

Holst *The Hymn of Jesus*
Elgar *Introduction and Allegro*
Britten *Les Illuminations*
Finzi *Lo, the Full, Final Sacrifice*
Fauré *Requiem*

North London Chorus and Orchestra

Saturday 8 April 2006, 7.30pm
St Michael's Church, Highgate,
London, N6

Janis Kelly *soprano*
Toby Stafford-Allen *baritone*
Finchley Children's Music Group

Murray Hipkin *conductor*

Programme £2

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Q

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Saturday 8 April 2006
St. Michael's Church
South Grove
Highgate
London, N6

Gustav Holst The Hymn of Jesus
Edward Elgar Introduction and Allegro
Benjamin Britten Les Illuminations

interval of 20 minutes

Gerald Finzi Lo, the Full, Final Sacrifice
Gabriel Fauré Requiem

Janis Kelly *soprano*
Toby Stafford-Allen *baritone*

North London Chorus
and Orchestra
Mark Wilson *leader*

Finchley Children's Music Group
Grace Rossiter *musical director*

Catherine Borner *piano*
Richard Pearce *organ*

Murray Hipkin *conductor*



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Gustav Holst (1874-1934)

The Hymn of Jesus

(Op 37, J140) (1920)

By the time he began to write the music for *The Hymn of Jesus*, in Thaxted, at the beginning of the summer vacation of 1917 from his teaching responsibilities at St Paul's Girls School and Morley College, Holst was already a composer of considerable reputation. With his contemporaries Elgar and Vaughan Williams, who was also a close friend, he was involved in an attempt to revivify the tradition of the English oratorio for modern audiences, to which this work was intended to be a significant contribution. He drew on an eclectic range of musical and textual resources to produce a work whose first performance, by the choral class at the Royal College of Music under Holst's direction, on March 10, 1920, was described by one of the singers as both a shock and a revelation, 'a trumpet call in the renaissance of English creative music'. This was in preparation for the first public performance, on March 25, at the Queen's Hall, which was a major success. After hearing it, Vaughan Williams, to whom the work was dedicated, 'wanted to get up and embrace everyone and then get drunk'. It had already received an award from Carnegie United Kingdom Trust, in May, 1919 - one of five selected from 64 compositions submitted by British composers. This subsidised publication of vocal and full scores, which, by 1923 had numbered 8,500 copies, indicating the eagerness of choral societies to perform it.

The text was a striking choice, and reflected Holst's singular sense of the religious, which had already been manifested in his choral and operatic settings of Sanskrit texts over the previous decade. The phrenologist W. Cross, who had undertaken a character analysis of the eighteen-year-old Holst in 1892, reported that he would be 'decidedly sceptical' on religious matters; having 'very little faith and not much reverence' he would not 'bend too much to creed or ceremony'. This was endorsed by Holst's daughter, Imogen, who wrote that 'he was utterly free from routine piety...his Sanskrit studies had taught him to think beyond the boundaries of Europe, and his idea of Christ included the terrifying unexpectedness of the Byzantine mosaics'. Holst selected the text from the Acts of John, part of the New Testament Apocrypha which had been excluded from the canonical texts of the Christian bible. As these became more formalised legitimations of Christian orthodoxy, the Apocrypha came increasingly to be seen as a threat to conventional Christian teachings, to the extent that the eighth century Nicene Council, charged to produce a full canonical text of the apostolic gospels, ordered of the Acts of John that 'no one is to copy this book: not only so, but we consider that it deserves to be consigned to the fire'. It survived, however, and certainly engaged Holst's interest in religious mystery and the role of dance in revelatory experience. It relates that, after the Passover Supper on the eve of his crucifixion, Jesus invited his disciples to link hands in a circle around him and join him in dancing as he sang a hymn to them. The account continues: 'After the Lord had so danced with us...we were like men amazed or fast asleep, and we fled this way and that' - a suggestion that the dance had been a mystical experience, inducing an ecstatic state of consciousness as an early preparation for their initiation into the mystery of salvation through resurrection.

For Holst, choral music in particular had long held a sense of ecstatic mystery. Imogen writes of 'the most overwhelming mystical experience he had ever known in his life, when he had first heard the sustained radiance' of the opening of the Sanctus in Bach's B minor Mass - a work which he said himself was in his mind as he came to compose *The Hymn of Jesus*. Holst made his own translation from the Greek of the Apocryphal text, adding a prelude of opening lines from two Easter hymns by Bishop Venantius Fortunatus (530-609CE), taken from manuscript versions in the Sarum Antiphoner. This is set to plainsong as the opening of the work and introduces a crucial theme, which appears again at a later point in the choral narrative of the hymn. It is followed by the semi-chorus of trebles with the plainsong 'Vexilla regis', sung in free time to a bar of accompaniment, repeated according to Holst's instruction 'ad lib until the chant is finished. The rhythm of the latter is to be quite independent' of the accompaniment. A sudden chord, *ff*, is developed briefly to *ppp* in a brief instrumental link with the unaccompanied plainsong 'Pange lingua' of 'a few Tenors and Baritones in the distance'. Whilst this might be a rather faint-hearted introduction to a modernist work, it serves at the outset to locate it explicitly in the tradition of sacred oratorio for which Holst was seeking a contemporary revival. It also establishes the mood of

[The work] was described, on its first performance, as both a shock and a revelation, 'a trumpet call in the renaissance of English creative music'

mystic revelation which is the Gnostic core of its text. Holst organises the choir for performing this work into 'two choruses of fairly equal strength' which 'if possible should be well separated', with 'the semi-chorus...placed above them and well apart'. This gave him three choirs and considerable vocal scope, which he complemented with 'an orchestra of more than a dozen, in other words, a damned big one'. Tonight's performance, however, is to an arrangement (by J.M. Joseph, authorised by the composer) for piano, organ and strings.

After a quiet, closing instrumental passage, the prelude gives way to the divided choral shout of 'Glory to Thee, Father' which opens the hymn itself, accompanied in a dark tone, *moderato maestoso* by low strings and followed by sweet 'Amen's' from the semi-chorus of trebles. The ethereal rise and fall of these occur intermittently throughout the work, in response to Jesus's initiation of his disciples into gnosis. The succession of opening invocations of 'Glory', to Father, Word and, softly, Grace then give way surprisingly, for three bars, to a passage of staggered entries into plain speech by all eight voice parts of the divided chorus on 'Glory to Thee, Holy Spirit', suggesting a disconcerting, reverential awe at the prospect of revelation. A crescendo then develops, moving towards a further shout of praise and thanks 'to Thee, O Father...O

shadowless light!' and a concluding 'Amen' from the full chorus. There follows a serial iteration of oppositional passive/active aspirations, all prefaced by the words 'Fain would I...'. Holst interweaves the divided chorus thoughtfully into complex harmonic relations, suggesting both the specific ambiguity of Jesus as divine incarnation and, more abstractly, the metaphysical antithesis of body and spirit, reinforced by punctuating the series with the united choral assertion of 'I am Mind of All!', followed by the axiomatic 'Fain would I be known!'.

A series of trenchant chords then move delicately to introduce the dance which will constitute the mystic experience of initiation, as, to a lively rhythm, the semi-chorus sing 'Divine Grace is dancing', a cry taken up by sopranos and altos and then the entire chorus in the imperative: 'Dance ye all!'. A brief attenuation of lament and a series of Amens precede the orchestra striking, almost *mercato*, into the dance proper as, to the music of 'The Heavenly Spheres...All things join in the dance!' There follows the exuberant, differentiating cry of the initiated: 'Ye who dance not, know not what we are knowing', before a further set of oppositional aspirations are recited, almost ruefully, but as a prelude to the mystery of their resolution through divine incarnation. Here, the dance melody returns, swinging joyfully back

After hearing it, Vaughan Williams, to whom the work was dedicated, 'wanted to get up and embrace everyone and then get drunk'

and forth between the divided halves of the chorus, on the series of paradoxes that begin with 'I have no home; In all I am dwelling'. A slow, undulating orchestral passage then introduces a further series, but this time of complementarities rather than oppositions, beginning 'To you who gaze, a lamp am I'. These identify the commitments of potential initiates that are essential for the achievement of gnosis and are carefully sung, almost intoned, suggesting the beginnings of an understanding of the divine mystery.

The opening theme is now restated by altos and basses in exquisite plainsong, with the injunction: 'Give ye heed unto my dancing: in me who speak behold yourselves', indicating that the revelatory initiation is about to begin. This passage reaches a crescendo that marks the mystic core of the text on 'For yours is the passion of man that I go to endure'. The music rises to the chant of all the sopranos, whose sighs of 'Ah' stretch in relieved awe over eight bars of alternating chords, endorsed by the revelation of divine purpose in the lovely, alternating harmonies of 'Ye could not know at all what thing ye endure'. In a sense, this is the climax of both the apocryphal hymn and Holst's setting, and some critical musical controversy surrounds the passage, 'Beholding what I suffer', that follows it. Imogen Holst was scathing about its 'commonplace sequences and calculated

imitation' and 'its lowest abyss at 'Had ye known how to suffer' of 'a British Empire brand of descending bass in a fat, self-satisfied three-in-a-bar, while a *piu mosso* guiltily tries to cover up the poverty of the musical thought!' She claims, further, that when, some years later, 'a critic pointed out the weakness of this passage', Holst responded by saying that he wished he had rewritten it. The comment may have been made by Elliot Carter, who studied under Holst whilst a graduate student and later called the work pompous. It may have been at this juncture in the composition of it that Holst's religious scepticism reasserted itself as a lack of inspiration; yet it carries a sense of celebration and calm at understanding the mystery to complement the awe which precedes it.

The dance rhythm reasserts itself gently on 'Fain would I move to the music of holy souls', as the work moves to its close with the confidence of 'Know in me the word of wisdom'. Here Holst marks the score 'close lips on final note' to produce a pianissimo choral murmur, before reprising the praiseful opening series of 'Glory' to Father, Word and Holy Spirit and the final sequence of Amens.

Gnosticism - A Brief Account

A straightforward formulation of Gnosticism is the belief that salvation is by knowledge (gnosis).

Gnosticism developed during the 2nd & 3rd centuries CE and was shared by some of the orthodox theologians of the early Christian church - notably Clement of Alexandria, and Origen.

Gnostics sought to demonstrate that Christianity was not a radical breach with existing monotheistic traditions of belief. They tended towards syncretic mythology, combining Christian ideas with Greek religion and philosophy, Hermetic thought, Jewish scriptures, Iranian (Zoroastrian) and other oriental traditions, in attempting to explain the anxiety characteristic of their faith. This stemmed from a sense of separation from the divine world and the grief and shame they felt at their ignorance about God and the divine.

They believed that the human soul, trapped within the flesh of the body, contained a spark of the divinity of a higher God, with which it was destined to seek unity. Salvation involved the release of the soul from the body by the acquisition of gnosis (knowledge) gained through mystical experience.

It was an elitist movement - only a few could expect to achieve gnosis and transcend the material world.

Gustav Holst

The Hymn of Jesus

Vexilla regis prodeunt:
Fulget Crucis mysterium.
Quo carne carnis Conditor
Suspensus est patibulo.

*The banners of the king go forth:
The mystery of the cross shines brightly.
The body of the Maker made
Flesh hangs on the gibbet.*

Pange lingua gloriosi,
Praelium certaminis,
Et super crucis trophaeum,
Dic triumphum nobilem:
Qualiter Redemptor orbis
Immolatus vicerit.

Amen.

*Speak out about the glorious battle,
Of the struggle,
And, with the trophy high upon the cross,
Tell of the noble triumph:
How the Redeemer of the world,
Sacrificed, was victorious.
Amen.*

Hymn

Glory to Thee, Father!
Glory to Thee, Word!
Glory to Thee, O Grace!
Glory to Thee, Holy Spirit!
Glory to Thy Glory!
We praise Thee, O Father;
We give thanks to Thee, O shadowless light!
Amen.

Fain would I be saved: And fain would I save.
Fain would I be released: And fain would I release.
Fain would I be pierced: And fain would I pierce.
Fain would I be borne: Fain would I bear.
Fain would I eat: Fain would I be eaten.
Fain would I hearken: Fain would I be heard.
Fain would I be cleansed: Fain would I cleanse.
I am Mind of all.
Fain would I be known.
Amen.

Divine Grace is dancing: Fain would I pipe for you.
Dance ye all!
Fain would I lament: Mourn ye all!
Amen.

The Heav'nly Spheres make music for us;
The Holy Twelve dance with us;
All things join in the dance!
Ye who dance not, know not what we are knowing.
Fain would I flee: And fain would I remain.
Fain would I be ordered: And fain would I set in order.
Fain would I be infolded: Fain would I infold.

I have no home: In all I am dwelling.
I have no resting place: I have the earth.
I have no temple: And I have Heav'n.
To you who gaze, a lamp am I: To you that know, a mirror.
To you who knock, a door am I:
To you who fare, the way. Amen.

Give ye heed unto my dancing:
In me who speak, behold yourselves;
And beholding what I do, keep silence on my mysteries.
Divine ye in dancing what I shall do;
For yours is the passion of man that I go to endure.

Ye could not know at all what thing ye endure,
Had not the Father sent me to you as a Word.
Beholding what I suffer, ye know me as the Sufferer.
And when ye had beheld it, ye were not unmoved;
But rather were ye whirled along, ye were kindled to be wise.

Had ye known how to suffer, ye would know how to suffer no more.

Learn how to suffer, and ye shall overcome.

Behold in me a couch: rest on me!

When I am gone, ye shall know who I am;

For I am in no wise that which now I seem.

When ye are come to me, then shall ye know:

What we know not, will I myself teach you.

Fain would I move to the music of holy souls!

Know in me the word of wisdom!

And with me cry again:

Glory to thee, Father!

Glory to thee, Word!

Glory to thee, Holy Spirit!

Amen.

*Original translation of the Greek texts: Gustav Holst
Translation of Vexilla Regis and Pange Lingua: Paul Long*

Edward Elgar (1857-1934)

Introduction and Allegro

for string quartet and string orchestra (Op. 47) (1904-5)

Elgar's close friend and publisher, August Jaeger ('Nimrod' of the Enigma Variations), wrote to him in October 1904, suggesting he compose work for the newly formed LSO: "Why not a brilliant *String Scherzo*, or something for those fine strings *only*? A real bring down the House *torrent* of a thing such as Bach would write...even...a modern fugue for strings." Elgar responded, early in 1905: "I'm doing that string thing...Intro. & Allegro...a devil of a fugue...with all sorts of japes and counterpoints". He had been thinking about writing a piece for string orchestra since the beginning of the decade, and dated the music of the peroration towards the end of the *Introduction and Allegro*, in retrospect, to an inspirational moment whilst on holiday in Wales in the summer of 1901:

On the cliff, between blue sea and blue sky, thinking out my theme there came up to me the sound of singing...too far away to reach me distinctly, but one point common to all led me to think...it was a real Welsh idiom – I mean the fall of a third.

Elgar wrote down what came to be called 'the Welsh tune' in a sketchbook at the end of that year and, though his decision to include it came late in the process of composition, it plays an important thematic role.

Jaeger's invocation of Bach when proposing a string work to Elgar may have led to his decision to centre this piece on what was already a favourite, Brandenburg-like juxtaposition between G minor and major. This is immediately evident in the stunning, sustained richness of the opening chord of the Introduction. Yet the development of the work, through the contrasting association between string quartet and full orchestral strings – at times antiphonal, at others doubling each other – is reminiscent more of Handel than Bach, in the subtlety and sophistication of its variations on *concerto grosso* conventions.

The Introduction is subdivided into nine sections, which serve to identify the main themes. The quartet emerges in the second section, stating the main theme of the Allegro, changing its rhythm and providing a bass counterpoint that will later come to play an important role in the 'devil of a fugue'. The violins hint at 'the Welsh tune' in the fourth section, but it is stated in its full beauty in section eight – initially on solo viola, then by quartet and orchestra. The Allegro begins by developing a G major tune, already hinted in the Introduction, before moving to its main theme, which is given melodic shape through the combined efforts of quartet and orchestra, as violins and lower strings ascend chromatically towards the codetta, which reprises 'the Welsh tune', just before the commencement of the fugue. It is Elgar's 'japes and counterpoints' mentioned to Jaeger that make this so devilish. The subject, which accommodates also the counterpoint from the introduction, consists for the most part of three lines (for treble, middle and bass strings), sustained throughout in differing arrangements by 'japes' which involve retiring an instrumental 'voice' with every new entry.

The final section of the work is altogether calmer, beginning with a coda before introducing the peroration on 'the Welsh tune'. This begins by reprising its initial orchestral statement in the Introduction, and developing only then through the viola solo towards the Allegro's first subject, before a closing orchestral chord on open strings and a final pizzicato brings the piece to an end.

Benjamin Britten (1913-1976)

Les Illuminations

for high voice and strings (Op. 18) (1939)

Like most of Britten's early songs to orchestral accompaniment, *Les Illuminations* were written originally for the Swiss soprano, Sophie Wyss. The dedication of Being Beauteous, however, is dedicated to P.N.L.P – Peter Pears, who became its, and the entire cycle's, high voice and showed, as Britten later wrote, 'how it really goes'. Tonight's performance, by NLC's patron, Janis Kelly, restores to the cycle the composer's original intention.

Rimbaud's *Illuminations* are the last of his major works, written between 1872 and 1874 and overlapping the completion and publication of his collection *A Season in Hell* in 1873. He spent some months during the summer of that year with Verlaine in London, lodging at a house in what is now Royal College Street in Camden Town. It was during this period that he moved away from poetic rhyme in favour of experimental prose writing – a turn which is already evident in the later contents of *A Season in Hell*, the last (prose) piece in which, entitled 'Adieu', contains the injunction: 'Il faut être absolument moderne. Point de cantiques: tenir le pas gagné'. (One must be absolutely modern. No more hymns: keep to the chosen path). Most of *Illuminations* are prose poems, interspersed with a few pieces of verse, and so appear to follow what may have been Rimbaud's implicit modernist instruction to himself. Many of them were written during his stay in London, when his relationship with Verlaine was at its most tempestuous. Their sojourn, indeed, was brought to an end in an almost farcical manner when Verlaine hit Rimbaud about the face with a wet fish, in retaliation, according to Verlaine, for being told by Rimbaud that he looked ridiculous as he carried the fish and a bottle of oil back to their lodgings. Verlaine fled to Brussels, where Rimbaud confronted him, having pawned Verlaine's clothes to raise the fare. Further incensed by this, Verlaine added injury to pectorial insult by shooting Rimbaud in the wrist with a pistol.

The manuscript of *Illuminations* was not collated until the winter of 1875, when Rimbaud handed it to Verlaine whilst the latter was visiting him in Stuttgart. Verlaine oversaw its publication in 1886, as forty-two pieces but in a sequence that was of his own rather than Rimbaud's choosing. In making his selection, Britten gives the song cycle a narrative structure that is absent from the collection itself, yet preserving the erotic intensity of Rimbaud's writings. This must have been an important feature of what drew Britten to them: he began work on

Benjamin Britten

Les Illuminations

continued

composing his settings in 1939, soon after his arrival with Pears in the USA, where their relationship began to be acknowledged openly.

The song cycle is divided into two distinct parts, of differing moods, both of which are deeply erotic. The opening 'Fanfare' takes the form of an orchestral introduction of strings in lively tangled embrace of a common theme, followed by the exuberant cry: "J'ai seul la clef de cette parade sauvage"; the closing line from a prose piece entitled 'Parade'. The same orchestral theme, followed by the same line, introduces the 'Interlude', which separates the first from the second part of the cycle, but the mood here is post climactic, a calmly satiated reflection which contrasts with the rising urgency of the introduction. The strings are engaged in darker, chromatic complexities and the words are set to evoke a sense of bewildered, almost regretful, wonder.

The first part of the cycle proceeds with 'Villes', a prose piece celebrating, with excited astonishment the brisk cosmopolitanism of 'ces Alleghanys et ces Libans de rêve'; mixed with the louche eye of the flaneur, watching as 'les Bacchantes des banlieues sanglotent et la lune brûle et hurle'. The 'Phrase' that follows is one of the 'Fragments sans Titre', describing the festive decking out of the city, in preparation for the advent, in 'Antique', of the sinister erotic form of 'fils de Pan', whose 'coeur bat dans ce ventre où dort le double sex'. A series of bright string chords introduce the carnivalesque gaiety of 'Royauté' in which 'chez un peuple fort doux, un homme et une femme superbe...se pâmaient l'un contre l'autre', celebrating their wish for her to be queen. 'Seascape' is a setting of the erotic verse, 'Marine', its dense phallic imagery of 'proues d'acier et d'argent', 'souches des ronces', 'piliers de la forêt' and 'fûts de la jetée' leavened with erectile musical briskness and gushing vocal trills.

The mood of 'Interlude' is initially sustained in 'Being Beauteous', but then transformed into a new, much darker erotic longueur which explores the relation between the deathly surrender to erotic love, and the corporeal renaissance which this allows. In the thrilling atmosphere of New York, on his first visit to America, away from Europe moving inexorably towards war, Britten may well have encountered the freedom of a new found land in the sense of rebirth that acknowledgment of his relationship with Pears had engendered. He may have seen his own experience as parallel to the excitement of Rimbaud's sensual prose-poetic encounter with the English language, on his first visit to London amid the tumult of his relationship with Rimbaud. Being Beauteous is the only title of the *Illuminations* in English, though it is not sustained in the prose of the text, which sustains through the tension between music and text an ecstatic sense of abandon to sexual love, its climactic concluding lines a barely metaphoricised attempt to verbalise the dark glory of interdependence between the thanatic and the erotic. It constitutes the pivot around which the entire cycle moves – perhaps, too, in its dedication to Pears, a pivot for Britten's subsequent emotional life.

'Parade' continues this darker mood in exposing the underside of the vivid cosmopolitanism of 'Villes' as 'le plus violent Paradis de la grimace enragée'. It concludes with the assertive restatement of the motif of the cycle, 'j'ai seul la clef de cette parade sauvage'. Britten clearly sees this as both a literary and musical pun, locating the voice of both poet and composer. Rimbaud's poetic imagination provides the key which illuminates the tensions he evokes between life and death, the carnival and despair of the city. Britten's transformation of poetic prose, through his musical accompaniment is illuminated here, as in the introduction, by orchestral strings competing in different keys to hold a common theme, which unifies the songs as a cycle. Gently, the cycle moves to its conclusion with a calm resignation in the exquisitely succinct verse of 'Depart': 'Assez vu...Assez eu...Assez connu...Depart dans l'affection et le bruit neufs!'

The confident intelligence of Britten's selection from Rimbaud's collection, its organisation into a narrative cycle of sustained erotic experience and the disciplined sensuality of his understanding of its musicality in his matching score justifies the wide regard in which it is held, as a masterpiece of his early mature period.

1 Fanfare

J'ai seul la clef de cette parade sauvage.

I alone hold the key to this wild parade.

2 Villes (Towns)

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux... Des cortèges de Mabs en robes rouges, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tentent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue... Le paradis des orages s'effondre... Les sauvages dansent sans cesse la fête de la nuit...

These are towns! This is a people for whom these Alleghenies and these Lebanons of dreams were raised up! Chalets of crystal and wood move on unseen tracks and pulleys. The old craters, surrounded by colossuses and copper palm-trees, roar melodiously in the fire...

Processions of Mabs in russet and opaline robes climb from the ravines. Up there, Diana suckles stags, their feet in the waterfall and in the brambles. Suburban Bacchantes sob, and the moon burns and howls. Venus enters the caves of blacksmiths and hermits. Groups of belfries sing out the people's ideas. From castles of bones pours forth unknown music... The paradise of storms collapses... The savages dance ceaselessly celebrating the festival of the night.

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

What lovely arms, what beautiful hour will bring back to me that region from whence comes my slumber and my tiniest movements?

3a Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

I have hung strings from steeple to steeple; garlands from window to window; golden chains from star to star, and I dance.

3b Antique

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies tes yeux, des boules précieuses, remuent. Tachées de lies brunes, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton coeur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

Gracious son of Pan! Around your forehead crowned by tiny flowers and with laurel, your eyes, precious globes, stir. Your brown wine-stained cheeks are hollow. Your fangs gleam. Your breast is like a zither, its chimings circulate through your blond arms. Your heart beats in that belly where the double sex sleeps. Walk nightly, gently moving this thigh, that second thigh, and that left leg.

4 Royauté (Royalty)

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique. "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

One beautiful morning, among a most gentle people, a superb man and woman, cry out in the public square: "My friends, I want her to be queen!" "I want to be queen!" She was laughing and trembling. He was speaking to his friends of revelation, of and ordeal overcome. They swooned one against the other.

En effet ils furent rois toute une matinée où les tentures carminées se relevèrent sur les maisons, et toute l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

Indeed they were kings all that morning as the crimson hangings went up on the houses, and all that afternoon, when they went towards the gardens of palms.

5 Marine

Les chars d'argent et de cuivre -
Les proues d'acier et d'argent -
Battent l'écume, -
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des tourbillons de lumière.

*Chariots of silver and copper -
Prows of steel and silver -
Thresh upon the foam -
Lift up the stumps of the brambles,
The currents of the heath,
And the immense ruts of the tide,
Running out in a circle towards the east,
Toward the pillars of the forest,
Toward the supports of the jetty,
Whose corner is struck by whirlpools of light.*

6 Interlude

J'ai seul la clef de cette parade sauvage.
I alone hold the key to this wild parade.

7 Being Beauteous

Devant une neige un Être de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chairs superbes. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

Against the snow a tall Beauteous Being. Hissings of death and circles of muffled music make this adored body rise, expand, and quiver like a spectre; wounds of black and scarlet burst in the superb flesh. The colours of life darken, dance and drift around the Vision in the making. And the shudders rise and roar, and the delirious flavour of these effects being charged with the deadly hissing and raucous music that the world, far behind us, hurls at our mother of beauty - she recoils, she rears up. Oh! our bones are clothed with an amorous new body.

O la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

O ashen face, shield of hair, arms of crystal! The cannon on which I am to fall amidst the mêlée of trees and the light air!

8 Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blémis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! Il y a quelques jeunes....

Funny sturdy fellows. Several have exploited your worlds. Without needs, and little concerned with putting their brilliant minds and their experience of your consciences to work. What ripe men! Dazed eyes like a summer night, red and black, tri-coloured, steel dotted with golden stars; distorted features, leaden, bleached, burnt; foolish hoarseness! The cruel walk of rags! There are some young ones....

O le plus violent Paradis de la grimace enragée!... Chinois, Hottentots, bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles". Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique....

O the most violent Paradise of the enraged grimace!... Chinese, Hottentots, Bohemians, fools, hyenas, Molochs, old demented ones, sinister demons, they mix popular maternal turns with bestial poses and caresses. They might interpret new plays and "nice girl"- songs. Master jugglers, they transform the place and the people and use magnetic comedy....

J'ai seul la clef de cette parade sauvage.
I alone hold the key to this wild parade.

9 Depart (Departure)

Assez vu. La vision s'est rencontrée à tous les airs. Assez eu. Rumeurs de villes, le soir, et au soleil, et toujours.

Assez connu. Les arrêts de la vie. O Rumeurs et Visions! Départ dans l'affection et le bruit neufs!

Enough seen. Visions have been met in every air. Enough had. Rumours of towns, at night, and in the sunlight, and always. Enough known. The decrees of life. O Rumours and Visions! Depart in new affection and noise.

Text by Arthur Rimbaud

Translation based on original by Ahmed E. Ismail (reprinted by permission of remusic.org) and substantially amended by Emmanuel Joel.

INTERVAL OF 20 MINUTES

Gerald Finzi (1901-1956)***Lo, the Full Final Sacrifice***

Festival Anthem for Chorus and Organ (or Orchestra) (1946)

Dedicated to the Rev. Walter Hussey and the organist and choir of St Matthew's church, Northampton, to mark the 53rd anniversary of its consecration, Finzi's festival anthem is a powerful, brooding work. Its focus on death as sacrifice can be seen as reflecting his own experience of loss, which was acute even for one of his generation. His father died when he was eight, and his three elder brothers during the first world war. He studied as a teenager, during 1915-16, with Ernest Farrar who was killed in France. His own life was cut tragically short, only a decade after completing the anthem, following the diagnosis in 1951 of Hodgkin's disease.

The work sets two hymns of St Thomas Aquinas, *Adoro Te* and *Lauda Sion Salvatorum*, in versions by the metaphysical poet, Richard Crashaw (1613?-1649), who had also experienced close personal loss. His mother died whilst he was still a young infant, his stepmother when he was eight years old and his father when he was thirteen. From Charterhouse School, he entered Cambridge in 1631, as an Exhibitioner at Pembroke College, where he became known immediately for his accomplished elegies, in Latin and English, for untimely deaths among his fellow scholars. These already exhibit the conceits which are elaborated in his later works to an almost macabre extent. He was known for his devout asceticism and a commitment to ritual that led eventually led to his conversion to Rome. There was clearly an ardent quality to his devotion, however, which permeates the imaginative life enacted in his verse. His poetry comes increasingly to focus on the tense erotic relations between sensual love and physical agony. In the two hymns of Finzi's anthem, as in much of his mature work, they are explored allegorically through the corporeal torment of the crucifixion. In both they are further developed, as the sensuality of eating and drinking, through an almost literal representation of the eucharistic metaphors of bread as flesh and blood as wine. The final section of the second hymn offers a characteristic instance of how he elaborates a conceit, with its agitated allegorising of the image of a vulning Pelican's 'benign flood' as 'the unseal'd source' of Christ's blood, which will 'veil' His face, assuage 'a bleeding heart', quench a 'dry soul', and cleanse 'worlds of sin'.

Unlike Crashaw, Finzi was agnostic. It may be that this enabled him to discipline Crashaw's metaphorical extravagances musically into a solemn statement of the redemptive legacy of sacrifice, despite the misery of bereavement and its accompanying threat of the demise of love. The introduction states briefly the theme to which the titular phrase is sung, and which is then developed into Crashaw's first conceit, 'The ransomed Isaac, and his ram'. The redemptive focus is introduced with gentle, lilting optimism by sopranos and tenors, and elaborated by the full chorus into a conjunction of divine love with low mortality, concluding with the introduction of the eucharistic metaphor: '...so all may Drink the same wine; ...To feed of Thee in thine own Face'. This next conceit is celebrated exuberantly by the full chorus: 'Rich, Royal Food! Bountiful Bread! Whose use

denies us to the dead!' The first hymn closes, gently at first, but with earnest strength, in a plea for divine strengthening of the supplicant's faith by filling their 'portion in thy peace'.

The opening of the second hymn – 'Rise, Royal Sion! rise and sing' - is linked directly by an instrumental passage to the concluding shout of 'praise' that ends the first. The call for reinforcement of faith is sounded again, this time in joyous *forte*, with music and love as its metaphorical resources, before the eucharistic themes of love, food and death appear once more as 'the Bread of Life..When Life, himself, at point to die of love, was his own Legacy'. Tenors then evoke the 'soft, self-wounding Pelican' in a fugual development with basses, before altos and sopranos sound an ethereal call ('Come away') to redemptive transcendence, before closing the second hymn. The titular opening of the first is sung gently once more, before a gloriously restrained 'Amen' is interwoven fugally through the division of all voice parts.

Lo, the full, final, Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram;
The Manna, and the Paschal Lamb.

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To'a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.
Amen.

Text from Richard Crashaw's versions of the Hymns of St. Thomas Aquinas: Adoro Te and Lauda Sion Salvatorem.

Gabriel Fauré (1845-1924)

Requiem

(Op.48)(1893 version)

Although it is widely believed that Fauré was moved to compose his *Requiem* following the death of his father in 1885, and in anticipation of that of his mother two years later, he insisted that it “wasn’t written for anything...for pleasure, if I may call it that!”. He remarked later that “after accompanying all those funerals! I’d had them up to here. I wanted to do something different”. All those funerals began with his appointment, in 1865, as organist at St-Sauveur in Rennes and continued until he played for the last time, in 1903, at the Church of the Madeleine in Paris, where he had succeeded Saint-Saëns in 1874. The first version was completed in 1888 and performed on January 16, directed by Fauré, “for the funeral of some parishioner or other”. This was the well-known architect, Joseph Le Soufaché, who was sufficiently important - and wealthy - for both choir and orchestra to be engaged. In the light of its subsequent success, the initial reaction of the priest who had officiated at the service is surprising. When told by Fauré that the mass was his own composition, he replied: “we don’t need all these novelties; the Madeleine’s repertoire is quite rich enough, just content yourself with that”.

[The work] “wasn’t written for anything...for pleasure, if I may call it that! ... after accompanying all those funerals! I’d had them up to here. I wanted to do something different”

This version was not, however, a liturgically complete requiem. It contained only five movements, and Fauré had taken the *In Paradisum* from the Burial Service. Although it continued to be performed until the end of the century, Fauré prepared an expanded version, first performed in January, 1893, by adding the *Libera Me*, composed in 1877, and the *Offertory*, composed in 1889, both of which include baritone solos. It is John Rutter’s edition of this version, edited in 1983 for Oxford university Press, that will be performed this evening. A full orchestral version was prepared, in all probability by his inexperienced pupil, Roger Ducasse, rather than by Fauré himself, for performance by an ensemble of 250 at the Trocadéro, as part of the Paris World Exhibition in July, 1900. It was an immediate success and remains by far the most well known and widely performed of his works - a staple of the contemporary choral repertoire.

The structure of the work is organised around its central section, the soprano solo *Pie Jesu*, which is also its thematic core. This is preceded and succeeded by sequences of three movements, each of which surrounds a movement with chorus and baritone solo with movements for full chorus. The *Introit* and *Kyrie* opens softly with an organ chord, followed by the gentle intonation of ‘*Requiem aeterna*’ in a vertical homophony achieved by doubling the male vocal parts, a device which Fauré uses throughout at moments of direct prayer (in the *Agnus Dei*, *Libera me* and *In Paradisum*). This provides the words with great clarity, an effect achieved also, but in a contrasting manner, by bringing

choir and orchestra together suddenly, but with a disciplining solemnity, for short passages at moments of expressive intensity. The most evident of these is on ‘*Hosanna*’ in the *Sanctus*, but it occurs also with ‘*Dies illa*, *dies irae*’ in the *Libera me*.

After the initial statement of ‘*Requiem aeterna*’ by the full chorus, tenors, followed by sopranos, begin to develop the movement in undulating lines deliberately reminiscent of Gregorian chant - a device followed more explicitly by Maurice Duruflé in his *Requiem* (1947) - before the full chorus returns on ‘*Ex audi*’ to move into the *Kyrie*. The *Offertory* opens with altos, followed by tenors in quiet antiphony, marked *dolce* on ‘*O Domine*, to be joined by basses until the baritone solo on ‘*Hostias*’. The full chorus then join, in ascending polyphony, to a brief crescendo before the exquisite rise and fall of their concluding repetition of *Amen*. Sopranos, in an attenuated dialogue with strings, and supported by tenors and basses in unison, build the *Sanctus* rhythmically to introduce ‘*Hosanna in excelsis*’ before the controlled outburst of the full chorus, accompanied by trumpets and horns, subsiding finally to the Sopranos whispered repetition of ‘*Sanctus*’. The soprano soloist then begins the short simple prayer, *Pie Jesu*, for lasting rest and peace, which is at the centre of the work, its phrases echoed throughout by a complementary orchestral motif. Saint-Saëns said to Fauré of this, that it “is the *only Pie Jesu*, just as Mozart’s *Ave verum* is the *only verum*.”

A sensual string introduction anticipates the soaring line with which the tenors begin the *Agnus Dei* and is reprised after a passage for full chorus, before the lyrical ‘*Lux aeterna*’ rises to a crescendo. Descending chords on strings and organ precede a closing recall of the ‘*Requiem aeterna*’ from the first movement. The restrained intensity of the *Libera me* builds its plea for absolution gently at first, through the opening baritone solo and the awed ‘*Tremens factus sum ego*’ of the chorus, towards the metric trenchancy of ‘*Dies illa*’ and its surprising repetition in choral unison, before the baritone’s quiet, final call. The *In Paradisum*, whilst liturgically a logical development of the preceding movement, nevertheless marks a further divergence from convention in Fauré’s setting, since burial takes place after the requiem mass, and outside the church. This may have been what prompted the remark on novelty by the priest at its first performance. The lightness of the music, its sustained, gentle rises and falls, create an unambiguous impression of a ‘*chorus angelum*’ as sopranos move above the sole interjection of the remainder of the chorus on ‘*Jerusalem*’, before a further restatement of ‘*Requiem aeterna*’ closes the work as it had opened. “That”, said Fauré, “is how I see death: as joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience”.

Introit and Kyrie

Requiem aeternam dona eis Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord: and may everlasting light shine upon them. A hymn becomes you, O God in Zion: and to you a vow shall be repaid in Jerusalem. Hear my prayer, to you all flesh shall come.

Offertory

Kyrie eleison; Christe eleison; Kyrie eleison

Lord have mercy; Christ have mercy; Lord have mercy.

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu, de ore leonis; ne absorbeat tartarus, ne cadant in obscurum.

Lord Jesus Christ, King of glory, free the souls of the departed from infernal punishment, and from the deep pit, from the mouth of the lion; lest they drown in the depths of hell, nor let them fall into darkness.

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

O Lord, we offer you sacrifices and prayers in praise. Accept them on behalf of the souls whom we remember today. Make them, Lord, pass over from death to life, as you promised Abraham and his progeny. Amen.

Sanctus

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

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

Pie Jesu

Pie Jesu, Domine, dona eis requiem sempiternam.

O sweet Lord Jesus, grant them everlasting rest.

Agnus Dei

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

Lamb of God, who takes away the sins of the world, grant them everlasting rest.

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine.

May light eternal shine upon them, O Lord, we pray with all your saints for ever, for you are blessed. O Lord, grant them eternal rest.

Libera Me

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

Free me, O Lord, from eternal death upon that terrible day: when heaven and earth shall be moved, when you come to judge the world with fire.

Tremens factus sum ego et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

I am afraid and trembling, on account of the coming judgment and wrath. That day, a day of wrath, of disaster and misery, a great and very bitter day. Grant them eternal rest, O Lord, and may everlasting light shine upon them.

In Paradisum

In paradisum deducant [te] angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May angels lead you into Paradise: may the martyrs receive you at your coming and lead you to the holy city of Jerusalem. May a choir of angels receive you, and with Lazarus, who once was poor, may you have eternal rest.

Janis Kelly *soprano*

Janis Kelly studied at the Royal Scottish Academy of Music & Drama in her native Glasgow and at the Royal College of Music in London. She is recognised as an excellent actress with a wide-ranging repertoire across the fields of opera, operetta and the musical and is a regular guest with English National Opera, Opera North and Grange Park Opera in repertoire ranging from *La Traviata* and *Der Rosenkavalier* to *Showboat*.

Janis has performed at the BBC Proms and with the Royal Philharmonic Orchestra, London Festival Orchestra, Hallé Orchestra, Scottish Chamber Orchestra, The Sixteen and London Sinfonietta. Her extensive repertoire includes Britten's *Les Illuminations*, Ravel's *Sheherazade*, Canteloube's *Songs of the Auvergne*, Strauss' *Four Last Songs* and the major oratorios from the baroque, classical, Romantic and 20th century periods.

Recent appearances include Kuma *The Enchantress* and Elisabetta *Maria Stuarda* at Grange Park Opera, Romilda *Xerxes* and Iris *Semele* at both ENO and Vlaamse Opera. She appears as Liu *Turandot* in the Hollywood movie *The Life of David Gale*. Recordings include Tchaikovsky's *Incidental Music to Hamlet* with the London Philharmonic Orchestra (Chandos), *Street Scene*, *A Little Night Music*, *Showboat* and *Brigadoon* (TER), four award-winning albums for the Inspector Morse television soundtracks on Virgin Records and *The Maid of the Mountains* on Hyperion.

Currently singing Magda *La Rondine* at Opera North, she is soon to appear as Pat Nixon *Nixon in China* at English National Opera and her forthcoming annual Wormwood Scrubs Pony Centre concert on 9th July promises to be another hugely successful musical equestrian event.



Toby Stafford-Allen *baritone*

Toby Stafford-Allen studied at the RNCM (Peter Moores Foundation Scholar), winning the Webster Booth and Anne Ziegler Prizes.

Appearances include Valletto *Poppea*, Fiorello *Barber*, Schaunard, Christian *A Masked Ball*, Sciarrone, Trojan Soldier *The Trojans at Carthage*, Papageno, Dancairo *Carmen*, Journalist *Lulu*, Officer *Carmelites*, Donald *Billy Budd*, Pish-Tush *The Mikado* (ENO), Guglielmo (ENO/Barbican), Schmidt *The Palace in the Sky* (ENO Baylis), Guglielmo (RNCM at Aix), Papageno (Glyndebourne Tour), Belcore (Opera Holland Park), First Officer *Death of Klinghoffer* (Scottish Opera), Mars/Euro in Cesti's *Il pomo d'oro* (Batignano), Schaunard (Bregenz, Holland Park), Ogre/Mr Terrible in Henze's *Pollicino* (Henze Festival).

Broadcasts include *Trouble in Tahiti* (BBC Television) and *Friday Night is Music Night*. Concerts include a tour of Wales with WNO.

Plans include Guglielmo (Holland Park).



Catherine Borner *piano*

Catherine Borner studied piano and flute from the age of ten at the junior department of the Royal Academy of Music. She graduated in 2000 from the University of York, and subsequently trained on the repeteur courses at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama, studying with Paul Roberts.

Catherine has performed concertos with both the York University Chamber Orchestra and James Allen Community Orchestra. She has also performed on Swan Hellenic 2003 Baltic Cruise and BBC Radio 3 In Tune.

Repetiteur work includes *Aida*, *La Traviata* (Kentish Opera), *The Marriage of Figaro* (Threestone Opera), *Le Comte Ory* (Garsington Opera), *La Cenerentola* (Grange Park Opera), *Anna Bolena* (Tower of London Festival 2005), *A Midsummer Night's Dream*, *The Cunning Little Vixen*, *Romeo et Juliette* (British Youth Opera) and *The Mikado* for ENO Baylis Family Events.

Catherine joined NLC as their accompanist in September 2005. She also teaches piano and flute privately and at James Allen Saturday School for the Performing Arts.



Richard Pearce *organ*

Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating in 1990 with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama.

Richard divides his time between organ playing and piano accompaniment, and has performed throughout Britain, including in London at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic FM. He works regularly with a number of choirs on both piano and organ, and records frequently with the BBC Singers, including several broadcasts recently on Radio 3 of works by Bach and Brahms.

Richard has given recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Recent projects included trips to Switzerland, Japan, France and Sweden and recordings of songs by Respighi and Martucci for Warner Classics. Richard is a professor at the Guildhall School of Music and Drama.



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 première of Salieri's *Falstaff*, Haydn *La vera costanza* (Bampton Classical Opera), and, for English National Opera, *The Pirates of Penzance* and the 20th Anniversary performances of Jonathan Miller's production of *The Mikado* starring Lesley Garrett.

He assisted John Adams and conducted on location for the award-winning Channel 4 film *The Death of Klinghoffer*, and in 2003 he was appointed Musical Director of North London Chorus, where his most recent concerts include Bach *Mass in B Minor* and Buxtehude *Membra Jesu nostri*.



Murray Hipkin and Toby Stafford-Allen
appear by permission of English National Opera

Finchley Children's Music Group

Finchley Children's Music Group is a children's choir, dedicated to the promotion of choral music for young people aged 3-18 years. It is a highly versatile group of mixed-voice choirs producing a natural, vibrant vocal quality together with a high level of musicianship and professionalism. FCMG was founded in 1958 to give the first amateur performance of Benjamin Britten's *Noye's Fludde*, and for most of its life has been the most celebrated children's choir of its kind in the UK. Since its formation it has pursued an ongoing commitment to the commissioning of new music for children's voices. Composers who have written for the group include Brian Chapple, Malcolm Williamson, Sir Peter Maxwell Davies, Alex Roth, Piers Halliwell and Christopher Gunning.

FCMG is regularly invited to supply the children's chorus for major choral works, performing frequently with the LSO, BBC SO, RPO, LPO and with the Crouch End Festival Chorus, under conductors including Kurt Masur, Matthias Bamert, André Previn, Vladimir Ashkenazy, David Temple and our president Sir Colin Davis. Recent FCMG appearances include Bach's *Matthew Passion* (2005), Britten's *War Requiem* (2004) and Beethoven's *9th Symphony* (2005) at the BBC Proms while other highlights have included Britten's *Spring Symphony* both under André Previn, and High Mass at the Cathedral of Notre Dame de Paris, performing Britten's *Missa Brevis*.

FCMG has recorded a substantial amount of American Jewish music for the Milken Archive based in Santa Monica, California. FCMG has made recordings for television, radio, film and disc – including a Christmas CD, "Bethlehem Down" (also available on Naxos) in aid of "Hope for Children".



Grace Rossiter *musical director (fcmg)*

Born in 1977, Grace Rossiter was herself a member of the Finchley Children's Music Group for 10 years. During this time she sang solo roles at the Royal Opera House, Covent Garden, and toured Australia with Live Culture (English National Opera).

She read music at Bristol University, majoring in performance and conducting. Since graduating, Grace has worked as a répétiteur and conductor for several groups in the South West, including the City of Bristol Girl's Choir, Bristol Opera, Bright Angel Theatre Company, and as chorus master for New Youth Opera.

She became Musical Director of the Finchley Children's Music Group in 2001 and made her Proms debut with them in 2004, conducting the children's choir in Britten's *War Requiem*. Grace is also Director of the Camden Singers. She has recorded for BBC radio and television, Classic FM, and Channel 4.



North London Chorus

North London Chorus met as The Hill Singers for the first time on 28 October 1976 and, under the direction of Alan Hazeldine, gave its first concert on 10 December 1977.

NLC has established a reputation as a versatile amateur choir, performing a broad range of choral works drawn from the 16th to the 21st centuries.

Recent concerts have included sell-outs at St James's, Muswell Hill in January 2006 (Bach *Mass in B Minor*) and, in April 2005, an ambitious programme of Puccini and Stravinsky at artsdepot, which was awarded 4 stars in the Ham and High. In June 2005 the choir's concert of baroque music with a period orchestra and Denise Leigh (winner of Channel 4's *Operatunity*) was also awarded 4 stars, and led to the choir being invited to perform in this year's Proms at St Jude's.

Murray Hipkin was appointed Musical Director in 2003, and works with NLC by kind permission of English National Opera. He has 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.

In 2005, NLC was proud to welcome renowned soprano Janis Kelly as its patron. Janis has brought her inspirational energy directly to the choir, regularly running singing sessions at workshops.

NLC is a friendly choir and, as well as preparing for concerts, organises a range of related activities, including an annual residential weekend, at least one annual one day workshop, sectional rehearsals and regular social events and visits to concerts and the opera. Rehearsals take place in East Finchley on Thursday evenings and potential new members are welcome to audition. Please contact the Chairman, Jeremy Pratt, on 020 8883 8123 or Secretary, Norman Cohen, on 020 8349 3022.



Further information about NLC can be found at www.northlondonchorus.org.uk

The Chorus

<i>soprano</i>	Sarah McGuire	Paul Long
Lucy Allen	Kathryn	Dan Newman
Helena Beddoe	Metzenthin	Neil Parkyn
Esther Cavaloante	Vivienne Mitchell	David Philpott
Michaela Carlowe	Judith Moser	Tony Shelton
Laura Cohen	Kitty Nabarro	Andrew Westlake
Shantini Cooray	Janet Ridett	
Sheila Denby-Wood	Cheryl Rudden	
Alex Edmondson	Judith Schott	<i>fcmg</i>
Penny Elder	Belinda Sharp	Rebecca Burns
Anne Godwin	Joanna Shepherd	Rachel Caccia
Debbie Goldman	Sonia Singham	Jessica Croghan
Jo Hulme	Lisa Sutton	Lauren Gregory
Enid Hunt	Phyll White	Elizabeth
Marta Jansa	Catherine	Jennings
Alison Liney	Whitehead	Nicola Bartlett
Nikky Lloyd		Helen Citron
Jo Lunt		Olivia Clarke
Joanna Macdonald	<i>tenor</i>	Rachel Dinham
Ros Massey	Ridley Burnett	Charlotte Faux
Joan Reardon	James Brown	Miranda Fisher-
Julia Sabey	Alan Chandler	Levine
Jennie Somerville	Jeremy Pratt	Tamsin Goodwin-
Julia Tash	Gill Robertson	Connelly
Jenny Taylor	Stephen Sharp	Phoebe Greig
Pauline Treen	Chris Siva Prakasam	Jess Hill
	Mark Wakelin	Francesca Jarero
	Christine Westlake	Louise Jones
	Terrë Yuki	Suzy Jones
<i>alto</i>		Milly Kenny-
Marian Bunzl		Ryder
Alison Cameron	<i>bass</i>	Jessika Li
Lucy Ellis	David Berle	Deborah Marx
Sarah Falk	William Brown	Sarah Morris
Eleanor Flaxen	Bill Bulman	Lucy Phillips
Hélène Gordon	Martin Cave	Julia Richardson
Viv Gross	Norman Cohen	Emily Simons
Susan Le Quesne	Paul Filmer	Katie and Rose
Jane May	Simon Gibeon	Stachniewska
Alice Mackay	Yoav Landau Pope	Ellie Temple
Margaret McGuire		

The Orchestra

<i>leader</i>	<i>trumpet</i>
Mark Wilson *	Richard Fomison
	Richard Thomas
<i>1st violin</i>	<i>percussion</i>
Eleanor Gilchrist	Scott Bywater
Merith Godwin-	
Greer	<i>piano</i>
Angharad Davis	Catherine Borner
Katrina Bateman	
<i>2nd violin</i>	<i>organ</i>
Matthew Watson *	Richard Pearce
Pippa Harris	
Jan Matthews	* quartet for
Lauren Abbott	Elgar
Caroline Jones	
<i>viola</i>	
Rachel Solomon-	
Williams *	
Lucy Morgan	
Nina Kopparked	
Felix Tanner	
<i>'cello</i>	
Caroline Dearnley *	
Vicky Matthews	
Gareth Deats	
Sarah Suckling	
<i>bass</i>	
Cath Rickets	
Ingela Weeks	
<i>harp</i>	
Carys Hughes	
<i>horn</i>	
Anneke Scott	
Jo Waters	
<i>bassoon</i>	
Kathryn Willison	
Connie Tanner	

Patron *Janis Kelly*

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

Musical Director *Murray Hipkin*
Rehearsal accompanist *Catherine Borner*

Box office	<i>Chris Siva Prakasam</i>
Programme	<i>James Brown</i>
Programme notes	<i>Paul Filmer</i>
Front of house	<i>Andrew Elder</i>
Bar	<i>Ray Treen</i>
Concert management	<i>Norman Cohen, Jeremy Pratt, Sheila Denby-Wood</i>
Orchestra manager	<i>Richard Thomas</i>
Flowers	<i>Marian Bunzl</i>

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North London Chorus - previous concerts

10 Dec 1977	Schubert <i>Mass in G</i> Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	ATR	
13 May 1978	Haydn <i>Nelson Mass</i>	ADR	
16 Dec 1978	Various <i>Christmas Carols</i>	ADR	
30 Jun 1979	Beethoven <i>Mass in C</i>	URT	
2 Feb 1980	Vivaldi <i>Gloria</i> Bach <i>Magnificat in D</i>	SMH	
5 Jul 1980	Songs by various English composers	CMH	
6 Dec 1980	Fauré <i>Pavane, Requiem</i>	SJM	
4 Apr 1981	Handel <i>Belshazzar</i>	SJM	
3 Apr 1982	Rossini <i>Petite Messe Solennelle</i>	SJM	
27 Jan 1982	Handel <i>Zadok the Priest, Dettingen Te Deum</i>	SJM	
29 Jan 1983	Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	BRE [1]	
26 Mar 1983	Britten <i>Rejoice in the Lamb</i> Stravinsky <i>Mass</i>	URT	
12 Nov 1983	Mozart <i>Ave Verum Corpus, Requiem</i>	EFM	
28 Jan 1984	Mozart <i>Ave Verum Corpus, Dies Irae from Requiem</i>	BRE	
24 Mar 1984	Bach <i>Cantata No 9</i> Haydn <i>Maria Theresa Mass</i>	SJM	
4 Jul 1984	Handel <i>Messiah</i>	SMH	
23 Mar 1985	Geoffrey Burgon <i>Short Mass</i> Victoria <i>O Quam Gloriosum</i> Kodály <i>Missa Brevis</i>	EFM [2]	
10 Nov 1985	Handel <i>Zadok the Priest</i> Thomas Linley Jnr <i>Music in the Tempest</i> Mozart <i>Vesperae Solennes de Confessore</i>	SJS	
15 Mar 1986	Haydn <i>Missa brevis, St. Joannis de Deo</i> Pergolesi <i>Magnificat</i> Vaughan Williams <i>Benedicite</i>	EFM	
21 Mar 1987	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	
8 Nov 1987	Beethoven <i>Mass in C major</i>	QEH	
19 Mar 1988	Vivaldi <i>Beatus Vir</i> Rutter <i>Requiem</i>	ADR	
26 Nov 1988	Mozart <i>Ave Verum Corpus, Mass in C minor</i>	SJS	
18 Mar 1989	Palestrina <i>Missa Brevis</i> Brahms <i>Liebesslieder Waltzer</i>	EFM	
18 Jun 1989	Mozart <i>Kyrie in D minor</i> Haydn <i>Nelson Mass</i>	SJS	
25 Nov 1989	Mozart <i>Mass in C major, Requiem</i>	SJS	
24 Mar 1990	Fauré <i>Pavane, Cantique de Jean Racine</i> Rutter <i>Requiem</i>	URT	
10 Jun 1990	Vivaldi <i>Gloria</i> Bach <i>Magnificat</i>	SJS	
1 Dec 1990	Bach <i>Christmas Oratorio (Parts i-iv)</i>	ADR	
09 Mar 1991	Fayrfax <i>Magnificat (Regale)</i> Pergolesi <i>Magnificat</i> Mozart <i>Ave Verum Corpus, Missa Brevis</i>	ADR	
30 Jun 1991	Stravinsky <i>Mass</i> Mozart <i>Missa Longa in C</i>	SJS	
1 Dec 1991	Rossini <i>Petite Messe Solennelle</i>	SJS	
21 Jun 1992	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	
29 Nov 1992	Haydn <i>Te Deum Laudamus</i> Handel <i>Coronation Anthem No 4</i> Mozart <i>Vesperae Solennes de Confessore</i>	QEH [3]	
21 Mar 1993	Copland <i>In The Beginning</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	LJS	
26 Jun 1993	Vivaldi <i>Beatus Vir</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	ADR	
26 Feb 1994	Bach <i>Mass in B minor</i>	SJM	
25 Jun 1994	Byrd <i>Mass in Five Voices</i> Howells <i>Magnificat, Nunc Dimitis, Te Deum</i> Kodály <i>Missa Brevis</i>	SJM	
3 Dec 1994	Handel <i>Messiah</i>	SJM	
5 Mar 1995	Various <i>Opera choruses</i>	SJM	
10 Jun 1995	Mendelssohn <i>Elijah</i>	SJM	
2 Dec 1995	Britten <i>Saint Nicholas</i> Various <i>Christmas music</i>	SJM [4]	
23 Mar 1996	Bach <i>Jesu, meine Freude, Mass in G minor</i>	SJM	
22 Jun 1996	Mozart <i>Regina Coeli, Requiem</i>	SJM	
7 Dec 1996	Haydn <i>The Creation</i>	SJM	
15 Mar 1997	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	
28 Jun 1997	Various	SSD [5]	
12 Jul 1997	Various	SJM [5]	
6 Dec 1997	Handel <i>Israel in Egypt</i>	SJM	
21 Mar 1998	Bach <i>Lobet den Herrn, alle Heiden</i> Palestrina <i>Missa Aeterna Christi Munera</i> Brahms <i>Liebesslieder</i>	SJM	
4 Apr 1998	Handel <i>Israel in Egypt</i>	WLS[6]	
23 May 1998	Beethoven <i>Symphony no 9</i>	REH	
20 Jun 1998	Mozart <i>Mass in C Minor</i>	SJM	
5 Dec 1998	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]	
13 Mar 1999	Bach <i>Mass in G minor</i> Handel <i>Dixit Dominus</i>	SJM	
12 Jun 1999	Victoria <i>O Quam Gloriosum</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	SJM	
4 Dec 1999	Mozart <i>Benedictus sit Deus</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	SJM	
9 Apr 2000	Fauré <i>Cantique de Jean Racine</i> Mozart <i>Vesperae Solennes de Confessore</i> Sarah Rodgers <i>Windhover Te Deum [9]</i>	OLM[8]	
8 Jul 2000	Bach <i>Jesu, meine Freude</i> Britten <i>Rejoice in the Lamb, Antiphon, Missa Brevis,</i> <i>Traditional Spirituals</i>	SJM [10]	
9 Dec 2000	Bach <i>Christmas Oratorio</i>	SJM	
31 Mar 2001	Rossini <i>Petite Messe Solennelle</i> Puccini <i>Requiem</i>	SMH	
30 Jun 2001	Songs by Gershwin, Copland, Arlen, Rodgers and Hart	SJN	
8 Dec 2001	Handel <i>Theodora</i>	SJM	
16 Mar 2002	Mozart <i>Coronation Mass</i> Poulenc <i>Gloria</i>	SJM	
30 Jun 2002	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]	
7 Dec 2002	Handel <i>Messiah</i>	SJM	
5 Apr 2003	Mozart <i>Requiem, Ave Verum Corpus, Dixit Dominus</i>	SJM	
29 Jun 2003	Bruckner <i>Christus Factus Est, Locus Iste</i> Brahms <i>Geistliches Lied, Ein Deutsches Requiem</i>	URH	
6 Dec 2003	Bach <i>Magnificat in D</i> Rutter <i>Magnificat</i>	SJM	
27 Mar 2004	Bernstein <i>Chichester Psalms</i> Kodály <i>Missa Brevis</i> Pärt <i>The Beatitudes</i>	SMH	
14 May 2004	Rutter <i>Magnificat (excerpts)</i> Pärt <i>The Beatitudes</i> Kodály <i>Missa Brevis (excerpts)</i>	STM [12]	
26 Jun 2004	Various <i>Opera choruses</i>	JUD	
27 Nov 2004	Haydn <i>The Creation</i>	SJM	
17 Apr 2005	Stravinsky <i>Symphony of Psalms</i> Puccini <i>Messa di Gloria</i>	ART	
25 Jun 2005	Buxtehude <i>Membra Jesu Nostris</i> Vivaldi <i>Gloria</i>	JUD	
10 Jul 2005	Various <i>Opera Choruses</i>	WSP [13]	
14 Jan 2006	JS Bach <i>Mass in B Minor</i>	SJM	
<i>Venue codes</i>			
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	artsdepot, North Finchley		
WSP	Wormwood Scrubs Pony Centre, W12		
<i>Notes</i>			
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 Ensamble Patagonia		
13	In aid of the Wormwood Scrubs Pony Centre		
<i>Conductors</i>			
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 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*

Saturday 2 December 2006, 7.30pm

St. James's Church, Muswell Hill
Mendelssohn *St. Paul*