

Thursday, 13 November 2025, 7:30pm

Programme: £3

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Programme designed by Stephen Rickett
Programme notes by Emily Taylor and Alan Huw Smith

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CONCERT CHOIR

est. 1960

Mozart & Beethoven

Beethoven: Coriolan Overture (Op.62)

Mozart: Vesperae Solennes de Confessore (K339)

Beethoven: Mass in C (Op.86)

Music Director: Mark Forkgen

Eleanor Pennell-Briggs soprano
Diana Moore mezzo-soprano
Nathan Vale tenor
Alexander Jones bass

London Concert Choir Counterpoint Period Ensemble

There will be an INTERVAL of 20 minutes.



ALAN HUW SMITH

1942-2025

London Concert Choir fondly remembers Alan Huw Smith, a passionate and unwavering pillar of the choir. Joining us in 1999 as a bass singer, Alan served as Treasurer from 1999 to 2006, he edited our cherished 'Cantabile Con Brio' book and was also at the helm as Chairman from 2006 to 2008—infusing every meeting, AGM, and endeavour with his boundless energy.

We have used the programme notes he wrote for our previous performance of the Beethoven Mass in C in this programme.



BILL COOK

1937-2024

London Concert Choir holds dear the memory of Bill Cook, a steadfast cornerstone of the choir. Joining the choir as a dedicated bass voice, Bill subsequently brought his inspiring leadership as Chairman from 2008 to 2012 and actively contributed to every rehearsal, meeting, party, concert and shared pursuit.

While Master of the Glass Sellers' Company he enabled the choir to perform at Guildhall and with his support the choir helped raise money for the Company's charity.

BEETHOVEN: CORIOLAN OVERTURE (OP.62)

Beethoven composed the *Coriolan Overture* in response to the 1804 staging of the play *Coriolan* by Viennese playwright Joseph Heinrich von Collin. The play traced the tragedy of Roman general Coriolanus, who was viewed as a real historical figure by ancient and medieval scholars, but is now considered semi-legendary by modern historians.

The plot centres around Coriolanus's fateful decision to turn on the people of Rome, having been banished from the city, and to unite with his former enemies, the Volscians, to attack them. He eventually decides against this betrayal after his mother Volumnia intervenes, but his repentance comes too late to retrieve his honour, and he dies by his own hand. (Here the plot differs from Shakespeare's treatment of the same character. In the 1605–8 play *Coriolanus*, he is assassinated by his Volscian conspirators.)

This was the first of Beethoven's concert overtures, which took their inspiration from theatrical works, but were intended to be performed as short pieces in their own right or alongside the original drama rather than as part of a longer composition setting the whole source material to music. The public premiere of the *Coriolan Overture* was followed by a brief revival of Collin's play in which the piece opened the performance, placing it in the context the composer had envisioned.

Beethoven sets the overture in C minor, the dark and dramatic key of many of his most passionate and tempestuous works, including *Symphony No. 5*. The opening expressions of turmoil and conflict establish the qualities of the anti-hero, and are striking in their forcefulness. They gradually yield to a milder character in E flat major, representing Volumnia's pleading with her son.

But even this mood soon becomes agitated and is overwhelmed by the tumult of the main theme. Coriolanus is eventually soothed and persuaded by his mother, but his regret turns to anguish in a final crescendo as he contemplates his folly; the strings die away as he takes his life.

MOZART: VESPERAE SOLENNES DE CONFESSORE (K339)

The Vesperae solennes de Confessore is one of two settings Mozart composed for the vespers, an element of Christian worship used in the Catholic, Anglican and Eastern Orthodox traditions.

The work was written during the second of his appointments to the court of Prince-Archbishop Hieronymus Colloredo in Salzburg, Mozart's birthplace. From 1772, he had held the post of Konzertmeister, or leader of the orchestra, and, while producing numerous compositions for the court, he frequently stayed away from Salzburg, seeking to establish his reputation with performances of his secular works in Augsburg, Mannheim, Milan and Paris. When offered the more senior post of Kappellmeister, or court organist, in 1779, Mozart accepted, but maintained his ambitions for a career beyond Salzburg. It was against this backdrop that he composed his two settings of the vespers: Vesperae solennes de Dominica in 1779, which was intended for Sunday services, and the Vesperae solennes de Confessore in 1780 (thought to be subtitled "for a saint's day" by someone other than Mozart. "Confessor" refers to a saint who died a natural death rather than being martyred for their faith).

The 1780 setting, performed at tonight's concert, was to be his final sacred composition for Prince Colloredo, with whom his working relationship had become increasingly fractious. The social conventions of courtly service had placed constraints on Mozart's time (although by his own admission he only attended the court when expressly requested). At the same time, the cathedral's formal requirements for liturgical works, such as the manner of setting the text and the forces available for performance, limited his musical freedom.

Mozart's response to these frustrations was to pursue artistic independence and recognition elsewhere, taking extended leave from his cathedral duties to present his opera *Idomeneo* in Munich, among other distractions. While the prince was infuriated by Mozart's absences, the composer felt his modest status at court demeaning. In summer of 1781, these tensions gave way to open hostility. Mozart tendered his resignation on several occasions until it was accepted, and the Salzburg period of his career came to an end.

Although Mozart chafed against the expectations associated with his appointment at Salzburg Cathedral, he nonetheless committed seriously to the composition of his

sacred works, and they can be regarded as expressions of faith. The Vespers offer an opportunity to set some of the most significant liturgical texts other than the Mass, which for the most part he approached in the traditional, contained *stile antico* required at Salzburg rather than expanding into arias and instrumental writing. This involves interweaving the solo and choral textures, and a string section without violas.

"Vespers" describes the evening prayer service offered in preparation for the celebration of the Eucharist, or Holy Communion. This custom forms part of the Liturgy of the Hours, or Divine Office: a cycle of prayer throughout the day. The Vespers focus on praise and thanksgiving and follow a prescribed selection of psalms. These are followed by a canticle, or song from scripture; in this case, the Magnificat, Mary's prayer of praise and acceptance in response to the Anunciation. Each prayer concludes with the trinitarian doxology (Gloria Patri).

Mozart sets the psalms with sparkle and vigour, with scoring that is sometimes descriptive of the subject, such as the triumphant *Dixit* in the opening movement or the timorous ascending runs in *Beatus vir* of the third movement; and at other times counterintuitive to the meaning of the text, as in the serious, almost threatening tone of the *Laudate pueri* in the fourth movement. In contrast to the often robust phrasing of the first four psalms, the last in the sequence, the justly renowned *Laudate Dominum*, evokes God's loving-kindness in its exquisite yet understated melody, developing the musical language from the established church convention into a more operatic style, with the soprano soloist accompanied by the choir. Finally, the *Magnificat* returns to the energetic and jubilant mood of the first movement.

TEXT AND TRANSLATION

DIXIT (Psalm 110) Soloists and Chorus

Dixit dominus, Domino meo:

The Lord said unto my Lord:

sede a dextris meis, Sit thou on my right hand,

donec ponam inimicos tuos scabellum pedum tuorum. until I make thine enemies thy footstool.

Virgam virtutis tuae emittet Dominus ex Sion,

The Lord shall send the rod of thy power out of Sion:

dominare in medio inimicorum tuorum.

be thou ruler, even in the midst among thine enemies.

Tecum principium in die virtutis tuae in splendoribus sanctorum,

In the day of thy power shall the people offer thee free-will offerings with an holy worship:

ex utero ante luciferum genuite.

the dew of thy birth is of the womb of the morning.

Juravit Dominus et non poenitebit eum:

The Lord sware, and will not repent:

tu es sacerdos in geternum secundum ordinem Melchisedech.

thou art a priest for ever after the order of Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

The Lord upon thy right hand: shall wound even kings in the day of his wrath.

Judicabit in nationibus, implebit ruinas,

He shall judge among the heathen; he shall fill the places with the dead bodies:

conquassabit capita in terra multorum.

and smite in sunder the heads over divers countries.

De torrente in via bibet

He shall drink of the brook in the way:

propterea exaltabit caput.

therefore shall he lift up his head.

Gloria patri et filio et spiritui sancto,

Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper

as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen.

world without end. Amen.

CONFITEBOR (Psalm 111) Soloists and Chorus

Confitebor tibi Domine in toto corde meo

I will give thanks unto the Lord with my whole heart:

in consilio justorum et congregatione.

secretly among the faithful, and in the congregation.

Magna opera Domini,

The works of the Lord are great:

Exquisita in omnes voluntates eius.

sought out of all them that have pleasure therein.

Confessio et magnificentia opus eius,

His work is worthy to be praised and had in honour:

et justitia eius manet in saeculum saeculi.

and his righteousness endureth for ever.

Memoriam fecit mirabilium suorum

The merciful and gracious Lord hath so done his marvellous works:

misericors et miserator

that they ought to be had in remembrance.

et justus escam dedit timentibus se.

He hath given meat unto them that fear him:

memor erit in saeculum testamenti sui

he shall ever be mindful of his covenant.

Virtutem operum suorum annuntiabit populo suo.

He hath shewed his people the power of his works:

ut det illis hereditatem gentium.

that he may give them the heritage of the heathen.

Opera manuum eius veritas et judicium.

The works of his hands are verity and judgment:

fidelia omnia mandata eius.

all his commandments are true.

Confirmata in saeculum saeculi.

They stand fast for ever and ever:

in veritate et aequitate.

and are done in truth and equity.

Redemptionem misit Dominus populo suo,

He sent redemption unto his people:

mandavit in aeternum testamentum suum.

he hath commanded his covenant for ever;

Sanctum et terribile nomen eius.

holy and reverend is his Name.

Initium sapientiae timor Domini,

The fear of the Lord is the beginning of wisdom:

intellectus bonus omnibus facientibus eum,

a good understanding have all they that do thereafter;

laudatio eius manet in saeculum saeculi.

the praise of it endureth for ever.

Gloria patri et filio et spiritui sancto,

Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper

as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen.

world without end. Amen.

BEATUS VIR (Psalm 112) Soloists and Chorus

Beatus vir qui timet Dominum,

Blessed is the man that feareth the Lord:

in mandatis eius volet nimis.

he hath great delight in his commandments.

Potens in terra erit semen eius,

His seed shall be mighty upon earth:

generatio rectorum benedicetur.

the generation of the faithful shall be blessed.

Gloria et divitiae in domo eius,

Riches and plenteousness shall be in his house:

et justitia eius manet in saeculum saeculi.

and his righteousness endureth for ever.

Exortum est in tenebris lumen rectis,

Unto the godly there ariseth up light in the darkness:

misericors et miserator et justus.

he is merciful, loving, and righteous.

Jucundus homo, qui miseretur et commodat,

A good man is merciful, and lendeth:

disponet sermones suos in judicio.

and will guide his words with discretion.

Quia in aeternum non commovebitur.

For he shall never be moved:

in memoria aeterna erit justus,

and the righteous shall be had in everlasting remembrance.

Ab auditione mala non timebit.

He will not be afraid of any evil tidings:

paratum cor eius sperare in Domino

for his heart standeth fast, and believeth in the Lord.

Non commovebitur donec despiciat inimicos suos.

His heart is established, and will not shrink: until he see his desire upon his enemies.

Dispersit dedit pauperibus,

He hath dispersed abroad, and given to the poor:

justitia eius manet in saeculum saeculi,

and his righteousness remaineth for ever;

cornu eius exaltabitur in gloria

his horn shall be exalted with honour.

Peccator videbit et irascetur,

The ungodly shall see it, and it shall grieve him:

dentibus suis fremet et tabescet,

he shall gnash with his teeth, and consume away;

desiderium peccatorum peribit.

the desire of the ungodly shall perish.

Gloria patri et filio et spiritui sancto,

Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper

as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen.

world without end. Amen.

LAUDATE PUERI (Psalm 113) Chorus

Laudate pueri Dominum,

Praise the Lord, ye servants:

laudate nomen Domini

O praise the Name of the Lord.

Sit nomen Domini benedictum

Blessed be the Name of the Lord:

ex hoc nunc et usque in saeculum.

from this time forth for evermore.

A solis ortu usque ad occasum

From the rising up of the sun unto its going down

laudabile nomen Domini.

the Lord's Name is praised.

Excelsus super omnes gentes Dominus

The Lord is high above all heathen:

et super coelos gloria eius.

and his glory above the heavens.

Quis sicut Dominus Deus noster,

Who is like unto the Lord our God,

qui in altis habitat

that hath his dwellling so high:

et humilia respicit in caelo et in terra?

and yet humbleth himself to behold the things that are in heaven and earth?

Suscitans a terra inopem et de stercore erigens pauperem,

He taketh up the simple out of the dust: and lifteth the poor out of the mire;

ut collocet eum cum principibus populi sui.

that he may set him with the princes of his people.

Qui habitare facit sterilem in domo,

He maketh the barren woman to keep house:

matrem filiorum laetantem.

and to be a joyful mother of children.

Gloria patri et filio et spiritui sancto,

Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper

as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen.

world without end. Amen.

LAUDATE DOMINUM (Psalm 117) Soprano Solo and Chorus

Laudate Dominum omnes gentes, O Praise the Lord, all ye heathen:

laudate eum omnes populi. praise him, all ye nations.

Quoniam confirmata est super nos misercordia eius, For his merciful kindness is upon us:

et veritas Domini manet in aeternum. and the truth of the Lord endureth for ever.

Gloria patri et filio et spiritui sancto, Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen. world without end. Amen.

MAGNIFICAT (Luke 1, 46) Soloists and Chorus

Magnificat anima mea Dominum. My soul doth magnify the Lord:

Et exultavit spiritus meus in Deo salutari meo. and my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem ancillae suae, For he hath regarded the lowliness of his hand-maiden.

ecce enim ex hoc beata me dicent omnes generationes. For behold, from henceforth: all generations shall call me blessed.

Quia fecit mihi magna qui potens est For he that is mighty hath magnified me:

et sanctum nomen eius. and holy is his Name.

Et misericordia eius a progenie in progenies timentibus eum.

And his mercy is on them that fear him: throughout all generations.

Fecit potentiam in brachio suo,

He hath shewed strength with his arm:

dispersit superbos mente cordis sui.

he hath scattered the proud in the imagination of their hearts.

Deposuit potentes de sede

He hath put down the mighty from their seat:

et exaltavit humiles.

and hath exalted the humble and the meek.

Esurientes implevit bonis

He hath filled the hungry with good things:

Et divites dimisit inanes.

and the rich he hath sent empty away.

Suscepit Israel puerum suum, recordatus misericordiae.

He remembering his mercy hath holpen his servant Israel:

Sicut locutus est ad patres nostros,

as he promised to our forefathers,

Abraham et semini eius in saecula.

Abraham and his seed, for ever.

Gloria patri et filio et spiritui sancto,

Glory be to the Father, and to the Son: and to the Holy Ghost;

sicut erat in principio, et nunc et semper

as it was in the beginning, is now, and ever shall be:

et in saecula saeculorum. Amen.

world without end. Amen.

INTERVAL - 20 MINUTES

BEETHOVEN: MASS IN C (OP. 86)

Beethoven composed his Mass in C in 1807 as a commission for Prince Nikolaus Esterházy II. It was the prince's custom to commission a Mass to celebrate his wife the Princess Maria's nameday each year. Haydn, Beethoven's tutor in earlier years, had written six of these celebratory Masses up to 1802 by when his health had failed and the commissions passed to Johann Hummel. The prince turned to Beethoven in 1807 after meeting him in the Viennese Theatre where the prince was patron and Beethoven was musical director, working on his opera *Fidelio*. Beethoven worked on the Mass that summer, while planning his Fifth Symphony.

For Beethoven, who was struggling with family and financial difficulties, the prospect of commissions from one of Europe's most prominent patrons was a magnificent opportunity and lifeline for the future. But it was not to be. The prince did not like the Mass, and wrote to a friend "it is unbearably ridiculous and detestable... I am ashamed". The relationship was broken petulantly on both sides and Beethoven did not work for the prince again. Nor did he attempt another setting of the Mass for some ten years.

It is not clear what upset the prince. Beethoven had wished to set the text "in a manner in which it has rarely been treated" giving full weight to the meaning and sanctity of each line. It may have been that in contrast with Haydn's cheerful and colourful settings parts of the Mass proved too stern for a family celebration.

The Mass in C is deferential to the liturgy but with untraditional arrangement and scoring that his audience may have found disturbing. The *Kyrie* begins with unaccompanied bass voices, moving to a climax before the two main movements, the *Gloria* and the *Credo*. Some particularly profound passages are delivered in unison, sometimes unaccompanied or, as in the *Sanctus*, accompanied by timpani only. Fugal crescendos underline the statements of belief in the *Credo*. Overall, the Mass follows a symphonic progression of keys from the traditional C major and returning to it. This circular journey closes with *Dona Nobis Pacem* completed movingly by the return of the theme of the opening *Kyrie*.

Initially disregarded because of its history and eclipsed for most of two centuries by his towering *Missa Solemnis* of 1816, the Mass in C has only recently come to be recognised as one of Beethoven's most masterly works. It is his personal testimony to spirituality and peace contrasted with the force of belief and commitment.

TEXT AND TRANSLATION

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

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 coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis; Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu

in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of good will. We praise Thee, we bless Thee, We adore Thee, we glorify Thee. We give Thee thanks for Thy great glory O Lord God, heavenly King, God, the Father Almighty. O Lord the only-begotten Son Jesus 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. Who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy, Thou alone art the Lord, Thou alone art most high, O Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, patrem omnipotentem, factorem coeli et terræ, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum; et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine: Deum verum de Deo vero; genitum, non factum; consubstantialem Patri, per quem omnia facta sunt: Qui propter nos homines, et propter nostram salutem, descendit de coelis, 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 coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem. qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. Et in unam sanctam Catholicam et Apostolicam Ecclesiam.

Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

peccatorum.

Confiteor unum baptisma in remissionem

I believe in one God, the Father Almighty, maker of heaven and earth. of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God; born of the Father before all ages. God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father, by Whom all things were made: Who for us men and for our salvation, came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate 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 the living and the dead; whose kingdom shall have no end. And [I believe] in the Holy Ghost, the Lord and giver of life, Who proceedeth from the Father and the Son; Who, with the Father and the Son together, is adored and glorified; Who spoke by the Prophets.

I confess one baptism for the remission of sins.

And I expect the resurrection of the dead, and the life of the world to come. Amen.

And [I believe] in one holy Catholic

and Apostolic Church.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem. Holy, Holy, Holy, Lord God of hosts. The heavens and the earth are full of Thy Glory. Hosanna in the highest.

Blessed is He Who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, Who takest away the sins of the world, have mercy on us, grant us peace.



ASK MARK: LCC'S MUSIC DIRECTOR MARK FORKGEN ANSWERS QUESTIONS FROM THE CHOIR

Q. Do you find when revisiting works, that with the passing of time, you want to perform them differently, or bring something new out in the music that you hadn't seen in it previously?

A. You always discover new aspects of a score. Over years an improved knowledge of context and experience in learning, and revising, works by the same composer come into play. With Beethoven, this comes in the form of conducting most of the symphonies and concerti, as well as playing sonatas, both as a soloist and accompanist. I've also been very lucky to work with a leading Beethoven authority over the last few years.

These practical experiences, as well as attending performances, help you make informed decisions, concentrating on what's important to the ethos of the whole work and the composer, rather than getting sidetracked by episodes.

Q. How do you think the choir has changed since you started with us 29 years ago, and what is it that you most enjoy about conducting us?

A. The choir was much smaller in 1996, about 65 singers or so. It also had a very different age demographic. There was a first soprano who was known as the young one! Over the years we expanded the membership, making it possible to tackle more diverse repertoire, especially some of the more substantial Romantic works. As for the second part of the question - the heart and soul of the choir is the regular commitment to rehearsing together on a Monday night. What so impressed me when I first started has remained true to the present day. The choir is constantly striving to improve; it never rests on its laurels. This is not just linked to standard, but to a desire to discover new repertoire and to really get inside it, rather than just perform it. If people are looking for a quick rehearsal, then a superficial sing-through, it's not the choir for them. We also have a lot of fun!

Q. To what extent are Beethoven's relentless demands on sopranos - and probably on everyone else but I'm a soprano! - attributable to his deafness, his character or to Beethoven's development of a new genre in choral and orchestral writing?

A. This is a real bugbear of mine. We've all heard people, who obviously know better, say that Beethoven didn't understand how to write for the voice.... I don't think it's related to his deafness, as he made demands on all performers before losing his hearing. Yes, exploring the extremes became more pronounced, especially in the piano sonatas, but I think it comes from a desire to express something new and uninhibited that aspires to a higher level. We can only do this when pushed to our limits. Our heroic struggle needs to feel hard-fought rather than easy to be as monumental as he envisaged.

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.

Highlights this Autumn include curating and performing in a programme of concerts inspired by Opera, directing the choral version of Schumann's *Dichterliebe* (first UK performance) and a giving series of masterclasses in Beijing, Shanghai, Shenzhen and Hong Kong.

ELEANOR PENNELL-BRIGGSSOPRANO



Soprano Eleanor Pennell-Briggs trained as an oboist at the Royal College of Music and the Norwegian Academy of Music, and then as a singer at Trinity Laban, with Dennis O'Neill at the Wales International Academy of Voice and at English National Opera as an OperaWorks artist.

Notable concert performances include the Villa-Lobos 'Bachianas Brasileiras No.5' at Cadogan Hall, Handel's 'Messiah' at St John's Smith Square, 'The Ultimate Opera Gala' with Welsh National Opera Orchestra, Paul Carr's 'Requiem for an Angel' with the Orchestre de Opera de Toulon, and Mahler's '8th Symphony' with both the Orchestre National de Lille and the Cheltenham Music Festival. In the operatic field, Eleanor has worked as principal or cover with companies such as the Festival d'Aixen-Provence, Teatro Garibaldi (Sicily), Orchestre National de Lille, English Touring Opera, Philharmonie Luxembourg, and has also workshopped new compositions with English National Opera.

Eleanor joined the Royal Opera chorus last season where she also covered the role of Barena in Janacek's 'Jenufa'. The 2025-26 season sees Eleanor join English National Opera as a full-time chorister, while on the concert platform she performs Beethoven's 'Mass in C' & Mozart's 'Solemn Vespers' at Cadogan Hall, and the Brahms 'Requiem' with Alyth Choral Society.

DIANA MOOREME77O-SOPRANO



Suffolk-born mezzo-soprano Diana Moore is instantly recognisable for the warmth and depth of her voice, described by The Times as "not often heard outside recordings of Ferrier or Janet Baker." Opera News praise her "soothingly velvety timbre, elegant musicality and innate dignity."

She has sung at many of the world's most respected venues and festivals while her affinity with Baroque repertoire has led to long-standing collaborations with leading early music ensembles and conductors across the UK, Europe and the US.

Diana is also a passionate advocate for English music and is widely recognised for her interpretations of Edward Elgar. She brings the same commitment to her recital work, often weaving spoken word into her programmes to bring music and story together. Recent projects include A Celebration of Kathleen Ferrier, Wearing the Trousers - the extraordinary women who inspired Handel's travesti roles, and A Voice of One's Own, showcasing female composers of note.

Highlights of the 2024–25 season include recitals at Wigmore Hall and Oxford International Festival of Song, performances with the Baltimore, Charlotte and Bournemouth Symphony Orchestras alongside the Royal Scottish National Orchestra. In 2025–26, Diana will return to Wigmore Hall for a recital of English and Welsh song, give a recital at Handel Hendrix House with harpsichordist and conductor, Julian Perkins, and complete Elgar's oratorio trilogy with The Apostles at Chichester Cathedral.

More at www.dianamooremezzo.com.

NATHAN VALE TENOR



Nathan Vale studied with Roland Davies at the Royal College of Music and the Benjamin Britten International Opera School. He was awarded an Independent Opera Scholarship to the National Opera Studio, where he was supported by English National Opera, the Nicholas John Trust and the Elmley Foundation.

With the Aarhus Symphony Orchestra, he has sung the Christmas Oratorio conducted by Harry Chistophers and Arias St John Passion conducted by Paul Goodwin and with the RAI Symphony Orchestra, Die Erste Walpurgisnacht conducted by Sir Neville Marriner and Theory / Arithmetic L'enfant et les sortilèges conducted by Jeffrey Tate. Other highlights include Evangelist St Matthew Passion with the London Handel Society conducted by Laurence Cummings and with the Northern Sinfonia conducted by Thomas Zehetmair, and Handel Ode for St Cecilia's Day with both the Israeli Camerata and the Riga Chamber Choir conducted by Avner Byron.

His operatic engagements have included Lurcanio Ariodante at the Bolshoi Opera, Belfiore La finta giardiniera for Luxembourg Opera, First Priest & First Armed Man The Magic Flute for ENO, Evangelist for a fully stage production of Bach's Johannes Passion at the Teatro Massimo Palermo, Oronte Alcina and Lurcanio Ariodante for English Touring Opera, First Prisoner Fidelio for Glyndebourne Festival, Grimoaldo Rodelinda for Iford Opera, Emilio Partenope for Les Azuriales Opera, roles in the newly commissioned opera To See the Invisible by Emily Howard at the Aldeburgh Festival, and Mr Buchanan in The Opera Group's revival of the award-winning production of Street Scene.

ALEXANDER JONES

BASS



Alex has completed, with distinction, a Masters in Vocal Studies at the Guildhall School of Music and Drama where he studied with Marilyn Rees, and was awarded a Concert Recital Diploma for outstanding performance in his final recital. He enjoys a varied career working across the UK and internationally with ensembles such as The Dunedin Consort, Britten Sinfonia and The English Concert amongst others.

He recently traveled to Spain with the Armonico Consort to sing Aeneas in Purcell's opera Dido and Aeneas as part of the Peniscola Festival of Early and Baroque music. Additionally his solo work has taken him throughout the country performing works from Bach to Verdi and everything in between.

Last summer he Performed in Elgar's The Kingdom at the prestigious Three Choirs Festival, in Opera Holland Park's production of Tosca as Sciarrone and in Longhope Opera's production of Don Pasquale in the title role. This summer he reprised the role of Dr Dulcamara in Wild Arts's performances of Donizetti's L'elisir D'amore across the country, culminating in a performance at Opera Holand Park in August, and was involved in this year's Proms with the BBC chorus of Wales.



CONCERT CHOIR

est. 1960

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Roderick Williams OBE

Music Director

Mark Forkgen

James Finlay Chairman

Martin Goodwin
Concert Manager

Tabitha Strydom Treasurer

Stephen RickettDesign and Communications

Jennifer GreenwayMembership

Barbara PatersonCommittee Secretary

Simon LiveseyCompany Secretary

One of London's leading amateur choirs, London Concert Choir celebrated its 60th anniversary in 2020. The choir is notable for the commitment and musicality of its performances in an unusually varied repertoire and 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 was marked by two performances of Britten's War Requiem. Other major works have included 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 choir has also taken part in the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's King Arthur and Dido and Aeneas 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 'Great' C minor Mass. LCC has also performed Rachmaninov's Vespers and Will Todd's Mass in Blue and a selection of highlights from the musicals of Rodgers and Hammerstein.

London Concert Choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. The choir's new music commissions have included 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

IONDON CONCERT CHOIR MEMBERS

Soprano

Dagmar Binsted Eleanor Blackman Alison Carpenter Emma Davidson Christine Dencer Emma Dixon **Emily Dresner** Sarah French Jennifer Greenway Dalia Gurari Emma Heath Elmina Homapour **Emily Hunka** Eva Ignatuschtschenko Carol Ihnatowicz Christine Ingram Julija Jones Jane Joyce Julia Keddie Vickie Kelly Anna Kosicka Joanna Kramer Kate Lena Susanna Lutman Chrysanthi Mavraki Katie McCullagh Sue McFadyen Megan McGrory Annie Meston Delyth Morgan Adrienne Morgan Stephanie Moussadis Ciara Munnelly Margaret Perkins Jutta Raftery

Ines Schlenker
Hannah Schlenker
Frances Shaw
Caroline Sheppard
Trina Stevens
Chloe Stiens
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Yammi Yip

Alto

Kate Britten **Janet Cole** Carys Cooper Deborah Curle Rosie de Saram Kathleen Dormer Rebecca Foulkes Susan Furnell Anna Garnier Sarah Gasquoine Mary Glanville Muriel Hall Penny Hatfield Denise Howell Chrina larvis Laura Johnson Sharon Kipfer Carol Lane Aurore Le Comte Liz Lowther **Bridget Maidment** Adrienne Mathews Karen McManus

Neetu Menon Rosie Norris Cathy Packe Barbara Paterson Judith Paterson Rachel Pearson Gillian Perry Dubravka Polic Beccy Reese Pamela Slatter Tabitha Strydom Josie Taylor Gabriel West June Williams

Tenor

James Azam David Broad Angela Bryant Richard Davison Dave Dosoruth Fabyan Evans Jonathan Gregson Graham Hick Richard Holmes Carolyn Knight Ian Leslie Andrew Lyburn Eckart Marchand Ben Martin Alice Reed Stephen Rickett Arick Shao Tim Steer Andrew Sutcliffe Ruth Yeo

Bass

Colin Allies John Ancock Andrew Burton Mark Davies Chris Finch James Finlay Martin Goodwin Nigel Grieve David Hannah Robert Harris Keith Holmes Ian Judson Robert Kealey Simon Livesey Mark Livingstone Jeremy Lucas Hamish Naismith Paul Norris Morgan Roberts Jonathan Rogers Tom Roles Keith Searle Anthony Sharp John Somerville Ryszard Stepaniuk 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.

Violin 1

Catherine Martin (Leader) Ellen Bundy Ellen O'Dell Abel Balzaz Holly Harman Ben Sansom

Violin 2

Persephone Gibbs William Thorp Veronique Materaso Jo Lawrence Giovanni Melchiori

Viola

Stefanie Heichelheim Joanne Miller Geoff Irwin Alexis Bennett

Cello

Ruth Alford Jacob Garside Carina Dury

Double Bass

Timothy Amherst Cath Ricketts

Flute

Elizabeth Walker Bethan Stone

Oboe

James Eastaway Nicola Barbagli

Clarinet

Emily Worthington Sarah Thurlow

Bassoon

Zoe Shevin Philip Turbett

Horn

Richard Bayliss Richard Lewis

Trumpet

Katie Hodges Richard Thomas

Timpani

Rob Kendell



LONDON CONCERT CHOIR

SUPPORTING THE CHOIR

London Concert Choir appreciates the encouragement of our audiences, especially those of you who come along regularly, bringing friends and family with you, and those who share the word about our achievements, enhancing our reputation.

As one of London's leading choirs we want to share our joy in making music with as many people as possible, but performing large concerts at major venues with professional soloists and orchestras requires more financial support than we can get from ticket sales alone. We rely on donations from our Friends, Companions and Patrons who give regularly.

We would love you to join them by becoming a regular financial supporter! You will receive a mention in our concert programmes, regular communications from the Choir, invitations to supporter events and the gratitude of our membership!

To find out more, please email: supporters@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

JOIN OUR 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 PATRONS

Karen and Fabyan Evans Judith Greenway Tim Ingram

LCC COMPANIONS

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Anthony Willson

LCC FRIENDS

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Carolyn Knight
Miriam Kramer
Jill Marx
Janet and Michael Orr
Keith Searle

LCC LIFE FRIENDS

Colin Allies

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

Peter Barley Deborah Bono Anne Clayton **Eleanor Cowie** Fabyan Evans David Greenwood Jeremy Groom Tim Ingram Chris Joseph Simon Livesey Sue Logan Sue McFadyen Sally Munns **Gregory Rose Anthony Sharp** Will Tilden Charles and June Williams

DATES FOR YOUR DIARY

MONDAY 8 DECEMBER 2025, 7:30PM ST JOHN'S HYDE PARK

CAROLS FOR CHOIR AND AUDIENCE

WEDNESDAY 18 MARCH 2026, 7:30PM
HOLY TRINITY SLOANE SQUARE

HOWELLS REQUIEM STAINER THE CRUCIFIXION

WEDNESDAY 17 JUNE 2026, 7:30PM

CADOGAN HALL

OPERA NIGHT