return to Israel and continue his deeds of faith. This crucial scene unfolds in the astonishing chorus 'Behold, God the Lord passed by' (No. 34) with its powerful orchestration depicting the forces of nature, and the huge dynamic range in the choral part.

Elijah returns with his faith restored and continues his holy work until his time has come to ascend into heaven in a fiery chariot, an image brought to life in the spectacular chorus 'Then did Elijah the prophet break forth like a fire' (No. 38) with its insistence on the 'fiery chariot with fiery, fiery horses', underlined by galloping strings and resounding brass fanfares. This climax of the oratorio is followed by a number of meditative arias

and choruses reflecting on the coming of one on whom 'the Spirit of God shall rest' (No. 41, perhaps a concession to the librettist Schubring, or to the Victorian audience of the premiere). Prophecies of a new dawn bring the work to a conclusion with a joyous chorus of praise: 'Lord, our Creator, how excellent thy name is', set in the triumphant key of D major. The curse-motif from the beginning is briefly heard again in the basses, like an admonition, before being swept away by the short and jubilant fugal 'Amen'.

Elijah was not as well received in the composer's native Germany as it was in Britain where it became the most popular oratorio, on a par with Handel's *Messiah*, and contributed to the growing number of huge choral societies with over 200 members. Later, however, it went out of favour. This might have been an effect of its over-exposure and the way it was habitually performed, in an old-fashioned style, full of Victorian sentimental piety, which did not do justice to its innovative musical features. Queen Victoria and Prince Albert's affection for the composer established Mendelssohn's lasting image as a Victorian composer. There was perhaps also an element of envy involved: Mendelssohn, by all accounts a pleasant, amiable man as well as a diligent worker, had a privileged upbringing and led a very successful musical life. That did not correspond to the Romantic idea of the tortured, impoverished creative genius. The anti-semitic feelings expressed in Richard Wagner's 1850 diatribe against 'the Jewish element in music' may also have played a role in swinging public opinion against Mendelssohn, who had been born into a distinguished Jewish family, but was brought up in the Christian faith. Other critics regarded Mendelssohn's music as superficially brilliant but shallow, and spoke of its 'exquisite prettiness' (George Bernard Shaw). The supposed lack of conflicts and the 'cautiously held reins' that were said to limit his music hardly apply to a work such as *Elijah* which grips the audience right from the start with its dramatic qualities, its great contrasts of mood as well as its compositional virtuosity.

Elijah has recovered from these criticisms and is, once again, one of the most popular oratorios performed. Today we might have reservations about aspects of the drama, such as the vengeful killing of the unbelievers, but in its Old Testament context, the story provides Mendelssohn with colourful material for depicting human suffering, weaknesses and failures, doubts and fears, but also tenderness, consolation, trust, love and the overcoming of adversity. The variety of the score which takes the listener through different sound worlds, from the symphonic to chamber music, will be reflected in tonight's performance in which a smaller force of musicians and singers will be used for specific sections to counterbalance the main orchestra and choir.

TEXT OF ORATORIO

PART ONE

Introduction *Elijah* (Bass)

As God the Lord of Israel liveth, before whom I stand; there shall not be dew nor rain these years, but according to my word.

Overture

1 Chorus *The People*

Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Recitative *The People*

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no-one breaketh it to feed them!

2 Semi-Chorus *The People*

Lord, bow Thine ear to our prayer! Zion spreadeth her hands for aid; and there is neither help nor comfort.

3 Recitative *Obadiah* (Tenor)

Ye people, rend your hearts, and not your garments, for your transgressions: even as Elijah hath sealed the heavens through the word of God, I therefore say to ye: forsake your idols, return to God: for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil.

4 Aria *Obadiah*

'If with all your hearts ye truly seek me, ye shall ever surely find me.' Thus saith our God. Oh! That I knew where I might find Him, that I might even come before His presence!

5 Chorus *The People*

Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall; fall on all them that love Him, and keep His commandments.

6 Recitative *An Angel* (Mezzo soprano)

Elijah! Get thee hence; depart, and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

7 Semi-chorus *Angels*

For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Recitative *The Angel*

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee.

And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

8 Recitative and Aria *The Widow* (Soprano)

What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither?

Help me, man of God! My son is sick! And his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper! Help my son! There is no breath left in him!

Recitative

Elijah

Give me thy son. Turn unto her, O Lord my God; O turn in mercy, in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth.

Lord, my God, let the spirit of this child return, that he again may live!

The Widow

Wilt thou show wonders to the dead?
There is no breath in him!

Elijah

Lord, my God, let the spirit of this child return, that he again may live!

The Widow

Shall the dead arise and praise thee?

Elijah

Lord, my God, O let the spirit of this child return, that he again may live!

The Widow

The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah

Now behold, thy son liveth!

The Widow

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Elijah

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

The Widow

... with all my soul, and with all my might.

Both

O blessed are they who fear Him!

9 Chorus

Blessed are the men who fear Him: they ever walk in the ways of peace.

Through darkness riseth light to the upright.
He is gracious, compassionate:
He is righteous.

10 Recitative and Chorus

Elijah

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will shew myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab (Tenor)

Art thou Elijah? Art thou he that troubleth Israel?

The People

Thou art Elijah, thou, he that troubleth Israel!

Elijah

I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands: and thou hast follow'd Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table.

Then we shall see whose God is the Lord.

The People

And then we shall see whose God is God the Lord.

Elijah

Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

The People

Yea; and the God who by fire shall answer, let him be God.

Elijah

Call first upon your god: your numbers are many; I, even I, only remain, one prophet of the Lord! Invoke your forest gods and mountain deities.

11 Chorus *Priests of Baal*

Baal, we cry to thee; hear and answer us!
Heed the sacrifice we offer!

Baal, O hear us, and answer us!
Hear us, Baal! Hear, mighty god! Baal,
O answer us! Baal, let thy flames fall and
extirpate the foe! Baal, O hear us!

12 Recitative and Chorus*Elijah*

Call him louder! for he is a god. He talketh;
or he is pursuing; or he is in a journey; or,
peradventure, he sleepeth: so awaken him:
call him louder!

Priests of Baal

Hear our cry, O Baal! Now arise!
Wherefore slumber?

13 Recitative *Elijah*

Call him louder! He heareth not. With knives
and lancets cut yourselves after your manner:
leap upon the altar ye have made: call him,
and prophesy! Not a voice will answer you;
none will listen, none heed you.

Chorus *Priests of Baal*

Baal, hear and answer, Baal! Mark how the
scorner derideth us! Hear and answer!

Recitative *Elijah*

Draw near, all ye people: come to me!

14 Aria *Elijah*

Lord God of Abraham, Isaac, and Israel!
This day let it be known that Thou art God;
and that I am Thy servant! O show to all
this people that I have done these things
according to Thy word! O hear me, Lord,
and answer me; and shew this people that
Thou art Lord God; and let their hearts
again be turned!

15 Semi-chorus *Angels*

Cast thy burden upon the Lord, and he
shall sustain thee.
He never will suffer the righteous to fall: he
is at thy right hand.
Thy mercy, Lord, is great; and far
above the heav'ns.
Let none be made ashamed that wait upon thee.

16 Recitative *Elijah*

O Thou, who makest Thine angels spirits;
Thou, whose ministers are flaming fires,
let them now descend!

Chorus *The People*

The fire descends from heav'n. The flames
consume his offering! Before Him upon your
faces fall! The Lord is God! O Israel, hear!
Our God is one Lord: and we will have no
other gods before the Lord!

Recitative *Elijah*

Take all the prophets of Baal; and let not
one of them escape you: bring them
down to Kishon's brook, and there let
them be slain.

Chorus *The People*

Take all the prophets of Baal; and let not
one of them escape us; bring all,
and slay them!

17 Aria *Elijah*

Is not his word like a fire: and like a
hammer that breaketh the rock into pieces?
For God is angry with the wicked ev'ry
day: and if the wicked turn not, the Lord
will whet His sword; and He hath bent His
bow, and made it ready.

18 Air (Mezzo soprano)

Woe unto them who forsake Him!
Destruction shall fall upon them, for they
have transgressed against Him.
Though they are by Him redeemed, yet they
have spoken falsely against Him.
Though they are by Him redeemed, from
Him have they fled. Woe unto them!

19 Recitative and Chorus*Obadiah*

O man of God, help Thy people! Among
the idols of the Gentiles, are there any
that can command the rain, or cause the
heav'ns to give their showers? The Lord our
God alone can do these things.

Elijah

○ Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, ○ Lord; regard the distress of Thy people!

Open the heavens and send us relief; help, help Thy servant now, ○ God!

The People

Open the heavens and send us relief; help, help Thy servant now, ○ God!

Elijah

Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth

There is nothing. The heav'ns are as brass, they are as brass above me.

Elijah

When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them: then hear from heav'n, and forgive the sin! Help; send Thy servant help, ○ God!

The People

Then hear from heav'n, and forgive the sin! Help! Send Thy servant help, ○ God!

Elijah

Go up again, and still look toward the sea.

The Youth

There is nothing. The earth is as iron under me!

Elijah

Hearst thou no sound of rain? Seest thou nothing arise from the deep?

The Youth

No; there is nothing.

Elijah

Have respect to the pray'r of Thy servant, ○ Lord, my God!
Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Youth

Behold, a little cloud ariseth now from the waters; it is like a man's hand!
The heavens are black with cloud and with wind: the storm rusheth louder and louder!

The People

Thanks be to God for all His mercies!

Elijah

Thanks be to God, for He is gracious, and His mercy endureth for evermore!

20 Chorus *The People*

Thanks be to God! He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices!

The stormy billows are high, their fury is mighty. But the Lord is above them, and Almighty!

INTERVAL - 20 Minutes

PART TWO

21 Aria (Soprano)

Hear ye, Israel; hear what the Lord speaketh: 'Oh, hadst thou heeded my commandments!' Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the redeemer of Israel, and his Holy One, to him oppressed by tyrants: thus saith the Lord:

'I am He that comforteth: be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee!'

22 Chorus

Be not afraid, saith God the Lord. Be not afraid! Thy help is near. God, the Lord thy God, sayeth unto thee, 'Be not afraid!'

Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

23 Recitative and Chorus

Elijah

The Lord hath exalted thee from among the people: and o'er his people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam.

Thou hast made a grove and an altar to Baal, and serv'd him and worshipp'd him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

The Queen (Mezzo soprano)

Have ye not heard he hath prophesied against all Israel?

The People

We heard with our own ears.

The Queen

Hath he not prophesied also against the king of Israel?

The People

We heard with our own ears.

The Queen

And why hath he spoken in the name of the Lord?

Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more, if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrific'd at the brook of Kishon!

The People

He shall perish!

The Queen and the People

Hath he not destroyed Baal's prophets? Yea, by sword he destroyed them all!

He also closed the heavens!

And called down a famine upon the land.

The Queen

So go ye forth and seize Elijah, for he is worthy to die; slaughter him!

Do unto him as he hath done!

24 Chorus *The People*

Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

25 Recitative

Obadiah

Man of God, now let my words be precious in thy sight. Thus saith Jezebel: 'Elijah is worthy to die.' So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee.

Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah

Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

26 Aria *Elijah*

It is enough; O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts! For the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword: and I, even I, only am left; and they seek my life to take it away.

27 Recitative (Tenor)

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

28 Semi-chorus Angels

Lift thine eyes to the mountains, whence cometh help.

Thy help cometh from the Lord, the maker of heaven and earth.

He hath said, thy foot shall not be moved; thy keeper will never slumber.

29 Semi-chorus Angels

He, watching over Israel, slumbers not, nor sleeps.

Shouldst thou, walking in grief, languish, He will quicken thee.

30 Recitative

The Angel (Mezzo soprano)

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah

○ Lord, I have labour'd in vain; yea, I have spent my strength for naught, and in vain!

○ that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

○ Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? ○ that I now might die!

31 Aria *The Angel*

○ rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

32 Semi-chorus Angels

He that shall endure to the end, shall be saved.

33 Recitative

Elijah

Night falleth round me, ○ Lord! Be Thou not far from me! Hide not Thy face, ○ Lord, from me; my soul is thirsting for Thee, as a thirsty land.

An Angel (Soprano)

Arise, now! Get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

34 Chorus

Behold! God the Lord passed by!

And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by!

And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire, but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

35 Recitative (Mezzo soprano)

Above Him stood the Seraphim, and one cried to another:

Semi-Chorus and Chorus Angels

Holy, holy, holy is God the Lord, the Lord Sabaoth! Now His glory hath filled all the earth.

36 Recitative

Chorus

Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bow'd to Baal: go, return upon thy way. Thus the Lord commandeth.

Elijah

I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

37 Aria *Elijah*

For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

38 Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgements of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! There came a fiery chariot, with fiery, fiery horses; and he went by a whirlwind to heaven.

39 Aria (Tenor)

Then shall the righteous shine forth as the sun in their heav'nly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

40 Recitative (Soprano)

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord.

And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

41 Chorus

But the Lord from the north hath raised one, who from the rising of the sun shall call upon His Name, and come on princes. Behold, My servant and Mine elect, in whom My soul delighteth!

On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord. Thus saith the Lord: 'I have raised one from the north, who from the rising, on My name shall call'.

Solo Quartet

○ come ev'ry one that thirsteth,
○ come to the waters: ○ come unto Him!
○ hear, and your souls shall live for ever!

42 Chorus

And then shall your light break forth as the light of the morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord shall be thy rereward.

Lord, our Creator, how excellent Thy Name is in all the nations!
Thou fillest heaven with Thy glory. 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 also enjoys an active life as a pianist, focusing on 20th Century and contemporary music. His recitals this season cover repertoire by Stravinsky, Debussy, Messiaen, Bartok, Sir Peter Maxwell Davies, Oliver Knussen and Thomas Adès.

He has been Conductor and Artistic Advisor for highly acclaimed festivals including: Sir Peter Maxwell Davies' 70th Birthday; Stravinsky, 'A Festival of Britten', 'Music of the Americas', 'Britain since Britten' and 'East meets West'. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Last season's highlights included a production of *Oh What a Lovely War*, Jonathan Lloyd's score to Hitchcock's *Blackmail*, performed with the film, concerts celebrating Britten's centenary and a highly acclaimed Shakespeare project. Highlights so far this season have included Sir Peter Maxwell Davies' *Vesalii Icones* with the composer, the first performance of a new edition of Rachmaninoff's *Magnificat* and *Nunc Dimittis*, Vaughan Williams' *London Symphony*, a production of *Cabaret* and, as a pianist, performances of Stravinsky's *Rite of Spring* and *A Soldier's Tale* and Messiaen's *Quartet for the End of Time*.

Erica Eloff *Soprano*

Over the last ten years, soprano Erica Eloff has steadily built her career on the concert platform to become a sought after soloist and recitalist. Praised in the media for her vocal authority and technical control, and a voice that is bright and well-produced across its range with great power at the top, she is a passionate and deeply musical performer.



Erica's wide-ranging repertoire includes all of the major choral compositions including several lesser known works. As an active chamber musician and passionate performer of Lieder and contemporary music, Erica has presented world premiers of works by American, Argentinian, English and South African composers, including works specifically written for her by composers James Wilding, Augusto Arias and Hannes Taljaard.

Her operatic experience includes the roles of Chloë (*Gruta de Ninfas*), Ottone (*Griselda*), Galatea (*Acis and Galatea*), Meleagro (*Atalanta*), Euridice (*Orfeo ed Euridice*), Ilia (*Idomeneo*), Fiordiligi and Despina (*Così fan tutte*), First Lady and the Queen of the Night (*Die Zauberflöte*), Violetta (*La Traviata*), Tatyana (*Eugene Onegin*), Kate Pinkerton (*Madama Butterfly*), Dido and Belinda (*Dido & Aeneas*), Frasquita (*Carmen*), Adèle (*Die Fledermaus*) and Adina (*L'elisir d'amore*).

With London Concert Choir, Erica has sung the role of Eurydice in Gluck's *Orfeo*, and performed in Orff's *Carmina Burana*, Handel's *Messiah*, McNeff's *The Chalk Legend* and Tippett's *A Child of Our Time*.

Erica's engagements for the 2014–15 season include her company debut with Classical Opera Company in the role of Farnaspe (J. C. Bach *Adriano in Siria*) as part of their *Mozart 250* project. She will return to Opera Settecento for performances of Handel's *Catone in Utica* (London Handel Festival) and Pergolesi's *Adriano in Siria*, as well as joining the Baroque ensemble Ars Eloquentiae for several collaborative projects throughout the year. Further concerts include Flowermaiden (*Parsifal*) with the City of Birmingham Symphony Orchestra and Andris Nelsons; Dove *There was a child* and Rutter *Mass of the Children* in Bristol, and various recitals in England.

When not occupying herself with music and all things musical, Erica runs a busy family shuttle service, and spends a lot of time cooking and listening to her children singing, rhyming or relaying all sorts of random facts.

For more information, visit www.ericaeloff.com

Jeanette Ager *Mezzo soprano*

Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music. Jeanette has won the Gold Medal in the Royal Over-Seas League Music Competition, the Richard Tauber Prize and won 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 Régiment* (Donizetti); Rosina in *The Barber of Seville* (Rossini), Suzuki in *Madama Butterfly* (Puccini) and Thea in *The Knot Garden* (Tippett). With the Royal Opera House she recently appeared as one of the Apprentices in Wagner's *Die Meistersinger* at Covent Garden.

As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips.

Jeanette sang the Angel in the first performance of Elgar's *Dream of Gerontius* in China. She also performed at the Three Choirs Festival singing Britten's *Spring Symphony* and John McCabe's *Songs of the Garden*. She took part in London Concert Choir's performance of *Elijah* in 2000 and her more recent appearances with the choir include Beethoven's *Choral Symphony* and *Missa Solemnis*, as well as Rossini's *Petite Messe Solennelle*.

Jeanette's interest in choirs has expanded and she enjoys conducting and coaching them ready for concerts and competitions in her local area.

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 is a regular soloist for London Concert Choir, and recently sang Bach's *Christmas Oratorio* with them at Cadogan Hall and Haydn's *The Seasons* in London and Assisi. 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 *Ariodante* (English Touring Opera), Tamino *The Magic Flute* and Flute *A Midsummer Night's Dream* (Longborough Festival Opera), Ecclitico *Il mondo della luna* (Opera della luna), Normanno *Lucia di Lammermoor* (Iford Arts) and Sellem *The Rake's Progress* (Opera East).

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.

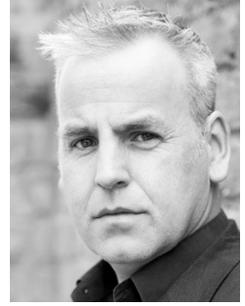
Nicholas is a frequent visitor to Norway and Germany, and in particular to Schleswig Holstein, returning several times a year for performances of Schütz's *Weihnachtshistorie*, Handel's *Messiah* and Bach's *Christmas Oratorio* and *Passions*. He has been a member of the award-winning solo voice ensemble I Fagiolini for over 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. He also gives regular song recitals in Germany and throughout the UK.

Nicholas is visiting singing teacher at Sidney Sussex College and Homerton College, Cambridge.

He 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 and in 2014 took part in *The Seasons* in both London and Assisi.

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

London Concert Choir

London Concert Choir, founded as the Brompton Choral Society 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 visiting destinations further afield.

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. The most recent tour was to Italy in July 2014, when LCC performed Haydn's oratorio *The Seasons* with Southbank Sinfonia in the Basilica di San Francesco, Assisi.

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 also 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 include Handel's *Messiah* and *Judas Maccabaeus* and Bach's *St Matthew Passion* and *Christmas Oratorio*.

In July 2012 LCC gave the London premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*. Concert performances of operas and musicals have included Gluck's *Orfeo*, Purcell's *Dido and Aeneas* and Gershwin's *Porgy and Bess*. The choir often gives concerts for charity and has commissioned a number of new works.



Mark Forkgen
Music Director

James Longford
Principal Accompanist

Fabyan Evans
Chairman

**Tim Thirlway/
Barbara Whent**
Concert Managers

Katja Pluto
Treasurer

Stephen Rickett
*Design and
Communications*

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

Mark Forkgen *Music Director*

Canticum is one of the most musically versatile chamber choirs in the country. Now in its 25th season, it has been praised for accomplished performances of major works and for exploring contemporary repertoire. The choir has also commissioned new writing and gives regular first performances.

Last season included a celebration of Britten's centenary, Bournemouth Symphony Orchestra's Shakespeare Festival, and concerts at St Martin-in-the-Fields featuring Brahms' *Requiem*, Vivaldi's *Gloria* and Bach's *Magnificat*. This season's highlights include 'Music for the Eastern Church' at St Sophia's Cathedral in London, a Shakespeare programme at Wiltshire Music Centre with Kokoro, works by the Masters of the Queen's Music for Richmond Concert Society and at St Martin-in-the-Fields. The choir's season closes with Poulenc's *Figure Humaine* and the first performance of a new work by Hywel Davies at the Cheltenham Festival.

Canticum has also performed BBC Radio 4's Christmas Morning Service, Bach's *Mass in B Minor* with the Orchestra of The Age of Enlightenment at St John's, Smith Square, and the première of Sir Peter Maxwell Davies's *Step by Circle*, dedicated to Mark Forkgen and the choir. By way of contrast, the choir opened the 2008 Chelsea Festival, providing choral voices for Pink Floyd's *Atom Heart Mother* alongside soloist David Gilmour.

The choir stages regular trips abroad, with Italy a favourite destination. Canticum has toured with works including Purcell's *Dido and Aeneas*, and Handel's *Messiah* and *Israel in Egypt*, a performance which opened the Viterbo Early Music Festival to a packed audience. The choir toured Bulgaria in May 2013, performing in Sofia and Plovdiv for Bulgarian TV and radio.

Recording, too, has an important place in Canticum's schedule. The existing catalogue includes *A Hymn to the Virgin*, with works by Victoria, Poulenc and Panufnik, and two Christmas discs: *A Christmas Carol* and *The Christmas Story*. Another disc, *In the Gloom of Whiteness*, with Craft Music, features work by Colin Riley, Fraser Trainer and Keith Roberts. The live recording of Sir Peter Maxwell Davies's *Step by Circle* and *Two Latin Motets* is available on MaxOpus.

London Concert Choir

Soprano

Hannah Baker
Gillian Bibby
Dagmar Binsted
Mickey Bowden
Ellie Boyd
Aisling Caroll-Turner
Alison Carpenter
Amandine Consigny
Eleanor Cowie
Rachael Crook
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Rachel Duffield
Serena Ede
Francesca Ede
Anna Field
Bethany Finch
Sarah French
Lisa Gardner
Suzanne Gee
Sonja Gray
Jennifer Greenway
Jennifer Hadley
Emma Heath
Clemence Hermann
Ruth Hobbs
Laura Holland
Jennifer Howe
Charlotte Hunt
Christine Ingram
Jane Joyce
Roxana Kashani
Vickie Kelly
Gemma Kern
Anna Kosicka
Frances Lake
Sarah Lewin
Karolina Liedtke
Susanna Lutman
Laura Macara
Elsa Martinez
Jessica Metcalfe
Robyn Miller
Jenny Moran
Adrienne Morgan
Stephanie Moussadis
Catherine Parkes
Margaret Perkins
Olivia Purdy
Jutta Raffery
Ella Salter
Ines Schlenker
Frances Shaw
Caroline Sheppard
Imogen Small
Imogen Smith
Amy Thomas

Teresa Tilden
Natalie Tompkins
Emily Tuite
Sacha Wadey
Francesca Wareing
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Heide Baumann
Helen Beddall-Smith
Chloe Bridgen
Gesa Brinkmann
Frances Cave
Lucy Charman
Carys Cooper
Deborah Curle
Georgie Day
Kathleen Dormer
Rebecca Foulkes
Georgina Furr
Annie Gair
Clare Garbett
Anna Garnier
Mary Glanville
Ruth Grychtol
Muriel Hall
Penny Hatfield
Andrea Hegedus
Joan Herbert
Sophy Holland
Anu Holter
Chrina Jarvis
Chris Joseph
Sabine Koellmann
Joanna Kramer
Helene Labit
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Adrienne Mathews
Corinna Matlis
Anna Metcalf
Sophy Miles
Cathy Packe
Judith Paterson
Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
Katie Prior
Pamela Slatter
Tabitha Strydom
Kate Tranter
Mary Varney
Erin Vlasved
Rachel Vroom
Gabriel West

Barbara Whent
June Williams
Nathalie Wilson
Rosie de Saram

Tenor

Andrew Bolan
Christopher Boustred
David Broad
Roy Carryer
Dave Dosoruth
James Ede
Fabyan Evans
Nicholas Hall
Sam Hansford
Richard Holmes
David Ireland
Carolyn Knight
Ian Leslie
Frances Liew
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
Mark Davies
Chris Finch
James Finlay
Richard Gillard
Nigel Grieve
Nigel Hartnell
Martin Harvey
Graham Hick
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Angus Macdonald
Alan Machacek
Ian Mackintosh
Alex Morley-Smith
Christopher Powell-Smith
Morgan Roberts
Desmond Sandford
Anthony Sharp
Ryszard Stepaniuk
Rufus Stilgoe
William Tilden
Tony Throwles
Dai Whittingham

Canticum

Soprano

Kristine Erta
Mary Forkgen
Janet Hales
Francesca Harden
Barbara Litynska
Angela Parry
Susan Porter-Thomas
Anna Power
Emily Roberts
Sarah Sammons
Elizabeth Scott Plummer
Hannah Shield

Alto

Claire de Thierry
Hannah Emmanuel
Nancy Goodchild
Jessica Hill
Sophie Marris
Hilary Norman
Mary Ann Sieghart
Ally Stewart
Jan Trott

Tenor

Edward Allen
Michael Bascon
Richard Houston
Richard O'Neill
Nicholas Pyke
Matthew Ralph

Bass

Mike Alban
Edward Davison
Paul de Thierry
Michael King
David Knowles
Richard Murray
James Pepler
Simon Scott Plummer
Laurence Williams

Simon Over *Music Director*

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. The orchestra is given unparalleled opportunities to perform and gain crucial experience in orchestral repertoire, chamber music, opera, dance and theatre. Alongside this, specialist development sessions that embrace leadership and teamwork provide each musician with the professional toolkit required to pioneer their own future musical ventures.

Integral to the programme are 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 Patrons Vladimir Ashkenazy and Edward Gardner. Performing side-by-side with world-class artists gives Southbank Sinfonia's musicians first-hand experience of what it takes to be a professional today.

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 experience of live orchestral music. By virtue of their youth, energy and excellence, Southbank Sinfonia players not only bring fresh resonance to the stage but are also ideally placed to act as role-models who inspire many younger musicians on London's Southbank and beyond.

Today, former members occupy prominent seats in leading orchestras throughout the world. From the Philharmonia to the Melbourne Symphony, each proudly acknowledges the positive impact that Southbank Sinfonia has made upon their progress.

Southbank Sinfonia is indebted to its many individual donors, trusts and foundations, and corporate supporters who believe in the potential of its young musicians. In return, they enjoy a uniquely close association with the orchestra, following their progress every step of the way, watching them grow in talent and confidence, discovering – alongside the players themselves – how an orchestra really works and seeing first-hand the value of their investment to young people who really need it. If you are inspired by what you hear tonight, there are many ways we can create a unique and rewarding association for you with the orchestra. To find out how you can support the orchestra and discover more about its next exciting performances, visit www.southbanksinfonia.co.uk.

Southbank Sinfonia Players

Violin I

Alina Hiltunen
Kaya Kuwabara
Rachel Gorman
Karla Norton
Timothy Rathbone
Tamara Elias
Joana Ly
Tzu-Fan Tang

Violin II

Colm O'Reilly
Yena Choi
Anaïs Ponty
Cara Laskaris
Douglas Harrison
Tam Mott
Emily Bouwhuis
Avril Freemantle

Viola

Jessica Tickle
Mark Gibbs
William Neri
Duncan Anderson
Charley Lake

Cello

Sophie Williams
Tatiana Chernyshova
Marc Labranche
Patrick Tapio Johnson
Guðný Jónasdóttir

Bass

Giuseppe Ciraso Cali
Hannah Turnbull
David Cousins

Organ

Stephen Disley

Flute

Martha Lloyd
Pedro Lopez Campos

Oboe

Viviana Salcedo Agudelo
Helen Clinton

Clarinet

Oliver Pashley
Sacha Rattle

Bassoon

Harry Ventham
Gareth Humphreys

Horn

Stephen Craigen
Brendan Parravicini
Jonathan Maloney
Kirsty Howe

Trumpet

Sarah Campbell
Rebecca Crawshaw

Trombone

William Yates
Iain Maxwell
Sam Freeman

Tuba

Mark Probert

Timpani

David Merseguer Royo



Acknowledgements

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 would particularly like to thank those who sponsored the professional musicians in tonight's concert.

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, Bill Cook, Mr and Mrs Michael Hunt, Mark and Liza Loveday, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

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.



Conductor: **Mark Forkgen**

FUTURE CONCERTS

Saturday 11 July 2015
Cadogan Hall, Sloane Terrace, SW1

JAZZ ON A SUMMER EVENING

Will Todd: Mass in Blue
and arrangements of classics from the
Great American Songbook

Karen Richmond *soprano*, Mark Forkgen *piano* and Jazz Trio

Wednesday 11 November 2015
Cadogan Hall

Mozart: Requiem
Ave Verum Corpus
Symphony No. 39