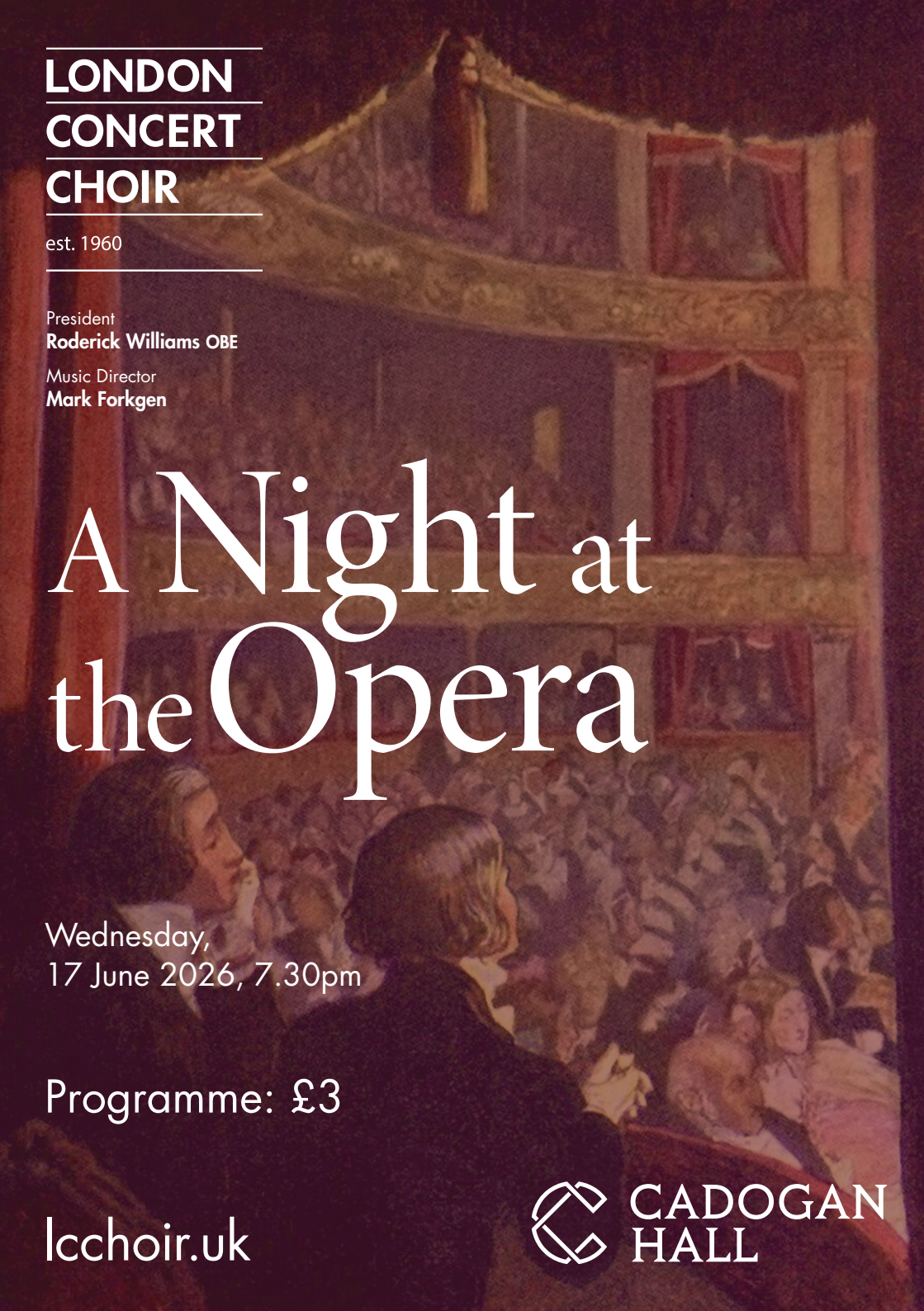


LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

A Night at the Opera

Wednesday,
17 June 2026, 7.30pm

Programme: £3

lcchoir.uk

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LONDON
CONCERT
CHOIR

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A Night at the Opera

Music Director **Mark Forkgen**

Alison Langer *soprano*
Rachel Allen *soprano*
Robin Bailey *tenor*
Giles Davies *baritone*

Michael King *baritone*
Richard Murray *bass*

London Concert Choir
Counterpoint Ensemble

There will be an INTERVAL of 20 minutes.

THE BARBER OF SEVILLE ROSSINI (1792–1868)

Multiple layers of disguise and trickery drive the action in *The Barber of Seville,* in which the titular barber, Figaro, is drawn into a lovelorn hero's quest to win his beloved from her possessive guardian.

Premiering in Rome in 1816, Rossini's effervescent comedy was based on the *1775* play of the same title, written by the Parisian playwright Beaumarchais. The opera and its source material drew on layered traditions in the performing arts, bringing together aspects of Italian commedia dell'arte, French vaudeville, carnivalesque and grotesque theatre - which audiences would have recognised – blended with updated aesthetics and morality to suit the more refined tastes of the era. The story takes place in an imagined Franco-Spanish setting, and Figaro himself is like a humanised Harlequin – slightly detached from the other characters yet instrumental to the progress of the plot, and bringing a sense of mischief and magic to proceedings.

The **Overture** introduces the playful, infectious mood that characterises *The Barber of Seville* – with a light orchestration led by strings and woodwind, gradually accelerating in Rossini's trademark crescendo to a riotous finish.

In the **opening scene**, Fiorello and his master Count Almavida approach the house of Dr Bartolo, Rosina's tutor-guardian. As they prepare for Almavida (disguised as a poor student, Lindor) to serenade beneath Rosina's window, they are joined by street-musicians, who must get into position "*piano, pianissimo, senza parlar*" - quietly, very quietly and without speaking.

Largo al factotum, otherwise known as Figaro's aria, is renowned for the bravura display of control and agility it demands of the baritone soloist. With wit and verve, Figaro describes the colourful life of a barber-surgeon, always in demand as a talented "jack-of-all-trades" and rushing to and fro between clients to fulfil their many errands and requests.

In the stretto (faster concluding passage) from the **Finale of Act I**, Count Almavida has caused a commotion in Bartolo's house, disguised this time as a drunken soldier. As guards arrive to arrest him, he reveals his true aristocratic status, throwing the assembled company into confusion. Mayhem ensues as Figaro, Rosina, Bartolo, his housekeeper Berta, Rosina's music teacher Basilio and the guards all enter the fray with competing questions and exclamations of bewilderment.

OVERTURE

OPENING SCENE
PIANO, PIANISSIMO…

Fiorello
Piano, pianissimo, senza parlar,
tutti con me venite qua.

Suonatori
Piano, pianissimo, eccoci qua.

Fiorello
Tutto è silenzio, nessun qui sta
che i nostri canti possa turbar.

(Il Conte Almaviva entra.)

Conte
Fiorello…Olà!

Fiorello
Signor, son qua.

Conte
Ebben!…gli amici?

Fiorello
Son pronti già.

Conte
Bravi, bravissimi, fate silenzio;
piano, pianissimo, senza parlar.

Suonatori
Piano, pianissimo, senza parlar.

Fiorello
Senza parlar, venite qua.

QUIETLY, VERY QUIETLY….

Fiorello
Quietly, very quietly, without speaking,
everyone come here with me.

Musicians
Quietly, very quietly, here we are.

Fiorello
All is silent. No one is here that our songs
can disturb.

(Count Almaviva enters.)

Count
Fiorello…ho!

Fiorello
Sir, I am here.

Count
Well!…and our friends?

Fiorello
They are all ready.

Count
Well done, very good, be quiet;
softly, very softly, without speaking.

Musicians
Quietly, very quietly, without speaking.

Fiorello
Without a word, without a word.

ARIA – FIGARO

La ran la lera,
la ran la là.
Largo al factotum
della città!
Presto a bottega,
che l'alba è già.
La la la…
Ah, che bel vivere,
che bel piacere
per un barbiere
di qualità!
Ah bravo Figaro,
bravo, bravissimo!
Fortunatissimo
per verità!
La la la…
Pronto a far tutto,
la notte e il giorno
sempre d'intorno,
in giro sta.
Miglior cuccagna
per un barbiere,
vita più nobile,
no, non si dà.
La la la…
Rasori e pettini,
lancette e forbici,
al mio comando
tutto qui sta.
V'è la risorsa,
poi, del mestiere
colla donnetta,
col cavaliere…
La la la lera…
Ah, che bel vivere,
che bel piacere
per un barbiere
di qualità!
Tutti mi chiedono,
tutti mi vogliono,
donne, ragazzi,
vecchi, fanciulle:
Qua la parrucca…
Presto la barba…
Qua la sanguigna…
Presto il biglietto.

La ran la lera,
la ran la la.
Make way for the factotum
of the town,
hastening to his shop,
for it's dawn already.
La la la…
Ah, what a good life,
what pleasures there are
for a barber
of quality!
Ah, bravo Figaro!
Bravo, bravissimo;
most fortunate,
indeed!
La la la…
Ready for anything,
by night and by day.
Always on the go,
out and about.
Better fortune
for a barber,
a life more noble —
no, there is none.
La la la…
Razors and combs,
lancets and scissors,
everything's ready
at my command.
Then there are perks
of the trade
with the young ladies…
with the young bloods…
La la la lera…
Ah, what a good life,
what pleasures there are
for a barber
of quality!
Everyone calls for me,
everyone wants me
ladies, boys,
old men, maidens:
Here a wig…
Quick a shave…
Here a leech…
Quick a note.

Ehi, Figaro… Figaro…
Figaro, Figaro,
Figaro, Figaro…
Ahimè, che furia!
Ahimè, che folla!
Uno alla volta,
per carità!
Figaro… Son qua.
Ehi, Figaro… Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù.
Pronto prontissimo
son come il fulmine:
sono il factotum
della città.
Ah, bravo Figaro!
Bravo, bravissimo,
a te fortuna
non mancherà!
La la la…
Sono il factotum
della città.

Hey, Figaro… Figaro…
Figaro, Figaro,
Figaro, Figaro…
Dear me, what a frenzy!
Dear me, what a crowd!
One at a time,
for heaven's sake!
Figaro… Here I am.
Hey, Figaro… Here I am.
Figaro here, Figaro there,
Figaro up, Figaro down.
Quick as can be,
I am like lightning:
I'm the factotum
of the town.
Ah, bravo Figaro!
Bravo, bravissimo;
fortune will
not fail you!
La la la…
I'm the factotum
of the town.

FINALE

Bartolo
Ma signor…

Soldati
Zitto tu!

Soldati
Oh, non più!

Bartolo
Ma se lei…

Soldati
Non parlar…

Bartolo
Ma vorrei…

Soldati
Non gridar.

Bartolo, Basilio
Ma se noi…

Bartolo
But, sir…

Soldiers
You be quiet!

Soldiers
Oh, no more!

Bartolo
But if you…

Soldiers
Don't talk…

Bartolo
But I would like…

Soldiers
Don't shout.

Bartolo, Basilio
But if we…

Soldati
Zitto voi!

Berta, Bartolo, Basilio
Ma se noi…

Soldati
Pensiam noi.

Berta, Bartolo, Basilio
Ma se poi…

Soldati
Zitto tu!

Berta, Bartolo, Basilio
Ma se noi…

Soldati
Non parlar!
Vada ognun pei fatti suoi,
si finisca d'altercar.

Bartolo
Ma sentite… ascoltate…

Berta, Rosina, Conte, Figaro, Basilio
Zitto su! Zitto giù!
Zitto qua! Zitto là!

Berta, Rosina, Conte,
Figaro, Bartolo, Basilio + Chorus
Mi par d'esser con la testa
in un'orrida fucina,
dove cresce e mai non resta
dell'incudini sonore
l'importuno strepitar.

Alternando questo e quello
pesantissimo martello
fa con barbara armonia
muri e volte rimbombar.

E il cervello, poverello,
già stordito, sbalordito,
non ragiona, si confonde,
si riduce ad impazzar.

Soldiers
You be quiet!

Berta, Bartolo, Basilio
But, if then…

Soldiers
We'll think about it.

Berta, Bartolo, Basilio
But if then…

Soldiers
You be quiet!

Berta, Bartolo, Basilio
But if we…

Soldiers
Don't talk.
Everyone go about his own business;
so stop quarrelling.

Bartolo
But hear me… Listen to me…

Berta, Rosina, Count, Figaro, Basilio
Quiet up there! Quiet down here!
Quiet here! Quiet there!

Berta, Rosina, Count,
Figaro, Bartolo, Basilio + Chorus
My head seems to be
in a frightful forge
where the persistent din
of the ringing anvils
grows louder and never ceases.

Alternately this and that
gigantic hammer, with
barbaric harmony, makes
the walls and arches resound.

And the brain, poor little thing,
already stunned, stupefied,
cannot reason, is confounded,
is reduced to madness.

SEMELE — HANDEL (1685–1759)

Handel's *Semele* traces the tale of a young woman tragically caught up in the affairs of the gods of Classical mythology. Human ambition and immortal jealousy prove to be a fatal combination. Semele tries to avert her arranged marriage to Athamas, in favour of continuing her affair with the god Jove. Taking the form of an eagle, he carries her away to a mountain palace. His jealous wife, the goddess Juno, disguises herself as Semele's sister Ino, and persuades the unfortunate heroine to demand that Jove appear to her in his true form. He is forced to fulfil her wish, having already vowed to do whatever she asks. Semele is consumed by lightning, and dies. In the aftermath, Athamas and Ino find consolation in one another, and Semele's son survives her – the god of wine and theatre, Bacchus.

Semele was described by the composer himself as a "musical drama", but is recognised as an early opera in all but name, with expansive choruses and dramatic solo arias. Handel developed the work from William Congreve's 1704 libretto, composing in a burst of creative energy over a month in 1743 and presenting it the following spring.

Audiences were taken aback by the staging of a new, secular work with a scandalous theme, using the sacred oratorio format, during the solemn season of Lent. Amid this bemusement and disapproval, the run lasted only four nights and after a brief revival at the end of 1744, it fell out of favour until the twentieth century.

In **Lucky omens** the chorus play the role of the priests, seeking the assent of the gods Jove and Juno for the marriage of Semele and Athamas, singing brightly of their supposedly rosy future.

After Jove carries Semele away to the mountain palace, **Endless pleasure, endless love** describes their unwedded bliss – sung first by Semele in her aria, and then by the chorus, as priests and augurs. Semele and Jove's union is explained not only for the audience, but for Semele's father Cadmus, the king of Thebes. In spite of his dread, they sing joyfully.

Left alone in the palace, Semele longs to fall asleep so that she can see Jove in her dreams, imploring "**Sleep, why dost thou leave me?"**. In the ensuing recitative exchange, she remonstrates with Jove for his absence and presses for proof of his lasting affection; while he insists that he is present where love is felt. **How engaging, how endearing** is the chorus's comment on the lovers' quarrel.

In **Where'er you walk**, Jove's famous romantic aria, he lovingly invokes a scene of pastoral beauty that will surround Semele in Arcadia. The natural world responds to her presence, with trees turning to offer her shade and flowers blooming in her footsteps.

The god of sleep, Somnus, protests **"Leave me, loathsome Light"** as Juno tries to wake him and enlist him in her plot to destroy Semele.

The opera concludes with **Happy, happy shall we be**, its majestic, triumphant refrain strongly redolent of the Hallelujah Chorus from Handel's *Messiah*. This epilogue to the story shifts the focus firmly away from Semele's tragic death, promising an end to sorrow and guilt, and reasserting the importance of virtuous love – although Bacchus remains among the joys envisaged.

Chorus
PRIESTS
Lucky omens bless our rites,
And sure success shall crown your loves;
Peaceful days and fruitful nights
Attend the pair that she approves.

Air and Chorus – SEMELE
Endless pleasure, endless love
Semele enjoys above!
On her bosom Jove reclining,
Useless now his thunder lies;
To her arms his bolts resigning,
And his lightning to her eyes.

PRIESTS and **AUGURS**
Endless pleasure, endless love
Semele enjoys above!

Air – SEMELE
O sleep, why dost thou leave me,
Why thy visionary joys remove?
O sleep, again deceive me,
To my arms restore my wand'ring love!

Recitative – SEMELE
Let me not another moment
Bear the pangs of absence;
Since you have form'd my soul for loving,
No more afflict me
With doubts and fears and cruel jealousy!

Recitative – JOVE
You are mortal and require
Time to rest and to repose.
I was not absent,
While Love was with thee
I was present: Love and I are one.

Chorus
LOVES AND ZEPHYRS
How engaging, how endearing,
Is a lover's pain and care!
And what joy the nymph's appearing
After absence or despair!

Air – JOVE
Where'er you walk, cool gales shall fan the glade;
Trees, where you sit, shall crowd into a shade.
Where'er you tread, the blushing flow'rs shall rise,
And all things flourish where'er you turn your eyes.

Air – SOMNUS
Leave me, loathsome light,
Receive me, silent night!
Lethe, why does thy ling'ring current cease?
Oh, murmur, murmur me again to peace!

Chorus

PRIESTS
Happy, happy shall we be,
Free from care, from sorrow free.
Guiltless pleasures we'll enjoy,
Virtuous love will never cloy;
All that's good and just we'll prove,
And Bacchus crown the joys of love.

EUGENE ONEGIN TCHAIKOVSKY (1840–1893)

Pushkin's verse novel *Eugene Onegin* is a classic of Russian literature, telling of the jaded protagonist's foolish personal choices, amid a detailed depiction of early 19th century society. Tchaikovsky took on the daunting task of setting this national treasure to music at the suggestio n of a friend. Rather than translating the full narrative into musical drama, Tchaikovsky was inspired to create lyrical scenes, drawing on the inner life of the characters.

Much of the action takes place at the Larin estate, where, bored of St Petersburg high society, the young aristocrat Onegin begins visiting a noble family after inheriting the neighbouring property from his uncle. He rejects Tatyana, the eldest of two sisters, and idly sows division between the younger girl, Olga, and his friend Lensky, to whom she is engaged. As a result of this quarrel he goes on to kill Lensky in a duel. He later finds that Tatyana has married a prince, and is now elevated far beyond his reach.

The **Chorus and Dance of Peasants** is the first of several movements providing the pastoral backdrop to the story. The workers sing of the fruitful harvest, their labours on the land, and simple pleasures. The quintessentially Slavonic folk melodies and motifs establish a sense of unchanging tradition, contrasting with the art-songs sung by the young nobles, which hint at a more contrived existence tinged with melancholy.

Onegin's Aria is his world-weary response to Tatyana's passionate letter, as he declares himself unfit for the humdrum confines and comforts of married life. He predicts how unsuited they would be as a couple, and advises her to be more cautious about revealing her feelings to potential suitors.

Meanwhile, the servant girls are picking fruit on the estate, and singing the **Maidens' Chorus**. They joke about attracting a boy's attention only to run away, throwing berries at him. Their attitude is light-hearted and carefree – poignantly juxtaposed with Tatyana's serious declaration of love, her humiliation at being rejected, and Onegin's jaundiced view of romance.

The **Waltz Scene** sees the genteel guests arriving for a ball, appreciating the fine arrangements, and looking forward to a grand evening of socialising and entertainment.

CHORUS AND DANCE OF PEASANTS

KRESTYANE

Uzh kak po mostu, mostochku,
Po kalinovïm dosochkam,
Vaynu, vaynu, vaynu, vaynu,
Po kalinovïm dosochkam,
Tut i shol proshol detina,
Slovno yagoda-malina,
Vaynu…
Slovno yagoda-malina.
Na pleche nesyot dubinku,
Pod poloy nesyot volïnku,
Vaynu…
Pod poloy nesyot volïnku,
Pod drugoy nesyot gudochek.
Dogadaysya, mil-druzhochek,
Vaynu…
Dogadaysya, mil-druzhochek.
Solntse selo, tï ne spishli!
Libo vïydi, libo vïshli,
Vaynu…
Libo vïydi, libo vïshli,
Libo Sashu, libo Mashu,
Libo dushechku-Parashu,
Vaynu…
Libo dushechku-Parashu,
Libo Sashu,…
Parashenka vïkhodila,
S milïm rechi govorila:
Vaynu…
S milïm rechi govorila:
"Ne bessud-ka, moy druzhochek,
V chom khodila, v tom i vïshla,
V khudenkoy vo rubashonke,
Vo korotkoy ponizhonke,
Vaynu…
V khudenkoy vo rubashonke,
Vo korotkoy ponizhonke!
Ne bessud-ka, moy druzhochek,"
Vaynu,…

PEASANTS

One day across the bridge, the little bridge,
along the hazel planks,
Vayinu, vayinu, vayinu, vayinu,
along the hazel planks,
came a fine young fellow,
fresh and ruddy as a raspberry,
Vayinu…
fresh and ruddy as a raspberry.
Over his shoulder he carries a cudgel,
under one coat-skirt he carries bagpipes,
Vayinu…
under one coat-skirt he carries bagpipes,
under the other is a fiddle.
Now just you guess, my dearest,
Vayinu…
Now just you guess, my dearest.
The sun has set, aren't you asleep, then?
Come out yourself or else send out,
Vayinu…
Come out yourself or else send out
Sasha or Masha
or dear little Parasha,
Vayinu…
Send dear little Parasha,
Sasha…
Parashenka came out,
and had a talk with her sweetheart,
Vayinu…
had a talk with her sweetheart:
"Don't grumble at me, my dearest,
I've come out just as I was,
in my shabby little blouse
and my short skirt.
Vayinu…
In my shabby little blouse
and my short skirt!
Don't you grumble at me,"
Vayinu….

ONEGIN'S ARIA

ONEGIN

Vï mne pisali.
Ne otpiraytes. Ya prochol
Dushi doverchivoy priznanya,
Lyubvi nevinnoy izliyanya;
Mne vasha iskrennost mila!
Ona v volnenye privela
Davno umolknuvshiye chuvstva.
No vas khvalit ya ne khochu;
Ya za neyo vam otplachu
Priznanyem takzhe bez iskusstva.
Primite zh ispoved moyu,
Sebya na sud vam otdayu!
Kogda bï zhizn domashnim krugom
Ya ogranichit zakhotel,
Kogda b mne bït ottsom, suprugom
Priyatnïy zhrebiy povelel,
To, verno b, krome vas odnoy,
Nevestï ne iskal inoy.
No ya ne sozdan dlya blazhenstva,
Yemu chuzhda dusha moya,
Naprasnï vashi sovershenstva,
Ikh ne dostoin vovse ya.
Poverte, sovest v torn porukoy,
Supruzhestvo nam budet mukoy.
Ya skolko ni lyubil bï vas,
Privïknuv, razlyublyu totchas.
Sudite zh vï, kakiye rozï
Nam zagotovil Gimeney,
I, mozhet bït, na mnogo dney!
Mechtam i godam net vozvrata,
Ne obnovlyu dushi moyey!
Ya vas lyublyu lyubovyu brata,
lyobovyu brata
Il, mozhet bït, yeshcho nezhney!
Il, mozhet bit yeshcho, yeshcho silney!
Poslushayte zh menya bez gneva,
Smenit ne raz mladaya deva
Mechtami lyogkiye mechtï!
Uchites vlastvovat soboy…

You wrote to me.
Don't deny it. I have read
the avowal of a trusting heart,
the outpouring of an innocent love;
your candour touched me deeply.
It has stirred
feelings long since dormant.
I won't commend you for this,
but I will repay you
with an equally guileless avowal.
Hear my confession,
then judge me as you will!
If I had wished to pass my life
within the confines of the family circle,
and a kindly fate had decreed for me
the role of husband and father,
then, most like, I would not choose
any other bride than you.
But I was not made for wedded bliss,
it is foreign to my soul,
your perfections are in vain,
I am quite unworthy of them.
Believe me, I give you my word,
marriage would be a torment for us.
No matter how much I loved you,
habit would kill that love.
Judge what a thorny bed of roses
Hymen would prepare for us,
and, perhaps, to be endured at length!
One cannot return to dreams and youth,
I cannot renew my soul!
I love you with a brother's love,
a brother's love
or, perhaps, more than that!
Perhaps, perhaps more than that!
Listen to me without getting angry,
more than once will a girl exchange
one passing fancy for another.
Learn to control your feelings…

MAIDENS' CHORUS

DEVUSHKI
Devitsï, krasavitsï,
Dushenki, podruzhenki!
Razïgraytes, devitsï,
Razgulyaytes, milïye!
Zatyanite pesenku,
Pesenku zavetnuyu,
Zamanite molodtsa
K khorovodu nashemu!
Kak zamanim molodtsa,
Kak zavidim izdali,
Razbezhimtes, milïye,
Zakidayem vishenyem,
Vishenyem, malinoyu,
Krasnoyu smorodinoy!
Ne khodi podslushivat
Pesenki zavetnïye,
Ne khodi podsmatrivat
Igrï nashi devichi!
Devitsï, krasavitsï…

SERVANT GIRLS
Pretty maidens,
dear companions,
come on out to play, girls!
Trip merrily, my friends,
and sing a song,
a favourite song
to lure a handsome lad
to join our dance!
When the handsome lad is lured,
when he approaches us,
let's run away, my friends,
pelting him with cherries,
with cherries, with berries,
with red currants!
Don't you come eavesdropping
on our favourite songs,
don't you come spying
on our girlish play!
Pretty maidens…

WALTZ SCENE

GOSTI
Vot tak syurpriz!
Nikak ne ozhidali
Voyennoy muzïki!
Veselye — khot kuda!
Davno uzh nas
Tak ne ugoshchali!
Na slavu pir!
Ne pravda l, gospoda?…
Uzh davno nas
Tak ne ugoshchali!
Pir naslavu,
Ne pravda l, gospoda?
Bravo, bravo, bravo, bravo!
Vot tak syurpriz nam!
Bravo, bravo, bravo, bravo!
Slavnïy syurpriz dlya nas!

GUESTS
Well, what a surprise!
We never expected
a military band!
Revelry — and to spare!
A long time has passed
since we were so entertained!
A marvellous party,
would you not all agree? etc.
A long time has passed
since we were so entertained!
A marvellous party,
would you not all agree?
Bravo, bravo, bravo, bravo!
What a lovely surprise!
Bravo, bravo, bravo, bravo!
A splendid surprise for us all!

FIDELIO — BEETHOVEN (1770–1827)

In *Fidelio,* Beethoven dramatises a loyal wife's daring attempt to rescue her husband from wrongful imprisonment by a rival nobleman, in an inversion of typical heroic roles. The classic motifs of disguise, misdirection and moral justice are interwoven through the plot. There is a very real sense of jeopardy as Leonore, disguised as Fidelio and living and working in the grounds of a political prison, must race to free Florestan before his captor, the villainous Don Pizarro, can murder him.

Beethoven's only opera premiered in 1805, and was revised for performances in 1806 and 1814. It was based on a German translation and reworking of a 1798 libretto by French playwright Jean-Nicolas Bouilly. While Beethoven himself initially used the title of the source material, *Leonore,* it was billed as *Fidelio* to avoid confusion with existing settings by Paer and Gaveaux. *Fidelio* emerged against the backdrop of the French occupations of Vienna during the Napoleonic wars, offering parallels between the political context and the tyranny-liberation themes of the story.

In a complex and moving quartet, **Mir ist so wunderbar** brings together Leonore (in her disguise as Fidelio), the prison jailer Rocco, his daughter Marzelline, and his assistant jailer, Jaquino. They each reveal their private thoughts, founded on Leonore's false identity. Marzelline has fallen in love with Fidelio; Rocco feels optimistic about the match; Jaquino sings of his jealousy, having been replaced in Marzelline's affections; Leonore must endure the girl's romantic interest, whilst fearing for her husband's safety and her own.

The **Finale** is an outpouring of joy and relief, as Don Pizzaro is defeated by the arrival of the government minister Fernando. He restores the rule of law and releases the prisoners. Florestan and Leonore are reunited, with her true identity revealed and her quest complete. In chorus, the principal characters, the prisoners and the people praise the restoration of justice and the bravery of a wife rescuing her husband. Beethoven takes the scoring to ever greater heights as the story draws to a close with a sense of unity, fulfilment and elation.

QUARTET

Marzelline

Mir ist so wunderbar,
es engt das Herz mir ein;
er liebt mich, es ist klar,
ich werde glücklich sein.

Such wonder fills my breast,
I feel my heart must burst;
he loves me, that is clear,
and I shall happy be.

Leonore

Wie groß ist die Gefahr,
wie schwach der Hoffnung Schein!
Sie liebt mich, es ist klar,
o namenlose Pein!

How great the danger now,
how faint the gleam of hope!
She loves me, that is clear,
oh pain too deep for words!

Rocco

Sie liebt ihn, es ist klar;	She loves him, that is clear,
ja, Mädchen, er wird dein.	my child, he shall be yours!
Ein gutes, junges Paar,	What a nice young couple,
sie werden glücklich sein.	of course they'll happy be!

Jaquino

Mir sträubt sich schon das Haar,	My hair stands up on end,
der Vater willigt ein.	her father gives his consent;
Mir wird so wunderbar,	it's very strange to me,
mir fällt kein Mittel ein.	I can't think what to do.

FINALE TO FIDELIO

Chorus of Prisoners and People	Heil sei dem Tag, Heil sei der Stunde, Die lang ersehnt, doch unvermeint, Gerechtigkeit mit Huld im Bunde Vor unsres Grabes Tor erscheint!	Blessed be the day, Blessed be the hour, Long awaited, but with little hope, Justice united with mercy Appears at the gate of our grave!
Fernando	Des besten Königs Wink und Wille Führt mich zu euch, ihr Armen, her, Dass ich der Frevel Nacht enthülle, Die all' umfangen schwarz und schwer. Nein, nicht länger knieet sklavisch nieder, Tyrannenstrenge sei mir fern.	Our gracious King's will and pleasure Has led me here to you, poor men, To reveal the black and heavy crime Which has enveloped all of you. No longer must you kneel like slaves Far from me a tyrant's sternness.
	Es sucht der Bruder seine Brüder, Und kann er helfen, hilft er gern.	A brother's come to seek his brothers, And if he can, he'll gladly help.
Chorus	Heil sei dem Tag, Heil sei der Stunde!	Blessed be the day, Blessed be the hour!
Fernando	Es sucht der Bruder seine Brüder, Und kann er helfen, hilft er gern.	A brother's come to seek his brothers, And if he can, he'll gladly help.
Rocco	Wohlan, so helfet! Helft den Armen!	Well then, help! Help this poor man!
Pizarro	Was seh' ich? Ha!	What do I see? Ha!
Rocco	Bewegt es dich?	Are you moved now?
Pizarro	Fort! Fort!	Away! Away!
Fernando	Nun, rede!	No! Speak!

Rocco	All Erbarmen Vereine diesem Paare sich Don Florestan –	Take pity and re-unite this hapless pair! Don Florestan –
Fernando	Der Totgeglaubte, Der Edle, der für Wahrheit stritt?	The man we thought was dead, The noble man who fought for truth?
Rocco	Und Qualen ohne Zahl erlitt.	And who suffered countless tortures.
Fernando	Mein Freund! Mein Freund! Der Totgeglaubte? Gefesselt, bleich steht er vor mir.	My friend! My friend! Whom we thought dead? Stands before me pale, and in chains.
Rocco, Leonore	Ja, Florestan, Ihr seht ihn hier.	Yes, Florestan, you see him here.
Rocco	Und Leonore –	And Leonore –
Fernando	Leonore?	Leonore?
Rocco	Der Frauen Zierde führ' ich vor. Sie kam hierher –	I present to you a jewel among women. She came here –
Pizarro	Zwei Worte sagen –	Two words allow me –
Fernando	Kein Wort! Sie kam – ?	Not one word! She came – ?
Rocco	Dort an mein Tor, Und trat als Knecht in meine Dienste, Und tat so brave, treue Dienste, Dass ich – zum Eidam sie erkor.	There, to my gate, And entered my service as a youth, And served so loyally and faithfully That I chose her as – my son-in-law.
Marzelline	O weh' mir, was vernimmt mein Ohr!	Oh, woe is me, what do I hear!
Rocco	Der Unmensch wollt' in dieser Stunde Vollziehn an Florestan den Mord.	This monster, in this very hour Intended to murder Florestan.
Pizarro	Vollziehn mit ihm!	With his support!
Rocco	Mit uns im Bunde! Nur Euer Kommen rief ihn fort.	With our help! Only your arrival called him away.
Chorus	Bestrafet sei der Bösewicht, Der Unschuld unterdrückt. Gerechtigkeit hält zum Gericht Der Rache Schwert gezückt.	Let the villain be punished Who oppresses the innocent; Justice holds aloft for judgement The sword of vengeance.
Fernando	Du schlossest auf des Edlen Grab, Jetzt nimm ihm seine Ketten ab –	You unlocked this brave man's grave, Now take off his chains –
	Doch halt! Euch, edle Frau, allein, Euch ziemt es, ganz ihn zu befrein.	But wait! You, noble lady, you alone have the right to set him wholly free.

Leonore	O Gott! - Welch ein Augenblick!	Oh Lord! – What a moment is this!
Florestan	O unaussprechlich süsses Glück!	Oh inexpressible happiness!
Fernando	Gerecht, O Gott, ist dein Gericht.	Just, Oh Lord, is thy judgement.
Marzelline, Rocco	Du prüfest, du verlässt uns nicht.	Thou triest, but dost not forsake.
All	O Gott! O welch ein Augenblick ! O unaussprechlich süsses Glück! Gerecht, O Gott, ist dein Gericht, Du prüfest, du verlässt uns nicht!	Oh Lord! – What a moment is this! Oh inexpressible happiness! Just, Oh Lord, is thy judgement. Thou triest, but dost not forsake.
Chorus	Wer ein holdes Weib errungen, Stimm' in unsern Jubel ein! Nie wird es zu hoch besungen, Retterin des Gatten sein.	He who has won a noble wife Let him join in our rejoicing! No praise can be too high For the woman who saved her husband.
Florestan	Deine Treu' erhielt mein Leben, Tugend schreckt den Bösewicht.	Your faithfulness has saved my life, Virtue makes the villain fear.
Leonore	Liebe führte mein Bestreben, Wahre Liebe fürchtet nicht.	Love alone guided my efforts, Real love is not afraid.
Chorus	Preist mit hoher Freude Glut Leonorens edlen Mut.	Praise with greatest joy and ardour Leonora's noble courage.
Florestan	Wer ein solches Weib errungen Stimm' in unsern Jubel ein! Nie wird es zu hoch besungen, Retterin des Gatten sein.	He who has won a noble wife Let him join in our rejoicing! No praise can be too high For the woman who saved her husband.
Leonore	Liebend ist es mir gelungen, Dich aus Ketten zu befrein. Liebend sei es hoch besungen: Florestan ist wieder mein!	Loving you, I succeeded In liberating you from your chains. Lovingly I sing with joy: Florestan is mine again!
Chorus	Wer ein holdes Weib errungen, Stimm' in unsern Jubel ein! Nie wird es zu hoch besungen, Retterin des Gatten sein.	He who has won a noble wife Let him join in our rejoicing! No praise can be too high For the woman who saved her husband.
Leonore	Liebend sei es hoch besungen: Florestan ist wieder mein!	Lovingly I sing with joy: Florestan is mine again!
All	Nie wird es zu hoch besungen, Retterin des Gatten sein.	No praise can be too high For the woman who saved her husband.



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, 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. Highlights this summer include The Great American Songbook as a pianist, and as a conductor, works by Wagner, Schubert, Chopin, Milhaud and Mozart.

ESTHER MALLETT

SOPRANO



Soprano Esther Mallett studied at The Guildhall School of Music and Drama and Oxford University. She trained further with English National Opera.

She has covered multiple roles for The Royal Ballet and Opera, Covent Garden, including Rene in the world premiere of Mark Anthony Turnage's *Festen,* Karolka *Jenufa* with new Music Director Jakub Hruša, and 5th Maid *Elektra* with Sir Antonio Pappano. Other recent operatic roles have included Midinette *Il Tabarro* and Suor Osmina (cover) *Suor Angelica* as part of Scottish Opera's critically acclaimed 2023 production of *Il Trittico;* Giannetta *L'elisir d'amore* with CHROMA; Coridon *Acis and Galatea* and First Witch *Dido and Aeneas* (Vache Baroque Festival); and Georgette *La Rondine* and Johanna (cover) *Sweeney Todd* for West Green House Opera.

Recent solo concert engagements have included Bach *B Minor Mass,* Brahms *Requiem,* Britten *Les Illuminations,* Dvorák *Stabat Mater* and *Requiem,* Handel *Messiah,* Haydn *The Creation,* Mozart *Mass in C Minor,* and Poulenc *Gloria.* She also participated in in a filmed recording of Handel *Dixit Dominus* with The English Concert and Harry Bicket, and appeared in Season 4 of the acclaimed Netflix series *The Crown.*

Passionate about community music-making, Esther has also worked extensively with ENO Opera Squad, taking high quality opera into schools. For more information please see esthermallett.com.

RACHEL ALLEN

SOPRANO



Praised for bringing "great tenderness" and "seductive power" to her singing, Canadian soprano Rachel Allen is known for her expressive performances and stylistic sensitivity. Based in London, she is a 2025 Young Artist with The Musicians' Company, Brighton Early Music Festival, and City Music Foundation.

Particularly recognised for her interpretation of Baroque repertoire, Rachel has performed with leading period ensembles in the UK and Canada. Recent roles include Dido in *Dido and Aeneas* (London Concert Choir; Overstrand Festival of Early Music), Poppea in *L'incoronazione di Poppea*, Morgana in Alcina, and Venus in Blow's *Venus and Adonis* for the Ryedale Festival, where Opera Magazine praised her "pleasing period-style soprano… [she] moved with a grace not often found among singers."

As a concert soloist, her repertoire extends from Monteverdi to Mahler. In 2025 she made her Wigmore Hall recital debut, with subsequent appearances at Sinfonia Smith Square and the Brighton Festival of Early Music. Upcoming engagements include Carmina Burana with Hastings Philharmonic Choir.

Since 2021, Rachel has sung with the Monteverdi Choir, touring internationally under John Eliot Gardiner and taking part in projects with Peter Whelan, Christophe Rousset, Masaaki Suzuki, and Pablo Heras-Casado. She has also sung with the BBC Singers, Gabrieli Consort & Players, London Choral Sinfonia, and the Jervaulx Singers.

Rachel trained at the Royal College of Music, the Royal Northern College of Music, and the University of Toronto. She began her musical journey at the Victoria Conservatory of Music under sopranos Nancy Argenta and Ingrid Attrot.

ROBIN BAILEY

TENOR



Robin trained at the Royal Academy of Music and on the Opera Course at the Guildhall School of Music and Drama. His operatic roles include Sellem/Rake's Progress (English Touring Opera & Barbara Hannigan's EQ artist scheme), Fox/ Vixen (English National Opera/Silent opera), Mayor/ 1st cover Anatoly/Chess & Graf Albert (cover)/Die Tote Stadt (English National Opera), Analyst/A Quiet Place (Royal Opera House), Fenton/Falstaff, Alfred/Die Fledermaus & Pluto/Orpheus in the Underworld (Iford/IF Opera), Gastone & cover Alfredo/La Traviata (Nevill Holt Opera), Bearded Wild Thing/Where the Wild Things are (Shadwell Opera), Quint/ Prologue/Turn of the Screw, The One/Janacek's Diary of One Who Disappeared and Henry Crawford/Mansfield Park (Waterperry Opera festival), Candide/ Candide, Alfred/Die Fledermaus, Pirelli/Sweeney Todd (West Green House Opera), Val Jean/Les Misérables & Tony/West Side Story (Pimlico/Grange Park Opera), Alexis/The Sorcerer, Nanki-Poo/The Mikado & Tamino/The Magic Flute (Charles Court Opera).

Robin's solo oratorio work includes B Minor Mass/Bach, Mozart Requiem & Le Grand Messe de Morts/Berlioz (Canterbury Cathedral), St. Matthew Passion/Bach (Bristol Beacon), The Bells/Rachmaninov (Winchester Cathedral), Israel in Egypt/ Handel (Southwark Cathedral), The Crucifixion/Stainer (St. Martin's in the Fields), Elijah/Mendelssohn (Dorchester Abbey).

Robin was a founding member of the A Capella group Voces8. He was also awarded 2nd prize in the International Lotte Lenya competition in New York, and the Young artists' prize at the Les Azuriales competition in Nice, France. Robin is currently performing Marco in The Gondoliers with English Touring Opera.

Robin has most recently performed Marco in The Gondoliers with English Touring Opera and jumped in to sing the role of Quint/Prologue in Turn of the Screw at the Royal Opera House. He looks forward to singing the role of Sergius in The Chocolate Soldier with Opera Della Luna this Summer at Wilton's Music Hall and at IF Opera festival.

GILES DAVIES

BARITONE



Giles studied at the Purcell School of Music and on a scholarship with Norman Bailey at the RCM, where he won the Lieder Competition. Since then, his concert and opera engagements have taken him across the globe, in repertoire from all periods. He has recorded for the BBC, Capriol Films, Naxos, Chandos, Divine Art Records, Boo Productions, and on numerous film soundtracks. For Music Theatre Wales at the Linbury Theatre, Covent Garden, he created the title role of Edgar Drake in The Piano Tuner by Nigel Osborne, for which he received critical acclaim.

He has toured the UK and America as Pish-Tush in The Mikado, (Carl Rosa) and also for Raymond Gubbay at the Barbican, Royal Festival Hall, Symphony Hall and the Bridgewater Hall. More recently he has appeared in the roles of the Counsel for the Prosecution and James Smith in 'Madeleine' by David Hackbridge Johnson with Surrey Opera. In 2022, he appeared with the company in their sell out production of Mozart's 'Don Giovanni' at the Minack Theatre, Cornwall, in the role of Leporello. Giles can also be heard on the CD 'Prayers of the Rosary' (2020) by Katharine Blake and the Mediaeval Baebes celebrating 25 years of the group. He has also appeared with New Sussex Opera in their critically acclaimed productions of Offenbach's 'The Princess of Trebizonde' and 'La Belle Lurette', and as Phantis in 'Utopia Limited'.

In 2023, Giles sang Sir John in the UK premiere of Sense and Sensibility (Surrey Opera) and Jack Point in The Yeomen of the Guard (Kentish Opera). He also played Sir Joseph Porter in HMS Pinafore (Grim's Dyke Opera) and the Lord Chancellor in Iolanthe (Opera Anywhere). In 2024, he performed the King of Egypt in Verdi's Aida (Kentish Opera), revived Sense and Sensibility at the Minack Theatre, and sang the Judge in Trial by Jury. He debuted as the Baron in Viardot Garcia's Cinderella (Carshalton Opera), featured on BBC Radio Jersey, and soloed in Haydn's Nelson Mass (Thanet Chorus).

Engagements in 2026 have included Pluto in 'Orpheus in the Underworld' with Kentish Opera. Over the summer he returns to Buxton Opera House as Pish-Tush in 'The Mikado'. Autumn engagements include Dr Malatesta in Surrey Opera's revival of Donizetti's 'Don Pasquale' at the Minack Theatre, Cornwall, and solo roles in Carshalton Opera's gala performance.



LONDON CONCERT CHOIR

est. 1960

President
Roderick Williams OBE

Music Director
Mark Forkgen

James Finlay
Chairman

Martin Goodwin
Concert Manager

Tabitha Strydom
Treasurer

Stephen Rickett
Design and Communications

Jennifer Greenway
Membership

Keith Searle
Committee Secretary

Simon Livesey
Company Secretary

One of London's leading amateur choirs, London Concert Choir celebrated its 60th anniversary in 2020. The choir is notable for the commitment and musicality of its performances in an unusually varied repertoire and 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's 50th anniversary was marked by two performances of Britten's War Requiem. Other major works have included 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. The choir has also taken part in the St John's Smith Square Christmas Festival, together with Southbank Sinfonia.

Operas in concert performance have ranged from Purcell's King Arthur and Dido and Aeneas 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 'Great' C minor Mass. LCC has also performed Rachmaninov's Vespers and Will Todd's Mass in Blue and a selection of highlights from the musicals of Rodgers and Hammerstein.

London Concert Choir often gives concerts for charity, including Christmas Carol concerts in aid of St George's Hospital Children's wards. The choir's new music commissions have included 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
Dagmar Binsted
Eleanor Blackman
Alison Carpenter
Emma Davidson
Christine Dencer
Emma Dixon
Emily Dresner
Sarah French
Jennifer Greenway
Dalia Gurari
Emma Heath
Elmina Homapour
Emily Hunka
Eva Ignatuschtschenko
Carol Ihnatowicz
Christine Ingram
Julija Jones
Jane Joyce
Julia Keddie
Vickie Kelly
Anna Kosicka
Joanna Kramer
Kate Leng
Sue McFadyen
Hannah McFarlane
Annie Meston
Delyth Morgan
Adrienne Morgan
Ann Mortlock
Stephanie Moussadis
Ciara Munnelly
Margaret Perkins
Jutta Raftery
Jo Rideal
Dawn Rolt
Elsa Ryder
Ines Schlenker
Hannah Schlenker
Frances Shaw
Caroline Sheppard
Trina Stevens
Chloe Stiens
Aisling Turner
Josephine von Zitzewitz
Janet Wells
Belinda Whittingham
Yammi Yip

Alto
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Ellie Burston
Janet Cole
Carys Cooper
Deborah Curle
Rosie de Saram
Kathleen Dormer
Rebecca Foulkes
Susan Furnell
Jessie Gao
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Denise Howell
Chrina Jarvis
Laura Johnson
Sharon Kipfer
Carol Lane
Liz Lowther
Bridget Maidment
Adrienne Mathews
Karen McManus
Neetu Menon
Rosie Norris
Cathy Packe
Barbara Paterson
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Beccy Reese
Pamela Slatter
Mariella Steele
Tabitha Strydom
Josie Taylor
Gabriel West
June Williams

Tenor
James Azam
David Broad
Angela Bryant
Richard Davison
Fabyan Evans
Jonathan Gregson
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Andrew Lyburn
Eckart Marchand
Ben Martin
Stephen Rickett
Arick Shao
Tim Steer
Andrew Sutcliffe
Ruth Yeo

Bass
Colin Allies
John Ancock
Mark Davies
Chris Finch
James Finlay
Martin Goodwin
Nigel Grieve
David Hannah
Robert Harris
Keith Holmes
Ian Judson
Robert Kealey
Simon Livesey
Mark Livingstone
Hamish Naismith
Paul Norris
Morgan Roberts
Jonathan Rogers
Tom Roles
Keith Searle
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Tony Trowles
Soeren von Buelow
Dai Whittingham

COUNTERPOINT

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading period instrument specialists living and working in London, players who have performed and recorded with many of the leading British early music ensembles, such as the English Baroque Soloists, the Parley of Instruments, Florilegium, The Academy of Ancient Music and The English Concert. The ensemble uses original instruments or excellent copies made using the latest theories and techniques of historic instrument manufacture. Its members have a great deal of expertise and are therefore comfortable in a wide range of idioms from Monteverdi through to Beethoven.

Highlights of previous seasons include opening the prestigious Viterbo Early Music Festival in Italy, performing Handel's *Israel in Egypt* with Canticum and Mark Forkgen; Handel's *Messiah*, Bach's *St John Passion*, *St Matthew Passion*, Mass in B Minor and *Magnificat*. They have performed Monteverdi's *Vespers of 1610* at St Martin-in-the-Fields as well as Haydn's *The Creation* at the Chichester Festival with Canticum. Concerts with London Concert Choir include Purcell's *Dido and Aeneas*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers* and Haydn's *Nelson Mass*.

MEMBERS OF COUNTERPOINT

Leader
Richard Milone

First Violins
Enrico Alvarez
Karin Bjork
Oliver Cave
Tetiana Sapozhnikova
Miranda Walton

Second Violins
Rosemary Wainwright
Eleanor Gilchrist
Emma Penfold
AnneMarie McDade
Rachel Barnes

Violas
Charlie Cross
Sharada Mack
Dan Menente
Henri Rigeon

Cellos
Miriam Lowbury
Amy Goodwin
Hannah Lewis

Double Basses
Cath Rickets
Charlotte Kerbegain

Flutes
Robert Manasse
Jemma Bogan

Oboes
Jeremy Foster
Huw Clement-Evans

Clarinets
Elizabeth Drew
Sarah Thurlow

Bassoons
Claire Durr-Sorrensen
Jo Turner

Horns
Richard Wainwright
Kate Hainsworth
Richard Lewis
Clare Preece

Trumpets
Alex Cromwell
Richard Thomas

Trombones
Philip Dale
Felix Fardell
Joe Smales

Timpani
Matthew Turner

LONDON CONCERT CHOIR

SUPPORTING THE CHOIR

London Concert Choir appreciates the encouragement of our audiences, especially those of you who come along regularly, bringing friends and family with you, and those who share the word about our achievements, enhancing our reputation.

As one of London's leading choirs we want to share our joy in making music with as many people as possible, but performing large concerts at major venues with professional soloists and orchestras requires more financial support than we can get from ticket sales alone. We rely on donations from our Friends, Companions and Patrons who give regularly.

We would love you to join them by becoming a regular financial supporter! You will receive a mention in our concert programmes, regular communications from the Choir, invitations to supporter events and the gratitude of our membership!

To find out more, please email:
supporters@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

JOIN OUR 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 PATRONS

Karen and Fabyan Evans
Judith Greenway
Tim Ingram

LCC COMPANIONS

Alison Stone
Anthony Willson

LCC FRIENDS

Geoffrey Deville
Carolyn Knight
Miriam Kramer
Jill Marx
Janet and Michael Orr
Keith Searle

LCC LIFE FRIENDS

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

Colin Allies
Peter Barley
Deborah Bono
Anne Clayton
Eleanor Cowie
Fabyan Evans
David Greenwood
Jeremy Groom
Tim Ingram
Chris Joseph
Simon Livesey
Sue Logan
Sue McFadyen
Sally Munns
Gregory Rose
Anthony Sharp
Will Tilden
Charles and June Williams


30
5. Chor
Allegro ♩ = 112
Soprano
Alto
Tenore
Basso
Allegro ♩ = 112
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4
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