

Tuesday 27 September, 2011
Queen Elizabeth Hall

LONDON
CONCERT
CHOIR



WAR & PEACE

HAYDN:
**MASS IN
TIME OF WAR**

VAUGHAN WILLIAMS:
DONA NOBIS PACEM

Programme £2

QUEEN ELIZABETH HALL

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Tuesday 27 September 2011
Queen Elizabeth Hall, Southbank Centre

WAR & PEACE

HAYDN: MASS IN TIME OF WAR

VAUGHAN WILLIAMS: DONA NOBIS PACEM

Mark Forkgen *conductor*

London Concert Choir

City of London Sinfonia

Helen Meyerhoff *soprano*

Jeanette Ager *mezzo soprano*

Nathan Vale *tenor*

Colin Campbell *baritone*

JOSEPH HAYDN (1732-1809)

Missa in tempore belli (Mass in Time of War) for soprano, mezzo soprano, tenor and bass soloists, chorus & orchestra



1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

This concert repeats the programme from a joint concert given with the St Ulrich and Afra Basilica Choir during London Concert Choir's recent visit to Augsburg. As in that performance, the Latin words of the Mass will be sung in the German pronunciation.

Since 1761 Haydn had been in the regular employ of the Esterházy family, first at Eisenstadt and then at the magnificent palace of Esterháza. But in 1790 Prince Nikolaus I died, and his successor Prince Paul Anton disbanded the musical establishment. At the age of 58 Haydn was able to challenge the world, and he soon took up the offer of the impresario Johann Salomon to travel to give concerts in London. The exhilaration of this trip, which included the experience of seeing the sea for the first time in his life, released a new flow of creativity from Haydn; and after his return to Vienna in 1792 it became clear that his music had entered a new phase.

During Haydn's second London visit, in 1794, Paul Anton died, to be succeeded by Nikolaus II, who re-established the music at Eszterháza. Haydn had simply been in receipt of an annuity, but now he had another regular commitment, though his duties were light. His principal obligation was to provide a Mass to celebrate Princess Marie Josepha Hermenegild's name-day in September each year.

The second of these works (there are six in total) is the *Missa in tempore belli*, known in German as the *Paukenmesse* or *Kettle Drum Mass*, which was first performed in Vienna on St Stephen's Day (26th December) 1796. This is one of Haydn's finest compositions, with a particularly striking balance of sound. Then on 29th September 1797 it was given at Eisenstadt in honour of the Princess's name-day.

With its martial spirit and the famous kettle drum solo in the *Agnus Dei*, Austrian audiences would have been uncomfortably reminded of Napoleon's successful war against them (and their allies), culminating in the actual invasion of Austria as far as Graz.

Like no other composition, the Mass demonstrates how the refinement of instrumental technique which had marked the *London* symphonies had led to a deepening and enhancing of Haydn's musical style. This is reflected, for example, in the wonderfully effective balance of the form, both within each individual movement and across the work as a whole. There is also abundant virtuosity in the association of harmonic and contrapuntal construction, and in the differentiation of the parts, not only within the orchestra but also within the quartet of soloists, as well as in the music written for the chorus.

The slow introduction to the Kyrie immediately transforms supplication for mercy into music of great ardour. This is followed by an *Allegro moderato* in sonata form, with solos for the soprano and mezzo soprano. In truth the musical priorities take precedence over those of the text at this stage.

The succeeding *Gloria* and the *Credo* are rich in musical images and symbols, to an extent not previously found in Haydn. The *Gloria* is in three sections: Haydn set the words 'Qui tollis' in the central section as an expressive duet for solo cello and bass soloist within the faster outer movements, thus achieving a moving intensity of feeling.

The *Credo* opens with a solemn fugal statement of belief by the chorus, which contrasts with the lyrical intermezzo that is the 'Et incarnatus'. The joyful proclamation of the Resurrection leads to a fast-moving and lightly scored fugato at the words 'Et vitam venturi'.

The very brief *Sanctus* and the reflective *Benedictus* (which is given mainly to the soloists) are followed by what is undoubtedly the climax of the work, the powerful *Agnus Dei*. The opening slow section is permeated by quietly menacing and insistent drum rolls. The martial atmosphere persists as fanfares herald the concluding 'Dona nobis pacem'. Of all the movements of the Mass, this is undeniably the boldest. As such it is surely the model for that composition which would represent the summit of the whole development of sacred music during the years of the classical period in Vienna and beyond: Beethoven's *Missa Solemnis*.

Text of Mass

1. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

2. 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;

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

Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
miserere nobis.

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 upon us.

Quoniam tu solus sanctus:
Tu solus Dominus:
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

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

3. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
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.

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And 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,
being of one substance with the Father,
by whom all things were made.
Who for us men,
and for our salvation
came down from heaven.

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

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui locutus est per Prophetas.

[Haydn omitted three lines of text here]

Et unam sanctam catholicam
et apostolicam Ecclesiam,
confiteor unum baptisma
in remissionem peccatorum,
Et expecto resurrectionem mortuorum.

Et vitam venturi saeculi, Amen.

4. Sanctus

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

5. Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

6. Agnus Dei

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

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

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
and sitteth at the right hand of the Father.
And he shall come again with glory
to judge the living and the dead:
whose kingdom shall have no end.
And [I believe] in the Holy Spirit,
the Lord and giver of life,
who spoke by the prophets.

And [I believe in] one holy Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins,
And I look for the Resurrection of the dead.

And the life of the world to come. Amen.

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

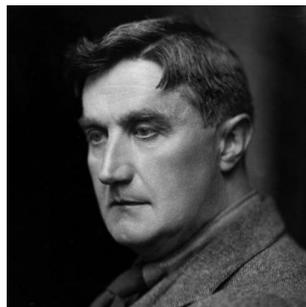
Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

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

RALPH VAUGHAN WILLIAMS (1872-1958)

Dona Nobis Pacem:

*Cantata for soprano & baritone soloists,
chorus & orchestra*



1. Agnus Dei: *Lento*
2. Beat! Beat! Drums: *Allegro moderato*
3. Reconciliation: *Andantino*
4. Dirge for Two Veterans: *Moderato alla marcia*
5. The Angel of Death has been abroad: *L'istesso tempo*
6. O man greatly beloved

The distinctive verse of Walt Whitman, notable for its powerful use of language and equally potent alliterative rhythms, proved to be an inspiration to Vaughan Williams throughout the composer's life. He wrote his cantata *Dona nobis pacem* in 1936, and in what proved to be an anticipation of Benjamin Britten's *War Requiem* (1960), he opted to mix the potent poetry of war with texts from the Latin Mass, along with other extracts beyond.

The points of reference are at once bold and original: three contrasting poems by Whitman are framed by words taken from the Latin Mass, the Old Testament prophets, and the famous House of Commons speech that John Bright made at the time of the Crimean War.

An important musical influence for Vaughan Williams was Verdi's *Requiem*, a work he admired very much. For the music of Verdi's *Kyrie* movement is echoed at several points in the opening section of *Dona nobis pacem*. The link can be made, for example, in the setting of the word 'Dona'. Similar parallels can be found in the treatment of *Beat! Beat! Drums!*, which Vaughan Williams employs as an equivalent to the convention of the *Dies Irae*. At this point he makes full and effective use both of the jagged alliterative potential of the text, and of the powerful percussion battery among the large orchestra. Thus he creates with the utmost immediacy the intense noise and pervasive disruption of warfare.

That Vaughan Williams should feel able to depict such sonic intensity with conviction is no surprise. It is conceivable that the artillery barrages of the Western Front returned to haunt him via the medium of Whitman's beating drums.

The cantata also contains music composed some twenty years earlier, in the form of the *Dirge for Two Veterans*, but this proves to be less stylistically problematic than it might have been.

Perhaps in unconscious mourning for the friends, and the way of life, that were lost in the trenches, in *Reconciliation* as well as during the other 1930s portions of the work, Vaughan Williams returns to the style of his pre-war music. The particular point of reference is the *London Symphony*, a masterpiece that was first performed in 1914, just a few months before hostilities began. Moreover, the imposing march of the *Dirge* is linked to *Beat! Beat! Drums!* by the appearance of similar rhythmic motifs.

These central movements confirm that the work has the characteristics of a Requiem. However, *Dona nobis pacem* is also concerned with the living and their future aspirations. Thus John Bright's memorable words, 'The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings', constitute an explicit reference to the growing fears of the mid-1930s. At this stage it was still possible to express optimism, however; so with the aid of bells, glockenspiel and organ, Vaughan Williams sounds out a joyful *Gloria* in the closing bars. Yet even now there remains a certain supplication, since the soprano continues to sing 'Dona nobis pacem'. The recognition that these prophetic visions had not yet come to pass was shortly to be driven home with a ferocity no-one could have anticipated.

This is no period piece, however, and the prayer which concludes this visionary masterpiece retains its urgency to this day.

Text of *Dona nobis pacem*

I.

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

II.

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

WALT WHITMAN

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

○ strong dead-march you please me!
○ moon immense with your silvery face you soothe me!
○ my soldiers twain! ○ my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, ○ my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old ... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones;
for they are come, and have devoured the land ... and those that dwell therein ...
The harvest is past, the summer is ended, and we are not saved ...
Is there no balm in Gilead?; is there no physician there?
Why then is not the health of the daughter of my people recovered?

JEREMIAH 8:15-22

VI.

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL 10:19

The glory of this latter house shall be greater than of the former ...
and in this place will I give peace.

HAGGAI 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled;
and let them hear and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them,
and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me,
so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward men.

ADAPTED FROM MICAH 4:3, LEVITICUS 26:6, PSALMS 85:10 AND 118:19,
ISAIAH 43:9 AND 56:18-22, LUKE 2:14

Dona nobis pacem.

Mark Forkgen – Conductor

Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir and Principal Conductor and Artistic Advisor of Kokoro, the Bournemouth Symphony Orchestra's New Music Group. He has worked with a number of leading orchestras, including the Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and the Composers' Ensemble, appearing at all the major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.



A specialist in the field of choral and contemporary music, Mark has given the first performances of around 100 works. These include 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 Theatre, Royal Opera House, Covent Garden. His 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.

Mark 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'. His recordings with Canticum and Kokoro have been highly recommended by BBC Radio 3 as well as both musical and national press. In Europe he has conducted in Spain, France, Belgium, Germany, Holland and the Czech Republic. He has also given performances of Stravinsky's *The Rite of Spring* in Denmark, as well as Handel's *Messiah* and *Israel in Egypt* in Siena and at the Viterbo Early Music Festival in Italy.

Recent highlights include series of concerts based on Messiaen and Bartok, Bach's motets, 'Experimentalism to Minimalism', Britten's *St Nicolas* and a concert linking music and art including "VJing" (synchronising video with live music).

A champion of Youth Music, Mark was the Conductor of the Scottish Schools Orchestra for ten years and Music Director of Ealing Youth Orchestra for eight years. He is currently Conductor of Dorset Youth Orchestra and Director of Music at Tonbridge School.

Helen Meyerhoff – Soprano

Soprano Helen Meyerhoff has been praised in *The New York Times* for the “unabashed lushness” of her voice with interpretation described by *The Independent* as “Triumphant... having the utmost dramatic force”.

Since making her debuts both at the Wigmore Hall and on BBC Radio 3 (live from the City of London Festival) Helen has frequently appeared as a recitalist with leading accompanists and ensembles internationally.

London concerts include regular performances in the Purcell Room, Queen Elizabeth Hall, Barbican, St John’s, Smith Square and Cadogan Hall. She has also appeared in the Schoenberg Centre in Vienna, for Bargemusic in New York, and in recital with Jonathan Zak in Tel Aviv, as well as for festivals such as Edinburgh, Cheltenham, Leamington, Oxford Contemporary, Boxgrove and Bromsgrove in the UK.

Helen has sung the roles of Pamina (*Die Zauberflöte*), Titania (*A Midsummer Night’s Dream*) and Belinda (*Dido and Aeneas*) for Opera Shorts, Papagena (*Die Zauberflöte*) for the Aldeburgh Festival and Clorinda (*Il Combattimento di Tancredi e Clorinda*) for the Northern Aldeborough Festival and was a finalist in the New York Centre for Contemporary Opera Competition.

A specialist in the contemporary repertoire, she has given many UK and World premieres, recently singing Judith Weir’s *King Harald’s Saga* for the Vale of Glamorgan Festival and Sprechstimme in Schoenberg’s *Pierrot Lunaire* for the Rambert Dance Company. Helen has worked closely with Arvo Pärt, Judith Bingham and Naji Hakim; Hakim and Bingham both having written works for her voice. Helen has appeared and performed several times for BBC Radio 3’s In Tune and was featured on BBC Radio 4’s *A Voice Like Honey*. Her discography includes music by Pärt, Bliss, Langlais, Vierne, and Patterson. Having sung in the Augsburg concert, Helen is delighted to be performing once again with London Concert Choir.



Jeanette Ager – Mezzo soprano

Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music where she won numerous prizes. She is now continuing her studies with Linda Esther Gray. Jeanette has won the Gold Medal in the Royal Over-Seas League Music Competition, the Richard Tauber Prize for Singing and an award from the Tillett Trust Young Artist Platform.



As a soloist, Jeanette's concert and oratorio work has included: recitals and other appearances at the Wigmore Hall; Handel's *Messiah* at St David's Hall, Cardiff; Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall; Tippett's *Child of our Time* at Salisbury Cathedral; Beethoven's Ninth Symphony at the Barbican Concert Hall and the *Missa Solemnis* at York Minster, and Truro and Exeter Cathedrals. In addition to performances at many of the leading venues in the United Kingdom, Jeanette's concert work has taken her to Bermuda, the Czech Republic, Spain and China.

Her operatic roles have included Cherubino in *The Marriage of Figaro* (Mozart); Dido in *Dido & Aeneas* (Purcell); The Marquise of Birkenfield in *La Fille du Regiment* (Donizetti); Rosina in *The Barber of Seville* (Rossini), both for Swansea City Opera, and Thea in *The Knot Garden* (Tippett). With the Royal Opera House she appeared as one of the Apprentices in Wagner's *Die Meistersinger* at Covent Garden.

As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips. Other appearances include Elgar's *Sea Pictures* with the RPO; Mahler's Second Symphony at the Bridgewater Hall and Elgar's *Dream of Gerontius* in Eton College.

Jeanette is part of the Artists in Residence Scheme at Queen's University in Belfast where she regularly visits to perform recitals and to work with the students.

Nathan Vale – Tenor

Nathan Vale was a Choral Scholar at Wells Cathedral before studying at the Royal College of Music, where he was one of the first recipients of the Peter Pears Scholarship. On graduating in 2008, he went on to study with Ryland Davies at the Benjamin Britten International Opera School. Winner of the 2006 London Handel Singing Competition. Nathan currently studies at the National Opera Studio, where he has recently been awarded the Independent Opera Vocal Scholarship.



Concert highlights include Bach's *Weinachts-Oratorium* in Denmark, Handel's *Messiah* in Milan and Mendelssohn's *Die Erste Walpurgisnacht* in Turin. He has sung Evangelist in Bach's *St Matthew Passion* with the Northern Sinfonia, Handel's *Solomon* with the London Handel Festival Orchestra, Mozart's C Minor Mass with the Bach Choir, Bach Cantatas with the London Bach Society, Finzi *Dies Natalis* with the Pro Musica Orchestra, *Acis and Galatea* for La Nuova Musica and the London Handel Festival, and *Israel in Egypt* at the Hereford Three Choirs Festival.

A finalist in the Young Songmakers' Almanac and winner of the 2005 AESS English Song Competition, Nathan is increasingly in demand as a recitalist, with appearances at the Wigmore Hall, Three Choirs Festival in Hereford, for the Housman, Gurney, Warlock and Ireland Societies; a celebration of the life of Eric Sams with Dame Felicity Lott and pianist Graham Johnson, and a recital with Julius Drake as part of the Temple Recital Series. Nathan also made a recording of English Songs with pianist Paul Plummer for SOMM Records.

His operatic engagements include Lurcanio in *Ariodante* and Oronte in *Alcina* for English Touring Opera, Emilio in *Partenope* for the Les Azureal Festival, Seneca in *Poppea* for ENO, Belfiore (*La Finta Giardiniera*) for Opera Bauge, Pedrillo (*Die Entführung aus dem Serail*) for Surrey Opera, Nencio in Haydn's *L'Infidelta Delusa* for Bampton Classical Opera, and First Prisoner in *Fidelio*. Recent and future engagements include Lurcanio in *Ariodante* with Bolshoi Opera, Male Chorus in *The Rape of Lucretia* in London's Arcola Theatre, *L'enfant es les Sortilèges* in Turin, Britten's *War Requiem* in Salisbury Cathedral with London Concert Choir, a return to the Temple Recital Series with Julius Drake, and Handel's *Messiah* with the Bamberg Symphony Orchestra.

Colin Campbell – Baritone

Colin Campbell has appeared as a concert soloist throughout the UK, in Europe, the USA and the Far East in repertoire ranging from Monteverdi to Tavener. His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

Colin's operatic repertoire is extensive and has appeared with Kent Opera, Pavilion Opera, English Touring Opera, Welsh National Opera, at the Aix en Provence Festival, the Bermuda Festival and the Royal Opera House, Covent Garden.

Recent concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert, *Messiah* in Israel and Poland; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's *Requiem* in Santiago de Compostela; Handel's *Atalanta* at the Halle Festival; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at Symphony Hall, Birmingham; Bach's *B Minor Mass* in Japan and Korea; Handel's *Judas Maccabaeus* in Vilnius, Lithuania, and Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In London he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and King's College Choir in Vaughan Williams' *Fantasia on Christmas Carols*; at the QEH with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and at Westminster Cathedral with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem*.

More recently he performed Marcel Dupré's cantata *De Profundis* in Munich and sang in London Concert Choir's concert in Augsburg. Colin created the rôle of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK. He performed Fauré's *Requiem* and Finzi's *In Terra Pax* with the RPO and Handel's *Messiah* with the London Festival Orchestra.



London Concert Choir

London Concert Choir celebrated its 50th Anniversary in 2010. Having begun life as the Brompton Choral Society, the choir was relaunched under its new name in 1986. Now with around 150 members of a wide range of ages the choir is notable for the conviction and expressiveness of its performances in an unusually broad musical repertoire. LCC regularly appears at all the major London concert venues, including the Barbican, Cadogan Hall and St Martin-in-the-Fields as well as Southbank Centre, and in cathedrals and churches in and around the capital.

The highlight of last season was an exchange with the Augsburg Basilica Choir. This began in March with a joint performance of Verdi's *Requiem* at the Royal Festival Hall, then in July LCC visited Germany, performing tonight's programme with the Basilikachor at the Augsburg Peace Festival.

Earlier seasons have included choral music from the 16th to the 21st centuries; and Handel's *Coronation Anthems*, Haydn's oratorio *The Creation* and the London premiere of a reconstruction of Mozart's C minor Mass – all with the Counterpoint period instrumental ensemble. Among large-scale choral works have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra and Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra. Two memorable performances of Britten's *War Requiem* – at the Barbican with Southbank Sinfonia, and in Salisbury Cathedral with Dorset Youth Orchestra – marked the choir's anniversary year.

Concert performances of operas and musicals include Gluck's *Orfeo ed Euridice*, Purcell's *Dido and Aeneas*, Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. LCC has also presented Duke Ellington's *Sacred Concert* and Orff's *Carmina Burana*, and appeared in the *Star Wars* concerts at the O2 Arena. The choir often gives concerts for charity and has commissioned a number of new works over the years.

www.london-concert-choir.org.uk

Members of London Concert Choir

Soprano

Rebecca Beresford
Gillian Bibby
Dagmar Binsted
Sarah Burr
Jane Cameron
Alison Carpenter
Jacqui Cartin
Eleanor Cowie
Sally Davis
Gillian Denham
Susan Deville
Nicola Dixon-Brown
Emily Dresner
Rachel Duffield
Serena Ede
Cecily Footner
Anna Ford
Sarah French
Lisa Gardner
Johanna Goll
Jennifer Greenway
Katrina Howell
Christine Ingram
Jane Joyce
Caroline Kameen
Vickie Kelly
Anna Kosicka
Katie Lane
Rose Littlewood
Susan Logan
Susanna Lutman
Megan Maley
Elite Marriott
Heather McGill
Jessica Metcalfe
Jenny Moran
Stephanie
 Moussadis
Jeanette Murphy
Fiona Paterson
Lisa Perkins
Jutta Raftery
Kate Rainford
Rachel Rosenberg
Rachel Scanlon
Frances Shaw
Philippa Stroud

Shereen Taylor-Berger
Teresa Tilden
Francesca Walsh
Janet Wells
Julie Wilson

Alto

Rachel Armstrong
Helen Beddall-Smith
Juliet Biggar
Venetia Browne
Frances Cave
Carys Cooper
Deborah Curle
Lizzie Davies
Georgina Day
Kathleen Dormer
Alena Faltova
Rebecca Foulkes
Anna Garnier
Nancy Goodchild
Muriel Hall
Joan Herbert
Tina Holderried
Caroline Holloway
Chrina Jarvis
Chris Joseph
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Sophie Littlewood
Norma MacMillan
Bridget Maidment
Anna Metcalf
Sophy Miles
Carolyn Moores
Judith Paterson
Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
Katie Prior
Caroline Rawlence
Agnes Ringa
Mary Ann Sieghart
Martina Steber
Kate Tranter
Rachel Vroom

Gabriel West
Barbara Whent
Belinda
 Whittingham
June Williams

Tenor

Richard Black
Deborah Bono
Christopher
 Boustred
David Broad
James Ede
Fabyan Evans
John Galt
Nicholas Hall
Richard Holmes
Carolyn Knight
Eli Konvitz
Ben Martin
Stefan Porter
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Peter Banks
Graeme Biggar
Richard Burbury
Jim Cameron
Chris Collinson
Bill Cook
Andrew Cullen
Albert Edwards
Richard Gillard
Nigel Grieve
Nigel Hartnell
Martin Harvey
Graham Hick
Julian Hofmann
David Ireland
Ian Judson
Robert Kealey
Stefan Klaazen
Vilem Kriz
Simon Livesey
Angus Macdonald



Ian Mackintosh
Asher Murphy
Christopher
 Powell-Smith
Dai Prichard
Simon Retallack
Morgan Roberts
Anthony Sharp
William Tilden
Tony Trowles
Joseph Woodworth

Mark Forkgen
Music Director

Bill Cook
Chairman

Will Tilden
Concert Manager

Barbara Whent
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

City of London Sinfonia

Firmly established as one of the UK's leading chamber orchestras, City of London Sinfonia (CLS), was founded in 1971 by the late Richard Hickox and celebrates its 40th anniversary this year. Led by Stephen Layton (Artistic Director & Principal Conductor) and Michael Collins (Principal Conductor), the Orchestra has earned a reputation for strong, distinctive programming, outstanding performances and recordings, and a passion for music featuring the voice.

Performing throughout the UK and abroad, CLS makes regular appearances at all the major London concert halls and venues, as well as St Paul's Cathedral and other venues in the City of London. It has been resident orchestra at the capital's popular Opera Holland Park since 2004 and holds a long-standing residency in High Wycombe, as well as being a regular guest at major UK festivals. In addition the Orchestra performs lively 'Crash, Bang, Wallop!' family concerts offering young listeners a lively and interactive introduction to classical music.

This autumn the Orchestra launches 'CLoSer', a new concert series in East London, offering audiences a more intimate and informal concert experience, as well as the chance to engage with its musicians away from the traditional concert hall setting. The Orchestra also embarks on a landmark UK concert tour in early 2012, in conjunction with the Scott Polar Research Institute, marking the centenary of Captain Scott's expedition to the South Pole through music, photography and prose.

CLS has made over 100 recordings, including a series of operas by Benjamin Britten on the Chandos label, and won a Grammy Award for Best Opera for its recording of *Peter Grimes*.

The Orchestra's 'Meet the Music' education and outreach programme, founded in 1988, was one of the first established by a UK orchestra. CLS musicians spend approximately 100 days a year making music with a wide range of groups, young and old, throughout the country, including a long standing residency at the world famous Great Ormond Street Hospital.

Extending their innovative reach and approach, CLS musicians deliver professional skills training for corporate businesses, offering a creative approach to supporting achievement and performance. Founded in 2000, 'Development through Music' is a pioneering programme and one of the first of its kind in the country.

www.cityoflondonsinfonia.co.uk

City of London Sinfonia Players



Violin 1

Stephen Bryant
Fiona McCapra
Rebecca Scott
Ann Morfee
Helen Paterson
Marcus Barchum-Stevens
Joan Atherton
Peter Pople

Violin 2

Jane Carwardine
Clare Hayes
Jane Gordon
Galina Tanney
Edward Barry
Amanda Britton

Viola

Fiona Bonds
Rebecca Jones
Richard Muncey
Katie Heller

Cello

Sue Dorey
William Schofield
Joely Koos
Sarah Suckling

Bass

Beverley Jones
Roger McCann

Flute

Karen Jones
Deborah Davis
Jill Carter

Oboe

Dan Bates
Helen McQueen

Clarinet

David Rix
Derek Hannigan

Bassoon

Jo Graham
Chris Gunia

Contra Bassoon

Stephen Maw

Horn

Mark Paine
Peter Merry
Jonathan Bareham
Clare Lintott

Trumpet

David Blackadder
John Young

Trombone

Dan Jenkins
Amos Miller
Peter Harvey

Tuba

Stephen Wick

Timpani

Tristan Fry

Percussion

Glyn Matthews
Geoff Boynton
Tim Gunnell
Tim Barry

Harp

Rachel Masters

Organ

Alastair Ross

*Names correct at time
of going to print.*

Mailing List

If you would like to receive advance information about our concerts, why not join London Concert Choir's FREE mailing list?

You can send an email to: [**mailinglist@london-concert-choir.org.uk**](mailto:mailinglist@london-concert-choir.org.uk)

Alternatively you can write to:

Jenny Moran

16 Odin House, 127 Flaxman Road, Camberwell SE5 9DP

The information you provide is subject to the Data Protection Act and as such will be used exclusively by London Concert Choir.

Supporting London Concert Choir

London Concert Choir is a lively and friendly choir that welcomes the active involvement of its supporters. We are committed to high standards and constantly strive to raise the level of our performances by holding extra workshops and other special events. We could not afford to do all this without the generosity of our supporters and their contribution is gratefully acknowledged.

If you would like to help us maintain our position as one of the leading amateur choirs in London by joining us as a Friend, Companion or Patron, please write to:

Robert Kealey

50 Denton Road, Twickenham, TW1 2HQ

Life Friends

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

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Mr and Mrs Michael Hunt, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

Patrons and Companions of LCC

John Armstrong, Deborah and Girome Bono, Howard and Deirdre Coates, Deborah Cullen, James Davis, Geoffrey Deville, Karen Evans, Tim Ingram, Mark and Liza Loveday, Jennifer Powell Smith, Michael Shipley, Sybil and Nicholas Spence, Alison Stone

Friends of LCC

Sue Blyth, Simon Cave, Bronwen Cook, Dianne Denham, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Miriam Kramer, Anthony Smith, Ruth Steinholtz, Jill Tilden, Susan Wheatley

[**www.london-concert-choir.org.uk**](http://www.london-concert-choir.org.uk)



FORTHCOMING CONCERTS

Saturday 3 December 2011

St Martin-in-the-Fields, Trafalgar Square, WC2

4.00pm: Family Christmas Carols

7.30pm: Advent Carols by Candlelight

Wednesday 14 December 2011, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

Handel: Messiah

Wednesday 7 March 2012, 7.30pm

Royal Festival Hall, Southbank Centre, SE1

Elgar: The Dream of Gerontius

