

# THE FRENCH CONNECTION

Wednesday 10 July 2013

**London Concert Choir**

**Canticum**

**Southbank Sinfonia**

**Mark Forkgen** conductor

**Claire Seaton** soprano

**Duncan Rock** baritone

Programme: £3

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Programme Notes by Nancy Goodchild

Programme Designed by Stephen Rickett and edited by Eleanor Cowie

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## London Concert Choir

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**Barbican Hall**

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**Mark Forkgen** *conductor*  
**London Concert Choir, Canticum**  
**Southbank Sinfonia**

**Claire Seaton** *soprano*, **Duncan Rock** *baritone*

Fauré: Requiem  
Ravel: Daphnis and Chloe, Suite No. 2

## **INTERVAL**

Debussy: Prélude à l'après-midi d'un faune  
Poulenc: Gloria

# Acknowledgements

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# THE FRENCH CONNECTION

In this evening of choral and orchestral music, impressionistic and colourful evocations of mythical landscapes and pagan sensuality are framed by two very different sacred works. The music was written by four men who all enjoyed the finer things in life, had complicated love lives and presented an elegant and urbane image to the world whilst revolutionising music in their country and establishing a style and tone of music that is quintessentially French.

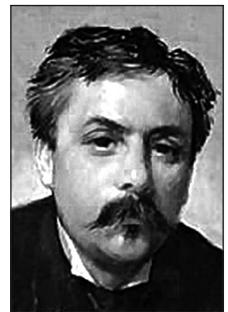
## Requiem Mass, Op.48

for soprano and baritone soloists, choir and orchestra

## Gabriel Fauré

(1845-1924)

La Madeleine was one of the newest and most prestigious churches in Paris when Fauré took up his post there as organist, choirmaster and composer in 1874. He had recently returned to civilian life after being awarded the Croix de Guerre for his bravery in the disastrous Franco-Prussian war. He now needed to rebuild his life as a musician, a career that began when an elderly blind woman heard the nine-year-old boy teaching himself to play the harmonium in her local chapel and alerted Fauré's parents to their young son's musical potential.



Before the war, he had been forced to resign from his church post after he tried the patience of the priest once too often, failing to show the required religious conviction by turning up one morning still wearing his evening clothes from the previous night's revelry. Perhaps also his first-hand experience of conflict separated him further from the establishment; whilst contemporaries Gounod and Franck were composing elegies and patriotic songs, Fauré instead started to produce music with a new sombre sense of tragedy and absence of fashionable operatic sentiment. In later life, he went on to confront and sweep away the conservative French musical elite and to champion students such as Maurice Ravel and Nadia Boulanger.

The *Requiem* first began to take shape in 1887 and a short version was first performed at La Madeleine in 1888. There were several revisions and expansions until the final, fully orchestrated version premiered at the Paris World Exhibition of 1900, and this is the version which is being performed this evening. Fauré commented later "I had been playing the organ at funeral services for so long I was completely sick of it ... I wanted to do something different" and claimed that it came about "for the sheer pleasure of it" rather than the remembrance of any one particular individual. Also, like Brahms, Fauré was very careful to select and juxtapose texts that reflected his own unorthodox view of Christian death; indeed there had to be special dispensation given for it to be played at the

composer's own funeral. Conceptual and structural similarities between the two prompted one reviewer to suggest that Fauré's work should be re-titled 'A French Requiem.'

During his lifetime Fauré was most famous for his songs and chamber works and his *Requiem* is also lightly scored and generally intimate in tone. "It is as gentle as I am myself", he wrote; "A happy deliverance, an aspiration towards the happiness of the hereafter rather than as a painful passing away." The deliberate limitation and simplicity of melody in this work often seems to express a feeling of calm, fulfilled resignation. However, Fauré was celebrated not only for his love of pure melodic line and elegant harmony but also for his subtlety and complexity of effect and it is possibly too simplistic to view this piece merely as a 'Lullaby of Death'. This *Requiem* is based on an intensely personal spiritual attitude. It juxtaposes darkness and light with a repeated pattern of austere chant and luminous melody which both contain many refined but evident shifts of the internalised passion which typifies much of Fauré's work.

The structure of the *Requiem* is organised around the central point of the soprano solo, the **Pie Jesu**. Everything radiates from this, which is present in the earliest sketches and forms in some sense the nucleus for the development of the whole work. On either side are placed two groups of three movements, alternating between chorus alone and chorus with baritone solo. Overall the vocal writing shows the discreet influence of Gregorian chant (to be taken up again in Maurice Duruflé's equally beautiful *Requiem* of 1947).



*La Madeleine, Paris*

## 1. Introit and Kyrie (*choir*)

Fauré set the **Introit and Kyrie**, the opening texts of the Mass for the Dead, as a single movement. After a *forte* unison D in two octaves in the orchestra, the choir sings the opening text 'Requiem aeternam' *pianissimo* on a D minor chord. There is a momentary crescendo on the words 'et lux perpetua'. The tempo quickens as the tenors repeat the prayer for eternal rest on a simple chant; this is followed by an expressive solo 'Te decet hymnus' for the sopranos. The other voices join in emphatically on the words 'Exaudi orationem meam'.

In the **Kyrie**, the tenors' initial theme is sung by the full chorus. The call 'Christe eleison' is strongly accented and chromatic the first time, then repeated more softly, and the concluding 'Kyrie eleison' follows *pianissimo*.

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

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

Te decet hymnus, Deus in Sion:  
et tibi redetur  
votum in Jerusalem.

Thou art praised, O God, in Zion  
and unto thee shall the vow be  
performed in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

Hear my prayer;  
unto thee shall all flesh come.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

## 2. Offertory (*baritone and choir*)

After an orchestral introduction, a duet between altos and tenors offers a simple melodic prayer 'O Domine, Jesu Christe, Rex gloriae' to free the souls of the departed from eternal punishment. The sequence is repeated one step higher for the next line, and again one step higher, as they are joined by the basses. The plea 'ne cadant in obscurum' is then sung softly and hesitantly.

The baritone soloist enters with 'Hostias et preces' over a flowing orchestral accompaniment. Beginning on one repeated note, the solo gradually becomes more melodic and insistent at the line 'fac eas, Domine, de morte transire ad vitam'. Finally the choir repeats the initial prayer, developing its theme in four-part harmony and concluding with a serene 'Amen'.

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

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

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de ore leonis,  
ne absorbeat tartarus.

O Lord Jesus Christ, King of glory,  
deliver the souls of the departed from the  
lion's mouth,

O Domine Jesu Christe, Rex gloriae,  
ne cadant in obscurum.

that hell may not swallow them up;  
O Lord Jesus Christ, King of glory,  
may they not fall into darkness.

Hostias et preces tibi Domine  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire  
ad vitam, quam olim Abrahae promisisti  
et semini eius.

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni et de profundo lacu:  
ne cadant in obscurum. Amen.

Sacrifices and prayers to Thee,  
O Lord, we offer with praises.  
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.

O Lord Jesus Christ, King of glory,  
deliver the souls of the departed  
from the pains of hell and from the deep pit:  
may they not fall into darkness. Amen.

### 3. Sanctus (*choir*)

In contrast to the grandiose settings by earlier composers from the Renaissance masters to Verdi, Fauré's **Sanctus** is predominantly calm and reverential. The sopranos softly sing a very simple rising and falling melody, which is repeated by the male voices. They are accompanied by arpeggios on the harp and a violin solo derived from the soprano line 'Te decet hymnus' in the opening movement. At the words 'Hosanna in excelsis' this accompaniment is replaced by firm and powerful major chords with a fanfare for horns and trumpets. The whole choir (now including the altos) sings the final 'Sanctus' as the harp arpeggios return, and the violin melody floats upwards to the final note.

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.

### 4. Pie Jesu (*soprano*)

Fauré omitted the full **Dies Irae** (the medieval poem depicting the fire and brimstone of the Day of Judgement) from his *Requiem*, with the exception of the final couplet, **Pie Jesu**. This is a simple and profoundly touching prayer within which he deliberately added the intensifying word 'sempiternam' (everlasting) to the soprano soloist's text. In the first half of the movement, the soloist alternates with an orchestral motif which creates an echo effect.

Pie Jesu, Domine, dona eis requiem,  
Sempiternam requiem.

Merciful Jesu, grant them rest,  
Everlasting rest.

### 5. Agnus Dei and Lux aeterna (*choir*)

The tenors begin the **Agnus Dei** with a gently rising and falling melody in F major. The other voices join them, singing with greater dynamic contrast and intensity in chords of daring harmonic progression.

The sopranos begin the following section **Lux aeterna**, singing the word 'lux' on a long light beam of sound which the choir joins with shimmering phrases, building up to an impassioned climax at 'Cum sanctis tuis'. After a reprise by the choir of the 'Requiem aeternam' from the first movement, the orchestra closes with the **Agnus Dei** theme, this time in D major.

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 requiem.

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

Lux aeterna luceat eis, Domine :  
Cum sanctis tuis in aeternum,  
quia pius es.

May eternal light shine upon them, O Lord,  
with Thy saints for ever, for Thou art merciful.

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

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

## 6. **Libera me** (*baritone and choir*)

The **Libera me** is a prayer for absolution which traditionally follows the Mass for the Dead. It is set apart from the other movements by its ostinato rhythms, its angular vocal writing – with leaps of an octave – its wide dynamic contrasts and its harmonic progressions. The baritone soloist sings 'Libera me ...' then the choir continues with the anxious 'Tremens factus sum ego'.

The tempo quickens as *fortissimo* octaves from the horns introduce the 'Dies illa, dies irae' – the only place where the concepts of wrath and judgement briefly appear. This quickly subsides into the calmer prayer for rest, then the whole choir, singing in unison, repeats the baritone's opening text.

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

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

Quando coeli movendi sunt et terra:

When the heavens and the earth shall be  
moved:

Dum veneris iudicare saeculum per  
ignem.

When Thou shalt come to judge the world by  
fire.

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

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

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

That day, day of wrath,  
of disaster and misery,  
That great and exceeding bitter day.

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

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

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.

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.

## 7. In Paradisum (*choir*)

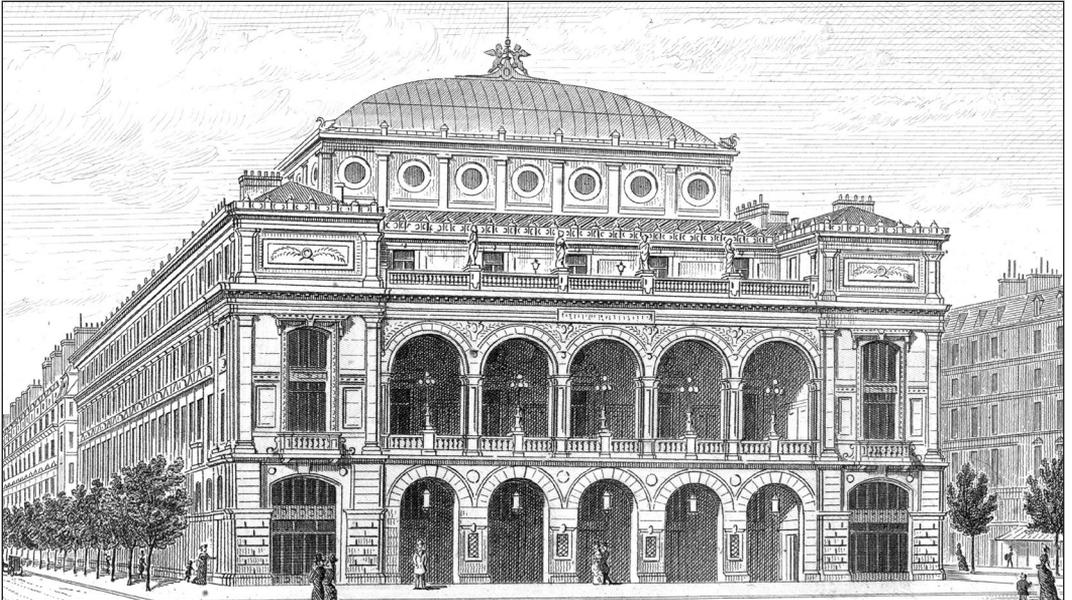
The choice of this additional text from the burial service shows how determined Fauré was to get away from tradition (settings of it are quite rare) and also makes clear his philosophical attitude. 'In paradisum deducant te angeli' is a floating melody for high sopranos, above a delicate arpeggio figure for organ. This melody is then enriched by chords from the other voices, leading towards the final 'Jerusalem'. The sopranos invoke the choir of angels who welcomed Lazarus and the work ends as it began as all voices sing the word 'Requiem'. The texture of this movement, together with the absolute rhythmic regularity and the long-held chords, creates a kind of weightless music outside time.

In paradisum deducant te angeli:  
In tuo adventu suscipiant te martyres,  
Et perducant te  
in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,  
Et cum Lazaro quondam paupere  
Aeternam habeas requiem.

May the angels lead you into paradise:  
May your arrival be greeted by the martyrs,  
And may they guide you  
into the holy city, Jerusalem.

May the choir of angels receive you,  
And with Lazarus, who was once poor,  
May you have eternal rest.



*Théâtre du Châtelet*

# Daphnis and Chloe, Suite No. 2

for orchestra and choir

Maurice Ravel

(1875-1937)

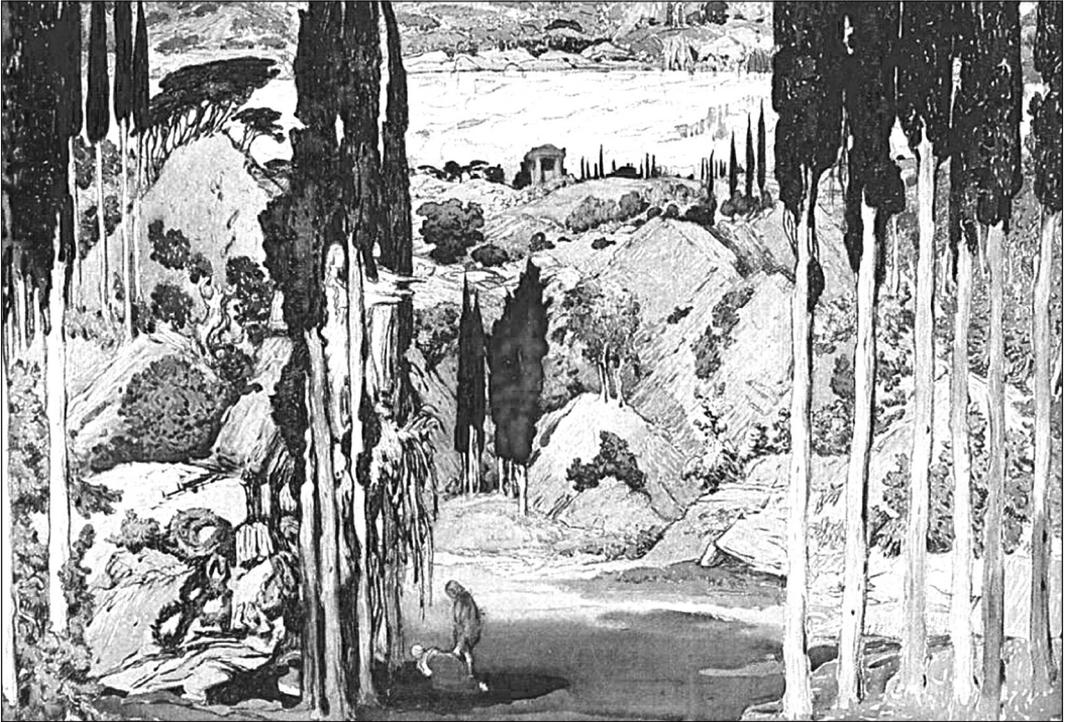
At the Paris Conservatoire, Ravel was considered “self-possessed, a little aloof, intellectually biased and given to mild banter” but also described as “very gifted”. However, he failed to win sufficient prizes to launch a career as a concert pianist and returned to the Conservatoire to study composition under Fauré, to whom he became devoted. As the son of an inventor and engineer, Ravel was intensely fascinated by the different characters and capabilities of musical instruments and became admired as an orchestrator and transcriber (his orchestration of Mussorgsky’s *Pictures at an Exhibition* is the best-known). However, like his teacher Fauré and contemporaries such as Debussy, Ravel had to bear the disapproval and nepotism of the highly conservative French musical establishment with regard to his own compositions.



In 1909, Diaghilev brought his newly formed Ballets Russes to Paris where he began to commission original works: *The Firebird* and *Petrushka* from Igor Stravinsky in 1910-11, *Daphnis and Chloe* from Ravel in 1912 and, most sensationally of all, *The Rite of Spring* from Stravinsky in 1913.

Ravel’s orchestration and use of voices for *Daphnis and Chloe* was ambitious and demanding. He wrote to a friend “I must tell you that I have had a really insane week ... almost every night working until 3 am. ... What particularly complicates matters is that Fokine doesn’t know a word of French and I only know how to swear in Russian...” The meetings with Diaghilev and his collaborators Fokine, Bakst and Nijinsky were “chaotic” and there was constant wrangling over the ultimate artistic vision of the piece. Ravel himself was drawn less by fidelity to the historical accuracy of the Greek urns and frescoes on which Fokine wanted to base the work and much more “to the Greece of my dreams – that imagined and depicted by the late 18th-century French artists.” His frequent use of five beats to the bar drove the original dancers to distraction; in rehearsals, they took to scanning it with the impresario’s name, “Serge-Di-a-ghi-lev”.

The première, given on 8 June 1912 by the Ballets Russes at the Théâtre du Châtelet, came only ten days after the production on the same stage of the company’s adaptation of Debussy’s *Prélude à l’après-midi d’un faune* in which Nijinsky’s erotic finale had caused a furore. Their production of *Daphnis and Chloe* was not an equal success and the effort took its toll on Ravel, who became so ill towards the end of the project that he had to submit to several months of enforced rest. However, his astonishing music has justly survived in concert form. Stravinsky called it “not only Ravel’s best work but also one of the most beautiful products in all of French music”.



*Design for Daphnis and Chloe: Bakst, 1912*

The story is taken from a pastoral romance by the third-century Greek poet Longus. In the ballet *Daphnis and Chloe*, abandoned as children and raised by shepherds, have fallen in love (the shepherd Daphnis charmed Chloe by playing for her on his pan-pipes). Chloe is abducted by pirates, but rescued by the god Pan and his satyrs. The second Suite comprises the whole of the third and last scene of the ballet.

**Lever du Jour (Daybreak):** As Daphnis lies prostrate before the grotto of the nymphs, the Suite begins with one of the most magical depictions of a sunrise in all music. Woodwind arpeggios represent rivulets of dew trickling from the rocks; birdsong is heard on flutes and violins, and distant shepherds play their pipes, while a huge orchestral crescendo depicts the sunrise. The shepherds wake Daphnis to re-unite him with Chloe, and their love theme is played by unison strings, accompanied by a wordless chorus. To an oboe solo, an old shepherd explains that if Pan did save Chloe it was in memory of Syrinx, a nymph the god once loved.

**Pantomime:** Daphnis and Chloe now re-enact the story of Pan and Syrinx. Dancing to tender and sensuous string chords and brilliant woodwind solos, Chloe impersonates the young nymph wandering in the meadow while Daphnis appears as Pan and declares his love. When his advances are rebuffed, Daphnis creates a flute from reeds and plays a melancholy tune – his complex solo is portrayed by the piccolo, flutes and alto flute. Chloe responds with an increasingly animated dance and as she finally falls into the arms of Daphnis their theme is heard in full for the last time. Solemn chords and a trumpet

melody represent the moment when Daphne pledges his love for Chloe by sacrificing at the altar of the nymphs.

**Danse Générale:** At this point in the ballet, groups of young girls and youths invade the stage and begin a wild dance to Pan. There are glimpses of Daphnis and Chloe's theme in the final celebrations, as the music in quintuple time becomes ever more agitated, with whirling strings and woodwinds, insistent percussion and choral voices building up to an orgiastic frenzy or, as Ravel himself described it, "joyous tumult".

## INTERVAL – 20 Minutes

### **Prélude à l'après-midi d'un faune**      **Claude Debussy** for orchestra      (1862–1918)

From the outset, Debussy was considered a prodigiously talented pianist and composer but also difficult, alternately argumentative and uncommunicative and "unattractive even to his friends". There are several reports of his being impertinent and challenging to his tutors at the Paris Conservatoire where he studied from the tender age of ten.



Although he alienated many, his formal studies culminated in winning the prestigious Prix de Rome (the same composition prize that had repeatedly eluded Ravel and led Fauré to set off on his campaign of Conservatoire reform). But Debussy did not express the expected gratitude and left Rome early, reacting against Italian opera and finding his time in the Eternal City "stifling" and "abominable". He was to spurn eventually the giants of Russia and Germany too and assimilate instead a variety of new and exotic influences such as Javanese gamelan music (which he heard at the Paris Exposition Universelle in 1889) into his own style. He later adopted the title 'musicien français'. He wrote "I am more and more convinced that music, by its very nature, is something that cannot be cast into a traditional and fixed form. It is made up of colours and rhythms. The rest is a lot of humbug..."

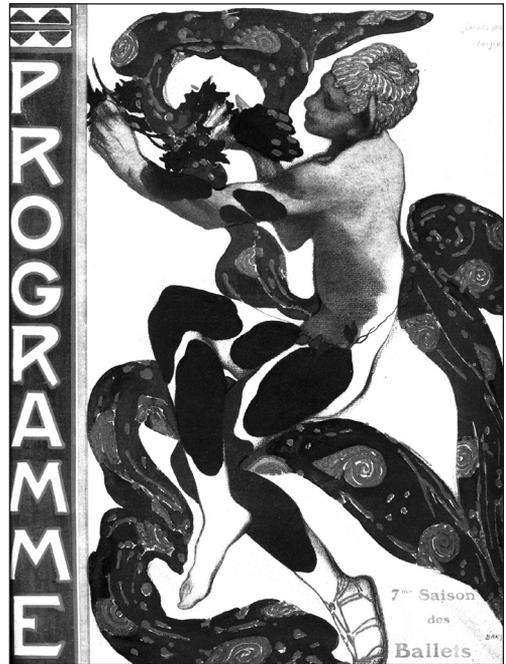
Although a constant irritant for Debussy himself, it is easy to see why he was linked to his painter contemporaries, the French Impressionists – the same terminology of sensuality, fluidity of form and skilful and experimental play of light and 'colour' certainly applies to the comparatively early but revolutionary *Prélude à l'après-midi d'un faune*.

The Prelude was composed in 1894, inspired by the Symbolist poet Mallarmé and originally intended to be the first of three pieces, hence the title. Debussy explained, "The music ... is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather, there is a succession of scenes through which pass the desires and

dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep in which he can finally realise his dreams of possession in Universal nature.”

Debussy captures the shimmering heat and eroticism of the faun’s world through a complex organisation of musical cells, with motifs carefully developed and traded between the different instruments of the orchestra.

The Prelude opens, famously, with a sinuous solo flute melody that conjures up all the languor of a summer afternoon. This figure descends chromatically down an augmented fourth, or tritone (an unsettling interval that was branded ‘the devil in music’ during medieval times), before climbing back up – all the while refusing to settle in any tempo, key or tonal centre. Many aspects of Debussy’s characteristic style follow: whole-tone scale runs, brief and dexterous modulations between keys, fluid movement between different time signatures, the use of tritones in both melody and harmony, and his use of the mathematical ratio, the Golden Mean, to structure his work. And, in the first minute of the piece, Debussy mischievously throws in a bar of complete silence.



*Nijinsky as the Faun: Bakst, 1912*

Only about ten minutes in length and sparingly scored, this seemingly modest piece nevertheless signalled what Pierre Boulez considered the awakening of modern composition: “The flute of the faun brought new breath to the art of music.”



*Design for L'après-midi d'un faune: Bakst*

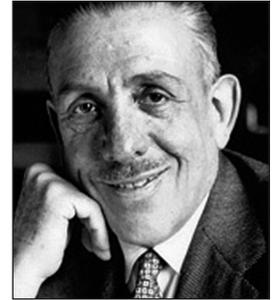
# Gloria

for soprano soloist, choir and orchestra

# Francis Poulenc

(1899-1963)

Unlike the previous three composers in tonight's concert, Poulenc, who died 50 years ago, was a product of the twentieth century. Born into a chemical industrialist dynasty and inheriting his mother's love of music, he was largely self-taught as a composer (although his early piano teacher Ricardo Viñes had championed Ravel and Debussy), and received no formal tuition in composition until he was in his early twenties.



Immersing himself in the lively Parisian artistic post-WW1 scene, Poulenc came to the attention of Eric Satie and Jean Cocteau, under whose mentorship he joined a group of young radical composers known as Les Six (along with Auric, Durey, Milhaud, Tailleferre and Honegger). Taking on their decidedly anti-Romantic stance, he developed a style that combined the simplicity and clarity associated with neoclassicism, along with a dash of the self-conscious wit of the Dadaist movement and vulgarity of the Parisian music halls to which he was greatly drawn.

He showed a gift for melody from his earliest work, including a large portfolio of songs, and an adherence to tonality, albeit on his own terms, that did not chime with the dissonance and deconstruction driving 'modernism'. This meant, at first, that he was seen as the most lightweight and flippant of the group but he emerged eventually with a unique and popular style that has stood the test of time beyond that of his peers.

In the 1930s Poulenc was shaken by the death of several close friends and, after a pilgrimage to the Black Madonna of Rocamadour, he re-discovered his Catholic faith and subsequently a new-found spiritual depth that tempered and complemented the ironic nature of his neoclassicism. However, like the contradiction of his 'Parisian sexuality' and his Catholic faith, he combined this new religious music with his old sense of fun and panache – blending influences as diverse as Gabrieli and the crooners of Paris nightclubs.

Poulenc's *Gloria*, commissioned by the Koussevitsky Foundation of the Library of Congress, and premiered in 1961, is a wonderful example of this blend of sacred and secular. He was censured by some for the frivolity involved in its livelier passages to which he replied "I was thinking when I composed it of those frescoes by Gozzoli with angels sticking out their tongues and of those grave Benedictines I once saw playing football."

Described by the composer as having "very clear, primary colours", the *Gloria* contains echoes of the soprano arias of Verdi and the rhythms of Stravinsky; it ranges from the dramatic to the playful, yet is always sincere.

## 1. Gloria (*choir*)

The first movement opens with three stately and majestic orchestral fanfares before the chorus enters, singing in an accented and declamatory manner above a busy orchestral texture. During this movement, the key modulates between G major and B minor – a relationship that returns throughout the piece.

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Gloria.

Glory be to God on high,  
and on earth peace to men of good will.  
Glory.

## 2. Laudamus te (*choir*)

A strange, playful instrumental introduction begins this section, which is marked ‘fast and joyous’. A light tune bounced back and forth cheekily between the voices repeats throughout this movement along with an oft-changing time signature. However, the composer interrupts this celebration briefly with a quiet and reflective passage for altos: ‘Gratias agimus tibi’.

Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi  
Propter magnam gloriam tuam,  
Laudamus te.

We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.  
We give thanks to Thee  
for Thy great glory,  
We praise Thee.

## 3. Domine Deus (*soprano and choir*)

After a tranquil woodwind introduction, this section is dominated by the dramatic solo soprano line. The chorus supplements her prayerful, fragmented and haunting melody, softly at first, then with increasing intensity and ‘impressionistic’ harmonies.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Deus, Rex coelestis, Gloria.

○ Lord God, heavenly King,  
God the Father Almighty,  
○ Lord God, heavenly King, Glory.

## 4. Domine fili unigenite (*choir*)

In this, the shortest section, the light-hearted orchestral phrases take on the joyful mood of the second movement, while the accented chorus parts are reminiscent of the first movement. The melodic lines are often pentatonic, and the quick tempo and rousing rhythms create a whirling and dancing effect.

Domine Fili unigenite, Jesu Christe!  
Domine Deus unigenite, Jesu Christe!

○ Lord, the only-begotten Son, Jesu Christ!  
○ Lord God, the only-begotten, Jesu Christ!

## 5. Dominus Deus, Agnus Dei (*soprano and choir*)

The soprano soloist returns in this movement, which opens with a mysterious introduction and combines an extraordinary mixture of alternating moods – eerie and whimsical carousel, epic octaves and the intimacy of a chanson. The darker aspects are due in part to the inclusion of both an augmented fourth and an augmented fifth in the soprano's opening melodic line.

Domine Deus, Agnus Dei, Filius Patris, Rex coelestis; Qui tollis peccata mundi, miserere nobis; Qui tollis peccata mundi, suscipe deprecationem nostram. Domine Deus, Agnus Dei, Filius Patris; Qui tollis peccata mundi.	O Lord God, Lamb of God, Son of the Father, heavenly King; Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. O Lord God, Lamb of God, Son of the Father; Who takest away the sins of the world.
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## 6. Qui sedes ad dexteram Patris (*soprano and choir*)

The movement begins with a confident statement by the unaccompanied chorus, with orchestral interjections of the original fanfare theme. The main setting of the text resembles that of the first movement, with a semi-quaver line in the upper strings above a walking bass. However, Poulenc's orchestral scoring now adds an almost glamorous sheen to the orchestral fanfares.

The final section is marked in the score as *extraordinairement calme*. An emphatic solo 'Amen' from the soprano is echoed by the chorus, then both reiterate the 'Quoniam' text, but this time in a mood of rapt contemplation, accompanied by lusciously warm orchestration. There is a farewell return of the fanfare before the music drifts peacefully to silence.

Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus: Tu solus Dominus. Amen.	Who sittest at the right hand of the Father, have mercy upon us. For Thou only art holy; Thou only art the Lord. Amen.
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.	Who sittest at the right hand of the Father, have mercy upon us. 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.

## Mark Forkgen – Conductor

Mark Forkgen has been 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, conductor of the Dorset Youth Orchestra 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, English Northern Philharmonia and Manchester Camerata, appearing at 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 more than 100 works. He has also conducted stage works with the Trestle Theatre Company and Britten Sinfonia, and contemporary opera with the Unicorn Theatre Company and an ensemble from the Philharmonia, at the Linbury Studio, Royal Opera House, Covent Garden.

Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He 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'.

In Europe he has conducted in Denmark (performances of Stravinsky's *The Rite of Spring*), Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including performances of Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival).

Last season's highlights included staged performances of Stravinsky's *The Soldier's Tale*, a major project for the Cultural Olympiad, recordings for BBC Radio 3 for 'Music Nation', a recital at the Royal Opera House and Sondheim's *Sweeney Todd*.

This season has included a production of Weill's *Threepenny Opera*, a concert at the Royal Albert Hall involving 1500 performers and performances in Hong Kong and Bulgaria.

## 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 Gray. 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 in *La Clemenza di Tito*. Further engagements at Glyndebourne included covering the roles of Ellen Orford in *Peter Grimes* and the Countess in *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* and is known for her performances of the soprano solos in Allegri's *Miserere*.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to less often heard works, such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

In addition to recording the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Deutsche 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. Claire has also recorded the Pergolesi *Stabat Mater* with the counter-tenor Andrew Watts.

A recent highlight was the world premiere of Paul Mealar's cantata *The Farthest Shore* with the BBC Singers, broadcast live on Radio 3 from St David's Cathedral.

## Duncan Rock – Baritone

Young baritone Duncan Rock is fast making his mark on the international opera stage. He is currently a Harewood Artist for English National Opera where he recently made his Coliseum debut singing Donald in David Alden's new production of *Billy Budd*. Also for ENO this season he will appear as Morales in a new version of *Carmen*, Schaunard in Jonathan Miller's *La Bohème*, and as Papageno in the final revival of Nicholas Hytner's much-loved *The Magic Flute*.



As 2010 Jerwood Young Artist at Glyndebourne Festival Opera, Duncan was awarded the prestigious John Christie Award. For Glyndebourne he has sung in *The Rake's Progress* (designed by David Hockney), *Billy Budd* (directed by Michael Grandage) and the acclaimed production of *L'Incoronazione di Poppea*. He will return to Glyndebourne in 2013 for both its Festival and touring seasons.

Duncan is a graduate of the National Opera Studio. He also holds a Master's Degree in Music and Opera from the Guildhall School of Music and Drama where he received a full scholarship from the Independent Opera foundation.

As winner of the 2006 Australian Singing Competition, Duncan was presented with the Marianne Mathy Award by the late Dame Joan Sutherland. He has since been a Samling Scholar, Royal Philharmonic Society Young Artist, a finalist in the Kathleen Ferrier Competition and the recipient of the Overseas Award from the Royal Overseas League Singing Competition.

He was awarded the song prize and overall second place at the 2009 Mozart International Singing Competition. That same year he took master classes at the Mozarteum Academy Salzburg and was a Steans Institute Young Artist at the Ravinia Festival in Chicago. He also sang for a television audience of millions during the Ashes opening ceremony in Cardiff.

Duncan has performed at the Royal National Theatre and for the Queen at Australia House; sung Rachmaninov songs at the Barbican Centre with the London Symphony Orchestra and the bass lead in Handel's *Messiah* at the Royal Albert Hall conducted by Sir David Willcocks. He is privileged to have worked with some of the world's leading musicians and performers, including Sir Mark Elder, Sir Charles Mackerras, Vladimir Yurovsky, Sir Thomas Allen, Edward Gardiner, Dmitri Hvorostovsky, Malcolm Martineau, Graham Johnson, Iain Burnside and Valery Gergiev. Future engagements include debuts in major roles for Frankfurt Opera, Opera North and Boston Lyric Opera.

# London Concert Choir

London Concert Choir, founded as the Brompton Choral Society in 1960, now has around 150 members of a wide range of ages and is notable for its unusually broad musical repertoire. With Music Director Mark Forkgen the choir regularly appears at all the major London concert venues, including the Southbank Centre and Cadogan Hall as well as the Barbican, and in cathedrals and churches in and around the capital.

The choir also tours to European destinations. In 2011 a performance of Verdi's *Requiem* with the Augsburg Basilica Choir in the Royal Festival Hall was followed by a joint concert at the Augsburg Peace Festival. LCC celebrated its 50th anniversary in 2010 with two performances of Britten's *War Requiem* – at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Performances of other large-scale works have included Beethoven's *Missa Solemnis* with the English Chamber Orchestra, Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra and Verdi's *Requiem* and Elgar's *Dream of Gerontius* with Southbank Sinfonia.

On a smaller scale, LCC has sung rarely-heard settings of the Russian Orthodox liturgy by Gretchaninov, Tchaikovsky and Rachmaninov and recently gave a concert of music from the Queen's Coronation. The choir's performances with the Counterpoint period instrumental ensemble include Handel's *Messiah*, Bach's *St Matthew Passion*, Haydn's oratorio *The Creation* and the London premiere of a reconstruction of Mozart's *C minor Mass*.

In July 2012 LCC was joined by the Kokoro ensemble, youth orchestras and choirs from local schools for the London premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*. Concert performances of operas and musicals have included Gluck's *Orfeo*, Purcell's *Dido and Aeneas*, Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. The choir often gives concerts for charity and has commissioned a number of new works.



**Mark Forkgen**  
Music Director

**James Longford**  
Principal Accompanist

**Fabyan Evans**  
Chairman

**Will Tilden**  
Concert Manager

**Barbara Whent**  
Treasurer

**Stephen Rickett**  
Design and  
Communications

**Jennifer Greenway**  
Membership

**Eleanor Cowie**  
Publicity

**Tim Thirlway**  
Assistant Concert  
Manager

**Simon Livesey**  
Company Secretary

# Canticum

**Mark Forkgen** – Music Director

Canticum

Canticum is one of the most musically versatile chamber choirs in the country. Now in its 23rd season, it is praised for accomplished performances of major works and for exploring contemporary repertoire. The choir has also commissioned new writing and gives regular first performances.

This season's concerts have included Tchaikovsky's *Sacred Pieces* and Gretchaninov's *Vespers* at the Greek Orthodox Cathedral in London, and a concert to a packed house at St Martin-in-the-Fields featuring Mozart's *C Minor Mass*. Other highlights include BBC Radio 4's Christmas Morning Service, Bach's *Mass in B Minor* with the Orchestra of The Age of Enlightenment at St John's, Smith Square, and the première of Sir Peter Maxwell Davies's *Step by Circle*, dedicated to Mark Forkgen and the choir. By way of contrast, the choir opened the 2008 Chelsea Festival, providing choral voices for Pink Floyd's *Atom Heart Mother* alongside soloist David Gilmour.

Canticum regularly tours overseas and has just returned from a successful trip to Bulgaria. Performing a varied programme of European music, the choir supported the British Embassy's 'British weeks' programme. Previous tour highlights include Purcell's *Dido and Aeneas*, and Handel's *Messiah* and *Israel in Egypt*, a performance which opened the Viterbo Early Music Festival.

Recording, too, has an important place in Canticum's schedule. The existing catalogue includes **A Hymn to the Virgin**, with works by Victoria, Poulenc and Panufnik, and **In the Gloom of Whiteness**, featuring work by Colin Riley, Fraser Trainer and Keith Roberts. The live recording of Sir Peter Maxwell Davies's *Step by Circle* and *Two Latin Motets* is also available. Two Christmas albums, **A Christmas Carol**, recorded in aid of the Samaritans, and **The Christmas Story** complete the current recording library.

[www.canticum.org.uk](http://www.canticum.org.uk)

# Southbank Sinfonia

Southbank Sinfonia is an orchestra of young professionals described by The Times as 'a dashing ensemble who play with exhilarating fizz, exactness and stamina'. Now celebrating its tenth anniversary, Southbank Sinfonia is internationally recognised as a leading orchestral academy, providing graduate musicians from all over the world with a much-needed springboard into the profession.

Every year its players, each supported by a bursary, undertake an intensive and wide-ranging nine month programme of performance and professional development. This comprises performances across Britain and Europe involving orchestral repertoire, chamber music, opera, dance and theatre, alongside development sessions embracing leadership and teamwork, and opportunities to be role-models, inspiring many younger musicians on London's Southbank and beyond.

A distinctive and integral part of the programme is the orchestra's creative partnerships with leading performing arts organisations including the Royal Opera, National Theatre, BBC Concert Orchestra, Academy of St Martin-in-the-Fields, and acclaimed artists such as Patron Vladimir Ashkenazy. The orchestra is proud to be based at St John's Waterloo, in the heart of London, where its regular free Rush Hour concerts give many people their first ever experience of live orchestral music.

Southbank Sinfonia receives no public funding and is indebted to its many individual donors, trusts and foundations, and corporate supporters who believe in the potential of its young musicians. If you are inspired by what you hear tonight, you too can make a difference to the journey these young artists will take this year. To find out how you can support the orchestra and discover more about its next exciting performances, visit the website:

[www.southbanksinfonia.co.uk](http://www.southbanksinfonia.co.uk)

**SOUTHBANK**  
**SINFONIA**  
Music Director: Simon Over

**Sean Finnan**  
Chairman

**Simon Over**  
Music Director

**James Murphy**  
Managing Director

**Jan Smith**  
Finance & Administration  
Director

**Sarah Tattersall**  
Development Director

**Ellie Geller**  
Orchestra Manager

**Joanna Perry**  
Orchestra Assistant/  
Music Librarian

**Jennifer Lang**  
Creative Leadership  
Manager

**Hannah Horsburgh**  
Projects Manager

**Jane Ainger**  
Trusts & Foundations Manager

**Charlotte Castle**  
Development Manager

**Katharine Verney**  
Partnerships Advisor

**Harriet Mayhew**  
Marketing Manager

**David Corkhill**  
Assistant Conductor

**Eugene Lee**  
Associate Leader

# Members of London Concert Choir

## Soprano

Hannah Baker  
Gillian Bibby  
Dagmar Binsted  
Mickey Bowden  
Sarah Burr  
Jane Cameron  
Alison Carpenter  
Eleanor Cowie  
Sally Davis  
Gillian Denham  
Susan Deville  
Nicola Dixon-Brown  
Emily Dresner  
Serena Ede  
Erika Emerson  
Sarah French  
Lisa Gardner  
Jennifer Greenway  
Jennifer Hadley  
Ruth Hobbs  
Laura Holland  
Christine Ingram  
Anna Isworth  
Lisa Jansson  
Jane Joyce  
Vickie Kelly  
Anna Kosicka  
Frances Lake  
Tracy LeBrun  
Susanna Lutman  
Nadine Martin  
Jessica Metcalfe  
Stephanie Moussadis  
Carolyn Newman  
Fiona Paterson  
Sophie Pownall  
Jutta Raftery  
Arianna Rondos  
Ella Salter  
Rachel Scanlon  
Frances Shaw

Caroline Sheppard  
Philippa Stroud  
Amy Thomas  
Teresa Tilden  
Natalie Tompkins  
Francesca Walsh  
Janet Wells  
Julie Wilson

## Alto

Helen Beddall-Smith  
Frances Cave  
Lucy Charman  
Carys Cooper  
Deborah Curle  
Georgie Day  
Kathleen Dormer  
Venetia Ellvers  
Rebecca Foulkes  
Claire Garbett  
Anna Garnier  
Mary Glanville  
Muriel Hall  
Penny Hatfield  
Joan Herbert  
Tina Holderried  
Caroline Holloway  
Chrina Jarvis  
Chris Joseph  
Sabine Koellmann  
Joanna Kramer  
Meghana Kumar  
Helene Labit  
Lorna Lewis  
Norma MacMillan  
Bridget Maidment  
Sara Marr-Phillips  
Anna Metcalf  
Sophy Miles  
Judith Paterson  
Rachel Pearson  
Gillian Perry

Katja Pluto  
Dubravka Polic  
Katie Prior  
Pippa Ranger  
Caroline Rawlence  
Agnes Ringa  
Mary Ann Sieghart  
Tabitha Strydom  
Kate Tranter  
Rachel Vroom  
Gabriel West  
Barbara Whent  
Jane Whittaker  
Belinda Whittingham  
June Williams  
Nathalie Wilson

## Tenor

Charles Black\*  
Andrew Bolan  
Christopher Boustred  
David Broad  
Roy Carryer  
Mark Cheesman  
Dave Dosoruth  
James Ede  
Fabyan Evans  
John Galt  
Nicholas Hall  
Sam Hansford  
Richard Holmes  
David Ireland  
Ben Jones\*  
Carolyn Knight  
Eli Konvitz  
Ian Leslie  
Ben Martin  
William Osman\*  
Stephen Rickett  
Tim Steer  
Tim Thirlway

## Bass

Colin Allies  
Peter Banks  
Ed Brown  
Richard Burbury  
Jim Cameron  
Henry Cook  
Bill Cook  
Andrew Cullen  
Albert Edwards  
James Finlay  
Richard Gillard  
Nigel Grieve  
James Grimwood\*  
Nigel Hartnell  
Graham Hick  
Ian Judson  
Robert Kealey  
Stephen Kingston  
Stefan Klaazen  
Ben van Leeuwen\*  
James Littleton\*  
Simon Livesey  
Barnaby Lynch\*  
Angus Macdonald  
Alan Machacek  
Ian Mackintosh  
Christopher  
Powell-Smith  
Dai Prichard  
Simon Retallack  
Morgan Roberts  
Anthony Sharp  
Ryszard Stepaniuk  
William Tilden  
Tony Trowles  
Dai Whittingham

\*Tonbridge School

# Members of Canticum

## **Soprano**

Polly Elder  
Mary Forkgen  
Janet Hales  
Francesca Harden  
Alison Kennedy  
Ruth Knowles  
Angela Parry  
Susan Porter Thomas  
Anna Power  
Emily Roberts  
Sarah Sammons  
Elizabeth Scott Plummer  
Hannah Shield

## **Alto**

Hannah Emmanuel  
Nancy Goodchild  
Sophie Marris  
Hilary Norman  
Ally Stewart  
Jan Trott

## **Tenor**

Edward Allen  
Richard Houston  
Richard O'Neill  
Nick Pyke  
Matthew Ralph  
Mark Stedman  
Philip Wilson

## **Bass**

Edward Davison  
Michael King  
David Knowles  
Rod McPhee  
Mike Pelmore  
James Pepler  
Simon Scott Plummer  
Gordon Taylor  
Philip Towler



# Southbank Sinfonia

## Violin I

Eugene Lee  
Matthew Bethel  
Eva Petrarca  
Tzu-Fan Tang  
Zanete Uskane  
Eva Demeter  
Charlotte Maclet  
Alberto Vidal Borella  
Susie Watson  
Mark Lee  
Rebecca Matthews  
Edward McCullagh

## Violin II

Julia Loucks  
Alessandro Cannizzaro  
Hao Zhou  
Pierre Largeton  
Maria Ryan  
Elspeth MacLeod  
Gaëlle-Anne Michel  
Seila Tammissola  
Willemijn Steenbakkers  
Nicole Stokes

## Viola

Joseph Fisher  
Jennifer Coombes  
Tegen McGrahan

Maria Niedbala  
Ben Harrison  
Liam Buckley  
Kimberly Harrenstein  
Barnaby Adams

## Cello

Angélique Lihou  
Davina Shum  
Alice Murray  
Nathan Harrenstein  
Arthur Boutillier  
Alba Acevedo

## Bass

Laura Murphy  
David Johnson  
Lachlan Radford  
Mark Lipski  
Seb Pennar  
Rodrigo Moro Martin

## Harp

Daniel De Fry  
Fontaine Liang

## Organ/Celeste

James Longford

## Flute

Luke Russell  
Mathilde Caldérini  
Sarah Bennington  
Gareth McLearnon

## Oboe

Amy Turner  
Anna Turmeau  
Vanessa Howells

## Clarinet

Rocio Bolanos  
Kimon Parry  
John Slack  
William Duncombe

## Bassoon

Christina Marroni  
Susanne Simma  
Sophie Crawford  
Ruth Rosales

## Horn

Charles Hutchinson  
Laetitia Stott  
Hannes Arnold  
Chris Beagles

## Trumpet

Jonny Abraham  
David Marley  
Oliver Carey  
Russell Jackson

## Trombone

William Yates  
Iain Maxwell  
Ross Brennan

## Tuba

Mark Probert

## Timpani/Percussion

James Bower  
Tim Brigden  
Catherine Ring  
Ben Fullbrook  
Ben Lewis  
Ross Garrod  
Michael Rareshide  
Bex Burch  
Sarah Stuart





## Future Concerts

Tuesday 22 October, 2013, 7.30pm  
St. Sepulchre-without-Newgate Church,  
Holborn Viaduct, London EC1

**Victoria: Missa Salve Regina**  
**Rossini: Petite Messe Solennelle**

Tuesday 17 December, 2013, 7.30pm  
Cadogan Hall, Sloane Terrace, SW1

**Bach: Christmas Oratorio - Parts 1, 2 and 3**

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### **Mailing List**

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by emailing:

**[mailinglist@london-concert-choir.org.uk](mailto:mailinglist@london-concert-choir.org.uk)**

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

### **Joining the Choir**

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at:

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*Bust of the Aphrodite of Epidauros  
c.1st century AD to early 2nd century AD. 20" (50cms)*