

Wednesday 10 July 2019, 7.30pm
Queen Elizabeth Hall

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HAYDN
Te Deum & 'Nelson' Mass

MOZART
Symphony No. 41 'Jupiter'

Programme £3

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Wednesday 10 July 2019
Queen Elizabeth Hall



HAYDN: Te Deum
(12 Minutes)

MOZART: Symphony No. 41 'Jupiter'
(30 Minutes)

INTERVAL (20 Minutes)

HAYDN: 'Nelson' Mass
(45 Minutes)

Mark Forkgen conductor
London Concert Choir
Counterpoint Ensemble

Elizabeth Weisberg soprano
Amy Lyddon mezzo soprano
Nicholas Hurndall Smith tenor
Colin Campbell bass



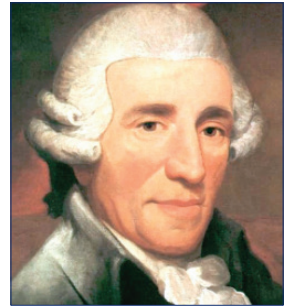
Introduction

We present a concert of three masterpieces composed at around the turn of the 18th century and towards the end of the composers' lives. Haydn's 'Nelson' mass, one of his finest compositions, had its premiere in 1800 at the same time as his jubilant *Te Deum*. Mozart's last symphony, dating from 1788, represents the culminating achievement of his symphonic writing. Both the symphony and the *Te Deum* are in the ceremonial key of C major.

Franz Joseph Haydn (1732–1809)

Te Deum in C major

For Chorus and Orchestra



Haydn composed two settings of the *Te Deum*, both in C major. The first was a relatively early work, dating from 1764, whereas the second is more thoroughly representative of his genius, having been composed in 1800. By that time it was some five years after he had completed his final symphony, and he had recently developed his involvement in choral music by working on the Masses for the Princess Esterházy and the great oratorio *The Creation*. He was clearly operating at the height of his powers.



Empress Maria Theresa

Haydn began the composition of the *Te Deum* during the autumn of 1799, completing it in the spring of the following year. The impetus to write the music sprang initially from a suggestion by the Empress Maria Theresa, the last ruler of the Habsburg dominions, who was a talented soprano and an admirer of Haydn's music.

The choral writing in the *Te Deum* is particularly assured, and this is surely a reflection of the recent experience Haydn had gained in masses

and oratorios. These characteristics are probably enhanced by a deliberate avoidance of luxuriant orchestral textures. Richard Wagner, one of many 19th century musicians to admire this music, spoke of the ‘sensitive coarseness of the orchestration’, noticing that Haydn deliberately eschews warm sonorities in order to achieve a more direct and pungent effect of rhythm. There are also several occasions where the bold positioning of rests makes a strong impression.

The *Allegro* begins with a striking opening gesture. Haydn admitted that his source came from plainchant, and the first line is boldly declaimed by the full orchestra and then by the chorus singing in octave unison. The famous Haydn scholar H C Robbins Landon claims that some eighty years later, Anton Bruckner modelled his *Te Deum* on this opening phase.

A brief *Adagio* section at ‘Te ergo quaesumus’ (*We therefore pray Thee, help thy servants*) opens with a solemn orchestral unison chord of C and continues in C minor with shifting chromatic harmonies. The final *Allegro* returns to the mood of the opening section and ends with a lively double fugue on the words ‘In te Domine speravi’ (*O Lord, in thee have I trusted*).

One of the advantages of writing in C major in 1800 was that it was possible to make a big effect with trumpets and drums, and the magnificence of the ceremonial effects also owes something to the oratorios of Handel (in the same key) that Haydn had heard a few years previously when he had been in London. In fact the closing bars of the *Te Deum* bear a remarkable resemblance to music from Handel’s *Israel in Egypt*.

Text and Translation

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem,
omnis terra veneratur.
Tibi omnes Angeli, tibi Caeli
et universae Potestates:
Tibi Cherubim et Seraphim,
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis
gloriae tuae.

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee,
the Father everlasting.
To thee all Angels cry aloud, the Heavens,
and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry:
Holy, Holy, Holy,
Lord God of Sabaoth;
Heaven and earth are full of the Majesty
of thy glory.

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia.
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paracletum Spiritum.

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus
regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni:
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic haereditati tuae.
Et rege eos, et extolle illos
usque in aeternum.
Per singulos dies benedicimus te:
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout
all the world doth acknowledge thee;
The Father, of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven
to all believers.
Thou sittest at the right hand of God,
in the glory of the Father.
We believe that thou shalt come to be our Judge.

We therefore pray thee, help thy servants, whom
thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints
in glory everlasting.

O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them
up for ever.
Day by day: we magnify thee;
And we worship thy Name:
ever world without end.
Vouchsafe, O Lord: to keep
us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.

O Lord, in thee have I trusted:
let me never be confounded.

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Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 41 in C major, K551, 'Jupiter'



1. Allegro vivace
2. Andante cantabile
3. Menuetto: Allegretto
4. Finale: Molto allegro

The C major Symphony is Mozart's last symphony and the third of the great trilogy which he completed in the summer of 1788. All four movements of this work are closely integrated structures, binding together musical imageries of varying characteristics. The famous title 'Jupiter' Symphony, was not Mozart's own. It may have been added by the London impresario Salomon, but is certainly appropriate and was probably inspired by the magnificent finale.

The first movement, *Allegro vivace*, opens with that typical classical gesture, an assertive beginning followed by a gentler conclusion. The effect created is fresh and spontaneous and allows for an energetic treatment in development. The second subject, initially presented on strings alone, is elegant and graceful, but as it proceeds its closing phrase takes on the character of *opera buffa*. In fact this idea is taken from an insertion aria – 'Un bacio di mano', K541 – which Mozart had recently written for inclusion in the opera *Le gelosie fortunate* by Pasquale Anfossi.

Unusually, both first and second subjects contain multiple themes, demonstrating Mozart's inventiveness. In the development section the treatment of the *buffo* element of the second subject is nothing short of extraordinary, thrusting this way and that in a complex and even strenuous texture, and becoming fully integrated with all the other themes.

The *Andante cantabile*, with its rich harmonic texture, is music of the utmost pathos. The most important theme is heard at the outset, and though the presentation is for the most part refined and song-like, there is room for an intense climax to be built. Once again the influence of opera can be felt. Towards the close, for instance, the soft fanfares of the horns are most evocative.

The contour of the *Menuetto* is smooth rather than angular. The music grows out of its opening descending phrase and abounds in subtleties, such as the little wind figuration which brings a special moment of poignancy. The central trio is in two distinct halves: the first is lightweight, the second imposing and assertive.

The miraculous finale was without precedent in 1788, since it dominates the symphony as a large sonata structure with fugal elements. Here the baroque and the classical styles are able to meet, and as in other compositions of the period, the result is to create a new strength in Mozart's musical language. The movement is at once clear and complex: clear in the sense that the material is simply stated, complex in the astonishing variety of its treatment. This is probably Mozart's supreme symphonic achievement, the coda reaching to an ecstatic purity as a living tribute to the tradition of the Viennese classical style.

INTERVAL – 20 Minutes

Franz Joseph Haydn

Missa in angustiis, 'Nelson Mass'

For Soloists, Chorus and Orchestra

1. Kyrie (*soprano soloist and chorus*)

2. Gloria

Gloria (soloists and chorus)

Qui tollis (soprano and bass soloists and chorus)

Quoniam tu solus (soloists and chorus)

3. Credo

Credo (chorus)

Et incarnatus (soloists and chorus)

Et resurrexit (chorus)

Et vitam (soprano solo and chorus)

4. Sanctus (*chorus*)

5. Benedictus (*soloists and chorus*)

6. Agnus Dei

Agnus Dei (soloists)

Dona nobis pacem (chorus)

Since 1761 Haydn had been in the regular employ of the Esterházy family, first at Esterháza and then at the magnificent palace in Eisenstadt. But in 1790 Prince Nikolaus I died, and his successor Prince Paul Anton disbanded the musical establishment. At the age of 58 Haydn was able to challenge the world, and he soon took up the offer of the impresario Johann Salomon to travel to give concerts in London.

The exhilaration of this trip, which included the experience of seeing the sea for the first time in his life, released a new flow of creativity from Haydn. After his return to Vienna in 1792, it became clear that his music had entered a new phase.

During Haydn's second London visit, in 1794, Paul Anton died, to be succeeded by Nikolaus II, who re-established the music at Eisenstadt. Haydn had simply been in receipt of an annuity, but now he had another regular commitment, though his duties remained light. His principal obligation was to provide a Mass to celebrate Princess Marie Josepha Hermenegild's name-day in September each year. The third of these works (there are six in total) is the *Missa in angustiis*, or '*Mass in straitened, or troubled, times*', a reference to the Napoleonic threat that was keenly felt in Austria in 1798.

This is one of Haydn's finest compositions, with a particularly striking balance of sound, as when the orchestra, featuring trumpets and drums, immediately makes its presence felt. Haydn was of course an experienced master of the orchestra, and a special feature of the *Missa in angustiis* is the music's distinctive sonority.

The original orchestration consisted of trumpets, kettle drums, strings and organ, but without woodwinds. Concerning this Georg August Griesinger wrote to the publisher Härtel that Haydn 'transferred the wind parts to organ because Prince Esterházy had dismissed the players of the wind instruments at that time. But he advises you to transcribe for winds everything which appears as organ obbligato, and then to print the score as such'.

In the simplified scoring therefore, Haydn saw an emergency solution which was to be put aside as soon as circumstances permitted. This occurred for the first time in 1800, when the orchestra was 'expanded by eight members so that once again a complete harmony (that is, woodwinds and horns) should be present.' This evening's performance follows this precedent and restores these parts for winds and horns.

What of the work's more famous title, the 'Nelson' Mass? Haydn was already at work on the music when the Admiral routed the Napoleonic fleet at the Battle of the Nile in August 1798. The news only reached Vienna a fortnight after the score had been completed, and just before the premiere. Therefore the title came after the music, rather than influencing its nature from the beginning.

Be that as it may, the Nelson connection was confirmed in September 1800, when the Admiral enjoyed a four-day visit to Eisenstadt, along with Sir William and Lady Hamilton, and heard Haydn himself direct the Mass. The Empress Maria Theresa was also present on that occasion to hear the first performance of the *Te Deum*.

The Music

The dramatic **Kyrie** opens in the key of D minor, with low trumpet fanfares. At 'Christe eleison' the music moves to a brighter F major and the first of a series of virtuosic soprano solos is heard. Unsurprisingly, the **Gloria** reveals Haydn at his most cheerful, recalling the sunny world of *The Creation*, first performed a few months earlier. The bass solo, 'Qui tollis peccata mundi', is a clear reference to the 'Tuba mirum' in Mozart's Requiem, and is evidently intended as a tribute to Haydn's admired colleague. After this slower section the soprano soloist brings us back to the key of D for 'Quoniam tu solus', and the movement ends with a spirited fugue.

The **Credo** begins with the sopranos and tenors competing with the altos and basses in an austere canon, which after the exquisite 'Et incarnatus est' leads to an intense 'Crucifixus'. The following 'Et resurrexit' bursts into life with explosive energy, with a truly wonderful soprano solo at 'Et vitam venturi'.

After the **Sanctus** comes the remarkable **Benedictus**, a movement of exceptional emotional and dramatic intensity, symbolising the hero who will vanquish the enemy: 'Blessed is he that cometh in the name of the Lord.' It was customary for these words to be set to contemplative, pastoral music but in this Mass Haydn returns to the dark D minor tones heard in the **Kyrie**, with trumpets and timpani again playing a prominent role. A series of exchanges between soloists and chorus culminates in an almost Beethovenian climax.

The **Agnus Dei**, sung by soloists only, is followed by an extended 'Dona nobis pacem' which, in contrast to the usual supplicatory prayer, is almost operatic in style, typical of Haydn at his most exuberant.

Text and Translation

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

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.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem omnium.

[Haydn omitted two lines here]

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.

Glory be to God on high,
and on earth peace to men of goodwill.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
We give thanks to Thee
for Thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesu Christ;
O Lord God, Lamb of God, Son of the Father,

Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us.

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

I believe in one God, the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.

Born of the Father before all ages,
God of God, Light of Light,
true God of true God,
begotten, not made,
being of one substance with the Father,
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.

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

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,
[Haydn omitted a line here]
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi, Amen.

Sanctus

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

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

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

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

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

And [I believe] in the Holy Spirit,
the Lord and giver of life,

Who with the Father and the Son together
is worshipped and glorified,
who spoke by the Prophets.
And [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.

Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

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



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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. Mark was Organ Scholar of Queens' College, Cambridge, before winning a scholarship to study conducting at the Guildhall School of Music and Drama.

Since then he has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including Royal Festival Hall, and the Royal Albert Hall and the Barbican.

A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 150 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.

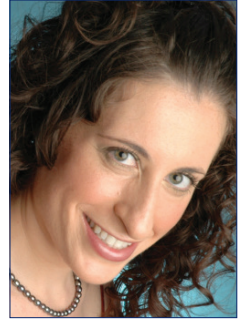
Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music.

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 Siena and *Israel in Egypt* at the Viterbo Early Music Festival), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Recent projects have included a series exploring the chamber music of the Second Viennese School, a production of *The Lion, the Witch and the Wardrobe* with Kokoro and the Arts University, Bournemouth and a recording of Christopher Wright's choral works.

Elizabeth Weisberg

soprano



Originally from California, Elizabeth Weisberg studied at Stanford University and the Royal Academy of Music where she received the Dip. RAM, the Academy's highest award for performance, and the Clifton Prize for her final recital.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson and David Hill. She has given recitals in the Oxford Lieder Festival, The National Portrait Gallery and the Handel House Museum, and frequently appears in concerts in St Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements include Handel's *Messiah* at St. Thomas', Fifth Avenue, New York City, as well as with The Philharmonia in Royal Festival Hall; Haydn's *Nelson Mass* with Magdalen Choir in the Sheldonian Theatre; Mozart's Requiem with the Hanover Band in Winchester Cathedral; Verdi's Requiem in Guildford Cathedral; Haydn's *The Creation* with Sir Mark Elder and the Orchestra of the Age of Enlightenment in Poissy; Haydn's *The Seasons* in Bath Abbey; Mendelssohn's *Elijah* in the Royal Albert Hall with the Royal Philharmonic Orchestra and Bach's *St Matthew Passion* with the Manchester Camerata in Bridgewater Hall.

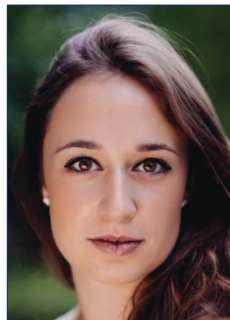
Operatic appearances include Purcell's *Dido and Aeneas* and Charpentier's *Actéon* at Wigmore Hall with the Early Opera Company and *Galatea (Acis and Galatea)* for Mackerras in Aldeburgh. Elizabeth recently performed in a staged production of Rossini's *Petite Messe Solennelle* in Weimar, Berlin, Paris (Opéra Comique) and Bregenz with Nico and the Navigators.

Forthcoming engagements include Monteverdi's *Vespers* in Royal Festival Hall.

She is a member of the Royal Opera House Chorus.

Amy Lyddon

mezzo soprano



Amy Lyddon studied at the Royal College of Music as an RCM Award Holder and H R Taylor Trust Scholar. A former chorister of Bath Abbey and pupil of the Junior Royal Academy of Music, she graduated with first-class honours in Linguistics with French and Spanish from Trinity College, Cambridge, where she was a Choral Scholar.

Concert engagements have included Bach's *St Matthew Passion* for the Dunedin Consort at Wigmore Hall, and for the Academy of Ancient Music at Palau de la Música de València, Handel's *Messiah* at Snape Maltings, Handel's *Israel in Egypt* at Cadogan Hall, and Mozart's Mass in C Minor at St Martin-in-the-Fields.

Amy features on the Dunedin Consort's critically acclaimed recording of Monteverdi's *Vespro della Beata Vergine*. In contemporary works, Amy was step-out soloist for Per Nørgård's Symphony No. 3 for BBC Proms 2018 at the Royal Albert Hall, and featured in the world première of *The Walking Shadows* by Stephen McNeff at St Martin-in-the-Fields.

Song engagements have included a recital of Schumann, Fauré and Dove in the Elgar Room at the Royal Albert Hall, and recitals for the Ryedale Festival and the Incorporated Association of Organists.

Operatic roles include *Pastuchyna/Jenufa* for Grange Park Opera, *Nancy/Albert Herring* for Shadwell Opera at Opera Holland Park, *Dorabella/Così fan tutte* and *Flora/La traviata* for Devon Opera at Dartington Hall, *Nicklausse (cover)/The Tales of Hoffmann* for English Touring Opera, *Meg Page (cover)/Falstaff* for The Grange Festival, and *Gertrud/Hänsel und Gretel* and *Mrs Herring/Albert Herring* for RCM International Opera School. Amy is an Opera Prelude Young Artist.

www.amylyddon.co.uk

Nicholas Hurndall Smith

tenor



Nicholas Hurndall Smith studied music as organ scholar at Corpus Christi College, Oxford, before training as a singer at the Guildhall School of Music and Drama under David Pollard. He has since been equally at home on the operatic and concert stages, in roles by Handel, Haydn, Mozart, Britten and Stravinsky, and he appears all over the world with a variety of conductors and ensembles, with Monteverdi and Bach being special favourites.

He recently sang in the acclaimed Bach Weekend with the Feinstein Ensemble at Kings Place, performing Bach's *St Matthew Passion*. He has sung Haydn's *The Seasons* and the Mozart Requiem with London Concert Choir and Britten's *St Nicolas* with both the London Mozart Players and the English Chamber Orchestra. He has also appeared with Fretwork in a recital of Purcell and Dowland.

Nicholas has been a member of the solo voice ensemble I Fagiolini for the last thirty years, taking part in their innovative staged productions, films, recordings and tours. This summer he will be singing the role of Apollo in their new production of Monteverdi's *Orfeo* with puppets, and they are touring their programme 'Shaping the Invisible', which marks the 500th anniversary of the death of Leonardo da Vinci.

Nicholas is visiting singing teacher at Sidney Sussex College and Homerton College, Cambridge.

He also enjoys adding alpine and rock climbs to his repertoire. In 2012 he climbed the Matterhorn to conquer blood cancer, and in the past year he has climbed in the Cordillera Blanca and Sikkim and summited Mount Kenya with members of the Alpine Club.

Colin Campbell

bass



Colin Campbell is an established concert soloist and has appeared throughout Europe, the USA and the Far East, in repertoire ranging from Monteverdi to Tavener.

International concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Bach's B Minor Mass in Japan and Korea and Brahms' *Ein Deutsches Requiem* in Shanghai, both with Sir John Eliot Gardiner; Mendelssohn's *Elijah* at the Trondheim Festival, Norway and Mozart's Requiem in Santiago de Compostela.

In the UK he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and the Choir of King's College Cambridge in Vaughan Williams' *Fantasia on Christmas Carols* and with the Royal Philharmonic Orchestra in Mahler's Eighth Symphony. At Southbank Centre's Queen Elizabeth Hall Colin has performed with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and the City of London Sinfonia in Vaughan Williams' *Dona Nobis Pacem*, which he also sang with London Concert Choir in Augsburg and London. Colin recently performed Stravinsky's *Renard* with Birmingham Contemporary Music Group and Oliver Knussen. He has appeared as an oratorio soloist in most British cathedrals, including the Three Choirs Festival in Mozart's Requiem and Handel's *Israel in Egypt*.

Colin's operatic repertoire is extensive and he has performed with Kent Opera, English Touring Opera, Welsh National Opera, and at the Aix-en-Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden. Roles include Don Giovanni, Escamillo, Germont Père, Marcello, Renato, Sharpless and Tarquinius. Colin created the rôle of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK to critical acclaim.

His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.



London Concert Choir

London Concert Choir, one of London's leading amateur choirs, will celebrate its 60th anniversary from this autumn. Notable for its conviction and expressiveness in an unusually varied repertoire, LCC regularly appears with Music Director Mark Forkgen at London's premier concert venues as well as touring to European destinations, including Augsburg, Assisi, Krakow and, most recently, Granada.

The choir's 50th anniversary in 2010 was marked by two performances of Britten's *War Requiem*. 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*, Brahms' *German Requiem* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. The *German Requiem* was given a repeat performance with piano accompaniment to a capacity audience in Granada.

Performances with the Counterpoint ensemble include Handel's *Messiah*, Bach's *St Matthew Passion* and *Christmas Oratorio*, 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 the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Ellington's *Sacred Concert*, Will Todd's *Mass in Blue* and a concert to mark Leonard Bernstein's centenary.

The choir often gives concerts for charity and continues to commission new works, including *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 the baritone and composer Roderick Williams to commemorate the centenary of the RAF. We are delighted that Roderick Williams has agreed to be the choir's new President.

Roderick Williams
President

Mark Forkgen
Music Director

Laurence Williams
*Assistant Conductor and
Accompanist*

Fabyan Evans
Chairman

Martin Goodwin
Concert Manager

Chris Finch
Treasurer

Stephen Rickett
Design and Communications

James Finlay
Stage Manager

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano

Victoria Ainsworth
Christine Ayre
Dagmar Binsted
Mickey Bowden
Christine Brown
Alison Carpenter
Caroline Clark
Eleanor Cowie
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Sarah French
Jennifer Greenway
Caitlin Griffith
Dalia Gurari
Philippa Harris
Rebecca Harrison
Rebecca Haynes
Emma Heath
Amy Hilling
Ruth Hobbs
Emily Hunka
Eva Ignatuschtschenko
Christine Ingram
Danielle Johnstone
Jane Joyce
Vickie Kelly
Anna Kosicka
Susanna Lutman
Sue McFadyen
Annie Meston
Adrienne Morgan
Delyth Morgan
Stephanie Moussadis
Johanna Pemberton
Margaret Perkins
Jutta Raftery

Ines Schlenker
Frances Shaw
Maddy Shaw Roberts
Caroline Sheppard
Imogen Small
Elizabeth Streatfeild-James
Aisling Turner
Sayuri Uher
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Angela Alonso
Camilla Banks
Fionnuala Barrett
Kate Britten
Frances Cave
Carys Cooper
Deborah Curle
Rosie de Saram
Philippa Donald
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glasville
Muriel Hall
Penny Hatfield
Tina Holderried
Denise Howell
Chrina Jarvis
Chris Joseph
Margaret Kalaugher
Sharon Kipfer
Sarah Knight
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Liz Lowther
Norma MacMillan

Bridget Maidment
Adrienne Mathews
Corinna Matlis
Catherine McCarter
Neetu Menon
Anna Metcalf
Sophy Miles
Naomi Nettlehip
Cathy Packe
Judith Paterson
Barbara Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Jessica Rosethorn
Pamela Slatter
Rachel Vroom
Gabriel West
June Williams

Tenor

David Broad
William Durant
Fabyan Evans
Miguel Garcia
Ross Gordon
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Christopher Seaden
Charles Scat
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

Colin Allies
John Ancock
Peter Banks
Richard Burbury
Andrew Cullen
David Elkan
Chris Finch
James Finlay
Charles Fisher
Richard Gillard
Martin Goodwin
Nigel Grieve
Julian Hall
Jessica Hartnell
Keith Holmes
Richard Hughes
Ian Judson
Robert Keawley
Stefan Klaazen
Simon Livesey
Alan Machacek
Paul Milican
Joseph Pike
Morgan Roberts
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Philip Vickers
Dai Whittingham
Peter Yeadon



Counterpoint

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading period instrument specialists living and working in London, players who have performed and recorded with many of the leading British early music ensembles, such as the English Baroque Soloists, the Parley of Instruments, Florilegium, The Academy of Ancient Music and The English Concert. The ensemble uses original instruments or excellent copies made using the latest theories and techniques of historic instrument manufacture. Its members have a great deal of expertise and are therefore comfortable in a wide range of idioms from Monteverdi through to Beethoven.

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. With London Concert Choir they have also taken part in Purcell's *Dido and Aeneas*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio* and Monteverdi's *Vespers*.

Members of Counterpoint

First Violin

Leader: Lucy Russell
Agata Daraskaite
Magda Loth-Hill
Ellen Bundy
Emilia Benjamin
Ben Sansom
Abel Balazs

Second Violin

John Crockatt
Oliver Webber
William Thorp
Lucy Waterhouse
Hayley Willington
Will Harvey

Viola

Stefanie Heichelheim
Joanne Miller

Kate Fawcett

Geoff Irwin
Helen Saunders-Hewett

Cello

Chris Suckling
Anna Holmes
Gavin Kibble
Lucia Capellaro

Bass

Tim Amherst
Carina Cosgrove

Flute

Katie Bircher

Oboe

James Eastaway
Geoff Coates

Clarinet

Fiona Mitchell
Emily Worthington

Bassoon

Zoe Shevlin

Horn

Richard Lewis
Chris Larkin

Trumpet

David Hendry
Richard Thomas

Timpani

Robert Kendell

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 EU data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

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