

London Concert Choir is one of London's leading amateur choirs. A lively and friendly choir with around 150 members and an unusually broad repertoire, LCC regularly appears at all the major London concert venues as well as visiting European destinations, most recently Germany. A repeat performance of *The Seasons* in Italy is planned for July 2014.

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 to perform Verdi's *Requiem* and Elgar's *Dream of Gerontius* at the Royal Festival Hall, and for an exhilarating 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 settings of the Orthodox liturgy by Russian composers and music from the Queen's Coronation. Previous performances with Counterpoint include Handel's *Messiah* and Bach's *St Matthew Passion*.

Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC often gives concerts for charity and has commissioned a number of new works.

Mark Forkgen, the choir's Music Director since 1996, is also Principal Conductor of Kokoro (the Bournemouth Symphony Orchestra's new music group) and Music Director of Canticum chamber choir. As guest conductor with leading British orchestras Mark has given the first performances of over 100 works. He is also Conductor of Dorset Youth Orchestra and Director of Music at Tonbridge School.

James Longford, Assistant Conductor and Principal Accompanist of the choir, studied at the Royal College of Music and was organ scholar of St Martin-in-the-Fields. A Fellow of the Royal College of Organists, he now works as a freelance pianist and répétiteur as well as being one half of the award-winning longfordbrown piano duo.

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 supporters and welcomes their active involvement.

For information on how you can help the choir to achieve its aims, please contact:

steward@london-concert-choir.org.uk

Enquiries about opportunities for sponsorship and programme advertising should be sent to the same address.

Joining the Choir

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

Mailing List

If you would like to receive advance information about LCC's concerts, you can join the choir's free mailing list: **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 is a company limited by guarantee, incorporated in England with registered number 3220578 and registered charity number 1057242.

All information in this guide was correct at the time of going to print. London Concert Choir reserves the right to make alterations to the season.

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Conductor: **Mark Forkgen**

Season 2013-14

www.london-concert-choir.org.uk

Tuesday 22 October 2013, 7.30pm

St. Sepulchre's Church, Holborn Viaduct, EC1

Victoria: Missa Salve Regina
Rossini: Petite Messe Solennelle

Jamiee Marshall *soprano*
Jeanette Ager *mezzo soprano*
Adrian Ward *tenor*
Peter Willcock *bass*
James Longford *harmonium*
Lindy Brown *piano*

Tickets £20, £15, £10
LCC Box Office (0844) 5042 522

Rossini's setting of the Mass, which he famously described as one of the 'sins of his old age', is not unduly solemn and only 'little' in an affectionate sense – it encompasses a wide variety of styles, from operatic arias to intricate choral fugues. The concert opens with a radiant Mass based on a hymn to the Virgin Mary by the Spanish Renaissance master Victoria, in which the choir is split into eight parts.

Saturday 30 November 2013

St Martin-in-the-Fields, Trafalgar Square, WC2

with *organist* James Longford

4.00pm: Family Christmas Carols

Seasonal carols sung by the choir and favourite hymns for all to sing.

Tickets £14; under-16s £7

7.30pm: Advent Carols by Candlelight

Choral music and audience hymns for the beginning of Advent.

Tickets £29, £25, £22, £16, £9

Box Office for both concerts: (020) 7766 1100
www.smiff.org

Tuesday 17 December 2013, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

Bach: Christmas Oratorio - Parts 1 to 3
(sung in German)

Nicholas Hurndall Smith *Evangelist (tenor)*
Helen Meyerhoff *soprano*
Christopher Lowrey *counter tenor*
Giles Underwood *bass*
Counterpoint *period instrumental ensemble*

Tickets £30, £25, £20, £16, £12
Box Office (020) 7730 4500
www.cadoganhall.com

Bach composed his oratorio in six parts for performance in two Leipzig churches over the Christmas season 1734. Parts 1 to 3 depict the birth of Jesus, the appearance of the angelic host and the adoration of the shepherds. The tenor soloist sings the words of St Luke, aided by the choir as angels and shepherds, while the meaning of the Nativity is explored in reflective arias and chorales. From the trumpets and drums of the opening and closing movements to the serene Pastoral Sinfonia, the music is enriched by Bach's vivid orchestration.

Monday 17 March 2014, 7.30pm

Queen Elizabeth Hall, Southbank Centre, SE1

Beethoven: Symphony No. 5
Tippett: A Child of Our Time
70th Anniversary Performance

Erica Eloff *soprano*
Pamela Helen Stephen *mezzo soprano*
Michael Bracegirdle *tenor*
David Wilson-Johnson *bass*
City of London Sinfonia

Tickets £30, £25, £20, £15, £10
Ticket Office 0844 875 0073
www.southbankcentre.co.uk

First performed in 1944, Tippett's oratorio was inspired by the Nazi pogrom of November 1938 which followed the shooting of a German official by a young Polish Jew (the Child of the title). The work warns against oppression and the use of violence and concludes with the need to accept both the darkness and the light within us. As in Bach's oratorios, soloists and choir narrate, act out and meditate on the story, but here well-known spirituals take the place of chorales. Beethoven's ground-breaking Fifth Symphony, with its opening four-note motto, may also be seen as a struggle between the forces of darkness and light.

May 2014 - date to be confirmed

A concert in Greenwich

on behalf of Age UK Bromley & Greenwich

A Celebration of English Choral Music

Thursday 10 July 2014, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

Haydn: The Seasons

Rachel Elliott *soprano*
Nathan Vale *tenor*
Toby Stafford-Allen *bass*
Southbank Sinfonia

Tickets £30, £25, £20, £16, £12
Box Office (020) 7730 4500
www.cadoganhall.com

One of his last major works, first heard in Vienna in 1801, Haydn's oratorio built on the success of The Creation. Four cantatas describe the changing seasons from Spring through to Winter and the daily life of peasants in his Austrian homeland. From ploughing and sowing, tending the sheep and welcoming the summer sun, to hunting, harvesting and enjoying the fruits of the vine, Haydn celebrates the pastoral world and its Creator in music full of vitality and imagination.