

SATURDAY 11 JULY 2015

LONDON



CONCERT
CHOIR

JAZZ ON A SUMMER EVENING

WILL TODD: MASS IN BLUE

*AND CLASSICS FROM THE
GREAT AMERICAN SONGBOOK*

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.



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

Programme note © Ralph Woodward

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



JAZZ ON A SUMMER EVENING

Saturday 11 July 2015

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

London Concert Choir

Nina Bennet *soprano*

James Arben *saxophone*

Stephen Street *bass*

Daniel Priest *drums*

Mark Forkgen *director/piano*

There will be an INTERVAL of 20 minutes after the Mass

Will Todd (b. 1970)

Mass in Blue, Op. 28 (2003)

*for soprano solo, SATB chorus,
and piano, bass, drum kit and saxophone*



Written in response to a commission by David Temple and Hertfordshire Chorus in 2003, and originally premiered under the title *Jazz Mass*, the **Mass in Blue** is a brilliant blend of driving jazz grooves and clear, strong, choral writing against which the solo piano and solo soprano voice weave and blend in a delightful aural tapestry. The work reflects not only the composer's love of jazz music and his admiration of jazz performers, but also his own experience as an improviser. It also allows Todd to make use of his extensive choral skills which he deploys so effectively in works such as the oratorios *The Burning Road* (Op 10) and *Saint Cuthbert* (Op 7) or the chorus writing of his opera *The Blackened Man*. It is a confident work by a composer who understands and responds to the jazz idiom, making free use of the 12-bar blues sequence (which has been fundamental in the development of jazz music) as well as more complex harmonic processes. The work exists in two versions and tonight's performance is the small jazz ensemble version.

1. KYRIE

The **Kyrie** opens with an energetic cadenza for the trio section which builds into the first set tempo of the work. Over this, the first vocal entry is heard, a bluesy theme reminiscent of negro spirituals and therefore apt for the text *Kyrie Eleison* (*Lord have mercy*). Gradually other lines join the initial melody until the full choir is singing. On a move to the sub-dominant B flat the choir ecstatically bursts forth with *Christe Eleison* and as this music subsides we hear the soprano enter on a soulful melody with a strong improvised feel, which builds over the return of the original key of F minor. The music of the *Kyrie Eleison* is repeated with the soloist interwoven around the vocal lines in a virtuosic display. The movement slows and closes on a thrilling F minor 11 chord.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2. GLORIA

The **Gloria** is set up with a strong 'latin' groove which punctuates the whole movement. From the moment the choir enters there is an uplifting rhythmic drive to this setting. In the central section of the *Gloria* a pulsating 5/8 time is set up which gradually builds until a recapitulation of the opening material brings the movement to a close.

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

*Glory be to God on high,
and on earth peace to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks
for Thy great glory.*

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

*O Lord God, heavenly King,
God, the Father Almighty.*

Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

*O Lord the only-begotten Son Jesus Christ,
O Lord God, Lamb of God,
Son of the Father,
Who takest away the sins of the world,
have mercy upon us;
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.*

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris. Amen.

*For Thou only art holy,
Thou only art the Lord,
Thou only art most high, O Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen..*

3. CREDO

The **Credo** features the soprano in a colourful 12-bar blues in 12/8 time. There is a strong gospel feel with the choir repeating lines from the soloist and humming soft backing harmony. Again in three sections, the first blues part gives way to a more sombre section at the *Crucifixus* and after *Et sepultus est (and was buried)* a piano solo leads the band into a blazing depiction of the moment of resurrection. The *Et resurrexit* is set with a scorching up-tempo swing which eventually cuts back into the 12/8 as the movement builds to a thrilling climax.

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terræ,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum;
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine:
Deum verum de Deo vero;
Genitum, non factum;
consubstantiali Patri,
per quem omnia facta sunt:
Qui propter nos homines, et propter
nostram salutem, descendit de coelis.

*I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
And in one Lord Jesus Christ,
the only-begotten Son of God;
born of the Father before all ages.
God of God, light of light,
true God of true God;
begotten, not made;
consubstantial with the Father,
by Whom all things were made:
Who for us men and for our salvation,
came down from heaven.*

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.

*And was incarnate by the Holy Ghost of the
Virgin Mary, and was made man.
He was crucified also for us, suffered under
Pontius Pilate and was buried.*

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

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

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur
et conglorificatur;
qui locutus est per Prophetas.

*And [I believe] in the Holy Spirit,
the Lord and giver of life,
Who proceedeth from the Father and the Son.
Who, with the Father and the Son together,
is adored and glorified;
Who spoke by the Prophets.*

Et in unam sanctam Catholicam
et Apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi sæculi. Amen.

*And [I believe] in one holy Catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.*

4. SANCTUS

Like the **Gloria** the **Sanctus** is set for the choir and band without the soloist. It is a beautiful, slow ballad which provides a welcome period of tranquillity and reflection after the sheer energy of the previous three movements.

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

*Holy, Holy, Holy,
Lord God of hosts.
The heavens and the earth are full of
Thy glory.
Hosanna in the highest.*

5. BENEDICTUS

The **Benedictus** begins with solo double bass over which the choir sings a theme which builds up from the basses through the rest of the voices. This music is gradually invaded by a new, more driving beat and the solo voice begins to weave into the texture once again. This funky riff gradually takes over and the music emerges into a powerful *Hosanna* section with a jubilant choral sound.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.*

6. AGNUS DEI

The **Agnus Dei** grows out of the dying echoes of the *Hosanna* with a haunting soprano ballad accompanied by piano. This flows into a gentle B flat minor section in which intricate choral lines are woven over a simple, repeated chordal structure. After a big build at the 'miserere', this time with the chorus featured, the music returns to the opening ballad theme, the soprano now accompanied by soft choir. This is a substantial movement and is more than beautiful – it is painful, plaintive, a cry for mercy and a prayer for peace.

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

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

Traditionally the Mass would end here, but in another dramatic master-stroke, Todd leaves the altos hanging on a soft F after the last chord of the *Agnus Dei*. The air of expectation grows as the sopranos softly recapitulate the *Credo* theme. Gradually the music builds with the soloist entering and then the tenors and basses. Suddenly the driving 12/8 beat of the *Credo* is forcing the music forward as the choir sing *Et expecto resurrectionem (And I look for the resurrection)* and the music comes back to the key in which the work began, F minor.

The emphatic final chords of the work leave the listener not in quiet contemplation but jerked forward into praise and belief. *Credo ... Amen!*

INTERVAL – 20 Minutes

Classics from the Great American Songbook

The items will be introduced by the choir's Music Director, Mark Forkgen.

AIN'T MISBEHAVIN'

Lyrics: Andy Razaf; Music: 'Fats' Waller and Harry Brooks,
choral arrangement by Peter Gritton

I GOT RHYTHM

Lyrics: Ira Gershwin; Music: George Gershwin,
choral arrangement by Christopher Clapham

THE MAN I LOVE

Lyrics: Ira Gershwin; Music: George Gershwin

EVERY TIME WE SAY GOODBYE

Music and lyrics: Cole Porter

BEYOND THE SEA

Lyrics: Jack Lawrence; Music: Charles Trenet,
arranged by Michael Bascom

BLUE RONDO À LA TURK

Dave Brubeck

OVER THE RAINBOW

from *The Wizard of Oz*

Lyrics by Yip (E.Y.) Harburg; Music by Harold Arlen,
choral arrangement by Guy Turner

SUMMERTIME

from *Porgy and Bess*

Lyrics by Dubose Heyward, Dorothy Heyward and Ira Gershwin;
Music by George Gershwin,
choral arrangement by Roderick Williams

BIOGRAPHIES

Mark Forkgen *Director/Piano*

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 this season have included Sir Peter Maxwell Davies' *Vesalii Icones* with the composer, productions of *Cabaret* and *The Boy Friend*, and a programme including three first performances at the Cheltenham Festival.

Nina Bennet Soprano

Nina Bennet studied Philosophy and English at the University of East Anglia before embarking on post-graduate study of early music performance and singing at the Royal College of Music, London.

Recent concert platform work has included Haydn's *Creation* and *Nelson Mass*, Mozart's *Coronation Mass*, *Requiem* and the *C Minor Mass* under Jeremy Backhouse in Guildford Cathedral. She has also performed Haydn's *Little Organ Mass* and Faure's *Requiem* with the City of London Sinfonia, Bach's *Magnificat* under Tim Brown, Bach's *B Minor Mass* and Monteverdi's *Vespers* with Charivari Agréable in St John's, Smith Square, Bach's *Christmas Oratorio* with Peter Schreier, also in St John's, and Vivaldi's *Gloria* with the Royal Philharmonic Orchestra.

Nina is becoming increasingly in demand in contemporary music, performing Birtwistle's *Nine Settings of Celan* with Kokoro, the Bournemouth Symphony Orchestra's contemporary group, and Schoenberg's *Pierrot Lunaire* with Sequenza at the Oxford Lieder Festival. She performed the European premiere of Sebastian Currier's *Vocalissimus*, also with Kokoro, and last year sang in a staged performance of Birtwistle's *Yan Tan Tethera* at the Barbican with the Britten Sinfonia. Equally at home in both Jazz and Gospel, she has previously performed with LCC in the Duke Ellington *Sacred Concerts* in Cadogan Hall and recently performed with Ken Burton in his piece *Take Time to Change*.

Nina is also a versatile consort singer, regularly touring Europe with the Academy of Ancient Music under Richard Egarr. She performs with the BBC Singers, Britten Sinfonia Voices, London Voices and Philharmonia Voices. She is a founder member of the relaunched Amaryllis Consort which specialises in early secular music, and also maintains a busy recital schedule with the Silvestre Trio.

James Arben Saxophone

James is a professional saxophonist and woodwind player doubling on flute, oboe, vocals, clarinet and bass clarinet. Initially taught by UK veteran saxophonist Don Rendell, James studied Music at Oxford University and continued to have lessons with Jean Toussaint. He then attended the Guildhall School of Music and Drama for his Masters in performance, composition and arranging and won an Archer's Scholarship for two years running at Trinity College of Music, studying with Bobby Lamb and playing with the Bobby Lamb Big Band.

James is Musical Director for Ethiopian musician, Hollywood film composer and creator of the genre Ethio-Jazz, Mulatu Astatke; he is also a member of Mulatu's band, The Steps Ahead Band and The Heliocentrics.

James has performed at many major festivals in the UK, and throughout the world. He has also written for and worked with The Heliocentrics, The O Jays, Mary Wilson (The Supremes), Brazilian musician Criolo, rapper Talib Kweli, Snowboy,

producer Tony Visconti, Jim Stapley, Robin Jones, Steve Waterman, NYJO, David Axelrod, The Kooks, Digby Fairweather, Tim Garland, Gene Calderazzo, Jean Toussaint, Rufus Reid, Byron Wallen, Finn Peters, Alexander Hawkins, Jazz Franks, The Glen Miller Orchestra, Courtney Pine, The Fun Lovin' Criminals, Finley Quaye, Saravah Soul, Miss Hoodoo and the Delta Boys, The Black Jesus Experience and Joe Stilgoe. He has often played on BBC National Radio and BBC TV. West-End show experience includes *Dancing in the Streets* (2005-2012) and *Jersey Boys* (2015). James' composing credits include writing for his own band AtoZ, and arranging for David Axelrod, pop bands Digress and The Zarrs.

Stephen Street Bass

Stephen picked up the Bass Guitar at 10 years of age with a little inspiration from his brother. A local musician taught him the basics of pop and rock but unfortunately he passed away a year later, halting Stephen's studies.

As Stephen grew older he decided to study music as a career rather than a hobby. Following A-levels at Twynham School he started learning the double bass with Barry Glynn and continued his interest in bass guitar with Paul Westwood in London. After a year and a half Stephen gained places on jazz and classical courses at Trinity Laban with a full scholarship for a joint course of study.

Since being at Trinity Laban Stephen has studied under Chris West but has also been regularly tutored by Leon Bosch, Neil Tarlton, Martin Speake, John Ashton Thomas, Paul Bartholomew and Simon Purcell. He has attended master classes with Alberto Bocini, Stefano Scia Scia, Scott Pingle, Dan Styffe, Matthew McDonald, Eno Senft and many of the visiting jazz Masters. Stephen has been lucky enough to play principal position in orchestras on many occasions and represented Trinity Laban in Poland on the K12 exchange. He recently had the pleasure of playing the late show at Ronnie Scott's with the Stefan Melovski Trio.

Daniel Priest Drums

Dan Priest studied percussion at the Royal Northern College of Music Junior School, and was a member of the National Youth Wind Orchestra of Great Britain, and the National Youth Orchestra. He went on to study music at Birmingham University before moving to Bournemouth in 1994 to take the MA in Electro-acoustic Music for Film and Television. Since then he has juggled freelance, professional playing with a varied portfolio of teaching and composing work.

Dan has worked with Kokoro, the Bournemouth Symphony Orchestra and Bournemouth Sinfonietta, Scottish Chamber Orchestra, Southern Pro Musica and many other ensembles in the South and South West of England.

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.

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. 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.

Concert performances of operas and musicals have ranged from Gluck's *Orfeo ed Euridice* and Purcell's *Dido and Aeneas* to Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. LCC has also presented Duke Ellington's *Sacred Concert* and Orff's *Carmina Burana*, and appeared in the Star Wars concerts at the O2 Arena. In July 2012 the choir gave the London premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*.

London Concert choir celebrated its 50th anniversary in 2010 with two memorable performances of Britten's *War Requiem* – at the Barbican and in Salisbury Cathedral. Among other large-scale choral works in recent seasons have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra, and Elgar's *Dream of Gerontius* and Mendelssohn's *Elijah* with Southbank Sinfonia.

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*. 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

Barbara Whent
Concert Manager

Katja Pluto
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
Ellie Boyd
Aisling Carroll-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 Raftery
Ella Salter
Ines Schlenker
Frances Shaw
Caroline Sheppard
Imogen Small
Imogen Smith
Roisin Staunton
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
Katie Kumar
Helene Labit
Lorna Lewis
Liz Lowther
Norma MacMillan

Bridget Maidment
Adrienne Mathews
Corinna Matlis
Anna Metcalf
Sophy Miles
Cathy Pluto
Judith Paterson
Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
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
Bram Frankhuijzen
Nicholas Hall
Sam Hansford
Richard Holmes
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 Trowles
Dai Whittingham

Supporting the Choir

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

LCC Supporters

Sue Blyth, Deborah 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.

www.london-concert-choir.org.uk



LONDON



CONCERT
CHOIR

Conductor: **Mark Forkgen**

2015–16 Season

Wednesday 11 November 2015, 7.30pm
Cadogan Hall

**Mozart: Requiem | Ave Verum Corpus
Symphony No. 39**

Saturday 28 November 2015, 4.00pm
St Martin-in-the-Fields, Trafalgar Square, WC2
Advent Carols by Candlelight

Thursday 17 December and Friday 18 December 2015
St Sepulchre's Church, Holborn Viaduct, EC1
Carols for Choir and Audience

Monday 7 March 2016, 7.30pm
St John's, Smith Square, SW1
Monteverdi: Vespers of 1610

Wednesday 15 June 2016
Barbican Hall, Silk Street, EC1
The Jutland Concert

to include **Vaughan Williams: A Sea Symphony**
*A concert in aid of seafaring charities,
to commemorate the centenary of The Battle of Jutland*