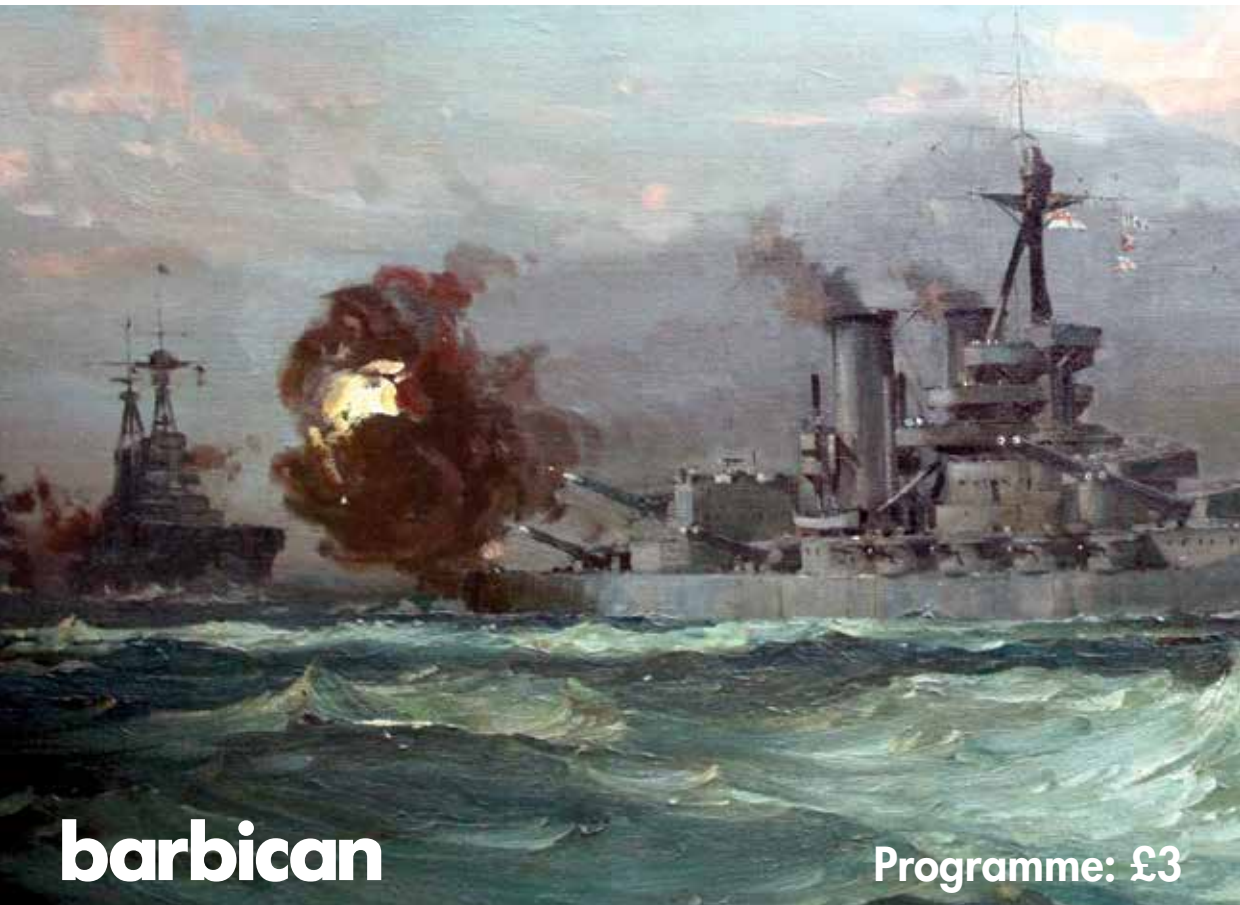




THE JUTLAND CONCERT

WEDNESDAY 15 JUNE 2016



barbican

Programme: £3

Welcome to the Barbican

In the interests of your comfort and safety, please note the following:

- Please try to restrain coughing until the normal breaks in the performance.
- If you have a mobile phone or digital watch, please ensure that it is turned off during the performance.
- In accordance with the requirements of the licensing authority, sitting or standing in any gangway is not permitted.
- No cameras, tape recorders, other types of recording apparatus, food or drink may be brought into the auditorium
- It is illegal to record any performance unless prior arrangements have been made with the Managing Director and the concert promoter concerned.
- Smoking is not permitted anywhere on Barbican premises.

Barbican Centre, Silk St, London EC2Y 8DS

Administration: 020 7638 4141

Box Office Telephone bookings: 020 7638 8891 (9am - 8pm daily: booking fee)

www.barbican.org.uk (reduced booking fee online)



The City of London Corporation is the founder and principal funder of the Barbican Centre

Painting by Leslie Arthur Wilcox of HMS *Iron Duke*, Admiral Jellicoe's flagship at the Battle of Jutland, reproduced by kind permission of the Cayzer Trust Company Limited

Programme notes: Eternal Father © Hywel Davies; Britten © David Roseveare; Vaughan Williams © David Roseveare and Sabine Köllmann

Programme designed by Stephen Rickett and edited by Eleanor Cowie

London Concert Choir - A company limited by guarantee, incorporated in England with registered number 3220578 and registered charity number 1057242

Registered Office 7 Ildersly Grove, Dulwich, London SE21 8EU



Wednesday 15 June 2016, Barbican Hall

THE JUTLAND CONCERT

*Commemorating the centenary of The Battle of Jutland
and the lives of all who died at sea during the First World War*

**Dykes, arr. Hywel Davies:
Eternal Father, Strong To Save**

**Britten: Four Sea Interludes and
Chorus from Peter Grimes**

INTERVAL

Vaughan Williams: A Sea Symphony

Mark Forkgen Conductor

Katherine Broderick Soprano, Roderick Williams Baritone

London Concert Choir, Canticum

Southbank Sinfonia



This concert is promoted by London Concert Choir on behalf of Seafarers UK. Since being formed in 1917 as King George's Fund for Sailors, Seafarers UK remains the leading grant-making charity for the whole UK maritime sector, supporting seafarers across the Royal Navy, Royal Marines, Merchant Navy and Fishing Fleets. Grants of £2.5 million per annum are awarded to more than 100 organisations that provide practical help and financial assistance for people in the maritime community, including vital funding for seafarers in need and their families: see www.seafarers.uk.

As an 'island nation' we depend on our seafarers to defend our shores, trade with other countries and import essential fuel and food. The job of a seafarer is therefore vital, but also demanding and hazardous with a much greater chance of injury than many other professions. A large number of those serving will be facing problems of very different kinds; long periods of separation from friends and family, extended periods of duty, fatigue, and working heavy machinery whilst being exposed to harsh weather.

Such dangers and difficulties can lead to disability, depression, debt, relationship breakdown, homelessness or even death. Our funding enables seafarers to access advice and information, adapt to life on shore, re-train and find new employment. It also improves their quality of life by helping to provide the essentials of daily living that a small pension (or none) cannot cover. Often it may be the family of a seafarer who has been injured, held hostage or who has subsequently passed away that require assistance.

Because Seafarers UK works closely with all of the organisations that support seafarers and their dependants, we can target donations where they will make the biggest difference. Seafarers UK receives no government funding and relies on donations and fundraising to be able to carry on providing long-term aid.

London Concert Choir and Seafarers UK are grateful to The Royal British Legion for supporting the concert.



HERE TO HELP YOU AND YOUR FAMILY

If you're serving or have ever served in the Armed Forces,
The Royal British Legion can offer you advice and support.

Visit [rbl.org.uk](https://www.rbl.org.uk), call 0808 802 8080
or visit your local Pop In Centre

LIVE ON 

Registered charity number: 219279

The Battle of Jutland

The Battle of Jutland, the only major naval battle of the First World War between the British Grand Fleet and the German High Seas Fleet, took place from 31st May to 1st June 1916.

In 1914, Britain had the biggest and strongest navy in the world. Admiral Alfred von Tirpitz had greatly expanded the Imperial German Navy until it had become second only to the British Royal Navy. In May 1916, with the majority of the British Grand Fleet anchored at Scapa Flow, Orkney, Vice Admiral Reinhard Scheer believed the time was right to resume attacks on the British coastline. He ordered a U-boat raid on the town of Sunderland, supported by air reconnaissance. Bad weather, however, led Scheer to call off the raid; instead his fleet headed north to the Skagerrak, an arm of the North Sea off the Jutland Peninsula, where they could attack the Allied naval interests and punch a hole in the stringent British blockade of Germany.

However, British naval intelligence had warned the British Grand Fleet's commander, Admiral Sir John Jellicoe, of Scheer's intentions. On 31st May, a scouting force of battle cruisers commanded by Vice Admiral Sir David Beatty confronted a German squadron of warships some 75 miles off the Danish coast. At about 4 pm the two squadrons opened fire. After around 55 minutes two British battle cruisers (HMS *Indefatigable* and HMS *Queen Mary*) had been destroyed with the loss of 2,000 sailors.

The remainder of the German fleet then joined, so Beatty was forced to fight a delaying action for the next hour, until Jellicoe arrived with the rest of the Grand Fleet. Both fleets faced off in their entirety, and a great battle of naval strategy commenced and continued throughout the late evening until the early morning of 1st June. The German flagship, *Lützow*, was disabled by 24 direct hits but was able, before it sank, to sink the British cruiser *Invincible*. The German fleet withdrew under cover of darkness at 18:30 on 1st June, thus ending the battle, and cheating the British of the major naval success they had envisioned.

The Germans claimed the battle as a victory for their High Seas Fleet. At first the British press agreed, but the outcome of the battle was not so clear-cut. The German navy lost 11 ships, including a battleship and a battle cruiser, and suffered 2,500 deaths; the British sustained heavier losses, with 14 ships sunk, including three battle cruisers, and more than 6,000 dead. Ten more German ships had suffered heavy damage, however, and on 4th July Vice Admiral Scheer advised the German high command that further fleet action was not an option, and that submarine warfare was Germany's best hope for victory at sea. Despite the heavy losses, the Battle of Jutland had left British naval superiority on the North Sea intact.

Source: www.britishlegion.org.uk



Admiral Scheer



Admiral Jellicoe



Vice Admiral Beatty



The Significance of Jutland

From the Preface to 'Jutland - The Unfinished Battle' by Nicholas Jellicoe, Seaforth Publishing 2016

The Battle of Jutland was the largest, and last, dreadnought engagement in history. Two hundred and fifty ships battled against each other for twelve hours, through day and night, in a struggle that dwarfed the battle of Trafalgar. Every tenth sailor, whether British or German, died, but unlike the war in the trenches, officers led from the front with their men.

Jutland was the first real test for the tactics and naval and military technologies which had been developed in the years of peace and not yet proven under the stress of war. It was a test faced by two very different navies, one only a generation old, the other steeped in, and bound by, the traditions of centuries.

The significance of Jutland is in danger of being lost, its importance overshadowed by the monumental slaughter of the land war, rather than being put into the wider strategic context of, and impact on, the First World War as a whole. The battle was one of the decisive points in the First World War, promoting a complete turnaround in German naval strategy, one that brought Britain to its knees and close to defeat in 1917, as shipping vital to the nation's survival was methodically destroyed by unrestricted German submarine warfare.

Even so, the German navy's strategic shift proved to be a huge miscalculation on Germany's part. It brought American manpower and resources into the war and helped to tip the balance of the war to favour the Allied cause. The incarceration of the German surface fleet and its eventual scuttling at Scapa Flow accelerated the collapse of morale in the German navy, exacerbating the social tensions between ranks, and fomenting the growing revolutionary movement in Germany.

The British public had expected another Trafalgar and when the German fleet was not annihilated, the search for a scapegoat began. Admiral Sir John Jellicoe, the British commander-in-chief, was the first victim. A war of words between two rival camps comprised of zealous supporters of the two British admirals who fought on the day – Sir John and Vice Admiral Sir David Beatty, commander of the Battle Cruiser Fleet – dragged on for decades, although neither faction wanted a public debate which both knew was liable to tarnish the Royal Navy's reputation. For Germany it was different. The *Skagerrakschlacht*, as the battle became known, served as the key act in the German navy's fight to restore its honour. In Kaiser Wilhelm II's words, German valour at Jutland had broken the spell of Trafalgar.



Trinity House serving the Mariner since 1514

PROUDLY SUPPORTING SEAFARERS UK

TRINITY HOUSE celebrated the 500th anniversary of its incorporation by Royal Charter in 1514, granted by Henry VIII to improve marine navigation on the River Thames. Over five hundred years later Trinity House is still working hard to serve the mariner as a General Lighthouse Authority, a major maritime charity and a Deep Sea Pilotage Authority.

As a General Lighthouse Authority, it provides nearly 600 aids to navigation from lighthouses, buoys and beacons to the latest satellite navigation technology in England, Wales and the Channel Islands. We provide commercial services to the maritime industry, offer voyages in our flagship THV *Patricia* and have converted a number of keepers' cottages to holiday accommodation.

As the UK's largest fully endowed maritime charity, Trinity House provides major grants to maritime organisations engaged in welfare provision, education and training and the promotion of safety at sea, and spends over £1.7million each year on its charitable objects.



Marine Lightkeepers, South Devon



Trinity House

www.trinityhouse.co.uk

TWITTER: @trinityhouse_uk

www.facebook.com/trinityhouseuk

*You are asked to stand while the choir sings the National Anthem
in the arrangement by Benjamin Britten*

**Address by Vice Admiral Peter Wilkinson CB CVO,
Chairman of Seafarers
and past President of The Royal British Legion**

Please remain seated for the performance of the Naval Hymn:

Eternal Father, Strong To Save

Words by William Whiting (1825-78), melody by John B. Dykes (1823-76)

Newly arranged by Hywel Davies

for baritone soloist, semi-chorus, chorus, wind and brass

Hywel Davies writes:

“In this arrangement of Eternal Father each verse has a different texture and only in the final verse are all the forces used at the same time. Between each verse there is a short, contemplative interlude and the final verse is followed by a short postlude. When making this arrangement of such a well-known and well-loved hymn I was anxious that the end result should preserve its dignity and meaning.”

Hywel Davies is a composer, sound artist and installation artist who lives and works in Somerset. His wide-ranging output includes concert works, dance scores, electronic and electroacoustic works, ringtones, sound installations and installations that don't involve any sound at all. He is currently composer-in-residence with Kokoro (Bournemouth Symphony Orchestra's new music ensemble).

Eternal Father, strong to save,
Whose arm doth bind the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
O hear us when we cry to Thee,
For those in peril on the sea.

O Saviour, whose almighty word
The winds and waves submissive heard,
Who walked'st on the foaming deep,
And calm amidst its rage didst sleep;
O hear us when we cry to Thee,
For those in peril on the sea.

O Sacred Spirit who didst brood
Upon the chaos dark and rude,
Who bad'st its angry tumult cease,
And gavest light and life and peace;
O hear us when we cry to Thee,
For those in peril on the sea.

O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe
Protect them wheresoe'er they go;
Thus ever let there rise to Thee
Glad hymns of praise from land and sea.

Benjamin Britten (1913-1976)



Four Sea Interludes and Chorus from *Peter Grimes*

for orchestra and chorus

Britten was no stranger to the sea: he lived on the Suffolk coast virtually all his life. “I feel at home in this kind of scenery ... the marshes, the small villages, the fishermen in their boats – that is all part of my life without which I cannot seem to do. I cannot work and live without roots.” When his opera *Peter Grimes* was first performed in 1945 it instantly became the most successful English opera since Purcell’s *Dido and Aeneas*.

The sea is a constant presence in the opera, which is set in the Borough, a Suffolk fishing village, where the fisherman Peter Grimes is hounded from the community after his two apprentice boys die in mysterious circumstances. The opera can be seen as an allegory of how society deals with misfits – a theme which appealed to Britten’s own sense of alienation. In the opera, the interludes are played with the curtain down and are almost self-contained; to make them into concert pieces, only minor editing by the composer was required.

Sea Interlude 1: Dawn (Prelude to Act 1)

The opera starts with an indoor Prologue: this interlude then introduces the sea, the North Sea of course. Britten divides the orchestra into high, middle and low registers: the high violins and flutes depict the seagulls; clarinets, violas and harp arpeggios suggest the wind, and the brass and lower strings represent the swell of the sea with a chorale-like melody. This interlude runs into the first chorus:

Working Chorus: Song of the Fishermen (Beginning of Act 1)

The orchestral material heard in ‘Dawn’ appears again; against it we hear this chorus, the voices are either in unison (or octaves), or in simple two-part harmony.

Oh, hang at open doors the net, the cork,
While squalid sea-dames at their mending work.
Welcome the hour when fishing through the tide
The weary husband throws his freight aside.

And if the spring tide eats the land again,
Till e’en the cottages and cobbled walls of fishermen
Are billets for the thieving waves which take
As if in sleep thieving for thieving’s sake.

O cold and wet, and driven by the tide,
Beat your tired arms against your tarry side.
Find rest in public bars where fiery gin
Will aid the warmth that languishes within.

In ceaseless motion comes and goes the tide,
Flowing it fills the channel broad and wide.
Then back to sea with strong majestic sweep
It rolls in ebb yet terrible and deep.

Sea Interlude 2: Sunday Morning (Prelude to Act II)

The sky is now blue, the waves are stronger, the sea-birds louder – and the church bells ring out, not from the percussion section but imaginatively suggested by overlapping pairs of French horns. Against this, the piccolo and the smallest (E flat) clarinet, followed by the violins, play a spiky melody. A descending clarinet scale leads into a melody in the lower strings with a playful flute embellishment; this builds to a fanfare climax with high trumpet scales before subsiding.

Sea Interlude 3: Moonlight (Prelude to Act III)

The music radiates the stillness of the cold moon. The waters are almost calm. This interlude is the emotional core of the opera, when after the death of the second apprentice boy, Grimes knows that his time is up. Low instruments – cellos and basses, bassoons and contrabassoon – play a gentle but insistent surge; against this there is a spiky, high-set figure in a different time, played by flute and harp. At the climax the whole orchestra takes up the initial figure while the piccolo and xylophone join the flutes and harp.

Sea Interlude 4: Storm

In the opera this occurs in Act 1, between Scenes 1 and 2 and provides some truly terrifying moments when we are, as it were, in the eye of the storm. The ferocious start is dominated by the timpani, whilst the uneasiness derives from the constant shifting in the number of beats per bar. The second theme is a chromatic rising figure played on trombones and trumpets, with storm-force winds building up in the strings. Eventually calm ensues, and the music goes down to pianissimo but remains full of pent-up energy; there is a low pedal for basses, bass drum and contrabassoon before the final flourish. Britten is portraying not simply bad weather but the tension between the outcast Grimes and the rest of the Borough.

INTERVAL - 20 Minutes





Jutland 100

“101 former pupils were lost at the Battle of Jutland - probably one of the greatest losses in one brief action of any school in the country, in any theatre of war”

The Royal Hospital School is an HMC co-educational boarding and day school for 11 to 18 year olds located in Suffolk.

As a result of its 300 year old naval heritage and the generous support of its parent charity, Greenwich Hospital, bursaries on boarding places are available for children of seafaring families.



PROUD TO BE SUPPORTING SEAFARERS UK

For more information please contact the Registrar on 01473 326136 or admissions@royalhospitalschool.org
www.royalhospitalschool.org

Ralph Vaughan Williams (1872-1958)

A Sea Symphony

*for soprano and baritone soloists,
chorus, semi-chorus and orchestra*

Text taken from poems by Walt Whitman (1819–1892)



Ralph Vaughan Williams's musical talent was recognised at Charterhouse School which he left early to study composition at the Royal College of Music. His weekly lessons with Hubert Parry in London continued during his time at Trinity College Cambridge where he read both history and music. In 1895 he re-entered the RCM to study with Charles Villiers Stanford. It was here that he met Gustav Holst who became his closest friend, colleague, critic and inspiration. Vaughan Williams married Adeline Fisher in 1897, and together they travelled to Berlin where the young composer studied briefly with Max Bruch.

In the early years of the twentieth century Vaughan Williams began to collect folk songs from around the British Isles, which would have a profound influence on his compositions. The distinctly English musical idiom that he helped to develop was also shaped by his work editing a new version of *The English Hymnal* (1906) for which he immersed himself in choral music from the Tudor and Elizabethan period. Vaughan Williams added several original compositions to the collection, amongst them 'Come Down, O Love Divine', also called 'Down Ampney' after his birthplace.

The pronounced atheism of his youth, which would later mellow into agnosticism, did not prevent him from composing sacred music, including a setting of the Mass. But a great deal of inspiration came to him by way of the spiritual mysticism of the American poet Walt Whitman. The metrical freedom and visionary qualities of his poetry and his humanist outlook made Whitman a popular choice for composers at the beginning of the twentieth century: Delius, Holst and Vaughan Williams all set his verse to music.

Considering Vaughan Williams's interest in song and his life-long connection to choirs and choir festivals, it is no surprise that his first symphony should be a choral symphony. The work is part symphony, part cantata – the first three movements are more symphonic in form, with the chorus/semi-chorus, two soloists and orchestra being given an equal share in carrying out the musical ideas, although the balance between them changes throughout. The fourth movement, which is nearly as long as the first three put together, is really a cantata in its own right.

The work started out in 1903 as a song-cycle, *The Ocean*, but evolved into a large-scale symphonic work which was published in 1909 as *A Sea Symphony*. The composer himself conducted its first performance at the Leeds Festival in 1910. During the long gestation period of the work, Vaughan Williams spent some time in the British Museum studying the scores of Elgar's *Enigma Variations* and *The Dream of Gerontius*. In retrospect he freely admitted the influence of *Gerontius* on his *Sea Symphony*, especially in the last movement. For some months at the end of 1907 into 1908 Vaughan Williams went to study with Maurice Ravel in Paris, an intense period from which he returned inspired and with renewed creative energies. Ravel's influence may have helped to bring out Vaughan Williams's ability to paint with music, a defining feature of his first symphony with its vivid depiction of the sea.

For *A Sea Symphony* Vaughan Williams used lines from five different poems by Walt Whitman: four from Whitman's collection *Leaves of Grass* and one (in the last movement) from his *Passage to India*. The composer takes great liberties in choosing which lines of verse to use and which ones to leave out; he changes the order of verses and even alters words, guided mainly by his own compositional intentions and personal vision. "The nature of Whitman's texts is cosmic, dealing with the mysterious uncertainties of life", writes Paul Holmes, "and Vaughan Williams provides music with an appropriate mystical feel. This symphony gazes at the sea but realises it is a symbol for the infinite". The journey of the human soul depicted in *A Sea Symphony* ends with the ship of life slowly and calmly disappearing over the horizon into the unknown.

The Symphony

I A Song for all Seas, all Ships

The symphony begins with a *coup de théâtre*. In the key of B flat minor, a brass fanfare introduces the chorus's opening words, unaccompanied, "Behold, the sea itself!" At the word 'sea' the chord changes to D major and the full orchestra enters with magisterial, Elgarian splendour. We are invited to contemplate not only the sea but also those who sail on it. This is the start of an epic journey. An orchestral 'sea shanty' introduces the baritone soloist's "rude brief recitative" of ships and seafarers; this contrasts with the more solemn setting of the words, "And out of these a chant for the sailors of all nations". The soprano soloist, introduced by a repeat of the opening fanfare, sings "Flaunt out, O sea, your separate flags of nations!".

This leads into a contemplative central section, "Token of all brave captains ...and all that went down doing their duty", which is very reminiscent of Elgar's *Dream of Gerontius* – the link here between the ideas of the Sea and of Death is the crux of the work. The tenors introduce a more animated section with a repeat of the phrase,

“Emblem of man elate above death”, which builds to the climax, “One flag above all the rest”. Finally, the words of the opening fanfare are repeated before the movement dies away.

Chorus

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

Baritone Solo and Chorus

To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships — of waves spreading and spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge.
Of sea-captains young or old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Picked sparingly, without noise by thee, old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unitest the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Soprano Solo and Chorus

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,

Soloists and Chorus

A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

II On the Beach at Night Alone

The slow movement is a nocturne for baritone and semi-chorus; the words are from *Sea-Drift* and contemplate the individual's position in the vastness of time and space, where everything has its place and all souls are connected, however different they are. The sea's vastness stands as a metaphor for the encompassing universe.

The movement begins with almost chanted figures on single notes before the music opens out for “distances of space however wide”. The soloist is accompanied first by just alto voices, then by the whole semi-chorus, then, for the last two lines, “This vast similitude spans them...”, by the full chorus.

Baritone Solo and Chorus

On the beach at night alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and enclose them.

III The Waves (*Scherzo*)

This is the only part of the work that is exclusively devoted to depicting the ocean: we are simply racing at high speed through the waves, invigorated by the spray of salt water. It is also the most obviously symphonic movement, an orchestral scherzo with choral backing, in which the upper voices evoke the whistling winds. The central trio, at the words, “Where the great vessel sailing...” is in a contrasting ‘Pomp and Circumstance’ style.

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean yearningly flowing,
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,
A motley procession with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.

IV The Explorers

The movement opens with a majestic hymn to the ‘vast Rondure’ of the Earth. The tenors and basses describe the journey of Adam and Eve and their children, “Down from the gardens of Asia descending”, which is again set on just one note, to represent the beginning of time. Humankind’s restless questionings, “Wherefore unsatisfied soul? Whither O mocking life?” are sung by the soprano and alto semi-chorus, as if from a vast distance.

The full chorus then sings “Yet soul be sure ... After the great captains have accomplished their work”, and the music builds to the rapturous climax: “Finally shall come the poet worthy that name, the true son of God ... singing his songs”.

This is followed by a restless solo section, “O we can wait no longer” and peaceful musings on the ideas of Time, Space and Death. At the words “O thou transcendent” the soloists are again joined by the chorus in a paean of praise to God, the Creator. Thoughts then turn once more to death and the journey of the soul. The energetic music at “Away O soul” is similar to the beginning of our journey in the first movement. The chorus in unison sings “Sail forth – steer for the deep waters only”; intensifying to a climax, which is abruptly cut off. The peaceful coda “O farther sail” is full of questions, which the ambiguous ending leaves unresolved.

Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeaking high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations,
With questionings, baffled, formless, feverish, with never-happy hearts
With that sad incessant refrain, –
“Wherefore unsatisfied soul? whither O mocking life?”
Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

Soloists

O we can wait no longer, we too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,
Bear me indeed as through the regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

Soloists and Chorus

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.

Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
Cut the hawsers – haul out – shake out every sail!
Sail forth – steer for the deep waters only.
Reckless O Soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.

O my brave Soul!
O farther, farther sail!
O daring joy, but safe! Are they not all the seas of God?
O farther, farther, farther sail!

Thursday 14 July 2016, 7.30pm

HYMNS TO THE VIRGIN

London Concert Choir

Mark Forkgen conductor

A concert of anthems and motets dedicated to the Virgin Mary
by composers from the Renaissance to the 21st Century,
to include works by Britten, Bruckner, Byrd, Górecki, Guerrero,
Monteverdi, Tavener and Tchaikovsky

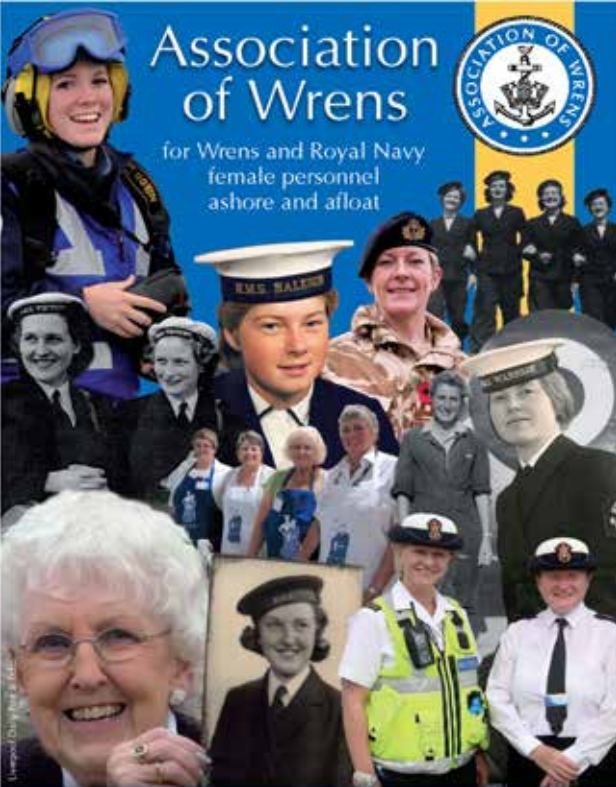
Tickets £20 to include a programme and an interval drink

Booking: (020) 7730 4500 / www.cadoganhall.com



Association of Wrens

for Wrens and Royal Navy
female personnel
ashore and afloat



ASSOCIATION OF WRENS

Room 215, Semaphore Tower (PP 70) HM NAVAL BASE Portsmouth PO1 3LT
02392 725141 • office@wrens.org.uk • www.wrens.org.uk

ROYAL GREENWICH *Tall Ships Festival* 13-16 April 2017



www.royalgreenwich.gov.uk/tallships



The Honourable Company of Master Mariners

Formed in 1926, we are a professional body for Sea Captains and a City of London Livery Company with membership open to British and Commonwealth Master Mariners, from both Royal and Merchant Navies, and to others with a strong association with the maritime industry in general.

HQS Wellington, Temple Stairs, Victoria Embankment
London WC2R 2PN
www.hcmm.org.uk Tel: 020 7836 8179
Email: clerk@hcmm.org.uk



The Royal Naval Benevolent Trust

Supporting The RNBT Family



Men and women of the Royal Navy and Royal Marines serve their country, often at times of danger. Established in 1922, the RNBT helps non-commissioned Sailors, Marines and their families (The RNBT Family) throughout their lives.

Your donation will help us to help them.

Castaway House, 311 Twyford Avenue, Portsmouth, Hampshire, PO2 8RN
T: 02392 690112 F: 02392 660852 E: rnbt@rnbt.org.uk www.rnbt.org.uk

Vaughan Williams and the Battle of Jutland

When he included Walt Whitman's tribute to "all that went down doing their duty" in the first movement of his *Sea Symphony*, Vaughan Williams was not to know that in 1916 these words would come to have a personal significance for him.

Despite being forty-two years old, he had volunteered for military service on the outbreak of the First World War. He enlisted in the Royal Army Medical Corps and later witnessed the horror of trench warfare. He seldom spoke about his experiences, but the carnage he had seen and the loss of close friends such as the composer George Butterworth as well as family members left their mark on the man and his music. Among those who died was his brother-in-law, Charles Fisher, who perished in the battle of Jutland.

Lieutenant Charles Dennis Fisher (1877-1916)



Charles Fisher was one of eleven children. One of his brothers, William Wordsworth Fisher, captained HMS *St Vincent* at Jutland and went on to become an Admiral and Commander-in-Chief of the Mediterranean Fleet. It was their sister Adeline, a talented cellist and pianist with a lively intelligence and delicate, pre-Raphaelite beauty, who was Vaughan Williams' first wife.

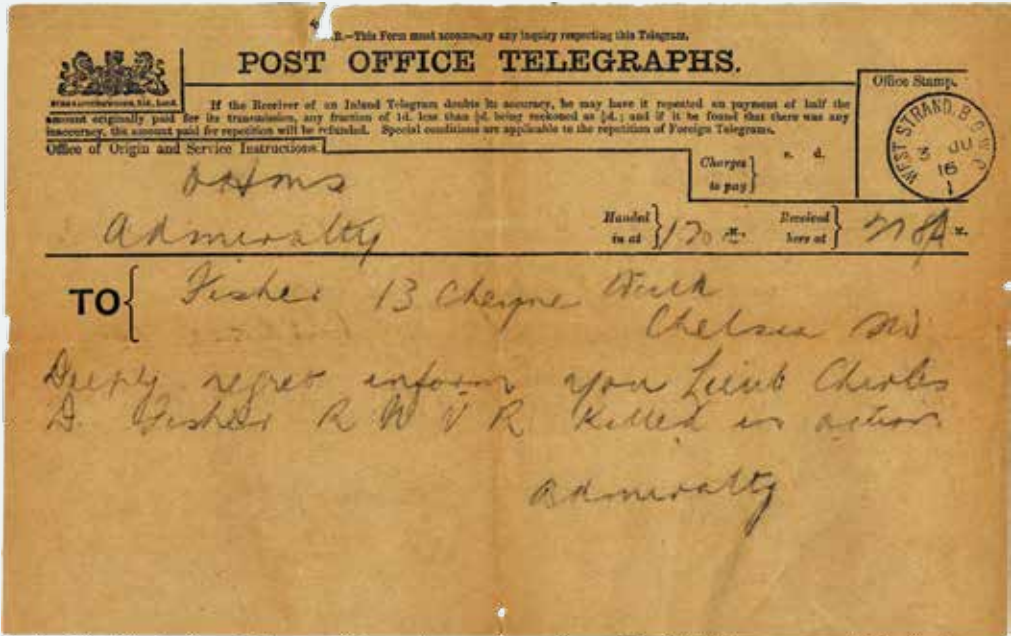
Charles read Classics at Christ Church Oxford and by 1914 was a highly regarded senior member of the College's academic staff. He also played cricket for Oxford University, Sussex and MCC. At the outbreak of War, like Vaughan Williams, he joined the Royal Army Medical Corps and served on the Western Front, distinguishing himself for

bravery under fire. After a short period of training, he then became a lieutenant in the Royal Naval Volunteer Reserve, serving on HMS *Invincible*.

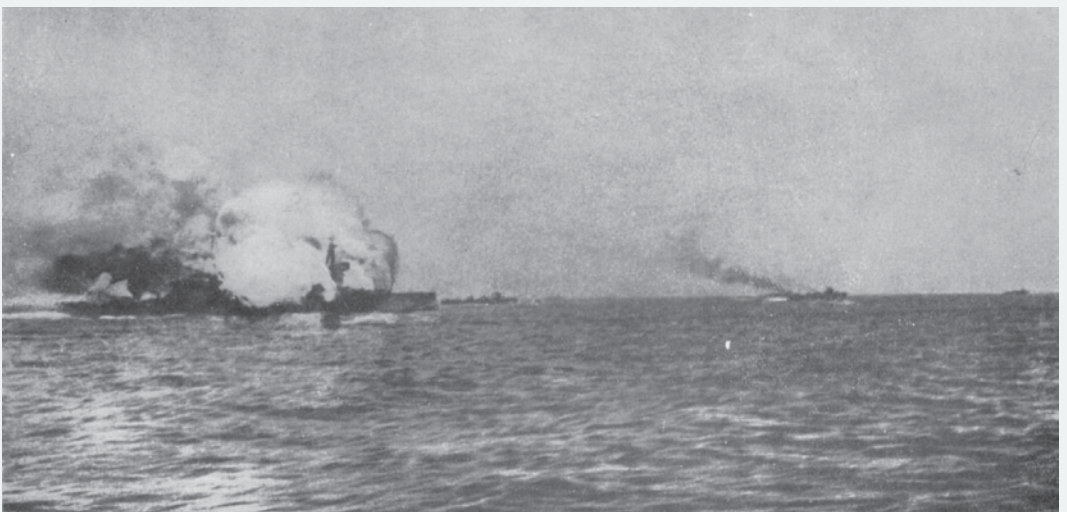
During the Battle of Jutland HMS *Invincible* was the flagship of the 3rd Battle Cruiser Squadron, together with *Indomitable* and *Inflexible*. The squadron had been detached from Admiral Beatty's Battle Cruiser Fleet a few days before the battle for gunnery practice with the Grand Fleet, and acted as its heavy scouting force during the battle. HMS *Invincible* was destroyed by a magazine explosion on 31st May 1916. Immediately before the explosion the ship had received a message from the Admiralty, "The firing of the *Invincible* is excellent. Keep it up as fast as possible – every shot is telling." The ship broke in half and sank with the loss of 1026 lives, leaving only six survivors who had been up on the mast turrets observing the fire and taking ranges.

One of the survivors was a great friend of Charles, Gunnery Commander Hubert Dannreuther, who reported that during the action Charles was a gunnery transmitting officer and had been speaking on the ship's telephone to Dannreuther only five minutes before the explosion.

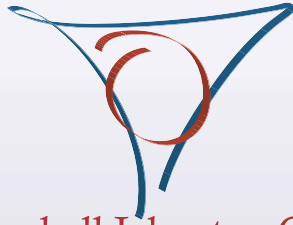
The telegram from the Admiralty, informing the Fisher family that Charles had been killed in action, was addressed to them at 13 Cheyne Walk, Chelsea, which was in fact the home of Ralph and Adeline Vaughan Williams from 1905 to 1929. In her biography of Vaughan Williams, the composer's second wife Ursula described Charles Fisher as "brilliant and most dashing of Adeline's brothers." Adeline never recovered from the shock of his loss, which may have contributed to her long period of illness.



We are grateful to Deborah Curle, Charles Fisher's grand-niece, and a member of London Concert Choir, who has kindly allowed us to reproduce his photograph, the telegram and information from family letters.



Destruction of HMS *Invincible*



Campbell Johnston Clark

We are delighted to sponsor The Jutland Concert

Campbell Johnston Clark is a law firm specialising in shipping and founded by three former partners from a leading practice in the industry.

With over 50 years' collective experience, we advise on all aspects of the shipping sector, from ship finance to dry shipping and comprehensive casualty handling, and all that happens in between.

Our aim is to set ourselves apart with a simple distinction: a direct focus *on* the client means a better service *for* the client. We give expert, practical and commercially sound advice on what we know best: shipping.

www.cjclaw.com



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 twentieth century and contemporary music. His recitals this season cover 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 Siena 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. Highlights this season include a programme based on the theme of 'Light' for the Bournemouth Festival, a series inspired by Shakespeare, the choral music of Howard Blake, performances of Shostakovich's Fifth Symphony and, as a pianist, performances of Messiaen's *Quartet for the End of Time*, Shostakovich's Second Piano Trio and works by Stravinsky, Bartok and Debussy in the South-West, London and Kuala Lumpur.

Katherine Broderick *Soprano*

Katherine Broderick won the Kathleen Ferrier Award in 2007 and the Gold Medal at the Guildhall School of Music and Drama where she studied before attending the National Opera Studio. She is now in great demand at international opera houses, concert halls and recital stages, as well as enjoying a busy recording schedule. She wins praise for her expressive range and versatility across repertoire that spans intimate lieder recitals to orchestral songs and leading Wagner roles.



Her opera roles include Brunnhilde/*Siegfried*; Ortlinde, Helmwige and Woglinde/*Die Walküre*; Donna Anna/*Don Giovanni*; Tatyana/*Eugene Onegin*; Giorgetta/*Il Tabarro*; Gräfin/*Capriccio*; Marschallin/*Der Rosenkavalier*; Countess/*The Marriage of Figaro*; Fiordiligi/*Così fan Tutte*; Lady Billows/*Albert Herring*; Miss Jessel/*The Turn of the Screw* and Mrs Coyle/*Owen Wingrave*. Roles in concert include Alceste and Ariadne, with companies such as English National Opera, Welsh National Opera, Opera North and Opéra National de Lorraine, Leipzig Opera and The Royal Opera House, Covent Garden.

In recital, Katherine collaborates with pianists including Malcolm Martineau, Graham Johnson, Julius Drake, Simon Lepper, Eugene Asti, Joseph Middleton and James Bailleau at venues such as Wigmore Hall and St John's Smith Square and the Oxford Lieder Festival. She broadcasts regularly on BBC Radio 3 and appears frequently with The Myrthen Ensemble.

Katherine's concert repertoire includes Mahler Symphonies 2, 4 and 8, Mendelssohn *Elijah* and *Lobgesang*, Britten *Spring Symphony* and *War Requiem*, Berlioz *Les Nuits d'Été*, Wagner *Wesendonck Lieder*, Strauss *Four Last Songs*, and Verdi Requiem. She performs with leading orchestras that include LSO, Philharmonia, Hallé, BBC orchestras, Ulster and Bournemouth Symphony Orchestras, Salzburg Mozarteum, Singapore and Queensland Symphony orchestras and Hong Kong Philharmonic.

She has a growing discography which includes Vaughan Williams *A Sea Symphony* with Mark Elder (Hallé); Mendelssohn *Lieder* with Eugene Asti (Hyperion); Britten Songs with Malcolm Martineau (Onyx Classics); *Turn of the Screw* with Richard Farnes (LSO Live); *Walküre* and *Götterdämmerung* with Mark Elder (Hallé); Schumann Lieder with Graham Johnson (Hyperion); Mussorgsky Songs with Sergei Rybin (Stone Records) and 'Lieder for the Turn of a Century' by Strauss, Berg and Schoenberg with Malcolm Martineau (Champs Hill).

Originally from Oldham, Katherine now lives in Windsor with her husband and two children.

Roderick Williams *Baritone*

Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital.

He enjoys relationships with all the major UK opera houses and is particularly associated with the baritone roles of Mozart. He has also sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel.



Photograph: Benjamin Edelago

Roderick Williams has sung concert repertoire with all the BBC orchestras, and many other ensembles including the Royal Scottish National Orchestra, the Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, the Hallé, Britten Sinfonia, Bournemouth Symphony Orchestra and Scottish Chamber Orchestra. Abroad he has worked with the Berlin Philharmonic, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Accademia Nazionale di Santa Cecilia in Rome and Bach Collegium Japan amongst others. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Aldeburgh and Melbourne.

Recent opera engagements include *Oronte* in Charpentier's *Medée*, Toby Kramer in van der Aa's *Sunken Garden* in the Netherlands, Lyon and London; Pollux/*Castor and Pollux* for English National Opera, van der Aa's *After Life* at Melbourne State Theatre and Sharpless in *Madam Butterfly* for the Nederlandse Reisopera. Future performances include the title roles of *Eugene Onegin* for Garsington Opera and *Billy Budd* for Opera North. Recent and future concert engagements include concerts with the Tonkünstler Orchester at the Vienna Musikverein, Cincinnati Symphony, Music of the Baroque Chicago, Virginia Arts Festival, BBC Proms as well as many recitals and concerts in the UK and worldwide.

He is also an accomplished recital artist who can be heard at venues and festivals including Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, the Musikverein, and on Radio 3, where he has participated in Iain Burnside's 'Voices' programme.

His numerous recordings include Vaughan Williams (including *A Sea Symphony*), Berkeley and Britten operas for Chandos, and an extensive repertoire of English song with pianist Iain Burnside for Naxos.

Roderick Williams is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

He was Artistic Director of Leeds Lieder in April 2016.



Not Forgotten THEN

Not Forgotten NOW



We were founded in 1920 to provide 'comfort, cheer and entertainment' to those wounded in the Great War. For 95 years we have continued to support men and women wounded in all wars and campaigns since. Each year thousands of serving personnel and veterans of all ages, including many from the Royal Navy, Royal Marines, Merchant Navy and their Reserve forces, benefit from our unique programme of

holidays, outings, concerts and the provision of TVs and TV Licences.

As a small non-fundraising charity we rely totally on the generosity of those who recognise the value of our work. To find out how you may be able to help us continue supporting those who have served their country and are suffering, please contact:



THE
NOT FORGOTTEN
ASSOCIATION

A TRI-SERVICE CHARITY FOUNDED IN 1920

2 Grosvenor Gardens, London SW1W 0DH. Tel: 020 7730 2400

Website: www.nfassociation.org Email: info@nfassociation.org

Charity No 1150541



From Comradeship to Challenge™

"We found out when the war was on what we owed to sailors... All honour to these men! Their acts constitute the outstanding triumph of the war."

The Bishop of London
The Mission to Seafarers' AGM 1921

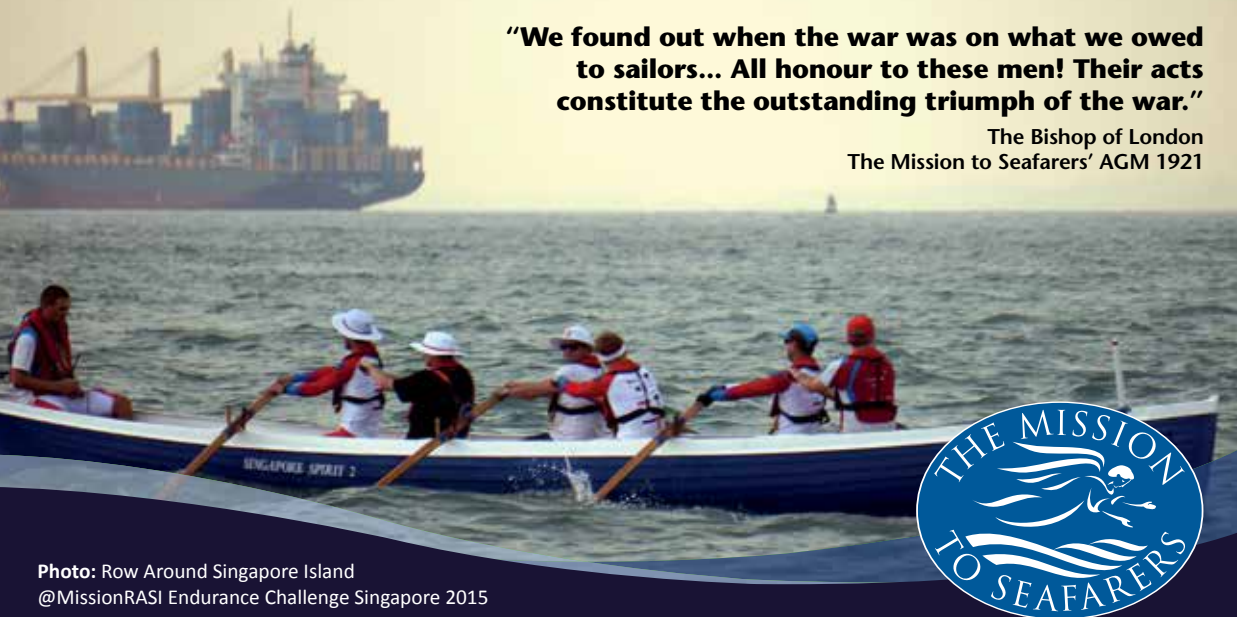


Photo: Row Around Singapore Island
@MissionRASI Endurance Challenge Singapore 2015



Today's Mission to Seafarers works tirelessly to help merchant seafarers and their families in need in 50 countries worldwide.

[themissiontoseafarers](https://www.facebook.com/themissiontoseafarers) [@FlyingAngelNews](https://twitter.com/FlyingAngelNews) www.justgiving.com/themissiontoseafarers

Patron: Her Majesty The Queen President: Her Royal Highness The Princess Royal

We all rely on Seafarers. Seafarers rely on the Mission.

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 visiting destinations further afield.

In 2014 the choir performed Haydn's oratorio *The Seasons* in the Basilica 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 concert tour to Krakow will take place this July.

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 recent seasons have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra; Elgar's *Dream of Gerontius* and Mendelssohn's *Elijah*, both with Southbank Sinfonia, and Mozart's Requiem with the London Mozart Players. Performances of Baroque music with the Counterpoint period instrumental ensemble include Handel's *Messiah* and *Judas Maccabaeus*, Bach's *Christmas Oratorio* and *St Matthew Passion* and Monteverdi's *Vespers of 1610*.

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

Tabitha Strydom
Treasurer

Stephen Rickett
*Design and
Communications*

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

Canticum

Mark Forkgen *Music Director*

Canticum is known as one of the most musically versatile chamber choirs in the country, praised for accomplished performances of major works as well as for exploring contemporary repertoire. The choir commissions new writing and gives regular first performances.

In March, Canticum performed Poulenc's *Figure Humaine* at Kings Place, as well as *War Songs*, a specially commissioned piece for Canticum and Kokoro, Bournemouth Symphony Orchestra's new music ensemble. Other highlights from the season included performing in the Bournemouth Arts Festival by the Sea, a concert showcasing Howard Blake's choral music, an evensong at St Paul's Cathedral and Christmas carol concerts in Southwark Cathedral in aid of Marie Curie Cancer Care, and the Grosvenor Chapel in aid of Child Rescue Nepal.

In previous years, Canticum has performed BBC Radio 4's Christmas Morning Service, at the Cheltenham Music Festival, Bach's Mass in B Minor with the Orchestra of The Age of Enlightenment at St John's Smith Square and the première of the late Sir Peter Maxwell Davies's *Step by Circle*, dedicated to Mark Forkgen and the choir. Canticum also provided choral voices for Pink Floyd's *Atom Heart Mother* alongside soloist David Gilmour at the Chelsea Festival.

The choir stages regular trips abroad, touring with works including Purcell's *Dido and Aeneas*, and Handel's *Messiah* and *Israel in Egypt*, a performance which opened the Viterbo Early Music Festival to a packed audience. The choir toured Bulgaria in May 2013, performing in Sofia and Plovdiv for Bulgarian TV and radio.

Recording, too, has an important place in the schedule. The existing catalogue includes *A Hymn to the Virgin*, with works by Victoria, Poulenc and Panufnik, and two Christmas discs. Another disc *In the Gloom of Whiteness* features work by Colin Riley, Fraser Trainer and Keith Roberts. The live recording of Sir Peter Maxwell Davies's *Step by Circle* and *Two Latin Motets* is available on MaxOpus.

www.canticum.org.uk



London Concert Choir

Soprano

Eleanor Austin
Dagmar Binsted
Pravda Bokil
Mickey Bowden
Christine Brown
Aisling Caroll-Turner
Alison Carpenter
Caroline Clark
Beatrice Conchado
Eleanor Cowie
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Rachel Duffield
Serena Ede
Francesca Ede
Anna Field
Sarah French
Lisa Gardner
Sonja Gray
Jennifer Greenway
Jennifer Hadley
Emma Heath
Clemence Hermann
Jennifer Howe
Charlotte Hunt
Christine Ingram
Jane Joyce
Roxana Kashani
Vickie Kelly
Anna Kosicka
Frances Lake
Karolina Liedtke
Susanna Lutman
Hannah Mason
Jessica Metcalfe
Jenny Moran
Adrienne Morgan
Stephanie Moussadis
Margaret Perkins
Jutta Raffery
Ines Schlenker
Frances Shaw
Imogen Small
Imogen Smith
Roisin Staunton
Teresa Tilden
Natalie Tompkins
Emily Tuite
Janet Wells
Belinda Whittingham
Julie Wilson

Alto

Rachel Adams
Angela Alonso
Fionnuala Barrett
Heide Baumann
Helen Beddall-Smith
Gesa Brinkmann
Nancy Buchanan
Frances Cave
Lucy Charman
Carys Cooper
Deborah Curle
Georgie Day
Rosie de Saram
Kathleen Dormer
Stefanie Ettelt
Alice Everitt
Rebecca Foulkes
Annie Gair
Clare Garbett
Anna Garnier
Elaine Ginsburg
Mary Glanville
Ruth Grychtol
Muriel Hall
Penny Hatfield
Andrea Hegedus
Joan Herbert
Anu Holter
Denise Howell
Chrina Jarvis
Chris Joseph
Sarah Knight
Sabine Köllmann
Joanna Kramer
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Adrienne Mathews
Corinna Matlis
Catherine McCarter
Anna Metcalf
Sophy Miles
Rebecca Moulit
Naomi Nettleship
Cathy Packe
Judith Paterson
Gillian Perry
Dubravka Polic
Agnes Ringa
Theresa Rogers
Pamela Slatter
Tabitha Strydom
Kate Tranter
Rachel Vroom
Anna Way
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson

Tenor

Andrew Bolan
David Broad
James Ede
Fabyan Evans
Bram Frankhuijzen
Nicholas Hall
Sam Hansford
Richard Holmes
Robert Home
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Christopher Seaden
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
Martin Goodwin
Nigel Grieve
Julian Hall
Nigel Hartnell
Peter Haydon
Graham Hick
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Angus Macdonald
Alan Machacek
Paul Milican
Alex Morley-Smith
Aziz Panni
Christopher Powell-Smith
Morgan Roberts
Philip Robinson
Desmond Sandford
Anthony Sharp
John Somerville
Ryszard Stepaniuk
William Tilden
Tony Trowles
Philip Vickers
Dai Whittingham

Canticum

Soprano

Polly Elder
Kristine Dambe
Anna Finnegan
Mary Forkgen
Janet Hales
Angela Jones
Susan Porter-Thomas
Miranda Ostler
Eve Richardson
Elizabeth Scott Plummer
Hannah Shield
Sarah Wilkinson

Alto

Claire de Thierry
Hannah Emanuel
Sophie Marris
Hilary Norman
Mary Ann Sieghart
Ally Stewart
Jan Trott

Tenor

Edward Allen
Michael Bascom
Richard O'Neill
Nick Pyke
Matthew Ralph

Bass

Mike Alban
Ed Davison
Paul de Thierry
Michael King
David Knowles
Richard Murray
James Pepler
Simon Scott Plummer
Laurence Williams

SOUTHBANK SINFONIA

Music Director: Simon Over

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

Every year its players, each supported by a bursary, undertake an intensive and wide-ranging nine-month programme of performance and professional development. The orchestra is given unparalleled opportunities to perform and gain crucial experience in orchestral repertoire, chamber music, opera, dance and theatre. Alongside this, specialist development sessions that embrace leadership and teamwork provide each musician with the professional toolkit required to pioneer their own future musical ventures.

Integral to the programme are the orchestra's creative partnerships with leading performing arts organisations including the Royal Opera, National Theatre, Academy of St Martin-in-the-Fields, and acclaimed artists such as Patrons Vladimir Ashkenazy and Edward Gardner. Performing side-by-side with world-class artists gives Southbank Sinfonia's musicians first-hand experience of what it takes to be a professional today.

Founded in 2002 by Music Director Simon Over, the orchestra is proud to be based at St John's Waterloo, in the heart of London, where its regular free Rush Hour concerts give many people their first experience of live orchestral music. By virtue of their youth, energy and excellence, Southbank Sinfonia players not only bring fresh resonance to the stage but are also ideally placed to act as role-models who inspire many younger musicians on London's Southbank and beyond.

Today, former members occupy prominent seats in leading orchestras throughout the world. From the Philharmonia to the Hong Kong Philharmonic, each proudly acknowledges the positive impact that Southbank Sinfonia has made upon their progress.

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

Southbank Sinfonia Players

Violin I

Eugene Lee
Eve Kennedy
Essi Kiiski
Kana Kawashima
Tania Passendji
Kalliopi Mitropoulou
Joana Ly
Rachel Gorman
Anaïs Ponty
Kaya Kuwabara

Violin II

Ioana Forna
Sujin Park
Scott Lowry
Ana do Vale
Gabriela Opacka
Colm O'Reilly
Tim Rathbone
Alina Hiltunen

Viola

Anna Growns
Francis Gallagher
Lucilla Brasola
Caleb Sibley
Duncan Anderson
Cameron Campbell

Cello

Florence Petit
Mathieu Foubert
Sarah Berger
Zoé Saubat

Bass

Jack Maran Hewetson
Ria Nolan
Giuseppe Ciraso Cali

Harp

Fontane Liang
Anneke Hodnett

Organ

James Longford

Flute

Helena Gourd
Alice Thompson
Pedro Lopez Campos

Oboe

Mireia Gonzalez Ricart
Tinny Cheung
Helen Clinton

Clarinet

Max Mausem
Jordi Juan-Perez
Dani Broncano
Kimon Parry

Bassoon

Luke Tucker
Bartosz Kwasecki
Christina Marroni

Horn

Nick Mooney
Adam Howcroft
Stephen Craigen
Brendan Parravicini

Trumpet

Etty Wake
Imogen Hancock
Rebecca Crawshaw

Trombone

Hilary Belsey
Andy White
Sam Freeman

Tuba

Carl Woodcroft

Timpani/Percussion

Tom Lee
Ben Lewis
David Merseguer Royo
Oliver Pooley
Paul Stoneman



Acknowledgements

London Concert Choir would like to thank **The Cayzer Trust Company Limited** for their generous sponsorship of this concert.

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 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, Jill Tilden, Susan Wheatley, Anthony Willson, Clare and Philip Ziegler

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. Enquiries should be sent to the same address.

Life Friends

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

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, Rachel Vroom

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.

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/joinuss**

War Memorials Trust

Protecting our war memorials together



War Memorials Trust

There are an estimated 100,000 war memorials in the UK. While many are treasured and looked after, up to 10,000 are suffering from ageing, weathering or vandalism.

War Memorials Trust is a charity which works to protect and conserve all war memorials in the UK by offering advice and grants for repair and conservation works.

By becoming a War Memorials Trust member today at www.warmemorials.org/join for the special introductory rate of £15 you can help us to ensure that those commemorated on our war memorials are not forgotten.

For further information please call
(020) 7834 0200, 0300 123 0764
or email info@warmemorials.org

Registered Charity Commission Number: 1062255

Picture: Fenton war memorial, Staffordshire - © War Memorials Trust 2001



Maritime
Magazines

HPC

HPC PUBLISHING



WARSHIPS

INTERNATIONAL FLEET REVIEW

Puts the spotlight on the latest developments in the world's navies.
Monthly, priced £4.50
www.warshipsifr.com

Shipping

TODAY AND YESTERDAY

Includes news and features from across the maritime world and, as the title suggests, covers both historic and modern subject matter. Monthly, priced £4.10
www.shippingtandy.com



Both available from all good newsagents.

Published by: HPC Publishing

7-8 Edison Road, Eastbourne East Sussex, BN23 6PT, UK.

Tel: 01323 514435

Email: subs@hpcpublishing.com



THE NAVAL CLUB



Well placed in the heart of Mayfair, the Naval Club is the only London Club providing a Naval and Maritime environment where all those interested in the sea can feel at home.

- It is NOT necessary to have been a Naval Officer to become a Member. We welcome all those with an interest in maritime affairs and the sea in general.
- The Club is open 7 days a week throughout the year for accommodation and offers special reduced week end break rates.
- Private function and conference rooms are available.
- Ladies are welcome, both as Members and as guests.

For more information contact:

Commander Phillip Ingham RN, Chief Executive,
on 020 7493 7672, Fax: 020 7355 2644,
email: cdr@navalclub.co.uk
or visit our website at www.navalclub.co.uk



BILLINGSGATE MARKET

Opening hours 4.00am-9.30am Tuesday to Saturday



Billingsgate Market is London and Europe's premier wholesale inland fish market. For the widest choice of quality shellfish, fresh and frozen fish at the best prices!

Over 150 varieties available!



(Waterproof, strong non-slip footwear recommended) Billingsgate market -Trafalgar way, Poplar, London, E14 5ST

www.cityoflondon.gov.uk/billingsgate www.billingsgatefishmarket.org

Nautical but Nice!

... the perfect venue for a Historic Dockyard Break

21st March – 27th November 2016

- ◆ Two nights accommodation
- ◆ Full English Breakfast
- ◆ 3 course meal in Horatio's Restaurant on your first night
- ◆ Entry tickets to the Historic Dockyard with its major attractions – HMS Victory, Mary Rose and HMS Warrior are all within walking distance and the Royal Naval Submarine Museum just a ferry ride away.

All this from just £235.00!* per couple

(To include a Saturday night - £ 245.00) Further discounts for Members

So don't delay, call us today and book your historic break away.....

Royal Maritime Club



Queen Street, Portsmouth, Hampshire, PO1 3HS
Club Tel: (023) 9282 4231 • Events Tel: (023) 9283 5842
Email: peter.driscoll@royalmaritimeclub.co.uk

*Terms & Conditions apply

www.royalmaritimeclub.co.uk





Conductor: Mark Forkgen

Thursday 14 July 2016, 7.30pm

Holy Trinity, Sloane Street, SW1

Hymns to the Virgin

Wednesday 2 November 2016, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

Handel - Israel in Egypt

Saturday 26 November 2016, 7.30pm

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

4.00pm: Advent Carols by Candlelight

7.30pm: English Music for Advent

Thursday 15 December 2016, 7.30pm

Holy Trinity, Sloane Street, SW1

Carols for Choir and Audience

Wednesday 29 March 2017, 7.30pm

Barbican Hall, Silk Street, EC1

Borodin - Polovtsian Dances

Tchaikovsky - Romeo and Juliet

Rachmaninov - The Bells

FUTURE CONCERTS



Supporting seafarers in need and their families

To find out about our work
or to make a donation

visit www.seafarers.uk
phone 020 7932 0000 or
email seafarers@seafarers-uk.org

Seafarers UK (King George's Fund for Sailors) is a Registered Charity,
no. 226446 in England and Wales, incorporated under Royal Charter.
Registered in Scotland, no. SC038191

