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Wednesday 25 October 2023, 7:45pm
Holy Trinity Sloane Square

LANGLAIS: MESSE SOLENNELLE

FAURE: THREE PIECES FOR CELLO AND PIANO

DURUFLE: REQUIEM

PROGRAMME: £3

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Programme designed by Stephen Rickett and edited by Eleanor Cowie

Programme Notes by David Roseveare and Eleanor Cowie

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Mark Forkgen *conductor and piano*

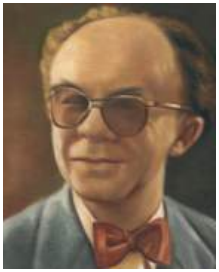
Ben Collyer *organ*
Ben Michaels *cello*
Jan Trott *mezzo-soprano*

London Concert Choir

There will be an Interval of 20 minutes after the Fauré

JEAN LANGLAIS

1907–1991



MESSE SOLENNELLE

(Solemn Mass) for Choir and Organ

By the age of three, Jean Langlais was completely blind, the result of infantile glaucoma. In later life he would claim that this had been a benefit: as the child of poor parents living in rural Brittany he would not have been able to enjoy the education he received at the School for Blind Children in Paris where his prodigious musical talents prompted the authorities to enter him for the Paris Conservatoire. There his fellow pupils, including Olivier Messiaen and Maurice Duruflé, were taught by none other than Paul Dukas (composition, harmony and orchestration) and Marcel Dupré (organ and improvisation).

Langlais became assistant organist at both Notre Dame Cathedral and the church of Saint Etienne-du-Mont before inheriting the post of titular-organist at the Basilica of Sainte Clotilde, Paris – the post formerly held successively by César Franck and Charles Tournemire – where he remained until his death. Blind organists have always been nurtured in France as, unlike English organists, their duties rarely involved conducting the choir.

The Messe Solennelle was written for choir and two organs, one with a very large set of pipes (the Grand Orgue) positioned at the West end of the church, the other with a smaller set of pipes (the Petit Orgue) positioned in the chancel. The former would be used for organ solos and for leading the congregational music, the latter for accompanying the choir. ('Petit' is a relative term: the Petit Orgue in a French cathedral would be appreciably larger than the organ in an average parish church in England.) Langlais' job title was Organiste du Grand Orgue; his assistant organist would have played the Petit Orgue. However, the work may be played on just one organ, as in this performance.

The Messe Solennelle is the first of Langlais' choral works. It was composed in November 1949 and first performed in 1951, four years after Duruflé's Requiem. Langlais sets the Ordinary of the Mass, that is those sections which are common to all masses, with the exception of the *Credo*, and is sparing in his use of word-repetition. Like Duruflé, he was familiar with plainsong and he quotes, in the

Gloria, the intonation from Mass No.13 ('Stelliferi conditor orbis') found in the *Liber Usualis*, an encyclopaedia of liturgical chant published by the Benedictine monks of Solesmes. His choral writing does not incorporate such chants explicitly but their shape appears to have motivated several of his vocal lines.

The musical language for the choir is fairly conservative, with several sections in fugal style, for instance in the *Gloria*, and the vocal parts are almost entirely doubled by the (Petit) organ – Langlais was evidently concerned for choirs who were not used to singing unaccompanied.

The sections for the (Grand) organ on its own are another matter altogether. Langlais adopts an angular melodic line and a more chromatic harmonic language than he does for the choir, using these sections for unfettered comment on what the choir has just sung and for modulations to new keys.

KYRIE

The organ begins the *Kyrie* by introducing the two themes to be sung by the choir. The voices sing 'Kyrie eleison' in turn, starting with the tenors, who repeat the first theme while the sopranos and altos sing a counter-melody. 'Christe eleison' is set to the second theme; each repetition of the words rises in waves of increasing intensity. The final 'Kyrie eleison' is a powerful appeal, underscored by a repeat of the first theme in the organ.

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

GLORIA

The first two sections of this movement are set as a fugue, starting in the basses. A polyphonic central section begins at 'Domine Deus' with the lead line shared between different voices. The fugal theme returns towards the end of the movement, at 'Quoniam tu solus Sanctus', bringing the movement to a joyful close.

Gloria in excelsis Deo	Glory be to God on high,
et in terra pax hominibus bonae voluntatis.	and on earth peace to men of good will.
Laudamus te; benedicimus te;	We praise Thee, we bless Thee,
adoramus te; glorificamus te.	we worship Thee, we glorify Thee,
Gratias agimus tibi	We give thanks to Thee
propter magnam gloriam tuam,	for Thy great glory,
Domine Deus, Rex coelestis,	Lord God, heavenly King,
Deus Pater omnipotens.	God the Father Almighty.
Domine Fili unigenite Jesu Christe;	Lord, the only-begotten Son, Jesu Christ;
Domine Deus, Agnus Dei, Filius Patris;	Lord God, Lamb of God, Son of the Father;

Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus:
Tu solus Dominus:
Tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy;
Thou only art the Lord;
Thou only art most high, Jesu Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

SANCTUS

Chromatic triplets over a striding theme in the organ introduce the *Sanctus*. The choir enters with three powerful statements of the word 'Sanctus' before joining the rhythmic language of the organ. The striding rhythmic patterns continue in the organ as the choir sings a grandiose 'Pleni sunt coeli' and an energetic 'Hosanna'. The sopranos' top C on the final 'excelsis' was reputedly added at the request of a choirboy at St John's College, Cambridge.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

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

BENEDICTUS

Descending chromatic scales on the organ introduce and punctuate the peaceful but eerie *Benedictus*, sung by the sopranos and altos in unison but an octave apart. A repeat of the 'Hosanna' ends the movement.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

AGNUS DEI

Each verse of the the *Agnus Dei* is introduced by an angular chromatic melody in the organ. The repeated phrases of 'Dona nobis Pacem' reference the opening movement, closing the work with a fervent plea for peace.

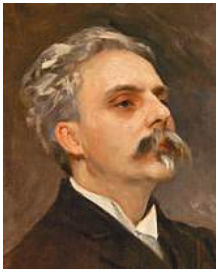
Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.

Lamb of God, who takest away the sins
of the world, have mercy upon us,
Lamb of God, who takest away the sins
of the world, have mercy upon us,
Lamb of God, who takest away the sins
of the world, grant us peace.

GABRIEL FAURÉ

1845–1924

THREE PIECES FOR CELLO AND PIANO



Gabriel Fauré was born in Pamiers, in the South of France. His musical abilities became apparent at an early age and he was accepted as a pupil at the Niedermeyer School in Paris before studying the piano with Saint-Saëns, who introduced him to the music of Liszt and Wagner. In 1896 he was appointed organist at the church of La Madeleine in Paris and professor of composition at the Paris Conservatory, becoming director of the Conservatory from 1905 to 1920. Among his students were Maurice Ravel, George Enescu, Nadia Boulanger and Maurice Duruflé.

One of the most influential of French composers, Fauré linked the end of Romanticism with the beginnings of the modern era. These three pieces date from early in his composing career.

APRÈS UN RÊVE, OP. 7, NO. 1 (1878)

Fauré composed more than 100 songs throughout his long career. *Après un rêve*, a dream of romantic flight with a lover, was arranged for cello and piano by the great cellist Pablo Casals in 1910. In a seamless flow of melodic invention, it becomes a glorious song without words.

SICILIENNE, OP. 78 (1898)

Fauré originally composed his wistful *Sicilienne* in 1893 as an orchestral piece, for a production of a Molière play that had to be abandoned. The unperformed music was arranged as a work for cello and piano by the composer himself.

ÉLÉGIE, OP. 24 (1883)

The *Élégie* was written in 1880, and first published and performed in public in 1883. It was intended to be the slow movement of a sonata for cello and piano which Fauré never completed. The work features a sad and sombre opening which leads to an intense, tempestuous central section before returning to the elegiac opening theme in C minor.

INTERVAL – 20 MINUTES

MAURICE DURUFLÉ

1902–1986



REQUIEM, OP.9

for mezzo-soprano soloist, chorus,
organ and cello

Maurice Duruflé was born at Louviers on 11 January 1902. He studied at the Paris Conservatoire (1919-1922) with Paul Dukas (composition) and with Tournemire and Vierne (organ). From 1919 to 1929 he was assistant organist at Sainte Clotilde and in 1930 was appointed organist of Saint Etienne-du-Mont, Paris, where he remained for over 50 years.

In all this time he published only fourteen works, composition being for him a slow, laborious process involving constant revision and impeccable craftsmanship. Unlike his contemporary and friend Olivier Messiaen, Duruflé made no attempt to create new forms or to experiment with a new musical language but looked back to plainsong for his inspiration and to a previous generation of French composers – Franck, Debussy, Ravel, Fauré and Dukas – for his models.

The Requiem, his largest and most important work, was the result of a commission from Duruflé's publishers to compose a suite of organ pieces based on plainsong themes from the Mass for the Dead. On the death of his father, it became, in extended form, a Requiem, which was first performed in 1947. Duruflé himself made three different orchestrations: one for full orchestra (with optional organ), one for small ensemble with organ and the one to be heard tonight, for organ with cello.

There are some similarities between this and Fauré's Requiem in the choice of text, as well as in the allocation of movements between the soloist and the choir. However, as the composer explained in his programme notes: "This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves, which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny".

I. INTROIT

Requiem aeternam dona eis Domine:	Grant them eternal rest, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine upon them.
Te decet hymnus Deus in Sion:	Thou art praised, O God, in Zion
et tibi redetur	and unto Thee shall the vow be
votum in Jerusalem.	performed in Jerusalem.
Exaudi orationem meam,	Hear my prayer;
ad te omnis caro veniet.	unto Thee shall all flesh come.
Requiem aeternam dona eis Domine:	Grant them eternal rest, O Lord,
et lux perpetua luceat eis.	and let perpetual light shine upon them.

The tenors and basses in unison sing the plainsong melody to 'Requiem aeternam' against a gently flowing organ accompaniment, with sopranos and altos vocalising an 'â' in harmony. At 'Te decet hymnus' the sopranos and altos sing a brighter, rhythmically freer, version of the plainsong against the organ's block chords; finally, the organ itself plays the first version of the plainsong while the choir sings simple, slow-moving harmonies.

II. KYRIE

In the *Kyrie* voices and organ (mainly doubling the vocal lines) weave flowing lines in a polyphonic texture. The voices build to a climax at the return of 'Kyrie eleison' before a solo organ stop intones the plainsong as a slow-moving *cantus firmus* in an effect reminiscent of a Bach cantata.

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

III. DOMINE JESU CHRISTE

After a few preliminary bars at the start of the Offertory, Duruflé puts the plainsong melody in the organ, starting in the bass. The altos sing a counter-melody of similar character and the choir, singing in block harmony, declaims 'Libera eas de ore leonis', at first slowly then against an agitated accompaniment. The music rises to a tremendous climax before subsiding to a repeat of the organ introduction, the texture thinning even further when the sopranos enter with the ethereal episode 'Sed signifer sanctus Michael'. The words 'Quam Olim Abrahae', which other composers have set to a fugue, are reduced to a quiet six bars of plainsong. The tenors and basses sing 'Hostias et preces tibi' in a hushed fashion. The music builds at 'Tu suscipe', but then becomes very quiet and still, as the women's voices repeat 'Quam Olim Abrahae...'.

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

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

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semine eius.

Deliver them from the lion's mouth,
that hell may not swallow them up;
may they not fall into darkness.
But may the holy standard-bearer,
Michael, lead them into the holy light;
as once Thou didst promise
to Abraham and his seed.

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

Sacrifices and prayers to Thee,
O Lord, we offer with praises.
Receive them on behalf of those souls
whom we commemorate this day.
Grant them, O Lord, to
pass from death into life;
As once Thou didst promise to Abraham
and his seed.

IV. SANCTUS

Like that in Fauré's Requiem and the Langlais Mass, the *Sanctus* is built over a moving, in this case very rapidly-moving, *moto perpetuo* on the organ. The 'Sanctus' is sung by the sopranos and altos alone then the music builds as the other voices sing 'Hosanna in excelsis', to the loudest moment in the whole work, on 'excelsis', after which it dies away and the movement ends with the sopranos and altos singing *pianissimo* the 'Benedictus' and its own 'Hosanna in excelsis'.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

V. PIE JESU

The *Pie Jesu*, as in Fauré's version, takes the form of a solo – this time for a mezzo-soprano rather than a soprano and here accompanied by organ and cello. The words are sung, first quietly in the singer's lower register, then in the upper register in a slightly quicker tempo. This impassioned appeal is far removed from the childlike innocence of the Fauré setting.

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

Merciful Lord Jesu,
grant them rest,
eternal rest.

VI. AGNUS DEI

Plainsong reappears in the *Agnus Dei*, sung first by the altos, but here with a syncopated accompaniment which adds tension. To introduce the second appearance of the words, from the tenors, Duruflé brings in on the organ a wide-ranging counter-melody, not related to plainsong, which recurs at the last 'dona eis requiem'.

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

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

VII. LUX AETERNA

In the *Lux Aeterna* a tiny snatch of plainsong on the words 'quia pius es' acts as a sort of refrain and also forms the basis of the introductory music in the organ. 'Lux aeterna' is sung twice by the sopranos over a wordless accompaniment from the rest of the choir, then 'Requiem aeternam' is sung on a sustained note, first by sopranos and tenors, later by altos and basses.

Lux aeterna luceat eis, Domine :
Cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis,
quia pius es.

May eternal light shine upon them, O Lord,
with Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
For Thou art merciful.

VIII. LIBERA ME

The *Libera Me* is introduced by the basses and tenors with the whole choir finishing each of the statements. Over an organ tremolo the basses then announce *fortissimo* 'Dies illa, dies irae'; their words are repeated even more loudly by the whole choir, but this outburst is short-lived. The sopranos sing 'Requiem aeternam', then the whole choir repeats the first words of the 'Libera me' and the movement ends quietly.

Libera me Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi
sunt et terra:
Dum veneris judicare saeculum
per ignem.

Deliver me, Lord, from eternal death,
in that awful day:
When the heavens and the
earth shall be moved:
When Thou shalt come to judge the world
by fire.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra.

I tremble, and I fear
the judgement and the wrath to come.
When the heavens and the earth shall be moved:

Dies illa, dies irae,
calamitatis et miseriae,
dies magna, et amara valde.
Dum veneris judicare saeculum
per ignem.

That day, day of wrath,
of disaster and misery,
that great and exceeding bitter day.
When Thou shalt come to judge the world
by fire.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.
Libera me Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi
sunt et terra:
Dum veneris judicare saeculum
per ignem.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
Deliver me, Lord, from eternal death,
in that awful day:
When the heavens and the
earth shall be moved:
When Thou shalt come to judge the world
by fire.

VIII. IN PARADISUM

Duruflé treats the final antiphon *In Paradisum* very simply. The sopranos sing the plainsong melody up to 'sanctam Jerusalem' then a pedal note appears on the organ and the full chorus, divided ultimately into seven parts, sings 'Chorus angelorum', above which appears an independent melody on the organ. The final chord is marked *ppp* (very, very quiet), 'très long' (very long) and contains near-subliminal 'extra' notes which we sense rather than hear. Duruflé commented that *In Paradisum* marks "the ultimate answer of Faith to all the questions by the flight of the soul to Paradise".

In Paradisum deducant te Angeli:
In tuo adventu
suscipiant te Martyres,
Et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.

May the angels lead you into Paradise:
May your arrival
be greeted by the Martyrs,
And may they guide you
into the holy city, Jerusalem.
May the choir of angels receive you,
And with Lazarus, who once was poor,
May you have eternal rest.



MARK FORKGEN

CONDUCTOR



Mark Forkgen has been the 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, and appeared at major venues, including the Royal Festival Hall, the Royal Albert Hall and the Barbican. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic, Italy, Bulgaria and Hong Kong.

A specialist in the field of choral and contemporary music, Mark also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music, and has been Conductor and Artistic Advisor for a number of highly acclaimed festivals.

Here Mark Forkgen answers questions from the choir:

WHAT GOT YOU INTO MUSIC?

My early years were dominated by singing. I was a chorister at our local church, St Andrew's, Enfield, before joining the choir of the Temple Church in London under Sir George Thalben-Ball and John Birch. I also sang in some operas at the Royal Opera House. Experiencing this level of music-making at such a young age meant I engaged with music and performing rather than doing exams. I had started the piano at this stage, but instrumentally I was a slow burner!

WHERE DID YOU STUDY MUSIC?

I attended the City of London School for Boys and was Organ Scholar at the Temple Church before going to Cambridge as the Organ Scholar of Queens'

College, reading Music. I then won a scholarship to study conducting at the Guildhall School of Music and Drama where I studied with Christopher Seaman. I was also very lucky to spend time with Michael Tilson Thomas and Mstislav Rostropovich.

OUTSIDE 'CLASSICAL' MUSIC, WHAT OTHER GENRES, COMPOSERS, WRITERS, MUSICIANS, BANDS DO YOU LIKE AND LISTEN TO?

My knowledge of 'pop' music starts to fizzle out post 1980s. I grew up in North London, went to a lot of gigs at Wembley Arena and other venues, seeing Stevie Wonder, Billy Joel, The Police and Queen. Nowadays, I mainly listen in the car. My two favourite 'pop' songwriters are Paul Simon and Billy Joel.

DO YOU LIKE JAZZ?

Absolutely! Many of you would have seen my love of Jazz when we've performed the Ellington *Sacred Concert*, Will Todd's *Mass in Blue* and the Gershwin night. I played in a Jazz Quartet at university and must admit that I pull rank and run the Tonbridge School Big Band!

DO YOU PREFER CONDUCTING OR PERFORMING?

Interesting distinction as I still feel I'm 'performing' when conducting. It's just that you're performing more for the people in front of you rather than those behind you. Obviously, some conductors think of it the other way round! I wouldn't want to just conduct or play. The big adjustment in conducting is that you're not making the sound physically and obviously need musicians around you. This was one of the great attractions as a contrast to the solitary life of a keyboard player.

HAVE YOU EVER SPENT TIME IN A MUSIC THEATRE 'PIT BAND'?

Yes. I've been the MD for several musical theatre productions. For some of these I've been conducting but often I'm leading from the keyboard. These have been short runs rather than the week in-week out West End model. The mix has been eclectic: *West Side Story*, *The Threepenny Opera*, *Into the Woods*, *The Boyfriend*, *Oh! What a Lovely War*, *Chess*, *Cabaret* and my favourite, *Sweeney Todd*. Hopefully we'll get to do it with LCC at some point.

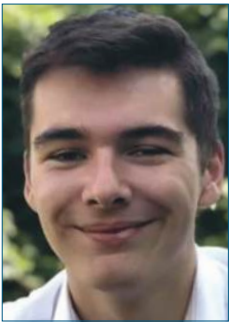
DO YOU HAVE A FAVOURITE CONCERT, VENUE AND CONDUCTOR?

Favourite venue is the KKL [Culture and Congress Centre] in Lucerne.

Favourite concert and conductor can easily be rolled into one. We queued for hours and hours in the snow outside the Philharmonie in Berlin and finally manged to get returns at 7.28pm! It was Bruckner's Symphony No. 7 with Claudio Abbado conducting. The slow movement was simply overwhelming. I realised that our whole row had been reduced to tears. I would have queued for days.

BEN COLLYER

ORGAN



Ben Collyer is organist at St John's, Hyde Park Crescent and Artist Diploma Student at the Royal College of Music, where he is generously supported by the John Birch Scholarship.

He began his musical education at the age of seven as a treble in his local church choir in Stockport. He then began studies at Chetham's School of Music where he studied the organ with Christopher Stokes and the piano with Graham Caskie. In 2017, Ben was awarded his ARCO diploma from the Royal College of Organists.

In 2018 Ben took on the role of Organ Scholar at Christ Church Cathedral, Oxford, whilst studying for a BA in Musicology.

As a recitalist, Ben has performed in a number of prestigious venues both in the UK and abroad. Recent venues include L'Église Saint Vincent de Carcassonne and the Royal Opera House in Muscat.

In the academic year 2021-22, Ben was Organ Scholar at St Paul's Cathedral, where he was involved in a number of prestigious services, including the Platinum Jubilee service for Her Majesty Queen Elizabeth II.

Ben began his postgraduate studies at the RCM in 2021, studying for an MPerf in Organ Performance. He achieved a first-class degree in his Master's course in 2023, and will continue his studies for a further academic year as a participant in the Artist's Diploma Course.

BEN MICHAELS

CELLO



Ben Michaels is a British cellist based in London. He began learning cello with his father, Joel Michaels, and later studied with Felix Schmidt and John Myerscough at the Royal Academy of Music.

Ben is passionate about chamber and contemporary music. He was a founding member of the Hill Quartet, with whom he was a Chamber Fellow at the Academy 2020-22. Ben enjoys a varied chamber recital schedule alongside solo performing; he has a particular interest in commissioning and supporting new works written for solo cello. In 2022 he was awarded the inaugural Keith Harvey Memorial Award by the London Cello Society, which will support the commission of a set of six short solo works written by a selection of cellist-composers. In addition to these personal projects, he regularly performs with various chamber and symphony orchestras around the UK, on both baroque and modern cellos.

At the Academy, Ben was awarded the Alexander Kelly, Lesley Alexander and Sir John Barbirolli Memorial Awards in recognition of his achievements during his degrees. His studies were made possible by generous support from The Countess of Munster Musical Trust (Derek Butler Award), Help Musicians UK (Ian Fleming Award), The Janatha Stubbs Foundation, The Craxton Memorial Trust, The Emanuel Hurwitz Chamber Music Trust, The VCT Trust, The ACH Crisford Charitable Trust, The Peter Adams Trust and The Tom Cocklin Memorial Trust.

Ben plays on a Gaetano Gadda cello, generously provided on loan by an anonymous benefactor.

Before exploring his passion for music, Ben studied Biochemistry at Clare College, Cambridge.

JAN TROTT

MEZZO-SOPRANO



After completing a degree in Music, followed by a year of post-graduate study at the Guildhall School of Music and Drama, Jan began to focus on her two passions: teaching music, specialising in early years and primary teaching, and singing.

She currently works as a primary school teacher in London, teaching a Year 4 class and leading the school choir. Jan has also worked as an Advisory Teacher for the Voices Foundation, which aims to raise the profile and quality of music education in schools through training programmes for class teachers.

She sings regularly with the chamber choir Canticum. Solo performances in London and Cambridge have included J.S. Bach's *Christmas Oratorio*, *St Matthew* and *St John Passions*, Sorceress in *Dido and Aeneas,* Copland's *In the Beginning***,** and Duruflé's Requiem, as well as solo recitals.



LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

Assistant Conductor
and Accompanist
Laurence Williams

James Finlay
Chairman

Martin Goodwin
Concert Manager

Tabitha Strydom
Treasurer

Stephen Rickett
Design and Communications

Jennifer Greenway
Membership

Barbara Paterson
Committee Secretary

Simon Livesey
Company Secretary

The choir had its 60th anniversary in 2020. Notable for the commitment and musicality of its performances in an unusually varied repertoire, London Concert Choir regularly appears with Mark Forkgen at London's premier concert venues, while tours abroad have included visits to France, Germany, Italy, Poland and Spain.

The choir celebrated its 50th anniversary with two performances of Britten's *War Requiem.* Among other major works have been Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah,* Brahms' *German Requiem,* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. In 2022 the choir made its first appearance at the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's *King Arthur* to Gershwin's *Porgy and Bess.* Performances with Counterpoint period instrumental ensemble include Handel's *Messiah*, Bach's *St Matthew* and *St John Passions* and *Christmas Oratorio*, Monteverdi's *Vespers of 1610* and Mozart's C minor Mass. LCC has also performed Rachmaninov's *Vespers,* Ellington's *Sacred Concert*, Will Todd's *Mass in Blue* and a concert of highlights from the musicals of Rodgers and Hammerstein.

The choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. Among new works commissioned by the choir have been *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 Roderick Williams to commemorate the centenary of the RAF.

lcchoir.uk

LONDON CONCERT CHOIR MEMBERS

Soprano
Anja Augenschein
Dagmar Binsted
Eleanor Blackman
Alison Carpenter
Eleanor Cowie
Ann-Gaëlle Cox
Emma Davidson
Christine Dencer
Emma Dixon
Kay Fox
Sarah French
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Emily Hunka
Eva Ignatuschtschenko
Carol Ihnatowicz
Christine Ingram
Danielle Johnstone
Julija Jones
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Stephanie Lacey
Susanna Lutman
Annie Meston
Adrienne Morgan
Margaret Perkins
Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard
Lucy Smith
Tara Springate
Trina Stevens
Emily Taylor
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Julie Wilson

Alto
Camilla Banks
Galina Borisova
Kate Britten
Janet Cole
Carys Cooper
Deborah Curle
Rosemary de Saram
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Maria Grabar
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Chris Joseph
Margaret Kalaugher
Sharon Kipfer
Sarah Knight
Sabine Koellmann
Kyra Kösler
Carol Lane
Lorna Lewis
Liz Lowther
Bridget Maidment
Adrienne Mathews
Karen McManus
Neetu Menon
Anna Metcalf
Rosie Norris
Cathy Packe
Barbara Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Tabitha Strydom
Gabriel West
June Williams

Tenor
David Broad
Richard Davison
Dave Dosoruth
Fabyan Evans
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Andrew Lyburn
Benjamin Martin
Stephen Rickett
Tim Steer
Andrew Sutcliffe
Geoffrey Williams
Ruth Yeo

Bass
Colin Allies
John Ancock
Miles Armstrong
Timothy Bourns
Andrew Cullen
Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
Keith Holmes
Ian Judson
Robert Kealey
Simon Livesey
Mark Livingstone
Hamish Naismith
Morgan Roberts
Jonathan Rogers
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
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. Rehearsals are on Monday nights at Bloomsbury Baptist Church near Tottenham Court Road station. If you are interested in joining the choir, please fill in your details online at **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.

The information you provide is subject to data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

LCC SUPPORTERS

Peter Banks
Sue Blyth
Deborah and Girome Bono
Carys Cooper
Eleanor Cowie
Andrew Cullen
Dianne Denham
Geoffrey Deville
Fabyan and Karen Evans
James Finlay
Judith Greenway
Nicholas Halton
Tim and Christine Ingram
Miriam Kramer
Simon Livesey
Jill Marx
Janet and Michael Orr
Adrienne Morgan
Barbara Paterson
Gillian Perry
Christopher and Jennifer Powell Smith
Will Tilden
Dai Whittingham
Charles Williams
Anthony Willson

LIFE FRIENDS

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

Peter Barley
Tim and Patricia Barnes
Anne Clayton
Mark Loveday
Sue McFadyen
Gregory Rose

LONDON
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CHOIR

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FUTURE CONCERTS

Friday 8 December 2023, 7:30pm
St John's Smith Square, SW1
LONDON CONCERT CHOIR WITH SOUTHBANK SINFONIA
Schubert: Unfinished Symphony and Magnificat
Mendelssohn: Ave Maria, Overture - The Hebrides, Christus

Wednesday 20 December 2023, 7:45pm
Holy Trinity Sloane Square, SW1
CAROLS FOR CHOIR AND AUDIENCE
in aid of St George's Hospital Charity

Thursday 14 March 2024, 7:30pm
Cadogan Hall, Sloane Terrace, SW1
BRAHMS: SONG OF DESTINY
DVORAK: STABAT MATER

Thursday 20 June 2024, 7:30pm
Cadogan Hall, Sloane Terrace, SW1
PURCELL: DIDO AND AENEAS
HANDEL: DIXIT DOMINUS