LONDON CONCERT CHOIR

est. 1960

Wednesday, 22 March 2023, 7:45pm
Programme: £3

President
Roderick Williams OBE

Music Director
Mark Forkgen

Rachmaninov
Vespers (All-Night Vigil)



lcchoir.uk

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- There will be an interval of 20 minutes during which drinks will be served.

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Programme designed by Stephen Rickett and edited by Eleanor Cowie
Programme notes by David Knowles © 2017, 2019
with additional material by Rebecca Harrison

The translations are largely taken from a bilingual Orthodox Prayer Book published by St Tikhon's Press, South Canaan, PA in 1975.

London Concert Choir: A company limited by guarantee, incorporated in England with registered number 3220578 and registered charity number 1057242. Registered Office: 7 Ildersly Grove, Dulwich, London SE21 8EU

LONDON
CONCERT
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Rachmaninov:
Vespers
(All-Night Vigil)

Mark Forkgen *conductor*

Amy Lyddon *mezzo-soprano*
Edmund Hastings *tenor*

London Concert Choir

There will be an INTERVAL of 20 minutes.



SUSAN DEVILLE

1955–2020

The members of London Concert Choir are dedicating tonight's performance to the memory of Sue Deville.

Sue joined the choir in 1977 and sang in over 200 concerts. She was an enthusiastic and passionate soprano and a committed member of the Choir.

As well as enjoying singing, she was always happy to help and advise, either through her valuable contributions to the committee, or by willingly taking on tasks to keep the choir running smoothly. In 2010 she wrote **Cantabile con brio**, a book celebrating the Choir's first 50 years.

She is greatly missed.

SERGEI RACHMANINOV
(1873–1943)



VESPERS (ALL-NIGHT VIGIL), OP. 37
FOR ALTO, TENOR AND CHORUS

Sergei Rachmaninov, the leading pianist and Russian romantic composer, studied under Nikolay Zverev at the Moscow Conservatory. He established himself as both pianist and composer upon graduation at the age of 19, with his well-received compositions including Prelude in C-sharp Minor (1892) and Piano Concerto No. 2 in C Minor (1901).

During the Russian Revolution of 1905, large-scale political and social protests took place across the Russian Empire, prompting Rachmaninov to move his family to Dresden in the following year. While there, he composed the Symphony No. 2 in E Minor (1907), the symphonic poem *The Isle of the Dead* (1909), and the Piano Concerto No. 3 in D Minor (1909). He returned to Russia in 1910 and wrote his choral symphony *The Bells* (1913). After the 1917 Russian Revolution, he moved between Switzerland and the United States, composing the Symphony No. 3 in A Minor (1936), and *Rhapsody on a Theme of Paganini*.



Rachmaninov wrote several compositions for the Orthodox church, but the *All-Night Vigil*, composed in just two weeks in 1915, has had the greatest lasting influence. The work combines the services of Vespers, Matins and Prime. In the Russian Orthodox Church, the *Vigil* service is observed on the eve of Holy Days, with sections separated by prayers, litanies, readings and antiphons for particular feast days.

The foundations of the Orthodox Church lie in the creation of the Byzantine Empire by the Emperor Constantine in the fourth century, after which it became rare for educated people to speak both Latin and Greek. Hence the Latin-speaking Western church and the Greek-speaking Eastern church gradually drifted apart, long before the formal schism between Roman Catholicism and Greek Orthodoxy, which did not take place until 1054. The origins of a specifically Russian version of Orthodoxy lie in the 860s, when the monks Cyril and Methodius, "the Apostles of the Slavs", translated both the New Testament and the Orthodox liturgy into the local Slav language. Bulgaria, Serbia and Russia gradually converted to Orthodoxy, with Russia officially adopting Christianity in 988. For many years, even under communism, the Russian church has been by far the largest Orthodox community in the world.

Rachmaninov's *All-Night Vigil* is comprised of fifteen sections for unaccompanied choir, which are strongly influenced by Znamenny, Greek and Kievian orthodox chants. The Znammeny (*'chant written in signs'*) plainchants were passed down through the oral tradition for centuries, and written down initially in sign notation.



Example of Znamenny Chant

In the 17th Century, the Znamenny chants were gradually replaced by the Greek and Kyivan chants, but remained in use by religious traditionalists. Restrictions on the style of music in the Orthodox church required Rachmaninov to incorporate traditional chants into his setting. He treated the ten traditional chants he included as thematic material, which he elaborated and embellished throughout the work. Russian Orthodox Church music often features repetition of the main melody, which can be seen in the *Vigil* but with changes to the rhythm, harmony and vocal orchestration. It is a demanding piece to perform, with wide ranges, dramatic changes of dynamics and tempo, and exquisite harmonies.

There is considerable rhythmic flexibility in order to fit the text. A striking feature of the *Vigil* is the choral writing, in which Rachmaninov makes use of the low Russian basses and the wide range of tonal vocal effects, easily matching any orchestral score. This 'choral orchestration' style was influenced by the style of the Moscow Synodal School of Church Music, which aimed to create a distinct Russian musical tradition, characterised by a freer rhythmic, melodic and harmonic style in the manner of chant and folksong.

The first performance in March 1915 by the all-male Moscow Synodal Choir was led by Nikolay Danilin and was well received, with several subsequent performances. However, throughout the Soviet period, there was extensive suppression of performance of church music. The work remained in relative obscurity until 1965, when the State Academic Choir of Moscow made a definitive recording. Today, the *All-Night Vigil* is regarded as the culminating achievement of Russian Orthodox choral music, and indeed one of the composer's greatest masterpieces.



NOTES, TEXT AND TRANSLATION

1 COME, LET US WORSHIP — ORIGINAL CHANT

The "Amen" preceding the hymn is a response to the exclamation intoned by the celebrant:

"Glory to the Holy, Consubstantial, Life-creating, and Undivided Trinity, now and ever, and unto ages of ages".

This invitation to the faithful uses an original chant by Rachmaninov, which resembles an ancient Znamenny Chant in having a folk-like quality, with gradual increases of intensity and volume.

Priidite, poklonimsya Tsarevi nashemu Bogu.	O come, let us worship God our King.
Priidite, poklonimsya i pripadem	O come, let us worship and fall down
Khristu Tsarevi nashemu Bogu.	before Christ, our King and God.
Priidite, poklonimsya i pripadem	O come, let us worship and fall down
samomu Khristu Tsarevi i Bogu nashemu.	before the Very Christ, our King and God.
Priidite, poklonimsya i prepadem Yemu.	O come, let us worship and fall down before Him.

2 VERSES FROM PSALM 103 (104) — GREEK CHANT

These verses are sung by the alto soloist, with the lower voices provide a gently moving accompaniment throughout. In fact, the only word which the basses sing until the final two bars is "Bless". The tessitura of the low alto solo is almost the same as that of the tenor solos in the later pieces, although the texture is quite different.

Blagoslovi, dushe moya, Gospoda.	Bless the Lord, O my soul.
Blagosloven yesi, Gospodi.	*Blessed art Thou, O Lord.*
Gospodi Bozhe moy, vozvelichilsya yesi zelo.	O Lord my God, very great art Thou.
Blagosloven yesi, Gospodi.	*Blessed art Thou, O Lord.*
Vo ispovedaniye i v velelepotu obleklsya yesi.	Thou art clothed with majesty and honour.
Blagosloven yesi, Gospodi.	*Blessed art Thou, O Lord.*
Na gorakh stanut vody.	The waters stand upon the mountains.
Divna dela Tvoya, Gospodi.	*Marvellous are Thy works, O Lord.*
Posrede gor proydut vody.	The waters flow between the hills.
Divna dela Tvoya, Gospodi.	*Marvellous are Thy works, O Lord.*
Vsya premudrostiyu sotvoril yesi.	In wisdom hast Thou made all things.
Slava Ti, Gospodi, sotvorivshemu vsya.	*Glory to Thee, O Lord, who hast created all.*

3 BLESSED IS THE MAN — ORIGINAL CHANT

The verses of this number are sung mostly by the altos and tenors, with the full choir being reserved for the reflective Alleluias, which rise in pitch and volume up to the *fortissimo* Gloria, before descending again to an unexpected *pianissimo* ending on "Glory to Thee, O God".

Blazhen muzh, izhe ne ide
na sovet nechestivykh,
Alliluiya, alliluiya, alliluiya.
Yako vest Gospod put pravednykh,
i put nechestivykh pogibnet.
Alliluiya.
Rabotayte Gospodevi so strakhom
i raduytesya Yemu s trepetom. *Alliluiya.*
Blazheni vsi nadeyushchiysya Nan.
Alliluiya.
Voskresni, Gospodi, spasi mya, Bozhe moy.
Alliluiya.
Gospodne yest spaseniye,
i na lyudekh Tvoikh blagosloveniye Tvoye.
Alliluiya.
Slava Ottsu i Synu i Svyatomu Dukhu,
i nyne i prisno i vo veki vekov,
Amin.
Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.

Blessed is the man that walketh not
in the counsel of the ungodly.
Alleluia, alleluia, alleluia.
For the Lord knoweth the way of the righteous,
and the way of the ungodly shall perish.
Alleluia.
Serve the Lord with fear
and rejoice in Him with trembling. *Alleluia.*
Blessed are all they that put their trust in Him.
Alleluia.
Arise O Lord! Save me, O my God!
Alleluia.
Salvation belongeth to the Lord,
and Thy blessing is upon Thy people.
Alleluia.
Glory to the Father and to the Son and to the Holy
Spirit, both now and ever and unto ages of ages.
Amen.
Alleluia, alleluia, alleluia.
Glory to Thee, O God!

4 O SERENE LIGHT — KYIVAN CHANT

This movement is derived from an Evening Hymn of Light, an ancient hymn of the Orthodox Church, during which all the candles and lamps in the church are gradually lit. There is a small tenor solo in this simple setting, for the words "we praise the Father, Son and Holy Spirit, God". The traditional melody moves entirely in single steps.

Svete tikhiy svyatiya slavy, Bezsmertnago,
Ottsa Nebesnago, Svyatago, Blazhennago,
Iisuse Khriste.

O Serene Light of the holy glory of the Immortal,
the Heavenly Father, holy and blessed,
O Jesus Christ!

Prishedshe na zapad solntsa,
videvshe svet vecherniy,
poyem Ottsa, Syna i Svyatago Dukha, Boga.
Dostoin yesi vo vsya vremena pet byti
glasy prepodobnymi.
Syne Bozhiy, zhivot dayay,
temzhe mir Tya slavit.

Now that we have come to the setting of the sun,
and behold the evening light,
we praise the Father, Son and Holy Spirit, God.
Thou art worthy at all times to be praised
by reverent voices.
O Son of God, Thou art the Giver of Life,
therefore all the world doth glorify Thee.

5 NUNC DIMITTIS — KYIVAN CHANT

This setting, with a tenor soloist chanting most of the words to the accompaniment of the choir, is famous for its ending, where the second basses sing a descending scale down to bottom B flat. Before that, there is the word "svyet" (light) sung in hushed excitement by the sopranos, which echoes the "Serene Light" of the previous number.

Nyne otpushchayeshi raba Tvoyego, Vladyko,
po glagolu Tvoyemu, s mirom.
Yako videsta ochi moi spaseniye Tvoye,
yezhe yesi ugotoval pred litsem
vsekh lyudey,
svet vo otkroveniye yazykov,
i slavu lyudey Tvoikh Izrailya.

Now lettest Thou Thy servant depart, O Lord,
according to Thy word, in peace.
For mine eyes have seen Thy salvation,
which Thou hast prepared before the face of
all people,
a light for the enlightenment of the gentiles,
and the glory of Thy people Israel.

6 AVE MARIA — ORIGINAL CHANT

This relatively simple setting of the Orthodox version of the Ave Maria, a hymn to the mother of God, is the only piece frequently performed separately. There is one verse, similar to the first verse of the Latin, but with an extra line at the end, which Rachmaninov introduces with a *fortissimo* entry from the basses on "for the Saviour" and an interpolated "Virgin rejoice" from the sopranos, before the whole choir ends on a *pianissimo* "our souls".

Bogoroditse Devo, raduysya,
blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovena Ty v zhenakh,
i blagosloven plod chreva Tvoyego;
yako Spasa rodila yesi dush nashikh.

O Virgin, Birth-giver of God, rejoice!
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Saviour of our souls.

INTERVAL – 20 MINUTES

7 THE LESSER DOXOLOGY (GLORIA) — ZNAMENNY CHANT

At this point the vesperal portion of the All-Night Vigil draws to a close and Matins begins. This is the first of two versions of the doxology in the Matins, and they share the same traditional melody. The word "Glory" rings out like a bell over the simple repeated chant, initially sung by the altos and sopranos, later being joined by tenor voices. It is followed by a slow and quiet homophonic setting of "O Lord, open Thou my lips", marked "with great feeling".

Slava v vyshnikh Bogu i na zemli mir,
v chelovetsekh blagovoleniye. (x3)
Gospodi, ustne moi otverzeshi,
i usta moya vozvestyat khvalu Tvoyu.

Glory to God in the highest, and on earth peace,
goodwill towards men. (x3)
O Lord, open Thou my lips,
and my mouth shall show forth Thy praise.

8 PRAISE THE NAME OF THE LORD — ZNAMENNY CHANT

There is an air of restrained exuberance about this syncopated setting, which is marked "not fast". Nonetheless, there are many dramatic contrasts within this movement.

Khvalite imya Gospodne,
khvalite, rabi Gospoda.
Alliluiya, alliluiya, alliluiya.
Blagosloven Gospod ot Siona
zhiviy vo Iyerusalime. *Alliluiya.*
Ispovedaytesya Gospodevi, yako blag,
yako v vek milost Yego. *Alliluiya.*
Ispovedaytesya Bogu nebesnomu,
yako v vek milost Yego. *Alliluiya.*

Praise the name of the Lord,
praise Him, ye servants of the Lord.
Alleluia, alleluia, alleluia.
Blessed be the Lord from Zion,
who dwelleth in Jerusalem. *Alleluia.*
O confess ye to the Lord, for He is good,
for His mercy endureth for ever. *Alleluia.*
O confess ye to the heavenly God,
for His mercy endureth for ever. *Alleluia.*

9 RESURRECTION HYMN — ZNAMENNY CHANT

This is a long and complex setting of the Resurrection story, especially beautiful for its word-painting. It contains the most moving passage of the whole work, describing the women running weeping to the empty tomb of Jesus, to be greeted by an angel (tenor solo) saying "The time for lamentation is past. Weep not, but announce the Resurrection to the Apostles." The text is interspersed by the three lower voices singing the refrain "Blessed art Thou O Lord, teach me Thy statutes." The angel must tell the mourners three times before they finally understand that Jesus has risen, and the piece ends with a restrained, but dance-like, extended Gloria.

Later in life, Rachmaninov returned to this motif when he used it in the finale of his *Symphonic Dances*, which throughout reflect his fascination with ecclesiastical chant.

Blagosloven yesi, Gospodi,
nauchi mya opravdaniyem Tvoim.
Angelskiy sobor udivisya,
zrya Tebe v mertvykh vmenivshasya,
Smertnuyu zhe, Spase, krepost razorivsha,
i s Soboyu Adama vozdvigsha,
i ot ada vsya svobozhdsha.
Blagosloven yesi, Gospodi, ...
"Pochto mira s milostivnymi slezami,
O uchenitsy, rastvoryayete?"
blistayaysya vo grobe angel
mironositsam veshchashe.
"Vidite vy grob i urazumeyte,
Spas bo voskrese ot groba."
Blagosloven yesi, Gospodi, ...

Blessed art Thou, O Lord,
teach me Thy statutes.
The assembly of the Angels was amazed,
seeing Thee numbered among the dead.
O Saviour, thou hast destroyed the fortress of death,
raising Adam with Thee
and releasing all from hell.
Blessed art Thou, O Lord, ...
"Why do you mingle myrrh with tears of
compassion, O ye disciples?"
the radiant Angel in the tomb cried to the
myrrh-bearing women.
"Behold the tomb and understand,
the Saviour is risen from the tomb."
Blessed art Thou, O Lord, ...

Zelo rano mironositsy techakhu
ko grobu Tvoyemu rydayushchiya.
No predsta k nim Angel i reche:
"Rydaniya vremya presta, ne plachite,
voskreseniye zhe apostolom rtsyte."
Blagosloven yesi, Gospodi, ...
Mironositsy zheny, s miry prishedshiya
ko grobu Tvoyemu, Spase rydakhu.
Angel zhe k nim reche, glagolya:
"Chto s mertvymi zhivago pomyshlyayete?
Yako Bog bo voskrese ot groba."

Very early in the morning the myrrh-bearers ran
lamenting to Thy tomb,
but the Angel came to them and said:
"The time for lamentation is past; weep not;
but announce the Resurrection to the Apostles."
Blessed art Thou, O Lord, ...
The myrrh-bearing women mourned as they drew
near Thy tomb, O Saviour,
but the Angel spake to them, saying,
"Why number ye the living among the dead?
Since He is God, He is risen from the tomb."



Slava Ottsu i Synu
i Svyatago Dukhu.
Poklonimsya Ottsu i Yego Synovi i Svyatomu
Dukhu, Svyatey Troitse vo yedinom sushchestve,
s serafimy zovushche:
Svyat, svyat, svyat yesi Gospodi.
I nyne i prisno i vo veki vekov, Amin.
Zhiznodavtsa rozhdshi, grekha, Devo,
Adama izbavila yesi.
Radost zhe Yeve v pechali mesto podala yesi;
Padshiya zhe ot zhizni k sey napravi,
Iz Tebe voplotiviysya Bog i chelovek.
Alliluiya, alliluiya, alliluiya.
Slava Tebe, Bozhe.

Glory to the Father and to the Son
and to the Holy Spirit.
We worship the Father, and his Son and the Holy
Spirit, the Holy Trinity in one Substance,
crying out with the Seraphim:
Holy, Holy, Holy art Thou, O Lord!
Both now and ever and unto ages of ages. Amen.
By bearing the Giver of Life, O Virgin,
Thou hast delivered Adam from his sin.
Thou didst give joy to Eve in place of sadness.
To them that had fallen from life, He hath restored
life, the God and man born of Thee.
Alleluia, alleluia, alleluia.
Glory to Thee, O God.

10 VENERATION OF THE CROSS — ORIGINAL CHANT

For the most part, this is a simple homophonic setting, with a theme similar to that of Rachmaninov's Third Piano Concerto (written a few years earlier). The climax of the piece, "by death He hath destroyed death", is sung quietly by the men's voices, and is repeated with even greater awe by the sopranos and altos.

Voskreseniye Khristovo videvshe,
poklonimsya svyatomu Gospodu Iisusu,
Yedinomu bezgreshnomu.
Krestu Tvoyemu poklonyayemsya, Khriste,
i svyatoye voskreseniye Tvoye poyem
i slavim:
Ty bo yesi Bog nash,
razve Tebe inogo ne znayem,
imya Tvoye imenuyem.
Priidite, vsi vernii, poklonimsya svyatomu
Khristovu voskreseniyu:
Se bo priide krestom radost vsemu miru.
Vsegda blagoslovyashche Gospoda,
poyem voskreseniye Yego:
raspyatiye bo preterpev,
smertiyu smert razrushi.

Having beheld the Resurrection of Christ,
let us bow down before the holy Lord Jesus,
the only sinless One.
We venerate Thy Cross, O Christ,
and Thy holy Resurrection we praise
and glorify,
for Thou art our God,
and we know no other than Thee,
we call on Thy name.
Come, all ye faithful, let us bow down before Christ's
holy Resurrection.
For lo, by the Cross, joy hath come to all the world.
Ever blessing the Lord,
we praise His Resurrection:
for by enduring crucifixion,
by death He hath destroyed death.

11 MAGNIFICAT — ORIGINAL CHANT

The words of the Magnificat are the same as the Latin version, except that the Orthodox liturgy requires each verse to be followed by a long refrain. Rachmaninov treats this interpolation as the main theme, and subtly varies it each of the five times it occurs. In fact, the verses become so unimportant that he has, apparently accidentally, omitted one of them ("He hath shewed strength with His arm and He hath scattered the proud in the imagination of their hearts")! The basses sing in the verses, but only in the last line of the refrain, providing a great contrast in vocal texture between verse and refrain.

Velichit dusha moya Gospoda,
i vozradovasya dukh moy o Bozhe Spase moyem.
Chestneyshuyu Kheruvim i slavneyshuyu
bez sravneniya Serafim,
Bez istleniya Boga Slova rodshuyu,
Sushchuyu Bogoroditsu, Tya velichayem.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
More honourable than the Cherubim and beyond
compare more glorious than the Seraphim,
without defilement Thou barest God the Word,
true Birth-giver of God, we magnify Thee.

Yako prizre na smireniye
raby Svoyeya,
se bo ot nyne ublazhat mya
vsi rodi.
Chestneyshuyu Kheruvim ...
Yako sotvori mne velichiye Silniy,
i svyato imya Yego,
i milost Yego v rody rodov
boyashchymsya Yego.
Chestneyshuyu Kheruvim ...
Nizlozhi silniya
so prestol,
i voznese smirenniya;
alchushchiya ispolni blag
i bogatyashchiyasya otpusti tshchy.
Chestneyshuyu Kheruvim ...
Vospriyat Izrailya otroka Svoyego,
pomyanuti milosti
yakozhe glagola ko ottsem nashim,
Avraamu i semeni ego, dazhe vo veka.
Chestneyshuyu Kheruvim ...

For He hath regarded the meekness
of His servant.
For behold, from henceforth all generations shall
call me blessed.
More honourable than the Cherubim ...
For the Mighty One hath done great things to me,
and Holy is His Name,
and His mercy, from generation to generation, is
on them that fear Him.
More honourable than the Cherubim ...
He hath put down the mighty
from their throne,
and hath exalted the humble;
He hath filled the hungry with good things
and the rich He hath sent away empty.
More honourable than the Cherubim ...
He hath accepted Israel His servant,
in remembrance of His mercies,
as He spake to our fathers,
Abraham and his seed, for ever.
More honourable than the Cherubim ...

12 THE GREAT DOXOLOGY (GLORIA) ZNAMENNY CHANT

The Great Doxology uses the same traditional melody as number 7 (the Lesser Doxology), but is much more extensive and complex. The melodic line moves from part to part, and the "Amen"s in the middle provide natural cadences, with the staccato passage "Every day will I bless Thee" providing a complete contrast to the rest of the piece. It ends with a magnificent eight-part setting of the Orthodox Trisagion "Holy God, Holy Mighty, Holy Immortal have mercy on us", sung three times and then once more following the Gloria.

Slava v vyshnykh Bogu i na zemli mir,
v chelovetsekh blagovoleniye.
Khvalim Tya, blagoslovim Tya,
klanyayem Ti sya, slavoslovim Tya,
blagodarim Tya, velikiya radi slavy Tvoyeya.
Gospodi Tsaryu Nebesniy, Bozhe Otche
Vsederzhitelyu,
Gospodi Syne Yedinorodniy, Iisuse Khriste,
i Svyatiy Dushe.
Gospodi Bozhe, Agnche Bozhiy,
Syne Otech,
vzemlyay grekh mira,
pomiluy nas:
vzemlyay grekhi mira,
priimi molitvu nashu.
Sedyay odesnuyu Ottsa,
pomiluy nas.
Yako Ty yesi yedin svyat, Ty yesi yedin Gospod,
Iisus Khristos, v slavu Boga Ottsa, Amin.

Glory to God in the highest, and on earth peace,
goodwill towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory.
O Lord, Heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ,
and the Holy Spirit.
O Lord God, Lamb of God,
Son of the Father,
that takest away the sin of the world,
have mercy on us.
Thou that takest away the sins of the world,
accept our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.
For Thou only art holy, Thou only art the Lord,
Jesus Christ, in the glory of God the Father, Amen.

Na vsyak den blagoslovlyu Tya i voskhvalyu imya
Tvoye vo veki, i v vek veka.
Spodobi Gospodi v den sey bez grekha
sokhranitisya nam.
Blagosloven yesi, Gospodi Bozhe Otets nashikh, i
khvalno i proslaveno imya Tvoya vo veki, Amin.
Budi, Gospodi, milost Tvoya na nas,
yakozhe upovakhom na Tya.

Every day will I bless Thee and I will praise Thy
name for ever, yea for ever and ever.
Vouchsafe O Lord to keep us this
day without sin.
Blessed art Thou, O Lord, God of our fathers, and
praised and glorified be Thy name for ever. Amen.
Let Thy mercy, O Lord, be upon us
as we have set our hopes on Thee.

Blagosloven yesi Gospodi,
nauchi mya opravdaniyem Tvoim.
Gospodi, pribezhishche byl yesi nam
v rod i rod.
Az rekh: Gospodi, pomiluy mya,
istseli dushu moyu, yako sogreshikh Tebe.
Gospodi, k Tebe pribegokh,
nauchi mya tvoriti volyu Tvoyu,
yako Ty yesi Bog moy:
yako y Tebe istochnik zhivota,
vo svete Tvoyem uzrim svet:
probavi milost Tvoyu vedushchym Tya.

Blessed art Thou Lord,
teach me Thy statutes.
O Lord, Thou hast been our refuge from
generation to generation.
I said: Lord have mercy upon me,
heal my soul, for I have sinned against Thee.
O Lord, to Thee have I fled,
teach me to do Thy will,
for Thou art my God;
for with Thee is the fountain of life;
in Thy light shall we see light.
Continue Thy mercy to them that know Thee.

Svyatiy Bozhe, svyatiy Krepkiy,
svyatiy Bezsmertniy, pomiluy nas.
Slava Ottsu i Synu
i Svyatomu Dukhu,
i nyne i prisno i vo veki vekov,
Amin.
Svyatiy Bezsmertniy, pomiluy nas.
Svyatiy Bozhe, svyatiy Krepkiy,
svyatiy Bezsmertniy, pomiluy nas.

O Holy God, Holy Mighty,
Holy Immortal, have mercy on us.
Glory to the Father and to the Son
and to the Holy Spirit,
Both now and ever and unto ages of ages,
Amen.
Holy Immortal, have mercy on us.
O Holy God, Holy Mighty,
Holy Immortal, have mercy on us.

14 CHRIST IS RISEN FROM THE TOMB — ZNAMENNY CHANT

Numbers 13 and 14 are liturgical alternatives which both contemplate the significance of the Resurrection in destroying the power of death. Only Number 14 (the longer of the two) is being sung tonight.

Voskres iz groba,
i uzy rasterzal yesi ada:
razrushil yesi osuzhdeniye smerti,
Gospodi,
vsya ot setey vraga izbaviviy:
yaviviy zhe Sebe apostolom Tvoim,
poslal yesi ya na propoved
i temi mir Tvoy podal yesi
vselenney,
Yedine mnogomilostive.

Being risen from the tomb,
and having burst the bonds of hell,
Thou hast destroyed the condemnation of death,
O Lord,
delivering all from the snares of the enemy;
revealing Thyself to Thine Apostles,
Thou didst send them forth to preach,
and through them hast granted Thy peace to the
world,
O All merciful Lord.

15 HYMN TO THE MOTHER OF GOD — GREEK CHANT

The whole work ends with a magnificent battle hymn praising the Mother of God as the leader of the heavenly hosts, with the high tessitura of the soprano part providing a brilliant musical conclusion.

Vzbrannoy voyevode pobeditelnaya,
yako izbavlshesya ot zlykh,
blagodarstvennaya vospisuyem
Ti rabi Tvoi, Bogoroditse:
no yako imushchaya
derzhavu nepobedimuyu,
ot vsyakikh nas bed svobodi,
da zovem Ti:
"Raduysya, Nevesto Nenevestnaya."

To Thee, victorious Leader of triumphant hosts,
being delivered from evil,
we, Thy servants, offer hymns of thanksgiving,
O Mother of God.
Since Thou dost possess
invincible might,
set us free from all calamities,
so that we may cry to Thee,
"Rejoice, O Ever-virgin Bride!"



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.

Spring highlights include Beethoven's Seventh Symphony with Southbank Sinfonia at St John's Smith Square and in Plymouth, as well as the first performances of a new oratorio, *The Argo* by Hywel Davies, based on Jason and the Argonauts.

AMY LYDDON

MEZZO-SOPRANO



A 'warmly expressive' singer (The Guardian), Amy graduated with first-class honours in Modern Languages from Trinity College, Cambridge, before studying voice at the Royal College of Music.

Her concert engagements have included Bach's *St Matthew Passion* for the Dunedin Consort at Wigmore Hall and for the Academy of Ancient Music (with Edward Higginbottom) at Palau de la Musica de Valencia, Handel's *Messiah* at Snape Maltings and also for Oxford Philharmonic (with Marios Papadopoulos) at The Sheldonian Theatre, Handel's *Israel in Egypt* at Cadogan Hall, Bach's *Magnificat* at St John's Smith Square, and the UK première of Per Norgard's Symphony No. 3 (with Thomas Dausgaard) for BBC Proms at the Royal Albert Hall.

Amy features on the Dunedin Consort's critically acclaimed recording of Monteverdi's *Vespro della Beata Vergine* and has performed and recorded with many leading ensembles, including Polyphony, the Monteverdi Choir, Tenebrae, the Orchestra of the Age of Enlightenment and London Voices.

A former Opera Prelude Young Artist and semi-finalist of the National Mozart Singing Competition, Amy has appeared in public masterclasses with Sir John Tomlinson, Dame Sarah Connolly and Sir Simon Keenlyside. Her opera engagements have included Pastuchyna/*Jenufa* for Grange Park Opera, Nicklausse (cover)/*The Tales of Hoffmann* for English Touring Opera, Nancy/*Albert Herring* for Shadwell Opera at Opera Holland Park, Meg Page (cover)/*Falstaff* for The Grange Festival, and Dorabella/*Così fan tutte* and Flora/*La traviata* for Devon Opera at Dartington Hall.

EDMUND HASTINGS

TENOR



Originally a treble at Bath Abbey, Edmund then went on to sing at King's College, Cambridge and New College, Oxford, followed by further study at the Royal Academy of Music with Ryland Davies and Dominic Wheeler.

His operatic experience is extensive, from the title role in *Orfeo* to creating the role of Gabriel in *Hagar in the Wilderness* by Sally Beamish for the Presteigne Festival. Other opera includes Sailor/*Dido and Aeneas* (Academy of Ancient Music), Remendado/*Carmen* (OperaUpClose), Offenbach's *Vert-Vert* (cover Vert-Vert) for Garsington Opera, Harlekin/*Der Kaiser Von Atlantis* (Grimeborn Opera Festival), Cinea/*Cajo Fabricio* for the London Handel Festival, Arioch/*Belshazzar* (Theatre du Capitole, Toulouse), Jupiter/*Semele*, and Lysander/*Midsummer Night's Dream* (Shadwell Opera).

With an extensive performing repertory, encompassing the majority of the oratorio canon, Edmund began his concert career in 2008, singing Bach cantatas with Laurence Cummings at the Barbican. Since then, he has worked with many leading conductors, including Sir John Eliot Gardiner, Richard Egarr, Paul McCreesh and René Jacobs, performing in venues such as the Wigmore Hall, The Chapel of King's College, Cambridge, St George's Bristol and St John's Smith Square. He has performed live on BBC R3 and has recorded Monteverdi *Vespers* with Fiori Musicali.

Concert appearances include the first performance of Handel's *Messiah* in Goa with the Symphony Orchestra of India, a WW1 anthology tour in Picardie with Tcheky Karyo, a song recital at the Parisian British Ambassadorial Residence with Matthew Fletcher, Bach *B Minor Mass* (Bristol Bach Choir), Bach *St Matthew Passion* arias (Israel Camerata), Bach *St John Passion* Evangelist with the choir of Christ's College, Cambridge and Mozart Requiem (St Martin-in-the-Fields).

LONDON CONCERT CHOIR

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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

The choir had its 60th anniversary in 2020. Notable for the commitment and musicality of its performances in an unusually varied repertoire, London Concert Choir regularly appears with Mark Forkgen at London's premier concert venues, while tours abroad have included visits to France, Germany, Italy, Poland and Spain.

The choir's 50th anniversary saw 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.

Operas in concert performance have ranged from Purcell's *King Arthur* to Gershwin's *Porgy and Bess*. Performances with 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 C minor Mass. LCC has also performed Ellington's *Sacred Concert* and Will Todd's *Mass in Blue*. In 2022 the choir took part in the St John's Smith Square Christmas Festival for the first time, together with Southbank Sinfonia.

In addition to giving concerts for charity, including the recent Christmas Carol concert in aid of St George's Hospital Children's wards, the choir commissions 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 Roderick Williams to commemorate the centenary of the RAF.

lcchoir.uk

LONDON CONCERT CHOIR MEMBERS

Soprano
Anja Augenschein
Dagmar Binsted
Eleanor Blackman
Alison Carpenter
Eleanor Cowie
Emma Davidson
Christine Dencer
Emma Dixon
Kay Fox
Sarah French
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Emily Hunka
Eva Ignatuschtschenko
Carol Ihnatowicz
Christine Ingram
Danielle Johnstone
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Stephanie Lacey
Susanna Lutman
Annie Meston
Adrienne Morgan
Margaret Perkins
Jutta Raftery
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
Ioulia Zoukova

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
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Chris Joseph
Margaret Kalaugher
Sharon Kipfer
Sarah Knight
Sabine Koellmann
Carol Lane
Lorna Lewis
Liz Lowther
Bridget Maidment
Adrienne Mathews
Neetu Menon
Anna Metcalf
Rosie Norris
Cathy Packe
Barbara Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Anna Strydom
Gabriel West
June Williams

Tenor
David Broad
Ed Davison
Richard Davison
Dave Dosoruth
Fabyan Evans
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Andrew Lyburn
Benjamin Martin
Stephen Rickett
Tim Steer
Andrew Sutcliffe
Geoff Williams
Ruth Yeo

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

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. 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.

The information you provide is subject to data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

LCC SUPPORTERS

Peter Banks
Sue Blyth
Deborah and Girome Bono
Carys Cooper
Eleanor Cowie
Andrew Cullen
Dianne Denham
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Fabyan and Karen Evans
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Christopher and Jennifer Powell Smith
Will Tilden
Dai Whittingham
Charles Williams
Anthony Willson

LIFE FRIENDS

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

Peter Barley
Tim and Patricia Barnes
Anne Clayton
Mark Loveday
Sue McFadyen
Gregory Rose

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