

IN EVERY CORNER SING!

Tuesday, 20 March 2018
Holy Trinity Sloane Square

Programme: £3



Welcome to Holy Trinity

Please note:

- The consumption of food is not allowed in the Church.
- Please switch off mobile phones and alarms on digital watches.
- Flash photography and audio or video recording are not permitted.
- There will be an interval of 20 minutes during which drinks will be served.



LCC would like to thank the Volunteers from Breast Cancer Now, Age UK Bromley & Greenwich and friends of the choir for their help with front-of-house duties.

Programme designed by Stephen Rickett and edited by Eleanor Cowie

Programme notes by Alison Willis and Sabine Köllmann



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IN EVERY CORNER SING!

VAUGHAN WILLIAMS: Five Mystical Songs
ALISON WILLIS: A Light Not Yet Ready to Go Out
(First Performance)

VAUGHAN WILLIAMS: Mass in G Minor

London Concert Choir

Mark Forkgen *conductor*

Jack Lawrence-Jones *baritone*

Bethany Partridge *soprano*

Jessica Dandy *mezzo-soprano*

Hiroshi Amako *tenor*

Stephen Disley *piano/organ*

There will be an interval of 20 minutes before the Mass

breast cancer now

We're Breast Cancer Now, the UK's largest breast cancer charity – dedicated to funding research into this devastating disease.

One in eight women in the UK will face breast cancer in their lifetime. And every 45 minutes, another woman dies from the disease.

We're going to change that.

- We're funding almost £24 million worth of cutting-edge research, supporting nearly 450 scientists to make discoveries that will stop women dying from breast cancer. But we must invest at least £300 million over the next 10 years to make this a reality.
- Right now, too many life-extending drugs simply aren't getting to patients. We're working with politicians, the NHS and other decision makers to unlock new and off-patent drugs, so women with breast cancer can get the treatments they need.
- Through our public health campaigns, we're helping thousands of women to be breast aware – making sure they know what changes and risks to look out for. The earlier breast cancer is detected, the greater the chance of survival.

We're already making incredible strides in understanding breast cancer risk and prevention, early detection, diagnosis and treatment. But there's still much to be done to stop breast cancer from taking the lives of the people we love.

We believe that if we all act now, by 2050 everyone who develops breast cancer will live. But to make it happen, we need your help.

There will be a collection for Breast Cancer Now – for a future without fear of breast cancer, please give generously.

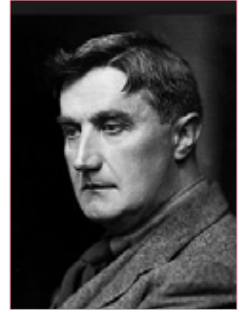
Breast Cancer Now is a charity registered in England and Wales (No. 1160558).

Five Mystical Songs

Ralph Vaughan Williams (1872-1958)

For Solo Baritone, SATB and Organ

Words by George Herbert



The Composer

Ralph Vaughan Williams is perhaps best known as a composer with a distinctly English musical voice, drawing on the traditions of folk song as well as early English church music. Having studied composition with Hubert Parry and later Charles Villiers Stanford at the Royal College of Music and with Charles Wood at Trinity College, Cambridge, he started his professional life as an organist in London.

The pronounced atheism of his years at Cambridge, later turning into a less rigid sceptical agnosticism, never stood in the way of his love for religious music, text and the architecture of Gothic cathedrals and their acoustics. In his search to find his own musical voice, able to reflect a 'sense of musical citizenship', he built on this heritage. But he also looked elsewhere for inspiration.

From 1903 onwards he travelled the country to collect folk songs sung to him by people still familiar with the oral tradition, a project that would have a profound influence on his own music. He recorded and published hundreds of folk songs and arranged many of them so that they could be sung in schools and thus kept alive.

Vaughan Williams was particularly intrigued by tunes based on modes rather than tonal scales, a characteristic shared by folk song and English church music. The composer adopted modal harmonies as a distinctive feature of his own style. A commission to edit a new version of *The English Hymnal* became another lasting influence on his musical development.

Between 1904 and 1906 he immersed himself in the choral music of the Tudor period and came to fully appreciate the polyphonic mastery of composers such as Byrd and Tallis. A psalm tune he included in the *Hymnal* would later inspire him to write one of his best-loved pieces, *Fantasia on a Theme by Thomas Tallis* (1910).

Vaughan Williams' life-long project of (re-)establishing a 'national music' that would no longer look abroad for musical models but capture the spirit of the nation was neither a sign of chauvinism nor of a nostalgic longing for a bygone rural England. The composer's ambition to find an apt musical expression for the life and culture of Britain grew out of his understanding of music: he was convinced that music has the potential to be a force for national and social cohesion when it builds on the traditions of the past and takes this heritage as the basis for the development of a new, modern idiom.

National music in this sense would not present a preconceived model for each individual composer. Instead, heritage and authentic self-expression were to go hand in hand. 'In former times', he wrote in *The Vocalist* in 1902, 'musical England came to grief by trying to be foreign; no less surely shall we now fail through trying to be English. It is useless to invent a style and then model individual utterances upon it. The national English style must be modelled on the personal style of English musicians.'

In order to develop his own individual style the young Vaughan Williams travelled to Berlin to study with Max Bruch, and in 1907 he went to Paris for 'a little French polish' from Maurice Ravel, an intense study period from which he returned invigorated and inspired by the Impressionist school of music. Throughout his long life as a composer he remained open to diverse influences and absorbed new developments while at the same time composing quintessentially English music.

Vaughan Williams' outlook was humanistic and democratic, with a strong element of social conscience, and he regarded music as 'the art of the common man'. In his view 'the composer must not shut himself up and think about art, he must live with his fellows and make his art an expression of the whole life of the community'. He wanted music to be filled with 'real feeling and real life', and life to be filled with music – hence his focus on amateur music-making.

He conducted professional and amateur choirs alike, contributed to choir festivals, directed the Leith Hill Festival for fifty years and was president of the English Folk Dance and Song Society. His educational work stretched from academic teaching at the Royal College of Music to courses at Morley College for Working Men and Women, as it was then known.

These wide-ranging activities all contributed to his aim of building a musical community. Vocal music was particularly close to his heart: his first published composition in 1902 was a song, *Linden Lea*, and *A Sea Symphony* (premiered in 1910), his first work in the symphonic genre, was a choral symphony.

The Music

Composed around the same time as the *Sea Symphony* and premiered at the Three Choirs Festival in Worcester in September 1911, *Five Mystical Songs* set to music poems by the seventeenth-century Anglican priest and poet George Herbert.

The visionary quality of Herbert's religious verse and his use of musical imagery appealed to Vaughan Williams, who took the liberty of rearranging and adapting Herbert's poems for his own compositional purpose. He placed two communal songs of praise first and last, framing three poems that are more reflective and personal in nature.

The songs revolve around the Trinity, the idea of three-in-one that defines the Christian faith as well as music: the Holy Trinity is seen in parallel to the three notes of the triad which make up one chord, or as it says in the first song: 'all music is but three parts vied'. The first four poems all have three verses, while the last song repeats the choral refrain three times. The songs are set for three elements: solo baritone voice, choir and accompanying organ.

1. Easter

The baritone takes the lead in expressing the joy of Easter, echoed by the choir, and elaborates on the idea that music is divinely inspired: 'The cross taught all wood to resound his name'. The song ends with an appeal to 'consort both heart and lute' in the hope that the 'blessed Spirit bear a part' in singing the Lord's praises.

Rise, heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
That thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part with all thy art.
The cross taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;
Or since all music is but three parts vied and multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I got me flowers

In Herbert's poem this is still part of *Easter*, but Vaughan Williams turns it into an intimate song by the soloist reflecting on the mystery of the Resurrection. The choir is in the background until the final forceful homophonic declaration 'There is but one'.

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East.
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love bade me welcome

This song at the centre of the work portrays the sacrament of the Communion as a dialogue between Divine Love and the human sinner, anxious of being unworthy to be a guest at the table. Sung by the soloist, the two speakers in the dialogue are distinguishable by tonal and rhythmic differences, the reassuring confidence of Love contrasting with the anguished doubtfulness of the invited guest. The final acceptance of the Communion is underlined by the choir humming in *pppp* the plainchant melody *O sacrum convivium*, related to the Eucharist.

Love bade me welcome: yet my soul drew back.
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

4. The Call

The fourth song, for soloist only, is a simple expression of confidence in the presence of Divine Love. The melody is reminiscent of folk song. Written in triple time, each of the three verses describes three qualities of Christ.

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

The climactic last song bursts out in triumphant praise of God and music alike, evoking pealing bells in the main melody as well as the accompaniment. The setting is for choir only as it portrays the joyous, collective voice in praise of ‘My God and King’, a statement repeated in *fortissimo* homophony.

Let all the world in every corner sing:
My God and King.

The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing:
My God and King.
The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing:
My God and King.

A Light Not Yet Ready to Go Out (An Affirmation)

Alison Willis (b.1971)

For SATB choir with piano accompaniment

Background

Alison Willis was commissioned by London Concert Choir member Adrienne Morgan to write a choral piece celebrating life, love, togetherness and hope.

Adrienne was diagnosed with breast cancer in 2005, and incurable, metastatic breast cancer in 2010. However, she lives well with the disease – thanks to progress in research – and has a passion for life.

As a medical research scientist she now works on breast cancer, and since her diagnosis has been a Patient Advocate for breast cancer charities.

The idea for the commission arose from a conversation with friends, when Adrienne, a feminist and atheist, commented that most choral music she had sung had been religious and composed by men. She wanted a secular work, to be written by an up-and-coming female composer, and having sought the advice of Mark Forkgen she approached Alison Willis.

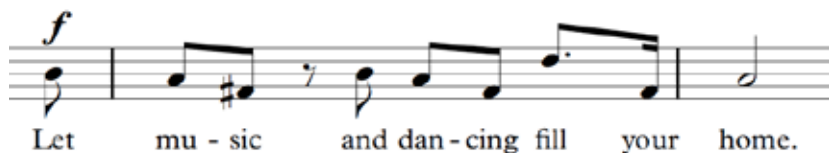
Subtitled 'An Affirmation', the piece emphasises the sustaining power of friends and family for those living with breast cancer – indeed it was Adrienne's friends and family who captured her remarkable personality in the words of the second movement.

Adrienne's sister is Baroness Delyth Morgan, fellow member of LCC and Chief Executive of Breast Cancer Now. Delyth leads the charity in its mission that if we all act now, by 2050 everyone who develops breast cancer will live.

After the premiere, the piece will be made available to other choirs to buy, with the proceeds being donated to Breast Cancer Now.



Adrienne Morgan



The Composer

Alison Willis is an award-winning composer with a particular interest in re-imagining historical sources, issues-based work and collaborative working, whose works are gaining an international reputation. Her music has been described as “intensely moving”, “beautiful yet pragmatic” and “saying what you have to say and then stopping.”



Recent works include two songs for mezzo and piano, premiered at King’s Place (October 2017); *Go and Catch a Falling Star*, premiered by Sound Riot in Nashville (February 2018); *Magnificat*, premiered by The Cantus Ensemble (July 17), and *Dawn. Brussels. October 12th 1915* for double choir, alto solo, organ and trumpet, premiered at the Brandenburg Festival (JAM) March 2017.

JOURNEYS, a piece reflecting the ongoing Refugee Crisis, written in collaboration with Chiltern Youth Chamber Orchestra and commissioned by Making Music’s Adopt a Composer scheme 2015/16 (in association with PRS, SAM and BBC Radio 3) was broadcast on BBC Radio 3 in January 2017.

Other works include *War Songs* in collaboration with poet Chloe Stopa-Hunt, premiered at the Brandenburg Choral Festival (JAM), London 2015, and *Rookwood Canticle* with poet Matt Haw, broadcast on BBC Radio 3 (Britten in Oxford 2013, JAM Writing for Voices project).

Her choral work *Gustate et Videte*, part of a larger choral commission for Vespers (premiered at Bristol Cathedral in May 2017), has recently been recorded by Bristol Cathedral Choir as part of the Old Hispanic Office Project (Bristol University).

Future projects include an American premiere of *The Gift To Sing* (May 2018) and a schools project as Composer in Residence with Hampshire Music Service exploring War Art in association with Compton Verney Art Gallery.



The Music

Alison writes:

The piece was always conceived as three movements (slow, fast, slow) to work in combination but also as stand-alone pieces. The first movement sets the scene, saying that we are all one in searching for a better future, and is to be sung 'with a sense of inevitability'.

The most challenging to write was the second movement. We struggled to find a suitable text and ended up crowdsourcing comments from Adrienne's family and friends which were then edited into a libretto by Charlotte Morgan, Adrienne's niece. The title 'Caredig a bendigedig' reflects Adrienne's Welsh heritage. The words, whilst inspired by Adrienne, refer to a kind of 'Everywoman' and it was really important that they should be heard clearly. They are therefore set split between different sections of the choir, punctuated with the whole choir singing 'A light not yet ready to go out' which subsequently became the title of the piece. The slow central section refers to the darkest moments of living with a cancer diagnosis.

The final movement quotes from a wonderful passage in The Epic of Gilgamesh, a poem from ancient Mesopotamia, about the concerns of humanity, and ends with the words 'Let every day be full of joy!'.

The piece is beautifully and sincerely written, as well as being openly emotive and emotional.

What stands out is the nature of the strong relationships binding it together: commissioner, composer, choir, conductor, crowdsourced lyrics from friends...

It is written in a style that will make an immediate impact on first hearing and will provoke a reaction but also give time and space for contemplation.

Mark Forkgen

Movement I: As now we join in singing

Text from the Unitarian Hymn

We would be one as now we join in singing,
Our song of love, to give ourselves anew
To the search for greater understanding
Of who we are and what in us is true.

We are all one in building for tomorrow
A kinder world than we have known today,
We will be one in searching for that future
Which gives us heart,

So we may
Join our voices, all as one in singing,
Together now to find a better way,
We are all one as now we join in singing
For a kinder world than we have known today.

Movement II: Caredig a bendigedig (Kind and wonderful)

Lyrics crowdsourced!

Caredig a bendigedig

She's

Adventurous and mischievous, finding ecstasy in life.
Courageous and rebellious, always lively, funny, loving, wise.
Witty, clever, caring, fun, loyal, giving, singing, strong,
Meticulous, spontaneous, the enemy of ignorance,
Relentless and tenacious, always colourful and curious,
A light not yet ready to go out,
A light not yet ready to go out.

Caredig a bendigedig

She's

Generous and resilient, finding ecstasy in life,
Intelligent, irreverent, sister, aunty, daughter, wife.
Principled and passionate, indiscreet, articulate,
Logical and rational, creative and musical,
Interesting and interested,
Inspirational, sensational, often unconventional,
A light not yet ready to go out,
A light not yet ready to go out.

Yet in the darkest moments, private pain.
Angry that she has to suffer again and again,
But she never gives up, stays ever strong,
Brave yet vulnerable, still full of song,
Through love she carries on.

Caredig a bendigedig

She's

Adventurous and mischievous, finding ecstasy in life.
Courageous and rebellious, always lively, funny, loving, wise.
Witty, clever, caring, fun, loyal, giving, singing, strong,
Meticulous, spontaneous, the enemy of ignorance,
A teacher always learning, ever curious and enquiring,
A light not yet ready to go out,
A light not yet ready to go out.

Caredig a bendigedig

Caredig a bendigedig

Movement III: Our dearest possession

Text from Nikolai Ostrovsky (adapted), Robert Green Ingersoll
and the Epic of Gilgamesh

Our dearest possession is life.
It is given to us but once.

The time to be happy is now.
Until the end comes let every day be full of joy.

Let music and dancing fill your home,
Savour your food, wear bright clothes,
Love the child that holds your hand.
Make the most of all that comes and the least of all that goes,
For these alone are the concerns of humanity.

Our dearest possession is life,
It is given to us but once.

The time to be happy is now.
Until the end comes let every day be full of joy!

INTERVAL – 20 Minutes

Mass in G Minor

Ralph Vaughan Williams (1872-1958)

For SATB soli and double choir

Vaughan Williams wrote the Mass in G minor over a period of several months in 1920-21. It belongs to a series of works including *A Pastoral Symphony* that followed his experience as an ambulance driver in France during the First World War, in which he suffered the loss of close friends and relatives.

Going back to the *a cappella* tradition of Tudor church music, the spirituality of this mass setting is palpable from the very beginning with its *pianissimo* five-note motif reminiscent of plainchant. ‘There is no reason why an atheist could not write a good mass’, Vaughan Williams famously said. But he also stated his premise that ‘the object of all art is to obtain a partial revelation of that which is beyond human senses and human faculties – of that in fact which is spiritual’. The spiritual quality of his mass made it particularly successful in a liturgical context.

Although dedicated to his closest friend and colleague Gustav Holst and his Whitsuntide Singers, the work was premiered by the City of Birmingham Choir in December 1922. Its first liturgical performance took place in March 1923 in Westminster Cathedral under Richard Terry, a figure of great importance in the revival of the early English polyphonic school.

The critical reaction to the work was largely positive: Terry highlighted ‘the practical unanimity’ of the press ‘in noting its devotional spirit’ and congratulated Vaughan Williams for his successful fusion of old and new: ‘In your individual and modern idiom you have really captured the old liturgical spirit and atmosphere’. Thirty years later two parts of the Mass in G Minor, the Credo and the Sanctus, were sung in an adapted English-language version in the Coronation service of Queen Elizabeth II.

Kyrie

The choice of four solo voices and two choirs allows Vaughan Williams to introduce great variety in the texture of the traditional five parts of the mass. The modal five-note theme, with which the altos begin the Kyrie, is developed in counterpoint by the choir in four parts, while the middle section with its more intimate plea to Christ is given to the quartet of soloists, before the final section returns to the quiet supplication of ‘Kyrie eleison’, dying away with the initial alto motif.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Vaughan Williams responds to the words of the Gloria by varying tempo, dynamics and texture between the two choirs and four solo voices. A peaceful homophonic section turns into a jubilant antiphonic praise of God's glory, before both choirs together respond to each soloist with a subdued plea for mercy, harmonically shifting between major and minor modes. The Gloria culminates in a joyful fugue for double choir.

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.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

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.
Quoniam tu solus Sanctus, tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest.
And on earth peace to men of good will.
We praise you, we bless you,
We adore you, we glorify you.
We give you thanks
for your great glory.
Lord God, King of Heaven,
God the Father Almighty.

Lord, only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit in the glory of God the
Father. Amen.

Credo

The Creed at the centre of the liturgy is the most elaborate part of Vaughan Williams' mass. A vigorous canon evoking the almighty Father leads to an antiphonal recitation of the principles of faith. The mystery of the Incarnation and the story of Christ's death is given to the soloists, answered by the two choirs in hushed homophony. The delicate melisma in the sopranos on 'sepultus' brings the music to a point of stillness, before a triumphant outburst in joyous triple time declaims the Resurrection. The soloists and both choirs are given the concluding declaration of faith in the Trinity in overlapping textures until the final choral fugue 'Et vitam venturi' proclaims hope for the future.

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.

Qui propter nos homines, et propter nostram
salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine; et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

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

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.
Et in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only-begotten Son of God,
Born of his Father before all worlds.
God from God, light from light,
True God from true God.
Begotten, not made,
being of one substance with the Father:
through whom all things were made.

Who for us men and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary; and was made man.

He was crucified also for us under
Pontius Pilate, suffered and was buried.

And He rose again on the third day
in accordance with the Scriptures.
And ascended into heaven,
and sits at the right hand of the Father;
And He will come again with glory to
judge the living and the dead:
His kingdom will have no end.

And I believe in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son;
Who with the Father and the Son is
worshipped and glorified,
who spoke through the Prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge 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.

Sanctus – Osanna I – Benedictus – Osanna II

The setting of the Sanctus for double choir opens with an otherworldly melismatic line in counterpoint for the female voices, while the male voices, split into four parts, ground the worship in a chordal affirmation. This musical illustration of ‘caeli et terra’, heaven and earth, continues with a fugal evocation of the heavens full of excited worshipping voices, which finally join forces on ‘gloria tua’. The first vigorous Osanna is antiphonal and, in accordance with the traditions of early church music, in triple time. The Benedictus creates an interplay between the soloists and the two choirs responding as one, while the second Osanna is more majestic and assured with its long soaring notes and its rapid crescendo.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He who comes in the name of the
Lord. Hosannah in the highest.

Agnus Dei

The final part uses the solo quartet in homophony as well as counterpoint, the two choirs singing together, but also each taking turns in responding to the soloists in the prayer for peace. The harmonic shift between the first supplication for mercy intoned by the solo quartet to the second sung by both choirs intensifies the sense of anguish. The five-note motif from the beginning of the Kyrie returns, first in the soloists’ fugal ‘miserere’.

The third supplication for mercy, led by the choir, is much more agitated, before giving way to the calm prayer for peace. Both choirs and all four soloists sing the last ‘dona nobis pacem’ in homophony. The work ends with the alto motif from the opening ‘Kyrie’, this time on the word ‘pacem’, peace.

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

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.

London Concert Choir

Supporting the Choir

London Concert Choir greatly appreciates the financial contribution of its regular supporters in helping the choir to maintain its position as one of London's leading amateur choirs. However, we cannot promote our concerts at major venues with professional performers of the required calibre unless we receive income from sources other than ticket sales.

The choir runs a Supporters' Scheme and also offers opportunities to sponsor soloists or orchestral players and to advertise in our concert programmes.

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

Joining the Choir

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at www.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.

www.londonconcertchoir.org

The information you provide is subject to the Data Protection Act and as such will be used exclusively by London Concert Choir.

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

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Mark Loveday
Sue McFadyen
Gregory and Helen Rose
Nicholas Spence
Rachel Vroom

Mark Forkgen

conductor



Mark Forkgen recently celebrated 20 years as the Music Director of London Concert Choir. 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. Mark 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 twentieth-century and contemporary music.

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.

Recent highlights include Jonathan Lloyd's score to the Hitchcock film, *Blackmail*, the first performances of Stephen McNeff's new opera, *The Burning Boy*; 'Back in the USSR!' – a series of concerts inspired by the centenary of the Russian Revolution, concerts in Krakow and a production of *Chess*.

Jack Lawrence-Jones

baritone



Jack Lawrence-Jones is a graduate of the Guildhall School of Music and Drama. He recently made his Aldeburgh Festival debut, as a Britten-Pears Young Artist Alumnus.

Operatic roles to date include the title role in Dove's *The Enchanted Pig* (HGO), Tarquinius in Britten's *The Rape of Lucretia* (GCMS), and Pirate King in Gilbert and Sullivan's *The Pirates of Penzance* (CGSS, COS). Jack created the title role in *Clive*, a new opera by Ben Ashby (Gestalt Arts), and played Thomas Bowdler in the UK premiere of Alex Paxton's *The Equivocal Harriet Bowdler*.

Recent outings on the concert platform include Beethoven's Mass in C and Schubert's Mass in C with East Surrey Choral Society, Fauré's *Requiem* and Rathbone's *Christmas Truce* with the Ely Consort, and Haydn's *Missa in tempore belli* and Salieri's Mass in D with Collegium Laureatum. Jack has appeared in masterclasses with Robin Bowman, Susan McCulloch, Sarah Connolly, Roderick Williams, Peter Rose, Andrew Kennedy, Nicky Spence, Graham Johnson, Richard Stokes, Julius Drake, Susan Bickley, Thomas Quasthoff, and Edith Wiens.

This summer Jack joins Garsington Opera as an Alvarez Young Artist, singing in the chorus for Mozart's *Die Zauberflöte* and Verdi's *Falstaff*, and playing the role of Diener 2 in Strauss' *Capriccio*, as well as covering the Count.

In his spare time, Jack enjoys tinkering with computers, playing squash, and dreaming about living in the mountains.

Bethany Partridge

soprano



Bethany began singing as a chorister at Exeter Cathedral. She went on to study music at Trinity College, Cambridge, where she was a choral scholar under Stephen Layton, and a Senior Academic Scholar. Bethany took part in the inaugural fellowship programme of National Youth Choirs of Great Britain from 2015-2016, and is currently an Associate Artist of professional ensemble, Tenebrae.

Bethany is in demand as a consort singer and sings with a number of professional choirs in London and beyond, including The Tallis Scholars, Polyphony and The Gabrieli Consort, and she is a founding member of Baroque ensemble, Amici Voices, which specialises in one-per-part performances of Bach.

Bethany has made a number of CD recordings with various groups and has appeared live on BBC Radio 3 concert broadcasts. She enjoys performing as a soloist, and recent performances include Haydn's *Nelson Mass*, Bach's *Magnificat*, Handel's *Dixit Dominus*, Rossini's *Petite Messe Solenne*, Mozart's *Exsultate Jubilate*, Monteverdi's *1610 Vespers*, Brahms' *Ein deutsches Requiem*, Mendelssohn's *Elijah* and Mozart's *Mass in C minor*.

Bethany also has a keen interest in musical education and enjoys working as a peripatetic singing teacher in Putney and running vocal workshops with Tenebrae and London Youth Choir.

Jessica Dandy

mezzo-soprano



Jessica Dandy, winner of the London Bach Society Bach Singers Prize 2017, is a graduate with distinction of Guildhall School of Music and Drama and Trinity College, Cambridge. She was a Britten-Pears Young Artist, and has performed at 22 Mansfield Street, Oxford Lieder Festival, Wigmore Hall and Barbican Hall. This year Jess is looking forward to presenting recitals of Mahler and Schumann with Martin Roscoe and Anthony Hewitt, performing in a Rising Stars concert at St George's Bristol and was selected to participate in Thomas Hampson's Lied Akademie at the Boulez Saal, Berlin and the Heidelberger Frühling festival.

Opera highlights include a Datta/Maxwell Royal Opera House workshop; Philip Venables' *4.48 Psychosis* at the Lyric Theatre, Hammersmith, and ensemble and *La Messaggiera* in Monteverdi's *L'Orfeo*, an exciting new production marking the beginning of a new ROH/Roundhouse collaboration. Recent roles include a multi-character Narrator/Minister/Minister's Wife in George Benjamin's *Into The Little Hill* for Shadwell Opera.

Concert performances include *Mozart Requiem* at St Martin-in-the-Fields, Berlioz *Roméo et Juliette* at the Barbican and Salle Pleyel with the London Symphony Orchestra under Valery Gergiev; Andriessen *De Staat* at Queen Elizabeth Hall with Simon Wills, and Steve Reich's *Music for a Large Ensemble* at the Multi-Story for the BBC Proms.

Jess is also a keen ensemble singer with the Monteverdi Choir, Gabrieli Consort, Polyphony, Philharmonia Voices, Le Concert d'Astrée, Sonoro, Philharmonia Chorus Professional Scheme and Florilegium. She currently studies with Gary Coward.

Hiroshi Amako

tenor



Hiroshi Amako is a half-Japanese, half-Welsh tenor hailing from Wrexham. He currently studies on the Royal Academy Opera Programme with Ryland Davies and Iain Ledingham, and is generously supported by the Peter Storrs Trust and ABRSM.

Hiroshi's engagements as a soloist have taken him to a variety of venues around the UK, including Birmingham Symphony Hall, the Holywell Music Room, Cadogan Hall and St John's Smith Square, as well as recently performing his debut solo recital in Japan.

Hiroshi has found success in competitions, winning the Major Van Someren Godfrey Prize for English song and the Joan Chissell Schumann Lieder Prize. As an avid performer of baroque music and Bach in particular, he was a finalist in the London Bach Society Bach Singer's Prize in 2017, and regularly appears as a soloist in the RAM/Kohn Foundation Bach Cantata Series.

Upcoming performances include the role of Arbace in *Idomeneo* for Amersham Festival of Music in April, appearing as a soloist for Polyphony's Holy Week *St John Passion* at St John's Smith Square, and the RAM Patrons' Award Winners' recital at Wigmore Hall in June.

Stephen Disley

piano/organ



Stephen Disley studied organ at Liverpool Cathedral with Ian Tracey before winning a joint Foundation Scholarship to the Royal College of Music and London's Temple Church, studying with Dr John Birch. He won many prizes and awards, studied further under Daniel Roth at Saint-Sulpice in Paris and has performed in prestigious masterclasses.

As a recitalist and accompanist, Stephen appears frequently at the Royal Albert Hall and has played at all of the UK's major venues. He has performed and broadcast with ensembles such as the Holst Singers, the Finzi Singers, Onyx Brass, the Budapest Radio Choir, and the BBC Singers – including the newly-released recording of 'Choir Book for The Queen', conducted by Stephen Cleobury. Other performances include Poulenc's Organ Concerto with the London Mozart Players, Janacek's *Glagolitic Mass* in the Montepulciano Festival, and regular Organ Galas with the Royal Philharmonic Orchestra (RPO).

Stephen is Sub-Organist at Southwark Cathedral and Founding Director of its Girls' Choir which, in addition to its weekly commitments at the cathedral, has undertaken tours to Bergen, Rouen, the Czech Republic, Rome, Belfast, and Paris. The Choir has made three CD recordings, all of which have received excellent reviews, the most recent including specially commissioned works.

Stephen has appeared as organist with the RPO, the BBC Symphony Orchestra, City of London Sinfonia, and the Royal Liverpool Philharmonic Orchestra and Chorus. In May 2008, he appeared alongside Cantabile and Josh Groban in the Tim Rice/ABBA musical 'Chess in Concert' at the Royal Albert Hall. This extraordinary event was released on DVD by Warner Brothers. He has also performed and recorded premieres of music by Sir Peter Maxwell-Davies, Judith Bingham, Bob Chilcott, Gabriel Jackson, Tarick O'Regan and others. Stephen is also involved with the JAM (John Armitage Memorial) Trust and is organist to the City of London School. He has recently been appointed to the professorial staff at Trinity Laben Conservatoire of Music and Dance.

stephendisley.org



London Concert Choir

Since its beginnings in 1960 London Concert Choir has become one of London's leading amateur choirs, distinguished by its conviction and expressiveness in an unusually broad repertoire. With Music Director Mark Forkgen LCC regularly appears at major London concert venues and in cathedrals and churches in and around the capital, as well as visiting destinations further afield. The choir's range was illustrated in a recent summer tour to Krakow, where concerts of unaccompanied 'Hymns to the Virgin' alternated with performances of jazz standards with Mark Forkgen on piano.

In 2014 the choir performed Haydn's oratorio *The Seasons* in Assisi and 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.

LCC celebrated its 50th anniversary in 2010 with memorable performances of Britten's *War Requiem* at the Barbican and in Salisbury Cathedral. Among other major works in recent seasons have been Mozart's Requiem with the London Mozart Players, Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. The *Sea Symphony* was the main work in a Battle of Jutland centenary concert in 2016 to support maritime charities.

Performances with the Counterpoint period instrument ensemble include Handel's *Messiah* and *Judas Maccabaeus*, Bach's *Christmas Oratorio* and *St Matthew Passion*, Monteverdi's *Vespers of 1610* and Schubert's rarely-heard Mass in E flat. 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 has also performed Duke Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue*. The choir often gives concerts for charity and continues to commission new works.

Mark Forkgen
Music Director

Laurence Williams
*Assistant Conductor and
Accompanist*

Fabyan Evans
Chairman

Barbara Whent
Concert Manager

Ian Judson
Deputy Concert Manager

Tabitha Strydom
Treasurer

Stephen Rickett
*Design and
Communications*

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano

Dagmar Binsted
Mickey Bowden
Christine Brown
Olivia Brown
Alison Carpenter
Lucy Carruthers
Caroline Clark
Eleanor Cowie
Naomi Cumber
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Anna Field
Sarah French
Lisa Gardner
Sonja Gray
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Philippa Harris
Emma Heath
Emily Hunka
Eva Ignatuschtschenko
Christine Ingram
Jane Joyce
Roxana Kashani
Vickie Kelly
Anna Kosicka
Susanna Lutman
Charlotte Marshall
Hannah Mason
Jenny Moran
Adrienne Morgan
Delyth Morgan
Stephanie Moussadis
Margaret Perkins
Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard

Imogen Small
Natalie Tompkins
Aisling Turner
Francesca Wareing
Janet Wells
Amy Whittaker
Belinda Whittingham

Alto

Rachel Adams
Fionnuala Barrett
Kate Britten
Nancy Buchanan
Frances Cave
Carys Cooper
Deborah Curle
Georgie Day
Philippa Donald
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Joan Herbert
Tina Holderried
Denise Howell
Chrina Jarvis
Chris Joseph
Ella van der Klugt
Sarah Knight
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Corinna Matlis
Catherine McCarter
Anna Metcalf
Sophy Miles
Naomi Nettleship
Cathy Packe

Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Agnes Ringa
Rosie de Saram
Helene Seiler
Pamela Slatter
Tabitha Strydom
Kate Tranter
Rachel Vroom
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson

Tenor

David Broad
Fabyan Evans
Bram Frankhuijzen
David Gilfedder
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Christopher Seaden
Charles Sicut
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

Colin Allies
John Ancock
Peter Banks
Richard Bullen
Andrew Cullen
Chris Finch
James Finlay
Richard Gillard
Martin Goodwin
Nigel Grieve
Julian Hall
Nigel Hartnell
Keith Holmes
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Alan Machacek
Paul Milican
Joseph Pike
Morgan Roberts
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