

London Concert Choir is one of London's leading amateur choirs. A lively and friendly choir with around 150 members, its wide repertoire ranges from unaccompanied church music and large-scale choral works to jazz standards and concert performances of operas and musicals. With Music Director Mark Forkgen the choir appears at London's premier concert venues and also tours to European destinations, recently including Germany, Italy and Poland.

The choir celebrated its 50th anniversary in 2010 with two performances of Britten's War Requiem. Other major works have included Mozart's Requiem with the London Mozart Players, Rachmaninov's choral symphony The Bells with the Royal Philharmonic Orchestra and Vaughan Williams' Sea Symphony with Southbank Sinfonia.

Performances of Baroque music with Counterpoint include Handel's Messiah, Bach's St Matthew Passion and Monteverdi's Vespers of 1610. 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.

The choir often gives concerts for charity and continues to commission new works. Last season these were A Light not yet Ready to Go Out by Alison Willis, in aid of Breast Cancer Now, and Per Ardua ad Astra, a major work by Roderick Williams to celebrate the centenary of the RAF.

Mark Forkgen recently celebrated 20 years as the choir's Music Director. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the new music group of the Bournemouth Symphony Orchestra) and Director of Music at Tonbridge School. A specialist in contemporary music, Mark also enjoys an active career as a pianist and as guest conductor with leading British orchestras.

Supporting the Choir

London Concert Choir is indebted to its loyal supporters. Their generosity helps to guarantee the Choir's future, its planning and its ability to continue performing in London's finest concert halls alongside exceptional professional musicians. Every donation, large and small, makes a huge difference to the future of the choir.

For information on how you can support the choir, please contact:

treasurer@londonconcertchoir.org

Enquiries about opportunities for advertising in our concert programmes 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. We rehearse on Monday evenings at Bloomsbury Central Baptist Church, London WC2.

If you are interested, please fill in your details online at: **www.londonconcertchoir.org**

Mailing List

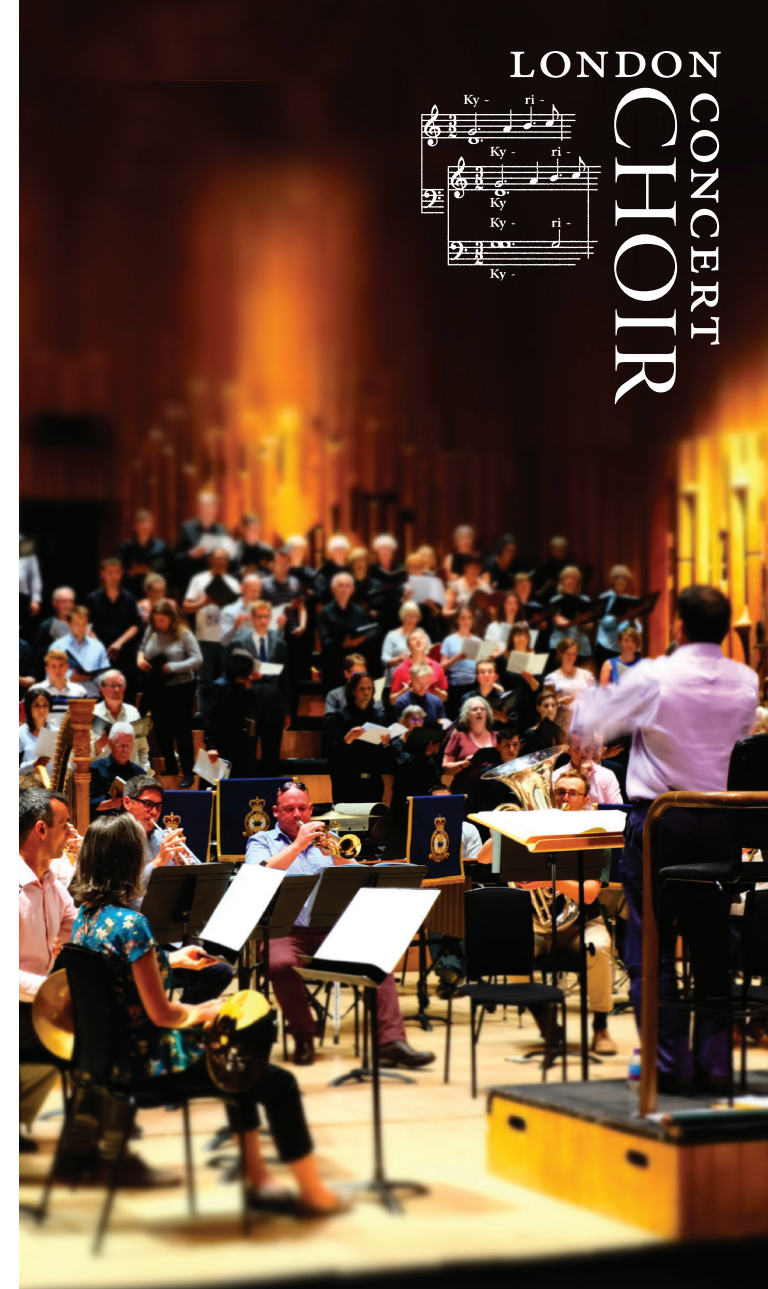
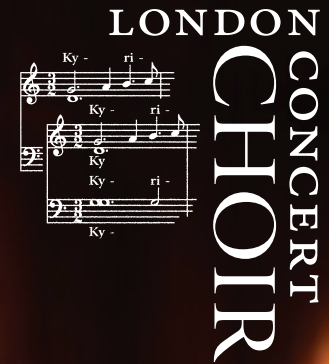
If you would like to receive advance information about LCC's concerts, you can join the choir's free mailing list:

mailinglist@londonconcertchoir.org

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www.londonconcertchoir.org

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Music Director **Mark Forkgen**

Season 2018–19

WEDNESDAY 17 OCTOBER 2018, 7.45PM
HOLY TRINITY SLOANE SQUARE, SW1

Celebrating Bernstein: More Sides of the Story

Chichester Psalms

Missa Brevis; Solo songs

Choral Suite from West Side Story

Nathan Mercieca *countertenor*

Richard Pearce *organ*, Daniel de-Fry *harp*,

Sacha Johnson and Alistair Marshall *percussion*

Tickets £25 (under-25s £15)

to include a programme and an interval drink.

Box Office (020) 7730 4500,

www.cadoganhall.com and at the door

Bernstein's versatility as a composer is brilliantly illustrated in this concert to celebrate the centenary of his birth.

The Chichester Psalms include an exuberant setting of 'O be joyful in the Lord all ye lands' (Psalm 100) and a gentle Psalm 23, 'The Lord is my shepherd', as well as menacing music cut from the score of West Side Story.

The vibrant Missa Brevis was developed from the incidental music in medieval style that Bernstein had composed for The Lark, Anouilh's play about Joan of Arc. Favourite numbers from West Side Story round off the concert.



THURSDAY 13 DECEMBER 2018, 7.30PM
CADOGAN HALL, SLOANE TERRACE, SW1

Bach: Magnificat Orchestral Suite No. 3

Vivaldi: Gloria

Rachel Elliott and Raphaela Papadakis *sopranos*

Mark Chambers *countertenor*

Nathan Vale *tenor*, Laurence Williams *bass*

Counterpoint Ensemble

Tickets £30, £25, £20, £16, £12

Box Office (020) 7730 4500

www.cadoganhall.com

Vivaldi composed his radiant Gloria in about 1715 for the girls of a Venetian orphanage. After being lost for two centuries, the Gloria came to light in the 1920s and has become his most popular choral work.

Bach's festive setting of the Latin Magnificat was first performed in Leipzig on Christmas Day, 1723. Jubilant and impressive choruses are interspersed with reflective solos.

In his third orchestral suite an overture and dances in the French style surround the slow movement, also known as 'Air on the G String'.

MONDAY 4 MARCH 2019, 7.30PM
BARBICAN HALL, SILK STREET, EC2

Brahms: A German Requiem Richard Strauss: Death and Transfiguration

Claire Seaton *soprano*

Paul Carey-Jones *bass baritone*

with Canticum and Southbank Sinfonia

Tickets £35, £30, £25, £20, £16, £12

Box Office (020) 7638 8891 / www.barbican.org.uk

Brahms wrote the German Requiem, one of the truly great choral masterworks, not as a Mass for the Dead, but to comfort the living. His chosen texts from the Lutheran Bible contrast the transience of human life with the everlasting nature of God and the joy of the world to come.

Richard Strauss was only 25 when he composed his tone poem about an elderly man whose journey through life and struggle with death end in peace as his soul finally achieves perfection.



WEDNESDAY 10 JULY 2019, 7.30PM
QUEEN ELIZABETH HALL, SE1

Haydn: Te Deum & Nelson Mass Mozart: Symphony No.41 'Jupiter'

Erica Eloff *soprano*, Amy Lyddon *mezzo soprano*

Nick Hurndall Smith *tenor*, Colin Campbell *bass*

Counterpoint Ensemble

Tickets £30, £25, £20, £16, £12

Box Office (020) 3879 9555 / www.southbankcentre.co.uk

Mozart's last and greatest symphony, composed in 1788, is one of his most joyous and exhilarating works.

Although Haydn's original title Missa in angustiis (Mass in time of fear or distress) reflected the ongoing turmoil of the Napoleonic wars, the Mass is defiantly optimistic in tone. It dates from 1798, the year of Nelson's victory over the French in the Battle of the Nile.

The powerful and dramatic Te Deum was commissioned by the Habsburg Empress, Maria Theresa. In 1800 both works were performed in the presence of Nelson and the Empress.