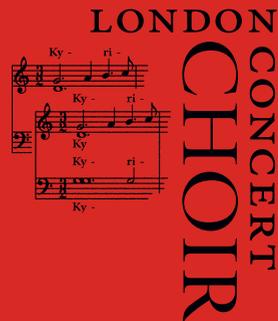




B Leonard
Bernstein
at 100



Celebrating
BERNSTEIN

More Sides of the Story

Wednesday 17 October 2018
Holy Trinity Sloane Square

in aid of



The
ROYAL
MARSDEN
Cancer Charity

Welcome to Holy Trinity

Please note:

- The consumption of food is not allowed in the Church.
- Please switch off mobile phones and alarms on digital watches.
- Flash photography and audio or video recording are not permitted.
- There will be an interval of 20 minutes during which drinks will be served.



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

LCC would like to thank the Volunteers from The Royal Marsden Cancer Charity and friends of the choir for their help with front-of-house duties.

Programme designed by Stephen Rickett and edited by Eleanor Cowie
Programme notes by Frances Cave and Eleanor Cowie,
with acknowledgements to Making Music



[facebook.com/
londonconcertchoir](https://facebook.com/londonconcertchoir)



[instagram.com/
londonconcertchoir](https://instagram.com/londonconcertchoir)



[@ChoirLCC](https://twitter.com/ChoirLCC)

London Concert Choir is 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

www.londonconcertchoir.org



Celebrating
BERNSTEIN

More Sides of the Story

Missa Brevis

Chichester Psalms

Interval

Warm-Up, Three Songs

Choral Suite from West Side Story

London Concert Choir

Mark Forkgen *conductor*

Nathan Mercieca *countertenor*

Richard Pearce *organ/piano*

Anneke Hodnett *harp*

Sacha Johnson *percussion*

The Royal Marsden Cancer Charity

The Royal Marsden Cancer Charity raises money solely to support The Royal Marsden, a world-leading cancer centre.

We're making a vital difference to the lives of cancer patients

Life-saving research

By funding new clinical trials we can rapidly translate new discoveries into better treatments.

Thanks to our supporters we can ensure The Royal Marsden remains at the forefront of cancer research, making new developments available for patients here and worldwide.

State-of-the-art equipment

We're constantly investing in new equipment to provide our patients with new and improved ways of treating their cancer.

Our commitment to funding state-of-the-art equipment will ensure that patients at The Royal Marsden can continue to be treated using the latest available technology.

Modern Patient Environments

Patients need welcoming, dignified and peaceful environments that enhance their wellbeing and support their recovery.

Our goal is to continue to ensure The Royal Marsden's facilities are of the highest possible quality, so patients receive the best possible levels of care, from specialist staff, in the very best environments.

World-Leading treatment and care

At The Royal Marsden, we focus on caring for the whole person, not just their illness.

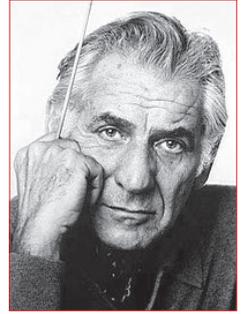
Our aim is to continue funding a wide range of initiatives to ensure we cater for all the needs of our patients throughout their cancer journey.

www.royalmarsden.org



The Composer

Leonard Bernstein (1918–1990), American composer, conductor, pianist and teacher was born in Massachusetts to Ukrainian-Jewish parents. He was named Louis, but was always called Leonard and changed his name legally when he was sixteen. When he was about ten, the family were asked to house an aunt's old upright piano which he loved to play, but he had no formal tuition until his early teens.



Bernstein attended the Boston Latin School and then Harvard to read music. He moved on to the Curtis Institute of Music in Philadelphia for further study, but possibly the greatest influence on him was his time at Tanglewood, the Boston Symphony Orchestra's summer centre where he studied and later taught conducting.

In 1943 he was appointed Assistant Conductor of the New York Philharmonic. Fame came almost immediately when the orchestra was due to perform with the world-famous Bruno Walter as guest conductor. Walter went down with flu at the last moment. Bernstein stepped in with no time for preparation and was widely praised.

Bernstein was a born teacher who loved sharing his passion for music of very varied genres. His televised series of *Young People's Concerts* spanned fourteen years from 1958–1972 and he referred to them later as among the most favourite and highly praised activities of his life. He was also a humanitarian with special concern for world peace and among his most famous performances were the two legendary Berlin Celebration Concerts in December 1989 when he conducted the Beethoven Ninth (*Choral*) Symphony to celebrate the collapse of the Berlin Wall. On that occasion, he altered Schiller's text so that *Ode to Joy* became *Ode to Freedom*.

"Music is part of the air we breathe" he concluded in an interview the same year. The following October he announced his retirement from conducting and he died only five days later.

Missa Brevis (1988)

for A Capella mixed chorus, countertenor solo and percussion

In 1955 Bernstein had composed incidental choral music to *The Lark*, adapted by Lilian Hellman from the play by Jean Anouilh about the trial of Joan of Arc. The music was deliberately written in a medieval to early Renaissance style.

After seeing the play, the conductor Robert Shaw suggested that with some changes and additions the music would make an effective *Missa Brevis*, or short Mass. Thirty-three years later, in honour of Shaw's retirement as Music Director of the Atlanta Symphony Orchestra and with the help of George Steel, Bernstein revisited his original ideas, making additions and adjustments to develop them into a work which would be suited to performance either in church or in the concert hall.

1. Kyrie

The very brief **Kyrie**, for choir alone, begins with the altos, tenors and basses very quietly singing the repeated word 'Kyrie' on open fifths, immediately establishing the work's medieval character. Divided sopranos, singing an octave apart, follow with 'Christe eleison.' After repeating these bars twice more with increasing intensity, all voices come together to lead into the **Gloria**.

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

2. Gloria

This is the longest movement in the piece. Its harmonic language has been described as a blend of medieval and Renaissance styles with those of mid-twentieth-century America. As the choir sings 'Gloria in excelsis' the soloist enters with the angelic promise of peace on earth to men of good will.

A faster section, 'Laudamus te', is followed by the emphatically chanted words 'Gratias agimus'. Chiming bells accompany the 'Domine Deus', and after a subdued plea for mercy from soloist and choir, the movement ends with the bells playing *fortissimo*.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.	Glory to God in the highest. And on earth peace to men of good will.
Laudamus te, benedicimus te, Adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.	We praise you, we bless you, We adore you, we glorify you. We give you thanks for your great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.	Lord God, King of Heaven, God the Father Almighty. Lord, only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us.
Quoniam tu solus Sanctus, tu solus Dominus, Tu solus Altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.	For you alone are holy, you alone are Lord, You alone are the Most High, Jesus Christ, With the Holy Spirit in the glory of God the Father. Amen.

3. Sanctus/3A. Benedictus

Of all the movements, the **Sanctus** sounds the most medieval, employing several modal scales. After the first four bars, the soloist sings a flowing melodic chant while the choir holds a sustaining drone, the voices singing a fifth apart. All join in richer harmonies to sing the words ‘Pleni sunt coeli’ against the soloist’s ‘Osanna.’

The **Benedictus** begins with the soloist singing the words ‘Benedictus qui venit...’ followed by a choral response on the words ‘Osanna in excelsis.’ The choir repeats the text *prestissimo* and with growing intensity, culminating in the chiming of bells.

Sanctus, Sanctus, Sanctus	Holy, holy, holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory,
Osanna in excelsis.	Hosannah in the highest.
Benedictus qui venit in nomine Domini.	Blessed is He who comes in the name of the Lord.
Osanna in excelsis.	Hosannah in the highest.

4. Agnus Dei / 4A. Dona Nobis Pacem

The opening of the **Agnus Dei** is almost identical to the start of the **Gloria**. It leads into a peaceful section without dissonant harmonies.

The **Dona Nobis Pacem** starts with a repeat of the ‘Agnus Dei’ music, after which Bernstein introduces a six-note stepwise scale starting on C as the basis for melodic material. The following dance-like section in triple time on ‘Dona nobis pacem’ switches between two and three beats to the bar and is accompanied by improvised percussion. At the climax the soloist proclaims ‘Laudate Dominum, Alleluia’ and the work concludes with joyful Alleluias from the choir.

Agnus Dei qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei qui tollis peccata mundi: dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.
Laudate Dominum. Alleluia. Amen	Praise the Lord. Alleluia. Amen

Chichester Psalms (1965)

for mixed chorus, countertenor solo, organ, harp and percussion

The *Chichester Psalms* were commissioned by the Very Rev Walter Hussey, Dean of Chichester, for the 1965 Southern Cathedrals Festival, in which the musicians of Chichester were joined by those of Salisbury and Winchester. The Dean, who was a noted champion of the arts, requested that the music should contain ‘a hint of *West Side Story*’ and Bernstein himself said he wanted the music to be ‘forthright, songful, rhythmic, youthful.’

The work was written with an all-male choir in mind, and the first performance of this version was given in Chichester Cathedral on 31 July 1965. However, the sold-out premiere had already taken place on 15 July in New York, with the composer conducting the New York Philharmonic Orchestra and a mixed choir.

The work consists of three movements, each an affirmative setting of the original Hebrew text of one complete psalm, together with one or more verses of a second psalm. The piece is always performed in Hebrew: Bernstein never sanctioned an English translation.

I.

The first movement begins with a short introduction in the form of a slow, forceful and dissonant fanfare-like setting of Psalm 108 verse 2.

Urah, hanevel, v'chinor!	Awake, psaltery and harp:
A'irah shachar!	I will rouse the dawn!

The main part of this movement is an exuberant and joyful setting of Psalm 100 in seven-four time. The number seven, significant in both the Jewish and Christian traditions, also features prominently in the harmonic/melodic language of the *Psalms*.

At the end an instrumental interlude and a short peaceful section on the words 'Ki tov Adonai' (For the Lord is good) lead to a resounding coda.

Hari'u l'Adonai kol ha'arets.	Make a joyful noise unto the Lord all ye lands.
Iv'du et Adonai b'simcha.	Serve the Lord with gladness.
Bo'u l'fanav bir'nanah.	Come before His presence with singing.
D'u ki Adonai Hu Elohim.	Know ye that the Lord, He is God.
Hu asanu, v'lo anachnu.	It is He that hath made us, and not we ourselves.
Amo v'tson mar'ito.	We are His people and the sheep of His pasture.
Bo'u sh'arav b'todah,	Enter into His gates with thanksgiving,
Chatseivotav bit'hilah,	And into His courts with praise.
Hodu lo, bar'chu sh'mo.	Be thankful unto Him, and bless His name.
Ki tov Adonai, l'olam chas'do,	For the Lord is good, His mercy is everlasting,
V'ad dor vador emunato.	And His truth endureth to all generations.

II.

The second movement begins with a setting of the first four verses of Psalm 23 for alto solo, with harp accompaniment, followed by the sopranos and altos of the choir in canon. The music is recognisably that of the composer of *West Side Story* – its ‘bluesy’ feel signals the influence of American popular music. Bernstein is careful to direct that the solo must be sung not by a woman, but ‘without sentimentality’ by a boy or a male alto.

Adonai ro’i, lo echsar.	The Lord is my shepherd, I shall not want.
Bin’ot deshe yarbitseini,	He maketh me to lie down in green pastures,
Al mei m’nuchot y’nahaleini,	He leadeth me beside the still waters,
Naf’shi y’shovev,	He restoreth my soul,
Yan’cheini v’ma’aglei tsedek,	He leadeth me in the paths of righteousness,
L’ma’an sh’mo.	For His name’s sake.
Gam ki eilech	Yea, though I walk
B’gei tsalmavet,	Through the valley of the shadow of death,
Lo ira ra,	I will fear no evil,
Ki Atah imadi.	For Thou art with me.
Shiv’y’cha umishan’techa	Thy rod and Thy staff
Hemah y’nachamuni.	They comfort me.

The gentle music in three-four time is suddenly interrupted by an agitated and menacing setting for tenors and basses of the first four verses of Psalm 2. This angry music, which contains material cut from the score of *West Side Story*, is in common time (four beats in a bar).

Lamah rag’shu goyim	Why do the nations rage,
Ul’umim yeh’gu rik?	And the people imagine a vain thing?
Yit’yats’vu malchei erets,	The kings of the earth set themselves,
V’roznim nos’du yachad	And the rulers take counsel together
Al Adonai v’al m’shicho.	Against the Lord and against His anointed.
N’natkah et mos’roteimo,	Saying, let us break their bonds asunder,
V’nashlichah mimenu avoteimo.	And cast away their cords from us.
Yoshev bashamayim	He that sitteth in the heavens
Yis’chak, Adonai	Shall laugh, and the Lord
Yil’ag lamo!	Shall have them in derision!

Bernstein contrives to combine these two elements as the upper parts join in, 'blissfully unaware of the threat,' to sing the remainder of Psalm 23. At the end the sounds of conflict can still be heard in the far distance, as the organ recalls the middle section in a different key.

Ta'aroch l'fanai shulchan	Thou preparest a table before me
Neged tsor'rai	In the presence of mine enemies,
Dishanta vashemen roshi	Thou anointest my head with oil,
Cosi r'vayah.	My cup runneth over.
Ach tov vacheshed	Surely goodness and mercy
Yird'funi kol y'mei chayai,	Shall follow me all the days of my life,
V'shav'ti b'veit Adonai	And I will dwell in the house of the Lord
L'orech yamim.	Forever.

III.

The final movement begins with an extended chromatic organ prelude based on the music of the opening chorale of the whole work, and on a rising motif that forms the basis of much of the subsequent setting of Psalm 131.

As in the opening movement, the rhythm of this setting uses an asymmetrical time signature (in this case bars of ten beats divided into two halves of five). Yet the mood is quite opposite to the exuberance of Movement I, and carries the direction 'peacefully flowing'. Much of the choral writing is in two parts, the upper voices answering the lower.

Adonai, Adonai	Lord, Lord,
Lo gavah libi,	My heart is not haughty,
V'lo ramu einai,	Nor mine eyes lofty,
V'lo hilachti	Neither do I exercise myself
Big'dolot uv'niflaot	In great matters or in things
Mimieni.	Too wonderful for me.
Im lo shiviti	Surely I have calmed
V'domam'ti,	And quieted myself,
Naf'shi k'gamul alei imo,	As a child that is weaned of his mother,
Kagamul alai naf'shi.	My soul is even as a weaned child.
Yachel Yis'rael el Adonai	Let Israel hope in the Lord
Me'atah v'ad olam.	From henceforth and forever.

Finally the opening chorale of the first movement returns, this time slowly and quietly, in an unaccompanied setting of the first verse of Psalm 133, which expresses the central message of the work.

Hineh mah tov,
Umah naim,
Shevet achim
Gam yachad.
Amen.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.
Amen.

INTERVAL – 20 Minutes

Warm-Up: A Round for Mixed Chorus (1971)

This round was written as a ‘Warm-Up’ to Bernstein’s *Mass for Singers, Players and Dancers*.

Mass is a vast and ambitious musical theatre work with text by Bernstein and additional text and lyrics by Stephen Schwartz. It was commissioned by Jacqueline Kennedy to celebrate the opening of the John F. Kennedy Center for the Performing Arts in Washington in 1971.

Three Solo Songs

A Simple Song from *Mass* (1971)

This beautiful opening number from *Mass* has become its best-known and most often recorded song.

Piccola Serenata (1979)

Written on the occasion of Karl Böhm’s eighty-fifth birthday, ‘with affection from his admiring colleague’, the *Piccola Serenata* was completed on 25 August 1979, Bernstein’s birthday, and had its first performance two days later at the Salzburg Festival. The nonsense words imply Hassidic vocalisations.

My Twelve Tone Melody (1988)

In this song, composed in honour of Irving Berlin's 100th Birthday, Bernstein mixes a twelve-tone row with a distorted version of two Berlin songs: *Russian Lullaby* – remembered nostalgically from Bernstein's youth – and *Always*.

West Side Story – Choral Suite

Arranged by Mac Huff

With music by Leonard Bernstein, book by Arthur Laurents, lyrics by the young Stephen Sondheim, making his Broadway debut in this rôle, and incomparable choreography by the great Jerome Robbins, *West Side Story* brought a completely new look to the American musical. No longer was there the pastoral cosiness of Rodgers and Hammerstein's *Oklahoma*, or the colourful exoticism of *South Pacific*, but instead the audience was offered the sordid reality of New York's gang warfare, racism and murder.

Although this exposure of the city's seamy side was not welcome in all quarters, the show was an overwhelming success when it opened on Broadway in September 1957, and in London's West End the following year. It was made into a very successful film in 1961.

The plot of *West Side Story* is based on Shakespeare's *Romeo and Juliet*. The story is set in the Upper West Side of New York City in the mid 1950s, with teenage street gangs replacing the Montagues and Capulets. In this version the star-crossed lovers are Tony and Maria. Tony is a member of the Jets, a gang of American-born youths. He falls in love with Maria, whose brother is the leader of the Sharks, a gang of first-generation Puerto Rican immigrants.

The gangs fight over territory and eventually Tony is shot in a revenge killing and dies in Maria's arms. Unlike Juliet, Maria does not kill herself, but rebukes both gangs for the lives lost, and watches as the Sharks and the Jets come together to carry off Tony's body.

Much of the action of the show is played out in very physical, colourful, rhythmic dance numbers, using the instrumental and rhythmic colour of Jazz and Latin American music to represent the two gangs.

Note: The songs in this suite are not all in the same order as in the musical.

I. Something's Coming | Tonight

II. Maria | One Hand, One Heart

III. I Feel Pretty | Cool | America

IV. Somewhere

Something's Coming: Tony feels he has grown out of the gang and dreams of a better future.

Tonight: In the 'balcony' scene a fire escape replaces Shakespeare's more romantic venue for the tryst between the two lovers and the highlight here is this impassioned duet.

Maria is an ardent outpouring of love at first sight from Tony.

One Hand One Heart is sung during a mock marriage ceremony when the two lovers swear that "even death can't part us now."

I Feel Pretty: Maria is getting ready for her date with Tony.

Cool: The Jets are gearing up for a street fight.

America: The Puerto Rican girls exchange conflicting views of their lives in New York to the rhythm of the huapango, a Mexican dance.

Somewhere: In the stage musical, Tony and Maria's desire to find a place where they could live peacefully without prejudice is sung by an unnamed soloist during the ballet sequence. In the film it is sung by the lovers themselves. The theme re-appears at the end of the musical.

Mark Forkgen

conductor



Mark Forkgen recently celebrated 20 years as the Music Director of London Concert Choir. 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. Mark was Organ Scholar of Queens' College, Cambridge, before winning a scholarship to study conducting at the Guildhall School of Music and Drama.

Since then 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 150 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.

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.

Highlights this Autumn include a series exploring the chamber music of the Second Viennese School, another series, 'Green and Pleasant Land', based on the music of the first and second English Renaissance, and the first performance of Stephen McNeff's new WW1-inspired oratorio, *The Walking Shadows*.

Nathan Mercieca

countertenor



Nathan Mercieca started singing as a boy chorister in the London Oratory School Schola, with whom he recorded the soundtracks to, among others, *The Lord of The Rings* and *Finding Neverland*. He went on to study at Gonville & Caius College, Cambridge, where he was Senior Choral Exhibitioner, and subsequently completed postgraduate studies at the Guildhall School of Music and Drama with Theresa Goble. In that time he was fortunate to take part in masterclasses with Anne Murray DBE, Dame Emma Kirkby, Amanda Roccroft, and Sarah Pring.

Operatic roles include Peisander (cover) in Monteverdi *The Return of Ulysses* (Royal Opera House/Curnyn), Sorceress/Spirit in Purcell *Dido and Aeneas* (Armonico/Monks), and Arsamene in Cavalli *Xerse* at the Grimeborn Festival. He workshoped the role of Yoël in Na'ama Zisser's new opera *MAMZER/Bastard*, also for the Royal Opera.

Recent highlights on the concert stage include appearances at LSO St. Luke's in Bernstein *Chichester Psalms*; St. John Smith's Square in Purcell *Hail Bright Cecilia*; West Road Concert Hall in Orff *Carmina Burana*, and a gala performance of Handel's *Esther* as part of the tricentennial celebrations of Hawksmoore's historic St Alfege Church in Greenwich.

Equally experienced as a recitalist, he was selected by Graham Johnson for the Guildhall's Song Circle, with whom he performed Britten's *Canticles* at Milton Court, and made his Wigmore Hall debut in June 2018. A keen exponent of new music, he has given several first performances; he appears as the alto soloist in Stuart MacRae's *Cantata* for soloists, choir, and lyre on Delphian Records.

Nathan holds a PhD in musicology from Royal Holloway, University of London. He is co-founder and committee member of the Critical Theory for Musicology Study Group, and teaches a variety of historical and analytical topics at Cambridge University.

Richard Pearce

organ/piano



Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama.

Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers, and recently conducted a recording with them of works by Britten, Poston and Roxanna Panufnik. He has also directed them in broadcasts from the Vezelay festival in France and a concert featuring works by James MacMillan and Judith Bingham.

Richard enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is regular organist with the Philharmonia and BBC Symphony Orchestras. Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in the Royal Festival Hall, and a tour of China performing Saint-Saëns *Organ Symphony* with Vladimir Ashkenazy, both with the Philharmonia Orchestra.

He also performs regularly in Promenade concerts and recordings, including at the Last Night of the Proms to a worldwide television audience, and is playing the Saint-Saëns again later this month in the Royal Albert Hall.

He frequently conducts and plays for services at St. Margaret's Church, Westminster, and at the Houses of Parliament. Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama.

Anneke Hodnett

harp



Anneke Hodnett studied at the Guildhall School of Music and Drama. In September 2010 she was awarded MMus (Distinction) from the Guildhall Artist Programme. She is now much in demand as a chamber and orchestral musician.

Anneke performs with orchestras including the London Symphony Orchestra, BBC Symphony Orchestra, London Philharmonic Orchestra, the Philharmonia, the City of London Sinfonia and The Royal Ballet Sinfonia. She has also worked in Norway as Guest Principal with the Arctic Philharmonic Orchestra. Performances have included the BBC Proms, the Beethovenhalle in Bonn and the Salzburg Festspielhaus. Anneke has a wide experience in performing contemporary music, and has given world premieres of solo and chamber works.

Concerto appearances have included the Handel Harp Concerto with The Handel Collection and the Watford Philharmonic and the Debussy Danes with Westminster Chamber Orchestra and the London Symphony Orchestra String Academy at LSO St. Luke's. Solo recitals have included appearances at the Deal, Harrogate, and St. Lawrence Jewry Festivals. Anneke enjoys collaborating across many different artforms and has worked with ballet companies including New Movement Collective and BalletBoyz, and theatre groups such as lo Theatre Company.

Anneke is a passionate chamber musician. Her chamber group, Trio Anima, was awarded the Elias Fawcett Award for Outstanding Chamber Ensemble in the 2012 Royal Overseas League Chamber Music competition and was named Kirckman Concert Society Artists for the 2017-18 season. The trio performed on the Countess of Munster Recital Scheme and were Live Music Now artists. In 2011 the trio was awarded a Chamber Music Fellowship at the Guildhall School. Anneke is also the harpist of the Suoni Ensemble in Copenhagen; their work has included recordings and concerts of new works by Siobhan Lamb.

Sacha Johnson

percussion



Sacha studied percussion at the Birmingham Conservatoire and then the Guildhall School of Music. This was followed by a Fellowship at the Tanglewood Institute. Since then he has worked regularly with many of the UK's leading symphony orchestras and opera companies. This has included being a guest principal with The Bournemouth Symphony Orchestra, the BBC Concert Orchestra, Welsh National Opera and the City of Birmingham Symphony Orchestra. He also performs regularly as a vibraphone soloist, playing a range of music from Baroque to Contemporary, and is a member of the Kokoro contemporary music ensemble.

Away from classical music, Sacha has worked on several West End productions including *Jesus Christ Superstar*, *The Lion King*, *Cats*, *Saturday Night Fever* and *We Will Rock You*.

As committed to teaching as he is to playing, Sacha has been teaching percussion at Marlborough College since 1998, becoming Head of Percussion in 2007. He is also a self-confessed 'percussion anorak', being a member of the National Association of Percussion Teachers, the VibesWorkshop and the Percussive Arts Society.



London Concert Choir

Since its formation in 1960 London Concert Choir has become one of London's leading amateur choirs, distinguished by its conviction and expressiveness in an unusually broad repertoire. With Music Director Mark Forkgen LCC regularly appears at London's premier concert venues and in cathedrals and churches in and around the capital as well as touring abroad.

In 2014 the choir performed Haydn's oratorio *The Seasons* in Assisi and in 2011 joined with the Augsburg Basilica Choir to perform Verdi's Requiem in the Royal Festival Hall and to take part in the Augsburg Peace Festival.

LCC celebrated its 50th anniversary in 2010 with two performances of Britten's *War Requiem*. Among other major works in recent seasons have been Mozart's Requiem with the London Mozart Players, Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. The *Sea Symphony* was the main work in a Battle of Jutland centenary concert in 2016 to support maritime charities.

Performances with the Counterpoint ensemble include Handel's *Messiah*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Schubert's rarely-heard Mass in E flat. Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue*.

The choir often gives concerts for charity and continues to commission new works. Last season these were *A Light not yet Ready to Go Out* by Alison Willis, in aid of Breast Cancer Now, and *Per Ardua ad Astra*, a major work by the baritone Roderick Williams to celebrate the centenary of the RAF.

Mark Forkgen
Music Director

Laurence Williams
Assistant Conductor and
Accompanist

Fabyan Evans
Chairman

Barbara Whent
Concert Manager

Ian Judson
Deputy Concert Manager

Chris Finch
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano

Dagmar Binsted
Mickey Bowden
Christine Brown
Alison Carpenter
Lucy Carruthers
Caroline Clark
Eleanor Cowie
Naomi Cumber
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Sarah French
Sonja Gray
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Philippa Harris
Emma Heath
Amy Hilling
Emily Hunka
Eva Ignatuschtschenko
Christine Ingram
Danielle Johnstone
Jane Joyce
Vickie Kelly
Anna Kosicka
Susanna Lutman
Charlotte Marshall
Hannah Mason
Annie Meston
Adrienne Morgan
Delyth Morgan
Stephanie Moussadis
Margaret Perkins
Jutta Raftery

Ines Schlenker
Frances Shaw
Imogen Small
Aisling Turner
Francesca Wareing
Janet Wells
Natalie Whitehorn
Belinda Whittingham
Julie Wilson

Alto

Angela Alonso
Fionnuala Barrett
Kate Britten
Frances Cave
Carys Cooper
Deborah Curle
Georgie Day
Philippa Donald
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Tina Holderried
Denise Howell
Chrina Jarvis
Chris Joseph
Sarah Knight
Sabine Koellmann
Joanna Kramer
Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Adrienne Mathews
Corinna Matlis

Catherine McCarter

Neetu Menon
Anna Metcalf
Sophy Miles
Naomi Nettleship
Cathy Packe
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Jessica Rosethorn
Rosie de Saram
Helene Seiler
Pamela Slatter
Ella van der Klugt
Rachel Vroom
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson

Tenor

David Broad
Fabyan Evans
Miguel Garcia
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin
Stephen Rickett
Christopher Seaden
Charles Sicut
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

John Ancock
Peter Banks
Richard Burbury
Andrew Cullen
Chris Finch
James Finlay
Richard Gillard
Martin Goodwin
Nigel Grieve
Julian Hall
Nigel Hartnell
Keith Holmes
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Alan Machacek
Paul Milican
Joseph Pike
Morgan Roberts
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Philip Vickers
Dai Whittingham



London Concert Choir

Supporting the Choir

London Concert Choir greatly appreciates the financial contribution of its regular supporters in helping the choir to maintain its position as one of London's leading amateur choirs. However, we cannot promote our concerts at major venues with professional performers of the required calibre unless we receive income from sources other than ticket sales.

The choir runs a Supporters' Scheme and also offers opportunities to sponsor soloists or orchestral players and to advertise in our concert programmes.

To find out more, please email treasurer@londonconcertchoir.org

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.londonconcertchoir.org

Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by clicking on the link on the home page of the website.

www.londonconcertchoir.org

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

LCC Supporters

Sue Blyth
Deborah Bono
Bill and Bronwen Cook
Angela Cooper
Dianne Denham
Geoffrey Deville
Jamie and Serena Ede
Karen Evans
John and Judith Greenway
Jeremy Groom
Nicholas and
Maureen Halton
Tim Ingram
Ian Judson

Miriam Kramer
Jill Marx
Janet and Michael Orr
Christopher and Jennifer Powell Smith
Michael Shipley
Sybil and Nicholas Spence
Ruth Steinholtz
Jill Tilden
Clare Ford Wille
Anthony Willson
Clare and Philip Ziegler

Mark Loveday Trust
The Hasluck Trust

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
Mark Loveday
Sue McFadyen
Gregory and Helen Rose
Nicholas Spence
Rachel Vroom



Music Director: **Mark Forkgen**

FUTURE CONCERTS

Thursday 13 December 2018, 7.30pm
Cadogan Hall, Sloane Terrace, SW1

Vivaldi: Gloria

Bach: Magnificat and Orchestral Suite No. 3

Monday 4 March 2019, 7.30pm
Barbican, Silk Street, EC2

Brahms: Requiem

Richard Strauss: Death and Transfiguration

Wednesday 10 July 2019, 7.30pm
Queen Elizabeth Hall, SE1

Haydn: Te Deum and Nelson Mass

Mozart: Symphony No. 41 'Jupiter'

www.londonconcertchoir.org