

Psalm *fest*

Rutter
Monteverdi
Buxtehude
J S Bach
Schubert
Dvorak
Bruckner
Howells
Poulenc
Parry

Saturday 24 March 2007, 7.30pm
St Michael's Church, Highgate
London, N6

Kim Sheehan *soprano*
Ben Johnson *tenor*
Richard Pearce *organ*

North London Chorus
and Instrumental Ensemble

Murray Hipkin *conductor*

Programme £2



Q

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CHARTERED ACCOUNTANTS



Saturday 24 March 2007
St Michael's Church
Highgate
London, N6

Monteverdi Beatus vir
Buxtehude Herr, wenn ich nur Dich habe
J S Bach Lobet den Herrn alle Heiden

Schubert Gott ist mein Hirt
Dvorak Du bist, o Herr, mein Schirm
Gott erhöre mein Gebet
Bruckner Os justi meditabitur

Howells 2 Psalm Preludes
Poulenc Timor et tremor
Parry I was glad

Interval of 20 minutes

John Rutter Psalmfest

Kim Sheehan soprano
Ben Johnson tenor
Richard Pearce organ

North London Chorus
and
Instrumental Ensemble

Murray Hipkin conductor

Psalmfest

The Book of Psalms is one of the oldest in the Old Testament and still constitutes the Jewish book of hymns, as well as having been the basis of mediaeval Christian church services – the only book of the Bible which escaped proscription by the clergy on the ways it might be used by the laity. The full collection is thought to have been completed by the fourth century BCE from smaller sequences that had arisen for particular liturgical uses, or as part of the repertoire of guilds of Temple musicians, or around common themes. A complete original (metrical) version was published for Christian liturgical use in the mid-sixteenth century, and a new version, effectively the one still in use, appeared a century and a half later. They are often called the Psalms of David, following the widely held belief that King David composed a large number, if not all of them, and almost half of them do bear his name – though this is more likely to be a mark of their dynastic association than of their specific author. It seems clear, from their connection with the Jerusalem sanctuary and monarchy, and by comparison with related Old Testament and other materials, that the main period of composition was indeed the time of the Davidic dynasty of ca 1000-586 BCE, though they are related also to earlier Israelite and Canaanite traditions of worship.

The word 'psalm' derives from the Greek term *psalmos*, for plucking or twitching the strings of the harp, which itself translates the Hebrew *mizmor*. The composition and singing of them was the skilled work of Temple personnel - priests, prophets and scribes whose specialisms were psalmody and music. The authority for the claim that they were in significant part the work of King David lies in their place in the forms of worship which he founded, as part of his centring of the Israelite religion and kingdom in Jerusalem. As the sage Ben Sirach noted (ca 190 CE):

*He sang praise with all his heart,
And he loved his Maker.
He placed singers before the altar,
To make sweet melody with their voices.*

There are, moreover, legion Old Testament references, especially in Samuel, to what was undoubtedly David's gift for psalmody, but the titling of some thirty of the psalms as Songs suggests that the period of Solomon's reign, in which the Temple in Jerusalem was rebuilt in place of the simpler constructions of David's time, was also a significant one in the consolidation of the collection.

Whilst many of the psalms were undoubtedly central to traditional Jewish worship during the three main festival seasons of autumn/harvest,

spring/Passover and summer/Pentecost, the range of their themes is much broader. These encompass, for example, laments and thanksgivings of individuals and the community, songs of pilgrimage, poems of wisdom and hymns of praise to earthly kings as well as God, and anticipations of the heavenly kingdom. Their liturgical function is to acknowledge and celebrate the divine presence amongst worshippers through the rehearsal of God's original founding acts, renewing awareness of their benefits as He continues His great work within them in answer to their prayers.

In Christian worship, the Psalter plays a role of comparable significance through what is seen as its relation to the Gospel. The revelation of the kingship of God which it performs for Judaism is seen by Christians as that which comes to them through Christ's ministry. Their use of the psalms is grounded in the belief that they are songs from heaven, inspired by the Holy Spirit as a means through which humankind can join with the voices of the angels in the mystic work of praise and prayer which makes redemption possible. The psalms further provide the source for liturgical elaboration into the different form of hymns of praise, some of which are among the most widely known and popular in Christian hymnals.

Whatever their manifestations and translations, the metric character of the psalms lends to them a musical quality, endorsed by recurrent references in their texts to string and wind instruments, as pleasing to the divine object of their address in the particular acts of worship in which they are performed. This has fostered a tradition of psalm settings in the European Judaeo-Christian choral repertoire from which the works for this evening's concert have been drawn, ranging from the seventeenth century to the present.



Claudio Monteverdi (1567-1643)*Beatus vir*

1630?

Psalm 112 1-10

Beatus vir qui timet Dominum
 In mandatis ejus volet nimis.
 Potens in terra erit semen ejus,
 Generatio rectorum benedicetur.
 Gloria et divitiae in domo ejus,
 Et justitia ejus manet
 In saeculum saeculi.
 Exortum est in tenebris lumen rectis,
 Misericors et miserator et justus.
 Jucundus homo,
 Qui miseretur et commodat,
 Disponet sermones suos in judicio.
 Quia in aeternum non commovebitur.
 In memoria aeterna erit justus,
 Ab auditione mala non timebit.
 Paratum cor ejus sperare in Domino.
 Confirmatum est cor ejus;
 Non commovebitur
 Donec despiciat inimicos suos.
 Dispersit, dedit pauperibus,
 Justitia ejus manet
 In saeculum saeculi.
 Cornu ejus exaltabitur in gloria.
 Peccator videbit et irascetur,
 Dentibus suis fremet et tabescet;
 Desiderium peccatorum peribit.
 Gloria Patri et Filio et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper.
 Et in saecula saeculorum. Amen.

Praise the Lord!

*Blessed is the man who fears the Lord,
 who greatly delights in his commandments!
 His offspring will be mighty in the land;
 the generation of the upright will be blessed.
 Wealth and riches are in his house,
 and his righteousness endures forever.
 Light dawns in the darkness for the upright;
 he is gracious, merciful, and righteous.
 It is well with the man who deals generously and
 lends;
 who conducts his affairs with justice.
 For the righteous will never be moved;
 he will be remembered forever.
 He is not afraid of bad news;
 his heart is firm, trusting in the Lord.
 His heart is steady; he will not be afraid,
 until he looks in triumph on his adversaries.
 He has distributed freely; he has given to the poor;*

*his righteousness endures forever;
 his horn is exalted in honor.
 The wicked man sees it and is angry;
 he gnashes his teeth and melts away;
 the desire of the wicked will perish!*

This richly textured setting of Psalm 112 was included in the *Selva morale e spirituale*, a collection, published in 1641, of pieces composed by Monteverdi over the thirty years during which he was *maestro di capella* at St Mark's Venice. It dates probably from 1630. Monteverdi's reputation in his own time as an avant garde composer did not disguise the extent to which he combined the most modern musical forms - for example, the *stile concertato*, in which this work is composed, where reduced voice groups combine with the full chorus, a feature of the new mode of *seconda musica prattica* which proposed subordinating musical expression to greater verbal clarity. This is allied to techniques firmly rooted in tradition - particularly that of composing on the chant. The psalm settings included in his *Vespers* of 1610 are each constructed on one of the tones to which psalms were believed to have been chanted since their earliest liturgical use in King David's time. This practice is found here in gentle plainsong-like passages, which contrast effectively with the catchy tunefulness of the elaborated fugal passages in the second section, where both tenors and sopranos divide to deepen the baroque opulence of its musical texture.

The work consists of four main parts, the first over a lively continuo bass decorated with a bright ritornello for two violins, which is strongly reminiscent of his 1619 madrigal, *Chiome d'oro*. At 'Jocundus homo qui miseretur' (It is well with the man who deals generously) the rhythm abruptly changes to triple measure to mark the second section's relative gravity. It ends, nevertheless, with a declaratory passage: 'Cornu eius exaltabitur' (His horn is exalted in honour). The third part reprises the music of the opening, warning forcefully of the fate of sinners, and the fourth concludes the work with a lively version of the 'Gloria' doxology, followed by an emphatic Amen.

Dietrich Buxtehude (1637-1707)*Herr, wenn ich nur Dich habe*

from Solokantaten 12

Psalm 73 25-26

Herr, wenn ich nur dich habe, so frag ich nichts
nach Himmel und Erden.

Wann mir gleich Leib und Seele verschmacht, so
bist du doch Gott allezeit meines Herzens Trost
und mein Teil.

Whom have I in heaven but you?

*And there is nothing on earth that I desire
besides you.*

My flesh and my heart may fail,

*but God is the strength of my heart and my
portion forever.*

Buxtehude was born in Helsingborg but was probably educated at the Latin school in Elsinore, where his father, from whom he received his musical education, was organist at St Olai Kirke. After holding the same post there himself, in 1657-8, he moved back to Elsinore as organist of the Marien Kirche. The congregation was German-speaking, and this may have helped him to secure the position of organist and Werkmeister at the Marien Kirche in Lubeck in 1668, where he remained until his death. His duties required the composition, as well as performance, of musical and choral work at morning and afternoon services on Sundays and Feast days, as well as for Vespers on the days before the latter. Buxtehude enjoyed a justified reputation for his compositions and virtuosic performances on the organ, which led to visits in 1705 from both Handel and the 20-year-old JS Bach, the latter extending an initial stay of four weeks into some four months, much to the consternation of his then employers, at the Neukirche in Arnstadt. Buxtehude was acknowledged as an innovative master of the new Italian musical styles, in which he composed work for his successful concerts of *Abendmusike* that were so successful with the Lubeck business community, who subsidised them. His compositions for sacred performance, however, were constrained by the pietist requirements of the Lutheran congregation of the Marien Kirche. Pietist practice was set against Latin texts and Italianate concertal style, as well as artful organ and festive communion music. Even cantatas, in 17th century German music, were regarded as appropriate primarily for secular performance, and Buxtehude's compositions for church services were normally required to be set to German texts from the Lutheran bible though, as in the case of this setting of verses from Psalm 73, he

would also draw occasionally on the Latin Vulgate. His preference was to set poetic texts as arias, and the structure of psalmic texts suited well his style of dividing texts into short phrases, each of which is given a musical motif tied closely to the words. Voice and instruments exchange these motifs back and forth, following the Venetian style, with changes of metre providing additional contrasts.

JS Bach (1685-1750)*Lobet den Herrn alle Heiden*

BWV230 1751?

Psalm 117 1-2

Lobet den Herrn alle Heiden
Und preiset ihn alle Völker
Denn seine Gnade und Wahrheit waltet über uns in
Ewigkeit
Alleluja

Praise the Lord, all nations!

Extol him, all peoples!

For great is his steadfast love toward us,

and the faithfulness of the Lord endures forever.

Praise the Lord!

The term 'motet' was given, in Bach's time, to extended compositions for chorus in contrapuntal style and with a biblical or chorale text in vernacular language. They were usually sung on sombre occasions, such as funerals and memorial services, and invariably required a display of considerable choral proficiency. Of the seven motets attributed to Bach, four are for double chorus, one for a five-part division of the choir and this one for four-part choir. The date and circumstances of its composition and first performance are not known, though it was surely written during his time at St Thomas's in Leipzig. It is a setting of the opening verses of Psalm 117 and is organised into three sections. The first consists of a lively fugal treatment of two distinct musical ideas – setting 'Lobet den Herrn' and 'alle Heiden' in apposition to one another through allocation to paired voice parts, then elaborating this structure into 'und preiset ihn, alle Volker'. The second section is marked by distinct changes in time and rhythm, on 'Denn seine Gnade und wahrheit', into tuneful contrapuntalism. The work concludes with a light, almost dance-like fugal elaboration of 'Alleluia'.



Franz Schubert (1797-1828)

Gott ist mein Hirt

1820 opus posth. D706

Psalm 23

Gott ist mein Hirt,
 Mir wird nichts mangeln,
 Er lagert mich auf grüne Weide,
 Er leitet mich an stillen Bächen,
 Er labt mein smacht en des Gemüt,
 Er führt mich auf gerechtem Steige zu seines
 Namens Ruhm.
 Und wall' ich auch im TodesschattenTale,
 So wall' ich ohne Furcht,
 denn du beschützezt mich,
 dein Stab und deine Stütze sind mirimmerdar mein
 Trost,
 Du richtest mir ein Freudenmahl im Angesicht der
 Feinde zu,
 Du salbst mein Haupt mit Öle,
 Und schenkst mir volle
 Mir golget Heil und Seligkeit in diesum Leben nach,
 Einst ruh' ich ew'ge Zeit dort in des Ew'gen Haus,
*The Lord is my shepherd; I shall not want.
 He makes me lie down in green pastures.
 He leads me beside still waters.
 He restores my soul.
 He leads me in paths of righteousness for his name's
 sake.
 Even though I walk through the valley of the shadow
 of death,
 I will fear no evil, for you are with me;
 your rod and your staff,
 they comfort me.
 You prepare a table before me
 in the presence of my enemies;
 you anoint my head with oil;
 my cup overflows.
 Surely goodness and mercy shall follow me all the
 days of my life,
 and I shall dwell in the house of the Lord forever.*

Schubert resumed work on sacred music in 1818, after a break of some four years, following the conclusion of his C major Mass and a setting in German of the *Stabat Mater*. It was during this period that he moved from his prodigious and apparently effortless youthful styles of work to a more mature and personal form of expression – possibly affected by contracting the condition that was to lead to his tragically early delirium and death. He had already demonstrated his predilection for the elevation of marginal musical genres – most especially the German Lied - into more central places in the musical canon, and his psalm settings may well have been a part of this also. A setting of Psalm 42, in Hebrew, was commissioned from him by the Cantor, Salomon Selzer, for performance at the Seitenstettengasse synagogue in Vienna. The synagogue had been founded two years earlier with the explicit intention of diffusing the historic anti-semitism of the city and Selzer had already impressed Schubert with his performance of *Der Wanderer*. This setting of Psalm 23, one of the most popular in the Book of Psalms, dates from the same period, during which Schubert was working on his Mass in A flat and the oratorical drama, *Lazarus*.

Antonin Dvorak (1841-1904)

Two Biblical Songs

from Opus 99 Nos 2 & 3 1894

Psalm 119 114-117

Du bist, o Herr, mein Schirm

Du bist, o Herr, mein Schirm und auf dein Wort ich
 hoffe!
 Weichet von mir, ihr Ühelthäter, ich will haltende die
 Gebote meines Gottes.
 Stärke mich dass ich genese und dein Gestez stets
 mein Ergötzen sei.
 Ich fürchte mich vor Dir und Deiner Allmacht und
 entsetze mich vor Deinem Richterspruch.

*You are my hiding place and my shield; I hope in your
 word.
 Depart from me, you evildoers, that I may keep the
 commandments of my God.
 Uphold me according to your promise, that I may live,
 and let me not be put to shame in my hope!
 Hold me up, that I may be safe and have regard for
 your statutes continually!*

Psalm 55 1-2, 4-8

Gott erhöre mein Gebet

Gott erhöre mein Gebet!
 Verschliess' Dein Ohr nicht meinem Fleh'n.
 Neige Dich zu mir und höre mich, wie ich kläglich
 zage,
 Wie ich klage und weine!
 Angstvoll schlägt das Herz in mir, mich packen des
 Todes Schrecken,
 Mich überfällt kaltes Grauen.
 Und ich seufze:
 O hätte ich Taubenschwingen dass ich flöge in weite
 Irre.
 Rast zu suchen in der Ferne,
 Ruhe fände in der Wüste.
 Wie würde ich eilen zu entkommen vor Sturm,
 Vor Sturm und Ungewitter!

*Give ear to my prayer, O God, and hide not yourself
 from my plea for mercy!
 Attend to me, and answer me; I am restless in my
 complaint and I moan,
 My heart is in anguish within me; the terrors of death
 have fallen upon me.
 Fear and trembling come upon me, and horror
 overwhelms me.
 And I say, "Oh, that I had wings like a dove!
 I would fly away and be at rest; yes, I would wander far
 away;
 I would lodge in the wilderness;
 I would hurry to find a shelter from the raging wind
 and tempest."*

Dvorak selected verses from the Book of Psalms in the Czech Bible of Kralice for his last song set, the *Biblical Songs* of 1894, of which these settings, of verses from Psalms 119 and 55 respectively, form a part. The essentially religious character of these songs, combined with the intimate particularity of their engagement between human and divine, gives them a sacred musical quality which marks them out also as among the most personal of Dvorak's works. It is almost as if they are part of a service of worship, in which the restrained accompaniment throws into relief the soft, emphatic chanting in which the texts are sung.

Anton Bruckner (1824-1896)

Os justi meditabitur

Psalm 37 30 - 31

*Os justi meditabitur sapientiam
 Et lingua ejus loquetur judicium
 Lex Dei ejus in corde ipsius
 Et non supplantabuntur gressus ejus
 Alleluja*

*The mouth of the righteous utters wisdom,
 and his tongue speaks justice.
 The law of his God is in his heart;
 his steps do not slip.*

Although better known for his magnificent symphonies, the music Bruckner wrote for the church early in his career is an important part of his work, and his motets are succinct and beautiful encapsulations of the essence of his harmonic writing. His unaccompanied choral pieces are especially remarkable for combining, against the dominant Romanticism of the period, traditional techniques, such as plainsong, with innovative modulations and chromatic dynamics. They result almost certainly from two important stages in his early development. Shortly after the death of his father, in 1837, his already evident musical gifts led him to be admitted as a pupil and chorister at the Augustinian monastery of St Florian, near Ens in Austria, where he encountered the magnificent organ built by the Slovene priest, Krismann. He remained there until 1840 and would have become thoroughly familiar with the contents of the Gradual, which contains the choir chants for the Roman Mass, sung between the Epistle and the Gospel. Later, in 1856, whilst organist at Linz Cathedral under Bishop Rudigier, Bruckner joined the Frohsinn Choral Society as a singing member, becoming conductor in 1861. This provided him with ample opportunity for consolidating practically his understanding of choral part singing and composition, whilst engaged in intensive studies of contrapuntal theory.

Bruckner's delightful setting of *Os justi* was composed, in July, 1879, for the St Florian monastery choir to words from Psalm 37 (vv 31-2) and inscribed for performance at a Mass of Doctors on August 28, the Feast of St Augustine. It is dedicated to the choirmaster, Ignaz Traumihler, perhaps because he required Bruckner to extend his initial setting beyond 'in corde ipsius' with the closing words, required for liturgical purposes, of 'et non supplantabuntur gressus

eius. Alleluia.' The title page also carried the instructions 'Lydisch', indicating that the music is in the Lydian mode, with no accidentals, and 'alla capella'.



Herbert Howells (1892-1983)
Two Psalm Preludes

No 2 from Psalm Preludes Set 1
Opus 32 1915-16

Psalm 37 11

But the meek shall inherit the land and delight themselves in abundant peace.

No 3 from Psalm Preludes Set 2
1938-39

Psalm 33 3

*Sing to him a new song;
play skillfully on the strings, with loud shouts.*

Howells composed Set 1 of his *Psalm Preludes* in 1915-16, clearly moved by the deep sense of loss that he had already begun to feel about the human waste of the world war as it continued its dismal progress. His musical response to such underlying feelings, which surfaced on subsequent occasions throughout his life, was often elegiac, but was also inflected strongly with a sense of complexity that derived from the formative influence of modal counterpoint on his work, especially in his instrumental compositions. The *Psalm Preludes* show also the ways in which Howells' work is permeated at times with a sense of acoustic resonance that draws on his strong proxemic sense of church architecture and the texture it can lend to choral music in performance. There is an anticipation of the rhythms of psalmic song in these preludes, which may be seen as an instrumental harbinger of

the distinctive chromatic sensuousness of his later religious music. Set 2 dates from 1938-39 and is without opus number.

Francis Poulenc (1899-1963)

Timor et tremor
from *Quatre motets pour un temps de pénitence*
1938-39

Psalm 54 2, 6
Psalm 30 10, 18

*Timor et tremor venerunt super me,
et caligo cecidit super me,
miserere mei Domine,
miserere quoniam, in te confidit anima mea.
Exaudi Deus deprecationem meam
quia refugium meum es
tu adjutor fortis Domine
invocavi te non confundar.*

*Fear and terror have settled upon me;
the shadows have invaded me.
Have mercy on me, Lord; have mercy.
Unto you I commend my spirit.
Hear, O Lord, my prayer,
for you are my refuge
and my succour, all-powerful Lord
and I invoke Thee: let me never be confounded.*

In 1936, Poulenc turned in earnest both to the church, which had been a largely dormant feature of his life and work since childhood, and to the composition of choral music. He wrote nineteen choral works, as well as three stage works which contain significant choral passages. Only Gounod, Schmitt and Milhaud amongst major French composers since the eighteenth century have written such large and significant bodies of choral music. Poulenc said of his work in this genre: "I think I put the best and the most authentic side of myself into my choral music... I believe that it is truly in this domain that I have contributed something new." His conception of religious music more generally was, he said, "a straightforward and, if I may say so, a domestic one... I try to give an impression of fervour and, above all of humility – for me the most beautiful quality in prayer." Both qualities are to be found in abundance in the four Lenten motets he wrote during 1938-9, which open with the expression of fear and trembling which overcome the supplications of the penitent in this setting of verses from Psalms 54 and 30.

Hubert Parry (1848-1918)

I was glad

1902

Psalm 122 1-2, 6, 7

I was glad when they said unto me,
 We will go into the house of the Lord.
 Our feet shall stand in thy gates,
 O Jerusalem,
 Jerusalem is builded as a city,
 That is at unity in itself.
 O pray for the peace of Jerusalem.
 They that prosper that love thee
 Peace be within thy walls,
 And plenteousness within thy palaces.

Parry composed this setting of words from Psalm 122 initially for the coronation of King Edward VII at Westminster Abbey on August 9, 1902. He revised it for the coronation of George V in 1911, and the text of the central section (of salutation to the new monarch), usually omitted, as this evening, from concert performances, was appropriately re-gendered to 'Vivat Regina' in 1953, for performance at the coronation of the present Queen. Together with his choral song *Jerusalem*, this anthem has led to Parry's reputation for representing musically the sense of opulent confidence which seems to have characterised Victorian and Edwardian England. It is set on a lavish scale and opens with a sweeping declaration of joyful satisfaction in celebration of the 'unity in itself' of the city of Jerusalem. Yet the anthem exhibits a surprising subtlety when slowing and softening to the lyrical passage for semichorus, sung to the beautiful tune of 'O pray for the peace of Jerusalem'; before returning to the pomp of its opening in the resounding conclusion of 'plenteousness within thy palaces'.

INTERVAL OF 20 MINUTES



John Rutter (b. 1945)

Psalmfest

1996

Psalm 100

O be joyful in the Lord

O be joyful in the Lord, all ye lands
 Serve the Lord with gladness and come before his
 presence with a song
 Be ye sure that the Lord he is God:
 It is he that hath made us, and not we ourselves
 We are his people, and the sheep of his pasture
 O go your way into his gates with thanksgiving,
 And into his courts with praise:
 Be thankful unto him and speak good of this name
 For the Lord is gracious his mercy is everlasting:
 And his truth endureth from generation to
 generation.
 O be joyful in the Lord, all ye lands
 Glory be to the Father, glory be to the Son: and to
 the Holy Ghost
 As it was in the beginning is now and ever shall
 be:
 World without end Amen.

Psalm 121

I will lift up mine eyes unto the hills

I will lift up mine eyes unto the hills:
 From whence cometh my help.
 My help cometh even from the Lord: who hath
 made heaven and earth
 He will not suffer they foot to be moved:
 and he that keepeth thee will not sleep.

Behold, he that keepeth Israel shall neither slumber nor sleep,
 The Lord himself is thy keeper:
 The Lord is thy defence upon thy right hand;
 So that the sun shall not burn thee by day:
 Neither the moon by night.
 The Lord shall preserve thee from all evil:
 yea, it is even he that shall keep thy soul.
 The Lord shall preserve thy going out, and thy coming in:
 From this time forth for evermore.
 Amen.

Psalm 146

Praise the Lord, O my soul

Praise the Lord, O my soul;
 While I live I will praise the Lord:
 Yea, as long as I have any being, I will sing praises unto my God.
 O put not your trust in princes, nor in any child of man:
 For there is no help in them.
 For when the breath of man goeth forth he shall turn again to his earth:
 And then all his thoughts perish.
 Blessed is he that hath the God of Jacob for his help;
 And whose hope is in the Lord his God;
 Who made heav'n and earth, the sea, and all that therein is:
 Who keepeth his promise forever;
 Who helpeth them to right that suffer wrong:
 Who feedeth the hungry.
 The Lord looseth men out of prison:
 The Lord giveth sight to the blind.
 The Lord helpeth them that are fallen:
 The Lord careth for the righteous.
 The Lord careth for the strangers;
 He defendeth the fatherless and widow:
 As for the way of the ungodly
 He turneth upside down.
 The Lord thy God, O Sion, shall be King for evermore:
 And throughout all generations.
 Glory be to the Father, and to the Son, and to the Holy Ghost;
 As it was in the beginning, is now and ever shall be:
 World without end.
 Amen

Psalm 23

The Lord is my shepherd

The Lord is my shepherd: therefore can I lack nothing.
 He shall feed me in a green pasture:
 And lead me forth beside the waters of comfort.
 He shall convert my soul:
 And bring me forth in the paths of righteousness, for his Name's sake.
 Yea, though I walk through the valley of the shadow of death,
 I will fear no evil:
 For thou art with me; they rod and thy staff comfort me.
 Thou shalt prepare a table for me against them that trouble me:
 Thou hast anointed my head with oil, and my cup shall be full.
 But thy loving kindness and mercy shall follow me all the days of my life:
 And I will dwell in the house of the Lord for ever.

Psalm 96 1-9

Cantate domino

Cantate domino canticum novum,
 O sing unto the Lord a new song:
 Sing unto the Lord, all the whole earth.
 Sing unto the Lord, and praise his Name:
 Be telling of his salvation from day to day.
Cantate domino canticum novum.
 Declare his honour unto the heathen:
 And his wonders unto all people.
 For the Lord is great and cannot worthily be praised:
 He is more to be feared than all gods.
 As for all the gods of the heathen, they are but idols:
 But it is the Lord that made the heavens.
 Glory and worship are before him:
 Power and honour in his sanctuary.
 Ascribe unto the Lord the honour due unto his name:
 Bring presents, and come into his courts.
 O worship the Lord in the beauty of holiness:
 let the whole earth stand in awe of him.
 Let the heav'ns rejoice, and let earth be glad:
 For he cometh to judge the earth.
Veni Creator Spiritus,
Mentes tuorum visita:
Imple superna gratia
Quae tu creasti pectora.
Cantate Domino canticum novum.

Psalm 27

The Lord is my light and my salvation

The Lord is my light and my salvation;
Whom then shall I fear?
The Lord is the strength of my life;
Of whom then shall I be afraid?
Though an host of men were laid against me,
yet shall not my heart be afraid:
and though there rose up war against me, yet I will
put my trust in him.
One thing have I desired of the Lord,
Which I will require:
Even that I may dwell in the house of the Lord all
the days of my life,
To behold the fair beauty of the Lord, and to visit his
temple.
For in the time of trouble he shall hide me in his
tabernacle:
Yea, in the secret place of his dwelling shall he hide
me,
and set me up upon a rock of stone.
Therefore will I offer in his dwelling an oblation with
great gladness:
I will sing, and speak praises unto the Lord,
Hearken unto my voice, O Lord, when I cry to thee:
Have mercy upon me, and hear me.
My heart hath talked of thee, Seek ye my face:
Thy face, Lord, will I seek.
O hide not thy face from me:
Nor cast thy servant away in displeasure.
Thou hast been my succour:
Leave me not, neither forsake me, O God.
O God of my salvation.
When my father and my mother forsake me:
The Lord taketh me up.
Be strong and he shall comfort thine heart,
And put thou thy trust in the Lord.

Psalm 84

O how amiable are thy dwellings

O how amiable are thy dwellings:
Thou Lord of hosts!
My soul hath a desire and longing to enter into the
courts of the Lord:
My heart and my flesh rejoice in the living God.
Yea, the sparrow hath found her an house,
And the swallow a nest where she may lay her
young:
Even the altars, O Lord of hosts,

My King and my God.
Blessed are they that dwell in thy house:
They shall be always praising thee.
Blessed is the man whose strength is in thee:
In whose heart are thy ways.
O Lord God of hosts, hear my prayer:
Hearken, O God of Jacob,
Behold, O God our defender:
and look upon the face of thine Anointed.
For one day in thy courts is better than a thousand.
I had rather be a doorkeeper in the house of my
God than to dwell in the tents of ungodliness.
For the Lord God is a light and defence:
The Lord will give grace and worship,
And no good thing shall he withhold from them
that live a godly life.
O Lord God of hosts: blessed is the man that
putteth his trust in thee.

Psalm 47¹⁻⁷

O clap your hands

O clap your hands together, all ye people:
O sing unto God with the voice of melody.
For the Lord is high, and to be feared:
He is the great King upon all the earth.
He shall subdue the people under us:
And the nations under our feet.
He shall choose out an heritage for us:
Even the worship of Jacob, whom he loved.
God is gone up with a merry noise:
And the Lord with the sound of the trump.
O sing praises unto our God:
O sing praises unto our King.
For God is the King of all the earth:
Sing praises with understanding.
O clap your hands together all ye people.

The composer of the main work in tonight's
eponymously titled concert was, himself, a north
London chorister – at Highgate School. From there he
went as a student and, later, Director of Music, to Clare
College, Cambridge, leaving in 1979 to work full-time
as a composer. He has since become one of the most
popular and widely performed choral composers in
both Britain and the USA – *Psalmfest* received its first
performance on June 8, 1993, by the combined high
school choirs of Garland, Texas, conducted by the
composer at the Morton Meyerson Symphony Center
in Dallas. The work was repeated by the same choirs
and conductor five days later at Carnegie Hall in New
York.

Rutter's work is firmly anchored at the contemporary end of the trajectory of British twentieth century choral music from Holst to Tippett, though it draws also on harmonic and melodic elements of late nineteenth and twentieth century European music – notably Duruflé and Fauré (the most widely used current score of whose *Requiem* is edited by Rutter). His work is justifiably valued for its craftsmanship, which is both melodious and exuberant, particularly in his *Gloria* (1974) and *Magnificat* (1990), as well as introspective, particularly and appropriately in the *Requiem* of 1990.

All of these qualities are to be found in the nine movements of *Psalmfest*, which collects pieces written over some twenty years, of which only two (number 5: *Cantate Domino* and number 8: *O how amiable are thy dwellings*) had not previously been published and performed. Rutter's stated aim "in gathering these psalm settings together... was to open them up for concert as well as liturgical use" – although this ambition has not yet led to a recording of the work. In order to facilitate concert performance, passages for soloists have been included in numbers 2 (*I will lift up mine eyes*), 4 (*The Lord is my shepherd* – which is also included in the *Requiem*), 6 (*The Lord is my light and my salvation*) and number 8 is sung by soloists only. The order in which the numbers will be sung this evening is the alternative sequence suggested by the composer, which runs from numbers 1 to 6, omits No 9 (*O praise the Lord of heaven* for double choir) and places No 8 before the rousing finale of number 7 (*O clap your hands*).



18th century illustration of Psalms from Georgian Bible
(printing house of King Vakhtang VI)

Kim Sheehan *soprano*

Kim Sheehan graduated with honours from the DIT Conservatory of Music and Drama, Dublin, where she received the Gold Medal Award for excellence. She then received an honours post-graduate diploma from the Royal College of Music under the tutelage of Lillian Watson, where she holds the Veronica Mansfield scholarship supported by a Nora Popple award. She is currently in the second year of her Advanced Postgraduate Diploma in Opera Studies at the RCM and is supported by the Arts Council of Ireland and a John Small Bursary from Wexford Festival Opera.



During her time in Ireland Kim was successful in various competitions such as Feis Ceoil, Dramatic Cup, Dermot Troy (Oratorio), Henry Cummings Award, 2002 DIT, Dermot Troy (Mozart Opera), Ruth Mervyn, 2001, Gold Medal for Excellence, 2001 French Song, 2000. Ballymena Music Festival, Soprano Solo, Morton Cup, Oratorio, and Overall Bursary, 2001, Thomas Moore and Most Promising Performer, 1999, Award for past winners, 2000

Her operatic roles include, *The Coronation of Poppea* (Drusilla), *L'enfant et les sortilèges*, (Le Feu, Princesse, Rossingol), *Die Fledermaus* (Adele) *Ezio*; (Fulvia cover), RCM; *The Taming of the Shrew*, (Ciprigna), *L'Infedeltà delusa* (Vespina), Bampton Classical Opera; *Le Nozze di Figaro*, (Barbarina) Grange Park Opera; *The Marriage of Figaro* (Susanna cover), Garsington; *Faust* (Siebel cover), Opera South; *Il Viaggio a Reims* (Contessa De Folleville), *Prinzessin Brambilla* (Ein Mädchen), *L'Elisir d'Amore* (Adina), Wexford Festival Opera; *The Cunning Little Vixen* (Vixen cover & Young Vixen), British Youth Opera; *Così fan Tutte* (Despina) Opera Ireland/DIT.

Kim's master classes include Jose Cura, Craig Rutenberg, Philip Langridge, Vera Rosza, Sarah Walker, Iain Burnside, Bernadette Greevy, Loh Siew Tuan, Eric Von Ibler, Ian Partridge and Roger Vignoles. As well as performing oratorio and concert repertoire at many prestigious venues in both the UK and Ireland, Kim has also recorded Braunfels *Prinzessin Brambilla* (Ein Mädchen) with Wexford Festival Opera for Naxos.

Her future engagements include performing Susanna in the RCM's forthcoming production of *The Marriage of Figaro* and various concert work in both Ireland and the UK.

Ben Johnson *tenor*

Ben Johnson was born in London in 1983. In 2002 he gained a place on the undergraduate course at the Royal College of Music, London, where he studied for four years with Neil Mackie. Since then he has won both the English song and Lieder prizes, and given many acclaimed college performances. He has performed the Vaughan Williams song cycle *On Wenlock Edge* with the Brontë



String Quartet and David Owen Norris for the book launch of Ursula Vaughan Williams' complete poetry. Most recently he was tenor soloist for the *B Minor Mass*, conducted by Peter Schreier.

In September 2006 Ben began his studies at the Benjamin Britten International Opera School as the Martin Harris Scholar. He now studies with Tim Evans Jones. Out of college Ben has worked around the UK singing most of the major oratorio repertoire, in particular the Evangelist role in the St John and St Matthew Passions of JS Bach. He works regularly with the London Mozart Players, most recently performing the world premiere of Lynne Plowman *Cries Like Silence* in Portsmouth Anglican Cathedral. Recent engagements have included Mozart *C Minor Mass* with a new completion by Robert Levin, conducted by Sir Charles Mackerras, Rossini's *Petite Messe Solennelle* at Eton School Hall and Handel's *Messiah* in the Chapel of Kings College, Cambridge, conducted by Stephen Cleobury. In May last year he sang Don Ottavio in scenes from Mozart *Don Giovanni* with Sir Thomas Allen. In June he made his Aldeburgh Festival debut in *The Fairy Queen*, conducted by Harry Bickett. In the summer of 2005 he made his operatic debut singing the role of Grimoaldo in Handel *Rodolinda* at Opera de Baugé, France. Later that summer he returned to Aldeburgh to take part in the Lieder course with Roger Vignoles.

This season has seen Ben take on several new roles, including Rameau's *Pygmalion*, Torquemada in *L'Heure espagnole* and roles in *L'Enfant et les Sortilèges* (Ravel), both for the BBIO. In August 2006 he played Don Ottavio for Opera de Baugé. This season has seen him take on the role of Arnalta in Paul Curran's acclaimed production of *L'Incoronazione di Poppea*. In 2003 Ben gained the second prize at the Kathleen Ferrier Bursary for young singers performing a programme of Handel, Schubert, Britten and Poulenc and in March last year gained first prize in junior section of the Thelma King Award for singers, held in Bath. Most recently Ben was awarded joint first prize at the Great Elm Vocal Awards held in London and won the Singers Prize at the Gerald Moore Award. He is supported by the Josephine Baker Trust, the Countess of Munster Musical Trust and has recently been awarded an Ian Fleming Charitable Trust Award from the Musicians Benevolent Fund for his studies in the next year.

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, Italy, 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 English National Opera (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 *The Silver Tassie*, *The Rake's Progress*, Leoncavallo's *La Bohème* and *Mahogony* 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's *La vera costanza* (Bampton Classical Opera), and for ENO *The Pirates of Penzance*, *The Mikado* (including the 20th anniversary performance starring Lesley Garrett) and *The Gondoliers* starring Henry Goodman.

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 Music Director of North London Chorus, where his most recent concerts include Bach *Mass in B minor*, the première of Matthew King *The Season of Singing* and Mendelssohn *Saint Paul*. Conducting plans include Vaughan Williams *Five Tudor Portraits* (NLC) and *Sweeney Todd* (Millrace Productions at Shawford Mill). He is currently rehearsing *Death in Venice* at ENO.



Murray Hipkin is a member of English National Opera
and appears by permission

North London Chorus

North London Chorus met as The Hill Singers for the first time in 1976 and, under the direction of Alan Hazeldine, gave its first concert on 10 December 1977. In 1985 the choir changed its name to North London Chorus (NLC). This December, NLC celebrates the 30th anniversary of its first concert with a special performance in St Michael's Church, Highgate.

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 a teacher and conductor have enabled the Chorus to flourish and develop an ambitious programme of performances.

In 2005, NLC was proud to welcome renowned soprano Janis Kelly as its patron. Janis's rôles have included Romilda in Handel *Xerxes* and Pat Nixon in *Nixon In China* by John Adams. Her performing début with NLC was here at St Michael's in April 2006. Janis runs singing sessions and masterclasses at the Chorus' regular singing workshops and has worked with the Chorus on aspects of technique, most recently at a residential weekend last month.

The Chorus has established a reputation as a versatile amateur choir, performing a broad range of choral works drawn from the 16th to the 21st centuries. The most recent concerts have included Mendelssohn's oratorio *Saint Paul* at St James, Muswell Hill and a concert of baroque music with a period orchestra and soloist Denise Leigh (winner of Channel 4's *Operatunity*) at St Jude's, Hampstead Garden Suburb. That concert led to the Chorus being invited to perform at the Proms at St Jude's Season last year. The programme included a performance of Mozart *Requiem* and the world première of *A Season Of Singing* by Matthew King, accompanied by a period orchestra. The Matthew King piece was commissioned by NLC, and funded by grants from the Britten-Pears Foundation and the Ralph Vaughan Williams Trust. It will be performed again this summer at artsdepot, North Finchley (a venue at which NLC last performed works by Puccini and Stravinsky in April 2005).

This autumn, NLC celebrates the 30th anniversary of its first concert with a special concert at St Michael's Church, Highgate, to include choruses from Handel *Messiah* and other works.

NLC is a friendly choir and, as well as preparing for concerts, organises a range of related activities, including residential weekends, at least one annual one-day workshop, sectional workshops, social events and visits to concerts and the opera. Rehearsals take place in east Finchley on Thursday nights and potential new members are welcome to audition. Please contact the Secretary, Norman Cohen on 0208 349 3022. (Alto and bass sections are currently full, but potential members of those sections are welcome to audition.)

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



JAN TRAVLEN

The Chorus

soprano
Lucy Allen
Gloria Arthur
Helena Beddoe
Laura Cohen
Heather Daniel
Sheila Denby-Wood
Alex Edmondson
Penny Elder
Anne Godwin
Enid Hunt
Marta Jansa
Alison Liney
Holly Lloyd
Nikki Lloyd
Jo Lunt
Joanna Macdonald
Ros Massey
Joan Reardon
Cheryl Rudden
Julia Sabey
Janet Saunders
Shantini Siva Prakasam
Jennie Somerville
Julia Tash
Jenny Taylor
Pauline Treen
Enriqueta Viñas

alto

Marian Bunzl
Alison Cameron
Lucy Ellis
Julia Fabricius
Sarah Falk
Eleanor Flaxen
Hélène Gordon
Viv Gross
Sue Heaney
Jo Hulme
Mary Instone
Susan Le Quesne
Jane May
Elaine McGregor
Alice Mackay
Margaret McGuire
Sarah McGuire
Vivienne Mitchell
Judith Moser
Janet Ridett
Alison Salisbury
Judith Schott
Belinda Sharp
Sonia Singham
Jane Spender
Catherine Whitehead

tenor

Ridley Burnett
Alan Chandler
Mark Layton
Jeremy Pratt
Gill Robertson
Noah Rubin
Stephen Sharp
Chris Siva Prakasam
Mark Wakelin
Terrè Yuki

bass

Marcus Bartlett
David Berle
William Brown
Bill Bulman
Paul Cairns
Martin Cave
Norman Cohen
Andrew Elder
Simon Gibeon
Reinhold Kloos
Yoav Landau Pope
Stuart Little
Paul Long
Dan Newman
Neil Parkyn
David Philpott
Harvey Ratner
Tony Shelton

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oboe
Nicholas Williams

flute
Rebecca Larson

clarinet
Chris Atkinson

harp
Sharron Griffiths

timpani
Adrian Bending

percussion
Geoff Boynton
David Tosh

violin 1
Marsha Skinns

violin 2
Deborah White

cello
Dominic O'Dell

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

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- 10 Dec 1977 Schubert *Mass in G*
Britten *Rejoice in the Lamb*
Handel *Zadok the Priest*
- 13 May 1978 Haydn *Nelson Mass*
- 16 Dec 1978 Various *Christmas Carols*
- 30 Jun 1979 Beethoven *Mass in C*
- 2 Feb 1980 Vivaldi *Gloria*
Bach *Magnificat in D*
- 5 Jul 1980 Songs by various English composers
- 6 Dec 1980 Fauré *Pavane, Requiem*
- 4 Apr 1981 Handel *Belshazzar*
- 3 Apr 1982 Rossini *Petite Messe Solennelle*
- 27 Jan 1982 Handel *Zadok the Priest, Dettingen Te Deum*
- 29 Jan 1983 Britten *Rejoice in the Lamb* First concert as NLC
Handel *Zadok the Priest*
- 26 Mar 1983 Britten *Rejoice in the Lamb*
Stravinsky *Mass*
- 12 Nov 1983 Mozart *Ave Verum Corpus, Requiem*
- 28 Jan 1984 Mozart *Ave Verum Corpus, Dies Irae* from *Requiem*
- 24 Mar 1984 Bach *Cantata No 9*
Haydn *Maria Theresa Mass*
- 4 Jul 1984 Handel *Messiah*
- 23 Mar 1985 Geoffrey Burgon *Short Mass* First performance
Victoria *O Quam Gloriosum*
Kodály *Missa Brevis*
- 10 Nov 1985 Handel *Zadok the Priest*
Thomas Linley Jnr *Music in the Tempest*
Mozart *Vesperae Solennes de Confessore*
- 15 Mar 1986 Haydn *Missa brevis, St. Joannis de Deo*
Pergolesi *Magnificat*
Vaughan Williams *Benedicite*
- 21 Mar 1987 Britten *Two Flower Songs*
Messiaen *Sacrum Convivium*
Bruckner *Christus Factus Est*
Purcell *Te Deum Laudamus, Jubilate Deo*
- 8 Nov 1987 Beethoven *Mass in C major*
- 19 Mar 1988 Vivaldi *Beatus Vir*
Rutter *Requiem*
- 26 Nov 1988 Mozart *Ave Verum Corpus, Mass in C minor*
- 18 Mar 1989 Palestrina *Missa Brevis*
Brahms *Liebesslieder Waltzer*
- 18 Jun 1989 Mozart *Kyrie in D minor*
Haydn *Nelson Mass*
- 25 Nov 1989 Mozart *Mass in C major, Requiem*
- 24 Mar 1990 Fauré *Pavane, Cantique de Jean Racine*
Rutter *Requiem*
- 10 Jun 1990 Vivaldi *Gloria*
Bach *Magnificat*
- 1 Dec 1990 Bach *Christmas Oratorio (Parts i-iv)*
- 09 Mar 1991 Fayrfax *Magnificat (Regale)*
Pergolesi *Magnificat*
Mozart *Ave Verum Corpus, Missa Brevis*
- 30 Jun 1991 Stravinsky *Mass*
Mozart *Missa Longa in C*
- 1 Dec 1991 Rossini *Petite Messe Solennelle*
- 21 Jun 1992 Schutz *Aller Augen Warten Auf Dich,*
Herre Meine Seele Erhebt Den Herren
Bruckner *Three Graduals, Mass No 2 in E minor*
- 29 Nov 1992 Haydn *Te Deum Laudamus*
Handel *Coronation Anthem No 4*
Mozart *Vesperae Solennes de Confessore*
- 21 Mar 1993 Copland *In The Beginning*
Vaughan Williams *A Vision of Aeroplanes*
Bernstein *Chichester Psalms*
- 26 Jun 1993 Vivaldi *Beatus Vir*
Haydn *Mass in B flat "Harmoniemesse"*
- 26 Feb 1994 Bach *Mass in B minor*
- 25 Jun 1994 Byrd *Mass in Five Voices*
Howells *Magnificat, Nunc Dimitis, Te Deum*
Kodály *Missa Brevis*
- 3 Dec 1994 Handel *Messiah*
- 5 Mar 1995 Various *Opera choruses*
- 10 Jun 1995 Mendelssohn *Elijah*
- 2 Dec 1995 Britten *Saint Nicholas*
Various Christmas music
- 23 Mar 1996 Bach *Jesu, meine Freude, Mass in G minor*
- 22 Jun 1996 Mozart *Regina Coeli, Requiem*
- 7 Dec 1996 Haydn *The Creation*
- 15 Mar 1997 Palestrina *Tu es Petrus*
Frank *Chorale no 3 in A minor*
Vaughan Williams *Benedicite*
Buxtehude *Prelude and Fugue in F# Minor*
Ireland *Elegaic Romance*
Kodály *Missa Brevis*
- 28 Jun 1997 Various
- 12 Jul 1997 Various
- 6 Dec 1997 Handel *Israel in Egypt*
- 21 Mar 1998 Bach *Lobet den Herrn, alle Heiden*
Palestrina *Missa Aeterna Christi Munera*
Brahms *Liebesslieder*
- 4 Apr 1998 Handel *Israel in Egypt*
- 23 May 1998 Beethoven *Symphony no 9*
- 20 Jun 1998 Mozart *Mass in C Minor*
- 5 Dec 1998 Byrd *Various*
Poulenc *Quatre Motets pour le Temps de Noel*
Pinkham *Various*
Holst *Christmas Day*
- 13 Mar 1999 Bach *Mass in G minor*
Handel *Dixit Dominus*
- 12 Jun 1999 Victoria *O Quam Gloriosum*
Vaughan Williams *A Vision of Aeroplanes*
Bernstein *Chichester Psalms*
- 4 Dec 1999 Mozart *Benedictus sit Deus*
Haydn *Mass in B flat "Harmoniemesse"*
- 9 Apr 2000 Fauré *Cantique de Jean Racine*
Mozart *Vesperae Solennes de Confessore*
Sarah Rodgers *Windhover Te Deum [9]*
- 8 Jul 2000 Bach *Jesu, meine Freude*
Britten *Rejoice in the Lamb, Antiphon, Missa Brevis,*
Traditional Sprituals
- 9 Dec 2000 Bach *Christmas Oratorio*
- 31 Mar 2001 Rossini *Petite Messe Solennelle*
Puccini *Requiem*
- 30 Jun 2001 Songs by Gershwin, Copland, Arlen, Rodgers and Hart
- 8 Dec 2001 Handel *Theodora*
- 16 Mar 2002 Mozart *Coronation Mass*
Poulenc *Gloria*
- 30 Jun 2002 Elgar *The Later Part Songs*
Burgon *Magic Words*
Handel *Theodora (chorus highlights)*
Vaughan Williams *Five Mystical Songs*
- 7 Dec 2002 Handel *Messiah*
- 5 Apr 2003 Mozart *Requiem, Ave Verum Corpus, Dixit Dominus*
- 29 Jun 2003 Bruckner *Christus Factus Est, Locus Iste*
Brahms *Geistliches Lied, Ein Deutsches Requiem*
- 6 Dec 2003 Bach *Magnificat in D*
Rutter *Magnificat*
- 27 Mar 2004 Bernstein *Chichester Psalms*
Kodály *Missa Brevis*
Pärt *The Beatitudes*
- 14 May 2004 Rutter *Magnificat (excerpts)*
Pärt *The Beatitudes*
Kodály *Missa Brevis (excerpts)*
- 26 Jun 2004 Various *Opera choruses*
- 27 Nov 2004 Haydn *The Creation*
- 17 Apr 2005 Stravinsky *Symphony of Psalms*
Puccini *Messa di Gloria*
- 25 Jun 2005 Buxtehude *Membra Jesu Nostri*
Vivaldi *Gloria*
- 10 Jul 2005 Various *Opera Choruses*
- 14 Jan 2006 JS Bach *Mass in B Minor*
- 8 Apr 2006 Holst *The Hymn of Jesus*
Finzi *Lo, the Full, Final Sacrifice*
Fauré *Requiem*
- 24 Jun 2006 King *The Season of Singing* First performance
Mozart *Requiem*
- 4 Jul 2006 Sing! at the London Coliseum
- 2 Dec 2006 Mendelssohn *Saint Paul*

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

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