



JENKINS
THE ARMED MAN: A MASS FOR PEACE

TIPPETT
FIVE NEGRO SPIRITUALS FROM
A CHILD OF OUR TIME

BRITTEN
CANTATA MISERICORDIUM

BARBER
ADAGIO FOR STRINGS

Saturday 28 June 2008, 7:30pm
St James's Church, Muswell Hill, N10 3DB



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Q

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Britten
Cantata Misericordium Op.69

Barber
Adagio for Strings Op.11

Tippett
Five Negro Spirituals

Interval of 20 minutes

Jenkins
**The Armed Man:
A Mass for Peace**

Denise Leigh Soprano
Richard Edgar-Wilson Tenor
Charles Johnstone Baritone

The Sacconi String Quartet
Ben Hancox Violin I
Hannah Sawson Violin II
Robin Ashwell Viola
Cara Berridge Cello

North London Chorus and Orchestra
Eleanor Gilchrist Leader

Murray Hipkin Conductor

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CANTATA MISERICORDIUM

BRITTEN

CHORUS

Beati misericordes.
Beati qui dolore corporis afflictis succurrunt.
Audite vocem Romani:

TENOR

'Deus est mortali iuvare mortalem.'

CHORUS

Audite vocem Iudaei:

BARYTONUS

'Proximum tuum, sicut te ipsum, ama.'

TENOR ET BARYTONUS

At proximus meus quis est?

CHORUS

Iesu parabola iam nobis fiat fabula.

CHORUS

En viator qui descendit ab Ierusalem in Iericho.

VIATOR (Barytonus)

Ah quam longa est haec via, quam per deserta loca.
Terret me solitudo, terret omnis rupes, omne arbustum.
Insidias timeo. Heus, asine, propera, propera.

CHORUS

Cave, viator, cave! Latent istis in umbris latrones.

Iam prodeunt, iam circumstant.

Cave, viator, cave!

VIATOR

Qui estis homines? Cur me sic intuemini? Atat! Plaga!
Atatae! Pugnis, fustibus vapulo. Iam spoliator, nudor.
Quo fugit asinus? Eheu relinquo humi prostratus,
semivivus, solus, inops.

CHORUS

Ubi nunc latrones isti? Quam cito ex oculis elapsi sunt.
Solitudo ubique, solitudo et silentium. Quis huic
succurret in tanta vastitate?

[Passage of time: Orchestra]

CHORUS

Bono nunc animo es, viator. Nam tibi appropinquat
iter faciens qui habitu est sacerdos. Is certe sublevabit.
Compella eum.

VIATOR

Subveni, ah subveni: ne patere me mori

CHORUS

Dure sacerdos, quid oculos avertis? Quid procul
praeteris? Ut praeterit, ut abit ex oculis
homo sacerri-mus

[Passage of time: Orchestra]

CHORUS

En alter in conspectum venit. Tolle rursus, abiecte,
animos.

Qui accedit est Levita. Is certe sublevabit.

CHORUS

Blessed are the merciful.
Blessed are those who succour the afflicted in body.
Hear the voice of a Roman:

TENOR

'For man to love man is God.'

CHORUS

Hear the voice of a Jew:

BARITONE

'Thou shalt love thy neighbour as thyself.'

TENOR AND BARITONE

But who is my neighbour?

CHORUS

Let us enact now a parable of Jesus.

CHORUS

Behold a traveller going down from Jerusalem to Jericho.

TRAVELLER (Baritone).

Ah how long this way is, how desolate the country! I am
afraid of the solitude, of every rock, of every shrub. I
fear an ambush. Hey, donkey, hurry, hurry.

CHORUS

Beware, traveller, beware! Robbers are lurking in those
shadows. Now they are coming forward, now they are
surrounding you. Beware, traveller, beware!

TRAVELLER

What men are you? Why do you look at me like that?
Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and
stripped! Where has my donkey gone? Alas, I am left
prostrate on the ground, half dead, alone, helpless.

CHORUS

Where have those robbers gone? How quickly they have
vanished. Solitude everywhere, solitude and silence.
Who will help this man in such a wilderness?

[Passage of time: Orchestra]

CHORUS

Be of good cheer, traveller: there is someone approach-
ing along the road who by his dress is a priest. Surely he
will rescue you. Hail him.

TRAVELLER

Help, oh help me: do not let me die.

CHORUS

Hard-hearted priest, why do you look away, why do you
pass by on the other side? See, he is passing by, he is
vanishing from sight, the accursed holy man!

[Passage of time: Orchestra]

CHORUS

Look, another is coming in sight. Raise your spirits,
outcast, again. The man who is coming is a Levite. He
surely will rescue you.

VIATOR

Fer opem, fer opem atrociter mihi vulnerato.

CHORUS

O ferrea hominum corda! Hic quoque conspexit iacentem, praeteriit, acceleravit gradum. Timetne cadaveris ne tactu polluat? I nunc, sacrosanct Levita, cordis tui praescriptiones inhumanas observa.

[Passage of time: Orchestra]

CHORUS

Ecce, tertius apparet – sed languescit spes auxilii: nam propior videtur esse contemptus Samaritanus. Quid interest Samaritani Iudaei negotia suscipere molesta?

VIATOR

Miserere mei, hospes, afflicti.

SAMARITANUS (Tenor)

Ah, di boni! Quid audio? Quid ante pedes iam video? lacet hic nescioquis immania passus. Age, primum haec vulnera adligem. Ubi mihi vinum? Ubi oleum? Sursum, iam sursum imponam te in tergum iumentum mei.

CHORUS

Vincit, ecce, vincit tandem misericordia. Hic pedes ipse comitatur eum in deversorium.

SAMARITANUS

Ohe, caupo, siquid audis: aperi portam. Viatorem adfero a latronibus spoliatum. Aperi, quaeso . . . Benigne.

Para nobis cenam, caupo, para cubiculum, amabo. Mihi cras abundum erit. Cura hunc dum convalescat. Dabo tibi duos denarios.

VIATOR

Iam rursus revivesco. Iam spes in animum redit. Optime hospitem, quis es? Unde es gentium? Salvus quomodo tibi gratias referam dignas?

SAMARITANUS

Quis sim, unde sim gentium, parce quaerere. Dormi nunc, amice, dormi: iniuriarum obliviscere.

CHORUS

Mitis huius adiutoris qui servavit saucium Proximumque sibi duxit hospitem incognitum, O si similes existant ubicumque gentium! Morbus gliscit, Mars incedit, fames late superat; Sed mortales, alter quando alterum sic sublevat, E dolore procreata caritas consociat.

TENOR ET BARYTONUS

Quis sit proximus tuus iam scis.

CHORUS

Vade et tu fac similiter.

TRAVELLER

Give me aid, give me aid: I am terribly wounded.

CHORUS

Oh the hard hearts of men! This one too saw him lying there, passed by and hastened his pace. Is he afraid of being polluted by touching a corpse? Go on, sacrosanct Levite, observe the inhuman prescriptions of your heart.

[Passage of time: Orchestra]

CHORUS

See now, a third is appearing -- but hope of relief is fading: For from near he is seen to be only a despised Samaritan. What interest has a Samaritan in taking up the troublesome affairs of a Jew?

TRAVELLER

Pity me, stranger, pity me: I am suffering.

SAMARITAN (Tenor)

Ah, good gods! What do I hear? What do I see before my feet? Here lies someone who has been horribly treated. Come, first let me bind up these wounds. Where is my wine, my oil? Up, now I will lift you up on to the back of my beast.

CHORUS

Triumph! Mercy is triumphing at last. This man is accompanying him to an inn himself on foot.

SAMARITAN

Ho, innkeeper, do you hear? Open the door. I have with me a traveller who has been stripped by robbers. Open, please . . . Thank you.

Prepare us supper, innkeeper, and a room, please.

Tomorrow I shall have to go on. Look after this man till he gets better. I will give you two denarii.

TRAVELLER

I am coming back to life again. Hope is reviving in me. Best of strangers, who are you? From what people do you come? I am saved, and how can I thank you worthily?

SAMARITAN

Who I am, and what my people, ask no more. Sleep now, my friend, sleep: forget your injuries.

CHORUS

O that men like this gentle helper, who saved a wounded man and treated as his neighbour an unknown stranger, may be found all over the world. Disease is spreading, war is stalking, famine reigns far and wide. But when one mortal relieves another like this, charity springing from pain unites them.

TENOR AND BARITONE

Who your neighbour is, now you know.

CHORUS

Go and do likewise.

Text and translation by Patrick Wilkinson

CANTATA MISERICORDIUM BRITTEN

Benjamin Britten (1913-1976): Cantata Misericordium, Op. 69 (1963)

In contrast to his War Requiem, composed a year earlier and to which it offers something almost of a calm epilogue, the lyrical style and subdued tone of the Cantata Misericordium follows the indication of its title in exploring the virtues of compassion rather than the consequences of aggression. It was composed to mark the centenary of the Red Cross in 1963. Britten, now in his fiftieth year, completed his setting of Patrick Wilkinson's Latin text in May and the work was premièred on the first day of September, with an appropriately solemn sense of occasion, by the Orchestre de la Suisse Romande under Ernest Ansermet with choir Le Motet de Geneve in the Grand-Théâtre, Geneva. The tenor and baritone soloists who, as in the War Requiem, sustain key roles in the narrative, were Peter Pears and Dietrich Fischer-Dieskau.

The orchestral resources deployed are relatively small – string orchestra and quartet, piano, harp and timpani – and the work is arranged in three sections, unified by a common ethical theme. These consist of a reflective prologue and conclusion on the moral necessity and social responsibilities of neighbourliness, bracketing a central narrative section, itself divided into three parts by orchestral interludes marking the passage of time between the incidents that make up the Christian parable of the Good Samaritan. *Misericordia* translates variously as merciful, tender or compassionate and this ethos is set for the work by the *crescendi* and *diminuendi* of the opening choral repetitions, following a short contrapuntal introduction by the string quartet, of “Beati misericordes” to the same tune. The soloists declare exemplary Roman (tenor) and Jewish

(bass) forms of neighbourliness and mercy, uniting to ask: “But who is my neighbour?” The chorus respond, to close the prologue, by announcing the enactment of the parable.

Throughout the central section, the chorus, as if in a classical drama, set the scene, comment on and respond to the narrative events told by the soloists, the baritone taking the rôle of the traveller who is set upon by thieves and the tenor that of the Samaritan who comes to his aid. The tone of the attack is set musically by marking both orchestral and vocal parts *sempre con moto agitato* as the chorus first warn the traveller: “Cave, viator, cave”, who then cries out: “Atat! Plaga! Atatae! Pugnīs, fustibus vapulo” while the thieves are described raining blows upon him to an *animando* accompaniment. After a brief orchestral *ritornello*, the chorus describes in fierce *staccato*, first a hard-hearted priest, then a Levite, as both pass by the prone body of the traveller, ignoring his faltering cries for help. The orchestral *ritornello*, now in a broken pattern, precedes the chorus describing the appearance of the Samaritan, asking, in a querulous *parlando*: “Quid interest Samaritani Iudaei negotia suscipere molesta?”. The Samaritan's response is immediately sympathetic and expressed in the tenor's exquisitely gentle piano solo, accompanied by delicate string *tremolandi*. The traveller begins to recover as the Samaritan delivers him to the shelter of an inn and the care of its keeper, with the calming assurance, over plangent harp accompaniment: “Sleep now, my friend, sleep: forget your injuries”. This moving resolution of the traveller's plight suggests an echo of the closing movement of the War Requiem, when the two male

soloists sing: “Let us sleep now”.

The work closes with a reprise of the orchestral motifs from the prologue. The chorus draws the moral by celebrating the traveller's rescue by a complete stranger, who treated him as his neighbour: charity springs, they sing, from such acts of relief. The soloists return to answer the question they posed in the prologue: “Who your neighbour is, now you know.” As the music fades in a gentle *ostinato*, the chorus repeats softly the concluding injunction: “Vade et tu fac similiter” (Go and do thou likewise).



ADAGIO FOR STRINGS

BARBER

Samuel Barber (1910-1981): Adagio for Strings, Op. 11 (1936)

Barber composed his String Quartet, Op. 11, whilst living outside Salzburg during his second visit to Europe. One of the strongest of his early works, it includes the Adagio for Strings as its second movement. Arturo Toscanini, with whom Barber had become friends whilst in Italy, asked to see some of his recent work and suggested making a free-standing arrangement of the adagio movement for string orchestra. Barber completed this in 1938 and sent it to Toscanini, who premiered it in November as part of a radio broadcast with the NBC Symphony from New York, which also included

Barber's First Essay for Orchestra. The popularity of the Adagio was immediate, and has been continuous. It was performed in a commemoration ceremony at the World Trade Centre in 2001 and in 2004 voted the saddest classical work ever by listeners to the Today programme.

Sadness, however, does less than justice to the sustained languor and rhythmic sensuousness of the music, which surely evokes a mood more of the little, than the larger, dying. It has an arch-like structure, consisting of five short sections which develop its long,

ascending melodic line. This flows softly through a series of expanding variations as the choir of strings assembles its constituent groups, alternating isolation with integration, building to a *fortissimo-forte* climax at their highest registers in the middle section. This is followed by an abrupt, almost ecstatic silence, then a *coda* of darkening, descending chords dominated by the lower strings, before the final section returns to the original theme, concluding with a restatement of the opening of the initial melody, a brief silence sustaining the last note as the accompaniment disappears.



FIVE NEGRO SPIRITUALS

TIPPETT

1 Steal Away

*Steal away, steal away,
Steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.*

My Lord he calls me
He calls me by the thunder,
The trumpet sounds within-a my soul
I han't got long to stay here.

Green trees abending,
poor sinner stands trembling,
The trumpet sounds within-a my soul
I han't got long to stay here.

2 Nobody Knows

*Nobody knows the trouble I see,
Nobody knows like Jesus.*

O brothers, pray for me,
Help me drive old Satan away.

O mothers, pray for me,
Help me drive old Satan away.

3 Go, down Moses

*Go down Moses
Way down in Egypt land,
Tell old Pharaoh,
To let my people go.*

When Israel was in Egypt land,
Oppressed so hard they could not stand,
"Thus spake the Lord," bold Moses said,
"If not I'll smite your first-born dead."

4 By and by

*O by and by, by and by,
I'm going to lay down my heavy load,*

I know my robe's going to fit me well,
I've tried it on at the gates of Hell,

Hell is deep and a dark despair,
O stop poor sinner and don't go there!

5 Deep river*

*Deep river,
my home is over Jordan,
Deep river,
Lord I want to cross over into campground.*

Oh chillun! Oh don't you want to go
to that gospel feast,
That promised land where all is peace.
Walk into heaven and take my seat,
And cast my crown at Jesus' feetw

*with Elaine McGregor - alto

Michael Tippett (1905-1998): Five Negro Spirituals from A Child of Our Time (1942)

Tippett has written that "A Child of Our Time arose out of the general situation in Europe before the Second World War...So that though...the final jolt into composition came from a particular and political event, I knew from the first that the work itself had to be anonymous and general, in order to reach down to the deeper levels of our common humanity". The 'event' occurred in November, 1938, when the German diplomat Ernst von Rath was shot in Paris by a young Polish Jew, Herschel Grynszpan. In retribution, the Nazis unleashed the vicious pogrom of *Kristallnacht*. Tippett channelled the horror of his response into the composition of what he termed "a Passion; not of a god-man, but of man whose god has left the light of the heavens for the dark of the collective unconscious", using the fate of the Jewish people as an example of universal human suffering.

Structured on the models both of the Bach Passions and Handel's Messiah, it consists of the characteristic musical forms of the oratorio: chorus, aria, recitative and chorales. Tippett arranges it in three parts, the first dealing "with the general state of oppression in our time; Part 2 presents the particular story of a young man's attempt to seek justice by violence and the catastrophic consequences; while Part 3 considers the moral to be drawn, if any". A Child of Our Time was finally completed in 1942 and first performed at the Adelphi Theatre, London on 19 March 1944.

The five spirituals contained within the work provide the structural role filled by the chorales in Bach's Passions. Tippett sought a similar effect and, whilst considering how to accomplish it for a contemporary audience, heard a radio performance of Steal Away, later recalling being moved by the phrase

'The trumpet sounds within-a my soul' "far beyond its obvious context". After studying a book of spirituals, he "saw that there was one for every key situation in the oratorio". Whilst symbolizing "the agony of modern Jews in Hitler's Europe", they also had wider reference: the third, Go Down Moses (entitled Let My People Go – A Spiritual of Anger in the work itself), draws a clear parallel, for example, between the Babylonish captivity of the Jews in ancient Egypt and the black slaves in the nineteenth century USA .

The popularity of the oratorio after the Second World War led Tippett's publisher, in 1958, to suggest an arrangement of the spirituals for unaccompanied choir, "thought of as an organ-like body producing a homogeneous sound at many levels of the chords and melodies" – the form in which they will be sung this evening.

THE ARMED MAN: A MASS FOR PEACE

JENKINS

1 The Armed Man

L'homme armé doit on douter
On a fait partout crier
que chacun se viegne armer
d'un haubregon de fer

*The armed man must be feared
Everywhere it has been decreed
that every man should arm himself
with an iron coat of mail*

2 Call to prayers

(Omitted from this evening's performance)

3 Kyrie

Kyrie eleison
Christe eleison

4 Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up.
He fighting daily oppresses me.
Mine enemies would daily swallow me up:
For they be many that fight against me.
O thou most high.
Defend me from them that
rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

Psalms 56 and 59

5 Sanctus

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

6 Hymn Before Action

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions
Ere yet we draw the blade,
Jehova of the Thunders,
Lord God of Battles, aid!
High lust and froward bearing,
proud heart rebellious brow,
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord grant us strength to die!

Rudyard Kipling

7 Charge

The trumpets loud Clangor
Excites us to Arms,
With shrill notes of anger
and mortal alarms,
How blest is he who
for his country dies,
The double double beat
of the thundering drum
cries Hark! The foes come,
Charge, 'tis too late to retreat

John Dryden/Jonathan Swift

8 Angry Flames

Pushing up through smoke
From a world half darkened
by overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge, Scatter glittering sparks already
tower over the whole city
Quivering like seaweed
The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out Wreathed in fire,
Countless human beings on all fours
In a heap of embers that
erupt and subside,
Hair rent, Rigid in death,
There smoulders a curse.

Toge Sankichi

9 Torches

The animals scattered in all directions,
screaming terrible screams
many were burning others were burnt
All were shattered and scattered
mindlessly,
their eyes bulging.
Some hugged their sons, others their
fathers and mothers,
unable to let them go,
and so they died.
Others leapt up in their thousands,
faces disfigured and were
consumed by the fire,
Everywhere were bodies
squirring on the ground,
wings, eyes and paws all burning.
They breathed their last as living
torches.

The Mahàbhàrata

10 Agnus dei

Agnus dei, qui tollis peccata mundi
Miserere nobis, Dona nobis pacem .

11 Now the Guns have Stopped

Silent, so silent now,
Now the guns have stopped.
I have survived all, I who knew I would not.
but now you are not here.
I shall go home, alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend, who should
be with me now,
Not cold, too soon, And in your grave,
Alone.

Guy Wilson

12 Benedictus

Benedictus, qui venit in nomine Domini.
Hosanna in excelsis.

13 Better is Peace

Better is peace than always war,
And better is peace than evermore war.
L'homme armé doit on douter,
doit on douter?
Better is peace than always war,
And better is peace than evermore war.

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow.
The year is going, let him go,

Ring out the false, ring in the true.
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.
The year is going, let him go,

God shall wipe away all tears
And there shall be no more death,
neither sorrow nor crying,
Neither shall there be any more pain.
Praise the Lord,

Mallory/Anon/Tennyson/Revelations 21.4

THE ARMED MAN: A MASS FOR PEACE

JENKINS

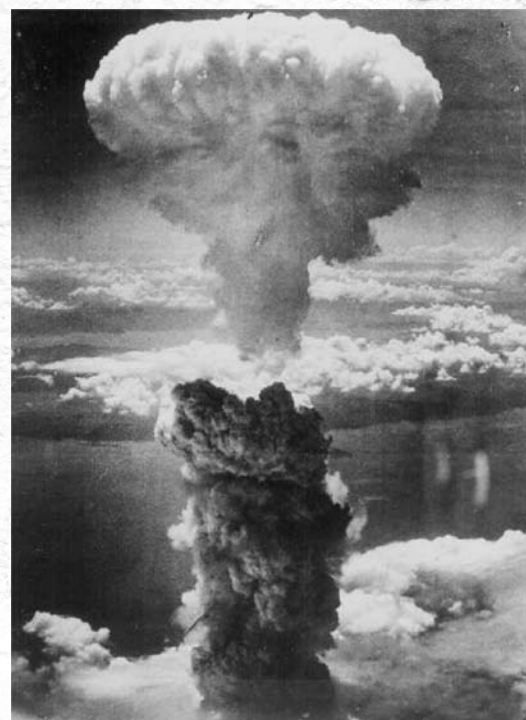
Karl Jenkins(1944-): The Armed Man: A Mass for Peace (1999)

L'homme armé was written in the mid-fifteenth century at the Burgundian court of Charles the Bold. It formed the core of a cycle of subsequent contemporary masses and at the end of the twentieth century, the basis of a commission to Karl Jenkins from The Royal Armouries Museum to celebrate the millennium. Jenkins used four movements from the Christian mass (Kyrie, Sanctus, Agnus Dei and Benedictus), interspersed with settings of other biblical and poetic texts as well as references to the liturgies of other world religions. The eclecticism of the resulting work, whilst retaining a clearly western character – the commission required that it should reflect Christian tradition - has led to it being regarded as an example of the world music genre and is surely one reason for its considerable popularity. Its theme of peace, through exposure of the horrors of war, is seen as a universal necessity transcending cultural differences.

It is organised into thirteen movements, opening with an appropriately percussive martial setting of *L'homme armé* itself, the tune of which returns at the beginning of the final movement ('Better is Peace') as a setting of the dialogue between Lancelot and Guinevere in Malory's *Le Morte Darthur*. The second movement, which will not be performed this evening, consists simply of the sustained ululations of the Muslim Adhaan ('Call to Prayers'), omitted in tonight's performance, followed by a setting of the Kyrie from the mass, using the plainsong of Palestrina's setting of the Armed Man mass for the *Christe eleison*. The musical structure of liturgical chant is retained for the fourth movement ('Save Me from Bloody Men'), marked to be sung by tenors and basses 'a capella

in the style of Gregorian Chant'. The Sanctus which follows is set as a marching song, as if of an advancing army evoking a sense of the glory with which heaven and earth are filled that veers between terrifying and exultant, interspersed with a series of militantly triumphant hosannas. The sixth movement ('Hymn Before Action') is a lush, almost cinematic setting of words by Kipling, a resigned prayer for "strength to die" in the armed conflict which will surely follow. This air of resignation is displaced in the movement which follows ('Charge!'), which opens with an excited fanfare of trumpets and sets words of Dryden and Swift on trumpets drums and war reflexively with the instrumentation of brass and timpani, interspersed with high female voices singing with questionable sweetness of "How blest is he who for his country dies". The movement ends, following a chanting of the order to "Charge!", with a clamorous *parlando* for all voices, no doubt representing the chaos of battle, followed by an economical half-a-minute's silence before a single trumpet plays the Last Post in memory of the fallen. The eighth movement ('Angry Flames') sets words of the Japanese poet, Toge Sankichi on the horrors of the atomic bombing of Hiroshima, which he survived, only to die in 1953 of radiation-induced leukaemia. The soprano soloist sustains the tragic sobriety of his verse, interspersed with occasional orchestral bursts and augmented on some phrases by the full chorus. The same mood characterises the next movement ('Torches'), which sets text from the sixth century BCE Mahābhārata, concluding on three choral shouts of 'torches' before fading to its close and into the undulating 'Agnus Dei' of the tenth movement. The choir's lyrical

singing is punctuated here by fanfares from a distant-sounding trumpet. The eleventh movement ('Now the Guns have Stopped') sets as a solo for female voice a brief text by Guy Wilson, Master of The Armouries "about the feelings of loss and guilt that so many of the survivors of the First World War felt when they came home but their friends did not". The penultimate movement ('Benedictus') returns to the mass form, combining soprano, alto and tenor voices softly with the chorus around transcendent cries of "Hosanna".



The closing movement supplements Malory's words to the opening theme with those of Tennyson and ends on the divine promise (from Revelations 21.4) that "God shall wipe away all tears...death...crying...sorrow...pain".

Tonight's retiring collection is in aid of the Medical Foundation for the care of victims of torture.

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ABOUT THE SOLOISTS



DENISE LEIGH SOPRANO

Born in Audley, Staffordshire, Denise Leigh studies with Lillian Watson. She first came to wider prominence as a Winner of the English National Opera / Channel 4 TV programme *Operatunity*, which won the Prix Italia 2003, and led to an appearance as Gilda *Rigoletto* (shared with her Co-Winner Jane Gilchrist) at

the London Coliseum. She has since returned to ENO for Orlando Gough's *For the Public Good*. Other stage work has included Russell Barr's play *The Super / Naughty XXXmas Story* at Wilton's Music Hall.

Denise Leigh has appeared with Clonter Opera as well as at the BBC Proms in the Park, Belfast Proms in the Park, Friday Night is Music Night and Songs of Praise. Other engagements have taken her to the Royal Albert Hall for Classic FM Live with the Brook Street Band, the Orchestra of St John's, the Royal Philharmonic Orchestra, St John's, Smith Square, the London Handel Festival, Symphony Hall, Birmingham, the Chester Summer Music Festival, the Three Choirs Festival, Hereford, and the Battle Proms.

She undertakes regular charity work, including recitals for Seeability at St James' Palace and Kensington Place, at Ardley Hall for the Francis House Children's House, for the RNIB and the Shooting Star Children's Hospice. She is also Fundraising Patron of the Douglas Macmillan Hospice at Home Appeal and

was awarded the High Achieving Woman of the Year at the Midlands Woman of the Year 2003 luncheon.

The CD *Operatunity Winners* on EMI Classics, was a best seller in Britain and Northern Europe, gaining a silver disc, staying in the Classic FM Top Ten for 16 weeks and remaining at the Number One position in the core classical chart for five months. It was also nominated for a BIT award. Her début solo CD *Pie Jesu* is now also available on EMI.

Current engagements include *Euridice (Orfeo ed Euridice)* for the Aisling Alairn Festival, *Messiah* for Nottingham Harmonic Society and with the Con Tempo Orchestra, Dublin, the *Utrecht Te Deum* for the Ten Tors Orchestra, Mahler *Symphony No. 2* with the Orchestral Musicians of Northern Ireland, Mozart *Mass in C Minor* for Angmering Chorale, Mozart *Requiem* for the Galway Choral Association and *Carmina Burana* at The Swan Theatre, High Wycombe, as well as return visits to the Battle Proms 2008 and Music by Moonlight in Dubai.

RICHARD EDGAR-WILSON TENOR

Richard Edgar-Wilson is noted particularly as a Bach Evangelist and as an interpreter of the music of Benjamin Britten. He has sung the Passions in France and Italy, and performed *Serenade for Tenor, Horn and Strings* in Norway and Greece, *War Requiem* in England, Northern Ireland and Italy, the *Spring Symphony* in Budapest, and *Death in Venice* for English National Opera.

As a concert artist, Richard Edgar-Wilson has collaborated with many of the best conductors working in Europe today including Sir Charles Mackerras, Sir Neville Marriner, Jeffrey Tate, Sir Roger Norrington, Trevor Pinnock, Sir David Willcocks, Philippe Herreweghe and Richard Hickox, and with orchestras such as Academy of St Martin in the Fields, London Philharmonic, Royal Philharmonic,

Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, English Chamber Orchestra and the Orchestra of The Age of Enlightenment. In recital he has performed regularly with Graham Johnson and the Songmakers' Almanac, and with Eugene Asti, Julius Drake and Malcolm Martineau. Opera appearances include *Acis* in Canada and London, *Tamino* in New Zealand, *Don Ottavio* in Lisbon, *Quint (Turn of the Screw)* at Garsington and recently Stephen McNeff's *The Gentle Giant* for the Royal Opera House, Covent Garden.

Recordings include *San Giovanni Battista* (GRAMOPHONE Baroque Vocal CD Award), *Dioclesian* with The English Concert, *Messiah*, *Artaxerxes*, *Boyce Odes* with the Hanover Band, *Coates Songs* with Sir Thomas Allen for the BBC, *Die Schöne Müllerin*, *On Wenlock Edge*, and two volumes of Swiss Romantic Lieder. Film and television work includes creating the role of



Beauty in the world première of Gerald Barry's *The Triumph of Beauty and Deceit* for Channel 4 TV and *Radames* in the Norwegian feature film *Suffløsen* (nominated for a "Best Foreign Film" Oscar).



CHARLES JOHNSTON BARITONE

Charles Johnston is from London and studied at Guildhall School of Music and Drama. He has worked with many leading companies in the UK and Ireland, and made his ENO debut in *Orfeo* in 1992. He has sung Verdi's

Macbeth in Singapore, *Almaviva*, *Don Giovanni* and *Golaud (Pelléas et Mélisande)* in France and *Smirnov (The Bear/Walton)* in Switzerland. Since 2000 he has toured with ETO, singing *Forester (Cunning Little Vixen/Janáček)* directed by James Conway and conducted by Richard Farnes, *Garibaldo (Rodelinda/Handel)* for English Touring Opera and Opera Theatre Company in Ireland and New York. He has appeared regularly at the Castleward Festival in N Ireland and Opera Holland Park, as *Scarpia*, *Enrico Ashton (Lucia di Lammermoor)*, *Marcello* in Puccini's *La Bohème*, *Don Alfonso (Così fan Tutte)*, *Eisenstein (Die Fledermaus)* among others. Other Verdi roles taken include *Nabucco*, *Giorgio Germont* in *La Traviata*, *Ford (Falstaff)*, *Posa (Don Carlos)* and *di Luna (Il Trovatore)*. In 2005 he played *Enrico VIII* in the Tower of London Festival production of *Donizetti's Anna Bolena* and toured with Mid Wales Opera in the title role of *Rigoletto*. He also premiered

Music Theatre Wales' *Gwyneth and the Green Knight* a comic version of the Gawain story written by Lynne Plowman, playing *Father*, *Pa Ogre* and *Sir Lancelot*. At ENO he has covered *Rigoletto*, *Calchas (Belle Hélène)*, *Doctor Kolenaty (Makropoulos Case/Janáček)*, *Amonasro (Aida)*, *Choregos (Punch and Judy)* and *Faninal (Rosenkavalier)*. In 2007 he played the *Guide* in Venice in Deborah Warner's acclaimed production of Britten's *Death in Venice*, covering the baritone roles. Plans include *8 Songs for a Mad King (Maxwell-Davies)* at the Jardins Musicaux in Switzerland, *Nikitisch (Boris Godunov)* at ENO, and a revival of *Death in Venice* at La Monnaie in Brussels.

THE SACCONI STRING QUARTET

Formed in 2001 at the Royal College of Music, the Sacconi Quartet is now acknowledged as one of the outstanding quartets of their generation. The Quartet won 2nd Prize at the 2006 London International String Quartet Competition, along with the Esterhazy Prize & Sydney Griller Award, following their 1st Prize win in the 2005 Trondheim International String Quartet Competition. They also won the Kurtág Prize at the Bordeaux International String Quartet Competition, 1st Prize in the Royal Over-Seas League chamber music competition and were shortlisted for a Royal Philharmonic Society award. In 2006 the Quartet was selected for representation by Young Concert Artists Trust (YCAT), and the same year was awarded an Angel Award

by The Herald newspaper for outstanding performances in the Edinburgh Festival.

Engagements last season included return visits to Wigmore Hall, concerts at Cadogan Hall, St George's Bristol, the Canterbury, Bangor New Music, Bury St Edmunds, Winchester and Lichfield Festivals. Abroad the Quartet has appeared at the Holland Festival in Amsterdam, the St Olav Festival in Trondheim, Norway and given recitals in Geneva, Barcelona, Germany and France. They have collaborated with many of today's leading chamber musicians in quintet, sextet and octet concerts, and will



tour the UK during 2008-9 with the Navarra Quartet on Music in the Round's Around the Country series.

This season, plans include a series of concerts in Switzerland and début recitals in the Musikverein in Vienna and the Liceo da Cámara series in Madrid, and a tour throughout the UK with Acoustic Triangle, the renowned classical-jazz trio.

THE CHORUS

Just over thirty years ago, in December 1977, North London Chorus (then known as the Hill Singers) gave its first concert here at St James's. Over the last thirty years 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.

Murray Hipkin was appointed Musical Director in 2003, and works with NLC by kind permission of English National Opera. His experience of both choral music and opera, as well as his enthusiasm and skills as teacher and conductor, have enabled the choir to flourish and develop an exciting and ambitious programme of performances.

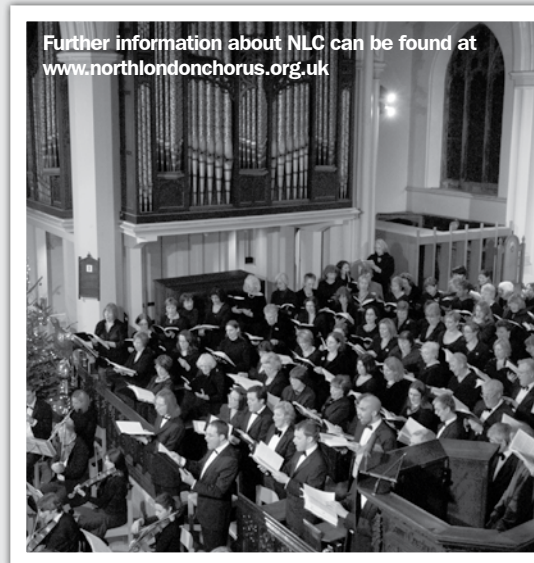
In 2005, NLC was proud to welcome renowned soprano Janis Kelly as its patron. Her performing début with NLC was in April 2006, and her regular appearances with the chorus include the 30th Anniversary Concert last December at St

Michael's, Highgate. The concert was a memorable occasion, which included a stunning performance of Schönberg's *Friede auf Erden*, as well as Part 1 of Handel's *Messiah*. As an encore, founding Musical Director Alan Hazeldine returned to the rostrum to conduct the *Hallelujah Chorus*.

NLC supports a number of good causes, including North London Hospice and the Organ Restoration Fund here at St James's. This evening, there will be a retiring collection for the Medical Foundation for the Care of Victims of Torture. The Foundation, which has its headquarters in north London, provides care and rehabilitation to survivors of torture and other forms of organised violence. More information about its work can be found at www.torturecare.org.uk

NLC is a friendly choir and, as well as preparing for concerts, organises a range of related activities, including an annual residential weekend, regular one

day workshops, sectional rehearsals, social events and visits to concerts and the opera. Rehearsals take place in East Finchley on Thursday evenings and potential new members are welcome to audition. Please contact the Secretary on 0208 349 3022.



Photographer: Jan Traylen



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*, *The Turn of the Screw* and *The Merry Widow*.

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 Björk including *Pierrot Lunaire* at the Verbier Festival and community and education projects with ENO Baylis. 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 to Bampton Classical Opera and the company will perform his new translation of Gluck's *Le Cinesi* this August. This July he begins a 12 month sabbatical from ENO and takes up the post of Musical Director of *The Sound of Music* at the London Palladium.

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

SOPRANOS

Lucy Allen	Jenny Cohen	Anne Godwin	Nikki Lloyd	Jennie Somerville
Gloria Arthur	Heather Daniel	Kirsten Hubmann	Jo Lunt	Julia Tash
Helena Beddoe	Alex Edmondson	Enid Hunt	Ros Massey	Pauline Treen
Linda Beskeen	Penny Elder	Marta Jansa	Joan Reardon	Enriqueta Viñas
Michaela Carlowe	Jean Freedman	Alison Liney	Shantini Siva Prakasam	

ALTOS

Marian Bunzl	Viv Gross	Alice Mackay	Judith Schott	Phyll White
Lucy Ellis	Sue Heaney	Elaine McGregor	Belinda Sharp	Catherine Whitehead
Julia Fabricius	Jo Hulme	Kathryn Metzenthin	Joanna Shepherd	
Eleanor Flaxen	Susan Le Quesne	Vivienne Mitchell	Sonia Singham	
Hélène Gordon	Jane May	Judith Moser	Jane Spender	

TENORS

Andy Anderson	Alan Chandler	Harvey Ratner	Stephen Sharp
Guy Beeching	Mark Layton	Gill Robertson	Chris Siva Prakasam

BASS

Marcus Bartlett	Martin Cave	Paul Filmer	Tomaz Linke	Neil Parkyn
David Berle	Norman Cohen	David Hastings	Paul Long	Tony Shelton
William Brown	Andrew Elder	Yoav Landau Pope	Dan Newman	Chris Shirley-Smith

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Helen Brown
Ben Hancox*
Helen Twomey

VIOLIN 2

Emma Penfold
Annemarie McDade
Hannah Sawson*
Rebecca Coleman

VIOLA

Jane Rogers
Robin Ashwell*
Rachel Solomon-
Williams

CELLO

Cara Berridge*
Kate Sawbridge

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PAST CONCERTS - THE LAST TEN YEARS

- 5 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 B 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*
8 Jul 2000 **Bach** *Jesu, meine Freude*
Britten *Rejoice in the Lamb,* *Antiphon, Missa Brevis, Traditional Spirituals*
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 2000 **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 Nostr*
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*
24 Mar 2007 *Various Psalmfest*
30 Jun 2007 **Vaughan Williams** *Five Tudor Portraits*
King *The Season of Singing*
15 Dec 2007: **30th Anniversary Concert**
Handel *Messiah Part I*
Bach *Ich freue mich in dir*
Pergolesi *Magnificat*
Schönberg *Friede auf Erden*
15 Mar 2008 **Haydn** *The Seven Last Words*
Rossini *Stabat Mater*

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