



LONDON
CONCERT
CHOIR



Mozart Requiem

Ave Verum Corpus
Symphony No. 39

Wednesday 11 November 2015



Cadogan Hall,
5 Sloane Terrace,
London SW1X 9DQ

Programme: £2

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Wednesday 11 November 2015
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Mozart:
Ave Verum Corpus
Symphony No. 39

INTERVAL

Requiem

London Concert Choir
London Mozart Players

Mark Forkgen conductor
Jennifer France soprano
Susan Legg mezzo soprano
Nicholas Hurndall Smith tenor
Michael Bundy bass baritone

Wolfgang Amadeus Mozart

(1756-1791)



Tonight's performance brings together three of Mozart's late works: Symphony No. 39 in E flat major, the first of his final three symphonies, all composed in a couple of months over the summer of 1788; *Ave verum Corpus*, a motet written for the feast of Corpus Christi in June 1791; and his last work, a Requiem Mass, which Mozart was unable to finish, having fallen ill with a fever in November 1791. Confined to bed, he continued work on the Requiem until his death in the early hours of 5th December, at only thirty-five years of age.

These are not late works in the sense of representing the culmination and endpoint of a composer's musical development. They show Mozart at his most innovative, combining the traditions of the past with new ideas that would change the course of music. In the last years of his short life, Mozart not only 'excelled in virtually every genre and style' (*The Oxford Companion to Music*); he took the possibilities of symphonic writing to a new level, pointing ahead to the Romantic era; and he developed a style of sacred music that expressed at once devotion and humanity, thus opening the door to its use in the concert hall as well as in the liturgical setting.

AVE VERUM CORPUS, K618

Mozart composed this motet for four-part chorus, strings and organ in June 1791 at the request of Anton Stoll, the local organist and choirmaster in the small spa town of Baden, not far from Vienna, where Mozart's wife Constanze spent the last weeks of her sixth pregnancy. In gratitude to Stoll, who looked after his wife while Mozart was going back and forth to Vienna, the composer set the fourteenth-century Eucharistic hymn *Ave verum Corpus* (Hail, true Body) to music, to be performed on the feast of Corpus Christi.

A musical miniature of only forty-six bars, the motet is famed for being one of the most perfect, yet simple expressions of devotion ever composed. Unadorned and easily understood, the subtle harmonic shifts in the writing perfectly respond to the meaning of the text, such as the achingly beautiful chromaticisms underlining the crucial words ‘immolatum’ (offered in sacrifice) and ‘perforatum’ (pierced). The final ‘In mortis examine’, the plea to let Christ’s death be transformed into salvation in our own hour of death, is repeated a second time, with a short moment of intense anxiety, before returning to the reassuring home key of D major.

Ave verum Corpus, natum de Maria Virgine:
Vere passum immolatum
in cruce pro homine:
Cuius latus perforatum
unda fluxit et sanguine,
Esto nobis praegustatum in mortis examine.

Hail, true Body, born of the Virgin Mary,
Who truly suffered and was
sacrificed on the Cross for mankind.
From whose pierced side
flowed the water and the blood:
Be for us a foretaste in the trial of death.

SYMPHONY NO. 39 IN E FLAT MAJOR, K543

It is not known what made Mozart compose his last three symphonies in such a very short period of time over the summer of 1788. Written in quick succession, yet completely different in character and instrumentation, the symphonies No. 39 in E flat major, No. 40 in G minor, and No. 41, the ‘Jupiter’ Symphony in C major, have given rise to much speculation.

Were they meant as a series, to be played consecutively, as some performances have suggested; or perhaps even as a unity, without a pause, as in a much-discussed recent recording? The fact that the first of these symphonies, No. 39, is the only one with a grand overture-like opening whereas No. 41, the last one, ends with a grand finale that is lacking in the other two symphonies suggests this possibility.

We may speculate about Mozart’s intentions, but the fact remains that there is no record of the purpose or occasion for which he composed the three symphonies,

nor how he intended them to be played and whether they were ever performed in his lifetime (although he did revise No. 40 to include clarinets). The seductive idea of Mozart composing these works purpose-free, as a legacy for posterity or, even better, as his 'appeal to eternity' (to quote Alfred Einstein), is among the myths surrounding the composer's final years.

Mozart's last three symphonies explore the possibilities of symphonic writing to an extent hitherto unknown. With great freedom he displays his compositional virtuosity and his superb ability to fuse craft and affect, employing his technical mastery to achieve an extraordinary breadth and depth of expression. Mozart moves away from the traditional *style galant* – elegant, light, intended to entertain and delight – to something grander, more difficult and demanding, while at the same time showing off his ability to integrate traditional and new tendencies: he combines the delicacy and intimacy of chamber music with more expansive, dramatic gestures and complex structures.

Symphony No. 39 illustrates this new development: solemnity and gravitas are combined with wit and playfulness; restrained elegance with boisterous joyfulness. Mozart chooses the key of E flat major and complements the full, warm sound of this key with an orchestra of strings, wind instruments including bassoons and horns, trumpets and timpani. Instead of using oboes he creates a new orchestral sound by giving an important role to the clarinet, a relatively recent instrument.

The key of E flat major also has masonic associations: the three flats correspond to the importance of the number three in masonic symbolism. Mozart composed a number of occasional works for the Freemasons in this key which would also become the home key of his opera *The Magic Flute*. 'His masonic music', we read in *The Oxford Companion to Music*, 'has a distinctive tone, solemn yet exalted and often joyous' – perhaps representing the triumph of light, that is, the values of the Enlightenment.

The symphony opens overture-like with a big dramatic gesture. Fanfares and timpani create a solemn and imposing mood. Agile downward-moving scales in the strings turn at some point into grating harmonic dissonances that would

have challenged the expectations of an audience used to the easy-listening style of most eighteenth-century symphonies.

This stirring, turbulent beginning leads to a surprisingly serene Allegro whose graceful lyricism is nonetheless punctuated by trumpets and drums, and ends with a joyful statement. Calmness and energy are also contrasted in the slow movement: its reassuring A flat major serenity, occasionally undermined by darker modes, is disturbed by sudden outbursts in unexpected keys. What Grove calls truly ‘remarkable enharmonic writing’ seemed unnecessarily difficult, inappropriate and ‘unstylish’ to the first critics – a sure sign that Mozart was pushing the boundaries of symphonic writing.

This is also visible in the third movement where the Minuet, often a minor element of a symphony, is surprisingly weighty, with added trumpets and timpani. It imitates the heavy rhythm of a ‘Ländler’, a rustic dance. Mozart’s experience as an opera composer who brought together elements of the sublime with popular comic opera is on display in the Trio where he reworks a charming tune derived from a popular drinking song into an inspired dialogue of two clarinets playing in different registers.

The final Allegro bursts with joyful energy and playfulness. A simple theme tune, based on an upward- and downward-moving scale, goes through giddy modifications, never losing its impetus. In this exhilarating final movement Mozart is closest to his mentor and fatherly friend Haydn, who was one of the greatest admirers of his work. A seemingly never-ending whirlwind of variations and echoes drives the Allegro not to a grand finale but to a witty close where, in a throw-away gesture, the basic theme tune is played once again and echoed for a last time, as if adding an exclamation mark at the end.

INTERVAL – 20 Minutes

REQUIEM, K626

Many legends based on half-truths, common misconceptions, or purely fictional accounts surround the Requiem, Mozart's last work which he left uncompleted at his death in December 1791. A number of factors have contributed to the extraordinary grip that this work has had on the public's imagination for well over two hundred years: first and foremost the otherworldly beauty of the music and its deep emotional impact, which cannot be separated from the knowledge that Mozart was writing a Mass for the Dead at a time when he had fallen seriously ill and in his last few days must have been aware that he was dying.

Add to that the bizarre aura of secrecy surrounding the commissioning of the work by an anonymous patron who would only communicate via a mysterious figure, the ominous 'grey messenger', who appeared at unexpected points in Mozart's last months reminding him of his commitment, and you have all the ingredients for the propagation of romantic stories: conspiracy theories of a musical genius poisoned by an envious rival (supposedly the Italian composer Antonio Salieri); controversies surrounding the posthumous completion of the work; falsified letters to state Mozart's premonitions of death and his clear understanding that he was writing his own Funeral Mass; exaggerated accounts that he had fallen out of favour with the musical establishment and was impoverished; the misunderstanding that Mozart's burial in a common grave represented a pauper's funeral, and false reports that there were no mourners present when the composer was laid to rest, an injustice to which the heavens responded with a mighty snowstorm...

It is just too tempting a story to stick to the sober truth of the sad premature death of a young man, a unique musical genius who was extremely busy working on a huge array of projects, struggling to provide a living for his family while at the same time composing music that pushed the boundaries of the public's expectations. Mozart disregarded his own health while caring for that of his wife, who had to deal with six pregnancies in the eight years of their marriage, of which only two children survived. The youngest son, Franz Xaver Wolfgang, was only four months old by the time his father died. Mozart's

friends and patrons not only arranged a dignified funeral, they also made sure that the Requiem Mass in its unfinished form was performed at a memorial service in Vienna on 10th December 1791, five days after Mozart's death. This was organized by Emmanuel Schikaneder, librettist of *The Magic Flute*, and took place in the parish church of the Hofburg, as was fitting for a court composer.

But the temptation to create a fictional story of destitution, abandonment, envy and poisoning out of the already quite extraordinary sequence of events giving rise to the Requiem has spanned centuries: it started in 1830 with the Russian writer Alexander Pushkin's play *Mozart and Salieri*, which became the basis of Nikolai Rimsky-Korsakov's 1897 opera of the same name. Peter Schaffer's play of 1979, elaborating on the plot of Salieri poisoning Mozart while the latter was feverishly trying to finish his Requiem, was turned into the award-winning film *Amadeus* (1984). Director Miloš Forman used Mozart's sublime music to great effect, creating some connections between images and music that are not easy to forget. But, as one would expect of good cinema, the film's focus is on an intriguing story, not historical accuracy.

The anonymous patron who commissioned a Requiem Mass from Mozart in the summer of 1791 was Count Franz von Walsegg-Stuppach, whose young wife had died in February of that year. It was not the first time that the Count had commissioned a piece of music from an established composer under the condition of anonymity. He would then pass off the music as his own to his friends at private performances. These circumstances only came to light years after Mozart's death, when his widow Constanze pleaded with the Count to release the original score that he had received from her. Walsegg had written out a copy in his own hand, identifying himself as the composer on the title page.

Mozart accepted the commission at a point when he was far too busy to start on the Requiem straight away: in the summer of 1791 he was working on *The Magic Flute*, which was to have its premiere on 30th September in Vienna. At the same time he received another, very important and lucrative commission to compose an opera for the coronation of Emperor Leopold II as

King of Bohemia on 6th September in Prague. Mozart wrote *La clemenza di Tito* in the shortest of times, partly on the coach to Prague where he stayed for the two weeks running up to the premiere. On his return from what must have been an exhausting journey he continued work on *The Magic Flute* in preparation for its premiere. It was probably not until October that he started work on the Requiem. He was simultaneously finishing the Clarinet Concerto (K622) for his friend Anton Stadler, which was premiered on 16th October, and composing a masonic cantata (K623, the last work he catalogued in his own register of works) that he conducted on 18th November 1791.

At the heart of Mozart's Requiem is the four-part vocal writing. Whether in a homophonic texture as in the *Dies irae* and *Rex tremendae*, a contrapuntal structure as in the *Requiem aeternam*, or in a fugue such as the *Kyrie* and the 'Quam olim Abrahae' section, Mozart's Mass for the Dead speaks mainly through the human voice.

The composer was well-acquainted with the great traditions of choral writing established by Bach and Handel. The influence of Handel can be heard not only in some melodic lines, but also in Mozart's highly accomplished fugal writing where lyrical, chamber music-like passages such as the quartet in the *Recordare* are followed by great dramatic outbursts in the choral fugues. On the surface, the music is driven by the same impetus that characterizes Handel's choral works; yet the underlying sadness, particularly in the woodwind, lends a different quality to Mozart's music.

As in the symphony heard earlier, Mozart modifies the orchestral sound to suit his intentions: by excluding higher-pitched instruments such as flutes and oboes from the orchestral line-up he achieves a different colour, avoiding anything harsh or overly bright. The ensemble of basset-horns, bassoons, trumpets, trombones, timpani and strings makes for a dark sound which intensifies the sombre mood of the Requiem Mass. This is particularly expressive in the *Introitus* where the extraordinarily beautiful opening

phrase builds in intensity until the weighty entry of the voices, beginning with the basses through to the sopranos.

The Introitus is the only part of the Requiem that Mozart left fully scored. For the following Kyrie, Sequentia and Offertorium he wrote out the vocal parts and outlined the orchestral parts in form of a figured bass, a short-hand way of indicating the harmonies. The trombone part at the beginning of the *Tuba mirum* is also his original composition. Anecdotal evidence suggests that the last thing Mozart did on his deathbed was sounding out the timpani part of the Requiem. The last notes he ever wrote were the initial eight bars of the *Lacrimosa*. It is impossible to listen to that heartbreaking and at the same time incredibly beautiful music without hearing – and feeling – the immense sadness and regret of a man dying in his prime, having to leave a great work unfinished.

It is surely significant that he chose to postpone writing the *Lacrimosa* and finished the two parts of the Offertorium first. Only then did he go back to the opening of the *Lacrimosa* which gradually builds tension from the weeping heard in the strings to the resurrection of the dead and their slow ascent to face God's judgment with trepidation ('judicandus homo reus'). The feeling Mozart poured into those eight bars gives them an otherworldly quality. It is not surprising that his pupil Joseph Eybler, who was first approached by Constanze Mozart to finish the Requiem after her husband's death, broke off with his attempt at exactly that point. It seems he did not feel capable of going beyond these last notes that Mozart had written on the threshold of death.

Constanze was desperate to find someone who would finish the Requiem so that she could hand over the completed work to the anonymous patron. Eybler, of whom Mozart had thought well, filled out the orchestration in the parts that his master had written down. But when he felt unable to go on, Constanze approached Franz Xaver Süssmayr, another of Mozart's pupils, who had accompanied him to Prague to work on the recitatives in *La clemenza di Tito*. Both Eybler and Süssmayr had paid regular visits to Mozart on his sickbed and were thus familiar with the work in progress. How much of his concept for the whole work Mozart had conveyed to them on these occasions is a matter

of speculation. But it is well-known that the composer had not thought much of Süßmayr's abilities, calling him a 'blockhead'. Yet Süßmayr had no qualms about finishing his teacher's work. He received Mozart's original score with Eybler's additions and copied out his own version, using some of the work that Eybler had done. In addition, Constanze provided him with sketches and scraps of paper with Mozart's ideas. Süßmayr finished the *Lacrimosa* but this left him with three entire movements, the *Sanctus*, *Benedictus* and *Agnus Dei*, which Mozart had not even begun work on.

It must have been a daunting task, and musicians and critics have been arguing about the quality and authenticity of these movements ever since the 1820s when the so-called 'Requiem controversy' broke out. It seems likely that Süßmayr was not a composer able to execute the complex structural links and cross-references between movements that musicologists now believe Mozart had planned for the whole work. The beauty of Süßmayr's movements lies in the simple devotion that they express. They are not able to emulate the power of Mozart's fugues, his daring juxtaposition of contrasts such as in the *Confutatis*, or his superb word painting as in the *Dies irae* and the *Rex tremendae*.

In the final *Communio* Süßmayr decided to reuse Mozart's music for the *Introitus* and *Kyrie*. Whether this was Mozart's own idea, as Constanze claimed, is not documented. It was in her interest to convince the patron – and later the publisher – that the entire work was her husband's. The finished manuscript was delivered to Count Walsegg in February 1792. He copied the score in his hand, adding his own name onto the title page, and directed his first performance of the *Requiem* in a liturgy in December 1793. Unbeknown to him, the completed work had already been performed from another existing copy in January of that year in Vienna, in a concert organized by Baron van Swieten for the benefit of Constanze Mozart and her children.

Tonight's performance relies on what has become the standard version of the *Requiem* with Süßmayr's completions and additions. In its entirety it is a profoundly moving work that speaks to us about the transient nature of human life. Deeply devotional, it expresses trust in salvation, but also human feelings

of fear of the unknown. Mozart's unique blend of traditional compositional modes with a forward-looking ethos shines through the whole work. The key of D minor conveys the solemn wish for eternal rest, but also the terror of the day of wrath. Trust and fear lie close together. Mozart ends the plea for God's mercy in the Kyrie eleison with an open fifth which leaves it unresolved and leads straight into the frightening setting of the Dies irae. The repetition of the Kyrie music in the final 'Cum sanctis' fugue has the effect that the whole Requiem ends without a final resolution – perhaps a fitting symbol of a creative life abruptly cut short.

Text of Requiem

I. INTROITUS

Requiem (*Chorus and Soprano solo*)

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

Te decet hymnus Deus in Sion; et tibi
reddetur votum in Jerusalem.

Exaudi orationem meam; ad te
omnis caro veniet.

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

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

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

Hear my prayer; unto Thee shall
all flesh come.

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

II. KYRIE (*Chorus*)

Kyrie eleison
Christe eleison
Kyrie eleison.

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

III. SEQUENTIA

1. Dies irae (*Chorus*)

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

Quantus tremor est futurus,
Quando iudex est venturus;
Cuncta stricte discussurus!

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

How great shall be the trembling
when the Judge shall come,
to weigh all things exactly.

2. Tuba mirum (*Soloists*)

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

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

3. Rex tremendae (*Chorus*)

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me fons pietatis.

4. Recordare (*Soloists*)

Recordare Jesu pie,
quod sum cause tuae viae,
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Juste Judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

The trumpet spreading wondrous sound
Through the tombs of every land,
Summons all before the throne.

Death and nature will be astounded,
When all creation rises again
to answer to the Judge.

The book of words shall be brought forth,
in which everything is contained
whereby the world is to be judged.

Therefore when the Judge is seated,
whatever is hidden will appear,
nothing shall remain unpunished.

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

King of tremendous majesty,
Who freely saves those deserving it,
Save me, O fount of mercy.

Remember, merciful Jesus,
that I am the reason for Thy journey;
lest Thou lose me on that day.

Seeking me, Thou didst sink down wearily;
Thou hast redeemed me by enduring the cross;
Let not such travail be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I groan as one guilty,
my face blushes with guilt,
spare the supplicant, O God.

Thou who didst pardon Mary [Magdalen],
and didst listen to the thief,
hast given me hope also.

My prayers are unworthy,
but good Lord, be kind
and let me not burn in eternal fire.

Grant me a place among the sheep,
and separate me from the goats,
setting me at Thy right hand.

5. Confutatis (Chorus)

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

6. Lacrimosa (Chorus)

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus.

Pie Jesu Domine
dona eis requiem. Amen

When the wicked are confounded,
and consigned to the bitter flames
call me to be with the blessed.

Kneeling in supplication I pray,
my heart is contrite as ashes,
take into Thy care mine end.

That day will be full of tears,
when from the ashes arises
guilty man to be judged;
Spare him, therefore, O God!

Merciful Lord Jesus,
grant them rest. Amen.

IV. OFFERTORIUM

1. Domine Jesu (Chorus and soloists)

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini eius.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit:
deliver them from the lion's mouth,
lest hell swallow them up,
and lest they fall into darkness.
But may the holy standard-bearer, Michael,
lead them into the holy light;
as once Thou didst promise
to Abraham and his seed.

2. Hostias (Chorus)

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.

We offer sacrifices and prayers of praise
to Thee, O Lord:
Do Thou receive them on behalf of those souls
whom we commemorate this day:
Grant them, O Lord,
to pass from death unto life.
As once Thou didst promise
to Abraham and his seed.

V. SANCTUS (Chorus)

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

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

VI. BENEDICTUS (*Soloists and Chorus*)

Benedictus qui venit in nomine Domini.
Osanna in excelsis!

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

VII. AGNUS DEI (*Chorus*)

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

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

Agnus Dei, qui tollis peccati mundi,
dona eis requiem sempiternam

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

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

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

VIII. COMMUNIO

Lux aeterna (Soprano solo and Chorus)

Lux aeterna luceat eis Domine.

Cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine;

et lux perpetua luceat eis.

Cum sanctis tuis in aeternum, quia pius es.

May light eternal shine upon them, O Lord.

With Thy saints for ever, for Thou art merciful.

Grant them eternal rest, O Lord,

and let perpetual light shine upon them.

With Thy saints for ever, for Thou art merciful.



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 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 also enjoys an active life as a pianist, focusing on 20th Century and contemporary music. His recitals last season covered repertoire by Stravinsky, Debussy, Messiaen, Bartok, Sir Peter Maxwell Davies, Oliver Knussen and Thomas Adès.

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'. Outside the UK he has conducted in Denmark, 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), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Last season's highlights included Sir Peter Maxwell Davies' *Vesalii Icones* with the composer, productions of *Cabaret* and *The Boy Friend*, programmes based on Masters of the Kings' and Queens' Music, a project combining the music of Eric Satie with film, and a highly acclaimed concert including three first performances at the Cheltenham Festival. Other highlights this Autumn include a programme based on the theme of 'Light' for the Bournemouth Festival, a series inspired by Shakespeare, the choral music of Howard Blake and, as a pianist, performances of Shostakovich's Second Piano Trio with works by Stravinsky and Debussy.

Jennifer France *soprano*

Winner of the Loveday Song Prize at the 2014 Kathleen Ferrier Awards, Jennifer France graduated from the Opera Course at the Royal Academy of Music, where she won many prizes, including the prestigious Patron's Award that resulted in her solo recital debut at the Wigmore Hall, and was awarded the Principal's Prize at graduation for exceptional all-round studentship in Summer 2013. She is currently studying with Lillian Watson.



For Royal Academy Opera her roles included Héro *Béatrice et Bénédicte*, Lisetta *La vera costanza*, Madame Herz *Der Schauspieldirektor*, Papagena *Die Zauberflöte* and Zerbinetta *Ariadne auf Naxos*. Further engagements have included Marzelline *Fidelio* for Garsington Opera at Wormsley and at the Winterthur Festival, First Niece *Peter Grimes* for Opera North, Le Feu / Le Rossignol *L'enfant et les sortilèges* with the BBC Symphony Orchestra, Marjory *Making Arrangements* for Tête-à-Tête Opera and Esmeralda *The Bartered Bride* for British Youth Opera.

Jennifer France has an extensive concert repertoire, performing in many venues across the UK including Royal Albert Hall, St Martin-in-the-Fields, St John's, Smith Square, King's Place, The Sage, Gateshead, and Wigmore Hall. Her recordings include a recital of songs by Debussy with Malcolm Martineau for Hyperion.

Last season she returned to Opera North as Lauretta *Gianni Schicchi* and Esmeralda *The Bartered Bride* and made debuts with Opera Holland Park as The Controller *Flight* and, in concert, with the Hallé, the Oxford Philomusica, Raymond Gubbay Ltd and the Really Big Chorus.

Current engagements include Dalinda *Ariodante* and Despina *Così fan tutte* for Scottish Opera, Sisamma *Le nozze di Figaro* for Garsington Opera at Wormsley, Zerbinetta *Ariadne auf Naxos* for the Nederlandse Reisopera, returns to the Hallé and Raymond Gubbay Ltd, her debut with the Israel Camerata and New Year concerts with the Orchestra of Opera North.

Susan Legg *mezzo soprano*



Described in *The Sunday Times* as ‘a lustrous mezzo soprano’ and now specialising in contemporary song, lieder and oratorio, Susan regularly broadcasts on radio and has given recitals at the Wigmore Hall, Purcell Room, St. John’s, Smith Square and opera galas at St. James’s Palace and British Embassies in Moscow, Copenhagen, Lisbon and Stockholm. Oratorios have taken her to Durham, Chichester and Arundel Cathedrals, Romsey, Dorchester and Worth Abbeys, and Spitalfields and Cadogan Hall, London. Operatic engagements included Glyndebourne, Bayreuth, Wexford, Aldeburgh and the Walton Trust, Ischia. Susan has performed all Elgar’s works, Bach’s Passions, Verdi and Mozart Requiems, Beethoven’s Ninth Symphony and *Missa Solemnis*, and toured Handel’s *Messiah* in Mexico.

Susan’s voice – which legendary mezzo Christa Ludwig described as ‘beautiful ... with a fine coloratura’ – can be heard on many films and award-winning video games including the number one game *Project Cars* for composer Stephen Baysted. An accomplished pianist, Susan recently recorded and co-composed the soundtrack for the feature film *The Impressionists* (‘dazzling’ *Sydney Arts Guide*) and Laurie Dunkin-Wedd’s musique concrète score *Brancusi* for solo mezzo and industrial sounds.

Projects with pianist Ann Martin-Davis encompass commissioned song-cycles from Graham Fitkin, Howard Skempton and Gabriel Jackson and an International tour of *Mr James’ Garden*, celebrating Edward James’s surrealist Mexican garden Las Pozas. Their CD *Heaven-Haven - The Songs of Peter Pope* followed a definitive Lutosławski chamber music recording, described as ‘beautiful and exquisite’ by BBC Music Magazine.

Susan won the National Mozart Singing Competition whilst still a student at the Royal College of Music and other accolades since completing her training at the National Opera Studio are: Richard Tauber Schubert Society Prize; Tillet Trust’s Young Artists’ Platform; Kathleen Ferrier Awards; Belvedere International Singing Competition, Vienna (finalist); and British representative in the Queen Sonja International Music Competition, Norway.

Nicholas Hurndall Smith *tenor*

Nicholas Hurndall Smith studied music at Corpus Christi College, Oxford, where he was organ scholar, before deciding to study singing at the Guildhall School of Music and Drama.

On the concert stage he is a regular soloist for London Concert Choir, having sung Bach's *Christmas Oratorio* with them at Cadogan Hall and Haydn's *The Seasons* in London and Assisi. He has performed Bach cantatas with the Academy of Ancient Music, *The Fairy Queen* with the English Concert, and Coridon *Acis and Galatea* for the Gabrieli Consort in the Wigmore Hall. Nicholas regularly performs Bach cantatas with the Feinstein Ensemble and the London Bach Singers. He recently made his debut with the viol consort Fretwork in a recital of Purcell and Dowland.

He is a regular guest soloist with the group Eclipse, bringing music, songs, dance and legends of the British Isles to venues throughout the UK and as far afield as Istanbul. His operatic roles include Lurcanio *Ariodante* (English Touring Opera), Tamino *The Magic Flute* and Flute *A Midsummer Night's Dream* (Longborough Festival Opera), Ecclitico *Il mondo della luna* (Opera della luna), Normanno *Lucia di Lammermoor* (Iford Arts) and Sellem *The Rake's Progress* (Opera East).

An established Britten singer, he has sung *St Nicolas* with the London Mozart Players and the English Chamber Orchestra. He has had a long association with Cumbria Choral Initiative, which combines the choral societies of Cumbria, and with them has sung Britten's *War Requiem*, Finzi's *Intimations of Immortality* and Howell's *In Paradisum*. He has also sung Britten's *Serenade* with the Haffner Orchestra.

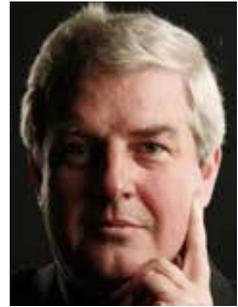
Nicholas is a frequent visitor to Norway and Germany, and in particular to Schleswig Holstein, returning several times a year for performances of Schütz's *Weihnachtshistorie*, Handel's *Messiah* and Bach's *Christmas Oratorio* and *Passions*. He has been a member of the award-winning solo voice ensemble I Fagiolini for over twenty years, taking part in their innovative staged productions of Renaissance and Baroque music theatre works and singing the title role in Carissimi's *Jonah* in the BBC Proms. He also gives regular song recitals in Germany and throughout the UK.

Nicholas is visiting singing teacher at Sidney Sussex College and Homerton College, Cambridge. He enjoys adding rock-climbs to his repertoire. In August 2012 he completed a traverse of the Matterhorn, raising £10,000 for the charity Leukaemia & Lymphoma Research.



Michael Bundy *bass baritone*

Michael R. Bundy, a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres. He has appeared as soloist with groups such as The Sixteen, The Orchestra of the Age of Enlightenment and has a continuing relationship with the BBC Singers.



His operatic repertoire exceeds forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Mauritius Opera, and the Narodni Divadlo in Prague. He appeared with Theater Basel in *Actus Tragicus* and performed with Opera Restor'd and the Akademie für Alte Musik Berlin in Lampe's comic opera *The Dragon of Wantley* at the Potsdam Festival.

His Oratorio repertoire is catholic, and broadcasts for BBC Radio 3 include Bonnal's oratorio *Poèmes Franciscains*. Work with Trevor Pinnock has included Bach's *Saint Matthew Passion* in Europe, Istanbul and Japan, and he has also appeared as soloist with Sir John Eliot Gardiner in Berlioz *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC Proms), Bach's B Minor Mass, Haydn's *Nelson Mass* and the Odes and Masques of Purcell. He broadcast the role of Gobryas in Handel's *Belshazzar* with Robert King and sang Elgar's *Dream of Gerontius* in Ely and Rochester cathedrals, and the Smetana Hall (Prague); a further performance was given in the Usher Hall, Edinburgh, as was Mahler's Eighth Symphony, also performed at the Royal Albert Hall. Other recent performances have included Verdi's Requiem, the *Passions* of J.S. Bach, Rossini's *Petite Messe...* and Brahms' Requiem.

He has issued a series of recordings with Naxos featuring the *Mélodies* of Widor, Vierne and Tournemire. A book – *Prophets without Honour...* discussing these *mélodies*, is also available. A further book, *Visions of Eternity...* dealing with the choral and operatic works by these same composers, is due for publication in 2016.

Other commercial recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthur*, Tovey's *The Bride of Dionysus*, Lydia Kakabadse's *The Phantom Listeners* and Michael Hurd's *The Widow of Ephesus*.

Having premièred works by Hardy, McGuire, McDowall, and also Sharriff's opera *Golem 13* (in Prague), as well as having broadcast the roles of Olin Britt (*Music Man*), Mr. Lindquist (*A Little Night Music*) for BBC Radio 2, demonstrates that he is as at home in contemporary music as he is with 'lighter' music.

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 wide-ranging musical repertoire. With Music Director Mark Forkgen the choir appears at all the major London concert venues and in cathedrals and churches in and around the capital, as well as touring further afield.

In 2014 the choir performed Haydn's oratorio *The Seasons* in the Basilica di San Francesco at Assisi with Southbank Sinfonia. A performance of Verdi's Requiem with the Augsburg Basilica Choir in the Royal Festival Hall in 2011 was followed by a joint concert at the Augsburg Peace Festival. A tour to Krakow will take place in July 2016.

LCC celebrated its 50th anniversary in 2010 with two memorable performances of Britten's *War Requiem*: at the Barbican and in Salisbury Cathedral. Among other major works in earlier seasons have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra and Elgar's *Dream of Gerontius* and Mendelssohn's *Elijah*, both with Southbank Sinfonia.

Performances of Baroque music with Counterpoint include Handel's *Messiah* and *Judas Maccabaeus* and Bach's *Christmas Oratorio* and *St Matthew Passion*. On a smaller scale, the choir has sung unaccompanied church music by British and Russian composers, and Rossini's *Petite Messe Solennelle*.

Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* with the Royal Philharmonic Orchestra, and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Duke Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue* as part of a jazz concert. The choir often gives concerts for charity and has commissioned a number of new works.

www.london-concert-choir.org.uk



Mark Forkgen
Music Director

James Longford
Principal Accompanist

Fabyan Evans
Chairman

Barbara Whent
Concert Manager

Katja Pluto
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

Members of London Concert Choir

Soprano

Eleanor Austin
Gillian Bibby
Mickey Bowden
Ellie Boyd
Aisling Carroll-Turner
Alison Carpenter
Beatrice Conchado
Amandine Consigny
Eleanor Cowie
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Rachel Duffield
Serena Ede
Francesca Ede
Anna Field
Sarah French
Lisa Gardner
Suzanne Gee
Sonja Gray
Jennifer Greenway
Jennifer Hadley
Emma Heath
Ruth Hobbs
Laura Holland
Jennifer Howe
Charlotte Hunt
Christine Ingram
Jane Joyce
Roxana Kashani
Vickie Kelly
Anna Kosicka
Frances Lake
Sarah Lewin
Susanna Lutman
Elsa Martinez
Hannah Mason
Jessica Metcalfe
Adrienne Morgan
Stephanie Moussadis

Margaret Perkins
Olivia Purdy
Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard
Imogen Small
Imogen Smith
Teresa Tilden
Natalie Tompkins
Emily Tuite
Francesca Wareing
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Rachel Adams
Angela Alonso
Fionnuala Barrett
Heide Baumann
Helen Beddall-Smith
Chloe Bridgen
Gesa Brinkmann
Frances Cave
Lucy Charman
Carys Cooper
Deborah Curle
Georgie Day
Kathleen Dormer
Stefanie Ettelt
Alice Everitt
Rebecca Foulkes
Georgina Furr
Annie Gair
Clare Garbett
Anna Garnier
Mary Glanville
Ruth Grychtol
Muriel Hall
Penny Hatfield
Andrea Hegedus
Joan Herbert

Anu Holter
Chrina Jarvis
Chris Joseph
Sabine Köllmann
Joanna Kramer
Katie Kumar
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Adrienne Mathews
Corinna Matlis
Anna Metcalf
Sophy Miles
Cathy Packe
Judith Paterson
Gillian Perry
Katja Pluto
Dubravka Polic
Agnes Ringa
Theresa Rogers
Pamela Slatter
Tabitha Strydom
Kate Tranter
Mary Varney
Erin Vlasved
Rachel Vroom
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson
Rosie de Saram

Tenor

Andrew Bolan
David Broad
Dave Dosoruth
James Ede
Fabyan Evans
Bram Frankhuijzen
Nicholas Hall
Sam Hansford
Richard Holmes

Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

Colin Allies
Peter Banks
Richard Burbury
Mark Chater
Henry Cook
Andrew Cullen
Chris Finch
James Finlay
Richard Gillard
Nigel Grieve
Julian Hall
Nigel Hartnell
Graham Hick
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Angus Macdonald
Alan Machacek
Alex Morley-Smith
Christopher Powell-Smith
Morgan Roberts
Desmond Sandford
Anthony Sharp
Ryszard Stepaniuk
William Tilden
Tony Trowles
Philip Vickers
Dai Whittingham

London Mozart Players

Founded by Harry Blech in 1949 as the UK's first chamber orchestra, the London Mozart Players (LMP) has achieved international renown for its outstanding live performances and CD recordings of the core Classical repertoire. Music Directors have included Gérard Korsten, Andrew Parrott, Matthias Bamert and Jane Glover, who grew and developed the orchestra's strong Classical tradition. The LMP enjoys connections with Hilary Davan Wetton as Associate Conductor, and Howard Shelley as Conductor Laureate, and continues to work closely with many of the world's finest conductors and soloists, including Tasmin Little and Anthony Marwood. In 2015 the LMP appointed cellist Laura van der Heijden as its first Young Artist in Residence.

In addition the LMP also plays an active part in contemporary music, giving many world premières and commissioning new works, in recent years by composers including Sir Peter Maxwell Davies, Tarik O'Regan, Sally Beamish, Cecilia McDowall, Lynne Plowman, Fraser Trainer and Jonathan Dove. In March 2011 the LMP appointed Roxanna Panufnik as Associate Composer.

The LMP has been committed to providing a platform for sharing the creative arts with schools and communities for over 25 years. LMP Voyager is an education and community hub which allows music to inspire, educate and enrich communities through an extensive programme of work across the UK.

The LMP has a vast programme of work in the community, from visiting daycare centres and care homes to providing community concerts for elderly and disabled people. The LMP is associated with Royal Holloway, University of London, Wellington College, the Portsmouth Grammar School and the Whitgift Foundation Schools in Croydon. Other ongoing ventures include concert demonstrations in primary and secondary schools.

Touring is a major part of the orchestra's schedule, with regular appearances at festivals and concert series throughout the UK and abroad. Overseas, the LMP has visited China, Spain, Belgium, France and Germany. Recording has played a major part in the orchestra's life for many years. A long relationship with Chandos includes many recordings of works by Haydn and Mozart and an acclaimed *Contemporaries of Mozart* series numbers over 20 CDs. New Naxos release *Flowers of the Field* in collaboration with City of London Choir, Roderick Williams and Hilary Davan Wetton reached No.1 in the Classical Album Charts.

The LMP enjoys the patronage of HRH The Earl of Wessex. In June 2014 the LMP began a new and exciting phase in its history, becoming the first chamber orchestra in the UK to be managed both operationally and artistically by the players.



LONDON MOZART PLAYERS

Music Director

G rard Korsten

Associate Conductor

Hilary Davan Wetton

Conductor Laureate

Howard Shelley

1st Violins

Simon Blendis

Nicoline Kraamwinkel

Ann Criscuolo

Anna De Bruin

Richard Blayden

Catherine Van de Geest

Thea Spires

2nd Violins

David Angel

Jayne Spencer

Stephen Rouse

Raja Halder

Clare Hayes

Chihiro Ono

Violas

Judith Busbridge

Sophie Renshaw

Michael Posner

Richard Cookson

Cellos

Sebastian Comberti

Julia Desbruslais

Ben Chappell

Julia Graham

Basses

Stacey Watton

Cathy Elliott

Flute

Laura Lucas

Clarinets/Bassett Horns

Anna Hashamoto

Charys Green

Bassoons

Adam MacKenzie

Robert Porter

Organ

James Longford

Horns

Peter Francomb

Martin Grainger

Trumpets

Paul Archibald

Peter Wright

Trombones

Ian White

Jeremy Gough

Ian Fasham

Timpani

Ben Hoffnung



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 all its supporters in helping to achieve these aims, and welcomes their active involvement.

LCC Supporters

Sue Blyth, Deborah Bono, Simon Cave, Bill and 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

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, Bill Cook, Mr and Mrs Michael Hunt, Mark and Liza Loveday, 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**

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**

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



Conductor: Mark Forkgen

Saturday 28 November 2015, 4.00pm
St Martin-in-the-Fields, Trafalgar Square, WC2
Advent Carols by Candlelight

Thursday 17 and Friday 18 December 2015, 7.30pm
St Sepulchre's Church, Holborn Viaduct, EC1
Carols for Choir and Audience

Monday 7 March 2016, 7.30pm
St John's, Smith Square, SW1
Monteverdi: Vespers of 1610

Wednesday 15 June 2016, 7.30pm
Barbican Hall, Silk Street, EC1
THE JUTLAND CONCERT
Vaughan Williams: *A Sea Symphony*
Britten: *Four Sea Interludes from Peter Grimes*

To commemorate the Centenary of the Battle of Jutland
and the lives of all who died at sea during the Great War
and for the benefit of Seafaring Charities

Thursday 14 July 2016, 7.30pm
Holy Trinity Church, Sloane Street, SW1
Hymns to the Virgin

Music

FOR A 3:30pm
6th DEC 2015
**SUNDAY
AFTERNOON**

COME & SING



MOZART | REQUIEM IN D MINOR, K 626
Guest Conductor Dominic Peckham

The last concert in the *Music for a Sunday Afternoon* series. Join the London Mozart Players for 'Come & Sing', a unique community concert that will see choirs and amateur singers from across London come together for a unique performance of Mozart's much loved *Requiem*. Guest soloists include Sinead O'Kelly, Louise Collett, Warren Gillespie & Ross McInroy. Also singing alongside the orchestra will be Croydon Bach and Croydon Philharmonic Choirs.

CALLING ALL SINGERS!

If you would like to participate in singing at this event and sharing the stage with the LMP, please contact Jenny Brady for more information and to request a registration form: jenny@lmp.org | 020 8686 1996
The participation fee for adults and those not in full-time education is £10. The deadline for applications is Friday 20th November.