

LONDON  
CONCERT  
CHOIR

A snippet of a musical score for a choir, showing three staves (Soprano, Alto, and Bass) with the lyrics 'Kyrie' written below each staff. The music is in a 3/4 time signature and features a melodic line with some rests.

Wednesday, 20 October 2010

GLUCK

*Orfeo ed  
Euridice*

concert performance

Mark Forkgen *conductor*

Michael Chance *counter-tenor*

Erica Eloff *soprano*

Mary Nelson *soprano*

Counterpoint period instrument ensemble



CADOGAN HALL

5 Sloane Terrace,  
London SW1X 9DQ

Programme: £2.50

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Programme Notes © Terry Barfoot

Programme Design by Stephen Rickett (MasterPage - info@masterpage.net)

Programme edited by Eleanor Cowie

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GLUCK

*Orfeo ed Euridice*

concert performance

London Concert Choir  
Counterpoint *period instrument ensemble*  
Mark Forkgen *conductor*

Michael Chance *Orfeo*  
Erica Eloff *Euridice*  
Mary Nelson *Amore*

Act I, Scenes 1 and 2

Act II, Scene 1

INTERVAL

Act II, Scene 2

Act III, Scenes 1, 2 and 3

**CHRISTOPH WILLIBALD VON GLUCK**  
(1714-1787)

## Orfeo ed Euridice

Orpheus (counter-tenor)

Eurydice (soprano)

Amor, god of Love (soprano)

Chorus, variously:

Shepherds and nymphs, Furies and demons,

Elysian heroes and heroines, followers of Orpheus



Gluck was the chief figure among the operatic reformers of the 18<sup>th</sup> century, and his *Orfeo ed Euridice* (Vienna, 1762) is one of the most important works in the history of music for the theatre. He was born in Bohemia, into a German family, and was educated in Prague. In his early twenties he went to Vienna and then to Milan, where he became a violinist in the orchestra of Prince Antonio Melzi, while studying with the eminent composer Giovanni Sammartini. Gluck's own operatic debut was with *Artaserse* (Milan, 1741), to a libretto by Pietro Metastasio, after which he pursued a nomadic career for several years, writing fifteen more operas in a decade.

In the mid-1750s Gluck settled in Vienna, where French *opéra-comique* was all the rage, and this resulted in his collaboration with the dancing master Gaspero Angiolini, most notably in the ballet *Don Juan, ou le festin de Pierre* (*Don Juan, or the Stone Banquet*, Vienna, 1761). The following year the pair worked together on a new opera, *Orfeo ed Euridice*.

Described as an *azione teatrale per musica* (musical play), *Orfeo* was a milestone in the movement towards operatic reform, whose subject was surely a deliberate choice in its aptness. The librettist was Raniero de Calzabigi (1714-1795), a poet who was 'a great lover of women', according to none other than Giacomo Casanova. By the time Calzabigi departed from Vienna in 1772 in the wake of an amorous scandal, he had provided Gluck with the texts of his three major reform operas, the others being *Alceste* (Vienna, 1767) and *Paride ed Elena* (Vienna, 1770).

In some respects, however, *Orfeo ed Euridice* was a cautious beginning. The overture is a fairly conventional opening, less ambitious than the later example for *Alceste*, while the main role was written for a mezzo-soprano *castrato*, though Gaetano Guadagni was an exceptional singer who had studied acting with David Garrick.

Calzabigi's libretto concentrates on emotions and avoids stereotypes. The action is stripped of anything superfluous, while the ballets and choruses are always dramatically relevant. Although Gluck admired Handel, he reacted against the

conventions which governed the style of *opera seria* which that master wrote. Instead Gluck became preoccupied with creating a more naturally dramatic theatrical work, in which the display of virtuosity was replaced by a more genuine concern for emotional states. Whereas the trend in previous operas had been to contain as many as ten scenes within an act, Calzabigi's concentration on essentials reduced the number to two. A certain static quality in these great tableau-like scenes might be a tribute also to the Viennese audience, who it was felt could dispense with regular virtuoso diversions and absorb themselves in the passions depicted.

The score of *Orfeo* has various radical features. Since the dominance of the aria, so beloved of Handel and the previous generation, was no longer the priority, each of the extended scenes tends towards a greater musical unity. There is little vocal coloratura (display), since the melodies are strong enough to stand in unadorned simplicity, not least the famous lament *Che farò senza Euridice*, which is sung by Orfeo after his wife dies for the second time. In Act II the scene is the entrance to Hades, where the hero is threatened by the Furies, who instruct Cerberus the three-headed dog-monster to tear to pieces anyone who approaches. But the sweetness of Orfeo's music, reflecting his love for Euridice, charms them, and he is allowed to pass. By contrast the serene flute solo in the *Dance of the Blessed Spirits* is a touching evocation of the atmosphere in the Elysian Fields, a supreme example of Gluck's intention 'to restrict music to its true office of serving poetry by means of expression'.

The chorus is fully involved in the drama and blossoms as a consequence. Recitative is always accompanied by the orchestra, which itself is given a new significance, with the deployment of tone colour becoming a fundamental device. Then there are also important details such as the sound of Orfeo's lyre, represented by the harp, the colour of the flute with its antique associations, and the trombones that lend such authority and mystery to supernatural scenes.

Gluck's reforms represented the fruit of collaboration rather than his work alone. He was a professional composer who provided music in the style he believed to be appropriate to the circumstances. During the 1770s he worked regularly in Paris, where for example *castrato* roles were not possible, and for the production there of *Orphée* in 1774 a high tenor (*haute-contre*) was used for the title role.

Gluck's creative gifts suited the urgent need of his time, at least in Italian opera, to redress the balance between music and drama. It was particularly in this context that he was much admired by Mozart, Wagner and Berlioz. If the praises of Gluck's operas are sung more often than the works themselves, this may be because of the challenge involved in presenting them with the types of voices for which they were conceived. The words of Berlioz offer the highest praise: "Gluck fills the heart with that fathomless nostalgia which is always awakened by the evocation of a glorious past."

## THE PERFORMING TRADITIONS OF ORFEO

From the time of the 1774 Paris version the opera soon established a repertory position across Europe, though initially more usually than not this was the Italian version, as in the performance conducted by Haydn at Eszterháza in 1776. During the earlier 19<sup>th</sup> century the tenor Adolphe Nourrit was a famous Orpheus at the Paris Opéra, before in 1854 Liszt conducted the opera at Weimar, composing his own symphonic poem *Orpheus* as a replacement for the original overture. The first female singer in the title role was Jeanne Fabre at Milan in 1813, but as the century progressed the most celebrated singer was Pauline Viardot, for whom in 1859 Berlioz made his edition, combining what he considered to be the best of Gluck's two versions.

Since the 1870s, adaptations of Berlioz's version, now sung in Italian, became increasingly popular, with a contralto Orpheus and restoring music from the 1774 French version that Berlioz had omitted. The most famous of these hybrid versions was published in 1889 by Ricordi.

In the 20<sup>th</sup> century all these various options remained possible, along with the highly effective transposition of the title role for a baritone. Distinguished singers such as Dietrich Fischer-Dieskau and Hermann Prey became closely associated with the role, as did Kathleen Ferrier and Janet Baker.

Tonight's performance, which features a counter-tenor in the role of Orpheus, is of the original Italian version, but includes a chorus and some extra dances derived from the Paris version.

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## SYNOPSIS

### Overture

### Act I

*Scene 1: A grove containing the tomb of Eurydice amid an avenue of laurel and cypress trees*

Orpheus mourns the death of his beloved Eurydice, echoed by a chorus of nymphs and shepherds. He begs that the gods restore Eurydice to life or allow him to join her in death.

*Scene 2: Amor appears, and informs Orpheus that the gods have been moved to pity by his profound sorrow. They will allow him to descend into Hades in order to lead Eurydice back from the dead. However, they stipulate one condition: he must never look back at Eurydice, nor offer an explanation for his behaviour, or she will be lost to him for ever. He realises the danger that this restriction brings, since he believes that Eurydice will doubt his love when he*

looks away and turns from her. At the same time, he considers that with Amor's help and the strength of his love, he will be able to overcome the restriction imposed by the gods.

## **Act II**

*Scene 1: The terrifying entrance to Hades, beyond the river Cocytus, lies hidden in the distance by the thick smoke that bellows forth*

Orpheus is confronted by a chorus of Furies and demons, who describe to him the kingdom of the dead: it is a place of terror and torment in equal measure. He replies that no such dangers can quell the fire of his ardent love. His song so charms the Furies that they allow him to pass and enter into Hades.

## INTERVAL – 20 Minutes

*Scene 2: The Elysian Fields, with beautiful flowers and arbours, groves and fountains. On the grassy slopes groups of Blessed Spirits of heroes and heroines can be seen resting.*

Amid the radiant scene the chorus sings of the Valley of the Blessed, which Orpheus now enters as he searches for Eurydice. He longs to find her, and begs the spirits to lead him towards her. His wish is granted and Eurydice is returned from the dead. Orpheus begins leading her away.

## **Act III**

*Scene 1: A dark labyrinthine grotto, surrounded by rocks, thickets and undergrowth*

Eurydice is delighted to be reunited with Orpheus, who urges her to follow him and leave the kingdom of the dead. As soon as he releases her hand, she begins to doubt his love. She begs that he look at her, but he recalls the instruction of the gods and refuses her request, consequently she believes that he no longer loves her and refuses to follow him on the journey. Unable to hold back his emotions any longer, he turns; but at the very moment he gazes at Eurydice, she falls dead. Orpheus determines to kill himself so that he can follow Eurydice down into Hades.

*Scene 2: Amor appears and stays the hand of Orpheus, being moved to pity by this display of grief. Amor therefore restores Eurydice to life.*

*Scene 3: The magnificent temple of Cupid*

The restoration of Eurydice to life, resulting from the depth and power of Orpheus's love, is celebrated by dancing and a chorus of shepherds and shepherdesses.

## Mark Forkgen – Conductor

Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum and Principal Conductor and Artistic Advisor of Kokoro, the Bournemouth Symphony Orchestra's New Music Group. He has worked with a number of leading orchestras, including the Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and the Composers' Ensemble, appearing at all the 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 around 100 works. These include 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 Theatre, Royal Opera House, Covent Garden. His wide range of conducting also includes performances with Deep Purple and Mark Owen. In June 2008 he took part with Canticum in the two opening concerts of the Chelsea Festival, recreating Pink Floyd's *Atom Heart Mother*.

Mark 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 most recently 'East meets West'. His recordings with Canticum and Kokoro have been highly recommended by BBC Radio 3 as well as both musical and national press. In Europe he has conducted in Spain, France, Belgium, Germany, Holland and the Czech Republic. He has also given performances of Stravinsky's *The Rite of Spring* in Denmark, as well as Handel's *Messiah* and *Israel in Egypt* in Siena and at the Viterbo Early Music Festival in Italy.

Recent highlights include a series of Messiaen and Bartok concerts, Vaughan Williams' *London Symphony*, 'Experimentalism to Minimalism', St Martin-in-the-Fields' American Music Festival and Mozart's Requiem in St Patrick's Cathedral, Dublin.

A champion of Youth Music, Mark was the Conductor of the Scottish Schools' Orchestra for ten years and Music Director of Ealing Youth Orchestra for eight years. He is currently Conductor of Dorset Youth Orchestra and Director of Music at Tonbridge School.

## Michael Chance – Counter-tenor

Michael Chance has established a worldwide reputation as one of the foremost exponents of the male alto voice in all areas of the classical repertoire, and is in equal demand as an opera, concert and recording artist.

His vocal training with Rupert Bruce Lockhart followed an English degree at King's College, Cambridge where he was also a choral scholar. He has performed in the Sydney Opera House, Teatro Colon in Buenos Aires, La Scala Milan; in Florence, New York, Lisbon, Oviedo, Leipzig, Paris, Brussels, Amsterdam and with Covent Garden, Glyndebourne, and English National Opera.



His roles include the title roles of *Orfeo*, *Giasone*, *Giustino*, *Rinaldo* and *Ascanio in Alba*, and *Solomon*; *Ottone* (*L'incoronazione di Poppea*), *Athamas* (*Semele*), *Andronico* (*Tamerlano*), *Oberon* (*A Midsummer Night's Dream*), *Tolomeo* (*Giulio Cesare*) and *Apollo* (*Death in Venice*). He has had roles written specially for him by Sir Harrison Birtwistle (*Orpheus* in *The Second Mrs Kong*) and Judith Weir (*A Military Governor* in *A night at the Chinese Opera*). Recent festival appearances include Edinburgh, Aix-en-Provence, BBC Proms, Salzburg and Bertarido in a new production of Handel's *Rodelinda* for the Bayerische Staatsoper in Munich.

Appearances in oratorio and recital have taken him to concert halls all over the world. He sings regularly with the viol consort Fretwork and has toured with them to Japan and the United States. His list of recordings is numerous and widespread. He received a Grammy award for Handel's *Semele* for DG. His recordings with John Eliot Gardiner include the Bach *Passions* and *Cantatas*, *B Minor Mass*, Monteverdi's *Orfeo* and *L'Incoronazione di Poppea* and Handel's *Jeptha*, *Tamerlano* and *Agrippina*. Other conductors he has recorded with include Trevor Pinnock, Franz Bruggen, Ton Koopman and Nicholas McGegan. His belief in extending the counter-tenor repertoire has prompted new work to be composed for him by Richard Rodney Bennett, Alexander Goehr, Tan Dun, Anthony Powers, John Tavener, and Elvis Costello, amongst others.

His television appearances include *A Night at the Chinese Opera*, *Death in Venice*, *The Fairy Queen*, the three Monteverdi operas with Netherlands Opera, *Poppea* with Welsh National Opera and *Messiah* in Dublin with Sir Neville Marriner.

Recent engagements have included a tour with the Israel Camerata, a recital of music by Purcell at the Athens Concert Hall, performances at the Wigmore Hall and Kings Place with the Purcell Quartet, performances at the Concertgebouw, Handel's *Messiah* with the Academy of Ancient Music, *Bach B Minor Mass* with the Vasari Singers, a European tour of Bach's *St John Passion* with the Orchestra of the Eighteenth Century, Britten *Canticles* in Santiago, and performances of Peter Cowdrey's new opera, *The Lovely Ladies*.

Future engagements include Handel's *Messiah* in Maulbronn, Haydn *Nelson Mass* at the Tonhalle Zurich, the world premiere of John Barber's *Consider the Lilies* at St. Martin-in-the-Fields, and a recital at Wimbledon Music Festival.

Michael Chance was awarded the CBE in the 2009 New Years Honours List.

## Erica Eloff – Soprano

Winner of the 2008 London Handel Competition, Erica was born in South Africa. She graduated from the Potchefstroom University with a B.Mus degree and post-graduate Diploma in Performance (Cum Laude), studying voice with Werner Nel. In the UK she has studied with Lillian Watson and continues to study with Sheila Barnes.

During her studies Erica was awarded several prizes and scholarships by national institutions including the Federation of Afrikaans Cultural Societies (FAK), the Southern African Music Rights Organisation (SAMRO) and the University of South Africa (UNISA). She was a prizewinner in the UNISA National and International Singing Competitions (2005 and 2006), the Great Elm Vocal Awards (2006), the UFAM Concours Internationaux de Chant (2003) and the ATKV Forté (2000). She is also very grateful to Making Music who selected her as a Philip and Dorothy Green Young Concert Artist in 2008.

Operatic roles in South Africa include Barbarina in *Le nozze di Figaro*, Despina in *Così fan tutte*, Adèle in *Die Fledermaus*, Adina in *L'elisir d'amore* and the Queen of the Night in *Die Zauberflöte*. Since living in the UK she has sung Fiordiligi in *Così fan tutte* for British Youth Opera and Garsington Opera, the Queen of the Night (*Die Zauberflöte*) for Bearwood Opera, and First Lady (*Die Zauberflöte*) for Opera Project, Violetta (*La Traviata*) for Bearwood Opera and Belinda (*Dido and Aeneas*) for Bury Court Opera.

Her many oratorio performances in the UK, Germany, Norway and South Africa include the *Johannes- and Mattheus Passion* and other cantatas by Bach; Beethoven's *Missa Solemnis*; *Messiah* and *Theodora* by Handel; Haydn's *Creation*; Gounod's *Messa di St. Cecilia*; *Krönungsmesse* and *Exsultate, jubilate* by Mozart; *Carmina Burana* by Orff, with London Concert Choir; Schubert's *Mass in G major*; Vaughan Williams' *Benedicite, Hodie* and *Serenade to Music*; Vivaldi's *Gloria*; Dvorak's *Te Deum* and the Requiems of Brahms, Fauré, Mozart, Rutter, Lloyd-Webber, Verdi and Martin Watt. Many of these performances took place in major concert venues including St. John's, Smith Square, Cadogan Hall and the De Montfort Hall, Leicester. Career highlights include *The Messiah* from Scratch with Sir David Willcocks in the Royal Albert Hall, and Handel's *Theodora* with Laurence Cummings and the London Handel Orchestra in Handel's own church during the 2009 London Handel Festival.

In recital, Erica has performed Handel cantatas and arias at St. George's, Hanover Square, and has given recitals at all the major South African Arts Festivals. She made her Wigmore Hall solo debut in their 2008/09 season as a Kirckman Young Artist, and was invited for a return visit to the hall as part of their 2009/10 season. As an active chamber musician, she has performed world premieres of works by South African and English composers, including James Wilding's *Slaap, klein beminde*, Hannes Taljaard's *Wiegelieliedjies I & II* and *Stabat Mater*, and Patrick Hawes' *Lazarus Requiem*. Future engagements include various recitals throughout the UK and Belinda in *Dido and Aeneas* in Italy.



## Mary Nelson – Soprano

Born in Northern Ireland, Mary Nelson was recently elected as an Associate of the Royal Academy of Music where she studied. She made her debut with English National Opera as Wood Nymph in *Rusalka*, followed by Amor in *Orpheus and Eurydice* and Belinda (*Dido and Aeneas*). An ENO Company Principal from 1999 to 2004, her subsequent roles included Susanna, Pamina, Dalinda in *Ariodante*, Atalanta in *Xerxes*, Trash in *The Fairy Queen* (with performances in the Gran Teatru del Liceu in Barcelona), and Lucia in *The Rape of Lucretia* for ENO and the Aldeburgh Festival, also broadcast on BBC TV and Radio 3.



Other roles include Carolina in *The Secret Marriage* (Opera North), Gilda in *Rigoletto*, Micaela in *Carmen* (Castleward Opera) Piacere in Handel's *Il Trionfo del Tempo e del Disinganno* (Early Opera Company), Ismene in *Mitradate* (Classical Opera Company) and Echo in a concert performance of *Ariadne auf Naxos* at the Barbican with the City of London Sinfonia conducted by Richard Hickox. She also sang Poulenc's *Gloria* and Faure's *La Fête Étrange* at the Royal Opera House.

An experienced oratorio and concert soloist, her many performances include Mozart's *Requiem* and Bach's *St. Matthew Passion* with the City of London Sinfonia at the Barbican, Vivaldi's *La Senna Festeggiante* with The King's Consort in The Netherlands and Spain, Purcell's *Dido and Aeneas* and Handel's *Gloria* with the Irish Chamber Orchestra (conducted by Nicholas McGegan), Bach's *St. John Passion* with the Orchestra of the Age of Enlightenment, Britten's *Les Illuminations* and Handel's *Gloria* for the Israel Camerata, and Brahms' *Requiem* with the Netherlands Radio Symphony Orchestra. She has worked with conductors including Christian Curnyn, Jane Glover, Thierry Fischer, David Hill, Richard Hickox, John Nelson, Kenneth Montgomery and Takuo Yuasa, with orchestras including the Academy of Ancient Music, BBC Concert Orchestra, Bournemouth Symphony Orchestra, English Chamber Orchestra, Hallé Orchestra, Royal Philharmonic Orchestra, Royal Scottish National Orchestra, Scottish Chamber Orchestra and the Ulster Orchestra. Her international engagements include appearances with the Brno Philharmonic Orchestra, Netherlands Radio Symphony Orchestra, the Israel Camerata, Music of the Baroque (Chicago), La Serenissima, and the Tenerife Symphony Orchestra.

She has also sung Sandman in *Hansel and Gretel* and Mendelssohn's *A Midsummer Night's Dream* at the BBC Proms. Her recordings include Mendelssohn *Symphony No. 2* (Naxos), Georg Schumann's *Jerusalem, du hochgebaute Stadt* (Guild Music) and Vivaldi *Cantatas* (Gaudeamus). On the recital platform she has given concerts at the Wigmore Hall, Purcell Room, Kettle's Yard (Cambridge), the Honiton, Chester, Gower, Cambridge festivals and Queen's Festival, Belfast. She also recently undertook a recital tour of Argentina to great critical acclaim.

Recent and forthcoming engagements include Faure's *Requiem* with Thierry Fischer and Northern Sinfonia, Mozart's *Exsultate Jubilate* and Mahler's Fourth Symphony with John Nelson and the Tenerife Symphony Orchestra, Haydn's *Creation* with the Prague Philharmonic and Jakub Hrusa, and Rossini's *Stabat Mater* with the Ulster Orchestra.

# London Concert Choir

London Concert Choir has just celebrated its 50<sup>th</sup> Anniversary. The choir began life in 1960 as Brompton Choral Society, based at Holy Trinity Church, Brompton. Over the years the choir's membership base and the scope of its musical activities expanded and it was relaunched under its new name in 1986. There have been four conductors: Robert Munns, Donald Cashmore, Gregory Rose and the present conductor Mark Forkgen.

Since its formation, the choir has continued to grow in size and ambition and now has around 150 members, of a wide range of ages. Notable for its unusually broad repertoire, the choir regularly appears at all the major London concert venues, including the Barbican, the Southbank Centre and St Martin-in-the-Fields as well as Cadogan Hall, and has sung in cathedrals and other churches in and around the capital. The choir also undertakes foreign tours and looks forward to visiting Germany in July 2011.

During its anniversary season, the choir gave two memorable performances of Britten's *War Requiem*: at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Among major choral works in earlier seasons have been Dvorak's *Stabat Mater*, Elgar's *The Dream of Gerontius* and Vaughan Williams' *Sea Symphony* – all with the Royal Philharmonic Orchestra at the Southbank Centre. At the Barbican the Choir has sung the Brahms *German Requiem* and Mendelssohn's *Lobgesang (Hymn of Praise)*, also with the RPO; and Beethoven's *Missa Solemnis* with the English Chamber Orchestra.

With the Counterpoint ensemble the choir gave the London premiere of a reconstruction of Mozart's great C minor Mass, and has performed Haydn's oratorio *The Creation*, Handel's *Coronation Anthems* and *Foundling Hospital Anthem*, and Beethoven's Mass in C and the Finale from his opera *Fidelio*.

Previous concert performances of operas have included Purcell's *Dido and Aeneas* with Counterpoint and Gershwin's *Porgy and Bess* with the RPO. The choir has also presented Duke Ellington's *Sacred Concert* and Orff's *Carmina Burana*, and appeared in the *Star Wars* concerts at the O<sub>2</sub> Arena. The choir often gives concerts for charity and has commissioned a number of new works over the years.



## **Mark Forkgen**

Music Director

## **Jonathan Beatty**

Principal Accompanist

## **Bill Cook**

Chairman

## **Will Tilden**

Concert Manager

## **Barbara Whent**

Treasurer

## **Stephen Rickett**

Design and  
Communications

## **Jennifer Greenway**

Membership

## **Eleanor Cowie**

Publicity

## **Simon Livesey**

Company Secretary

[www.london-concert-choir.org.uk](http://www.london-concert-choir.org.uk)

# Counterpoint

The ensemble 'Counterpoint' was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading young 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 members of Counterpoint have a great deal of expertise and are therefore comfortable in a wide range of idioms from Monteverdi through to Beethoven. The ensemble uses original instruments or excellent copies made using the latest theories and techniques of historic instrument manufacture.

In the summer of 2004 they opened the prestigious Viterbo Early Music Festival in Italy, performing Handel's *Israel in Egypt* with Canticum and Mark Forkgen. Further highlights have included Handel's *Messiah*, Bach's St John Passion, St Matthew Passion and Mass in B Minor.

Last year they performed Monteverdi's *Vespers* at St Martin-in-the-Fields as well as Haydn's *Creation* in the final concert of the Chichester Festival with Canticum.

Counterpoint have previously joined London Concert Choir in Haydn's *Nelson Mass*, Handel's *Foundling Hospital Anthem*, Mozart's *Solemn Vespers*, Purcell's *Dido and Aeneas*, the London premiere of the completed version of Mozart's *C Minor Mass*, Beethoven's *Ninth Symphony*, Haydn's *Creation* at Guildhall and an all-Beethoven concert which included the *Mass in C* and the *Finale* from *Fidelio*.

## 1st Violin

Pauline Nobes  
Fiona Hugget  
Eleanor Gilchrist  
James Toll  
Simon Koudrand  
Liz McCarthy  
Felicity Broome-Skelton

## 2nd Violin

Persephone Gibbs  
Ben Sansom  
Joanna Lawrence  
Pauline Smith  
Ann Monnington

## Viola

Louise Hogan  
Stefanie Heichelheim  
Thomas Kirby

## Cello

Gabriel Amherst  
Anna Holmes

## Bass

Timothy Amherst

## Flute

Katy Bircher  
Marta Goncalves

## Oboe

Katharina Sprekelsen  
Frances Norbury

## Clarinet

Jane Booth  
Katherine Spencer

## Bassoon

Frances Eustace

## Horn

Nick Benz  
Richard Lewis

## Trumpet

Richard Fomison  
Richard Thomas

## Trombone

Philip Dale  
Tom Lees  
Andrew Harwood-White

## Timpani

Adrian Bending

## Harp

Danielle Perrett

# Members of London Concert Choir

## **Soprano**

Rebecca Beresford  
Gillian Bibby  
Dagmar Binsted  
Elizabeth Blishen  
Sarah Burr  
Jane Cameron  
Alison Carpenter  
Jacqui Cartin  
Sarah Chesters  
Serena Cooper  
Eleanor Cowie  
Sally Davis  
Gillian Denham  
Susan Deville  
Nicola Dixon-Brown  
Emily Dresner  
Rachel Duffield  
Erika Emerson  
Cecily Footner  
Anna Ford  
Sarah French  
Lisa Gardner  
Johanna Goll  
Jennifer Greenway  
Katrina Howell  
Katie Hutt  
Christine Ingram  
Katy Jones  
Jane Joyce  
Caroline Kameen  
Vickie Kelly  
Anna Kosicka  
Rose Littlewood  
Susan Logan  
Kelly Lucas  
Susanna Lutman  
Rebecca Magowan  
Bridget Maidment  
Megan Maley  
Elite Marriott  
Heather McGill  
Jessica Metcalfe  
Jenny Moran  
Stephanie Moussadis  
Fiona Paterson  
Lisa Perkins  
Jutta Raftery  
Kate Rainford  
Rachel Rosenberg  
Rachel Scanlon  
Philippa Stroud

Shereen Taylor-Berger  
Teresa Tilden  
Francesca Walsh  
Janet Wells  
Gabriel West  
Julie Wilson

## **Alto**

Rebecca Allen  
Rachel Armstrong  
Helen Beddall-Smith  
Venetia Browne  
Frances Cave  
Carys Cooper  
Deborah Curle  
Lizzie Davies  
Georgina Day  
Kathleen Dormer  
Alena Faltova  
Rebecca Foulkes  
Anna Garnier  
Mary Glanville  
Nancy Goodchild  
Victoria Green  
Muriel Hall  
Joan Herbert  
Tina Holderried  
Caroline Holloway  
Anna Holzscheiter  
Chrina Jarvis  
Janet Jones  
Chris Joseph  
Sabine Koellmann  
Joanna Kramer  
Lorna Lewis  
Susan Lewis  
Sophie Littlewood  
Norma MacMillan  
Anna Metcalf  
Sophy Miles  
Carolyn Moores  
Jenny Mulholland  
Jeanette Murphy  
Kate Murray  
Jenny Neuburger  
Judith Paterson  
Rachel Pearson  
Gillian Perry  
Katja Pluto  
Dubravka Polic  
Katie Prior  
Caroline Rawlence

Agnes Ringa  
Theresa Rogers  
Mary Ann Sieghart  
Martina Steber  
Kate Tranter  
Rachel Vroom  
Barbara Whent  
Jane Whittaker  
Belinda Whittingham  
June Williams

## **Tenor**

Richard Black  
Deborah Bono  
David Broad  
Alvar Broomfield  
James Ede  
Nicholas Hall  
Carolyn Knight  
Eli Konvitz  
Stephen Rickett  
Veronika Thiel  
Fabyan Evans  
John Galt  
Richard Holmes  
Jungsuk Lew  
Tim Steer  
Tim Thirlway  
Ben Martin

## **Bass**

Colin Allies  
Peter Banks  
Graeme Biggar  
Richard Burbury  
Jim Cameron  
Bill Cook  
Andrew Cullen  
Albert Edwards  
Daniel Gallina  
Richard Gillard  
Chris Graham  
David Greenwood  
Nigel Grieve  
Nigel Hartnell  
Martin Harvey  
Graham Hick  
David Ireland  
Cennydd John  
Ian Judson  
Robert Kealey  
Stefan Klaazen

Vilem Kriz  
Simon Livesey  
Ian Mackintosh  
Duncan McKenzie  
Asher Murphy  
Christopher Powell-Smith  
Dai Prichard  
James Ramsay  
Simon Retallack  
Morgan Roberts  
Anthony Sharp  
William Tilden  
Tony Trowles  
Joseph Woodworth

# Supporting London Concert Choir

London Concert Choir is a lively and friendly choir that welcomes the active involvement of its supporters. We are committed to high standards and constantly strive to raise the level of our performances by holding extra workshops and other special events.

We could not afford to do all this without the generosity of our supporters and their contribution is gratefully acknowledged.

Please consider helping us to maintain our position as one of the leading amateur choirs in London by becoming a Friend, Companion or Patron.

## **Contact for Supporters' Scheme:**

Robert Kealey, 50 Denton Road, Twickenham, TW1 2HQ

## **Life Friends**

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

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Mr and Mrs Michael Hunt, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

## **Patrons and Companions of LCC**

John Armstrong, Deborah and Girome Bono, Howard and Deirdre Coates, Deborah Cullen, James Davis, Geoffrey Deville, Karen Evans, Tim Ingram, Mark and Liza Loveday, Jennifer Powell Smith, Michael Shipley, Sybil and Nicholas Spence, Alison Stone

## **Friends of LCC**

Sue Blyth, Maddie Bono, Simon Cave, Bronwen Cook, Mrs D.P. Denham, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Miriam Kramer, Anthony Smith, Ruth Steinholtz, Jill Tilden, Will and Teresa Tilden, Anthony and Caroline Trace, Jackie Williams

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## **Mailing List**

If you would like to receive advance information about our concerts, why not join the choir's FREE mailing list?

You can send an email to:

**[mailinglist@london-concert-choir.org.uk](mailto:mailinglist@london-concert-choir.org.uk)**

Alternatively you can write to:

Jenny Moran, 16 Odin House, 127 Flaxman Road, Camberwell SE5 9DP

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

**[www.london-concert-choir.org.uk](http://www.london-concert-choir.org.uk)**



# CONCERT SEASON 2010-11

## **Conductor: Mark Forkgen**

Saturday 4 December

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

**4.00pm Family Christmas Carols**

**7.30pm Advent Carols by Candlelight**

Wednesday 15 December, 7.45pm

St Columba's Church, Pont Street, SW1

**Carols for Choir and Audience**

*with Brass Ensemble*

Wednesday 9 March 2011, 7.30pm

Royal Festival Hall, Southbank Centre, SE1

**Verdi - Requiem**

*with Basilikachor St Ulrich und Afra, Augsburg*

*and Southbank Sinfonia*

Thursday 14 July 2011, 7.30pm

Cadogan Hall, Sloane Terrace, SW1

**Lerner and Loewe - My Fair Lady**

Saturday 30 July 2011

**Augsburg Peace Festival Concert**

Basilica of St Ulrich and Afra, Augsburg, Germany

*with Basilikachor St Ulrich und Afra*

*and Bayerische Kammerphilharmonie*

**Haydn - Mass in Time of War** (conductor Peter Bader)

**Vaughan Williams - Dona Nobis Pacem**