

# BACH MASS IN B MINOR

Saturday 14 January 2006, 7.30pm  
St James' Church  
Muswell Hill

*JS Bach* Mass in B minor

Sally Silver	<i>soprano</i>
Yvonne Howard	<i>mezzo-soprano</i>
Mark Wilde	<i>tenor</i>
Paul Keohone	<i>bass</i>

North London Chorus  
and Orchestra

Catherine Martin *leader*

Murray Hipkin *conductor*

Programme £2





Q

What do the following have in common?

**Virginia Woolf**

**George Bernard Shaw**

*Plus many more actors, writers, Lords and Ladies, sportsmen, designers, musicians, entrepreneurs and acrobats.*

A

They've all been to 29/30 Fitzroy Square

Whether its for personal or business advice, whoever you are, from people with personality, call

**020 7388 2444**

and speak to Julian Flitter for an initial consultation without charge

29/30 Fitzroy Square

London W1T 6LQ

Fax: 020 7388 6736

Web: [www.goodmanjones.com](http://www.goodmanjones.com)

Email: [info@goodmanjones.com](mailto:info@goodmanjones.com)

**GOODMAN JONES**

CHARTERED ACCOUNTANTS



Saturday 14 January 2006, 7.30pm  
St James' Church  
St James' Lane  
Muswell Hill  
London N10 3DB

*JS Bach*    **Mass in B minor**

Sally Silver    *soprano*  
Yvonne Howard    *mezzo-soprano*  
Mark Wilde    *tenor*  
Paul Keohone    *bass*

North London Chorus  
and Orchestra

Catherine Martin    *leader*

Murray Hipkin    *conductor*



There will be a 20 minute interval at the end of the *Gloria*. There will be a further 5 minute pause at the end of the *Credo* during which the audience is requested to remain seated.

Please remember to switch off all pagers, mobile phones and digital watch alarms.

Recording : the use of tape recorders, video cameras or other recording devices is prohibited. Thank you for your cooperation.

## Johann Sebastian Bach (1685-1750) *Mass in B minor* (BWV 232)

Bach took some fifteen years, from 1733 to 1748, to complete what has been termed variously "the greatest work of music of all ages and of all peoples", "the mightiest choral work ever written" and "an ideal of polyphonic sacred vocal music". Whilst much of its architectonic structure was devised during the last decade of his life, the resources on which he drew date back to much earlier work, such as the Crucifixus, which adapts the opening passacaglia of Cantata no. 12, *Weinen, Klagen*, composed in 1714 and a setting for the Sanctus, from 1724. The basis of the work is the *Mass* of 1733, one of four short masses for liturgical use composed around this time, consisting only of a Kyrie and Gloria. The specific provenance of this Kyrie was the funeral of Augustus the Strong, late Elector of Saxony, and of the Gloria, the ascension of his successor. This complex becomes the first of the four sections which make up the full work. It marked Bach's attempt to reenliven the traditions of mass composition by enriching the detail of the score for an unusually large orchestra and elaborating the vocal composition to that for a five-part choir. As significant as both of these features was the considerable length: Kyrie and Gloria together take a full hour to perform. To these and the Sanctus, Bach added a lengthy Credo (entitled *Symbolum Nicenum*) as well as an Osanna reprised after the Benedictus, an Agnus Dei and a Dona Nobis Pacem. These latter components were the last to be composed, following a period, during the late 1730's and early 1740's, when Bach immersed himself in work on the mass of earlier composers and contemporaries. As well as adding cornettos, trombones and continuo to performances of Palestrina's six-voice *Missa sine nomine* and Lotti's *Missa sapientiae*, he had added a plainsong intonation of Credo in unum Deum to a Mass by Bassani and a contrapuntal expansion of the Suscepit Israel to a setting of the Magnificat by Caldara.

The opening Kyrie of the self-contained mass in three movements, which constitutes the first section of the B minor mass, declares through its contrasting styles of composition the ambitiousness that characterises the work as a whole. The five-part chorus launches, to orchestral accompaniment but without introduction, into an earnest, repeated cry of Kyrie, Kyrie eleison. This is followed by a gentle, largo orchestral passage before tenors lead the chorus into an extended fugual exploration of the phrase. The Christe eleison takes the form of a contemporary operatic duet between the two soprano soloists - despite Bach's undertaking, on his appointment to St. Thomas's a quarter of a century earlier, that his music "not appear operatic in nature but, much rather, that it rouse the listeners to devotion". With an orchestral accompaniment that takes an almost equally significant role - setting a relation between instrumental and vocal music characteristic of the entire work - the interweaving of the two voices sustains the plea of the Kyrie which has preceded it, and provides an incitement to devotion that is realised in the clear, bright choral undulations of the second Kyrie, marked *Alla breve*. The three movements pass through a sequence of keys (B minor to D major to F-sharp minor) which, as well as forming a B minor triad, indicate the centring of the harmonic scheme of the entire work on the trumpet key of D major.



St Thomas' Church, Leipzig

It is the trumpets, indeed, that provide the strident opening to the orchestral introduction for the ecstatic, dance-like rhythms of Gloria in excelsis, which are sustained through the initially slower elaborations of 'Et in terra pax'. This first, of a complex of nine movements that make up the Gloria, is supplemented by three further choruses (Gratias agimus tibi, Qui tollis and Cum Sancto Spiritu) all comparably large in scale, though varying widely in mood. These, in turn, are interspersed with four equally impressive solo movements. Each presents a voice from one of the five parts of the choir, accompanied both by polyphonic orchestra and an obbligato instrument from one of the four orchestral groups (strings, flutes, reeds and brass). The Laudamus te combines second soprano with solo violin, the Domine Deus joins first soprano and tenor with flute, alto and oboe d'amore are linked for Qui sedes ad dextram Patris and bass and horn join in Quoniam tu solus sanctus.

The Creed, which forms the second section, is at the core of Christian faith and dogma - a feature indicated in the structure through which Bach organises its parts. It opens and closes with linked pairs of choruses, the first pair (Credo in unum Deum and Patrem omnipotentem) is followed by a duet (Et in unum Dominum) for first soprano and alto soloists, while the concluding pair (Confiteor and Et expecto) is preceded by the bass solo, Et in spiritum sanctum Dominum. Between the solo movements are three further choruses, at the centre of which is the Crucifixus, preceded by Et incarnatus est and followed by Et resurrexit. The chiasmic symmetry of this sequence provides an architectonic order for the interrelations between the central beliefs of Christian theology, which Bach parallels in the music. The opening Credo begins with the tenors' Gregorian chant of the fundamental statement of Christian monotheism and develops, in *stile antico*, through successive repetitions by all five parts into a fugual motet. The following chorus, by contrast, is a concertato fugue, linked with its predecessor through repetitions of the opening credo by

all parts except the basses, who launch briskly into *Patrem omnipotentem*, to be followed, fugato, by the other voices after a further and final restatement of *credo*. The soprano and alto soloists' duet, *Et in unum Dominum*, is a delicate elaboration of profound belief in Christ as the only begotten son of God, with appropriate elaborations on the word *unigenitum*, and is followed by the solemn, fugal awe of the chorus on *Et incarnatus est*, asserting the myth of incarnation. The crucifixus continues this sombre process, again fugato, to conclude in complex, dark chromatic harmonies on *passus et sepultus est*. This central triptych of choruses is concluded with a joyful, staccato entry on *Et resurrexit*, celebrating the miracle of resurrection. The bass soloist then joins, to continuo accompaniment, in what is effectively a slowly undulating duet with the oboes *d'amore* for *Et in spiritum sanctum*, developing the further obligations of belief which follow from this. The first of the closing choruses, *Confiteor unum baptisma*, is composed, like the opening *Credo*, in *stile antico* and contains a melodious, contrapuntal echo of Gregorian plainsong. With a sudden change of time to *adagio*, the choir moves into the final chorus of the section with an initial statement of *Et expecto resurrectionem mortuorum*. The solemnity of the music here emphasises the precedent necessity of death to resurrection, and is balanced by a re-statement of the text, *vivace e allegro*, to provide a comparable emphasis on the triumph of resurrected life.

Bach presents the *Sanctus* as standing apparently alone in constituting the third section of this setting of the mass. In doing so, he followed Lutheran practice in Leipzig for polyphonic or concerted singing of it, which omitted *Osanna* and *Benedictus* on such occasions. Anchored initially by the basses' sonorous repetition of *Sanctus*, the remaining parts explore a series of harmonic variations into *Dominus Deus Sabaoth*, eventually to be joined by the basses in their own elaboration of *Sanctus*, before the tenors step quickly into the enthusiastic fugue which celebrates *pleni sunt coeli et terra gloria ejus*. Bach then introduces the 'omitted' movements by doubling the choir for an immediate, joyful shout of *Osanna, Osanna*. This is developed incrementally as a fugue between the two choirs, concluded with a celebratory orchestral fanfare. Flute and continuo then weave a delicate introduction to the tenor's quietly confident invocation of the *Benedictus qui venit in nomine Domini*, before the chorus repeats in full the opening *Osanna*.

The final section opens with the alto aria, *Agnus Dei*, to the accompaniment of unison violins and continuo, underlining the dignified certainty of its sustained plea for redemptive mercy. Slowly then, basses begin the final choral fugue, *Dona nobis pacem*, to the music of the *Gratias agimus* from the *Gloria*. Continuing to anchor the movement throughout, they commence the first undulating elaboration of *Dona* which is taken up by the other parts, as Bach builds from this quiet beginning, swelling through deep rhythms to a final, trumpeted conclusion. More than a plea for the gift of peace, this becomes a song of praise on which to close the celebratory rite at the heart of Christian worship.

The entire work takes almost two hours and considerable choral stamina to perform, although Bach could have had no expectation of the possibility of an actual performance of such a *Missa tota*. The evangelical Lutheran protestantism of his time favoured vernacular liturgy, though Latin settings of the *Kyrie*, *Gloria* and *Sanctus* were still performed into the eighteenth century. But Bach's layout, and his use of the Latin text, for the newly composed closing sections would have been liturgically impermissible for the time. Moreover, the length of the work meant that it went beyond both Protestant and Catholic conventions of liturgical performance - though each of the four sections which constitute it could have been performed in a Lutheran mass. It is also most unlikely that the concertists and ripienists of the four choirs, serving five Leipzig churches, as well as the orchestral instrumentalists, for all of whom Bach was responsible as *Kantor* and *Kapellmeister* of St Thomas's, the town's principal church, were competent to perform a work of such sophistication and complexity. In his robustly worded 'Brief yet highly necessary outline of a properly constituted church musical establishment, with some sober reflections on the decline of the same', which Bach presented to the Leipzig town council in August, 1730, he declared that, of the 54 singers and musicians then available to him, there were only "17 usable, 20 not yet usable, and 17 unproficient". Those 'not yet usable', he explained, "first have to perfect themselves further, so that in time they can be used for figural music", while the 'unusable' were "not *musicici* at all". Bach left to the council's "more mature reflection whether music can survive in such circumstances, or whether its still greater decline is to be feared", but there is no evidence that the situation improved markedly, despite the growth of his own reputation over the next two decades.

It seems then that Bach's intentions in providing such a musically extravagant and virtuosic setting of the ordinary mass may well have been directly comparable to his collation of *The Art of Fugue* and *A Musical Offering*. All three works were produced late in his career and provide in common as full an account of what could have been considered possible musically within the forms that they addressed. The B minor mass is described in the publication of C.P.E. Bach's estate, published in 1790, as 'The Great Catholic Mass', which may suggest that Bach had an ecumenical motive in combining both Roman and Lutheran liturgical practices. This inference of the work as an assertion of his theology, is matched musically by Bach's use, according to the parodic conventions of baroque (re-)composition, of much of what he might have considered the most satisfying of his own earlier work, as well as some of the best of his predecessors and contemporaries. It is a masterpiece, nevertheless, which, as Albert Schweitzer observed, remains "as enigmatic and unfathomable as the religious consciousness of its creator".

Chorus  
Kyrie eleison.  
*Lord, have mercy.*

Soprano I and II  
Christe eleison.  
*Christ, have mercy.*

Chorus  
Kyrie eleison.  
*Lord, have mercy.*

Chorus  
Gloria in excelsis Deo.  
*Glory to God in the highest*

Chorus  
Et in terra pax hominibus bonae voluntatis.  
*And on earth peace to people of goodwill.*

Soprano II  
Laudamus te; benedicimus te; adoramus te; glorificamus te.  
*We praise you; we bless you; we adore you; we glorify you.*

Chorus  
Gratias agimus tibi propter magnam gloriam tuam.  
*We give thanks to you for your great glory.*

Soprano I, tenor  
Domine Deus, Rex coelestis, Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe altissime; Domine Deus,  
Agnus Dei, Filius Patris.  
*Lord God, heavenly King, God the Father almighty.  
Lord, the only begotten son Jesus Christ most high; Lord God,  
Lamb of God, Son of the Father.*

Chorus  
Qui tollis peccata mundi, miserere nobis. Suscipe  
deprecationem nostram.  
*You who take away the sins of the world, have mercy on us.  
Hear our prayer.*

Alto  
Qui sedes ad dextram Patris, miserere nobis.  
*You who sit at the right hand of the Father, have mercy on us.*

Bass  
Quoniam tu solus sanctus; tu solus Dominus; tu solus  
altissimus, Jesu Christe.  
*For you alone are holy; you alone are the Lord; you alone are  
the most high, Jesus Christ.*

Chorus  
Cum Sancto Spiritu, in gloria Dei Patris. Amen.  
*With the Holy Spirit, in the glory of God the Father. Amen.*

Interval of 20 minutes



Chorus  
Credo in unum Deum.  
*I believe in one God.*

Chorus  
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.  
*The Father Almighty, maker of heaven and earth, and of all things visible and invisible.*

Soprano I, alto  
Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia secula. Deum de Deo; lumen de lumine; Deum verum de Deo vero. Genitum, non factum consubstantialem Patri, per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem, descendit de coelis.  
*And in one Lord Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds. God of God; light of light; true God of true God. And begotten, not made being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven.*

Chorus  
Et incarnatus est de Spiritu sancto, ex Maria virgine, et homo factus est.  
*And was incarnate by the Holy Spirit of the virgin Mary, and was made man.*

Chorus  
Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est.  
*And was crucified also for us under Pontius Pilate. He suffered and was buried.*

Chorus  
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.  
*And the third day he rose again according to the scriptures, and ascended into heaven, and sits at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end.*

Bass  
Et in Spiritum sanctum Dominum et vivificantem, qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas.  
Et unam sanctam catholicam et apostolicam ecclesiam.  
*And [I believe] in the Holy Spirit the Lord the giver of life, who proceeds from the Father and the Son. Who with the Father and the Son together is worshipped and glorified; who was spoken of by the Prophets. And [I believe] in one holy catholic and apostolic church.*

Chorus  
Confiteor unum baptisma in remissionem peccatorum.  
*I acknowledge one baptism for the remission of sins.*

Chorus  
Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.  
*And I look for the resurrection of the dead, and the life of the world to come. Amen.*

5 minute pause

during which the audience is requested to remain seated

Chorus  
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
*Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory.*

Chorus  
Osanna in excelsis.  
*Osanna in the highest.*

Tenor  
Benedictus qui venit in nomine Domini.  
*Blessed is he that comes in the name of the Lord.*

Chorus  
Osanna in excelsis.  
*Osanna in the highest.*

Alto  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
*Lamb of God, who takes away the sins of the world, have mercy upon us.*

Chorus  
Dona nobis pacem.  
*Grant us your peace.*

## Sally Silver *soprano*

The Irish/South African soprano Sally Silver lives in London and, for NLC, she has sung the Mozart & Brahms *Requiems*, Mahler *Lieder eines fahrenden Gesellen* and Mozart *Exsultate Jubilate*.

As a regular concert artist she has performed as a soloist with the BBC Symphony Orchestra, London Symphony Orchestra, Kensington Symphony Orchestra, Cambridge Sinfonia, Norwich Philharmonic Orchestra, Hitchin Symphony Orchestra, Johannesburg Philharmonic Orchestra & Orchestre de Pau Pays de Béarn in France.

Her repertoire extends from Monteverdi to the 21<sup>st</sup> century and she has most recently performed the Strauss *Four Last Songs* and premiered *The Portrait of Emily* by John Simon in South Africa.

Future operatic engagements include Olympia, Antonia and Giulietta in *Tales of Hoffmann* for Opéra de Rennes, Violetta *La traviata* and Olympia, Antonia and Giulietta in *Tales of Hoffmann* for the Nationale Reisooper and Gilda for the Opera de Metz, BBC live broadcast of *Three Songs* from *Gitanjali* at the Spitalfields festival and Beethoven *9<sup>th</sup> Symphony* with Orchestre de Pau, Pays de Béarn.



## Yvonne Howard *mezzo-soprano*

Yvonne was recently hailed by the press as 'surely one of the finest singing actresses this country has produced'. Since graduating with distinction from the Royal Northern College of Music she has enjoyed an international career during which she has performed regularly on stages throughout Europe, the United States and the Middle and Far East in both opera and concerts.

Recent operatic roles have included Leonora *Fidelio*, Irene *Theodora* (Strasbourg), Marilyn Klinghoffer in *The Death of Klinghoffer* (Channel 4 film and DVD) and Dejinera *Hercules* (Buxton Festival) as well as appearing in both English National Opera (ENO) and the Royal Opera House productions of *The Magic Flute* and *Ring Cycles*.

Yvonne enjoys a busy and varied concert career too and includes among her favourite pieces: The Angel in Elgar's *Dream of Gerontius*, Verdi *Requiem* and Strauss *Four Last Songs*. Recitals form an important and much loved part of her work and she has appeared in most of London's prestigious concert halls. Most recently Yvonne was the soloist in the Battle of Trafalgar celebratory concerts in the Royal Albert Hall.



## Mark Wilde *tenor*

Born in Scotland, Mark Wilde, was a chorister at Dundee Cathedral. He then went on to study at the University of East Anglia and the Royal College of Music. He currently studies with Gerald Martin Moore.

Recent operatic repertoire includes Telemachus in Monteverdi's *Ulysses Comes Home* for Birmingham Opera, Frederic for ENO, The Mad Woman in Britten's *Curlew River* for Birmingham Opera Company at the 2004 BBC Proms, Count Almaviva for the Savoy Opera Company, the title role in Graham Vick's highly acclaimed *Candide* for Birmingham Opera, Tamino for Scottish Opera, Ferrando for Welsh National Opera and Glyndebourne Festival Opera, Gianetto *La Gazza Ladra* and Don Ottavio for Garsington Opera and the Mostly Mozart Festival, and Male Chorus *Rape of Lucretia* in Riga and St. Petersburg. Mark has also performed with Glyndebourne Touring Opera, and The Netherlands Opera.

Mark makes regular appearances on the concert platform both in the UK and abroad, most recently Britten *Folksongs* with The Northern Sinfonia and Elgar's *Dream of Gerontius* in Tokyo. Previous engagements include appearances with The Hallé Orchestra, The Academy of Ancient Music, London Mozart Players, City of London Sinfonia, The Sixteen, The Hanover Band, the Aalborg Symphony Orchestra, and Lahti Symphony Orchestra. Future engagements include Britten's *Nocturne* with the BBC Scottish Symphony Orchestra.





## Paul Keohone *bass*

Born in Scotland, Paul trained with Norman Bailey CBE at the Royal College of Music. For Scottish Opera he has sung Sacristan *Tosca*, Theseus *The Minotaur* by Julian Evans and covered Alberich *Der Ring des Nibelungen* at the Edinburgh Festival in 2003. For the Royal Opera, Covent Garden he understudied Parsons in the World Premiere of *1984* by Lorin Maazel. For ENO he has understudied the role of Teddy Foran in Mark Anthony Turnage's *The Silver Tassie*, The Poacher in Janacek's *The Cunning Little Vixen*, Michel in Martin Butler's *A Better Place*, Raevsky and Denisov in Prokofiev's *War and Peace*. For Opera West (Norway), he recently sang Hamlet in the World Premiere of *Ophelia* by Henrik Hellstenius.

In January 2004 Paul received great critical acclaim for his performance of Peter Maxwell Davies' *8 Songs For a Mad King* with Ensemble 10/10 in Liverpool. He will take this piece to Stavanger, Norway for their 2008 festival. He sang as baritone soloist on the Roberto Alagna CD '*Bel Canto*' for EMI. Future engagements include Mark Anthony Turnage's *Torn Fields* with the Royal Liverpool Philharmonic, and Potapitsch *The Gambler* for Grange Park.

Last year Paul was thrilled to win £3610 on BBC2's *Weakest Link*, the second highest amount of that series. He commented at the end of the programme that Anne Robinson looked incredible for 65!



## Murray Hipkin *conductor*

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of ENO (1983–8) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and Opera Brava (as Musical Director). Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème* and *The Rake's Progress*, and worked extensively as Senior Répétiteur (his productions have included the complete *Ring*) and assistant conductor.

He has conducted *La bohème* (Surrey Opera, Opera Box), the UK Premiere of Salieri's *Falstaff*, Haydn's *La vera costanza* (which he also translated for Bampton Classical Opera) and *The Pirates of Penzance* (ENO). He assisted John Adams and conducted on location for the award-winning Channel 4 film *The Death of Klinghoffer* and in 2002 he was appointed Musical Director of North London Chorus. He recently worked on *Anna Bolena* (Tower of London Festival) and *Klinghoffer* (Scottish Opera/Edinburgh Festival).

Conducting plans include performances of Jonathan Miller's legendary production of *The Mikado* (ENO) in February and March of this year and Holst *The Hymn of Jesus* and Fauré *Requiem* for NLC in April.



*Murray Hipkin appears by permission of English National Opera*

## North London Chorus

Founded in 1977 as The Hill Singers, under the direction of Alan Hazeldine, North London Chorus has established a reputation as a versatile amateur choir, performing a broad range of choral works for the 16<sup>th</sup> to the 20<sup>th</sup> centuries, as well as newly commissioned works.

We draw our members and audience from a wide area and our concerts are warmly received and well reviewed.

Murray Hipkin, our Musical Director since 2003, works with us by kind permission of English National Opera and has brought to the choir his considerable experience of both choral music and opera. His enthusiasm and skills, as teacher and conductor, have enabled the choir to flourish and develop an exciting and ambitious programme of ongoing and future performances.

We promote at least three concerts each year at a number of local venues and festivals. We have performed also in central London and on tour, in Britain and overseas.

NLC is a friendly choir and organises a range of related activities, including residential weekends, day workshops, sectional rehearsals, as well as regular social events.



### *Interested in joining us?*

We welcome new members with a good ear and voice. Some sight-reading ability and previous choral experience are advantages, but are not essential. We are committed to ensuring that the choir provides enjoyment and relaxation for our members as well as our audiences, and we aim for high standards of performance. You are welcome to attend a few rehearsals whilst deciding whether to join us. If you do so, our Musical Director will ask you to audition, so that he can assess your voice and advise you how best to develop it.

Membership is subject to availability of places in each voice part. Currently we only have vacancies for sopranos and tenors, but we do have a waiting list to which we can add your name.

Rehearsals are held on Thursdays, from 8pm to 10pm, at Martin School, High Road, East Finchley, London N2. Additional rehearsals for the full choir are held usually on the two Wednesdays before each concert, and once a term for each section.

Contact details are on our website at [www.northlondonchorus.org.uk](http://www.northlondonchorus.org.uk)



Murray Hipkin and soprano Denise Leigh at our summer concert at St Jude's, Hampstead Garden Suburb

Patron  
Janis Kelly

Committee  
Jeremy Pratt (Chair), Norman Cohen (Secretary),  
Murray Hipkin (Musical Director), Helene Gordon (Treasurer),  
James Brown, Marian Bunzl, Alan Chandler, Sheila Denby-  
Wood, Paul Filmer, Dan Newman, Gill Robertson

Box office  
Programme  
Programme notes  
Front of house  
Bar  
Concert management  
Flowers

Chris Siva Prakasam  
James Brown  
Paul Filmer  
David Brook  
David Brook, Jeremy Pratt  
Norman Cohen, Sheila Denby-  
Wood,  
Marian Bunzl

Bouquets supplied by Anemones, 400a Finchley Road, Childs Hill, London NW2 2HR (020 7433 3212)

Thanks to our sponsors:  
**ARRIVA LONDON NORTH** your local London bus company  
**GOODMAN JONES** Chartered Accountants

and for the generous support of *The Chatwin Trust*

### *The Chorus*

#### *soprano*

Lucy Allen  
Helena Beddoe  
Nancy Braithwaite  
Laura Cohen  
Heather Daniel  
Sheila Denby-Wood  
Alex Edmondson  
Penny Elder  
Anne Godwin  
Enid Hunt  
Marta Jansa  
Shanti Lall  
Alison Liney  
Jo Lunt  
Joanna Macdonald  
Ros Massey  
Kate Onyett  
Julia Peters  
Verity Preest  
Joan Reardon  
Janet Saunders  
Helen Semple \*  
Shantini Siva Prakasam  
Louisa Smith  
Jennie Somerville  
Julia Tash  
Jenny Taylor  
Pauline Treen

#### *alto*

Marian Bunzl  
Alison Cameron  
Lucy Ellis  
Sarah Falk  
Eleanor Flaxen  
Helene Gordon  
Megan Greene  
Viv Gross  
Sue Heaney  
Hilary Henderson  
Jo Hulme  
Susan Le Quesne  
Jane May  
Alice Mackay  
Margaret McGuire  
Sarah McGuire  
Kathryn Metzenthin  
Vivienne Mitchell  
Kitty Nabarro  
Janet Ridett  
Alison Salisbury  
Judith Schott  
Belinda Sharp  
Joanna Shepherd  
Sonia Singham  
Jane Spender  
Phyll White  
Catherine Whitehead

#### *tenor*

Ridley Burnett  
James Brown  
Robert Carlin \*  
Alan Chandler  
Mark Layton  
Iain Rhodes \*  
Gill Robertson  
Stephen Sharp  
Chris Siva Prakasam  
James Smith  
Christine Westlake

#### *bass*

David Berle  
William Brown  
Bill Bulman  
Paul Cairns  
Norman Cohen  
Andrew Elder  
Paul Filmer  
Simon Gibeon  
Yoav Landau Pope  
Paul Long  
Dan Newman  
Neil Parkyn  
David Philpott  
Harvey Ratner  
Tony Shelton  
Sebastian Valentine \*  
Andrew Westlake

\* guest

*Rehearsal accompanist* Catherine Borner

### *The Orchestra*

#### *leader*

Catherine Martin

#### *1st violin*

Andrea Morris  
Oliver Webber  
Rebecca Miles

#### *2nd violin*

Hannah Tibell  
Eleanor Gilchrist  
Peter Fender  
Claire Mera Nelson

#### *viola*

Jane Rogers  
Louise Hogan

#### *'cello*

Anna Holmes  
Chris Suckling

#### *bass*

Peter McCarthy

#### *flute*

Andrew Crawford  
Elizabeth Walker

#### *oboe d'amore*

Katharina Sprekelsen  
Hilary Stock

#### *bassoon*

Katrina Russell  
Nathaniel Harrison

#### *trumpet*

Paul Sharp  
Richard Thomas  
Matthew Wells

#### *timpani*

Adrian Bending

#### *horn*

Anneke Scott

#### *organ*

Robin Bigwood



# Take a CLOSE look at our investment opportunities

Close Fund Management is a market leader in the protected fund sector and manages the following range of funds, unit trusts and investment trusts.

- The Close UK Escalator 100 Fund
- The Close UK Escalator 95 Fund
- The Close European Escalator Fund
- The Close World Escalator Fund
- The Close Capital Account
- The Close Beacon Investment Fund
- The Close FTSE techMARK Fund
- The Close Reserve Equity Fund
- The Close FTSE 100 Trust plc
- The Close FTSE 100 Income & Growth Fund plc
- The Close UK Index Growth Fund
- The Close US Index Growth Fund
- The Accelerated Return Fund
- The Japanese Accelerated Performance Fund

For further information on any of our funds call the Close Fund Management helpline FREE on

**0800 269 824** or visit **www.closefm.com**

Subsidiary of Close Brothers Group plc.  
Registered Office: 10 Crown Place, London EC2A 4FT.  
Registered in England No: 2998803.  
VAT No: 245 5013 86.  
Authorised and regulated by the Financial Services Authority



David A. Berle

**Consulting Civil &  
Structural Engineers**

271 Creighton Avenue  
London N2 9BP

Tel: 020 8815 0522  
Fax: 020 8883 4144

**Alfie Bines  
Gardens**



For Landscape  
and  
Maintenance

20 Princes Avenue  
Alexandra Park  
London N22 7SA

Tel: 020 8881 0776  
Fax: 020 8881 6436



Pizza d'Oro  
818 High Road  
North Finchley

TEL: 020 8446 0160

If you contact any of the organisations advertising here, please mention where you saw their details. If you would like to reach the audience for future NLC concerts, please phone 020 7794 3888

(or e-mail to  
adverts@northlondonchorus.org.uk)

**LEVERTON & SONS LTD**  
**Independent Family Funeral**  
**Directors since 1789**

Owned and Managed by  
our Family for Eight generations

---

**1 Denmark Terrace**  
**Fortis Green**  
**Muswell Hill N2 9HG**

**Tel: 020 8444 5753**

**Peter Byer, M.B.I.F.D. & Mrs Jean**  
**Leverton**

---

**Muswell Hill's only**  
**Independent Funeral Director**

**Head Office: 020 7387 6075**

*We are pleased to recommend*  
*Golden Charter*  
*Pre-Paid Funeral Plans*



*Alsur delicatessen is now open*

*7 Crescent Road, N22*

*Specialising in Spanish*  
*products and delicacies from*  
*around the world*



**Gregory Phillips Architects**  
**66 Great Cumberland Place**  
**London W1H 7TU**  
**020 77243040**

**gp@gregoryphillips.com**  
**www.gregoryphillips.com**

**Award Winning Architects**

**With all good wishes for a**  
**successful concert**

# Channing School

## Highgate N6

GSA : 550+ girls 4 - 18

- High academic standards
- Excellent art, drama, music
- Strong extra-curricular provision
- Warm friendly atmosphere
- Care for the individual
- Small classes
- Scholarships available

Copies of the prospectus and further details are available from the school office on 020 8340 2328

The Headmistress is always pleased to see prospective parents.

## The Alexandra

1 Church Lane  
East Finchley N2 8DX  
020 8883 0922

A warm and friendly atmosphere  
Parties catered for  
Sky sports and Setanta sports shown live

THE JAMESON FAMILY  
would like to send  
best wishes to North London Chorus  
for their performance

## LES ALDRICH

### MUSIC SHOP

CLASSICAL & JAZZ SPECIALIST

CDs — DVDs

*ALL VARIETIES OF SHEET MUSIC (ASSOCIATED BOARD AGENTS)*

MUSICAL INSTRUMENTS, ACCESSORIES, STRINGS, REEDS ETC.

**98 FORTIS GREEN ROAD, MUSWELL HILL, N10 3HN**

**020 8883 5631 Fax: 020 8444 9805**

*music@lesaldrich.co.uk*

## Stephen W. Sharp

*Traditional Cabinet Maker*

*Hand made furniture  
designed*

*to suit your requirements*

*Tel / fax 01992 715059*



### Muswell Hill Bookshop

72 Fortis Green Road N10 3HN  
020 8444 7588

### Prospero's Books

32 The Broadway N8 9SU  
020 8348 8900

### Palmers Green Bookshop

379 Green Lanes N13 4JG  
020 8882 2088

**THE HAIR  
COMPANY**

020  
8202 8649  
8202 9083

128 BRENT STREET  
HENDON NW4 2DT



# Muswell Hill Pianos

104 Alexandra Park Rd  
Muswell Hill, N10 2AE  
020 8444 9884  
FAX: 020 8444 9850



- ❖ New and second hand pianos
- ❖ Professional Delivery Service
- ❖ Violins and other instruments
- ❖ Piano and keyboard rentals

*Your complete  
piano store!*

- ❖ Easy payment schemes
- ❖ Digital Pianos
- ❖ Polishing and repairs
- ❖ Musical accessories

[www.Muswell-Hill-Pianos.co.uk](http://www.Muswell-Hill-Pianos.co.uk)

## POOLSIDE MANOR NORTH LONDON'S PREMIER SWIMMING SCHOOL

Fully qualified teachers /  
lifeguards, with small classes for  
children of all ages, adults and  
parents / toddlers

Also, Aquafit, Pool & Dry parties,  
Judo

Registrations taking place now!  
020 8349 1945

Portrait of your home  
in pen & ink or colour  
Marian Bunzl 020 8458 2691



[www.housesbymarjan.com](http://www.housesbymarjan.com)



**Moore & Sons (Butchers) Ltd.**

Purveyors of finest Scotch beef,  
English lamb, pork & poultry.  
Licenced game dealers.

25 Greenhill Parade,  
Great North Road, New Barnet,  
Herts. EN5 1EU.  
Tel/Fax: 020-8449 9649



## UNWANTED COOKER, FRIDGE OR FURNITURE?

**We recycle furniture and domestic appliances to people in need**



Please contact us to arrange  
collection of your unwanted  
items or take them to the  
Haringey Reuse and Recycling  
Centre at Park View Road,  
Tottenham, and we'll collect  
from there.



**Haringey ReStore**  
Unit 18, Ashley Road  
Tottenham Hale  
London N17 9LJ

tel: 020 8493 0900 fax: 020 8493 0109  
email: [info@restorecommunityprojects.org](mailto:info@restorecommunityprojects.org)  
web: [www.restorecommunityprojects.org](http://www.restorecommunityprojects.org)

Haringey ReStore has been funded by Biffaward,  
a multimillion pound environment fund which utilises  
landfill tax credits donated by Biffa Waste Services

Part of ReStore Community Projects - Registered Charity #1054645

## North London Chorus - previous concerts

<b>10 Dec 1977</b>	Schubert <i>Mass in G</i> Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	ATR
<b>13 May 1978</b>	Haydn <i>Nelson Mass</i>	ADR
<b>16 Dec 1978</b>	Various <i>Christmas Carols</i>	ADR
<b>30 Jun 1979</b>	Beethoven <i>Mass in C</i>	URT
<b>2 Feb 1980</b>	Vivaldi <i>Gloria</i> Bach <i>Magnificat in D</i>	SMH
<b>5 Jul 1980</b>	Songs by various English composers	CMH
<b>6 Dec 1980</b>	Fauré <i>Pavane, Requiem</i>	SJM
<b>4 Apr 1981</b>	Handel <i>Belshazzar</i>	SJM
<b>3 Apr 1982</b>	Rossini <i>Petite Messe Solennelle</i>	SJM
<b>27 Jan 1982</b>	Handel <i>Zadok the Priest, Dettingen Te Deum</i>	SJM
<b>29 Jan 1983</b>	Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	BRE [1]
<b>26 Mar 1983</b>	Britten <i>Rejoice in the Lamb</i> Stravinsky <i>Mass</i>	URT
<b>12 Nov 1983</b>	Mozart <i>Ave Verum Corpus, Requiem</i>	EFM
<b>28 Jan 1984</b>	Mozart <i>Ave Verum Corpus, Dies Irae from Requiem</i>	BRE
<b>24 Mar 1984</b>	Bach <i>Cantata No 9</i> Haydn <i>Maria Theresa Mass</i>	SJM
<b>4 Jul 1984</b>	Handel <i>Messiah</i>	SMH
<b>23 Mar 1985</b>	Geoffrey Burgon <i>Short Mass</i> Victoria <i>O Quam Gloriosum</i> Kodály <i>Missa Brevis</i>	EFM [2]
<b>10 Nov 1985</b>	Handel <i>Zadok the Priest</i> Thomas Linley Jnr <i>Music in the Tempest</i> Mozart <i>Vesperae Solennes de Confessore</i>	SJS
<b>15 Mar 1986</b>	Haydn <i>Missa brevis, St. Joannis de Deo</i> Pergolesi <i>Magnificat</i> Vaughan Williams <i>Benedicite</i>	EFM
<b>21 Mar 1987</b>	Britten <i>Two Flower Songs</i> Messiaen <i>Sacrum Convivium</i> Bruckner <i>Christus Factus Est</i> Purcell <i>Te Deum Laudamus, Jubilate Deo</i>	EFM
<b>8 Nov 1987</b>	Beethoven <i>Mass in C major</i>	QEH
<b>19 Mar 1988</b>	Vivaldi <i>Beatus Vir</i> Rutter <i>Requiem</i>	ADR
<b>26 Nov 1988</b>	Mozart <i>Ave Verum Corpus, Mass in C minor</i>	SJS
<b>18 Mar 1989</b>	Palestrina <i>Missa Brevis</i> Brahms <i>Liebesslieder Waltzer</i>	EFM
<b>18 Jun 1989</b>	Mozart <i>Kyrie in D minor</i> Haydn <i>Nelson Mass</i>	SJS
<b>25 Nov 1989</b>	Mozart <i>Mass in C major, Requiem</i>	SJS
<b>24 Mar 1990</b>	Fauré <i>Pavane, Cantique de Jean Racine</i> Rutter <i>Requiem</i>	URT
<b>10 Jun 1990</b>	Vivaldi <i>Gloria</i> Bach <i>Magnificat</i>	SJS
<b>1 Dec 1990</b>	Bach <i>Christmas Oratorio (Parts i-iv)</i>	ADR
<b>09 Mar 1991</b>	Fayrfax <i>Magnificat (Regale)</i> Pergolesi <i>Magnificat</i> Mozart <i>Ave Verum Corpus, Missa Brevis</i>	ADR
<b>30 Jun 1991</b>	Stravinsky <i>Mass</i> Mozart <i>Missa Longa in C</i>	SJS
<b>1 Dec 1991</b>	Rossini <i>Petite Messe Solennelle</i>	SJS
<b>21 Jun 1992</b>	Schutz <i>Aller Augen Warten Auf Dich,</i> <i>Herre Meine Seele Erhebt Den Herren</i> Bruckner <i>Three Graduals, Mass No 2 in E minor</i>	SJS
<b>29 Nov 1992</b>	Haydn <i>Te Deum Laudamus</i> Handel <i>Coronation Anthem No 4</i> Mozart <i>Vesperae Solennes de Confessore</i>	QEH [3]
<b>21 Mar 1993</b>	Copland <i>In The Beginning</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	LJS
<b>26 Jun 1993</b>	Vivaldi <i>Beatus Vir</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	ADR
<b>26 Feb 1994</b>	Bach <i>Mass in B minor</i>	SJM
<b>25 Jun 1994</b>	Byrd <i>Mass in Five Voices</i> Howells <i>Magnificat, Nunc Dimitis, Te Deum</i> Kodály <i>Missa Brevis</i>	SJM
<b>3 Dec 1994</b>	Handel <i>Messiah</i>	SJM
<b>5 Mar 1995</b>	Various <i>Opera choruses</i>	SJM
<b>10 Jun 1995</b>	Mendelssohn <i>Elijah</i>	SJM
<b>2 Dec 1995</b>	Britten <i>Saint Nicholas</i> Various <i>Christmas music</i>	SJM [4]
<b>23 Mar 1996</b>	Bach <i>Jesu, meine Freude, Mass in G minor</i>	SJM
<b>22 Jun 1996</b>	Mozart <i>Regina Coeli, Requiem</i>	SJM
<b>7 Dec 1996</b>	Haydn <i>The Creation</i>	SJM
<b>15 Mar 1997</b>	Palestrina <i>Tu es Petrus</i> Frank <i>Chorale no 3 in A minor</i> Vaughan Williams <i>Benedicite</i> Buxtehude <i>Prelude and Fugue in F# Minor</i> Ireland <i>Elegaic Romance</i> Kodály <i>Missa Brevis</i>	SJM
<b>28 Jun 1997</b>	Various	SSD [5]
<b>12 Jul 1997</b>	Various	SJM [5]
<b>6 Dec 1997</b>	Handel <i>Israel in Egypt</i>	SJM
<b>21 Mar 1998</b>	Bach <i>Lobet den Herrn, alle Heiden</i> Palestrina <i>Missa Aeterna Christi Munera</i> Brahms <i>Liebesslieder</i>	SJM
<b>4 Apr 1998</b>	Handel <i>Israel in Egypt</i>	WLS[6]
<b>23 May 1998</b>	Beethoven <i>Symphony no 9</i>	REH
<b>20 Jun 1998</b>	Mozart <i>Mass in C Minor</i>	SJM
<b>5 Dec 1998</b>	Byrd <i>Various</i> Poulenc <i>Quatre Motets pour le Temps de Noel</i> Pinkham <i>Various</i> Holst <i>Christmas Day</i>	SJM [7]
<b>13 Mar 1999</b>	Bach <i>Mass in G minor</i> Handel <i>Dixit Dominus</i>	SJM
<b>12 Jun 1999</b>	Victoria <i>O Quam Gloriosum</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	SJM

<b>4 Dec 1999</b>	Mozart <i>Benedictus sit Deus</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	SJM
<b>9 Apr 2000</b>	Fauré <i>Cantique de Jean Racine</i> Mozart <i>Vesperae Solennes de Confessore</i> Sarah Rodgers <i>Windhover Te Deum [9]</i>	OLM[8]
<b>8 Jul 2000</b>	Bach <i>Jesu, meine Freude</i> Britten <i>Rejoice in the Lamb, Antiphon, Missa Brevis,</i> <i>Traditional Spirituals</i>	SJM [10]
<b>9 Dec 2000</b>	Bach <i>Christmas Oratorio</i>	SJM
<b>31 Mar 2001</b>	Rossini <i>Petite Messe Solennelle</i> Puccini <i>Requiem</i>	SMH
<b>30 Jun 2001</b>	Songs by Gershwin, Copland, Arlen, Rodgers and Hart	SJN
<b>8 Dec 2001</b>	Handel <i>Theodora</i>	SJM
<b>16 Mar 2002</b>	Mozart <i>Coronation Mass</i> Poulenc <i>Gloria</i>	SJM
<b>30 Jun 2002</b>	Elgar <i>The Later Part Songs</i> Burgon <i>Magic Words</i> Handel <i>Theodora (chorus highlights)</i> Vaughan Williams <i>Five Mystical Songs</i>	ADR [11]
<b>7 Dec 2002</b>	Handel <i>Messiah</i>	SJM
<b>5 Apr 2003</b>	Mozart <i>Requiem, Ave Verum Corpus, Dixit Dominus</i>	SJM
<b>29 Jun 2003</b>	Bruckner <i>Christus Factus Est, Locus Iste</i> Brahms <i>Geistliches Lied, Ein Deutsches Requiem</i>	URH
<b>6 Dec 2003</b>	Bach <i>Magnificat in D</i> Rutter <i>Magnificat</i>	SJM
<b>27 Mar 2004</b>	Bernstein <i>Chichester Psalms</i> Kodály <i>Missa Brevis</i> Pärt <i>The Beatitudes</i>	SMH
<b>14 May 2004</b>	Rutter <i>Magnificat (excerpts)</i> Pärt <i>The Beatitudes</i> Kodály <i>Missa Brevis (excerpts)</i>	STM [12]
<b>26 Jun 2004</b>	Various <i>Opera choruses</i>	JUD
<b>27 Nov 2004</b>	Haydn <i>The Creation</i>	SJM
<b>17 Apr 2005</b>	Stravinsky <i>Symphony of Psalms</i> Puccini <i>Messa di Gloria</i>	ART
<b>25 Jun 2005</b>	Buxtehude <i>Membra Jesu Nostri</i> Vivaldi <i>Gloria</i>	JUD
<b>10 Jul 2005</b>	Various <i>Opera Choruses</i>	WSP [13]

### Venue codes

ATR	All Saints, Talbot Road, Highgate
ADR	All Saints, Durham Road, East Finchley
URT	United Reformed Church, Tetherdown, Muswell Hill
SMH	St. Michael's Church, Highgate
CMH	Creighton School, Muswell Hill
SJM	St. James' Church, Muswell Hill
BRE	National Federation of Music Societies competition, Brent Town Hall
EFM	East Finchley Methodist Church
SJS	St. John's, Smith Square
QEH	Queen Elizabeth Hall, South Bank Centre
LJS	Liberal Jewish Synagogue, NW8
SSD	Sint Servaaskerk, Diepenbeek, Belgium
WLS	West London Synagogue, W1
REH	Regent Hall, W1
OLM	Our Lady of Muswell Church, Muswell Hill
SJN	St. James' Church, Nayland, Suffolk
URH	United Reformed Church, Highgate
STM	St. Thomas More Church, Maresfield Gardens, NW3
JUD	The Church of St. Jude-on-the-Hill, Hampstead Garden Suburb
ART	Hertford, North Finchley
WSP	Wormwood Scrubs Pony Centre, W12

### Notes

1	Winners of National Federation of Music Societies competition
2	First concert as North London Chorus (previously The Hill Singers)
3	In aid of North London Hospice
4	Joint concert with Fitzjohn's Primary School Chamber Choir
5	Joint concert with Cantores Servadie, Hasselt
6	In aid of Youth At Risk, Barnet
7	Joint concert with St. James' Church Children's Choir
8	In aid of the Red Cross
9	First performance : commissioned by Muswell Hill Christian Council
10	Joint concert with Bella Cora
11	Part of East Finchley Arts Festival
12	Joint concert with Ensemble Patagonia
13	In aid of the Wormwood Scrubs Pony Centre

### Conductors

10 Dec 1977 to 8 Jul 2000 *	Alan Hazeldine
9 Dec 2000 to 30 Jun 2002	Matthew Andrews
7 Dec 2002	Colin Myles
5 Apr 2003 to date	Murray Hipkin
*except 28 Jun and 12 Jul 1997 when jointly conducted with R Luts	

## Next concerts

**Saturday 8 April 2006, 7.30pm**

St Michael's Church, Highgate  
Holst *The Hymn of Jesus*, Elgar *Introduction and Allegro*, Britten *Les Illuminations*, Fauré *Requiem*,  
with Janis Kelly *soprano*, Toby Stafford-Allen *baritone* and Finchley Children's Music Group

**Saturday 24 June 2006, 7.45pm**

The Church of St. Jude-on-the-Hill, Hampstead Garden Suburb  
Mozart *Requiem*, Matthew King *The Season of Singing* (world premiere)

accompanied by a period orchestra and with soloists Sally Silver *soprano*, Valerie Reid *mezzo-soprano*, James Edwards *tenor* and Graeme Danby *bass*