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Thursday 20 June 2024, 7:30pm
Cadogan Hall

HANDEL:
DIXIT DOMINUS

PURCELL:
DIDO AND AENEAS

Programme £3

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Programme designed by Stephen Rickett

Programme edited by Eleanor Cowie
with acknowledgments to John Bawden
for the programme note on Dixit Dominus.

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HANDEL:
DIXIT DOMINUS

PURCELL:
DIDO AND AENEAS

Mark Forkgen conductor

Rachel Allen soprano

Raphaella Papadakis soprano

Elizabeth Green mezzo-soprano

Nathan Vale tenor

Timothy Nelson baritone

London Concert Choir
Counterpoint

There will be an INTERVAL of 20 minutes.

GEORGE FRIDERIC HANDEL
(1685-1759)

DIXIT DOMINUS

(PSALM 110)



Handel was a prodigiously gifted musician who by the time he had reached his twenties was already an experienced composer and performer with an established reputation. Like many ambitious musicians he was drawn to Italy, the birthplace of opera, and so in 1707 he went to Rome for three years, where he hoped to further his career as an opera composer. Though raised in the Lutheran faith, Handel always willingly composed for other denominations and was soon patronised by the Catholic Church in Rome, and by many of the city's principal movers and shakers.

Dixit Dominus is a setting of Psalm 110 (109 in the Latin Vulgate) which Handel composed in 1707, when he was only 22. The work is in nine movements, scored for five soloists, five-part chorus, strings and continuo. Along with other Latin psalm settings and motets composed at about the same time, it very probably formed part of a setting of the Carmelite Vespers for the feast of the Madonna del Carmine.

At that time the talents of the finest Italian instrumentalists were regularly on display in the brilliant concertos of Vivaldi, Corelli and others, and singers were similarly able to parade their skills in opera, the exciting new musical theatre that had become all the rage, thanks to composers such as Alessandro Scarlatti and Antonio Caldara. *Dixit Dominus* is a showpiece for both singers and players alike, and whilst its unremitting energy and dramatic intensity presents all the musicians with considerable challenges, the demands that Handel makes on the choir are extremely testing, and seldom equalled in his later works.

The piece is an extraordinary tour-de-force, particularly for such a young composer, and demonstrates Handel's precocious mastery of counterpoint, of harmonic and melodic invention and, perhaps most impressively, of powerful dramatic gesture. Clearly, he viewed the commission as an opportunity to display his total command

of the Italian style, and so make the most memorable impression possible on his hosts. Not surprisingly, *Dixit Dominus* is regarded as one of his finest works.

It seems likely that the text was originally intended for a coronation, later becoming part of the liturgy for Sunday Vespers and the ordination of priests. It is one of the most frequently referenced psalms, and from early times has been seen as one of the primary portrayals of Christ as prophet, priest and king not only of his own people but of all nations. Nowadays it seems uncomfortably bellicose, but in Handel's time it would have been cheerfully read as a prophecy of Christ's victory not only over his earthly enemies, but also over the devil and all his works.

The psalm is set by Handel to music of exceptional brilliance, the dramatic contrasts within and between movements vividly illustrating and reinforcing the words. The energetic opening chorus **Dixit Dominus** features interpolations from the soloists and a *cantus firmus* – a plainsong melody in greatly extended notes which moves between the different voices of the choir, and against which the remaining parts weave decorative lines. Next comes a simple and elegant alto solo, **Virgam virtutis**, followed by **Tecum principium**, a beautifully lyrical movement for soprano, built on a repeated triplet figure. The fourth verse of the psalm is split into two choral movements: **Juravit Dominus** consists of alternating slow and fast sections, the slow sections being notable for daring chromatic harmony and bold dissonances. In **Tu es sacerdos** the main theme is sung by each voice in turn, against busy semi-quavers in the other voices.

The unmistakable influence of Corelli can be heard in the instrumental introduction to **Dominus a dextris**, with the two violin parts and then the voices of first the soloists, then the choir constantly overlapping in a series of striking suspensions. The next movement, **Judicabit in nationibus**, is a busy choral *fugato* which appropriately disintegrates at the word 'ruinas'. There follows one of the most remarkable passages in this unique work: a series of percussive chords repeated to the same syllable (a device very reminiscent of Monteverdi) graphically depicts a crushing military victory.

In complete contrast, **De torrente** is a serene duet for the two soprano soloists, accompanied by the tenors and basses of the chorus singing in unison. Finally the choral **Gloria** brings back the *cantus firmus*, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and superbly executed fugue.

Text and Translation

1. Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam
inimicos tuos scabellum pedum
tuorum.
The Lord said to my Lord:
Sit thou at my right hand, until I make
thine enemies thy footstool.
2. Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
The Lord will send the rod of thy
strength out of Sion:
rule thou in the midst of thine enemies.
3. Tecum principium in die virtutis tuae
splendoribus sanctorum.
Ex utero ante luciferum genui te.
The power shall be thine on the day of
thy strength along with the splendour of
the holy ones.
From the womb before the morning star
have I begotten thee.
4. Juravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
The Lord hath sworn an oath and will
not recant:
Thou art a priest for ever
after the order of Melchisedech.
6. Dominus a dextris tuis,
confregit in die irae suae reges.
The Lord at thy right hand
destroyed kings in the day of his wrath.
7. Judicabit in nationibus,
Implebit ruinas,
conquassabit capita in terra multorum.
He shall judge the nations,
he shall wreak destruction,
and shatter the heads in the land of
many.
8. De torrente in via bibet,
propterea exaltabit caput.
He shall drink from the brook
by the wayside,
therefore shall he hold his head high.
9. Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.
Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

HENRY PURCELL (1659-1695)

DIDO AND AENEAS

OPERA IN THREE ACTS

LIBRETTO BY NAHUM TATE



Purcell was born in Westminster and spent all his life there. At the age of 20 he was appointed organist of Westminster Abbey – a post he retained until his death – and he later became one of the organists at the Chapel Royal. Purcell had a particular gift for setting the English language to music; in his short lifetime he composed a large number of songs, as well as anthems for the Abbey and the Chapel Royal and music for the stage and for the courts of Charles II, James II and William and Mary.

Dido and Aeneas is Purcell's only true opera, composed to a libretto by the minor playwright Nahum Tate and performed in 1689 by the young ladies of a Chelsea boarding school. The plot is derived from an episode in the *Aeneid*, the epic written in around 20 BCE by the Roman poet Virgil.

According to legend, Dido, also known as Elissa, was the founder and first queen of the Phoenician city-state of Carthage, on the Tunisian coast. She was previously joint ruler of Tyre in Lebanon with her brother, but fled to Carthage after he had her husband murdered.

Virgil's *Aeneid* relates how Aeneas, the son of Venus and Anchises, was one of the few to survive when the city of Troy in Asia Minor fell to the Greeks. He was commanded by the gods to flee to Italy and found a new Troy, but the Trojan fleet was driven by a storm to Carthage. Aeneas was received by Queen Dido and they fell in love, but their union was forbidden by Jupiter and Venus. Thus Aeneas and his companions sailed on to Italy to become the ancestors of the Romans, while Dido uttered a curse that set Carthage against Rome before ending her sorrows by suicide.

For Purcell's opera, Tate replaced the gods with a sorceress and some Shakespearean witches, symbolising the malevolence of Fate towards both lovers. He also modified the ending by making Dido simply die of a broken heart. The reference in the first Act to the joy of a marriage between two monarchs may be intended as a compliment to King William and Queen Mary, whose joint reign had begun in 1689.

CAST

Dido, or Elissa, Queen of Carthage
Belinda, her Sister
Second Woman
Aeneas
Sorceress
Spirit
First Witch
Second Witch
Sailor
Courtiers, Witches, Sailors

Rachel Allen
Raphaela Papadakis
Elizabeth Green
Timothy Nelson
Elizabeth Green
Nathan Vale
Emily Dresner
Josephine von Zitzewitz
Nathan Vale
The Choir

SYNOPSIS

ACT I

At the palace Dido is mourning the death of her husband and is determined to resist her attraction to her guest Aeneas, but Belinda and her courtiers eventually persuade her to agree to marry him and thus unite their two kingdoms. A dance of triumph ends the scene.

ACT II

A sorceress summons her witches to a cave to plot the downfall of Dido. Her plan is to conjure up a storm, then send an elf, disguised as Jove's messenger Mercury, who will order Aeneas to leave Dido and sail at once to Italy. Meanwhile, in the countryside Dido and Aeneas, having spent the night together, are enjoying a day of hunting and festivities. Fearing the imminent storm, Belinda urges everyone to return to the palace, but Aeneas is waylaid by the false Mercury. While he accepts what he believes is Jove's command to leave immediately, Aeneas is distraught about abandoning Dido.

ACT III

At the quayside Aeneas's sailors are preparing for the voyage. The witches rejoice in the success of their plot while the sorceress reveals her plan to destroy Aeneas in a storm at sea. The sailors then leave and the witches dance. Back at the palace, having discovered that Aeneas intends to depart, Dido refuses to be comforted. Accusing Aeneas of deceit and broken promises, she rejects his offer to defy the gods and stay in Carthage. Instead she orders him to leave and welcomes Death as inevitable, pleading in her famous Lament to be remembered. After her death, Cupids scatter roses on her tomb.

OVERTURE

ACT I

SCENE: THE PALACE

Enter Dido, Belinda and attendants

BELINDA

Shake the cloud from off your brow,
Fate your wishes does allow;

Empire growing,
Pleasures flowing,
Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care,
Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am press'd
With torment not to be confess'd,
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guess'd.

BELINDA

Grief increases by concealing,

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has press'd;
The greatest blessing Fate can give
Our Carthage to secure and Troy revive.

CHORUS

When monarchs unite, how happy their
state,
They triumph at once o'er their foes and
their fate.

DIDO

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mixt with Venus' charms,
How soft in peace, and yet how fierce in arms!

BELINDA

A tale so strong and full of woe
Might melt the rocks as well as you.

SECOND WOMAN

What stubborn heart unmov'd could see
Such distress, such piety?

DIDO

Mine with storms of care oppress'd
Is taught to pity the distress'd.
Mean wretches' grief can touch,
So soft, so sensible my breast,
But ah! I fear, I pity his too much.

BELINDA AND SECOND WOMAN

[Repeated by Chorus]

Fear no danger to ensue,
The hero loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupids strew your path with flowers
Gather'd from Elysian bowers.

DANCE [Orchestra]

Aeneas enters with his train

BELINDA

See, your royal guest appears,
How godlike is the form he bears!

AENEAS

When, royal fair, shall I be bless'd
With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the
smart.

AENEAS

If not for mine, for empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

CHORUS

To the hills and the vales, to the rocks and the mountains

To the musical groves and the cool shady fountains.

Let the triumphs of love and of beauty be shown,

Go revel, ye Cupids, the day is your own.

THE TRIUMPHING DANCE

ACT II

SCENE I: THE CAVE

Enter Sorceress

PRELUDE FOR THE WITCHES

SORCERESS

Wayward sisters, you that fright
The lonely traveller by night;
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call,
and share in the fame
Of a mischief shall make all Carthage
flame. Appear!

Enter Witches

FIRST WITCH

Say, Beldam, say what's thy will?

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset shall most wretched prove,
Depriv'd of fame, of life and love!

CHORUS

Ho, ho, ho, ho, ho, ho!

TWO WITCHES

Ruin'd ere the set of sun?

Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

But, when they've done, my trusty elf
In form of Mercury himself
As sent from Jove shall chide his stay,
And charge him sail tonight with all his
fleet away.

CHORUS

Ho, ho, ho, ho, ho, ho!

TWO WITCHES

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport
And drive 'em back to court.

CHORUS [in the manner of an echo]

In our deep vaulted cell the charm we'll
prepare,
Too dreadful a practice for this open air.

ECHO DANCE [Orchestra]

SCENE II: THE GROVE

RITORNELLE [Orchestra]

*Enter Aeneas, Dido, Belinda,
and their train*

BELINDA [Repeated by Chorus]

Thanks to these lovesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

SECOND WOMAN

Oft she visits this lone mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.

DANCE [Orchestra]

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear!

DIDO

The skies are clouded, hark! how thunder
Rends the mountain oaks asunder.

BELINDA [Repeated by Chorus]

Haste, haste to town, this open field
No shelter from the storm can yield.
*Exeunt Dido and Belinda and train
The Spirit of the Sorceress descends to
Aeneas in the likeness of Mercury*

SPIRIT

Stay, Prince and hear great Jove's
command;
He summons thee this night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,
The angry god will brook no longer stay.
Jove commands thee, waste no more
In Love's delights, those precious hours,
Allow'd by th'almighty powers
To gain th' Hesperian shore
And ruined Troy restore.

AENEAS

Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.

Exit Spirit

But ah! what language can I try
My injur'd Queen to pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more
ease could die.

ACT III

SCENE I: THE HARBOUR

PRELUDE *Enter the Sailors*

FIRST SAILOR [Repeated by Chorus]

Come away, fellow sailors, your anchors
be weighing.

Time and tide will admit no delaying.

Take a boozy short leave of your nymphs
on the shore,

And silence their mourning

With vows of returning

But never intending to visit them more.

THE SAILORS' DANCE [Orchestra]

Enter the Sorceress, and her Witches

SORCERESS

See the flags and streamers curling
Anchors weighing, sails unfurling.

FIRST WITCH

Phoebe's pale deluding beams
Gilding more deceitful streams.

SECOND WITCH

Our plot has took,
The Queen's forsook.

TWO WITCHES

Elissa's ruin'd, ho, ho!
Our plot has took,
The Queen's forsook, ho, ho!

SORCERESS

Our next motion
Must be to storm her lover on the ocean!
From the ruin of others
our pleasures we borrow,
Elissa bleeds tonight,
and Carthage flames tomorrow.

CHORUS

Destruction's our delight
Delight our greatest sorrow!
Elissa dies tonight
and Carthage flames tomorrow.
*Jack o'Lantern leads the Sailors out of their
way among the Witches*

THE WITCHES' DANCE [Orchestra]

SCENE II: THE PALACE

Enter Dido, Belinda and attendants

DIDO

Your counsel all is urged in vain
To earth and heav'n I will complain!
To earth and heav'n why do I call?
Earth and heav'n conspire my fall.
To Fate I sue, of other means bereft
The only refuge for the wretched left.

BELINDA

See, Madam, see where the Prince
appears;
Such sorrow in his look he bears
As would convince you still he's true.

Enter Aeneas

AENEAS

What shall lost Aeneas do?
How, royal fair, shall I impart
The god's decree, and tell you we must
part?

DIDO

Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile;
Thus hypocrites, that murder act,
Make heaven and gods the authors of the
fact.

AENEAS

By all that's good ...

DIDO

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly
And let forsaken Dido die.

AENEAS

In spite of Jove's command, I'll stay.
Offend the gods, and Love obey.

DIDO

No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he will: I'll stay!

DIDO

Away, away! No, no, away!

AENEAS

No, no, I'll stay, and Love obey!

DIDO

To Death I'll fly
If longer you delay;
Away, away!...

Exit Aeneas

But Death, alas! I cannot shun;
Death must come when he is gone.

CHORUS

Great minds against themselves conspire
And shun the cure they most desire.

DIDO

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.
*Cupids appear in the clouds above her
tomb*

CHORUS

With drooping wings you Cupids come,
And scatter roses on her tomb.
Soft and gentle as her heart
Keep here your watch, and never part.

CUPIDS' DANCE [Orchestra]

LONDON CONCERT CHOIR

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Sue Logan

Mark Loveday

Sue McFadyen

Gregory Rose

Will Tilden

MARK FORKGEN

CONDUCTOR



Mark Forkgen has been the Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) and Director of Music at Tonbridge School.

He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, Northern Philharmonia and Manchester Camerata, and appeared at major venues, including the Royal Festival Hall, the Royal Albert Hall and the Barbican. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic, Italy, Bulgaria and Hong Kong.

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

MARK ANSWERS QUESTIONS FROM THE CHOIR: WHEN DID YOU KNOW THAT YOU WERE GOING TO HAVE A LIFE IN MUSIC?

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

THERE IS A PROLOGUE TO THE PURCELL IN OUR SCORE. WHY IS IT NEVER PERFORMED?

The original libretto includes the text of a sung prologue, as well some additional movements. However, the musical material has not survived. Some editions have managed to piece together a prologue using movements from other works by Purcell. These are not usually performed today.

WHY PERFORM THESE TWO PIECES TOGETHER?

Both the works in tonight's programme have the flavour of both Italy and the stage about them, combining styles which are both sacred and profane.

Handel, as a young man in his early twenties, manages to absorb all the hallmarks of the Italian Baroque into one work. We have the *concertante* style of Vivaldi and Corelli concerti for the instruments, the solo vocal writing from opera, the expressive chromatic harmonies of sacred music along with the old-fashioned idea of a *cantus firmus* plainchant running through some of the movements. In addition to this we have chorus writing of such dazzling virtuosity that it seems more suited for entertainment rather than worship.

The narrative of Purcell's opera is advanced through Italian-style recitative. Much of the string writing, with the use of echo effects, is influenced by the Venetians and the daring harmonic language also has its roots in Italy. However, Purcell is not just limited to Venice or Rome. The string groups that Charles II brought with him from Versailles are employed to recreate the dance music of the French court, if somewhat parodied to represent the crude world of witches and sailors. The chorus enjoys the greatest variety. It's quite a surprise to hear music of great spiritual depth alongside mock coronation anthems, witches' cackling and even sea shanties. You'll never look at the members of LCC again in the same light!



RACHEL ALLEN

SOPRANO



Hailing from the west coast of Canada, soprano Rachel Allen has been praised for bringing “great tenderness” and “seductive power” to her singing and as a “spellbinding” performer. Particularly lauded for her interpretation of baroque repertoire, Rachel has appeared as a concert soloist in Canada and the UK, performing works including Bach’s *St John Passion*, Handel’s *Solomon*, and Couperin’s *Leçons des ténèbres* among others. Recent operatic roles include Venus in John Blow’s *Venus and Adonis* for the 2023 Ryedale Festival conducted by Eamonn Dougan, *Poppea* (2023), *Valetto*, *Fortuna*, and *Pallade* (2022, Grimeborn) in Ensemble OrQuesta’s OFFIE nominated production of *L’incoronazione di Poppea*, and *Morgana (Alcina, Grimeborn Festival)*.

Rachel recently completed her Master’s degree at the Royal College of Music where she studied with Alison Wells. There, she was a finalist in the 2023 Brooks van der Pump English Song competition and appeared as a soloist in Bach’s *Easter Oratorio* and Elisabeth Jacquet de la Guerre’s *L’isle de Délos*. A keen ensemble singer, Rachel performs regularly with the Monteverdi Choir, and has sung with the Gabrieli Consort, London Choral Sinfonia, Theatre of Early Music, and in the chorus of Opera Atelier.

This spring, Rachel was a semi-finalist in the 6th International Haydn competition in Rohrau, Austria and made role debuts as Barberina in Mozart’s *Le nozze di Figaro* with Ensemble OrQuesta and Dido in Purcell’s *Dido and Aeneas* with the Overstrand Festival of Early Music.

RAPHAELA PAPADAKIS

SOPRANO



London-born soprano and educator Raphaela Papadakis studied at the Guildhall School of Music and Drama and Clare College Cambridge, where she won numerous prizes and awards, including First Prize at the National Mozart Competition.

She has since enjoyed a busy and varied career as an operatic soprano, singing for companies such as the Royal Opera House, Glyndebourne and the Berlin Staatsoper, and specialising in contemporary chamber-music repertoire, performing with such world-class groups as the Kaleidoscope Chamber Collective, the Navarra Quartet and Meta4.

A Vocal Fellow at the Ravinia Festival in Chicago and an Artist-in-Residence at the Banff Centre in Canada, she produced and starred in her own sold-out show 'I Object' at the ICA, generously supported by the City Music Foundation. Along with her co-star Michael Lafferty, Raphaela was a finalist for a 2023 Offie Award in the Best Opera Performance category for her role as Sofia in Sorozabal's *Black, el payaso* for the Cervantes Theatre. Her last appearance with London Concert Choir was in Handel's oratorio *Israel in Egypt*.

Raphaela is passionate about music education and community music-making and has several posts leading choirs and singing groups. A qualified teacher, she also runs a thriving private studio where she teaches students of all ages and abilities, helping them to find their own authentic voice.

ELIZABETH GREEN

MEZZO-SOPRANO



Elizabeth (Tilly) Green is a second-year postgraduate, studying under Kate Paterson at The Royal Academy of Music, where she is a Josephine Baker Trust Scholar. Having started her singing career as a chorister at Canterbury and Rochester Cathedrals, she has performed on commercial recordings for Regent Records and Decca Records, the latter of which was both as part of the choir and as a soloist.

Elizabeth has sung as a soloist in Bach's *St John Passion* in Aachen, Germany. Other solo opportunities have included Handel's *Messiah*, *Israel in Egypt* and *Acis and Galatea*, Haydn's *Creation* and *Harmoniemesse*, Mozart's *Mass in C*, Bach's *B Minor Mass*, Brahms' *Requiem* and Purcell's *Dido and Aeneas*.

After graduating with a first-class honours degree from The Royal Conservatoire of Scotland she successfully auditioned for the Associate Artist programme under the tutelage of Karen Cargill. She also completed a year-long contract with the Scottish Opera Young Company. In December 2021 she sang Sandman in Humperdinck's *Hänsel und Gretel* as a Young Artist for Westminster Opera Company and at Château de Panloy, France.

During the past academic year Elizabeth has sung *Venus* in *Venus and Adonis* with Hampstead Garden Opera and *Gertrud* (*Hänsel und Gretel*) with Berlin Opera Academy. She is also in demand as a recitalist, performing at venues such as Budapest International School, Cobham Hall School, Christ Church Kensington and Canterbury Cathedral.

Most recently, she has performed *Songs for Sue* by Oliver Knussen as part of a project with Julliard School. She is delighted to be an Emerging Artist at The Australian Contemporary Opera Company, based in Melbourne over the next year. After singing in the *Staged Messiah* with Merry Opera Company, she will be taking over the role of their Director and looks forward to expanding the company and being involved in their future productions.

NATHAN VALE

TENOR



Nathan Vale studied with Ryland Davies at the Royal College of Music and Benjamin Britten International Opera School. He was awarded an Independent Opera Vocal Scholarship to the National Opera Studio, and is a former winner of the London Handel Singing Competition where he was also awarded the Audience Prize. He continues his studies with David Pollard.

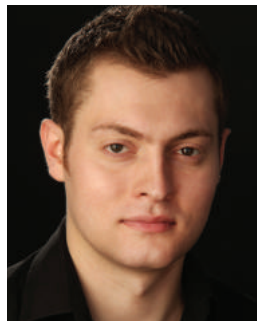
He has sung Bach's *Christmas Oratorio* and Arias in Bach's *St John Passion*, Mendelssohn's *Die Erste Walpurgisnacht* and Theory/Arithmetic in Ravel's *L'enfant et les sortilèges*. Other highlights include Evangelist and Arias in Bach's *St Matthew Passion*, Handel's *Ode for St Cecilia's Day*, Britten *Serenade for Tenor, Horn and Strings* and Mozart's *Mass in C Minor*. He is a seasoned performer with London Concert Choir.

A former winner of the 2005 AESS English Song Competition, Nathan is a committed recitalist. He has appeared at the Wigmore Hall, the Three Choirs Festival, the Temple Recital Series with Julius Drake, the Hong Kong Festival, the Housman, Gurney, Warlock and Ireland Societies with Graham Johnson, and the Crush Room, Royal Opera House, with Audrey Hyland. He has also recorded 'Love's Voice' (Songs by Finzi, Gurney, Ireland and Venables) for SOMM Records and Van Dieren's *Chinese Symphony* with the BBC NOW and a series of Quilter songs, both for Nimbus records.

His operatic engagements have included *Lurcanio Ariodante* at the Bolshoi Opera and English Touring Opera, Belfiore *La finta giardiniera* for Luxembourg Opera and for Opera Baugé, First Priest and First Armed Man *The Magic Flute* for ENO, Oronte *Alcina* for English Touring Opera, First Prisoner *Fidelio* for Glyndebourne Festival, Grimoaldo *Rodelinda* for Iford Opera, Evangelist *St John Passion* (fully staged) in Teatro Massimo Palermo and Mr Buchanan in The Opera Group's award-winning production of *Street Scene*.

TIMOTHY NELSON

BARITONE



Timothy Nelson gained a degree in Physiology from Cardiff University before studying with Peter Savidge at the Royal College of Music International Opera School, where he was awarded the McCulloch Prize for Opera and won the Bruce Millar Gulliver Prize, the Joan Chissell Schumann Competition and the Gerald Moore Award Singers Prize.

Operatic experience includes Marcello in *La Bohème* and Lieutenant Gordon in *Silent Night* for Opera North; Nathan in the World Premiere of *Pleasure* for Opera North/Aldeburgh/Royal Opera House; Sid in *Albert Herring* at the Grange Festival; Anténor in *Dardanus* for English Touring Opera, Falke in *Die Fledermaus* and Escamillo in *Carmen* for Diva Opera.

Roles at the RCM International Opera School included the Title Role in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte*, Ramiro in *L'Heure Espagnole* and Don Pomponio in Rossini's *La Gazzetta* and multiple roles at the London Handel Festival.

Recent solo performances include Karl Jenkins' *The Armed Man* at the Royal Albert Hall; Handel's *Messiah* live-streamed for the London Handel Festival and at the Royal Festival Hall; Rossini's *Petite Messe Solennelle* at The Three Choirs Festival; Haydn's *The Creation* with the City of Birmingham Symphony Orchestra and the English Haydn Festival; Bach's *St John Passion* at Cadogan Hall with London Concert Choir and the world premiere of *Some Call it Home* with the Bournemouth Symphony Orchestra.

Away from singing, Timothy is an avid rugby and cricket fan and a keen golfer. He can often be found on the golf course trying to lower his handicap.

LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

Assistant Conductor
and Accompanist
Laurence Williams

James Finlay
Chairman

Martin Goodwin
Concert Manager

Tabitha Strydom
Treasurer

Stephen Rickett
Design and Communications

Jennifer Greenway
Membership

Barbara Paterson
Committee Secretary

Simon Livesey
Company Secretary

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

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

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

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

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

lcchoir.uk

LONDON CONCERT CHOIR MEMBERS

Soprano

Dagmar Binsted
Eleanor Blackman
Melanie Bowman
Alison Carpenter
Eleanor Cowie
Ann-Gaelle Cox
Emma Davidson
Christine Dencer
Emma Dixon
Emily Dresner
Tessa Forrest
Kay Fox
Sarah French
Tessa Furnivall
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Emily Hunka
Eva Ignatuschtschenko
Carol Ihnatowicz
Christine Ingram
Danielle Johnstone
Julija Jones
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Kate Leng
Susanna Lutman
Ellie McCready
Grace McCready
Annie Meston
Alison Miller
Delyth Morgan
Adrienne Morgan

Stephanie Moussadis
Millie O'Neil
Margaret Perkins
Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard
Trina Stevens
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Galina Borisova
Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Rosie de Saram
Kathleen Dormer
Giulia Falangola
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Margaret Kalaugher
Sharon Kipfer
Sarah Knight
Carol Lane
Liz Lowther
Bridget Maidment

Adrienne Mathews
Catherine McCarter
Karen McManus
Neetu Menon
Eve Moodie
Rosie Norris
Cathy Packe
Barbara Paterson
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Tabitha Strydom
Josie Taylor
Eka Thomson
Gabriel West
June Williams

Tenor

James Azam
David Broad
Angela Bryant
Richard Davison
Dave Dosoruth
Fabyan Evans
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Andrew Lyburn
Eckart Marchand
Ben Martin
Anna Purves
Alice Reed

Stephen Rickett
Arick Shao
Tim Steer
Ruth Yeo

Bass

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

COUNTERPOINT

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading 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.

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

MEMBERS OF COUNTERPOINT

Violin 1

Leader: Catherine Martin
Ellen Bundy
Alice Poppleton

Violin 2

Persephone Gibbs
William Thorp
Abel Balzas

Viola

Doratheia Vogel
Geoff Irwin
James O'Toole
Thomas Kettle

Bass Violin/Cello

Christopher Suckling
Anna Holmes

Bass

Carina Cosgrove

Keyboard

William Whitehead



FUTURE CONCERTS

WEDNESDAY 23 OCTOBER 2024, 7:45PM
HOLY TRINITY SLOANE SQUARE, SW1

A SYMPHONY OF PSALMS

Psalm settings by Elgar, Gabrieli, Howells,
Mendelssohn, Franck and Kodaly

Stravinsky: Symphony of Psalms

WEDNESDAY 18 DECEMBER 2024, 7:45PM
HOLY TRINITY SLOANE SQUARE, SW1

CAROLS FOR CHOIR AND AUDIENCE

WEDNESDAY 2 APRIL 2025
CADOGAN HALL, SLOANE SQUARE, SW1

MENDELSSOHN: ST. PAUL