



North London Chorus & Orchestra

Anniversary Concert

30

years



Friede auf Erden

Schönberg

Magnificat

Pergolesi

Cantata BWV 133

Ich freue mich in dir

J S Bach

Messiah Part I

Handel arr. Mozart

North London Chorus
and Orchestra

Janis Kelly *soprano*

Madeleine Shaw *mezzo-soprano*

Ben Johnson *tenor*

James Gower *bass*

Murray Hipkin *conductor*

Saturday 15th December 2007 7.00pm

St Michael's Church, Highgate, N6

Programme £3.50

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Q

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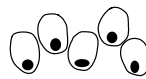
London W1T 6LQ

Fax: 020 7388 6736

Web: www.goodmanjones.com

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GOODMAN JONES
CHARTERED ACCOUNTANTS



NORTH
LONDON
CHORUS

Saturday 15 December 2007
St Michael's Church
Highgate
London, N6



Pergolesi *Magnificat*
J S Bach *Ich freue mich in dir*
Cantata BWV 133
Schönberg *Friede auf Erden*

Interval of 20 minutes

Handel arr. Mozart *Messiah Part I* K572

Janis Kelly *soprano*
Madeleine Shaw *mezzo-soprano*
Ben Johnson *tenor*
James Gower *bass*

North London Chorus
and Orchestra

Eleanor Gilchrist *leader*

Murray Hipkin *conductor*

Please remember to switch off all pagers, mobile phones and digital watch alarms.
The use of tape recorders, video cameras or other recording devices is prohibited. Thank you for your cooperation.

Giovanni Battista Pergolesi (1710 - 1736)**Magnificat****I Magnificat** (Chorus)

Magnificat anima mea Dominum
 Et exultavit spiritus meus in Deo salutari meo.
 Quia respexit humilitatem ancillae suae:
 Ecce enim ex hoc beatam me dicent omnes generationes.
 Magnificat anima mea Dominum
 Quia fecit mihi magna
 qui potens est:
 Et sanctum nomen eius.

*My soul doth magnify the Lord.
 And my spirit hath rejoiced in God my Saviour.
 For He hath regarded the lowliness of his handmaiden:
 for, behold, from henceforth all generations shall
 call me blessed.
 For He that is mighty hath done to me great things:
 and holy is his name.*

II Et misericordia (Soprano and Alto Solos and Chorus)

Et misericordia eius a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo:
 dispersit superbos mente cordis sui.

*And his mercy is on them that fear Him
 from generation to generation.
 He hath showed strength with his arm:
 He hath scattered the proud in the imagination of their
 hearts.*

III Deposuit potentes (Chorus)

Deposuit potentes de sede,
 et exaltavit humiles.
 Esurientes emplevit bonis:
 et divites dimisit inanes.

*He hath put down the mighty from their seat, and hath
 exalted them of low degree.
 He hath filled the hungry with good things: and the rich He
 hath sent empty away.*

IV Suscepit Israel (Tenor and Bass Solos)

Suscepit Israel puerum suum recordatus
 misericordiae suae.
 Sicut locutis est ad patres nostros, Abraham et semini eius
 in saecula.
 Gloria Patri et Filio et Spiritui Sancto.

*He, in remembrance of his mercy, hath helped
 his servant Israel.
 As He spoke to our forefathers, to Abraham and his seed,
 for ever.
 Glory be to the Father, the Son, and to the Holy Ghost.*

VI Sicut erat in principio (Chorus)

Sicut erat in principio et nunc et semper et in saecula
 saeculorum. Amen.

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

Despite the fully deserved reputation of his works, especially his Stabat Mater, commissioned in 1735 by the lay Neapolitan brotherhood of Cavalieri della Vergine, Pergolesi remains an enigma. Born in Ancona, he studied under Durante and Feo, leading composers of the Neapolitan School founded by Alessandro Scarlatti. He became known as an accomplished church organist and violinist as well as a composer of *opera buffa* (though his work in this genre is now almost forgotten), before turning to the composition of sacred music. His tragically early death, from tuberculosis, meant, however, that his considerable popularity was largely posthumous. One consequence of this was the practice of disreputable publishers who falsely attributed to him works by other composers, which were printed under his name in the hope of benefiting from his renown. Because of this, and of the lack of any autograph to prove it as an authentic work by Pergolesi, as well as the absence of any knowledge of the circumstances of its composition, the Magnificat in B flat for four part choir and soloists is as often attributed by musicologists to Durante. However, the attribution to Pergolesi is not necessarily fanciful, since it is full of the melodic imagination on which his reputation continues to stand. As in his Stabat Mater he mixes *stile antico* plainsong and counterpoint with rich harmonic melodies, ornamented in the *galant* style recently imported into Italian music from France.

The work is structured in six movements, the first and last of which ('Magnificat' and 'Sicut erat in principio') are choruses set to the same tune, following the familiar musical conceit of taking literally the textual instruction "as it was in the beginning" which is used by Bach in his Magnificat and has continued to the present day – it is found, for example, in John Rutter's setting at the end of the twentieth century. Each of these is a lively allegro dominated by an echo of plainchant which is taken in rotation by each part, and complemented in fugal sequence by the other parts with elaborated runs – fittingly in the first chorus on "exultate" and in the last on "Amen". These are further punctuated, in the first chorus, by brisk undulations on interstitial phrases to reinforce the theme of joyous magnification. In the second movement, andante solos are given in succession to soprano and alto on the opening phrase ("Et misericordia") before the chorus enter, allegro once more, on "Fecit potentiam", giving the basses vigorous descending runs twice on "dispersit". The third movement, marked *alla breve* comes closest to *stile antico* in the almost sombre, measured time of its account of the toppling of the mighty and the exaltation of the humble. Again, voice parts exchange responsibilities for the dominant line in overlapping fugal sequences. 'Suscepit Israel', the fourth movement, is an exquisite duet between tenor and bass soloists, whose voices alternate and intertwine lyrically around "recordatus misericordiae". The chorus returns for the penultimate movement 'Sicut locutus est', this time maestoso, but still briskly before moving majestically into a largo setting for the closing Gloria.

Johann Sebastian Bach (1685-1750)**Ich freue mich in dir (1724) Cantata BWV 133****Ich freue mich in dir****I Coro**

Ich freue mich in dir
Und heiße dich willkommen,
Mein liebes Jesulein!
Du hast dir vorgenommen,
Mein Brüderlein zu sein.
Ach, wie ein süßer Ton!
Wie freundlich sieht er aus,
Der große Gottessohn!

*I rejoice in you
and bid you welcome
my dear little Jesus!
You have resolved
to be my little brother.
Ah, what a sweet sound!
How friendly he looks,
the great son of God!*

II Aria (Alto)

Getrost! es fasst ein heilger Leib
Des Höchsten unbegreiflichen Wesen.
Ich habe Gott - wie wohl ist mir geschehen! -
Von Angesicht zu Angesicht gesehen.
Ach! meine Seele muss genesen.

*Be confident! a sacred body contains
the incomprehensible being of the Almighty.
How well things have turned out for me - I have
seen God face to face.
Ah! my soul must grow strong!*

III Recitativo (Tenor)

Ein Adam mag sich voller Schrecken
Vor Gottes Angesicht
Im Paradies verstecken!
Der allerhöchste Gott kehrt selber bei uns ein:
Und so entsetzt sich mein Herz nicht;
Es kennet sein erbarmendes Gemüte.
Aus unermessner Güte
Wird er ein kleines Kind
Und heißt mein Jesulein.

*An Adam might be filled with terror
and from God's face
I hide myself in paradise!
The most high God himself comes to dwell among us:
and so my heart is not afraid;
it knows his compassionate temper.
Out of his immeasurable kindness
he becomes a small child
and is called my little Jesus.*

IV Aria (Soprano)

Wie lieblich klingt es in den Ohren,
Dies Wort: mein Jesus ist geboren,
Wie dringt es in das Herz hinein!
Wer Jesu Namen nicht versteht
Und wem es nicht durchs Herz geht,
Der muss ein harter Felsen sein.

*How dearly sounds in my ears
this word: my Jesus has been born,
how it pierces to my heart!
The person who does not understand Jesus' name
and whose heart is not touched by it
must be a hard rock.*

V Recitativo (Bass)

Wohlan, des Todes Furcht und Schmerz
Erwägt nicht mein getröstet Herz.
Will er vom Himmel sich
Bis zu der Erde lenken,
So wird er auch an mich
In meiner Gruft gedenken.
Wer Jesum recht erkennt,
Der stirbt nicht, wenn er stirbt,
Sobald er Jesum nennt.

*Well then, the fear and sorrow of death
are given no thought by my heart which has been comforted.
If he is willing to journey
from heaven to earth,
then he will also
think of me in my tomb.
The person who truly knows Jesus
does not die when he dies,
as soon as he names Jesus.*

VI Choral

Wohlan, so will ich mich
An dich, o Jesu, halten,
Und sollte gleich die Welt
In tausend Stücken spalten.
O Jesu, dir, nur dir,
Dir leb ich ganz allein;
Auf dich, allein auf dich,
Mein Jesu, schlaf ich ein.

*Come then, I want
to hold on to you, Jesus,
even if at once the world
I were to split in a thousand pieces.
O Jesus, for you, only for you,
for you may I live wholly,
in you, alone in you,
my Jesus, may I sleep.*

Translation: Francis Browne (April 2003)

By Christmas, 1724, Bach had settled well into his tenure as Cantor of the school of choristers and Director of Music at St Thomas' church in Leipzig, where he had moved in May of the previous year and was to remain for the rest of his life. This was the beginning of an intensely inventive period of composition which not only served the regular demands for new work that his post entailed but also generated ideas for works that came to fruition much later. Among the works that he composed for performance on the several days of the approaching Christmas feast was a six-part Sanctus (BWV 232) which was later incorporated into the B minor Mass – a sure sign that he continued to value it particularly as a setting. At the bottom of the first page of the score, he noted also a new melody, which was not used in the Sanctus. This became, instead, the basis for a Cantata to be performed on the third day of Christmas, setting a rearrangement of Caspar Ziegler's popular Lutheran hymn, written in 1697, *Ich freue mich in Dir*. Bach composed cantatas for performance by the elite first choir of the Thomasschule; they were "full-voiced church pieces which are...hard...because of the artifice of the writing, and are much more extensive because of the musical instruments needed for them". By contrast, he

left "motets to Thuringian peasants, who retain things of that sort...all their life long", to be performed by "singers, who first have to perfect themselves further, so that in time they can be used for figural music".

Ziegler's original hymn consists of four verses, the first and last of which are retained by Bach as texts for the opening and closing chorales, whilst the second and third verses have been paraphrased, respectively, by an unknown librettist, into the second and third, fourth and fifth movements. Each pair of movements combines aria with recitative for soloists, first between soprano and tenor, then between alto and bass. The work has a narrative thematic structure which begins by celebrating the joy of the nativity and explores the Lutheran theology of incarnation to its climactic belief in death as redemptive salvation (*des Todes Furcht und Schmertz/Erwägt nicht mein getröstet Herz*). In doing so, it extends beyond the conventional biblical readings prescribed for the Lutheran Christmas liturgy, towards pious contemplation of the significance of death as fulfilment of a longing for delivery into the joy of the afterlife (*"Auf dich,...mein Jesu, schlaf ich ein"*).

Gregory Phillips Architects

66 Great Cumberland Place

London W1H 7TU

020 77243040

gp@gregoryphillips.com

www.gregoryphillips.com

Award Winning Architects

With all good wishes for a successful concert

Friede auf Erden

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der Geharnischte, vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend, Dringlich flehend, leis
verklagend:
"Friede, Friede auf der Erde!"

Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede, auf der Erde!

Conrad Ferdinand Meyer

*When the shepherds left their flocks
And carried the Angels' message
Through the lowly door
To the Mother and Child
The heavenly host continued singing
In the star-filled sky
As the heavens resounded:
'Peace, peace on earth!'*

*Since the angels gave such counsel,
Oh, how many bloody deeds
Have been committed through Discord
Harnessed on its wild steed!
On how many Christmas nights
Has the heavenly choir sung, trembling,
Urgently pleading, moaning low:
'Peace, peace on earth!'*

*Yet belief is everlasting
That the weak will not always
Fall victim to cruel murder:
Some sense of justice
Weaves amid the murder and horror*

*And an empire will arise
To seek for peace on earth.*

*Gradually, it will take shape,
Serving its holy task
Forging weapons that are harmless,
Flaming swords of righteousness,
And a royal people
Will thrive, the bright trumpets
Of whose powerful sons will resound:
'Peace, peace on earth!'*

Translation: Paul Filmer and Reinhold Kloos
(October 2007)

The early works that established Schönberg's reputation, particularly *Verklärte Nacht* (1899), sought to explore the decentred tonality of Liszt's and Wagner's late romanticism. This had begun to anticipate the wider radical changes throughout the arts that had become early modernism by the beginning of the twentieth century. Schönberg, who had justifiable ambitions as a painter and novelist as well as a composer, was deeply involved in these changes, of which Vienna was the musical (and philosophical) centre, as was Paris for the visual arts. Schönberg had already begun to move beyond what he had come to experience as the constraints of even unconventional tonality and harmony in his *Chamber Symphony for 15 Solo Instruments* (op.9, 1906) and completed his first systematic attempt at full atonality with the second *String Quartet* (1907). In this context, his *a capella* setting for mixed chorus of the nineteenth century Swiss poet, Conrad Ferdinand Meyer's *Friede auf Erden* might be seen as a farewell to both romanticism and tonality. Certainly, the boldness of its chromatic harmonies and its extreme contrapuntalism explore the limits of tonality to the extent that it was considered at first impossible to perform, and remained unpublished until 1911. In that year, Franz Schreker, who had founded the Vienna Philharmonic Choir in 1908, explicitly to perform contemporary music, suggested to Schönberg that the provision of an unobtrusive, *colla parte* accompaniment might make performance possible after all. Schönberg therefore produced what he termed "an ad lib accompaniment" for double woodwind, horn and string quartet, suggesting to Schreker that this should make correct intonation possible for the choir, without being noticed by audiences.

Meyer's text proclaims that the timeless universality of the message of the Angels, on the eve of Christ's nativity, remains achievable as contemporary reality – an ideal shared by Schönberg at this time, probably as an expression of the socialist idealism which had been forged in his association with workers' choirs at the turn of the century – indeed, it was Webern's amateur chorus of workers, *Freie Typographia*, that finally gave the first performance *a capella* of the original intended version of the work some years later. Schönberg's choice of text would also have been informed by the protestant Christianity to which he had converted in 1898, though he reaffirmed his Judaism when Hitler came to power in 1933. He wrote, in a letter

to Hermann Scherchen in 1923, with a subtle sense of the relationship between the musical and the political, that he had come to a realisation that *Friede auf Erden* "is an illusion... whereas in 1906, at the time I was composing it, I thought such pure harmony between men was conceivable... Since then I have had to learn to make concessions, and have understood that peace on earth is possible only when one pays the closest attention to harmony, in other words: not without accompaniment".

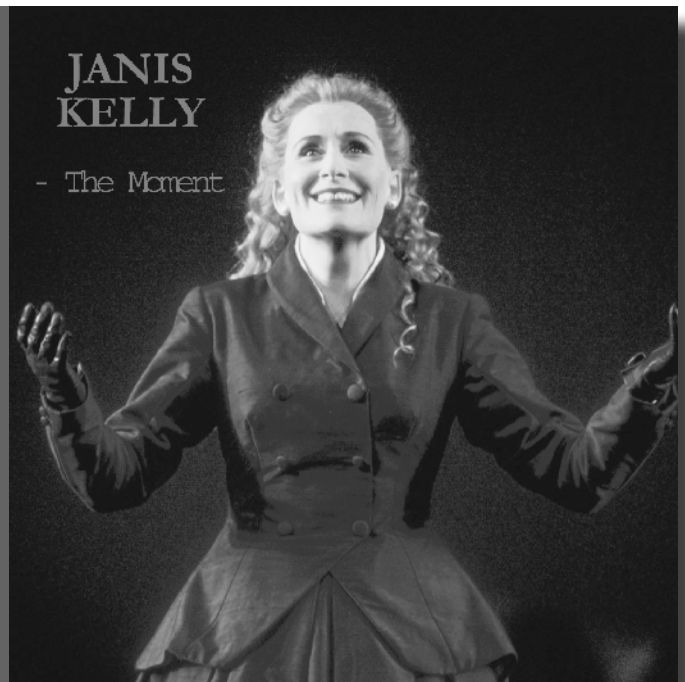
The work begins by taking up the serenity of the opening verse of Meyer's poem, describing the Angels' message to the Shepherds, who take it in turn to the scene of the Nativity. Meyer concludes this and two of the three remaining verses with the titular phrase "*Friede, Friede auf der Erde*" and Schönberg uses the four strophes to provide a basic rhythm from which to explore canonically the intervals, modulations and pitch of its extensive (D major) harmonic tonal range through distant key relationships. This

can be experienced clearly in the bass line, when at recurrent points, it repeats the phrase with a rhythmic plan-gency reminiscent at times of both Bach's B Minor Mass and Mozart's Requiem. The commitment to the mood of Meyer's verse is sustained through rage and lament over the long subsequent history of violent human discord ("O, wie viele blut'ge Taten/Hat der Streit auf wildem Pferde,/ Der Geharnischte, vollbracht!") as Schönberg varies both time and dynamics with sudden force, before returning gently to the continuing hope ("ein ew'ger Glaube") that justice will re-emerge and come to prevail as the ordering principle of a better world ("Und ein Reich will sich erbauen,/ Das den Frieden sucht der Erde"). Schönberg sets Meyer's final verse in anticipation of this with soaring, celebratory chromatics, reasserting harmony as its dominant feature, overriding the earlier assertiveness of polyphonic textures which still rumble beneath. A moving and complex elegy for harmonic tonality, but no longer impossible to perform.

INTERVAL OF 20 MINUTES

This long awaited first solo album by Janis Kelly brings together a collection of arias and songs recorded for TV and film, and is arranged, conducted and, in some cases, composed by Barrington Pheloung. Barry and Janis have worked together over the past 20 years and these are some of their treasured recordings.

Domine Deus from Gloria - Vivaldi [Inspirations Album] 03:56
 Adieu, notre petite table from Manon - Massenet [Inspector Morse] 03:49
 Hab' mir's gelobt from Der Rosenkavalier - Strauss [Inspector Morse] 05:55
 Senza mamma from Suor Angelica - Puccini [Inspector Morse] 05:00
 Bei Mannern from Die Zauberflöte - Mozart [Inspector Morse] 02:44
 Ebben! Ne andrò lontana from La Wally - Catalani [Inspirations Album] 04:03
 Che farò senza Euridice from Orfeo ed Euridice - Gluck [Inspector Morse] 03:55
 Don't Look at Us That Way from The Secret Agent Ep3 - Barrington Pheloung 02:31
 Look to the Future from The Secret Agent Ep 3 - Barrington Pheloung 03:39
 Mi tradi quell' alma ingrata from Don Giovanni - Mozart [Inspector Morse] 05:42
 Laudate Dominum from Vesperae Solennes de Confessore K 339 - Mozart [Insp. Morse & Inspirations Album] 04:45
 Dove sono from Le Nozze di Figaro - Mozart [Inspirations Album] 05:07
 Signora, ascolta from Turandot - Puccini [Inspector Morse] 02:52
 Soave sia il vento from Così fan tutte K588 - Mozart [Happy Families] 02:47
 Casta diva from Norma - Bellini [And When Did You Last See Your Father?] 06:35



On sale during the interval, price £15.00 (includes a £3 donation to Wormwood Scrubs Pony Centre)

PART I
Overture**Recitative** (Tenor)

Comfort ye, comfort ye My people, saith your God; speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness:-Prepare ye the way of the Lord: make straight in the desert a highway for our God.

Air (Tenor)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

Recitative (Bass)

Thus saith the Lord of Hosts:-Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

Air (Bass) But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Recitative (Alto)

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, God with us.

Air (Alto) and **Chorus**

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold you God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

Recitative (Bass)

For Behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall rise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air (Bass)

The people that walked in darkness have seen a great light; and they

Georg Friedrich Handel (arr Mozart(1789))
Messiah - A Sacred Oratorio: Part One (1742)

that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

Pifa (Pastoral Symphony)**Recitative** (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night.

Recitative (Soprano)

And lo! the angel of the Lord cam upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitative (Soprano)

And the angel said unto the, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

Recitative (Soprano) And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

Chorus

Glory to God in the highest, and peace on earth, goodwill towards men.

Air (Soprano)

Rejoice greatly, O daughter of Zion Shout, O daughter of Jerusalem! behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Air (Alto)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

Air (Alto)

Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus

His yoke is easy and His burthen is light.

Handel drafted *Messiah* between 22 August and 12 September, 1741 and had the score “filled out” (*ausgefüllt*, as he termed it) by September 14. Charles Jennens had already written the libretto with the intention “to persuade him to set another Scripture Collection... & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excels every other subject”. This ambition for *Messiah* has been amply fulfilled, but its success in England was not immediate.

The first performance was in Dublin, at the Fishamble Street Musick Hall on Tuesday, April 13, 1742 to a capacity audience, who had been asked not to wear swords or hooped dresses in order to maximize the seating. It was so successful that two further performances, each by public demand, were held, on 25 May and 3 June, both to the sole benefit of Handel himself. It was not performed in London until 23 March, 1743, at Covent Garden, amidst public controversy over whether a sacred oratorio should be performed in a secular theatre, although this did not prevent subsequent performances on 25 and 29 March. As Jennens noted: “notwithstanding the clamour rais’d against it, which has only occasion’d it’s being advertis’d without its Name... ’Tis after all, in the main, a fine Composition.” It was performed regularly thereafter, but it was not until 1750 that *Messiah* reached the level of popularity that it has enjoyed since, when it was performed at The Hospital for the Maintenance and Education of Exposed and Deserted Young Children – the Foundling Hospital.

Handel accepted an invitation to give a ‘Performance of Vocal and Instrumental Musick’ in 1749, in aid of the completion of the hospital’s chapel. The success of the concert led to a renewal of the invitation the following year, and Handel decided on a performance of *Messiah*. The overwhelming response led to a second performance, two weeks afterwards, and the 2,000 tickets sold for both contributed significantly to the costs of the chapel, to which Handel had already donated a new organ. He was elected a governor of the hospital in 1750, and bequeathed it the performing rights to *Messiah* on his death nine years later. From this time, his public reputation as ‘the great Mr Handel’ was sealed and he was established finally in London society.

Messiah is organised into three parts. The first, Mozart’s arrangement of which is all that will be sung of the work this evening, is a joyful pastoral of the Prophecy and Incarnation. The second is a sacrificial passion of the Crucifixion and Resurrection, and the third a metaphysical contemplation on the Ascension and the promise of Redemption. The succinct narrative progression of this account of the divine scheme owes much to Jennens’ libretto, which combined biblical texts from both testaments of the Authorized Version imaginatively with passages excerpted from the Anglican Book of Common Prayer. It embraces the key festivals of the Christian year, and makes performance of the work as appropriate to Christmas, the contemporary custom, as to Easter, which was the original practice. It has a thematic unity for Christian cultures which may account

in part for its continuing accessibility to wide audiences, but it displays especially Handel’s extraordinary ability to fuse vernacular and declamatory cadences of English speech in music. The manner in which he achieved this throughout his choral and operatic works puts his genius alongside that of Shakespeare. Each of them linked the popular culture of their time with their own, quite original ideas, in ways which transformed the traditions of artistic practice within which they worked.

Messiah opens with a *Sinfonia*, marked *grave*, in the form of a simple overture in the French style thoroughly familiar to Handel, the E minor of which leads into the warm E major of the tenor recitative ‘Comfort ye’, followed by the expectant optimism of the lively air ‘Ev’ry valley shall be exalted’. The pastoral scene of the first part is thus set, and the chorus makes its entry to the cheerful, dance-like rhythms of ‘And the glory of the Lord’. The bass recitative ‘Thus saith the Lord’ sets a robust tone with its elaborations on “shake” and “desire”, as does the ‘rage’ aria which follows. Dance rhythms emerge once again in the choral fugue ‘And He shall purify’, complemented here by the proclamation ‘offering in righteousness’, and in the air and chorus ‘O Thou that tellest’, with its gathering intensity towards the imperative “behold”, and the discovery of the expressive motif of “the glory of the Lord... risen upon thee”. The bass emphasises the visual sombreness of “the people that walked in darkness” by selective elaborations in sequence on “darkness”, “light” and “shadow” before the chorus reassert their dance with the confident joy of “For unto us a child is born”. This duet chorus takes first the form of a delicate madrigal, building towards the full, concluding choral burst of ‘Wonderful! Counsellor!... the Prince of Peace’ to end the narrative of advent and celebrate the nativity. For Beethoven, the effect of this was elemental, and Mozart remarked of it that ‘When he chooses he strikes like thunder’.

The pastoral tone is then re-asserted through a short symphony, titled *Pifa* in reference to the music of Italian mountain pipers (*piferrari*) which was often incorporated in opera seria. This is followed by the only dialogue in *Messiah*, in the form of a recitative (‘And the Angel said unto them’) reporting on the conversation between the angel and the shepherds, and one of its few ‘crowd’ scenes as the chorus respond with their declamatory ‘Glory to God’. The first part concludes with the dancing fugal antiphonies which make up the lively musical conversation of ‘His yoke is easy’.

In the more than 50 performances of *Messiah* during Handel’s lifetime, it is certain that both orchestration and the disposition of chorus and soloists were arranged in several different ways. For Handel, it was always a work in progress and it is a mark of the sustained respect for his music that the practice continued after his death, and it is not surprising that Mozart accepted readily the commission, from Baron Gottfried van Swieten in 1789, to provide a new arrangement. ‘Baron Sutein’, as Mozart referred to him, had developed a passion for Baroque music after hearing Handel’s work whilst on diplomatic service in (continued on page 15)

Celebrating 30 years of the North London Chorus

30
years

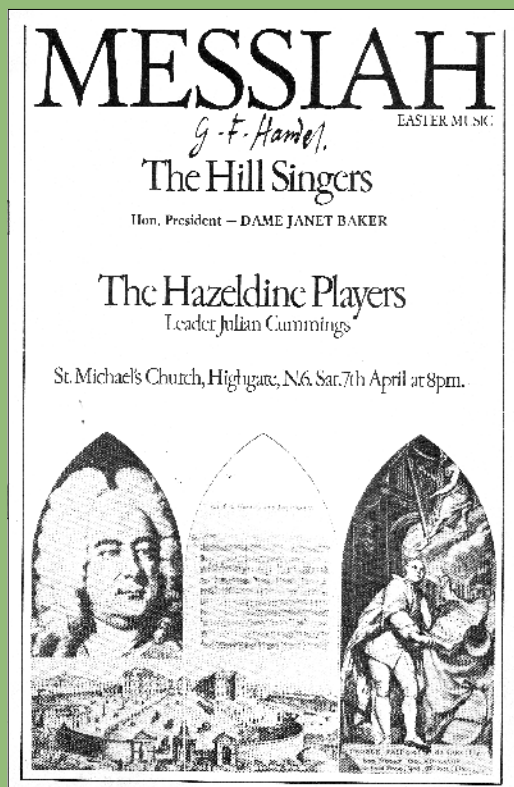
Anniversary

There was an awful lot of good came out of that choir. We did some wonderful performances – I was very proud of them and I think we got an electric feeling...

A lot of people would come to that choir eight o'clock on a Thursday evening, having done a day's work (yawn!) and leave at ten brighter. That's what a choir should be like – I hope it still is.

Alan Hazeldine

Musical Director 1976 - 2000



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Vaughan Williams
The Season of Singing
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I don't want the choir to have a huge change of personality but I would like it to make its mark on the London musical scene, somewhere or other. I'm looking out for a way of raising the profile...but it is a local choir for local people, and I think that's what people want and how it will stay.

Murray Hipkin

Musical Director 2002 -

30
years

Anniversary

A small group of singers from the Highgate Choral Society formed the nucleus of what is now the North London Chorus. The large Highgate choir had just begun requiring auditions. For some people this was an unwelcome change and they bravely set out to start a choir of their own.



We applied to Haringey, got evening class status and then, of course, had to employ a conductor. We put an ad in one of the music magazines and we short-listed two, one of whom was Alan [Hazeldine]. We came away from the rehearsal with Alan feeling we'd learnt something so we voted for him. Pauline Treen

Within a year, the newly-formed Hill Singers, still linked to Highgate Choral Society, decided to go it alone. There were only twelve members but creative publicity and fundraising, particularly by a group of young mothers at home with time to spare, soon brought in new singers.

I remember a friend, designing a poster for me, and it was, 'Do you only do it in the bath?' So we had a man sitting in a bath with a brush, and we put it up everywhere, and that brought in quite a lot of people. Pauline Treen

The choir had lots of support in raising its musical standards. Alan Hazeldine ran sight-reading classes and his wife, professional mezzo soprano Alison Mary Sutton, gave every individual member two singing lessons each term.

Changing its name to the North London Chorus in 1985 to reflect its widening geographical reach, and with Dame Janet Baker as Honorary President, the choir began to perform regularly in central London halls such as St John's, Smith Square.



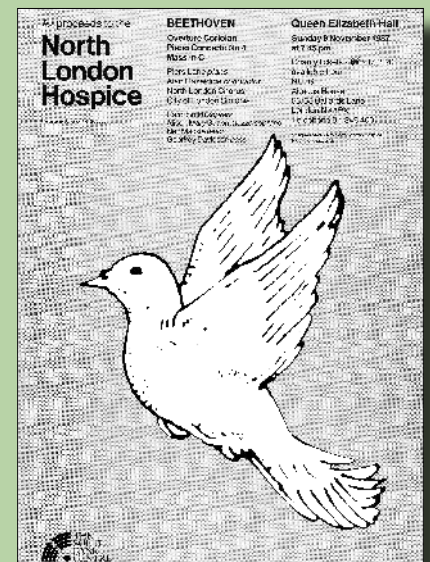
Murray Hipkin with Janis

A hugely successful concert at the Queen Elizabeth Hall in 1987 raised £15,000 for the North London Hospice. Founder choir member Pauline Treen was the driving force behind this project.

We just touched everybody we had ever come across, and people wanted to come. It was the place to be. We had created an event that people thought, 'We want to be a part of this', and it worked. Pauline Treen

Since then the NLC has given several more concerts in aid of the hospice, notably in 1992, when the Duke and Duchess of Gloucester attended.

Seasons



of Singing

30
years

Anniversary



s Kelly, Patron of the NLC

Alan Hazeldine left the NLC in 2000 after twenty-three years as Director of Music.

Young conductor Matt Andrews then took up the baton. Apart from performances he will be remembered for organising the first annual residential weekend, an educational and social event that is now a high point of the choir's year.

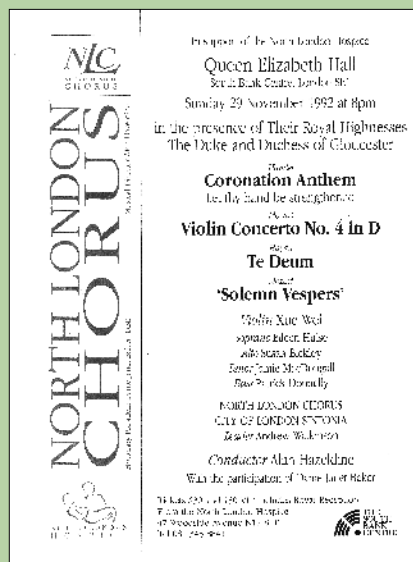
Murray Hipkin, Senior Répétiteur with English National Opera, was appointed Music Director in 2002.

I've known three conductors. They all have a special kind of humour, all different, and all of them in their different ways have taught me something about singing, about learning music, about how to perform pieces that you think you know and pieces you don't know. Marian Bunzl

Thanks to Murray's contacts in the opera world, soloists at recent NLC concerts have included soprano Janis Kelly, now the choir's Patron and Vocal Consultant, Denise Leigh, (joint winner of ENO/Channel 4 *Operatunity*) and ENO principals Mary Plazas, Yvonne Howard, Toby Stafford -Allen and Graeme Danby.

An exciting innovation was the NLC's commissioning of a new choral work by Matthew King based on texts, some suggested by choir members, on the theme of singing. The Season of Singing was first performed in June 2006 as part of the Hampstead Garden Suburb Proms.

I'll never forget the buzz of the reception for that very first performance – an audience who'd gone in there not at all sure they were going to enjoy themselves and even the most resistant of them having to admit that it had been a wonderful experience, a wonderful piece, and a very fine performance at the same time. That was quite special. Murray Hipkin



30
years

Anniversary

*The exercise of singing is delightful to Nature,
and good to preserve the health of Man.*

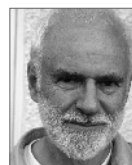
William Byrd : set by Matthew King in 'The Season of Singing

*S*inging is just wonderful. It is therapy - it takes you out of yourself. It is music, and I have always wanted to be a real part of the music. When you're singing in the middle of the sound it is something very special. Marian Bunzl, alto, joined 2000



*W*e are serious about what we do, but we're never far away from knowing that we're there to enjoy ourselves, it is a leisure activity. So I think we strike the right balance. Norman Cohen, bass, joined 1996

I enjoy singing good music and it's the practice of singing it that's really enjoyable. It's very rewarding to feel that you've taken part in a performance which worked, and that you've contributed something to it. You go away with a warm glow. Andrew Westlake, bass, joined 1986



I've enjoyed singing the solo parts I've been given in the last few years, like the duet with Denise Leigh. It's a little bit more challenging. I die of fright before I actually stand up and sing, but when I'm actually singing I'm all right. Shantini Cooray, soprano, joined 1989.

I love singing with other people. It's the communality of it, the singing together – it is the most wonderful, wonderful uplifting experience. Christine Westlake, tenor, joined 1986

*I*t's a supportive atmosphere. I think we try and help people to get over the hurdles – and it's very friendly. I think people are made very welcome. It's a local choir and you do more or less know everybody. Enid Hunt, soprano, founder member



*I*t's become part of my life, to be honest. I do quite a stressful job, so for me Thursday evening is my main stress release – the breathing and the posture, and just concentrating on something very different from my day-to-day work. It's been part and parcel of how I've kept myself mentally fit to do my job. Michaela Carlowe, soprano, joined 1988

*M*aking music's a most essential way of being communal, a way of being social. You learn to be with people, and to be sensitive to being with them, by for example keeping together in time. You have to listen to how, as well as what, everybody else is singing, and sing in relation to it, and there's nothing more fundamentally social than that and yet also nothing more sophisticated – people being able to do that together on an entirely voluntary basis, making the commitment to be in the same place at the same time, for sustained periods, and then testing it against a public performance. Paul Filmer, bass, joined 1997



I'm going to be one of those people that will try and stick it out as long as they'll have me, and then I hope that I will learn as many of the big works as I can so that I can go down to the Albert Hall and sing to my heart's content, and wear my woolly hat and hobble in with my walking stick, and still sing. Pauline Treen, soprano, founder member

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. (There is currently a waiting list for altos.)

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

NLC is a registered charity (no 277544) and is a member of Making Music, The National Federation of Music Societies



(continued from page 10)

London in the late 1760s and that of J S Bach during seven years in Berlin, from 1770, at the court of Frederick the Great, where C P E Bach had worked. On his final return to Vienna in 1778, van Swieten began to produce concert performances of Handel's oratorios with the Tonkünstler Society, a musical charity. These were less successful than he had hoped, however, and in order to further his aim to incorporate the baroque heritage into Viennese musical culture, he used the same musicians for private, more informal performances in the homes of a group of patrons, known as the *Associierte*, that he assembled from among the Viennese aristocracy. The effects of this enterprise for subsequent musical history can hardly be overestimated. Through his patronage, initially of Mozart and then of Haydn, van Swieten was employing two of the great composers of contemporary European music to introduce the Baroque musical legacy to the leaders of Viennese taste. He was the nearest to the patron that Mozart sought in his tragically unsuccessful attempt to challenge Court Society's domination of musical taste, and he became a collaborator of Haydn, producing the text for *The Seven Last Words of the Saviour upon the Cross* (to be performed by NLC in March 2008) and contributing to those of both *The Creation* and *The Seasons*. The significance of his influence for the music of the next century, and for the political economy of its production, was not lost on Beethoven, who was the first composer to benefit from the changes that Mozart had sought to bring about, and who dedicated his *First Symphony* to van Swieten.

Although *Messiah* is Handel's only wholly sacred oratorio, the pastoral evocations of its first two parts carry a strong implicit sense of enlightenment humanism that he would use to still greater effect in the heathen choruses of *Theodora*. The musical aesthetics that developed as an important feature of the enlightenment shift towards rational secular thought valued the expression of the diversity of natural human feelings and dignity as strongly as the Baroque tradition had celebrated the expression of emotion and religious aspiration. This was expressed in the late eighteenth century through an increasingly diverse instrumental orchestration and vocal colouring. Mozart's acknowledged mastery of these qualities, already evident throughout his work, was what van Swieten considered was needed to awaken the Viennese audience to the continuing relevance of Baroque music. Whilst Handel's *Messiah* score is remarkable for its simple orchestration – possibly in anticipation of the limited resources he expected to be available for its first performance in Dublin – it would almost certainly have sounded sparse to a Viennese audience less than half a century later. Mozart's arrangement therefore deploys the considerably greater instrumental resources available by then, whilst using a vocal ensemble much smaller than Handel seems ever to have envisaged, though comparable in size to what Bach regarded as the "essential" choir. The two initial performances of van Swieten's commission, which Mozart directed from the fortepiano at the Vienna town house of Count Johan Esterhazy on March 6 and April 7 1789, used a chorus of just twelve singers. A German text was also commissioned from the Hamburg

theologian, Christoph Daniel Eberling, who used the German Bible to translate Jennen's biblical texts and drew also on Friedrich Gottlieb Klopstock's sacred epic poem, *Der Messias*. As the title page of Breitkopf and Hartel's 1802 edition describes it, Mozart's arrangement was made "for Greater Serviceability for Our Day".

Mozart qualifies Handel's grave Overture with the addition of bassoons, horns and trombones – giving the lattermost independent parts, as well as elsewhere following contemporary Viennese practice by using them to double altos, tenors and basses in the chorus. In the tenor aria 'Ev'ry valley...' new flute and clarinet parts weave amongst the string parts, sometimes doubling, sometimes alternating, but always colouring the exultant expectation which will transform even the physical landscape of the natural world. The aria, 'But who may abide...' Mozart gives to the bass, a practice which remained until the mid-twentieth century, when its initial allocation to alto (or soprano) was restored by Watkins Shaw's revised (1972) Novello edition. More remarkably, he gives the later soprano aria, 'Rejoice greatly,...' to the tenor soloist. The most extensive elaborations to Handel's orchestration occur in 'O Thou that tellest...' where, from the outset, Mozart complements Handel's sparse use of violins and continuo to accompany the soloist with a new viola part as well as a wind section of bassoons, clarinets, flutes and horns. Similarly, he provides a new viola part, together with bassoons, clarinets and flutes to invent chromatic harmonies on the bass line of the aria 'The people that walked in darkness'. Elsewhere, there are delightfully ostentatious colourings – for example on the closing trills of 'Glory to God' and to give an almost merry inflection to 'His yoke is easy'. This closing chorus, together with 'And He shall purify', Mozart's arrangement reassigned to soloists. In keeping with the principle of greater serviceability for our day, they are returned to the chorus for this evening's performance, which is also sung to the English text.

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, Halle Orchestra, Scottish Chamber Orchestra, The Sixteen and the London Sinfonietta. Her extensive repertoire includes Britten *Les Illuminations*, Ravel *Sheherazade*, Canteloube *Songs of the Auvergne*, Strauss *Four Last Songs* and many major oratorios from the baroque, classical, romantic and 20th century periods.

Recent appearances include Pat Nixon (*Nixon in China*) for ENO and Athens, Mrs Naidoo (*Satyagraha*), Kuma (*The Enchantress*) and Elisabetta (*Maria Stuarda*) at Grange Park Opera, Romilda (*Xerxes*) and Iris (*Semele*) at both ENO and Vlaamse Opera. She also appeared as Liu (*Turandot*) in the Hollywood movie *The Life of David Gale* and in the series *Kombat Opera* by Richard Thomas (*Jerry Springer, the Opera*) for BBC TV, which was broadcast in March 2007.

Recordings include Tchaikovsky *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. Janis has recently released her own CD, *The Moment*.

NLC Patron since 2004, her most recent appearance with the choir was Mendelssohn *St Paul* in December 2006.



Madeleine Shaw *mezzo-soprano*

Madeleine Shaw studied at the Royal Scottish Academy of Music and Drama and completed, with Distinction, a Post-Graduate Diploma and Masters in Opera. Madeleine then went on to study at the National Opera Studio supported by English National Opera and The Dewar Arts Awards, and is currently studying with Paul Farrington. Last season she joined the Young Singers Programme at English National Opera.

Recent solo performances include Copland *In the Beginning*, Bach *B Minor Mass* at St John's College, Cambridge, Vaughan-Williams *Serenade to Music* at the Edinburgh International Festival, Bach *Christmas Oratorio* and Tavener *Lamentation for Jerusalem* in Jerusalem, Ramalah, Abu Gosh and Bethlehem. She has also sung in Duruflé *Requiem* and Haydn *Nelson Mass* and in an opera gala with the Royal Scottish National Orchestra. With Sir John Eliot Gardiner, she sang in performances of Mozart *Requiem* in Spain.

With ENO she has performed Beggar Woman (*Death in Venice*), Second Lady (*The Magic Flute*). Her operatic roles with Opera East Productions include Female Chorus (*The Rape of Lucretia*), Miss Jessel (*The Turn of the Screw*), Mrs Herring (*Albert Herring*), The Forester's Wife and The Owl (*The Cunning Little Vixen*). At RSAMD her roles included Nerone (*L'Incoronazione di Poppea*), Meg Page (*Falstaff*), Marcellina (*Le Nozze di Figaro*) and Un Père (*L'Enfant et les Sortilèges*). She has also performed the role of Juno (*Calisto*) with The Early Opera Company and Cretan Woman (*Idomeneo*) at the Salzburg Spring Festival, in Berlin and Lucerne with Sir Simon Rattle.



Ben Johnson *tenor*

Ben studied singing at the Royal College of Music with Neil Mackie and graduated with First Class Honours in 2006. His studies were marked by numerous awards including the Lieder Prize, English Song Prize and the singer's prize of the Gerald Moore Award. He currently studies with Tim Evans-Jones at the Benjamin Britten International Opera School. He is an Ian Fleming Charitable Trust award holder and is also supported by the Countess of Munster Trust, the Josephine Baker Trust and has most recently received a Sybil Tutton Award. In September he was awarded the third prize at the Wigmore Hall International Song Competition.

Ben is increasingly in demand as an oratorio soloist in the UK and Europe. He has been the tenor soloist in Bach *B minor Mass*, conducted by Peter Schreier and was recently the tenor



soloist for Robert Levin's new completion of Mozart *C minor Mass*, conducted by Sir Charles Mackerras. He has appeared regularly with the London Mozart Players, including performances of various works by Bach, Haydn and Mozart as well as the world premiere of Lynn Plowman's *Cries like Silence* in Portsmouth's Anglican Cathedral. He has also just given three performances of Lynn Plowman's cycle for tenor and strings *The Star Gazer* with the LMP. This season has seen Ben make his debut in Elgar *The Dream of Gerontius*, with the National Philharmonic of Lithuania, conducted by Neil Thompson.

In 2005 Ben made his operatic debut in Handel *Rodelinda* for Opera de Baugé, France and returned to sing his first Don Ottavio. He recently sung Arnalta in Paul Curran's acclaimed production of *L'Incoronazione di Poppea* for the BBIOS. In September he sang the title role in *Albert Herring* for British Youth Opera and in November sang Tom Rakewell for the BBIOS. Future plans include his debut for Scottish Opera in *The Two Widows* at the Edinburgh Festival.

His most recent appearance with the choir was *Psalmfest* (a collection of psalm settings) in March 2007.

James Gower *bass*

James Gower was born in Newport, South Wales. He studied at St John's College, Cambridge and the Royal Academy of Music. He is currently studying with Robert Lloyd.

James is a young singer at English National Opera and has performed Mercury (*The Coronation of Poppea*) and Lord Krishna/Parsi Rustomji (*Satyagraha*) by Philip Glass for the company. As an associate artist with Welsh National Opera, James performed Un Moine (*Don Carlos*) and Second Armed Man (*Magic Flute*). For Glyndebourne Festival Opera he performed Pinellino, Gianni Schicchi, broadcast on BBC Television and performed at the Proms and Erster Priester/Zweiter geharnischter Mann (*Die Zauberflöte*). For Glyndebourne on Tour he sang Doctor (*Pelleas and Melisande*) and Doctor Grenvil (*La Traviata*). Other roles include Raimondo (*Lucia di Lammermoor*), Iford Arts; Colline (*La Bohème*), Opera Theatre Company; High Priest (*Vanda*) by Dvořák, University College Opera; Bartolo/Antonio (*Le Nozze di Figaro*), Classical Opera Company.



James made his Proms début singing A False Witness in Mendelssohn *St Paul* with BBC NOW directed by Richard Hickox, recorded for Chandos. He has since performed with Hickox as Sir Walter Raleigh (*Gloriana*), St Endellion Festival; Nym (*Sir John in Love*), with the Northern Sinfonia; the voice of God, the Devil and Jesus (*Fall and Resurrection*) by Tavener, with the City of London Sinfonia; Horaste (*Troilus and Cressida*) with the Philharmonia Orchestra in Birmingham Symphony Hall and the Royal Festival Hall, broadcast on BBC Radio 3. In Dortmund Konzerthaus he has performed *Israel in Egypt*, Pagano (*I Lombardi*) and Silva (*Ernani*).

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 (recording *Street Scene*) 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 Deborah Warner's *Death in Venice*, Anthony Minghella's *Madam Butterfly* and Phyllida Lloyd's *Ring Cycle*) and Assistant Conductor, including, most recently, *Carmen* and *The Turn of the Screw*.



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 ENO, *The Pirates of Penzance*, the 20th Anniversary performances of Jonathan Miller's iconic production of *The Mikado* starring Lesley Garrett, *The Gondoliers* and *Kismet* with Michael Ball and Faith Prince. In August 2007 he conducted Sondheim's *Sweeney Todd* at Shawford Mill, Frome.

Murray's freelance work as vocal coach, accompanist and chorus master includes assisting the composer John Adams and conducting on location for the award-winning Channel 4 film *The Death of Klinghoffer*, *Anna Bolena* at the Tower of London Festival in 2005, two projects with Bjork including *Pierrot Lunaire* at the Verbier Festival and rehearsals with the Brighton Festival Chorus. He was Conductor of Cookham-based chamber choir Cantorum until 2003, when he was appointed Musical Director of NLC. Murray has recently been appointed Casting Advisor for Bampton Classical Opera and he will conduct Mozart's *Apollo and Hyacinth* for them in 2008.

Madeleine Shaw, James Gower and Murray Hipkin are members of English National Opera and appear by permission

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Marta Jansa
Holly Lloyd
Nikki Lloyd
Joanna Macdonald
Ros Massey
Joan Reardon
Janet Saunders
Shantini Siva Prakasam
Jennie Somerville
Julia Tash
Jenny Taylor
Pauline Treen
Enriqueta Viñas

alto

Marian Bunzl
Lucy Ellis
Julia Fabricius
Sarah Falk
Eleanor Flaxen
Hélène Gordon
Viv Gross
Sue Heaney
Jo Hulme
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Jane May
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Jane Spender
Phyll White
Catherine Whitehead

tenor

Andy Anderson
Ridley Burnett
Alan Chandler
Mark Layton
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Annie Pang
Jeremy Pratt
Gill Robertson
Stephen Sharp
Christine Westlake

bass

Marcus Bartlett
David Berle
William Brown
Martin Cave
Norman Cohen
Paul Filmer
Simon Gibeon
Reinhold Kloos
Yoav Landau Pope
Paul Long
Dan Newman
Neil Parkyn
Harvey Ratner
Tony Shelton
Chris Shirley Smith
Andrew Westlake

The Orchestra

leader

Eleanor Gilchrist

violin 1

Pippa Harris
Marsha Skinns
Richard Wade
Helen Brown
Erica Cottrell

violin 2

Kathryn Parry
Juliet Warden
Felicity Broom-Skelton
Gavin Rhind
Emily Ward

viola

Robon Ashwell
Hannah Biss
Virgine Guiffroy

cello

Dominic O'Dell
Gareth Deats

double bass

Tim Amherst

flute

Anne Allen
Sophie Harrison

oboe/oboe d'amore

Jeremy Foster
Jemma Bausor

clarinet

Chris Atkinsin
Sue Bishop

bassoon

Katherine Willison
Gareth Twigg

horn

Jo Waters
Adam Waters

trumpet

Richard Fomison
Alex Caldon

trombone

Philip Dale
Paul Bevan
Andrew Harwood

timpani

Matthew Turner

keyboard continuo

Jeremy Silver

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Musical Director *Murray Hipkin*

Rehearsal Accompanist *Catherine Borner*

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Chandler, Heather Daniel, Sheila Denby-Wood, Jo Hulme,
Jeremy Pratt*

Programme

Programme notes

Anniversary insert

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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>	7 Dec 1996	Haydn <i>The Creation</i>
13 May 1978	Haydn <i>Nelson Mass</i>	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>
16 Dec 1978	Various <i>Christmas Carols</i>	28 Jun 1997	Various
30 Jun 1979	Beethoven <i>Mass in C</i>	12 Jul 1997	Various
2 Feb 1980	Vivaldi <i>Gloria</i> Bach <i>Magnificat in D</i>	6 Dec 1997	Handel <i>Israel in Egypt</i>
5 Jul 1980	Songs by various English composers	21 Mar 1998	Bach <i>Lobet den Herrn, alle Heiden</i> Palestrina <i>Missa Aeterna Christi Munera</i> Brahms <i>Liebeslieder</i>
6 Dec 1980	Fauré <i>Pavane, Requiem</i>	5 Apr 1998	Handel <i>Israel in Egypt</i>
4 Apr 1981	Handel <i>Belshazzar</i>	23 May 1998	Beethoven <i>Symphony no 9</i>
3 Apr 1982	Rossini <i>Petite Messe Solennelle</i>	20 Jun 1998	Mozart <i>Mass in C Minor</i>
27 Jan 1982	Handel <i>Zadok the Priest, Dettingen Te Deum</i>	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>
29 Jan 1983	Britten <i>Rejoice in the Lamb</i> First concert as NLC Handel <i>Zadok the Priest</i>	13 Mar 1999	Bach <i>Mass in G minor</i> Handel <i>Dixit Dominus</i>
26 Mar 1983	Britten <i>Rejoice in the Lamb</i> Stravinsky <i>Mass</i>	12 Jun 1999	Victoria <i>O Quam Gloriosum</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>
12 Nov 1983	Mozart <i>Ave Verum Corpus, Requiem</i>	4 Dec 1999	Mozart <i>Benedictus sit Deus</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>
28 Jan 1984	Mozart <i>Ave Verum Corpus, Dies Irae from Requiem</i>	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>
24 Mar 1984	Bach <i>Cantata No 9</i> Haydn <i>Maria Theresa Mass</i>	8 Jul 2000	Bach <i>Jesu, meine Freude</i> Britten <i>Rejoice in the Lamb, Antiphon, Missa Brevis, Traditional Spirituals</i>
7 Apr 1984	Handel <i>Messiah - Easter Music</i>	9 Dec 2000	Bach <i>Christmas Oratorio</i>
17 Nov 1984	Handel <i>Messiah</i>	31 Mar 2001	Rossini <i>Petite Messe Solennelle</i> Puccini <i>Requiem</i>
23 Mar 1985	Geoffrey Burgon <i>Short Mass</i> First performance Victoria <i>O Quam Gloriosum</i> Kodály <i>Missa Brevis</i>	30 Jun 2001	Songs by Gershwin, Copland, Arlen, Rodgers and Hart
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>	8 Dec 2001	Handel <i>Theodora</i>
15 Mar 1986	Haydn <i>Missa brevis, St. Joannis de Deo</i> Pergolesi <i>Magnificat</i> Vaughan Williams <i>Benedicite</i>	16 Mar 2002	Mozart <i>Coronation Mass</i> Poulenc <i>Gloria</i>
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>	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>
8 Nov 1987	Beethoven <i>Mass in C major</i>	7 Dec 2002	Handel <i>Messiah</i>
19 Mar 1988	Vivaldi <i>Beatus Vir</i> Rutter <i>Requiem</i>	5 Apr 2003	Mozart <i>Requiem, Ave Verum Corpus, Dixit Dominus</i>
26 Nov 1988	Mozart <i>Ave Verum Corpus, Mass in C minor</i>	29 Jun 2003	Bruckner <i>Christus Factus Est, Locus Iste</i> Brahms <i>Geistliches Lied, Ein Deutsches Requiem</i>
18 Mar 1989	Palestrina <i>Missa Brevis</i> Brahms <i>Liebeslieder Waltzer</i>	6 Dec 2003	Bach <i>Magnificat in D</i> Rutter <i>Magnificat</i>
18 Jun 1989	Mozart <i>Kyrie in D minor</i> Haydn <i>Nelson Mass</i>	27 Mar 2004	Bernstein <i>Chichester Psalms</i> Kodály <i>Missa Brevis</i> Pärt <i>The Beatitudes</i>
25 Nov 1989	Mozart <i>Mass in C major, Requiem</i>	14 May 2004	Rutter <i>Magnificat (excerpts)</i> Pärt <i>The Beatitudes</i> Kodály <i>Missa Brevis (excerpts)</i>
24 Mar 1990	Fauré <i>Pavane, Cantique de Jean Racine</i> Rutter <i>Requiem</i>	26 Jun 2004	Various <i>Opera Choruses</i>
10 Jun 1990	Vivaldi <i>Gloria</i> Bach <i>Magnificat</i>	27 Nov 2004	Haydn <i>The Creation</i>
1 Dec 1990	Bach <i>Christmas Oratorio (Parts i-iv)</i>	17 Apr 2005	Stravinsky <i>Symphony of Psalms</i> Puccini <i>Messa di Gloria</i>
09 Mar 1991	Fayrfax <i>Magnificat (Regale)</i> Pergolesi <i>Magnificat</i> Mozart <i>Ave Verum Corpus, Missa Brevis</i>	25 Jun 2005	Buxtehude <i>Membra Jesu Nostri</i> Vivaldi <i>Gloria</i>
30 Jun 1991	Stravinsky <i>Mass</i> Mozart <i>Missa Longa in C</i>	10 Jul 2005	Various <i>Opera Choruses</i>
1 Dec 1991	Rossini <i>Petite Messe Solennelle</i>	14 Jan 2006	JS Bach <i>Mass in B Minor</i>
21 Jun 1992	Schutz <i>Aller Augen Warten Auf Dich, Herre Meine Seele Erhebt Den Herren</i> Bruckner <i>Three Graduals, Mass No 2 in E minor</i>	8 Apr 2006	Holst <i>The Hymn of Jesus</i> Finzi <i>Lo, the Full, Final Sacrifice</i> Fauré <i>Requiem</i>
29 Nov 1992	Haydn <i>Te Deum Laudamus</i> Handel <i>Coronation Anthem No 4</i> Mozart <i>Vesperae Solennes de Confessore</i>	24 Jun 2006	King <i>The Season of Singing</i> First performance Mozart <i>Requiem</i>
21 Mar 1993	Copland <i>In The Beginning</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	4 Jul 2006	<i>Sing!</i> at the London Coliseum
26 Jun 1993	Vivaldi <i>Beatus Vir</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	2 Dec 2006	Mendelssohn <i>Saint Paul</i>
26 Feb 1994	Bach <i>Mass in B minor</i>	24 Mar 2007	Various <i>Psalmfest</i>
25 Jun 1994	Byrd <i>Mass in Five Voices</i> Howells <i>Magnificat, Nunc Dimitis, Te Deum</i> Kodály <i>Missa Brevis</i>	30 June 2007	Vaughan Williams <i>The Five Tudor Portraits</i> King <i>The Season of Singing</i>
3 Dec 1994	Handel <i>Messiah</i>	Conductors	
5 Mar 1995	Various <i>Opera choruses</i>	10 Dec 1977 to 8 Jul 2000	Alan Hazeldine
10 Jun 1995	Mendelssohn <i>Elijah</i>	9 Dec 2000 to 30 Jun 2002	Matthew Andrews
2 Dec 1995	Britten <i>Saint Nicholas</i> Various <i>Christmas music</i>	7 Dec 2002	Colin Myles
23 Mar 1996	Bach <i>Jesu, meine Freude, Mass in G minor</i>	5 Apr 2003 to date	Murray Hipkin
22 Jun 1996	Mozart <i>Regina Coeli, Requiem</i>		