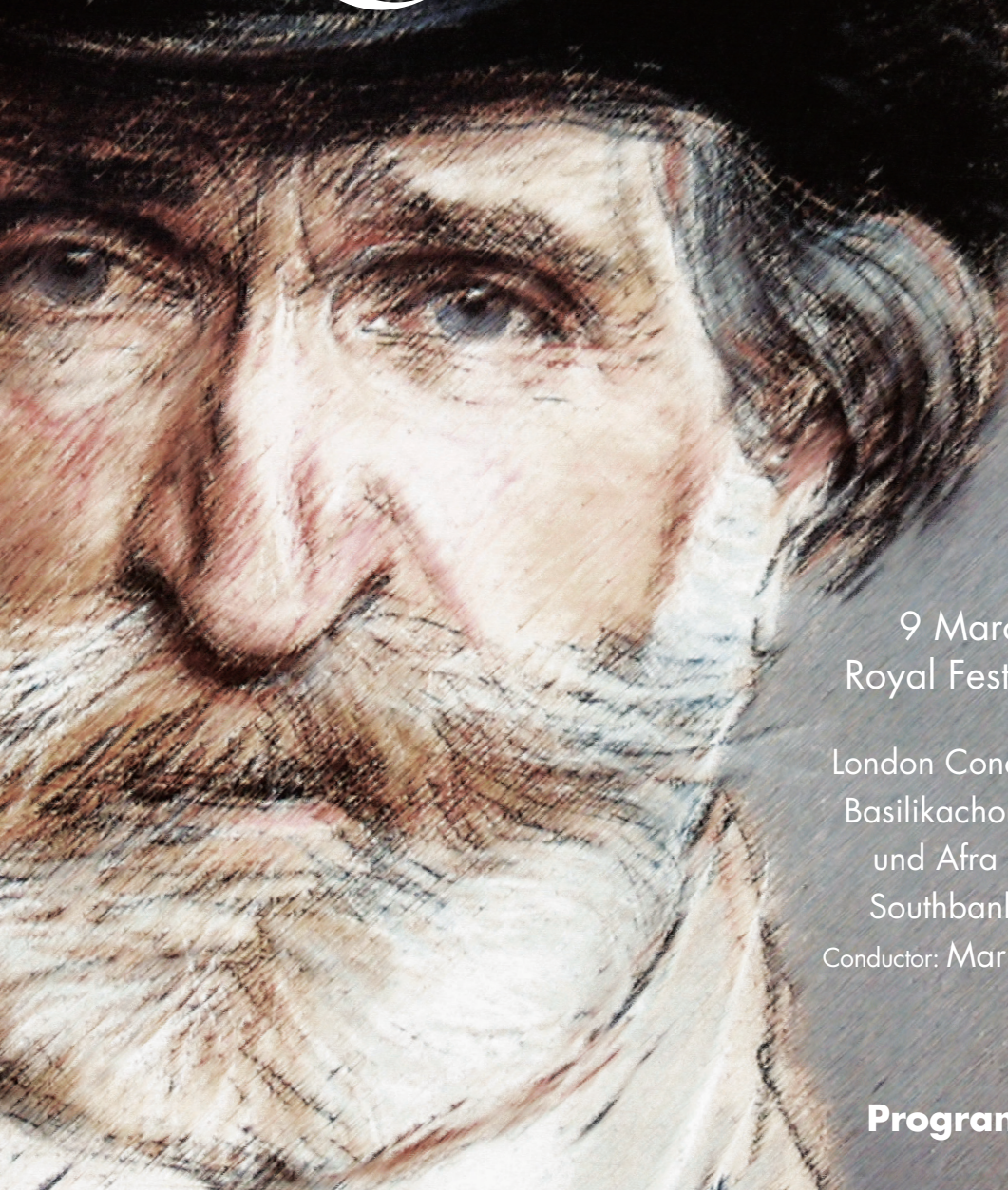


VERDI: REQUIEM

LONDON



CONCERT
CHOIR



9 March 2011
Royal Festival Hall

London Concert Choir
Basilikachor St Ulrich
und Afra Augsburg
Southbank Sinfonia
Conductor: Mark Forkgen

Programme £3

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BASILIKA
CHOR
ST. ULRICH & AFRA
AUGSBURG



Wednesday 9 March 2011
Royal Festival Hall

VERDI REQUIEM

Mark Forkgen *conductor*
London Concert Choir
Basilikachor St Ulrich & Afra, Augsburg
Southbank Sinfonia

Claire Seaton *soprano*
Jean Rigby *mezzo soprano*
Peter Auty *tenor*
Alan Ewing *bass*

Please note that there will be no interval in this concert



The members of London Concert Choir are delighted to welcome our visitors from Germany, the Basilikachor St. Ulrich und Afra Augsburg with their Music Director Peter Bader, to sing with us in this performance of Verdi's magnificent Requiem.

We also warmly welcome His Excellency the German Ambassador and Mrs Boomgaarden, together with Mr Cord Meier-Klodt, Head of Culture and Education at the German Embassy, and Mrs Meier-Klodt.

Tonight's concert represents the first half of an exchange between London Concert Choir and the Basilikachor. The return leg of the tour is due to take place at the end of July, when London Concert Choir will travel to Augsburg to join with the Basilikachor and the Bayerische Kammerphilharmonie in a concert in the Basilica as part of the Augsburg Peace Festival.

Appropriately, the programme will include Haydn's *Mass in Time of War*, to be conducted by Peter Bader, and *Dona Nobis Pacem* by Vaughan Williams, conducted by Mark Forkgen.

Dr Bill Cook
Chairman, London Concert Choir

GIUSEPPE VERDI

born Roncole, near Parma, on 10 October 1813; died Milan, 27 January 1901

Messa da Requiem

1. *Requiem and Kyrie*
2. *Dies Irae*
3. *Offertorio*
4. *Sanctus*
5. *Agnus Dei*
6. *Lux aeterna*
7. *Libera me*

Verdi's *Requiem* grew out of a project which he initiated in 1868 in order to commemorate the death of Rossini. His intention was to encourage the foremost Italian composers of the day to collaborate in composing a setting of the Requiem Mass, by each contributing a movement. Verdi himself immediately set to work on the final movement, the *Libera Me*.

Although such ties of friendship as existed between Verdi and Rossini were only slight, Verdi felt the latter's death represented a major event for Italians, not least because this was the period immediately before the creation of an independent and unified Italian state. "Rossini's reputation," he wrote, "was the most widespread and the most popular of our time; it was one of the glories of Italy. When the other which is comparable with it, that of Manzoni, exists no longer, what will remain for us?"

Despite Verdi's best efforts, his plan fell through. By then he had already completed the *Libera Me* movement, but during 1869-70 he left the *Requiem* project aside, turning his attention instead to *Aida*, which he completed in 1871. His next composition was a string quartet, which was finished in March 1873. Two months after this came the news of Manzoni's death, which came as a terrible blow to the composer.

Alessandro Manzoni (1785-1873) had been the leading Italian writer of the century, with an international reputation. To his publisher, Giulio Ricordi, Verdi wrote, "I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honoured."

Verdi determined that his previous *Requiem* project, including the existing *Libera Me* movement, should be the basis for a new work. But there was an important difference. Now he would compose the whole score on his own. The first performance took place on 22nd May 1874, the first anniversary of Manzoni's death.

Requiem and Kyrie

Muted cellos play a slow, descending phrase, which is taken up by the remaining strings as the chorus enters with a monotone chant. A beautiful violin phrase introduces the 'Lux aeterna', and there is a new, unaccompanied vocal melody for 'Te decet hymnus'. With the *Kyrie*, the soloists enter in turn, on an expansive and lyrical theme, before combining with the chorus in an ensemble of both beauty and fervour. The closing phase returns to the hushed chant, 'Christe eleison'.

SOLOISTS AND CHORUS

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion,

et tibi redetur votum

in Jerusalem:

exaudi orationem meam,

ad te omnis caro veniet

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Grant them eternal rest, O Lord,

and let perpetual light shine upon them.

Thou art praised, O God, in Zion

and unto thee shall the vow be performed

in Jerusalem.

hear my prayer;

unto thee shall all flesh come.

Grant them eternal rest, O Lord,

and let perpetual light shine upon them.

Lord, have mercy, Christ, have mercy.

1. Dies Irae

This is the longest movement, comprising several linked sections. The imagery of the day of wrath is immediately generated by the orchestra, with four shattering G minor chords and a wildly swirling theme. The chorus responds with terrified cries, while the off-the-beat strokes of the bass drum complete the picture of the Last Judgement.

As the music subsides, four trumpets in the orchestra are combined with four in the distance, rising to a climax at which the full ensemble joins for the 'Tuba mirum'. But the impressive volume breaks off suddenly, and the solo bass enters *pianissimo* with 'Mors stupebit', accompanied by a march rhythm in the strings, emphasised by the bass drum.

CHORUS

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Iudicanti responsura.

Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.
How great shall be the trembling
when the Judge shall come,
to weigh all things exactly.

The trumpet spreading wondrous sound
Through the tombs of every land,
Summons all before the throne.
Death and nature will be astounded,
When all creation rises again
to answer to the Judge.

The 'Liber scriptus' is a passionate solo for the mezzo soprano, occasionally contrasted with quiet interjections of 'Dies Irae' from the chorus, and later from the orchestra too. This heralds the fierce return of the intensities of the opening music, which in turn subsides as the mezzo begins the trio, 'Quid sum miser', with the soprano and tenor, plus an obbligato bassoon. This delicate trio leads into the contrast of 'Rex tremendae', which begins imposingly with the chorus basses, moving through to 'Salva me' for soloists and chorus. Here the pleading vocal line ranks among Verdi's finest inspirations.

MEZZO SOPRANO AND CHORUS

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.
Iudex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.

The book of words shall be brought forth,
in which everything is contained
whereby the world is to be judged.
Therefore when the Judge is seated,
all things hidden will appear,
nothing shall remain unpunished.

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.

SOPRANO, MEZZO SOPRANO AND TENOR

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I, a wretch, say then?
To which protector shall I appeal,
while even the righteous are hardly safe?

SOLO QUARTET AND CHORUS

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of tremendous majesty,
who freely saves those deserving it,
save me, O fount of mercy.

A gentle duet, 'Recordare, Jesu pie', is sung by the two female soloists, followed by the tenor's 'Ingemisco tanquam reus'. At the words 'Inter oves', a solo oboe alternates with the vocal line, creating a certain tension and moving towards a climax, a proud cry on a sustained high B flat: 'Statuens in parte dextra'.

SOPRANO AND MEZZO SOPRANO

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me sedisti lassus:
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Remember, merciful Jesus,
that I am the reason for Thy journey;
lest Thou lose me on that day.
Seeking me, Thou didst sink down wearily;
Thou hast redeemed me by enduring the cross;
Let not such travail be in vain.
Righteous Judge of retribution
make a gift of absolution
Before the day of reckoning.

TENOR

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae
Sed tu bonus fac benigne
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

I groan as one guilty,
my face blushes with guilt,
spare the supplicant, O God.
Thou who didst pardon Mary Magdalen
and didst listen to the thief,
hast given me hope also.
My prayers are unworthy,
but good Lord, be kind
and let me not burn in eternal fire.
Grant me a place among the sheep,
and separate me from the goats,
setting me at Thy right hand.

The bass solo, 'Confutatis maledictis', inspired one of Verdi's most noble tunes, but its progress is halted by the return of the 'Dies Irae' music, which this time receives a full recapitulation. The sequence ends with the 'Lacrymosa', which is introduced by the mezzo and the other soloists, while the chorus add a tearful figure of rising semitones.

BASS AND CHORUS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

When the wicked are confounded,
and consigned to the bitter flames
call me to be with the blessed.
Kneeling in supplication I pray,
my heart is contrite as ashes,
take into Thy care mine end.

Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.

SOLO QUARTET AND CHORUS

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem! Amen.

That day will be full of tears,
when from the ashes arises
guilty man to be judged;
Spare him, therefore, O God!
Merciful Lord Jesus,
give them rest! Amen.

3. Offertorio

The *Offertorio* is scored for the four soloists and orchestra. It begins with a warmly lyrical theme, but at 'Quam olim Abrahae' the music becomes altogether more vigorous. This makes the tenor's 'Hostias' seem the more beautiful in its hushed lyricism. A reprise of 'Quam olim Abrahae' is followed by the return of the initial cello theme, now sung as a vocal unison. There is a brief, but highly effective, orchestral postlude.

SOLO QUARTET

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti
et semine ejus.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit.

Deliver them from the lion's mouth,
that hell may not swallow them up,
and they may not fall into darkness:
but may the holy standard-bearer,
Michael, lead them into the holy light;
as Thou didst once promise
to Abraham and his seed.

Hostias et preces tibi Domine
laudis offerimus.

We offer sacrifices and prayers to Thee,
Lord, with praises.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire
ad vitam, quam olim Abrahae
promisisti et semini ejus.

Do Thou receive them on behalf of those souls
whom we commemorate this day:
grant them, O Lord, to pass from death
into life; as once Thou didst promise
to Abraham and his seed.

Libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu,
fac eas de morte transire ad vitam.

Deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit,
grant them to pass from death into life.

4. Sanctus

The *Sanctus* contains the most directly brilliant music in the work. Trumpet fanfares introduce the movement, which is constructed as a double fugue. The choral writing is light and animated, the orchestral parts virtuoso, the rhythmic vitality immensely impressive in its splendour.

FUGUE FOR DOUBLE CHORUS

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

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

Benedictus, qui venit
in nomine Domine.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Blessed is He that cometh
in the name of the Lord.
Heaven and earth are full of Thy glory,
Hosanna in the highest!

5. Agnus Dei

A peaceful *Andante* tune is sung by the female soloists in unaccompanied octaves, then repeated by the chorus. The soloists repeat the tune, now in the minor key, and the chorus develops the material further. When the tune returns for a third time, there is the addition of a flowing contrapuntal line played by three flutes.

SOPRANO, MEZZO SOPRANO AND CHORUS

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, that takest away the sins
of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, that takest away the sins
of the world, grant them eternal rest.

6. Lux aeterna

Verdi uses only three of the soloists in this movement: mezzo, tenor and bass. The mezzo has an opening recitative-arioso, which is answered by the dark chords which underlie the bass in the setting of 'Requiem aeternam'. This conflict between images of light and darkness is eventually resolved by the appearance of a radiant lyrical theme, which dominates the remainder of the movement.

MEZZO SOPRANO, TENOR AND BASS

Lux aeterna luceat eis,
Domine,
cum sanctis tuis in aeternam,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis

May eternal light shine upon them,
O Lord,
with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

7. Libera me

The final movement reworks the material Verdi originally composed in connection with the '*Requiem for Rossini*' project. The opening, which was conceived at that time, is immensely impressive: an urgent unaccompanied recitative for the soprano, followed by the hushed fear of the chorus. The soprano's agitated 'Tremens, factus' suddenly brings a restatement of the 'Dies Irae' music, which in turn leads to the return of the soprano and chorus, unaccompanied. The soprano's skill is taxed to the limit, as she moves up to a high B flat marked *pppp*, before returning to an even more urgent delivery of the 'Libera me'. The chorus bursts in with a dramatic fugue, the soprano soaring above, and the music moves to a magnificent climax. This dies away, until at the end only the awe-struck whisper of the prayer remains.

SOPRANO AND CHORUS

Libera me Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi
sunt et terra:
Dum veneris iudicare
saeculum per ignem.

Tremens factus sum ego, et timeo,
dum discussio venerit
atque ventura ira.

Deliver me, Lord, from eternal death,
in that awful day:
when the heavens and the earth
shall be moved:
When Thou shalt come to judge
the world by fire.

I tremble, and I fear
the judgement
and the wrath to come.

Dies irae, dies illa,
dies calamitatis et miseriae,
dies magna et amara valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis

Libera me Domine, de morte aeterna,
in die illa tremenda:

Quando coeli movendi
sunt et terra:

Dum veneris iudicare saeculum
per ignem.

Libera me Domine, de morte aeterna,
in die illa tremenda.

Libera me.

Day of wrath, that day,
day of disaster and misery,
that great and exceeding bitter day.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

Deliver me, Lord, from eternal death,
in that awful day:

when the heavens and the earth
shall be moved:

When Thou shalt come to judge
the world by fire.

Deliver me, Lord, from eternal death,
in that awful day:

Deliver me.

Programme notes © Terry Barfoot



Mark Forkgen – Conductor

Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum 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.

Claire Seaton – Soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa.



One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of the Verdi *Requiem*, Brahms' *Requiem* and Mozart's C Minor Mass. Recent engagements have included Mendelssohn's *Elijah* with Willard White in Chichester Cathedral, Bach's B minor Mass with Michael Chance and Britten's *War Requiem* with London Concert Choir in Salisbury Cathedral.

Future engagements include Brahms' *German Requiem* in the Barbican and Mahler's Symphony No 8 in The Royal Albert Hall with the Royal Philharmonic Orchestra. In addition to the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *German Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The far theatricals of day* with Nicholas Cleobury which has recently been released by Fleet Street Records. With the counter tenor Andrew Watts Claire has recently recorded Pergolesi's *Stabat Mater* on the same label.

Jennifer Johnston – Mezzo Soprano



Born in Liverpool, Jennifer Johnston read Law at Cambridge and practised as a barrister, before graduating from the Royal College of Music's Opera Course with Distinction. She was a member of both the National Opera Studio, where she was sponsored by Opera North, and the Britten Pears' Young Artists Programme, and she continues to study with Lillian Watson.

Named by the Financial Times as the Face to Watch in Opera 2007, she is the recipient of numerous awards, including in 2005 a Wingate Scholarship and Second Prize in the Montserrat Caballé International Singing Competition. She is the first young artist to have received two Susan Chilcott Scholarships, in 2005 and 2007, is a Royal Philharmonic Society Young Artist and is also a Trustee of the Young Singers' Welfare Foundation.

During the summer of 2006, she made her debuts at the Festival d'Aix-en-Provence (*Dido in Dido and Aeneas*) and the Salzburg Festival (*Carmi/La Betulia Liberata*, released on DVD by Deutsche Grammophon). Other operatic engagements have included *Dido* for Opera de Lille and in Madrid, *Suzuki/Madame Butterfly*, *Irene/Tamerlano*, *Mercedes/Carmen* and *Hansel/Hansel and Gretel*, all for Scottish Opera; *Giovanna Seymour/Anna Bolena* for the Tower of London Festival, *Mrs Herring/Albert Herring* for the Aldeburgh Festival, and *Lucretia/The Rape of Lucretia* for the Dartington Festival.

Recent concert and recital engagements include a recital of Britten songs with Malcolm Martineau at the Aldeburgh Festival broadcast on Radio 3 and at King's Place; *Paquette/Candide* in the opening concert of the Edinburgh International Festival 2007 under Spano with the BBC Scottish National Orchestra; *Sorceress/Dido and Aeneas* also for the Festival under McGegan with the Scottish Chamber Orchestra; *Stravinsky's Pulcinella* under Slatkin with the Royal Philharmonic Orchestra; *Handel's Messiah* in Barcelona with the English Concert; *Berlin* with the Akademie für Alte Musik, and the Royal Albert Hall under Willcocks; *Verdi's Requiem* under Setterfield with the RPO at the Royal Albert Hall, and *Mahler's Second Symphony* under Haitink. She is a member of the Prince Consort with whom she has recorded a critically acclaimed disc of Rorem songs (*On An Echoing Road*) for Linn Records, appeared at the Gramophone Awards, and given recitals at the Aldeburgh, Brighton, Rye and Oxford Lieder Festivals, and at the Southbank Centre, including the world premiere of 2 Sonnets by Rorem and the European Premiere of Rorem's *Evidence of Things Not Seen*.

Her future engagements include title role in *Agrippina* for the Cambridge Handel Opera Group, *Wellgunde* in *Das Rheingold* for Opera North, *Mozart's Coronation Mass* under Cleobury with the Philharmonia Orchestra, *Beethoven's Ninth Symphony* under Setterfield at the Royal Festival Hall, *De Leeuwe's Three Shakespeare Songs* in Utrecht, *Bach's St Matthew Passion* with the Dallas Symphony Orchestra, the world premiere of a new song cycle by Cheryl Frances Hoad at the Cambridge Summer Music Festival and Opera North, the release of a recording of Britten's song cycle *A Charm of Lullabies* with Malcolm Martineau for Onyx Classics, and, with the Prince Consort, recitals at the Wigmore Hall including a Hough world premiere; a residency and recital at the Aldeburgh Festival, and the release of a disc of Brahms and Hough for Linn Records.

Peter Auty – Tenor

Peter Auty is established as one of Britain's leading tenors. He made his professional debut at Opera North in 1998/9 and returned in 2001/02 as Rodolfo in their much acclaimed production of *La Bohème*.

Peter Auty was a company principal of the Royal Opera, Covent Garden from 1999 until 2002 where he covered several major roles and had the opportunity of working with many of the world's leading singers and conductors.

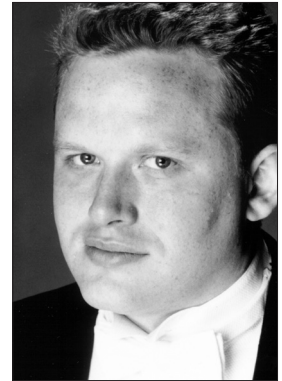
He returned as guest to sing the roles of Malcolm in *Macbeth* and Edgardo in *Lucia di Lammermoor*.

Elsewhere in the UK Peter Auty has worked with Grange Park Opera; sung Cavaradossi in *Tosca* for Opera Holland Park, and Alvaro in *La Forza del Destino*. For Glyndebourne Festival Opera he has appeared as Macduff in *Macbeth* and Nemorino in *L'elisir d'amore*. With Glyndebourne on Tour he has sung Don José (*Carmen*), and Rodolfo (*La Bohème*). He has appeared with English National Opera as the Italian Tenor in *Der Rosenkavalier*, the Duke in *Rigoletto*, Rodolfo in *La Bohème*, and Turridu in *Cavalleria Rusticana*, and has sung Alfredo in *La Traviata* for Opera North: and Rodolfo and Don José for Scottish Opera.

In Europe he has worked with several companies, including Frankfurt Opera, where he has sung Rodolfo, and the Nationale Reisopera in the Netherlands, performing Alfredo, des Grieux in *Manon* and Gustavo in *Un ballo in maschera*.

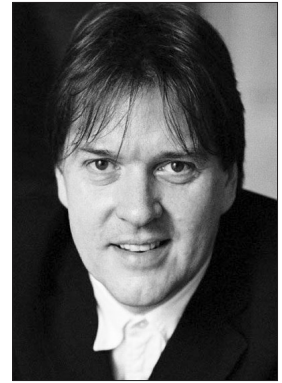
On the concert platform Peter Auty has worked with many of the UK's leading orchestras. These have included the London Symphony Orchestra under Sir Colin Davis, the Orchestra of the Age of Enlightenment with Mark Elder, and the London Philharmonic Orchestra with Neeme Järvi and Vladimir Jurowsky. Appearances abroad have included concerts with the Iceland Symphony Orchestra conducted by Vladimir Ashkenazy and the Sydney Symphony Orchestra. Peter Auty made his recital debut in London in the 2009 Rosenblatt Recital Series.

Operatic appearances during 2011 include Don José in *Carmen* for Opera North, Gabriele in *Simon Boccanegra* for English National Opera and *Cavalleria Rusticana* for New Zealand Opera. He returns to the Nationale Reisopera at the beginning of 2012 for *La Traviata*.



Alan Ewing – Bass

Irish bass Alan Ewing has sung at the Berliner Staatsoper, the Opernhaus Zürich, the Maggio Musicale Florence, the Aix-en-Provence Festival, the Netherlands Opera, and the Royal Opera House Covent Garden. He has sung in concert at the Salzburger Pfingsten Festspiel, the Lucerne Festival, the Konzerthaus Berlin, the Konzerthaus Vienna, the Barbican, the Salle Pleyel, and the Concertgebouw with a great range of conductors including Sir Colin Davis, Philippe Jordan, Richard Hickox, Daniel Oren, Sir Charles Mackerras, Ivor Bolton, David Stern and Paul McCreech.



Alan Ewing is especially well-known for his singing of virtuoso Handel roles with Les Arts Florissants, Les Musiciens du Louvre, the Akademie für Alte Musik Berlin and the Gabrieli Players, and he has sung Polyphemus and Achilla on award-winning recordings of *Acis and Galatea* and *Giulio Cesare*, respectively.

His work now extends into mainstream bass repertory, including Osmin for both William Christie and Marc Minkowski; as well as Seneca, Sarastro, Leporello, Sparafucile, Ferrando, Heinrich der Vogler, Fafner, Baron Ochs, Duke Bluebeard and the title role of Sweeney Todd.

At the Royal Opera House Covent Garden he has sung in recent productions of *Salome*, *Carmen* and Thomas Adés' *Powder her Face*. His concert appearances include Christus in the *Matthäus Passion* for Jean-Claude Malgoire at the Théâtre de Champs Elysées Paris, and more Handel: *Jephtha* for David Stern at the Lucerne Festival; *Susanna* on a recording and major tour to London, Paris and Vienna with William Christie, and *Messiah* with the City of Birmingham Symphony Orchestra.

Immediate plans include Judith Weir's new opera, *Misfortune*, which will be premiered at the Bregenz Festival 2011 and then at the Royal Opera House Covent Garden in 2012.

London Concert Choir



London Concert Choir has just celebrated its 50th Anniversary. The choir began life as Brompton Choral Society, based at Holy Trinity Church, Brompton. Over the years the choir's membership base and the scope of its musical activities expanded and it was relaunched under its new name in 1986. There have been four conductors: Robert Munns, Donald Cashmore, Gregory Rose and the present conductor Mark Forkgen.

The choir has continued to grow in size and ambition and now has around 150 members, of a wide range of ages. Notable for its unusually broad repertoire, London Concert Choir 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 has sung in cathedrals and other churches in and around the capital. The choir also undertakes foreign tours and looks forward to visiting Germany in July.

During its anniversary season, the choir gave two memorable performances of Britten's *War Requiem*: at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Among major choral works in earlier seasons have been Dvorak's *Stabat Mater*, Elgar's *The Dream of Gerontius* and Vaughan Williams' *Sea Symphony* – all with the Royal Philharmonic Orchestra at Southbank Centre. At the Barbican the choir has sung the Brahms *German Requiem* and Mendelssohn's *Lobgesang* (Hymn of Praise), also with the RPO; and Beethoven's *Missa Solemnis* with the English Chamber Orchestra.

With the Counterpoint ensemble the choir gave the London premiere of a reconstruction of Mozart's great C minor Mass, and has performed Haydn's oratorio *The Creation*, Handel's *Coronation Anthems* and *Foundling Hospital Anthem*, and Beethoven's Mass in C and the Finale from his opera *Fidelio*.

Concert performances of operas have included Gluck's *Orfeo ed Euridice* and Purcell's *Dido and Aeneas* with Counterpoint, and Gershwin's *Porgy and Bess* with the RPO. The choir 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.

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
Erika Emerson
Cecily Footner
Anna Ford
Sarah French
Lisa Gardner
Johanna Goll
Jennifer Greenway
Katrina Howell
Christine Ingram
Emma Jones*
Jane Joyce
Caroline Kameen
Vickie Kelly
Anna Kosicka
Katie Lane
Rose Littlewood
Susan Logan
Kelly Lucas
Susanna Lutman
Rebecca Magowan
Megan Maley
Elite Marriott
Heather McGill
Jessica Metcalfe
Claire Moorcroft*
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

Rebecca Allen
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
Janet Jones
Chris Joseph
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Sophie Littlewood
Norma MacMillan
Bridget Maidment
Anna Metcalf
Sophy Miles
Carolyn Moores
Kate Murray
Jenny Neuburger
Judith Paterson
Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
Katie Prior
Caroline Rawlence
Agnes Ringa
Theresa Rogers
Mary Ann Sieghart
Martina Steber
Kate Tranter
Rachel Vroom
Gabriel West

Barbara Whent
Jane Whittaker
Belinda Whittingham
June Williams

Tenor

Charles Black*
Richard Black
Deborah Bono
Christopher Boustred
David Broad
Alvar Broomfield
Mark Cheesman
Tiarnan Cotter*
Julius Cowdrey*
James Derbyshire*
James Ede
Fabyan Evans
John Galt
Sebastian Goodman*
Nicholas Hall
Stefan Hargreaves*
Richard Holmes
Alexander Hume*
Carolyn Knight
Eli Konvitz
Jungsuk Lew
James Littleton*
Ben Martin
Joseph McManners*
Christopher Pelmore*
Stefan Porter
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Peter Banks
Davy Berryman
Graeme Biggar
Alex Bliss*
Richard Burbury
Jim Cameron
Chris Collinson
Bill Cook
Alex Cowan*
Andrew Cullen
Richard Gillard
James Gower-Smith*
Chris Graham
Nigel Grieve
James Grimwood*

Nigel Hartnell
Martin Harvey
Graham Hick
Julian Hofmann
David Ireland
Ben Jones*
Ian Judson
Robert Kealey
Stefan Klaazen
Vilem Kriz
Simon Livesey
Ian Mackintosh
Duncan McKenzie
Asher Murphy
Michael Pelmore*
Christopher Powell-Smith
Dai Prichard
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Music Director: Peter Bader

Basilikachor St. Ulrich & Afra Augsburg

The choir of the Basilika currently has about 80 active singers. Its principal task is to be responsible for singing the liturgy at the Basilika and to preserve and maintain the riches of its sacred music. The choir's sacred and secular highlights in recent years bear eloquent testimony to the idealism and enthusiasm of its singers. This enthusiasm stems from their strong commitment to carrying on the centuries-old tradition of church music at the Basilika.

In addition, the Basilikachor is closely involved in the secular cultural life of the city of Augsburg, giving regular concerts and contributing to cultural events such as the Augsburg Peace Festival and the 'Lange Kunstnacht' – a midsummer festival of music and the arts.

The repertoire of the Basilikachor St. Ulrich und Afra embraces all styles of liturgical church music, from Gregorian chant and unaccompanied polyphony, via music of the Viennese classical period to contemporary composers. Special projects include oratorios and major choral works, as well as premieres and recordings with Bavarian Radio, live television broadcasts on ZDF and CD recordings.

Since September 2006, the Basilikachor has been conducted by Peter Bader, the Director of Music at the Basilika of St. Ulrich and Afra. He is responsible for all the musical ensembles at the Basilika, including the St. Afra Girls' Choir, which he founded last year. As organist, he enriches the church services at the Basilika and is active as an accompanist for soloists and as a concert organist.

Under Peter Bader's leadership, the Basilikachor has performed great sacred works such as the Magnificat by John Rutter, as well as Liszt's Coronation Mass and Bizet's Te Deum. A major event in 2009 was the performance of Mendelssohn's oratorio St. Paul, together with the Bayerische Kammerphilharmonie, to mark the end of the Catholic year of St. Paul and celebrate the 200th anniversary of the composer's birth.

Members of Basilikachor

Soprano

Elisabeth Aich
Corinna Amesreiter
Beate Conrady-Walz
Andrea Donaubauer
Verena Dorn
Theresa Früh
Alexandra Gram
Constanze Held
Gesine Hippel
Doris Hoy-Sauer
Petra Ihn-Huber
Martina Keller
Susanne Kempter
Brigitte Kienle
Kirsten Krug
Anna Maria Linder
Adelheid Nagel
Gabriele Nagel
Liane Prax

Monika Rieder
Angelika Schindler
Gisela Schwalber
Renate Sing
Christine Steber
Petra Wöcherl

Alto

Tanja Binner
Verena Buchmaier
Hiltrud Dietrich
Doris Falke
Irene Glück-Otte
Sinthgund Graba
Elisabeth Gratza
Birgit Heiske
Christiane Hennecke
Silvia Hermann
Elisabeth Höcherl
Elke Klein

Gabriele König
Edeltraud Mittendrein
Doris Novak
Gertrud Schlosser
Edith Seidl
Jutta Slatosch
Hildegard Steuer
Katharina Stroh
Monika Tremml
Edith Wagner
Ulrike Winckhler
Cordula Wolf
Karin Zinner-Kriesch
Ursula Zoczek

Tenor

Peter Bader
Werner Dorn
Peter Finck
Jakob Golus

Andrew Hoffmann
Norbert Kroll
Alexander Linder
Peter Quast
Andreas Rath
Klaus Schlosser
Hans-Heinrich Wilmes
Michael Wöcherl

Bass

Franz-Xaver Buchmaier
Georg Freudling
Michael Früh
Hans-Ulrich Graba
Peter Hanbeck
Nicolaus Horsch
Albert Knoll
Ulrich Winckhler
Bernhard Wulf



Southbank Sinfonia

Southbank Sinfonia is an orchestra of young professionals recently described by *The Times* as 'a dashing ensemble who play with exhilarating fizz, exactness and stamina'. SbS is firmly established as Britain's leading orchestral academy, providing the most talented musicians with a much-needed springboard into the profession.

Every year 32 players, each supported by a bursary, undertake an intensive and wide-ranging programme of performance and professional development which comprises concerts across the UK and Europe; workshops and performances; orchestral repertoire, chamber music; education and management training; and sessions spanning subjects from improvisation to public speaking.

A distinctive and integral part of the programme is the orchestra's work alongside leading performing arts organisations including the Orchestra of the Royal Opera House, Academy of St Martin-in-the-Fields, BBC Concert Orchestra, the Orchestra of the Age of Enlightenment, and acclaimed artists such as Patrons Vladimir Ashkenazy and Sir Thomas Allen.

The 2011 season sees SbS perform Poulenc's *La Voix Humaine* at the Royal Opera House, Bach's *St Matthew Passion* under the direction of Jonathan Miller at the National Theatre, plus the ongoing Saturday Spectacular family concerts and eclectic series of free Rush Hour concerts at the orchestra's home in St John's Waterloo, London. SbS continues to work with acclaimed artists, such as patron Vladimir Ashkenazy, conductor Oliver Knussen, cellist Matthew Barley and – hot on the heels of her English National Opera debut – Elizabeth Llewellyn.

Southbank Sinfonia receives no public funding and is indebted to its many individual donors, trusts and foundations, and corporate supporters to sustain the unique programme of professional development for talented young musicians.



www.southbanksinfonia.co.uk

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Hannah Horsburgh
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Charlotte Maclet
Edgar Bailey
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Elise Harper
Alice Hall
Aisling Manning
Olga Muszynska
Jem Muharrem
Arnaud Ghillebaert
Charmian Keay
Susie Watson
Verity Marshall

Violin II

Ksenia Berezina
Ryan Chen
Tanya Sweiry
Alice Higgins
Julia Lungu
Alberto Vidal Borrella
Rebecca Mathews
Clare Wheeler
Joe Ichinose
Anastasyia Filippochina

Viola

Barnaby Adams
Liam Buckley
Benjamin Harrison
Peter Mallinson
Rebecca Hopkin
Patricia Ramirez
Reinoso
Alexandra-Martha
Ursache
Louise Parker

Cello

Karen French
Iain Ward
Alba Acevedo
Jo Keithley
Dan Bull
Gemma Wareham

Bass

Salima Barday
Josef Bisits
Lachlan Radford
Samuel Rice
Jacqueline Dosser
Georg Burgstaller

Flute

Lindsey Ellis
Kate Walter
Sarah Bennington

Oboe

Nicola Barbagli
James Turnbull

Clarinet

William Duncombe
Hannah Morgan

Bassoon

Lorna Tyack
Susana Dias
Katie Walton
Rosie Burton

Horn

Hannes Arnold
Edward Mills
Nick Ireson
Catherine Allmutt

Trumpet

Simon Tong
Oliver Carey
Elizabeth Jones
Lucy Leleu

Off-stage Trumpet

William Russell
Rob Wallace
Ellie Lovegrove
Jack Bennington

Trombone

Iain Maxwell
Blair Sinclair
Simon Minchall

Tuba

Mike Levis

Timpani

Timothy Brigden

Percussion

Rosemary Toll





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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.

Please help us to maintain our position as one of the leading amateur choirs in London by joining us as a Friend, Companion or Patron.

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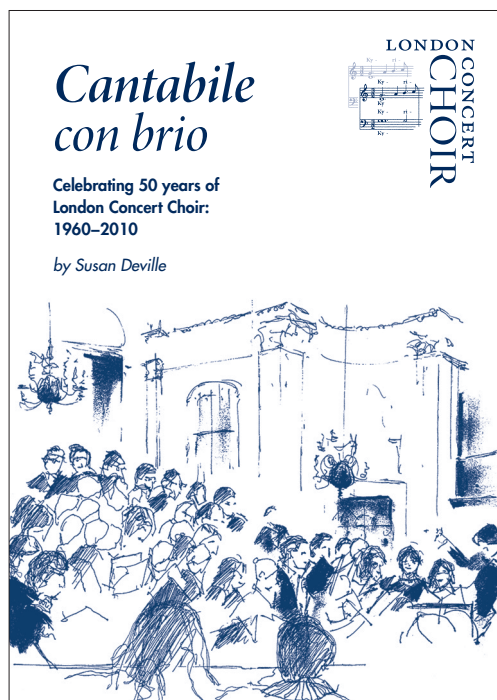
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Alternatively you can write to:
Jenny Moran, 16 Odin House, 127
Flaxman Road, Camberwell SE5 9DP

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History of the Choir

2010 marked the 50th Anniversary of London Concert Choir. A history of the choir has been compiled in celebration and is now available. Copies will be on sale this evening for £8.



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The Basilica of St. Ulrich and Afra, Augsburg

The Catholic Late Gothic Basilica, dedicated to Ulrich and Afra, was built between 1476 and 1500 by the Benedictine monastery of Saint Ulrich and Afra to replace an earlier building. The Basilica bore witness to the power and wealth of the Imperial monastery, being independent of both the bishop and the Imperial City of Augsburg. Since late antiquity the area had been a place for Christian worship, with several previous buildings on the site.

Ulrich and Afra are the patron saints of the diocese of Augsburg. Both their tombs may be found in the church and are still venerated today. Ulrich was a local prince-bishop whose army saved the Ottonian Empire by turning back the Hungarians at the Battle of Lechfeld in 955; Afra was an Augsburg virgin martyr in late antiquity.

Because of its power as the financial capital of the Empire, the Imperial City of Augsburg was a political centre from the fifteenth to the seventeenth century. In 1555 the Peace of Augsburg was signed in the Basilica, recognising both Catholicism and Protestantism as equally valid denominations in the Holy Roman Empire.

During the Reformation the parish attached to the monastery became Protestant, whereas the monastery remained loyal to the Old Faith. In the early 1700s, the former monastic preaching hall, which functioned as the Protestant parish church, was completely renovated in the early Baroque style. Protected by the Declaration of Religious Freedom, Protestant and Catholic life developed in close proximity. In 1802, as part of the secularisation policies, the Benedictine monastery was abolished, whereas the Catholic parish lived on. Today, the two parishes work together in an ecumenical spirit, co-operation which also includes the music making at the two churches.

The double church, half Catholic and half Protestant, represents a fitting tribute to the site where the Peace of Augsburg put an end to violent religious conflict. The Augsburg Peace Festival, however, refers to the restoration of religious freedom with the Peace of Westphalia in 1648, after the turmoil of the Thirty Years War.



LONDON
CONCERT
CHOIR



Future Concerts

Thursday 14 July, 7.30pm

Cadogan Hall, Sloane Terrace, SW1
Lerner and Loewe - **My Fair Lady**

Saturday 30 July

Augsburg Peace Festival Concert

Basilika St Ulrich und Afra, Augsburg, Germany
with Basilikachor St Ulrich und Afra and
Bayerische Kammerphilharmonie

Haydn - **Mass in Time of War** (conductor Peter Bader)

Vaughan Williams - **Dona Nobis Pacem**

Tuesday 27 September, 7.30pm

Queen Elizabeth Hall, Southbank Centre SE1

Haydn - **Mass in Time of War**

Vaughan Williams - **Dona Nobis Pacem**

Wednesday 14 December, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

Handel - **Messiah**