

LONDON



CONCERT  
**CHOIR**

TIPPETT

A CHILD OF  
**OUR TIME**

*70th Anniversary Performance*

BEETHOVEN

**SYMPHONY NO.5**

**MONDAY, 17 MARCH 2014**

**QUEEN ELIZABETH HALL**

**PROGRAMME £2**

**QUEEN ELIZABETH HALL**

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London Concert Choir would like to thank Mervyn Bryn Jones for kindly allowing us to reproduce autographs collected at the first performance of *A Child of Our Time*, in which his parents both sang.

Programme designed by Stephen Rickett and edited by Eleanor Cowie

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**MONDAY, 17 MARCH 2014**  
**QUEEN ELIZABETH HALL**

BEETHOVEN  
**SYMPHONY NO.5**

*INTERVAL*

TIPPETT  
**A CHILD OF OUR TIME**

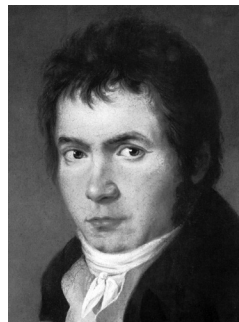
**MARK FORKGEN** CONDUCTOR  
**LONDON CONCERT CHOIR**  
**CITY OF LONDON SINFONIA**

**ERICA ELOFF** SOPRANO  
**PAMELA HELEN STEPHEN** MEZZO SOPRANO  
**MICHAEL BRACEGIRDLE** TENOR  
**DAVID WILSON-JOHNSON** BASS

# LUDWIG VAN BEETHOVEN (1770-1827)

## SYMPHONY NO. 5 IN C MINOR

### OP. 67



The Fifth Symphony was first performed in 1808 in a concert which also included the Sixth Symphony, the aria *Ah! perfido*, the 'Gloria' and 'Sanctus' from the Mass in C, the Fourth Piano Concerto, a Piano Fantasia and the Choral Fantasia for piano, chorus and orchestra!

Surprisingly, for one of the most recognisable works in classical music, very little is known about the Symphony's creation. The famous remark attributed to Beethoven about the opening motif representing 'Fate knocking at the door' is probably apocryphal, an invention of either Anton Schindler or Ferdinand Ries, two young men, close to the composer in his last years, who later published their often-untrustworthy reminiscences of him.

The time of the creation of the Fifth Symphony was one of intense activity for Beethoven. The four years during which the work was composed also saw the completion of a rich variety of other works: Piano Sonatas, Op. 53, 54 and 57; Fourth Piano Concerto; Fourth and Sixth Symphonies; Violin Concerto; the first two versions of *Fidelio*; Rasumovsky Quartets, Op. 59; *Coriolan* Overture; Mass in C major, Op. 86; and Cello Sonata No. 3, Op. 69. As was his practice with almost all of his important works, Beethoven revised and rewrote the Fifth Symphony over a period of years.

Beethoven's remarks about this Symphony are vague and elusive rather than concrete. The compositional problems he set for himself were abstract, musico-emotional ones that were little affected by external experiences, and not accessible to translation into mere words. In one of his few comments about the Symphony, he noted that, after the creation of the theme, "begins in my head the working-out in breadth, height, and depth. Since I am aware of what I want, the fundamental idea never leaves me. It mounts, it grows. I see before my mind the picture in its whole extent, as if in a single grasp." By 'picture' Beethoven meant not a visible painting, but rather an overview of the Symphony, from its tiniest fragmentary component to the grand sweep of its total structure.

So completely did composition occupy Beethoven's thoughts that he sometimes ignored the necessities of daily life. Concern with his appearance, eating habits, cleanliness, even his conversation, all gave way before his composing. There are many reports of his trooping the streets and woods of Vienna humming, singing, bellowing, penning a scrap of melody, and being, in general, oblivious to the people or places around him. This titanic struggle with musical tones produced such mighty monuments as the Fifth Symphony. With it, and with the Third Symphony completed only four years earlier, Beethoven launched music and art into the world of Romanticism.

In the history of music, Beethoven stands, Janus-faced, as the great colossus between two ages and two philosophies. The formal perfection of the preceding Classical period

finds its greatest fulfilment in his works, which at the same time contain the roots of the cathartic emotional experience from which grew the art of the 19th century. Beethoven himself evaluated his position as a creator in the following way: "Music is the mediator between intellectual and sensuous life ... the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend." The Fifth Symphony is indeed such a 'mediator'. Its message of victory through struggle, which so deeply touches both the heart and the mind, is achieved by a near-perfect balance of musical technique and passionate sentiment unsurpassed in the history of music. This Symphony was the work that won for Beethoven an international renown. Despite a few early misunderstandings, due undoubtedly to its unprecedented concentration of energy, it caught on very quickly, and was soon recognised as a groundbreaking achievement. Its popularity has never waned.

Beethoven's Fifth Symphony, more than any other work in the musical repertory, is the archetypal example of the technique and content of the form. Its overall structure is not one of four independent essays linked simply by tonality and style, as in the typical 18th-century example, but is rather a carefully devised whole in which each of the movements serves to carry the work inexorably toward its end. The progression from minor to major, from dark to light, from conflict to resolution is at the very heart of the 'meaning' of this Symphony. The triumphant, victorious nature of the final movement as the logical outcome of all that preceded it established a model for the symphonies of the Romantic era. The psychological progression toward the finale – the relentless movement toward a life-affirming close – is one of the most important technical and emotional legacies Beethoven left to his successors. Schumann, Brahms, Tchaikovsky, Mahler – their symphonies are indebted to this one (and to the Ninth Symphony, as well) for the concept of how such a creation should be structured, and in what manner it should engage the listener.

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The opening gesture is the most famous beginning in all of classical music. It establishes the stormy temper of the *Allegro* by presenting the germinal cell from which the entire movement grows.



Though it is possible to trace this memorable four-note motif through most of the bars of the movement, the esteemed musicologist Sir Donald Tovey pointed out that the power of the music is not contained in this fragment, but rather in the 'long sentences' that Beethoven built from it. The key to appreciating Beethoven's formal structures lies in being aware of the way in which the music moves constantly from one point of arrival to the next, from one sentence to the next. It is in the careful weighting of successive climaxes through harmonic, rhythmic and instrumental resources that Beethoven created the enormous energy and seeming inevitability of this monumental movement.

The gentler second theme derives from the opening motif, and gives only a brief respite in the headlong rush that hurtles through the movement. It provides the necessary contrast while doing nothing to impede the music's flow. The development section is a paragon of cohesion, logic and concision. The recapitulation roars forth after a series of breathless chords that pass from woodwinds to strings and back. The stark hammer-blows of the closing chords bring the movement to its powerful end.

The form of the second movement is a set of variations on two contrasting themes. The first theme, presented by violas and cellos, is sweet and lyrical in nature; the second, heard in horns and trumpets, is heroic. The ensuing variations on the themes alternate to produce a movement by turns gentle and majestic.

The following *Scherzo* returns to the tempestuous character of the opening movement, as the four-note motto from the first movement is heard again in a brazen setting led by the horns. The *fughetta*, the 'little fugue,' of the central trio is initiated by the cellos and basses. The *Scherzo* returns with the mysterious tread of the plucked strings, after which the music wanes until little more than a heartbeat from the timpani remains. Then begins another accumulation of intensity, first gradually, then more quickly, as a link to the finale, which arrives with a glorious proclamation, like brilliant sun bursting through sinister clouds.

The finale, set in the triumphant key of C major, is jubilant and martial. (Robert Schumann saw here the influence of Étienne-Nicolas Méhul, one of the prominent composers of the French Revolution.) The sonata form proceeds apace. At the apex of the development, however, the mysterious end of the *Scherzo* is invoked to serve as the link to the return of the main theme in the recapitulation. It also recalls and compresses the emotional journey of the entire Symphony. The closing pages repeat the cadence chords extensively to discharge the enormous accumulated energy of the work.

Concerning the effect of the 'struggle to victory' that is symbolised by the structure of the Fifth Symphony, a quote that Beethoven scribbled in a notebook of the Archduke Rudolf, one of his aristocratic piano and composition students, is pertinent. The composer wrote, "Many assert that every minor [tonality] piece must end in the minor. On the contrary, I find that ... the major has a glorious effect. Joy follows sorrow, sunshine – rain. It affects me as if I were looking up to the silvery glistening of the evening star."

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## INTERVAL – 20 MINUTES

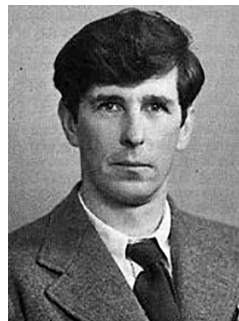
*"...the darkness declares the glory of light"*

*T.S. Eliot*

MICHAEL TIPPETT (1905-1998)

## A CHILD OF OUR TIME

*Oratorio for soloists, chorus and orchestra*  
with text by the composer



Born in London, Sir Michael Tippett led a creative life that spanned almost a century. His artistic development went hand in hand with an interest in politics and a strong commitment to social justice. An atheist since childhood, he flirted briefly with Communism, wrote an anti-war play in 1935 and was imprisoned for two months in 1943 for his uncompromising pacifist convictions. The economic crisis of the 1930s and the political developments in Europe and Russia concerned him deeply. He engaged with the miners' situation in the North of England and composed a piece for chorus and piano called *Miners* (1935), formed an orchestra of unemployed musicians at Morley College in London (whose Director of Music he became in 1940) and planned to write an opera based on the 1916 Easter Rising in Dublin. But his intention to voice his concerns in music and compose a dramatic work dealing with 'man's inhumanity to man' took a different turn through more immediate world events.

Tippett's sympathies had always been with the deprived and the downtrodden, but also with those 'outside the ruling conventions', as he put it himself. As a pacifist, atheist and homosexual whose relationship with the painter Wilfred Franks ended tragically in 1938, he responded strongly to the developments which had turned Europe's Jewish population from outsiders to outcasts. In November 1938, Herschel Grynszpan, a 17-year-old Polish Jew who was living illegally with relatives in Paris, shot a diplomat at the German Embassy out of desperation about the treatment of his parents at the Polish border and frustration at his own failure to gain the necessary papers to escape persecution. The official, Ernst vom Rath, died two days later, giving the Nazis a pretext to unleash a terrible program against the Jews in Germany: the infamous Kristallnacht (Night of Broken Glass).

Deeply shaken by these events, Tippett responded by drafting a musical work which would reflect not only the specific deed of a desperate young man and its horrific consequences but also the human condition in general, with its conflict between good and evil, light and shadow, hope and despair. This understanding of human life in dialectical terms was shaped by the Jungian psychoanalysis which Tippett had undertaken after his break-up with Franks, and C.G. Jung's conviction that the dark side of humanity must be addressed and integrated in order to achieve wholeness and healing informed the overall scheme of *A Child of Our Time*.

The title derives from a novel by the Austro-Hungarian writer Ödön von Horváth, whose work *Ein Kind unserer Zeit* was published in 1938. It tells the story of a young German soldier and convinced Nazi who becomes disillusioned by the reality behind the ideology. He commits a senseless murder out of sheer disgust, but refuses to admit personal guilt. Lonely and desperate, he freezes to death in a snowstorm. The novel's leitmotif of the growing cold may have influenced Tippett's recurring imagery of wintry ice and cold as a symbol of desolation and despair.

Tippett, who was deeply embedded in the traditions of European music, decided that his work should take the form of an oratorio with a tripartite structure modelled on that of Handel's *Messiah*. In an outline of the work that he sent to his friend, the poet T.S. Eliot whom he had asked to help with the libretto, he set out his 'sketch for a modern oratorio':

*Part I deals only with the general state of affairs in the world today as it affects all individuals, minorities, classes or races who are felt to be outside the ruling conventions – Man at odds with his Shadow.*

*In Part II appears the Child of our Time, enmeshed in the drama of his personal fate and in the elemental social forces of our day. The drama is due to the fact that the forces which drive the young man prove stronger than the good advice of his uncle and aunt – as it always was and always will be.*

*Part III is concerned with the significance of this drama and the possible healing that would come from Man's acceptance of his Shadow in relation to his Light.*

In accordance with his intention to give universal significance to the specific details Tippett avoids proper names. Instead, he gives roles to 'the Boy', 'the Mother', 'the Aunt', 'the Uncle', 'the Persecuted' and 'the Persecutors' in Part II, and speaks in general terms of 'the dark forces', 'the oppressed', 'the scapegoat' and 'the child of our time', 'the official' and 'the man of destiny'. Having considered Tippett's detailed outline for the oratorio, Eliot advised the composer to write the text himself – advice that Tippett followed not only for this but for all future works.

Tippett began composing the music for *A Child of Our Time* in 1939. Apart from Handel's *Messiah* the most important influence on the work is that of Bach's Passions. The story is told by a narrator (here a bass) in recitative, while the soloists and chorus comment and reflect on the events, or become part of the dramatic representation. This is, for example, the case in Part II, No. 11, the Double Chorus of Persecutors and Persecuted, where the shouts of 'Away with them!' from Choir I are answered by the anguished cries of Choir II 'Where, where?' – a clear parallel to the double chorus in Bach's *St Matthew Passion* with its question 'Wohin? wohin?'. Another parallel to Bach and his chilling setting of the chorus 'Crucify him!' is the mob in Tippett's work demanding 'Curse them! Kill them!'. The fact that the Jews are the persecutors in the older work and the persecuted in the modern underlines Tippett's idea of the 'chaotic mirror' (Part I, No. 2) in which it appears as if evil is good and reason untrue. The roles of victim and perpetrator may be reversed over time. But it is 'pity that breaks open the heart' – a heartfelt appeal for human compassion, sung by the Alto soloist in answer to the anguished, discordant questioning of the chorus, 'Is evil then good?' (Part I, No. 3).

Tippett's biggest challenge was to find an equivalent for the Lutheran chorales in the Bach Passions. He did not want to include Protestant hymns for the audience, as Britten did a few years later, nor did he want to use Jewish songs, as this would have narrowed the universal appeal that he intended for his work. He found what he was looking for – the simple, immediate expression of sentiment in popular song – in a collection of spirituals he obtained from America. He used five of these moving songs of oppression, of sorrow, anger and hope as points of rest in the oratorio, conveying a communal feeling in the same way as Bach's congregational chorales. Tippett insisted that the spirituals should not be over-sentimentalised, but sung with a strong underlying pulse and slightly 'swung'.



**Charcoal portrait of Michael Tippett by  
Milein Cosman (born 1921); early 1950s**

Having moulded the spirituals to his requirements, Tippett then realised that his own music would need to contain some of their rhythmic and harmonic features. He integrates elements of jazz such as chromaticism and syncopation, incorporates Blues intervals and other popular musical forms such as the tango rhythm which underlies the tenor solo 'I have no money for my bread' (Part I, No. 6). The double-chorus settings not only reflect Bach's Passions but also the call-and-response pattern of Gospel music. This is also referenced in the dialogue between soloists and choir where, for example in Part I, No. 7, the anxious questions of the mother, sung by the soprano, about the future of her family are answered by the choir in

No. 8 with the calming spiritual 'Steal away'. In a reversal of roles, in Part III, No. 28, it is the bass soloist who provides the answers to the choir's urgent plea for guidance, 'How shall we have patience...?', with his almost Wagnerian monologue 'The words of wisdom are these', set over a strong underlay of magisterial brass.

Tippett creates a remarkable correspondence between content and form in his oratorio. From the opening of the work, when menacing brass cords are followed by expressive string writing, the musical language reflects the duality of shadow and light found in the libretto. Disturbing evocations of darkness and distress in challenging harmonies and angular musical lines are contrasted with more melodic, ethereal music, as in the two contemplative interludes near the beginning and the end of the work. The recurrent use of off-beat rhythms and writing across bar-lines creates a deliberately disconcerting, unsettling effect, for instance in the Chorus of the Oppressed 'When shall the usurers' city cease?' (Part I, No. 5) and the Mother's aria 'What have I done to you, my son?' (Part II, No. 23), where the rhythms express her disordered thoughts. In stark contrast is the deliberately crude musical language of the Chorus of the Self-righteous (Part II, No. 13).

Tippett frequently ends movements with the chord of an open fifth, leaving the tonality unresolved, thus evoking a disconcerting world without certainties. The most intense writing occurs in Part III and the difficult resolution he offers at the end (No. 29), 'I would know my shadow and my light', is set to a funeral march. Here, chorus and soloists all come together, ending the oratorio in the expression of hope for peace in the spiritual 'Deep River'.

The message that Tippett conveys is not a simple one. He does not ask for a condemnation of hatred and evil, but for a recognition that the dark side is a part of human nature that must not be denied and projected onto a scapegoat. Only by recognising shadow/evil and consciously dealing with it can there be light and goodness. It is a message of hope, embedded in a cosmic vision of the world which turns from the threatening dark, icy cold of winter – musically expressed by the interval of a descending minor sixth (Part I, No. 1) – to the returning light and renewing warmth of spring, represented in an ascending major sixth (Part III, No. 29).

Tippett finished his oratorio in 1941, but *A Child of Our Time* was not performed until 1944, when, with the support of Benjamin Britten, the premiere took place at London's Adelphi Theatre almost exactly 70 years ago, on 19 March. The London Philharmonic Orchestra performed under the baton of Walter Goehr, with soloists Joan Cross (soprano), Margaret MacArthur (alto), Peter Pears (tenor) and Roderick Lloyd (bass).

Early reviews were mostly favourable. Writing in *The Observer*, William Glock called the oratorio 'The most moving and important work by an English composer for many years'. He found that the spirituals were perfectly suited to the themes of the oratorio and had been arranged 'with a profound sense of beauty'. *A Child of Our Time* placed Tippett in the first rank of the composers of his generation. 70 years after its premiere the work still speaks to us as profoundly as it did then.

# TEXT OF THE ORATORIO

## PART I

### 1. Chorus

The world turns on its dark side.  
It is winter.

### 2. The Argument: Alto Solo

Man has measured the heavens with a  
telescope, driven the Gods from their thrones.  
But the soul, watching the chaotic mirror,  
knows that the Gods return.  
Truly, the living God consumes within  
and turns the flesh to cancer!

#### Interludium

*Orchestra, leading to*

### 3. Scena: Chorus and Alto Solo

#### Chorus

Is evil then good?  
Is reason untrue?

#### Alto

Reason is true to itself;  
But pity breaks open the heart.

#### Chorus

We are lost.  
We are as seed before the wind.  
We are carried to a great slaughter.

### 4. The Narrator: Bass Solo

Now in each nation there  
were some cast out  
by authority and tormented,  
made to suffer for the general wrong.  
Pogroms in the east, lynching in the west:  
Europe brooding on a war of starvation.  
And a great cry went up from the people:

### 5. Chorus of the Oppressed

When shall the usurers' city cease,  
And famine depart from the fruitful land?

### 6. Tenor Solo

I have no money for my bread;  
I have no gift for my love.  
I am caught between my desires  
and their frustration  
as between the hammer and the anvil.  
How can I grow to a man's stature?

### 7. Soprano Solo

How can I cherish my man in such days,  
or become a mother in a world of  
destruction?  
How shall I feed my children  
on so small a wage?  
How can I comfort them when I am dead?

### 8. A Spritual: Chorus and Soloists

Steal away, steal away, steal away to Jesus;  
Steal away, steal away home –  
I han't got long to stay here.

My Lord, He calls me,  
He calls me by the thunder,  
The trumpet sounds within-a my soul,  
I han't got long to stay here.

Green trees a-bending,  
poor sinner stand a-trembling,  
The trumpet sounds within-a my soul,  
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;  
Steal away, steal away home –  
I han't got long to stay here.

## PART II

### 9. Chorus

A star rises in mid-winter.  
Behold the man! The scapegoat!  
The child of our time.

### 10. The Narrator: Bass Solo

And a time came when in the continual  
persecution one race stood for all.

### 11. Double Chorus of Persecutors and Persecuted

Away with them! *Where?*  
Curse them! Kill them! *Why?*  
They infect the state. *How?*  
*We have no refuge.*

## 12. The Narrator: Bass Solo

Where they could, they fled from the terror.  
And among them a boy escaped secretly,  
and was kept in hiding in a great city.

## 13. Chorus of the Self-righteous

We cannot have them in our Empire.  
They shall not work, nor draw a dole.  
Let them starve in No-Man's-Land!

## 14. The Narrator: Bass Solo

And the boy's mother wrote a letter, saying:

## 15. Scena: Solo Quartet

**Mother: Soprano**

O my son! In the dread terror they have  
brought me near to death.

**Boy: Tenor**

Mother! Ah Mother!

Though men hunt me like an animal,  
I will defy the world to reach you.

**Aunt: Alto**

Have patience.

Throw not your life away in futile sacrifice.

**Uncle: Bass**

You are as one against all.

Accept the impotence of your humanity.

**Boy**

No! I must save her.

## 16. A Spiritual: Chorus and Soloists

Nobody knows the trouble I see, Lord,  
Nobody knows like Jesus.

O brothers, pray for me,  
And help me to drive Old Satan away.

O mothers, pray for me,  
And help me to drive Old Satan away.

Nobody knows the trouble I see, Lord,  
Nobody knows like Jesus.

## 17. Scena: Duet - Bass and Alto

**Bass**

The boy becomes desperate in his agony.

**Alto**

A curse is born.

The dark forces threaten him.

**Bass**

He goes to authority.

He is met with hostility.

**Alto**

His other self rises in him,  
demonic and destructive.

**Bass**

He shoots the official –

**Alto**

But he shoots only his dark brother –  
And see – he is dead.

## 18. The Narrator: Bass Solo

They took a terrible vengeance.

## 19. The Terror: Chorus

Burn down their houses!

Beat in their heads!

Break them in pieces on the wheel!

## 20. The Narrator: Bass Solo

Men were ashamed of what was done.  
There was bitterness and horror.

## 21. A Spiritual of Anger: Chorus and Bass Solo

Go down, Moses, way down in Egypt land;  
Tell old Pharaoh, to let my people go.

When Israel was in Egypt land,

Let my people go,

Oppressed so hard they could not stand,

Let my people go,

"Thus spake the Lord," bold Moses said,

Let my people go,

"If not, I'll smite your first-born dead,"

Let my people go.

Go down, Moses, way down in Egypt land;  
Tell old Pharaoh, to let my people go.

## 22. The Boy sings in his Prison: Tenor Solo

My dreams are all shattered  
in a ghostly reality.

The wild beating of my heart is stilled:  
day by day.

Earth and sky are not for those in prison.  
Mother! Mother!

## 23. The Mother: Soprano Solo

What have I done to you, my son?

What will become of us now?

The springs of hope are dried up.

My heart aches in unending pain.

## 24. Alto Solo

The dark forces rise like a flood.  
Men's hearts are heavy: they cry for peace.

## 25. A Spiritual:

### Chorus and Soprano Solo

O, by and by, by and by,  
I'm going to lay down my heavy load.

I know my robe's going to fit me well,  
I tried it on at the gates of hell.

O, hell is deep and a dark despair,  
O, stop, poor sinner, and don't go there!

O, by and by, by and by,  
I'm going to lay down my heavy load.

## PART III

## 26. Chorus

The cold deepens.  
The world descends into the icy waters  
where lies the jewel of great price.

## 27. Alto Solo

The soul of man is impassioned  
like a woman.  
She is old as the earth,  
beyond good and evil,  
the sensual garments.  
Her face will be illumined like the sun.  
Then is the time of his deliverance.

## 28. Scena: Bass Solo and Chorus

### Bass Solo

The words of wisdom are these:  
Winter cold means inner warmth,  
the secret nursery of the seed.

### Chorus

How shall we have patience  
for the consummation of the mystery?  
Who will comfort us in the going through?

### Bass

Patience is born in the tension of loneliness.  
The garden lies beyond the desert.

### Chorus

Is the man of destiny master of us all?  
Shall those cast out be unavenged?

### Bass

The man of destiny is cut off from fellowship.  
Healing springs from the womb of time.  
The simple-hearted shall exult in the end.

### Chorus

What of the boy, then? What of him?

### Bass

He, too, is outcast,  
his manhood broken in the clash of powers.  
God overpowered him –  
the child of our time.

## Preludium

*Orchestra, leading to*

## 29. General Ensemble: Chorus and Soloists

### Tenor

I would know my shadow and my light,  
so shall I at last be whole.

### Bass

Then courage, brother,  
dare the grave passage.

### Soprano

Here is no final grieving,  
but an abiding hope.

### Alto

The moving waters renew the earth.  
It is spring.

*The Chorus repeats the words of the soloists.  
The soloists then continue with wordless  
vocalisation, leading to*

## 30. A Spiritual: Chorus and Soloists

Deep river, my home is over Jordan,  
Deep river, Lord,  
I want to cross over into camp-ground.

O, chillun! O, don't you want to go,  
To that gospel feast,  
That promised land,  
That land where all is peace?  
Walk into heaven, and take my seat,  
And cast my crown at Jesus' feet.

Deep river, my home is over Jordan,  
I want to cross over into camp-ground, Lord!

# 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) 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 Royal Festival Hall, Barbican Hall and 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 Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival).

Last season's highlights 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. This season's have included Jonathan Lloyd's score to Hitchcock's *Blackmail*, performed with the film, concerts celebrating Britten's centenary, a highly acclaimed Shakespeare project and performances of Messiaen's *Quartet for the End of Time* as a pianist.

# 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 and in cathedrals and churches in and around the capital, as well as touring to European destinations. In 2011 a performance of Verdi's *Requiem* with the Augsburg Basilica Choir in Royal Festival Hall was followed by a joint concert at the Augsburg Peace Festival. The choir will tour to Italy in July 2014, to perform in Assisi, Gubbio and Orvieto.

To celebrate its 50th anniversary in 2010 the choir sang Britten's *War Requiem* at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Since then Southbank Sinfonia have joined with LCC in Elgar's *Dream of Gerontius* at Royal Festival Hall, and for an exhilarating concert of French music at the Barbican. Major works in earlier seasons include Beethoven's *Missa Solemnis* with the English Chamber Orchestra and Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra.

On a smaller scale, LCC has sung rarely-heard settings of the Russian Orthodox liturgy and Rossini's *Petite Messe Solennelle*. Performances with Counterpoint include Handel's *Messiah* and Bach's *St Matthew Passion* and *Christmas Oratorio*.

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.

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



**Mark Forkgen**  
Music Director

**James Longford**  
Principal Accompanist

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**Fabyan Evans**  
Chairman

**Tim Thirlway**  
Concert Manager

**Barbara Whent**  
Treasurer

**Stephen Rickett**  
Design and  
Communications

**Jennifer Greenway**  
Membership

**Eleanor Cowie**  
Publicity

**Simon Livesey**  
Company Secretary

# ERICA ELOFF

## SOPRANO



Over the last ten years, soprano Erica Eloff has steadily built her career on the concert platform to become a sought-after soloist and recitalist. Praised in the media for her vocal authority and technical control, and a voice that is bright and well-produced across its range with great power at the top, she is a passionate and deeply musical performer. Erica is delighted to join London Concert Choir for tonight's performance of Tippett's *A Child of Our Time*.

Erica's wide-ranging repertoire includes all of the major choral compositions including several lesser-known works. As an active chamber musician and passionate performer of Lieder, Erica has presented world premiers of works by American, Argentinian, English and South African composers, including works specifically written for her by composers James Wilding and Hannes Taljaard.

As winner of the London Handel Singing Competition, Erica has had the privilege of collaborating with Laurence Cummings and the London Handel Players on several occasions, including performing Handel's *Messiah* at St. George's, Hanover Square. Her operatic experience includes the roles of Meleagro (*Atalanta*), Fiordiligi and Despina (*Così fan tutte*), First Lady and the Queen of the Night (*Die Zauberflöte*), Violetta (*La Traviata*), Tatyana (*Eugene Onegin*), Kate Pinkerton (*Madama Butterfly*), Belinda (*Dido and Aeneas*), Adèle (*Die Fledermaus*) and Adina (*L'elisir d'amore*).

Looking ahead, Erica's future engagements include opera, concerts and recitals throughout England, Europe and South Africa. This year she will also be making her debut in Argentina in a new opera written for her by the composer Augusto Arias.

When not occupying herself with music and all things musical, Erica runs a busy family shuttle service, and spends a lot of time cooking and listening to her children singing, rhyming or relaying all sorts of random facts.

# PAMELA HELEN STEPHEN

## MEZZO SOPRANO



Pamela Helen Stephen studied at the Royal Scottish Academy of Music and Drama, at the Opera Theater Center at Aspen, Colorado with Herta Glaz, and in Toronto with Patricia Kern.

Highly regarded as a versatile singer and a vivid actress, she has performed with Royal Opera, Covent Garden, English and Welsh National Operas, Opera North, Lyric Theatre Singapore, Los Angeles Opera; at the Spoleto, Batignano, Edinburgh, Aldeburgh, City of London, Cheltenham, St. Endellion and Wexford Festivals, and in Lisbon, Ludwigsburg, Paris, Tokyo, Vienna, The Hague and Amsterdam. Pamela Helen Stephen's close association with Opera Australia saw her perform many roles there including Sesto (*Giulio Cesare*), Nicklausse/Muse (*Les Contes d'Hoffman*) and the title role in *Carmen*.

Pamela Helen Stephen has appeared with the London Symphony, Bournemouth Symphony, City of Birmingham Symphony, Scottish Chamber, Royal Scottish National, Seattle Symphony and Prague Symphony Orchestras, City of London Sinfonia, BBC National Orchestra Wales, Northern Sinfonia, Rundfunk-Sinfonieorchester, Berlin, Bamberger Symphoniker, and Orchestra Sinfonica di Milano.

She has made over 30 recordings including Phoebe (*The Yeomen of the Guard* - Mackerras), Cherubino (*Le Nozze di Figaro* - Gardiner), Child (*L'enfant et les Sortilèges* - Previn), Second Niece (*Peter Grimes*), Sonya (*War and Peace*), Desideria (*The Saint of Bleecker Street*), Nancy (*Albert Herring*), Angelica (*A Poisoned Kiss*), Kate (*Owen Wingrave*); and several Haydn Masses with Collegium Musicum 90 (all with Hickox), and most recently *Ariadne auf Naxos* and Szymanowski's *Stabat Mater* with Edward Gardner for Chandos.

Recent and future highlights include Delius *A Mass of Life* at the Edinburgh International Festival with Sir Andrew Davis, Tippett *A Child of Our Time* under Ryan Wigglesworth and a concert performance of the role of Auntie (*Peter Grimes*) under Vladimir Jurowski, both with the LPO; Suzuki (*Madame Butterfly*), Mrs Disney (*The Perfect American*), and Emilia (*Otello*) for English National Opera, Hecuba in *Les Troyens* for the Royal Opera House, Covent Garden, the title roles in *Giulio Cesare* and *Dido and Aeneas* for Opera North, Annina (*Der Rosenkavalier*) with the City of Birmingham Symphony Orchestra conducted by Andris Nelsons, and Orlofsky (*Die Fledermaus*) with the Philharmonia conducted by John Wilson.

# MICHAEL BRACEGIRDLE

## TENOR



Winner of the Emmy Destinn Award for Young Singers and a graduate of Durham University, Michael Bracegirdle first qualified as a Chartered Accountant and went on to work as a Finance Director in industry. In 2003 he gave up his business career to further his vocal studies at the Royal Northern College of Music.

As a prize winner at the Opera Competition and Festival with Mezzo Television, Hungary, he made his New York opera début as Judge Danforth in *The Crucible* with Dicapò Opera Theatre, a performance he repeated at the National Theatre, Szeged.

Having made his English National Opera début in the role of First Armed Man in *The Magic Flute*, Michael Bracegirdle has since returned as Tamino and has appeared as Fourth Esquire in *Parsifal* whilst also covering the title role. With Opéra de Limoges he appeared as Le Prince in *L'amour des trois oranges*.

Michael Bracegirdle's repertoire also includes Erik (*Der Fliegende Holländer*), Loge (*Das Rheingold*), Steva (*Jenůfa*), Jenik (*The Bartered Bride*), Lensky (*Eugene Onegin*), Boris and Kudryash (*Katya Kabanova*), Cavaradossi (*Tosca*), Rodolfo (*La bohème*), Ruggero (*La rondine*) and Lysander (*A Midsummer Night's Dream*). In concert with the Chelsea Opera Group he sang Jason in *Medée* and Malcolm in *Macbeth*. He has worked with Clonter Opera, Opera Holland Park, Scottish Opera on Tour, Mid Wales Opera, English Touring Opera and Longborough Festival Opera.

Michael Bracegirdle has a busy concert diary and his engagements have included Puccini's *Messa di Gloria* and Rossini's *Stabat Mater* with the Huddersfield Choral Society, Beethoven's *Missa Solemnis* at The Barbican, as well as appearances with the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Orchestra and the RTÉ National Symphony Orchestra. He has broadcast on BBC Radio 3 and Radio 4.

Current and recent engagements include Neil Hannon's *Sevastopol* for ROH2, Laca (*Jenůfa*) for Opéra de Rennes, Limoges and Reims; Boris (*Katya Kabanova*) at Longborough Festival Opera, the title role in *Les Contes D'Hoffmann* with Diva Opera and the Verdi *Requiem* with the Brighton Philharmonic Orchestra.

# DAVID WILSON-JOHNSON

BASS



The British baritone David Wilson-Johnson studied Modern Languages at St Catharine's College, Cambridge and singing at the Royal Academy of Music in London. Over a career spanning forty years he has been a guest of the major opera houses and orchestras and festivals worldwide. He has sung under many distinguished conductors including Boulez, Brügggen, Bychkov, Davis, Dutoit, Giulini, Harnoncourt, Herreweghe, Knussen, Leonhardt, Mackerras, Mehta, Previn, Rattle and Rozhdestvensky.

His recordings range from *Tubular Bells* and *Ommadawn* (Mike Oldfield), the film 'Give my regards to Broad Street' (The Beatles) to works of Bach (Leonhardt, Giulini) Beethoven (Mackerras), Mahler 8 (Berlin Philharmonic/Rattle) Stravinsky, Schoenberg (Boulez, Knussen, Robert Craft), Ravel (Previn), Frank Martin's *Jedermann Monologues* (LPO/Bamert) and with his regular pianist partner David Owen Norris a ground breaking *Winterreise* and songs by Finzi, Quilter, Somervell and Trevor Hold.

Notable operatic appearances include the title roles in Tippett's *King Priam* (Nationale Reisopera and BBC Proms), Albeniz's *Merlin* (Teatro Real Madrid), Shostakovich's *The Nose* under Gennadi Rozhdestvensky (Netherlands Opera), and Messiaen's *Saint François d'Assise* (London, Lyon, Amsterdam, Brussels, New York and Edinburgh Festival).

Recent and future highlights include Mahler *Symphony No. 8* (Berlin Philharmonic/Rattle, and also Beijing Festival Orchestra/Dutoit), *A Child of Our Time* (Royal Philharmonic Orchestra), Mendelssohn's *Paulus* and Haydn's *Creation* (King's Consort), Ravel's *L'heure espagnole* (BBC Symphony Orchestra/Pons), Handel's *Messiah* (Academy of Ancient Music/Howarth) and a double-bill of Stravinsky's *The Nightingale* and Ravel's *L'Enfant et les sortilèges* (Boston Symphony Orchestra/Dutoit). A regular performer at the BBC Proms since 1981, this year he scored a huge success as King Fisher in *A Midsummer Marriage* by Sir Michael Tippett.

# CITY OF LONDON SINFONIA



City of London Sinfonia is committed to delivering outstanding performances and unforgettable experiences in concert halls, schools, hospitals and diverse community venues throughout London and the UK and beyond.

Led by Stephen Layton (Artistic Director and Principal Conductor) and Michael Collins (Principal Conductor), the Orchestra performs throughout the UK and abroad, making regular appearances at all the major London concert halls and venues, as well as St Paul's Cathedral and other venues in the City of London. It has been resident orchestra at the capital's popular Opera Holland Park since 2004, as well as being a regular guest at major UK festivals. In addition the Orchestra performs lively 'Crash, Bang, Wallop!' family concerts offering young listeners a lively and interactive introduction to classical music.

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

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

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

## VIOLIN I

Simon Smith  
Ann Morfee  
Fiona McCapra  
Rebecca Scott  
Ruth Funnell  
Joan Atherton  
Andrew Harvey  
Sue Briscoe

## VIOLIN 2

Jane Carwardine  
Clare Hayes  
Charlotte Reid  
Helena Ruinard  
Amanda Britton  
Sarah Barnes

## VIOLA

Richard Muncey  
Katie Heller  
Rachel Robson  
Fiona Leggatt

## CELLO

Judith Herbert  
Rebecca Knight  
David Burrowes  
Ben Rogerson

## BASS

Paul Sherman  
Ben Russell

## FLUTE

Karen Jones  
Deborah Davis

## PICCOLO

Robert Manasse

## OBOE

Dan Bates  
Michael O'Donnell

## COR ANGLAIS

Helen McQueen

## CLARINET

Andrew Webster  
Derek Hannigan

## BASSOON

Chris Rawley  
Stuart Russell

## CONTRA BASSOON

Stephen Maw

## HORN

Mark Paine  
Chris Newport  
Clare Lintott  
Alexia Cammish

## TRUMPET

David Blackadder  
John Young  
David Hilton

## TROMBONE

Amos Miller  
Ruth Molins  
Peter Harvey

## TIMPANI

Charles Fullbrook

## PERCUSSION

Glynn Matthews

# MEMBERS OF LONDON CONCERT CHOIR

## SOPRANO

Hannah Baker  
Gillian Bibby  
Dagmar Binsted  
Mickey Bowden  
Alison Carpenter  
Eleanor Cowie  
Rachael Crook  
Sally Davis  
Gillian Denham  
Susan Deville  
Nicola Dixon-Brown  
Emma Dixon  
Emily Dresner  
Serena Ede  
Kellie Evans  
Sarah French  
Lisa Gardner  
Sonja Gray  
Jennifer Greenway  
Jennifer Hadley  
Emma Heath  
Ruth Hobbs  
Laura Holland  
Charlotte Hunt  
Christine Ingram  
Anna Isworth  
Jane Joyce  
Vickie Kelly  
Anna Kosicka  
Frances Lake  
Tracy LeBrun  
Susanna Lutman  
Laura Macara  
Elsa Martinez  
Aurelia Mason  
Jessica Metcalfe  
Stephanie Moussadis  
Carolyn Newman  
Melissa Parkin  
Margaret Perkins  
Jutta Rafferty  
Ella Salter  
Ines Schlenker  
Frances Shaw  
Caroline Sheppard  
Sarah Taylor  
Amy Thomas  
Teresa Tilden  
Natalie Tompkins  
Emily Tuite  
Francesca Walsh  
Janet Wells  
Julie Wilson  
Fiona Wilson

## ALTO

Heide Baumann  
Helen Beddall-Smith  
Frances Cave  
Lucy Charman  
Carys Cooper  
Deborah Curle  
Georgie Day  
Kathleen Dormer  
Rebecca Foulkes  
Georgina Furr  
Claire Garbett  
Anna Garnier  
Mary Glanville  
Muriel Hall  
Penny Hatfield  
Andrea Hegedus  
Joan Herbert  
Caroline Holloway  
Chrina Jarvis  
Chris Joseph  
Sabine Köllmann  
Joanna Kramer  
Helene Labit  
Lorna Lewis  
Norma MacMillan  
Bridget Maidment  
Sophie Marris  
Anna Metcalf  
Sophy Miles  
Judith Paterson  
Rachel Pearson  
Gillian Perry  
Katja Pluto  
Dubravka Polic  
Katie Prior  
Pippa Ranger  
Tabitha Strydom  
Kate Tranter  
Rachel Vroom  
Gabriel West  
Barbara Whent  
Jane Whittaker  
Belinda Whittingham  
June Williams  
Nathalie Wilson

## TENOR

Barry Bennett  
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  
Tom Jewell  
Carolyn Knight  
Eli Konvitz  
Ian Leslie  
Ben Martin  
Stephen Rickett  
Tim Steer  
Tim Thirlway

## BASS

Colin Allies  
Peter Banks  
Ed Brown  
Richard Burbury  
Henry Cook  
Bill Cook  
Andrew Cullen  
Albert Edwards  
James Finlay  
Richard Gillard  
Nigel Grieve  
Nigel Hartnell  
Graham Hick  
Richard Hughes  
Ian Judson  
Robert Kealey  
Sam Kier  
Stefan Klaazen  
Simon Livesey  
Angus Macdonald  
Alan Machacek  
Ian Mackintosh  
Christopher Powell-Smith  
Simon Retallack  
Morgan Roberts  
Anthony Sharp  
Ryszard Stepaniuk  
William Tilden  
Tony Trowles  
Philip Vickers  
Dai Whittingham  
Thomas Wood

## TONBRIDGE SCHOOL

### TENOR

Benjamin Bowers  
Michael Cotter  
Harry George  
Alexander Hume  
Adam Long  
Gus de Tommaso  
Ben Underhill

### BASS

Max Banister-Buffery  
James Grimwood  
Owen Huxford  
Barnaby Lynch  
Antonio Perricone

## SUPPORTING THE CHOIR

London Concert Choir is committed to high standards and constantly strives to raise the level of its performances by means of workshops and other special events. The choir is grateful for the financial contribution of its regular supporters in helping to achieve these aims, and welcomes their active involvement.

### LCC SUPPORTERS

Sue Blyth, Deborah and Girome Bono, Simon Cave, Bronwen Cook, Angela Cooper, Dianne Denham, Geoffrey Deville, Karen Evans, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Tim Ingram, Miriam Kramer, Mark and Liza Loveday, Jill Marx, Janet and Michael Orr, Jennifer Powell Smith, Michael Shipley, Anthony Smith, Sybil and Nicholas Spence, Ruth Steinholtz, Alison Stone, Jill Tilden, Susan Wheatley, Anthony Willson

For information on helping the choir to maintain its position as one of the leading amateur choirs in London via the Supporters' Scheme, please email:

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

The choir also offers opportunities for targeted giving and for corporate support through sponsorship or programme advertising and enquiries should be sent to the same address.

### LIFE FRIENDS

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

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

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

## 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.

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

"Child of Our Time"

Oratorio by Michael Tippett  
Adelphi Theatre, Mar: 19<sup>th</sup> 1944

Michael Tippett (Composer)

Margaret Leighton (Soprano)  
(Contralto)

Peter Kears (Tenor)

Roderick Lloyd (Bass)

Sean Songmet (deuter)

Walter John (Conductor)

Joan Cross (Soprano)

(Benjamin Franklin)

Published in 1944. First Performance in 1944

Choir of London Civic Defence  
London & Morley College  
London  
St. Clement's Church  
St. Clement's Church

Autographs from the premiere of A Child of Our Time, 19 March 1944



## FORTHCOMING CONCERTS

Saturday 17 May 2014, 7.30pm  
**St Alfege, Greenwich**

**A CELEBRATION OF ENGLISH CHORAL MUSIC**  
*on behalf of Age UK Bromley and Greenwich*

Thursday 10 July 2014, 7.30pm  
**Cadogan Hall, Sloane Terrace, SW1**

### **HAYDN: THE SEASONS**

Rachel Elliott *soprano*, Nicholas Hurndall Smith *tenor*  
Toby Stafford-Allen *bass*  
Southbank Sinfonia

*This concert will be repeated on Thursday 17 July 2014  
in the Basilica of St Francis, Assisi*