
LONDON

CONCERT

CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

Thursday 14 March 2024, 7:30pm
Cadogan Hall

DVORÁK:
STABAT
MATER

Programme £3

lcchoir.uk



CADOGAN HALL
CELEBRATING 20 YEARS



WELCOME TO CADOGAN HALL

Smoking: All areas of Cadogan Hall are non-smoking areas. Please note this includes all smoking materials including vapes and electronic cigarettes.

Food & beverages: You are not permitted to bring your own food and drink into Cadogan Hall. Drinks and snacks bought on the premises may be taken into the auditorium though food may not be eaten during the performance. Glasses and bottles are not allowed inside the auditorium.

Cameras and electronic devices: Video equipment, cameras and tape recorders are not permitted. Please ensure all mobile phones and pagers are switched off before entering the auditorium.

Interval and timings: Intervals vary with each performance. Some performances may not have an interval. Latecomers will not be admitted until a suitable break in the performance.



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

THANK YOU FOR YOUR CO-OPERATION.
WE HOPE YOU ENJOY THE CONCERT.



[facebook.com/
londonconcertchoir](https://www.facebook.com/londonconcertchoir)



[instagram.com/
londonconcertchoir](https://www.instagram.com/londonconcertchoir)



[@ChoirLCC](https://twitter.com/ChoirLCC)

This performance will use the New Novello Choral Edition.

Programme Notes by Emma Dixon

Programme Designed by Stephen Rickett

Programme Edited by Eleanor Cowie

London Concert Choir - A company limited by guarantee,
incorporated in England with registered number 3220578
and with registered charity number 1057242.

LONDON

CONCERT

CHOIR

est. 1960

DVORÁK:
STABAT MATER

Mark Forkgen conductor

Philippa Boyle soprano

Hannah Pedley mezzo soprano

Alexander James Edwards tenor

Paul Carey Jones bass-baritone

London Concert Choir

Counterpoint

There will be an INTERVAL of 20 minutes.



ANDREW CULLEN

1946–2023

Tonight's performance is dedicated to the memory of Andrew Cullen.

Andrew was an enthusiastic and dedicated member of London Concert Choir. He joined in 1972, sang bass for 51 years and took the helm as Chairman from 2001 to 2005.

Of the hundreds of people who have been members of LCC during that time, all will have heard Andrew's rich booming voice and experienced his humour and his joy in making music. He was a generous friend to the choir - not only to individuals but also by hosting enjoyable social gatherings for members at his home in Bell House, Dulwich.

He will be greatly missed.

ANTONIN DVORÁK (1841-1904)

STABAT MATER

Op. 58 (B71)

*for soprano, alto, tenor and bass soloists,
SATB chorus and orchestra*



"I wish you could hear Dvorák's music. It is simply ravishing. So tuneful and clever, and the orchestration is wonderful. No matter how few instruments he uses it never sounds thin. I cannot describe it: it must be heard."

EDWARD ELGAR, FOLLOWING A PERFORMANCE OF THE **STABAT MATER**
AT THE THREE CHOIRS FESTIVAL IN WORCESTER, 1884

Antonin Dvorák was born in Nelahozeves, near Prague (then part of the Austrian Empire), in 1841. He was the eldest of the eight surviving children of František Dvorák and his wife Anna, and showed musical talent from an early age, writing his first composition (the *Forget-Me-Not Polka in C*) when he was around 14. As a boy he studied violin, piano, organ, music theory, composition and later singing, graduating from the Prague Organ School in 1859. Following graduation, Dvorák worked as a viola player in the orchestra of the Prague Provisional Theatre, playing mainly for operas. His job brought him into contact with two composers who would have a profound influence on his work: Richard Wagner, who conducted the orchestra in a programme of his own music in 1863; and Bedrich Smetana, regarded by many as the 'father of Czech music', who became the orchestra's chief conductor in 1866.

In 1873, Dvorák married Anna Cermáková, the sister of his piano pupil and first love Josefina Cermáková. By this stage he had left the orchestra and was spending much of his time composing, having already written two symphonies, two operas and a number of chamber works. The couple's first child, Otakar, was born in 1874, followed by Josefa in 1875 and Ružena in 1876. Infant mortality rates were extremely high at the time, and sadly Josefa lived for just two days. It was immediately after her death that Dvorák turned to the composition of the *Stabat Mater*.

Stabat Mater Dolorosa, 'The sorrowful mother was standing', is the opening of a 13th-century devotional poem whose author is generally believed to be the Franciscan monk Jacopone da Todi. Made up of 20 short verses, it is a profound meditation on the suffering of the Virgin Mary as her son Jesus is dying on the cross. Numerous composers have set the words of the *Stabat Mater* to music, including Pergolesi, Vivaldi, Rossini, Verdi, and more recently Arvo Pärt and James MacMillan.

Dvorák completed an unfinished draft of his *Stabat Mater*, consisting of seven movements with piano accompaniment, in 1876. The work was set aside while he concentrated on other compositions, but he returned to it in 1877 in even more harrowing circumstances. In August of that year, Ružena, then aged 11 months, died of poisoning after swallowing a phosphorus solution, which was commonly used by households of the time to make matches. Only a few weeks later, Otakar, Dvorák's eldest child, died of smallpox. Although Dvorák and Anna went on to have six more children, in September 1877 they were left childless.

Dvorák returned to the *Stabat Mater* immediately after Otakar's death, adding three new movements and orchestrating the piano part. He finished the work within just two months, in November 1877. However, it was not until December 1880 – by which time he had won widespread acclaim for his *Slavonic Dances* – that it was given its première, at a performance in Prague conducted by the Czech conductor Adolf Cech.

The *Stabat Mater* is widely considered to be a masterpiece, praised for its ambition, for the way it combines rich orchestral colours with human voices, and for its emotional weight. Although written at a time of great personal tragedy, it nonetheless conveys a feeling of hope, taking listeners on a journey from grief to solace. Dvorák later told his son-in-law, the Czech composer Jozef Suk, that he kept the image of the cross in his mind while writing the work, and it stands as a testimony to his deep religious faith.

The *Stabat Mater* was well received at its first performance, and in 1882 it went on to be staged in Brno (where it was conducted by the Czech composer Leoš Janáček) and Budapest. Its real breakthrough, however, came with its performance in London in 1883. Britain's choral tradition at the time – as now – was strong, and other European composers such as Haydn, Handel and Mendelssohn had already enjoyed great acclaim here with large-scale compositions for choir and orchestra.

The London premiere of the *Stabat Mater* was such a success that Dvorák himself was invited by the Philharmonic Society of London to conduct the work at the Royal Albert Hall the following year. An enormous choir and orchestra were assembled for the occasion, with '250 sopranos, 160 altos, 180 tenors and 250 basses', as Dvorák wrote in a letter to a friend in Prague at the time.

The Royal Albert Hall performance hugely enhanced Dvorák's international reputation, and in the following two years the *Stabat Mater* was staged in Pittsburg, New York, Zagreb, Mannheim, Birmingham and Worcester – where playing among the first violins in the orchestra was the young Edward Elgar. The work led to numerous conducting and composing commissions for Dvorák, and he went on to enjoy a successful career in both Europe and the United States. Dvorák died in Prague in 1904, at the age of 62.

The *Stabat Mater* consists of 10 movements for orchestra, chorus and four soloists. The opening movement, *Stabat Mater Dolorosa*, is by some way the longest and most symphonic of the entire piece. It starts with the repeated playing of the note F sharp – in different octaves – by the orchestra. From the time of the Renaissance onwards, the sharp sign (#) had often been used by composers to refer to the cross; the effect of the repeated F sharps here is both stark and poignant. The orchestra then introduces the first of the movement's two main themes, a sorrowful, descending chromatic line that begins in the violins and moves between sections. The second theme, although sweeter and more lyrical, is also based on the descending chromatic scale, used by composers since Baroque times to denote death and suffering.

When the chorus enters, around three minutes into the movement, it is the tenors who sing first, starting immediately to develop the orchestra's chromatic melodies. They are soon joined by the other voice parts, and before long the choir builds to a *fortissimo* climax on the word 'lacrimosa' ('weeping'). The soloists then add their voices – as before, it is the tenor who sings first – and develop the movement's melodies still further, before they fall silent and the chorus alone reprises the main themes. The soloists rejoin the choir for the coda, which ends in a more hopeful major key.

The following eight movements see the soloists essentially alternating with the chorus. The exquisite, mournful second movement, *Quis est Homo*, is for all four soloists, who enter one by one to ask, 'Who is the man who would not weep to see the mother of Christ in such torment?'

Like many of the work's other movements, it has a ternary (ABA) structure, with a main melody and a contrasting middle section; here this central section sees the soloists sing together in pairs before all four join for a return to the opening theme.

The third movement, *Eia Mater*, is for chorus and orchestra alone. With repeated chords of C minor, it has the feel of a march; some commentators have seen in it a representation of Christ's final journey to the cross. The initial, almost hesitant melody is sung by the basses and echoed by the other three voice parts. The movement builds to a climax on the word 'fac' – 'make' in the phrase 'make me feel' – before ending with a reprise of the earlier themes.

It is the bass soloist who opens the fourth movement, *Fac ut Ardeat Cor Meum*, singing an operatic solo passage as he pleads, 'Make my heart burn'. The mood then changes completely as the female voices of the chorus enter with the words 'Sancta Mater' ('Holy Mother'), intoning a sweet, simple melody suggestive of the voices of angels. They are subsequently joined by the tenors and basses to develop the motif further, before the bass soloist re-enters to end the movement with a dramatic coda.

The fifth movement, *Tui Nati Vulnerati*, ('Share with me the punishment of your wounded Son') is also solely for chorus and orchestra. In ternary form, it begins with a gentle, flowing, triplet melody in a major key, before moving to a darker, more intense middle section. The return to the opening theme at the end of the movement lightens the mood once again.

INTERVAL – 20 MINUTES

This lighter feel continues in the sixth movement, *Fac Me Vere Tecum Flere* ('Let me truly weep with you'). Here Dvorák's love of the tunes and rhythms of his native Bohemia, evident throughout the work, is perhaps most strongly apparent, with the tenor soloist leading the tenors and basses of the chorus in a gentle, folk-like melody.

The full choir rejoins for the seventh movement, *Virgo Virginum Praeclara*, which is the only one in the piece to feature a substantial amount of *a cappella* singing. Following a short orchestral introduction, the singers enter with a simple, tender melody, addressing the Virgin Mary directly to plead, 'O Virgin, supreme among virgins, do not be harsh with me now, let me mourn with you'.

The eighth movement, *Fac, ut Portem Christi Mortem* (Grant that I may bear Christ's death'), is a duet for the soprano and tenor soloists that moves from a calm, lyrical opening to a more anguished middle section and then back again, ending on a hopeful D major chord. With the ninth movement, *Inflammatum et Accensum* (Blazing and scorched'), however, Dvorák returns immediately to a minor key. An impassioned solo for the mezzo-soprano, the movement features a steadily moving bass part that is reminiscent of Baroque compositions; as in the third movement, it creates the feeling of a march.

The *Stabat Mater* comes full circle with the final movement, *Quando Corpus Morietur* ('When my body dies'), which is scored for both choir and soloists. Thematically linked to the first movement (these are the only two movements to be joined in this way), it begins with the same repeated F sharps in the orchestra as opened the work. Soon all four soloists enter, followed shortly by the choir, to reprise the main themes of the first movement. However, the mood is different this time. Rather than sing of the grief-stricken Mary at the foot of the cross, the choir now asks, 'When my body dies, let the glory of paradise be granted to my soul.'

As in the first movement, the choir builds swiftly to a *fortissimo* climax, but this time the emphasis is on the word 'gloria' ('glory') as opposed to 'lacrimosa' ('weeping'). Further, the chord used here is a radiant major rather than an anguished diminished seventh. There then follows the only really fast sequence in the work, a complex fugue on the word 'Amen' for both chorus and soloists. The *Stabat Mater* ends with a final restatement of the descending chromatic line from the first movement, but here Dvorák uses a major rather than a minor key. We have moved from darkness to light, from despair to hope.

TEXT AND TRANSLATION

1. Stabat mater dolorosa

Soloists and Chorus

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

Cujus animam gementem,
contristatam et dolentem,
pertransiuit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater unigeniti.

Quae maerebat et dolebat,
pia mater, dum videbat
et tremebat cum videbat
nati poenas incliti.

2. Quis est homo

Soloists

Quis est homo, qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari,
Christi matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

3. Eia mater

Chorus

Eia mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

4. Fac ut ardeat cor meum

Bass Soloist and Chorus

Fac ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

The sorrowful mother was standing
weeping beside the cross,
while her Son hung there.

A sword pierced through
her grieving, saddened
and lamenting soul.

O how sad and afflicted
was that blessed woman,
mother of the Only-begotten.

The tender mother, who mourned
and lamented, trembling
as she watched the punishment
of her glorious Son.

Who is the man who would not weep
to see the mother of Christ
in such great torment?

Who could not be saddened
to gaze on the mother of Christ
grieving with her Son.

She saw Jesus in torments
and subjected to scourging
for the sins of his people.

She saw her dear Son
dying in desolation
as he gave up his spirit.

O mother, fount of love
make me feel the force of your anguish
so that I may lament with you.

Make my heart burn
in loving Christ my God,
so that I may please him.

Sancta mater, istud agas
crucifixi fige plagas
corde meo valide.

5. Tui nati vulnerati

Chorus

Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

6. Fac me vere tecum flere

Tenor Soloist and Chorus Tenors and Basses

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.

7. Virgo virginum praeclara

Chorus

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.

8. Fac, ut portem Christi mortem

Soprano and Tenor Soloists

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
cruce hac inebriari,
Ob amorem Filii.

Inflammatum et accensum

Alto Soloist

Inflammatum et accensum,
per te, Virgo, sim defensum,
in die iudicii.

Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

10. Quando corpus morietur

Soloists and Chorus

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.
Amen.

Holy Mother, do this for me:
fix the wounds of the Crucified
firmly in my heart.

Share with me the punishment
of your wounded Son
who deigned to suffer so much for me.

Let me truly weep with you,
And suffer with the Crucified
for as long as I shall live.

I long to stand by the cross with you,
gladly joining you
in your lamentation.

O Virgin, supreme among virgins,
Do not be harsh with me now,
let me mourn with you.

Grant that I may bear Christ's death,
make me share in his Passion
and contemplate his wounds.

Let me be injured by the wounds,
inebriated by the cross,
through love for your Son.

Blazing and scorched,
may I be protected by you, O Virgin,
on the day of judgement.

Let me be defended by the cross,
safeguarded by the death of Christ,
nurtured by his grace.

When my body dies,
let the glory of paradise
be granted to my soul.
Amen.

MARK FORKGEN

CONDUCTOR



Mark Forkgen has been the 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, Northern Philharmonia and Manchester Camerata, and appeared at major venues, including the Royal Festival Hall, the Royal Albert Hall and the Barbican. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic, Italy, Bulgaria and Hong Kong.

A specialist in the field of choral and contemporary music, Mark also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music, and has been Conductor and Artistic Advisor for a number of highly acclaimed festivals.

MARK ANSWERS QUESTIONS FROM THE CHOIR

WHEN DID YOU KNOW THAT YOU WERE GOING TO HAVE A LIFE IN MUSIC?

I was originally going to read Maths at university but changed my mind very shortly before applying - really a case of doing something I loved, rather than just something I was good at... My cousin, a successful sound engineer and producer, was instrumental in helping me take the leap. He said that, at my stage, you never really knew the musical routes you would pursue, but that there were more available than you'd think. He was certainly right - I thought I was going to be an organist!

WHY DID YOU CHOOSE THE STABAT MATER AND HOW DOES IT FIT INTO DVORÁK'S DEVELOPMENT?

I've always been surprised that this work isn't regularly performed in this country. It's a mainstay for choirs and orchestras in Europe where programming criteria, and religious sensibilities, are slightly different. The symphonic conception of the work is not necessarily an appealing feature for some choirs in the UK. The surface beauty and easy melodic style can sometimes mask a deep spirituality and sense of loss. Dvorák's setting of this vivid text is both contemplative and heartfelt.

There is also great variety in the music. It sits at a crossroads in his early output. He still retained a fascination with Wagner, whilst consciously upholding his Bohemian heritage. Coupled with these was a desire to appeal to the keepers of the Austro-German tradition who were the all-powerful judges, hence the symphonic structures. Very few pieces have such a mixture of folk melodies, high opera, sacred music and symphonic writing.

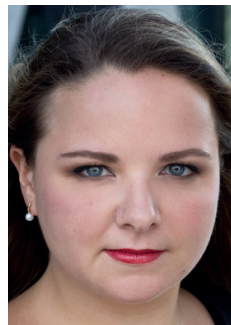
IN YOUR VIEW, WHAT ARE THE KEY INGREDIENTS FOR A MUSICAL TO STAND THE TEST OF TIME?

I think the greatest musicals do more than simply present a selection of songs. They have music and lyrics that give characters depth and dimensions, often evident in the pit as well as on stage. They also have distinct musical languages for each character that evolve with the characters over the course of the drama. This gives us the chance to identify with both the characters and the dramatic situations.



PHILIPPA BOYLE

SOPRANO



Philippa Boyle trained in Rome at the Opera Studio of Accademia Nazionale Santa Cecilia, where she studied with world-renowned soprano Renata Scottò, and Conservatorio Santa Cecilia. Prior to her studies in Italy she was a choral scholar at Clare College, Cambridge, where she read Classics.

Current engagements include Schönberg's *Erwartung* for Southbank Sinfonia at St John's Smith Square, Marie (*Wozzeck*) with Regent's Opera, and Tom Coult's *Beautiful Caged Thing* and Sibelius's *Luonnotar* with St Paul's Sinfonia.

Recent opera engagements include Lady Macbeth (Paisley Opera with the orchestra of Scottish Opera), Senta *The Flying Dutchman* (OperaUpClose/Manchester Camerata), Sieglinde (London Opera Company), Judith (*Bluebeard's Castle*) Regent's Opera, Leonora (Verdi *La forza del destino*), Jenifer (Tippett *A Midsummer Marriage*) for Regent's Opera. Other engagements include Mum (Mark-Anthony Turnage (*Greek*), Arcola Theatre; cover Angrboda (Gavin Higgins *The Monstrous Child*), ROH Linbury; Eva (*Die Meistersinger von Nürnberg*), Elisabetta de Valois (Verdi *Don Carlo*), *Jenufa* and *Kát'a Kabanová*, Fulham Opera; Elizabeth (Donizetti *Maria Stuarda*), OperaUpClose and the title role in Puccini's *Tosca*, King's Head Theatre. She has performed with Glyndebourne Festival Opera, Wexford Opera, Nevill Holt Opera and Aix Festival.

Recent UK concert engagements include Verdi Requiem in Ely Cathedral and with the London Mozart Players at the Royal Festival Festival Hall, Vaughan Williams *A Sea Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall, Elgar *The Apostles* with the Philharmonia at Gloucester Cathedral in the closing concert of the 2023 Three Choirs Festival. Elsewhere, she made recent debuts in Poland (*Respighi Deità Silvine* with Sinfonietta Cracovia) and in North Macedonia (a programme of music by Zbigniew Preisner with the Philharmonic of the Republic of North Macedonia), and recently released an acclaimed disc of works by Elisabeth Lutyens with organist Tom Winpenny for Toccata Classics.

www.philippaboyle.com

HANNAH PEDLEY

MEZZO-SOPRANO



Hannah has recently played Maddalena in Verdi's *Rigoletto* at Opera Holland Park, and the title role in Bizet's *Carmen* in a highlights production in Seville, having previously performed the complete role in productions in Dublin, London and Oxford as well as many concert performances. She also recorded Elina Firsova's *Night Songs* with the Marsyas Trio for Meridian Records and made her US debut singing Mozart's Requiem with Harry Christophers and the Boston Handel and Haydn Society. She performed Bach's *St Matthew Passion* with Harry Christophers and Streetwise Opera which was televised on BBC4.

Hannah toured the UK with the Warsaw Symphony Orchestra performing Beethoven's Ninth Symphony and Szymanowski's *Stabat Mater* and again sang *Carmen* for ROH2 at the front of The Royal Opera House, Covent Garden and at the Barbican Centre.

Other roles have included Olga (*Eugene Onegin*), Cherubino (*Le Nozze di Figaro*), Lola (*Cavalleria Rusticana*) and Rita the Rat (*Fantastic Mr Fox*), all for Opera Holland Park; Romeo (*I Capuleti e i Montecchi*) for Grange Park, Ottavia (*The Coronation of Poppea*) and Medea (*Giasone*) for English Touring Opera, Nancy (*Albert Herring*) for New Kent Opera, Melissa (*Anna Nicole* (cover)) Royal Opera House and the title role in *The Rape of Lucretia* in Oxford. She has performed as a soloist many times for Buxton Festival, ROH2 and the Dynamic Second Movement.

On the concert platform, highlights include Beethoven's *Missa Solemnis*, Ninth Symphony and Handel's *Messiah* with City of Birmingham Symphony Orchestra, *Messiah* with Manchester Camerata and Les Agrémens (Brussels and Namur) and Verdi's Requiem at The Lighthouse Poole. She has performed galas in Italy, Russia and South America and solo recitals for Opera Diversa in Prague, Wexford and Buxton Festivals. She appeared with London Concert Choir in the recent concert of highlights from the musicals of Rodgers and Hammerstein.

Other recent roles have included the title role in Offenbach's *La Belle Helne* for New Sussex Opera and the role of Hannah in *I lived for Art*, a new play with music.

ALEXANDER JAMES EDWARDS

TENOR



Born in Essex, Alexander James Edwards began singing as a chorister at St Paul's Cathedral, continuing his studies at the Royal Northern College of Music and the Royal Academy of Music.

He made his Royal Opera, Covent Garden, debut as an Apprentice in *Die Meistersinger von Nürnberg* in 2002, later joining the Young Artists Programme. He made his BBC Proms debut in 2006, and his concert engagements have included Beethoven's *Choral Symphony* with the Brighton Philharmonic Orchestra and the Royal Philharmonic Orchestra, Gounod's *St Cecilia Mass* with the Huddersfield Choral Society, Handel's *Messiah* with the Royal Choral Society, Haydn's *The Creation* with the RTÉ Concert Orchestra, Mozart's *Litaniae de Venerabili Altaris Sacramento* with the Academy of Ancient Music in Gdansk, Mozart's Requiem with the London Philharmonic Orchestra, Szymanowski's *Love Songs of Hafiz* with the BBC Philharmonic, Verdi's Requiem at the Brangwyn Hall, Swansea, the National Concert Hall, Dublin, and Wexford Opera House.

He has also taken part in Opera Galas for Longborough Festival Opera, the Mikkeli City Orchestra, the Orion Symphony Orchestra and the City of Birmingham Symphony Orchestra; The Battle Proms at Althorp Park, Classical Spectacular, Last Night of the Christmas Proms for Raymond Gubbay Ltd, Proms in the Park with the Royal Philharmonic Orchestra and Viennese New Year with the CBSO. Future performances include Bach's *St Matthew Passion* at Bath Abbey and Puccini's *Madam Butterfly* at Chillstone House.

PAUL CAREY JONES

BASS-BARITONE



Welsh-Irish bass-baritone Paul Carey Jones has appeared as a principal guest artist for opera companies across the UK and Europe. He was winner of the 2013 Wagner Society Singing Competition, and was recently elected an Associate of the Royal Academy of Music in recognition of his contribution to the classical music industry.

His operatic work includes appearances for the Royal Opera House Covent Garden, Welsh National Opera, Scottish Opera, Northern Ireland Opera, Teatro Comunale Bolzano, Teatro Comunale di Bologna, Gothenburg Opera, Opera Holland Park, and the Icelandic Opera. He has appeared extensively as Wotan in Wagner's Ring cycle, most notably for Longborough Festival Opera, where Gramophone magazine recently described him as being "well along the path to being one of the towering Wotans of our time".

His extensive discography includes three solo song albums, 'Enaid - Songs of the Soul' with Llyr Williams, 'Songs Now' with Ian Ryan, and 'Song Lied Cân' with Katharine Dain and Jocelyn Freeman; the title role in Arwel Hughes' *Dewi Sant*, as well as the original cast recordings of *Hedd Wyn 2117* (Stephen McNeff / Gruff Rhys) and *Under Milk Wood* (John Metcalf / Dylan Thomas).

A committed advocate of contemporary music, he has given premiere performances of operas, symphonies, songs and cycles by composers such as Stuart MacRae, John Metcalf, Jonathan Dove, Stephen McNeff, Sadie Harrison, Brian Irvine, Gavin Higgins, Gareth Glyn and Emily Hall.

His critically acclaimed first book 'Giving It Away - Classical Music in Lockdown and other fairytales' was published in October 2020 and is on sale from online booksellers worldwide.

His future plans include Wotan in the full Ring cycle for Longborough Festival Opera, his role debut as Hans Sachs in *Die Meistersinger* for Saffron Opera Group, and the world premiere recording of Grace Williams' *Missa Cambrensis* with the BBC National Orchestra of Wales.

LONDON CONCERT CHOIR

est. 1960

President

Roderick Williams OBE

Music Director

Mark Forkgen

Assistant Conductor
and Accompanist

Laurence Williams

James Finlay

Chairman

Martin Goodwin

Concert Manager

Tabitha Strydom

Treasurer

Stephen Rickett

Design and Communications

Jennifer Greenway

Membership

Barbara Paterson

Committee Secretary

Simon Livesey

Company Secretary

Since its formation in 1960, London Concert Choir has grown to more than 100 members of a wide range of ages and is now one of London's leading amateur choirs. Notable for its commitment and musicality in an unusually varied repertoire, the choir regularly appears with Music Director Mark Forkgen at London's premier concert venues and in cathedrals and churches in and around the capital, while tours abroad have included visits to France, Germany, Italy, Poland and Spain.

The choir celebrated its 50th anniversary with memorable performances of Britten's *War Requiem* in the Barbican and Salisbury Cathedral. Other major choral/orchestral works have included Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah*, Brahms' *German Requiem* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's *King Arthur* to Gershwin's *Porgy and Bess*. Concerts with the Counterpoint period instrumental ensemble include Handel's *Messiah*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Mozart's 'Great' C minor Mass.

Last year LCC sang two concerts of sacred music: Rachmaninov's *Vespers* and music by French organist-composers Langlais and Duruflé. In contrast, the choir has previously performed Duke Ellington's *Sacred Concert* and Will Todd's *Mass in Blue*, and in summer joined forces with Southbank Sinfonia for a popular concert of highlights from the musicals of Rodgers and Hammerstein. For the second year running, London Concert Choir and Southbank Sinfonia recently gave the opening concert of the annual Christmas Festival at St John's Smith Square.

Performances for charity include Christmas Carol concerts in aid of St George's Hospital Children's wards and a new work by Alison Willis, *A Light not yet Ready to Go Out*, for Breast Cancer Now. The choir also commissioned *Per Ardua ad Astra*, a major work by the choir's President, Roderick Williams, to celebrate the centenary of the RAF.

lcchoir.uk

LONDON CONCERT CHOIR MEMBERS

Soprano

Anja Augenschein
Dagmar Binsted
Eleanor Blackman
Melanie Bowman
Alison Carpenter
Eleanor Cowie
Ann-Gaelle Cox
Emma Davidson
Christine Dencer
Emma Dixon
Kay Fox
Sarah French
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Emily Hunka
Eva Ignatuschtschenko
Carol Ilnatowicz
Christine Ingram
Danielle Johnstone
Julija Jones
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Stephanie Lacey
Susanna Lutman
Annie Meston
Adrienne Morgan
Millie O'Neil
Margaret Perkins
Jutta Rafferty
Ines Schlenker
Frances Shaw

Caroline Sheppard
Lucy Smith
Tara Springate
Trina Stevens
Emily Taylor
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Camilla Banks
Galina Borisova
Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Rosemary de Saram
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Maria Grabar
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Chris Joseph
Margaret Kalaugher
Sharon Kipfer
Sarah Knight
Sabine Koellmann
Kyra Kössler
Carol Lane

Lorna Lewis
Liz Lowther
Bridget Maidment
Adrienne Mathews
Karen McManus
Neetu Menon
Anna Metcalf
Rosie Norris
Cathy Packe
Judith Paterson
Barbara Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Tabitha Strydom
Eka Todee Thomson
Gabriel West
June Williams

Tenor

David Broad
Angela Bryant
Richard Davison
Dave Dosoruth
Fabyan Evans
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Andrew Lyburn
Benjamin Martin
Alice Reed

Stephen Rickett
Tim Steer
Andrew Sutcliffe
Geoffrey Williams
Ruth Yeo

Bass

Colin Allies
Miles Armstrong
Timothy Bourns
Andrew Cullen
Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
Rob Harris
Keith Holmes
Ian Judson
Robert Kealey
Simon Livesey
Mark Livingstone
Jeremy Lucas
Hamish Naismith
Morgan Roberts
Jonathan Rogers
Tom Roles
Keith Searle
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Dai Whittingham

COUNTERPOINT

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading London professionals, players who have performed and recorded with many of the leading British ensembles, such as the English Baroque Soloists, the National Symphony Orchestra, English National Ballet, English National Opera, the Royal Opera House, The Academy of Ancient Music and The English Concert.

Highlights of previous seasons include opening the prestigious Viterbo Early Music Festival in Italy, performing Handel's *Israel in Egypt* with Canticum and Mark Forkgen; Handel's *Messiah*, Bach's *St John Passion*, *St Matthew Passion*, Mass in B Minor and *Magnificat*. They have performed Monteverdi's *Vespers of 1610* at St Martin-in-the-Fields as well as Haydn's *The Creation* at the Chichester Festival with Canticum.

Concerts with London Concert Choir include Purcell's *Dido and Aeneas* and *King Arthur*, Gluck's opera *Orfeo*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers*, Haydn's *Nelson Mass* and Mozart's Mass in C minor.

MEMBERS OF COUNTERPOINT

Violin 1

Matthew Scrivener (*Leader*)
Enrico Alvarez
Matt Everett
Catherine Martin
Stephanie Waite
Charlotte Amherst

Violin 2

Eleanor Gilchrist
Karen Anstee
Gavin Davies
Jane Gomm
Joseph Lowe

Violas

Mark Chivers
Hannah Horton
Geoff Irwin
Louise Parker

Cello

Amy Goodwin
Celine Barry
Hannah Lewis

Bass

Tim Amherst
Cath Ricketts

Flute

Robert Manasse
Chris Hankin

Oboe

Rachel Harwood-White
Roslie Watson

Clarinet

Elizabeth Drew
Karen Howells

Bassoon

Claire Durr-Sorensen
Jo Turner

Horn

Richard Wainwright
Richard Bayliss
Richard Lewis
Sarah Johnson

Trumpet

Fraser Tannock
Richard Thomas

Trombone

Phil Dale
Felix Fardell
Andrew Lester

Tuba

Jeff Miller

Timpani

Robert Kendall





LONDON CONCERT CHOIR

SUPPORTING THE CHOIR

London Concert Choir appreciates the encouragement of our audiences, especially those of you who come along regularly, bringing friends and family with you, and those who share the word about our achievements, enhancing our reputation.

As one of London's leading choirs we want to share our joy in making music with as many people as possible, but performing large concerts at major venues with professional soloists and orchestras requires more financial support than we can get from ticket sales alone. We rely on donations from our Friends, Companions and Patrons who give regularly. We would love you to join them by becoming a regular financial supporter! You will receive a mention in our concert programmes, regular communications from the Choir, invitations to supporter events and the gratitude of our membership!

To find out more, please email supporters@londonconcertchoir.org

JOINING THE CHOIR

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. Rehearsals are on Monday nights at Bloomsbury Baptist Church near Tottenham Court Road station. If you are interested in joining the choir, please fill in your details online at londonconcertchoir.org

MAILING LIST

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by clicking on the link on the home page of the website.

LCC SUPPORTERS

Geoffrey Deville
Fabyan Evans
Karen Evans
Judith Greenway
Carolyn Knight
Miriam Kramer
Christopher & Jennifer Powell Smith
Keith Searle
Charles Williams
Anthony Willson

LIFE FRIENDS

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

Peter Barley	Tim Ingram
Trish Barnes	Simon Livesey
Deborah Bono	Sue Logan
Anne Clayton	Mark Loveday
Bill Cook	Sue McFadyen
David Greenwood	Sally Munns
Jeremy Groom	Gregory Rose
Alan Huw Smith	Will Tilden

NEXT CONCERT:

Thursday 20 June 2024, 7:30pm

Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ

PURCELL:

DIDO AND AENEAS

HANDEL:

DIXIT DOMINUS

Tickets:

£30 / £25 / £20 / £16 / £12

Box Office:

020 7730 4500

Book online:

cadoganhall.com

Booking fees apply

