



ST JOHN'S SMITH SQUARE



# MONTEVERDI: VESPERS OF 1610



Monday 7 March 2016, 7.30pm

London Concert Choir  
with Soloists and QuintEssential  
Conductor: Mark Forkgen

Programme: £2

# Welcome to St John's Smith Square

- In accordance with the requirements of Westminster City Council, persons shall not be permitted to sit or stand in any gangway.
- The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's Smith Square.
- Smoking is not permitted anywhere in St John's Smith Square.
- Refreshments are permitted only in The Footstool Restaurant (our café & restaurant in the crypt).
- Please ensure that all digital watch alarms, pagers and mobile phones are switched off.
- The Footstool Restaurant will serve interval and post-concert refreshments.



Programme note © Sabine Köllmann

Programme designed by Stephen Rickett and edited by Eleanor Cowie

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

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

St John's Smith Square, London SW1P 3HA

Box Office 020 7222 1061

[www.sjss.org.uk](http://www.sjss.org.uk)

St John's Smith Square Charitable Trust, registered charity no: 1045390.

Registered in England. Company no: 3028678.



Monday 7 March 2016  
St John's Smith Square

# MONTEVERDI: VESPERS OF 1610

Mark Forkgen *Conductor*

Rachel Elliott and Rebecca Outram *Soprano*

Nicholas Pritchard and Bradley Smith *Tenor*

Giles Underwood and Colin Campbell *Bass*

London Concert Choir

QuintEssential ensemble

There will be an INTERVAL of 20 minutes

Claudio Monteverdi (1567–1643)

# VESPERS OF 1610

(Vespro della  
Beata Vergine, 1610)



## THE COMPOSER

In the history of Western music Claudio Monteverdi occupies an important position at the threshold between Renaissance and Baroque, and his *Vespers of 1610*, as the compilation of music for the evening service on Marian feast days is often referred to, represents a milestone in the development of modern music. Monteverdi's unique fusion of the traditions of late Renaissance church music with a modern approach to composing music in response to words and emotions results in a monumental masterpiece that is widely regarded as the most significant work of sacred music before JS Bach.

When the *Vespro della Beata Vergine* (*Vespers of the Blessed Virgin*) was published in Venice in 1610, Monteverdi had been in the service of the Duke of Mantua for almost twenty years, an employment he had not always found rewarding. His conviction that music should be emotive and match the text developed during his early years in Mantua while working alongside Giaches de Wert, composer to the Gonzaga court, whom he admired and tried to emulate. Monteverdi became a supreme composer of madrigals, renowned for his expressive writing in this small musical form. He built on an existing tendency, moving away from polyphonic equality between the voices to a monodic style which favoured one voice singing a distinct melodic line with accompaniment, thus providing soloists with the opportunity to embellish and dramatize the text and display their

own virtuosity. Developing this further he began to compose operas: *L'Orfeo* (1607) and *L'Arianna* (1608) were performed to great acclaim and proved his skills in constructing works on a large scale.

At the time Monteverdi's expressive madrigal writing was attacked for breaking the rules of counterpoint with harmonic and structural irregularities and 'imperfections'. Monteverdi defended himself by setting out the characteristics of a first and second practice (*prima pratica, seconda pratica*), an old and a new way of composing music, equally valid and able to coexist. As he explained using this simplifying dichotomy, the perfection of the part-writing was the ultimate goal of composition in the first practice, whereas in the second practice the music served the text and strove to express the meaning of the words. These two different styles, he claimed, were equally appropriate, albeit for different ends. Monteverdi was keen to demonstrate his mastery in both styles.

The *Vespro della Beata Vergine* was published together with a Mass, the *Missa in illo tempore*, in which Monteverdi proved his sure handling of the old style of polyphonic sacred music preferred by the Roman Catholic Church. In the *Vespers*, by contrast, he displayed a whole range of compositional techniques that combined traditional elements of church music such as plainchant and double choirs (*cori spezzati*) with more modern practices such as echo effects and the part-improvised accompaniment called *basso continuo*, as well as expressive means that he had helped to develop in a secular context. These included virtuoso music for solo singers and instrumentalists combined with a modern, tonal soundworld including dissonance and chromaticism.

We do not know when exactly Monteverdi composed the music that makes up his first mature collection of sacred music and for what purpose, whether he conceived the *Vespers* as a unified work or intended the individual parts for flexible use. There are no documents to indicate where, when and in what form they might have been performed.

The title page of the volume contains a dedication to Pope Paul V, and the composer seems to have travelled to the Vatican to present it to him in person. If he had hoped for a favour, either in the form of a new post in Rome or acceptance of his son into the Roman seminary, he was to be disappointed. However, Monteverdi eventually did succeed in finding new employment with the help of this portfolio demonstrating his wide-ranging abilities in composing sacred music. In fact, it gained him one of the most prestigious appointments of that time in Italy, when in 1613 he became the new *maestro di cappella* at St Mark's Venice. Here we have a record mentioning the print of 1610 as proof of Monteverdi's qualification. He remained at St Mark's until the end of his life.

## THE VESPERS OF 1610

The term Vespers refers to the sung early evening prayer in the Catholic Church, the sixth of seven services prescribed in the daily order of worship. Vespers on feast days devoted to the Blessed Virgin Mary include five psalms, the hymn **Ave maris stella** and the **Magnificat**, the Virgin Mary's song of praise. In each of these parts of the liturgy Monteverdi builds varied and innovative musical structures around the traditional plainchants. He embeds the single vocal line holding the long notes of the *cantus firmus* into the complex structures of the other voices which divide into up to ten parts, a highly original and ambitious fusion of old and new sacred music.

In a liturgical context psalms are usually preceded and followed by antiphons (short chants) which vary according to the specific Marian feast day. But Monteverdi intercalates five non-liturgical solo movements, or 'sacred concertos', in the print order. Whether these were meant to substitute or complement the antiphons is a matter of controversy amongst scholars, and performers have to choose between various possibilities. Two of these solo pieces, **Nigra sum** and **Pulchra es**, are settings of texts from the erotically charged Song of Songs, the Old

Testament's Song of Solomon which has come to be allegorically linked to the love for Mary. The **Duo Seraphim**, by contrast, evokes the Holy Trinity and is associated with Saint Barbara, patron saint of the Gonzaga family. The fourth of the sacred concertos, **Audi caelum**, is an echo aria which ends with six voice-parts singing. There is a sense of progression in the order of these four motets, as they begin with a solo voice, followed by a duet, then a duet that becomes a trio, and finally a solo that grows into a six-voice choir. This sequence shows the sense of climax of an experienced opera composer. The fifth intercalated concerto, the **Sonata sopra Santa Maria**, is a virtuoso instrumental piece over a soprano chant; its position within the whole work has been the most disputed.

The print of 1610 also offers an alternative setting for the **Magnificat**, for six rather than seven voices and organ accompaniment instead of an instrumental ensemble. This makes it possible to perform not only the full *Vespers* with larger vocal forces and a substantial instrumental ensemble, but also a reduced version with only a small choir and an organist. Jeffrey Kurtzman, editor of the *Vespers* score used in today's full performance, underlines the 'multi-use concept' of the original print, in line with the flexible liturgical practices of the time. The full *Vespers* requires highly skilled musicians including solo singers and would thus have been suitable for a grander occasion, such as a high Marian feast day.

The possibility of flexible use does not mean that the *Vespers* lacks unity. It amounts to a unified work, held together by the way the liturgical movements all incorporate plainchant. This structural device lends a sense of coherence to the work as a whole. Another characteristic running through the entire work is the great contrast between intimate solos and the grandest of choral and instrumental writing which creates dramatic tension, while the increasing number of voices in the sequence of the solo movements provides a sense of direction. Nonetheless, the range of possibilities that Monteverdi's score offers means that each performance will be different.

## Domine ad adjuvandum

Right from the start Monteverdi sets up the interplay between sacred and secular music that characterizes the whole *Vespers*. He begins with an ‘overture’ where the chanting of the sacred text by the whole choir on one chord (*falsobordone*), powerful in its utter simplicity, is underlaid with lively instrumental music that uses the opening fanfare from his opera *L’Orfeo*. Each section of heavy chant and energetic fanfare is followed by a light, dance-like *ritornello* (an instrumental interlude) in triple time until, in the closing section, the choir joins the instruments in a joyful ‘Alleluia.’

*Deus, in adiutorium meum intende.*  
Domine, ad adjuvandum me festina.

*O Lord, make speed to save me:*  
*O Lord, make haste to help me.*

Gloria Patri et Filio  
et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.  
Alleluia.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now and ever  
shall be, world without end, Amen.  
Alleluia.

## Dixit Dominus

The assertive, almost belligerent character of the psalm is underlined by a variety of musical devices: polyphonic development of the first chant, rhythmically pronounced passages alternating with unified chordal chanting, short instrumental interludes, and more expressive solo singing over a steady long-note plainchant. The tonally different ‘Gloria Patri’ is sung by a solo tenor, followed by four vocal lines chasing each other, insisting on the words ‘in saecula saeculorum’ against the highest and the lowest voices holding the long notes of the plainchant.

Dixit Dominus Domino meo:  
Sede a dextris meis,  
donec ponam inimicos tuos  
scabellum pedum tuorum.  
Virgam virtutis tuae emittet  
Dominus ex Sion:  
dominare in medio inimicorum tuorum.

The Lord said unto my Lord:  
Sit thou at my right hand,  
until I make thine  
enemies thy footstool.  
The Lord shall send the rod of thy  
strength out of Zion:  
rule thou in the midst of thine enemies.



Tecum principium in die virtutis tuae in  
splendoribus sanctorum:  
ex utero, ante luciferum,  
genui te.

Juravit Dominus et non poenitebit eum:  
Tu es sacerdos in aeternum secundum  
ordinem Melchisedech.

Dominus a dextris tuis confregit  
in die irae suae reges.  
Judicabit in nationibus,  
implebit ruinas;  
conquassabit capita in terra multorum.  
De torrente in via bibet;  
propterea exaltabit caput.

Gloria Patri et Filio  
et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.

Thine shall be the dominion in the day  
of thy power in the splendour of the holy  
places: from the womb,  
before the daystar have I begotten thee.  
The Lord hath sworn, and will not repent:  
Thou art a priest for ever after the order of  
Melchisedech.

The Lord at thy right hand shall destroy  
kings in the day of his wrath.  
He shall judge the nations;  
he shall fill them with destruction  
and smash heads in the populous land.  
He shall drink of the brook in the way;  
therefore shall he hold his head high.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now and ever  
shall be, world without end, Amen.

## Nigra sum

The first of the non-liturgical movements, this solo for tenor is based on a love poem from the Song of Songs which has become an allegory for Mary as the humble, beloved consort of God. It displays Monteverdi's skilful wordpainting: he highlights the contrast between the sombre 'nigra sum' and the joyful, lively 'sed formosa' by an octave leap and sets 'surge, amica mea' to a steeply rising figure. The chromatic phrase 'surge, surge, et veni, veni' expresses passionate longing, in response to the rhetorical repetition in the text.

Nigra sum sed formosa  
filia Jerusalem  
Ideo dilexit me rex  
et introduxit in cubiculum suum  
et dixit mihi:  
Surge amica mea et veni.  
Jam hiems transiit,  
imber abiit et recessit,  
Flores apparuerunt in terra nostra,  
tempus putationis advenit.

I am a black but beautiful  
daughter of Jerusalem,  
Therefore the king chose me  
and brought me into his chamber  
and said to me:  
Arise my love and come.  
For now the winter is past,  
the rain is over and gone,  
The flowers have appeared in our land,  
the time of pruning is come.

## Laudate pueri

This psalm rejoicing in the might of God is composed in sections differing from each other in rhythm, texture, tempo, character and performing forces, a style known as *concertato*. It is a piece of great contrasts: the full sound of eight-voice polyphony alternates with segments where the *cantus firmus* is set against florid, free-flowing duets for solo voices. Monteverdi's wordpainting comes to the fore in the rising figures on the words 'suscitans' and 'erigens', illustrating how God lifts up the weak and raises the poor. The grand 'Gloria Patri' contrasts with the previous dance-like section, and on the words 'Sicut erat in principio' the music literally goes back to the beginning of the movement. The final 'Amen' is remarkable in that the voices drop out one by one leaving only two tenors to finish the psalm in ornamental style.

Laudate, pueri, Dominum;  
laudate nomen Domini.  
Sit nomen Domini benedictum  
ex hoc nunc et usque in saeculum.  
A solis ortu usque ad occasum laudabile  
nomen Domini.  
Excelsus super omnes gentes Dominus,  
et super caelos gloria ejus.

Quis sicut Dominus Deus noster,  
qui in altis habitat,  
et humilia respicit  
in caelo et in terra?  
Suscitans a terra inopem,  
et de stercore erigens pauperem:  
Ut collocet eum cum principibus,  
cum principibus populi sui.  
Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.

Gloria Patri et Filio  
et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.

Praise the Lord, ye servants;  
praise the name of the Lord.  
Blessed be the name of the Lord  
from this time forth for evermore.  
From the rising to the setting of the sun,  
the Lord's name be praised.  
The Lord is high above all nations,  
and his glory above the heavens.

Who is like unto the Lord our God,  
who dwelleth on high,  
and hath regard for the humble things  
in heaven and earth?  
Raising up the needy from the earth,  
and lifting up the poor out of the mire;  
That he may set him with the princes,  
even with the princes of his people.  
Who maketh the barren woman to keep  
house, a joyful mother of children.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now and ever  
shall be, world without end, Amen.

## Pulchra es

This love poem from the Song of Songs, adoring beauty and lamenting separation, is set as an expressive soprano duet. The melody is sung by one voice which is then joined by the second for an elaborate repeat. The music is embellished with ornaments, harmonic shifts and unexpected dissonances, highlighting the sensual character of the text.

Pulchra es, amica mea,  
suavis et decora  
filia Jerusalem,  
Pulchra es, amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me,  
quia ipsi me avolare fecerunt.

Thou art beautiful, my love,  
a sweet and comely  
daughter of Jerusalem,  
Thou art beautiful, my love,  
sweet and comely as Jerusalem,  
terrible as an army arrayed for battle.  
Turn away thine eyes from me,  
for they have put me to flight.

## Laetatus sum

The beginning of the psalm is characterized by a distinctive walking bass reflecting the words 'In domum Domini ibimus'. It stops at the word 'stantes', but returns in various places throughout the piece. Again in *concertato*-style, the complex composition alternates between six-part polyphony for choir or soloists and virtuoso parts for two or more voices. After a great variety of contrasting sections the chordal chanting of the words 'Sicut erat in principio' brings together the diverse strands of the composition, leading to a simple final 'Amen'.

Laetatus sum in his quae dicta sunt mihi:  
In domum Domini ibimus.  
Stantes erant pedes nostri, in atriis tuis,  
Jerusalem.  
Jerusalem, quae aedificatur ut civitas:  
cujus participatio ejus in idipsum.  
Illuc enim ascenderunt tribus,  
tribus Domini: testimonium Israël,  
ad confitendum nomini Domini.  
Quia illic sederunt sedes in judicio,  
sedes super domum David.

I was glad when they said unto me:  
We will go into the house of the Lord.  
Our feet were standing within thy gates,  
O Jerusalem;  
Jerusalem, that is built as a city  
for people to come together in unity.  
For thither the tribes have gone up,  
the tribes of the Lord: to testify unto Israel,  
to give thanks unto the Name of the Lord.  
For there are the seats of judgement,  
the thrones of the house of David.

Rogate quae ad pacem sunt Jerusalem,  
et abundantia diligentibus te.  
Fiat pax in virtute tua,  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos,  
loquebar pacem de te.  
Propter domum Domini Dei nostri,  
quaesivi bona tibi.

O pray for the peace of Jerusalem,  
and prosperity for those that love thee.  
Peace be within thy strength,  
and prosperity within thy towers.  
For my brethren and neighbours' sakes  
have I asked peace for thee.  
For the sake of the house of the Lord our God,  
I have sought good things for thee.

## Duo Seraphim

In this exquisite motet, an evocation of the Holy Trinity, Monteverdi displays the whole range of his skills as a composer of madrigals and operatic arias. Two tenors compete with each other in singing praises with melodramatic trills, long melismas and excited rhythms, producing anxious-sounding dissonances by their interlocking ornaments, until a third tenor joins in at the point when the text mentions the Trinity ('tres sunt'). The three voices, singing a triad on the word 'tres' (three), come together in unison on 'unum sunt', before continuing their elaborate song of praise as a trio.

Duo Seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Plena est omnis terra gloria ejus.  
Tres sunt, qui testimonium dant in coelo:  
Pater, Verbum et Spiritus Sanctus:  
et hi tres unum sunt.  
Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Plena est omnis terra gloria ejus.

Two Seraphim were calling to one another:  
Holy, holy, holy  
is the Lord God of hosts.  
The whole earth is full of his glory.  
There are three who bear witness in heaven:  
the Father, the Word, and the Holy Spirit:  
and these three are one.  
Holy, holy, holy  
is the Lord God of hosts.  
The whole earth is full of his glory.

## Nisi Dominus

This setting for two choirs of five voice-parts each is remarkable for its rhythmic complexity. One voice-part in each choir sings the plainchant, while the other voices launch into a complicated canon in which the different vocal lines enter on the half beat. The effect of these cross-rhythms is a very dense texture that drives the sound forward, with only a few moments of rest where the voices join each other in a cadence.

The middle part, by contrast, is a traditional antiphonal setting in which the two choirs answer each other. The solemn ‘Gloria Patri’ is initially characterised by dark-sounding chromatic writing for both choirs before it reprises the busy music from the beginning on ‘Sicut erat in principio.’

Nisi Dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum.  
Ecce haereditas Domini, filii;  
merces, fructus ventris.  
Sicut sagittae in manu potentis,  
ita filii excussorum.  
Beatus vir qui implevit desiderium  
suum ex ipsis: non confundetur cum  
loquetur inimicis suis in porta.

Gloria Patri et Filio  
et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.

Except the Lord build the house,  
they that build it labour in vain.  
Except the Lord guard the city,  
the watchman waketh but in vain.  
It is vain for you to rise before dawn;  
get up soon after taking rest,  
you who eat the bread of sorrow.  
For he giveth his beloved sleep.  
Lo, children are an heritage of the Lord;  
a reward and the fruit of the womb.  
Like arrows in the hand of a powerful man,  
even so are the children of the vigorous.  
Blessed is the man that hath fulfilled his  
desire with them: he shall not be ashamed  
when he speaks with his enemies in the gate.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now and ever  
shall be, world without end, Amen.

## Audi coelum

Monteverdi builds this tender motet in praise of the Virgin Mary around an echo effect, a device popular in opera and pastoral plays. The words of the solo tenor are echoed by a second tenor voice, but only in part, so that in an ingenious play on words ‘gaudio’ becomes ‘audio’, ‘benedicam’ ‘dicam’ etc., as if the second tenor were answering or confirming the previous statement. The solo parts are richly ornamented over a simple harmony so that the beauty of the tenor voice is able to shine. On the word ‘Omnes’ the full six-part choir enters and declares in joyful triple time that all will follow Mary’s path to eternal life, before ending in a slow and intense manner on the words ‘Benedicta es, Virgo Maria’ which can be regarded as the spiritual core of the Marian Vespers.

Audi caelum, verba mea,  
plena desiderio et perfusa gaudio.

*Audio*

Hear, O heaven, my words,  
full of longing and suffused with joy.

*I hear*

Dic, quaeso, mihi:  
Quae est ista, quae consurgens  
ut aurora rutilat ut benedicam?

*Dicam*

Tell me, I beseech you,  
who is she, that rising up, is rosy as the  
dawn, that I may bless her?

*I shall tell you*

Dic nam ista pulchra ut luna electa  
ut sol replet laetitia terras,  
coelos, maria.

*Maria*

Tell me, for she, lovely as the moon and  
excellent as the sun, fills with joy the earth,  
heavens and seas.

*Mary*

Maria Virgo illa dulcis,  
praedicata à prophetis Ezechiël  
porta Orientalis?

*Talis*

Mary, that sweet Virgin  
foretold by the prophet Ezechiël,  
that Eastern portal?

*That very one*

Illa sacra et felix porta  
per quam mors fuit expulsa,  
introducenda autem vita?

*Ita*

That sacred and happy portal  
through which death was expelled  
and life led in?

*Even so*

Quae semper tutum est medium  
inter hominem et Deum,  
pro culpulis remedium.

*Medium*

Who is always a sure mediator  
between man and God,  
the remedy for our sins.

*The mediator*

Omnes hanc ergo sequamur,  
qua cum gratia mereamur  
vitam aeternam. Consequamur.

*Sequamur*

Let us all therefore follow her,  
by whose grace we may deserve  
to attain eternal life.

*Let us follow*

Praestet nobis Deus,  
Pater hoc et Filius, et Mater  
cuius nomen invocamus  
dulce miseris solamen

*Amen*

May God the Father,  
and the Son, and the Mother  
whose sweet name we invoke,  
grant solace to the afflicted.

*Amen*

Benedicta es, Virgo Maria,  
in saeculorum saecula.

Blessed art thou, Virgin Mary,  
for ever and ever.

## Lauda Jerusalem

The highly complex setting of this last psalm divides the choir into three high and three low voice-parts grouped around the tenor line which has the plainchant, but in a rhythmically enhanced form. The text is set to a canon-like structure in which the different voices are following each other in quick succession on the half-beat. The result is a highly energized movement which comes to a majestic climax in the weighty 'Gloria Patri' where the soprano part takes over the long-held notes of the plainchant, before all voices follow their own paths again to the closing 'Amen'.

Lauda, Jerusalem, Dominum;  
lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum  
tuarum; benedixit filiis tuis in te.

Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terræ,  
velociter currit sermo ejus.

Qui dat nivem sicut lanam;  
nebulam sicut cinerem spargit.  
Mittit crystallum suam sicut buccellas:  
ante faciem frigoris ejus quis sustinebit?  
Emittet verbum suum, et liquefaciet ea;  
flabit spiritus ejus,  
et fluent aquae.

Qui annuntiat verbum suum Jacob,  
justitias et judicia sua Israel.  
Non fecit taliter omni nationi,  
et judicia sua non manifestavit eis.

Gloria Patri et Filio  
et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.

Praise the Lord, O Jerusalem:  
praise thy God, O Zion.  
For he hath strengthened the bars of thy  
gates: and hath blessed thy children within  
thee.

He maketh peace in thy borders,  
and filleth thee with the finest wheat.  
He sendeth forth his commandment upon  
earth: and his word runneth swiftly.

He giveth snow like a fleece,  
and scattereth the hoarfrost like ashes.  
He casteth forth his ice like morsels:  
who can stand before his cold?  
He will send out his word, and melt them:  
he will blow his wind,  
and the waters will flow again.

He announceth his word unto Jacob,  
his statutes and judgements unto Israel.  
He hath not so dealt with every nation,  
and hath not shown them his decrees.

Glory be to the Father, and to the Son,  
and to the Holy Spirit,  
As it was in the beginning, is now and ever  
shall be, world without end, Amen.

**INTERVAL – 20 Minutes**

## Sonata sopra Sancta Maria

The last of the sacred concertos gives the instrumentalists a chance to step into the foreground. It is an astonishing instrumental composition, set against a soprano duet singing a litany of ‘Sancta Maria, ora pro nobis’. This plea is repeated eleven times, each time in a slightly different rhythmical form. The Sonata requires true virtuosic playing in each instrumental group. The melodic material goes through numerous variations in terms of rhythm, tempo and instrumentation. Monteverdi plays with contrasts and correspondences: the dark-hued sackbuts have the theme when the ethereal-sounding soprano enters with her first chant; the long-held notes of the litany contrast with the busy syncopated orchestral playing; in another section it is the singing which is disjointed and anxious while the more fluid instrumental playing, including a charming dialogue between violins and cornetts, seems to answer it reassuringly.

*Sancta Maria, ora pro nobis.*

*Holy Mary, pray for us.*

## Ave maris stella

This beautiful setting of the Marian hymn is in eight parts, divided between two choirs. All voice-parts sing the first verse together, whereas the following sections in triple time are sung by each choir individually. The basic Gregorian hymn tune is hardly recognizable in the modern-sounding melody, carried by the sopranos. In the next verses the tender, gently flowing tune is sung by different soloists, each followed by a *ritornello* played by a different set of instruments. The last section returns to eight-part polyphony and ends with a very still ‘Amen’.

Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.

Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Evae nomen.

Hail, star of the sea,  
Nurturing Mother of God,  
And always Virgin,  
Happy gate of heaven.

Receiving that Ave [Hail]  
From the mouth of Gabriel  
Establish us in peace,  
Transforming the name of Eva [Eve].



Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce

Loosen the chains of the guilty,  
Send forth light to the blind,  
Drive away our ills,  
Ask for all good things.

Monstra te esse matrem  
Sumat per te preces,  
Qui pro nobis natus  
Tulit esse tuus.

Show thyself to be a mother,  
May he who was born for us  
And deigned to be thine  
Receive our prayers through thee.

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos,  
Mites fac et castos.

O peerless Virgin,  
Gentle above all others,  
Make us, set free from sins,  
Gentle and chaste.

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum,  
Semper collaetemur.

Grant us a pure life,  
Prepare a safe way,  
So that, seeing Jesus,  
We may ever rejoice together.

Sit laus Deo Patri,  
Summo Christo decus  
Spiritus Sancto,  
Tribus honor unus. Amen.

Praise be to God the Father,  
Glory to Christ most high,  
And to the Holy Spirit,  
One honour to all three. Amen.

## Magnificat

The canticle of Mary brings the *Vespers of 1610* to a magnificent close. In the manner of a grand finale Monteverdi recapitulates the various compositional devices explored in the previous parts of the work and shows once again the mixture of styles he is able to integrate into a sacred composition.

He sets each of the twelve verses of the text in a different way, with different vocal and instrumental forces. The unifying element is the prominent plainchant that wanders through the voices, sometimes complementing solo voices in a duet, sometimes woven into the choral structure, and at other times set over florid instrumental parts. In the 'Esurientes' section the plainchant is carried by a soprano duet singing a third apart.

The sheer variety in combining the archaic liturgical *cantus firmus* with modern, secular writing for voices and instruments is astonishing.

Other elements familiar from previous movements are the juxtaposition of contrasts, the walking bass, and a wealth of echo effects not only for voices but also for instruments. Dance-like *ritornelli*; splendid displays of instrumental virtuosity; quasi-operatic arias – the musical idiom in the **Magnificat** seems distinctly secular. But the omnipresence of the plainchant firmly grounds the composition in the sacred realm. The **Magnificat** comes to a close with all seven voices singing, doubled by the instruments. The slow ‘Sicut erat in principio’ is grand and imposing, reminiscent of the work’s opening bars. In a final contrasting gesture, Monteverdi follows this with a lively and joyous ‘Amen’.

Magnificat anima mea Dominum

Et exultavit spiritus meus  
in Deo salutari meo.

Quia respexit humilitatem  
ancillæ suæ:

ecce enim ex hoc beatam  
me dicent omnes generationes.

Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.

Et misericordia eius a progenie in  
progenies timentibus eum.

Fecit potentiam in brachio suo,  
dispersit superbos  
mente cordis sui.

Deposuit potentes de sede  
et exaltavit humiles.

Esurientes implevit bonis  
et divites dimisit inanes.

Suscepit Israel puerum suum recordatus  
misericordiæ suæ,

Sicut locutus est ad patres nostros,  
Abraham et semini eius in sæcula.

Gloria Patri, et Filio,  
et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper,  
et in sæcula sæculorum.

Amen.

My soul doth magnify the Lord,  
and my spirit hath rejoiced  
in God my Saviour.

For he hath regarded the lowliness  
of his handmaiden.

For behold, from henceforth  
all generations shall call me blessed.

For he that is mighty hath done great  
things for me, and holy is his name.

And his mercy is on them that fear him  
from generation to generation.

He hath shewed strength with his arm;  
he hath scattered the proud in the  
imagination of their hearts.

He hath put down the mighty from their seat,  
and hath exalted the humble.

He hath filled the hungry with good things,  
and the rich he hath sent empty away.

He remembering his mercy hath supported  
his servant Israel,

As he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son,  
and to the Holy Spirit:

As it was in the beginning, is now  
and ever shall be, world without end,

Amen.

## Mark Forkgen *Conductor*



Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) and Director of Music at Tonbridge School. He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.

A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 100 works. He has also conducted stage works with the Trestle Theatre Company and Britten Sinfonia, and contemporary opera with the Unicorn Theatre Company and an ensemble from the Philharmonia, at the Linbury Studio, Royal Opera House, Covent Garden.

Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He also enjoys an active life as a pianist, focusing on 20th Century and contemporary music. His recitals this season cover repertoire by Stravinsky, Debussy, Messiaen, Bartok, Sir Peter Maxwell Davies, Oliver Knussen and Thomas Adès.

He has been Conductor and Artistic Advisor for highly acclaimed festivals including: Sir Peter Maxwell Davies' 70th Birthday; Stravinsky, 'A Festival of Britten', 'Music of the Americas', 'Britain since Britten' and 'East meets West'. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival), Bulgaria (concerts broadcast for National TV and Radio) and Hong Kong.

Last season's highlights included Sir Peter Maxwell Davies' *Vesalii Icones* with the composer, productions of *Cabaret* and *The Boy Friend*, programmes based on Masters of the Kings' and Queens' Music, a project combining the music of Eric Satie with film, and a highly acclaimed concert including three first performances at the Cheltenham Festival. Highlights so far this season include a programme based on the theme of 'Light' for the Bournemouth Festival, a series inspired by Shakespeare, the choral music of Howard Blake, performances of Shostakovich's 5th Symphony and, as a pianist, performances of Messiaen's *Quartet for the End of Time*, Shostakovich's Second Piano Trio and works by Stravinsky, Bartok and Debussy.

## Rachel Elliott *Soprano*

Rachel Elliott's international career has taken her to venues as diverse as the Lincoln Center, New York and the Funda Community Centre in Soweto, South Africa. In addition, she has performed throughout Europe, the US, Japan, South America, Hong Kong and Singapore.

Following musical training at The Purcell School, Selwyn College, Cambridge and the Guildhall School of Music and Drama, she has worked as a soloist with many groups. These have included Les Arts Florissants, Il Seminario Musicale, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and Florilegium among others.

She has also spent much of her performing career as an ensemble singer, working for some years with I Fagiolini, as well as with Trinity Baroque and the Cardinal's Musick. She has recorded frequently for radio and her many CDs include cantatas by Vivaldi and Rameau, as well as lute songs by Campion.

Rachel is always delighted to discover new and interesting ways of presenting great music. In recent years, she has been involved with recording projects with two ensembles, both specialising in the music of Bach. The Bach Players, based in London, perform and record Bach's cantatas in combination with other music from the period, setting the cantatas within the musical context of his time. Meanwhile the Madrid-based ensemble, Hippocampus, has moved away from recording for CD and instead works with the Arsis label to produce USB flash drives, containing much more than just audio recordings.

Rachel last sang with London Concert Choir in performances of Haydn's oratorio *The Seasons* in both London and Assisi.

At present, Rachel combines a performing career with class music teaching, choir direction and being a mother of four.



## Rebecca Outram *Soprano*

Rebecca Outram started her musical life as a pianist – it was only on joining the chapel choir of Keble College, Oxford that she discovered her voice and her passion for singing. Rebecca went on to study at The Guildhall School of Music and Drama, since when she has built up an impressive career in a variety of musical fields.



An experienced soloist, Rebecca's concert highlights include Monteverdi's *1610 Vespers* with The King's Consort/Robert King and Purcell's *The Fairy Queen* with The Gabrieli Consort/Paul McCreesh, both at the BBC Proms; Vivaldi's *Gloria* and Handel's *Dixit Dominus* with The Sixteen/Harry Christophers at the Salisbury Festival; Handel's *L'Allegro* with Ivor Bolton at the Luffhansa Baroque Festival at St John's Smith Square; Bach's *Magnificat* with the English Concert/James O'Donnell in Spain; Couperin's *Leçons de Tenebres* with The King's Consort at the Wigmore Hall and the Nuremberg Festival; Purcell's *The Fairy Queen* with Accademia Bizantina/Ottavio Dantone at the Ravenna Festival; Belinda in Purcell's *Dido and Aeneas* with The King's Consort at the Bath Festival; Haydn's *Nelson Mass* and *Harmonie Mass* in St Paul's Cathedral; Handel's *Esther* with the London Handel Festival/Laurence Cummings in London and Norway; Bach's B Minor Mass in Barcelona; Bach's *Christmas Oratorio* conducted by Sir David Willcocks; and Mozart's *Coronation Mass* and *Dominican Vespers* at the Casa da Musica in Porto.

Rebecca has made many recordings as a soloist including Purcell's *The Fairy Queen* with Accademia Bizantina/Ottavio Dantone (CD Arts), William and Henry Lawes' Songs and Knüpfer 'Sacred Music' (both on Hyperion), Bach's Motets with The Hilliard Ensemble (ECM records), William Child's Psalms (ASV records), Monteverdi's *1610 Vespers* with The King's Consort as part of their complete series of Monteverdi sacred music for Hyperion records, *Dido and Aeneas* with the Orchestra of the Age of Enlightenment on Chandos and Durufle's Requiem with Keble Chapel Choir.

Recent highlights include a recording of Handel's *Ode for the Birthday of Queen Anne* for BBC Radio 3, Bach's Cantata *Falsche Welt, dir trau ich nicht* and Lutheran Mass in F in Westminster Abbey as part of the Luffhansa Festival of Baroque Music, performances of Handel's *Messiah* with the City of Birmingham Symphony Orchestra in Birmingham Symphony Hall, Bach's B Minor Mass with the Manchester Camerata in the Bridgewater Hall, Rossini's *Petite Messe Solennelle* in St John's Smith Square, and Verdi's Requiem in Harrow School.

## Nicholas Pritchard *Tenor*

Born in West Sussex, Nick Pritchard sang in the choir of New College, Oxford, and studied singing at The Royal College of Music International Opera School, London.

Concert appearances include Bach's *St. Matthew Passion* for St Paul's Chamber Orchestra, Minnesota conducted by Paul McCreesh; Purcell's *King Arthur* (conducted by Christian Curnyn at the Wigmore Hall); Bach's *Mass in B minor* with Sir John Eliot Gardiner and the Monteverdi Choir on European

tour and recorded; performances of Handel's *Messiah* with Brian Kay at the Royal Albert Hall and with the Nieuwe Philharmonie in Utrecht; Bach Cantatas for Ensemble Pygmalion and Raphaël Pichon; the Bach *Magnificat* with Laurence Cummings and The English Concert, and Vaughan Williams' song cycle *On Wenlock Edge* for BBC Radio 3.

Recent opera roles include Aquilio in J.C. Bach's *Adriano in Siria* (for Classical Opera Company), Ruggiero in Caccini's *La Liberazione di Ruggiero* at the Brighton Early Music Festival, Prologue in Britten's *The Turn of the Screw* for Opera Holland Park, and Telemaco in Monteverdi's *The Return of Ulysses* for Iford Arts.

His current season and future plans include the roles of Mercurio in Cavalli's *La Calisto* and Telemachus in *Ulysses' Homecoming* for English Touring Opera; Matthew in *Pleasure* by Mark Simpson for Opera North (house debut/world première), and the première of *Through these pale cold days*, a song cycle for tenor, viola and piano by Ian Venables to commemorate the Great War.



## Bradley Smith *Tenor*

Bradley graduated from St John's College, Cambridge, and obtained his Masters with Distinction at the Royal Academy of Music where he then continued his studies with Ryland Davies and Audrey Hyland on their prestigious opera course for two further years. While at the Academy he was a prize-winning finalist in the Joan Chissel Prize for Schumann Lieder, winner of the Blythe-Buesst Aria Prize, winner of the Tom Hammond Opera Prize, and he was awarded a dipRAM for his Final Recital.



Recent concert performances include Britten's *Serenade for Tenor and Horn*, Schumann's *Liederkreis* Op. 39, Fauré's *La bonne chanson* at King's Place, the Aria soloist in Bach's *Christmas Oratorio* and Handel's *Messiah* at St John's Smith Square, both the Evangelist and Aria soloist in Bach's *St John Passion*, aria soloist in Bach's *St Matthew Passion*, a recital of Schubert lieder at St Martin-in-the-Fields, and soloist in a concert of the music of Henry Purcell at the Cadogan Hall.

Operatic performances include Don Basilio in Mozart's *The Marriage of Figaro*, The Scholar in Holst's *The Wandering Scholar*, Buff in a new production of Mozart's *The Impresario* at the Edinburgh Festival, and Bastien in Mozart's *Bastien und Bastienne*. Bradley understudied the principal role of Tamino for the production of Mozart's *Die Zauberflöte* at Longborough Festival Opera, after which he performed the full role for the Young Artists' Tour. For the 2013 season, Bradley was also a member of the Glyndebourne Festival Opera Chorus for the performances of Rameau's *Hippolyte et Aricie*. In the 2014 season Bradley played Peter Quint in Britten's *The Turn of the Screw* as a Young Artist for Opera Holland Park, and for the 2015 season he studied the role of Ferrando in Mozart's *Così fan tutte* at Garsington Opera. With Royal Academy Opera he has played Tom Rakewell in Stravinsky's *The Rake's Progress*, the Male Chorus in Britten's *The Rape of Lucretia*, le Prince Charmant in Massenet's *Cendrillon*, and le petit vieillard (Arithmétique) in Ravel's *L'enfant et les sortilèges* at the Barbican with the BBC Symphony Orchestra, also broadcast on BBC Radio 3.

Following his recent success at the International Singing Competition for Baroque Opera Pietro Antonio Cesti, Bradley will be performing the role of Lelio in Cesti's *Le nozze in sogno* as part of the Innsbruck Festival of Early Music which will include performances at the Salzburg Festival next year.

## Giles Underwood *Bass*

Giles Underwood is a versatile singer, particularly specialising in baroque and contemporary repertoire. He was a chorister at Westminster Abbey and an academical clerk at Magdalen College, Oxford, where he read Biology. He went on to study on the postgraduate and opera courses at The Guildhall School of Music and Drama (GSMD), where he now holds the post of Vocal Studies Lecturer.



On the stage, he has played many major roles, including Don Giovanni, Count Almaviva (*Le Nozze Di Figaro*), Tarquinius (*The Rape of Lucretia*) and Marcello (*La Bohème*). On the concert platform, he has sung Haydn in the Royal Albert Hall, Wolf in the Wigmore Hall, Bach in the Amsterdam Concertgebouw and Vaughan Williams in the Sao Paolo Opera House. He has recorded widely, and his performance on OpusArte's disc of *Membra Jesu Nostris* by Buxtehude has received critical acclaim, as has his work with the solo voice ensemble, I Fagiolini, with whom he sang for nine years.

In addition to his students at GSMD, he teaches singing to undergraduates at various Oxford colleges, including Magdalen, Christ Church, Queens and Merton. He teaches on Eton Choral Courses and for The National Youth Choirs of Great Britain. As Director of Music at University College, Oxford (Univ), he runs the Chapel Choir and oversees music-making in the college. He is the founder and director of The Martlet Ensemble, Univ's newly-formed ensemble in residence. He has recently been appointed Professor of Singing at The Royal Academy of Music, a post he will take up in September.

Giles has often appeared with London Concert Choir, most recently in Bach's *Christmas Oratorio* and Handel's *Judas Maccabaeus*.

"Giles Underwood...sings with an intensity suitable to the intimately sensuous nature of the work" Guardian, March 2014



## Colin Campbell Bass



Colin Campbell is an established concert soloist and has appeared throughout the UK, in Europe, the USA and the Far East, in repertoire ranging from Monteverdi to Taverner. International concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing (Chinese Premiere); Bach's B Minor Mass in Japan and Korea with Sir John Eliot Gardiner; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw, also with Sir John Eliot Gardiner; Brahms *Ein Deutsches Requiem* in Shanghai; Marcel Dupré's cantata *De Profundis* in Munich with the Bayerische Rundfunk and Marcello Viotti; Handel's *Atalanta* at the Halle Festival; Handel's *Messiah* in China, Israel and Poland; Handel's *Judas Maccabaeus* in Vilnius, Lithuania with Nicholas McGegan and in Oslo with Laurence Cummings; Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Mozart's *Requiem* in Santiago de Compostela; Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany.

In the UK he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and the Choir of King's College Cambridge in Vaughan Williams' *Fantasia on Christmas Carols* and with the Royal Philharmonic Orchestra in Mahler's Eighth Symphony. At the Queen Elizabeth Hall Colin has performed with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and with London Concert Choir and City of London Sinfonia in Vaughan Williams' *Dona Nobis Pacem*. He has appeared with the Bach Choir and the English Chamber Orchestra at Westminster Cathedral in Fauré's *Requiem* and has performed Brahms' *Ein Deutsches Requiem* at Symphony Hall, Birmingham. Colin has appeared as an oratorio soloist in most British cathedrals, including the Three Choirs Festival in Mozart's *Requiem* and Handel's *Israel in Egypt*.

Colin's operatic repertoire is extensive: he has performed with Kent Opera, English Touring Opera, Welsh National Opera, Aix en Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden. Roles include Don Giovanni, Escamillo, Germont Pere, Marcello, Renato, Sharpless and Tarquinius. Colin created the rôle of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK to critical acclaim.

His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

# London Concert Choir

London Concert Choir, founded as the Brompton Choral Society in 1960, now has around 150 members of a wide range of ages and is notable for its unusually broad musical repertoire. With Music Director Mark Forkgen the choir regularly appears at all the major London concert venues and in cathedrals and churches in and around the capital, as well as visiting destinations further afield.

In 2014 the choir performed Haydn's oratorio *The Seasons* in the Basilica at Assisi with Southbank Sinfonia. A performance of Verdi's Requiem with the Augsburg Basilica Choir in the Royal Festival Hall in 2011 was followed by a joint concert at the Augsburg Peace Festival. A concert tour to Krakow will take place in July 2016.

LCC celebrated its 50th anniversary in 2010 with two memorable performances of Britten's *War Requiem*: at the Barbican and in Salisbury Cathedral. Among other major works in recent seasons have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra; *Elgar's Dream of Gerontius* and Mendelssohn's *Elijah*, both with Southbank Sinfonia, and Mozart's Requiem with the London Mozart Players. Performances of Baroque music with Counterpoint include Handel's *Messiah* and *Judas Maccabaeus* and Bach's *Christmas Oratorio* and *St Matthew Passion*.

On a smaller scale, the choir has sung unaccompanied church music by British and Russian composers, and Rossini's *Petite Messe Solennelle*. Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* with the Royal Philharmonic Orchestra, and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Duke Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue* as part of a jazz concert. The choir often gives concerts for charity and has commissioned a number of new works.

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



**Mark Forkgen**  
Music Director

**James Longford**  
Principal Accompanist

---

**Fabyan Evans**  
Chairman

**Barbara Whent**  
Concert Manager

**Katja Pluto**  
Treasurer

**Stephen Rickett**  
Design and  
Communications

**Jennifer Greenway**  
Membership

**Eleanor Cowie**  
Publicity

**Simon Livesey**  
Company Secretary

# Quintessential

Tonight's ensemble is made up of members of the Quintessential Sackbut and Cornett Ensemble and the Counterpoint period instrument ensemble.

**QuintEssential** is in origin a five-part wind ensemble (two cornetts, three sackbuts) with keyboard continuo, formed in 1993: Quint is a generic term used to denote a fifth part. Since its formation QuintEssential has performed extensively in Britain, toured throughout Europe (Spain, Germany, Ireland, Belgium, Slovenia, Poland, Bulgaria, Finland, Switzerland, Italy), as well as an unforgettable visit to Colombia, South America. QuintEssential has featured on the three highly successful recordings of South American seventeenth-century polyphony by Ex Cathedra on Hyperion, as well as discs of sixteenth-century German polyphony with the choir of Sidney Sussex College Cambridge and a selection of music from the Henry VIII Manuscript with vocal group Alamire, under the direction of David Skinner on Obsidian Records. QuintEssential recorded an anniversary disc for Chandos Records, 'Eliza is the fayrest Queene', marking four hundred years since the death of the death of Elizabeth I, while QuintEssential's first CD, 'In Venetia', a collection of seventeenth-century Venetian instrumental polyphonic music, has been re-released by Meridian Records.

The **Counterpoint** ensemble 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 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* at St Martin-in-the-Fields as well as Haydn's *Creation* in the final concert of the Chichester Festival with Canticum. With London Concert Choir they have also taken part in Purcell's *Dido and Aeneas*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio* and Handel's *Judas Maccabaeus*.

# London Concert Choir

## **Soprano**

Eleanor Austin  
Dagmar Binsted  
Mickey Bowden  
Chloe Bridgen  
Aisling Carroll-Turner  
Alison Carpenter  
Caroline Clark  
Beatrice Conchado  
Eleanor Cowie  
Emma Davidson  
Christine Dencer  
Gillian Denham  
Susan Deville  
Emma Dixon  
Emily Dresner  
Rachel Duffield  
Serena Ede  
Francesca Ede  
Anna Field  
Sarah French  
Lisa Gardner  
Sonja Gray  
Jennifer Greenway  
Jennifer Hadley  
Emma Heath  
Clemence Hermann  
Ruth Hobbs  
Jennifer Howe  
Charlotte Hunt  
Christine Ingram  
Jane Joyce  
Roxana Kashani  
Vickie Kelly  
Anna Kosicka  
Frances Lake  
Karolina Liedtke  
Susanna Lutman  
Hannah Mason  
Jessica Metcalfe  
Jenny Moran  
Adrienne Morgan  
Stephanie Moussadis  
Margaret Perkins

Jutta Rafferty  
Ines Schlenker  
Frances Shaw  
Imogen Small  
Imogen Smith  
Deborah Staunton  
Teresa Tilden  
Natalie Tompkins  
Emily Tuite  
Janet Wells  
Belinda Whittingham  
Julie Wilson

## **Alto**

Rachel Adams  
Angela Alonso  
Fionnuala Barrett  
Heide Baumann  
Helen Beddall-Smith  
Gesä Brinkmann  
Nancy Buchanan  
Frances Cave  
Lucy Charman  
Carys Cooper  
Deborah Curle  
Georgie Day  
Kathleen Dormer  
Stefanie Ettelt  
Alice Everitt  
Rebecca Foulkes  
Annie Gair  
Clare Garbett  
Anna Garnier  
Elaine Ginsburg  
Mary Glanville  
Ruth Grychtol  
Muriel Hall  
Penny Hatfield  
Andrea Hegedus  
Joan Herbert  
Anu Holter  
Chrina Jarvis  
Chris Joseph  
Sabine Köllmann

Joanna Kramer  
Lorna Lewis  
Liz Lowther  
Norma MacMillan  
Bridget Maidment  
Adrienne Mathews  
Corinna Matlis  
Catherine McCarter  
Anna Metcalf  
Sophy Miles  
Rebecca Moulton  
Cathy Packe  
Judith Paterson  
Gillian Perry  
Katja Pluto  
Dubravka Polić  
Agnes Ringa  
Theresa Rogers  
Pamela Slatter  
Tabitha Strydom  
Kate Tranter  
Rachel Vroom  
Anna Way  
Gabriel West  
Barbara Whent  
June Williams  
Nathalie Wilson  
Rosie de Saram

## **Tenor**

Andrew Bolan  
David Broad  
James Ede  
Fabyan Evans  
Bram Frankhuijzen  
Nicholas Hall  
Sam Hansford  
Richard Holmes  
Carolyn Knight  
Ian Leslie  
Frances Liew  
Ben Martin  
Stephen Rickett  
Christopher Seaden

Tim Steer  
Barry Sterndale-Bennett  
Tim Thirlway  
Ruth Yeo

## **Bass**

Colin Allies  
Peter Banks  
Richard Burbury  
Mark Chater  
Henry Cook  
Andrew Cullen  
Chris Finch  
James Finlay  
Richard Gillard  
Martin Goodwin  
Nigel Grieve  
Julian Hall  
Nigel Hartnell  
Peter Haydon  
Graham Hick  
Richard Hughes  
Ian Judson  
Robert Kealey  
Stefan Klaazen  
Simon Livesey  
Angus Macdonald  
Alan Machacek  
Paul Milican  
Alex Morley-Smith  
Christopher Powell-Smith  
Morgan Roberts  
Desmond Sandford  
Anthony Sharp  
John Somerville  
Ryszard Stepaniuk  
William Tilden  
Tony Trowles  
Philip Vickers  
Dai Whittingham

# Quintessential Players

## Counterpoint:

### Violin

Catherine Martin  
Theresa Caudle

### Bass Violin

Christopher Suckling

### Violone

William Hunt

### Theorbo

David Miller  
Lynda Sayce

## QuintEssential Sackbut & Cornett Ensemble:

### Cornett/Recorder

Richard Thomas  
Samuel Goble  
Nicholas Perry

### Sackbut

Philip Dale  
Adam Woolf  
Adrian France

### Organ

James Longford



## HYMNS TO THE VIRGIN

*London Concert Choir on Tour - Krakow 2016*

Saturday 9 July, 8.00pm

St Mary's Basilica, Krakow, Poland

*and then repeated in London*

Thursday 14 July 2016, 7.30pm

Holy Trinity Church, Sloane Street, SW1

# Acknowledgements

## Sponsorship Scheme

London Concert Choir would like to thank the following for their generous sponsorship of the soloists and instrumentalists in tonight's concert:

The Loveday Charitable Trust, Dr Ian Judson, Karen Evans,  
Clare Ford-Wille and Nicholas Halton

## Supporters' Scheme

London Concert Choir is committed to high standards and constantly strives to raise the level of its performances by means of workshops and other special events. The choir is grateful for the financial contribution of its regular supporters in helping to achieve these aims, and welcomes their active involvement.

### LCC Supporters

Sue Blyth, Deborah Bono, Simon Cave, Bronwen Cook, Angela Cooper, Dianne Denham, Geoffrey Deville, Karen Evans, John and Judith Greenway, Jeremy Groom, Nicholas and Maureen Halton, Tim Ingram, Miriam Kramer, Mark and Liza Loveday, Jill Marx, Janet and Michael Orr, Jennifer Powell Smith, Michael Shipley, Anthony Smith, Sybil and Nicholas Spence, Ruth Steinholtz, Alison Stone, Jill Tilden, Susan Wheatley, Anthony Willson

For information on helping the choir to maintain its position as one of the leading amateur choirs in London via the Supporters' Scheme, please email:

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

The choir also offers opportunities for targeted giving and for corporate support through sponsorship or programme advertising. Enquiries should be sent to the same address.

## Life Friends

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

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Bill Cook, Mr and Mrs Michael Hunt, Mark and Liza Loveday, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence, Rachel Vroom

## Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by emailing **[mailinglist@london-concert-choir.org.uk](mailto:mailinglist@london-concert-choir.org.uk)**

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





# THE JUTLAND CONCERT

*to commemorate the Centenary of the Battle of Jutland  
and the lives of all who died at sea during the First World War*



**Wednesday 15 June 2016, 7.30pm, Barbican Hall**

**VAUGHAN WILLIAMS: A SEA SYMPHONY**

**BRITTEN: Four Sea Interludes from Peter Grimes**

**WHITING: Eternal Father, Strong to Save**

**barbican**

Box Office  
020 7638 8891  
barbican.org.uk

London Concert Choir | Canticum  
Southbank Sinfonia | Mark Forkgen Conductor  
Katherine Broderick Soprano | Roderick Williams Baritone

Tickets £35, £30, £25, £20, £16, £12