



SCHUBERT
MASS IN G

ELGAR
PIANO QUINTET

BRAHMS
EIN DEUTSCHES REQUIEM

Saturday 22 November 2008 7:30pm
St Michael's Church, Highgate, N6 6BJ



Q

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CHARTERED ACCOUNTANTS

Schubert **Mass in G**

Elgar **Piano Quintet**

Interval of 20 minutes

Brahms **Ein Deutsches Requiem**

Janis Kelly	Soprano
Tyler Clark	Tenor
Roland Wood	Baritone
Richard Pearce	Organ/Piano
Richard Peirson	Piano

North London String Quartet

Gavin Davies	Violin I
Ken Milton	Violin II
Graeme McKean	Viola
Jonathan Few	Cello

North London Chorus

Murray Hipkin	Conductor/Piano
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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.

MASS IN G SCHUBERT

I Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
miserere nobis
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

III Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
In unum Dominum Jesum Christum,
Filium Dei unigenitum,
ex Patre natum ante omnia sæcula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die

I Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

II Gloria

Glory be to God in the highest.
And on earth peace
to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
have mercy on us
Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
For thou only art holy,
thou only art the Lord,
thou only art the most high.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

III Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
In one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again

secundum Scripturas.
 Et ascendit in coelum:
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos:
 cujus regni non erit finis.
 Credo in Spiritum Sanctum,
 Dominum, et vivificantem:
 qui ex Patre et Filio procedit.
 Qui cum Patre et Filio simul
 adoratur, con glorificatur:
 qui locutus est per Prophetas.
 Confiteor unum baptisma,
 in remissionem peccatorum mortuorum.
 et vitam venturi sæculi.
 Amen.

IV Sanctus

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

V Benedictus

Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.

VI Agnus Dei

Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei.
 Dona nobis pacem.

*according to the Scriptures:
 and ascended into heaven.
 He sitteth at the right hand of the Father;
 and He shall come again with glory
 to judge the living and the dead;
 and His kingdom shall have no end.
 I believe in the Holy Ghost,
 the Lord and giver of life,
 Who proceedeth from the Father and the Son,
 Who with the Father and the Son together
 is worshipped and glorified;
 which was spoken by the Prophets.
 I acknowledge one baptism
 for the remission of deadly sins.
 and the life of the world to come.
 Amen.*

IV Sanctus

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

V Benedictus

*Blessed is He that cometh
 in the name of the Lord.
 Hosanna in the highest.*

VI Agnus Dei

*Lamb of God,
 Who takest away the sins of the world,
 have mercy upon us.
 Lamb of God.
 Grant us peace.*

Alan Hazeldine

5 July 1948 - 10 November 2008

Schubert's Mass in G was performed at the inaugural concert of the Hill Singers (later the North London Chorus) on 10 December 1977, conducted by Alan Hazeldine, the choir's founder.

We were thrilled to welcome Alan back to conduct the Hallelujah Chorus at our 30th Anniversary Concert last December. He agreed to do this in spite of the fact that he was extremely ill.

Sadly Alan died on Monday 10th November and we would like to dedicate tonight's performance to his memory

MASS IN G SCHUBERT

Franz Schubert (1797 – 1828): Mass No 2 in G major D167 (1815)

In his notebook, on March 28, 1824, Schubert wrote: “It is with faith that man comes into the world... in order to understand anything, I must first believe in something”. This simple clarity about religious belief is reinforced in a letter to his father a year later in which he declared: “I have never forced myself to piety; and never compose hymns or prayers of that kind unless it takes me unawares; but then it is usually the right and true piety”. A sense of religious practice as natural and without affectation or what he called “forced devotion” is characteristic of Schubert’s early settings of the Roman Mass which, like all of his sacred music, were composed for performance at church services rather than as concert pieces. He had been brought up a Roman Catholic, regularly attending services with his parents at the Austrian imperial court chapel in Vienna as well as their local church in the nearby suburb of Lichtental, for which he wrote his Mass in G at the age of 18. The setting was composed rapidly between March 2nd and 7th, scored for mixed chorus, soprano, tenor and bass soloists accompanied just by strings and organ. His brother, Ferdinand, added wind and timpani parts for its eventual publication, almost two decades after the composer’s death.

Although the music of his later, longer masses was more complex, Schubert used the same formal organization into six sections for all of them, following the manner of the short Viennese masses of Haydn and Mozart. By the time he composed his second mass, Schubert’s distinctive lyricism was already in evidence in the symmetrically organised opening sections. The chorus begins the Kyrie

in an almost languorous andante, with gently undulating strings interspersed between repetitions of the opening phrase until the soprano soloist rises lightly and briefly on ‘Christe eleison’. The choir takes up further repetitions of the same phrase before returning gently to the opening andante. A dramatic contrast in tempo and dynamics, to *allegro maestoso*, marks the declaratory choral opening of the Gloria, to brisk string accompaniment, before a central passage, both softer and more lyrical, allows soprano and bass soloists a brief, luminous interweaving with the chorus on ‘Domine Deus’ and ‘Filius Patris’. Vigorous strings then forge a link for the chorus’s recovery of the opening allegro on ‘Quoniam tu solus sanctus’.

Schubert uses the same tripartite structure to organise the Credo, but makes the opening and closing incantations of ‘credo in unum deum’ and ‘credo in spiritum sanctum’ much gentler than the forceful statements of ‘crucifixus’ and ‘resurrexit’. There is a subtle originality in the way he uses low strings in rhythmic staccato accompaniment to the quiet certainty with which the chorus begin to invoke the fundamentals of belief. What Murray Hipkin terms the “exciting simplicity” of their relaxed, legato conversation moves into turn-taking, as male voices respond to the sopranos and altos on ‘In unum Dominum, Jesum Christum’, heightening a sense of natural conviction in the words of the text. The mythical assertions at the core of the Christian faith are marked in the central part, by contrast, with a more insistent staccato beneath forceful statements of belief in redemptive sacrifice and salvation,

before the calm conversations of the opening ‘credo’ return at the close. Here, as in all his masses, Schubert omits from the creed the words ‘Et unam sanctam catholicam et apostolicam Ecclesiam’, as if their implicit ultramontanism undermined his sense of the everyday immediacy of religious belief and practice. His Christian beliefs were integrated inextricably with his Romanticism and centred on a Creator-God of beauty and compassion whose divine achievement was the aesthetic order of the natural world. He was thus both theologically and aesthetically unsympathetic to the idea of a single, unified church, the authoritarian conventions and constraints of which would inevitably be too much like the secular order of the contemporary Austrian state. This may have been one of the reasons that the ecclesiastical officers of the imperial court rejected his application for the post of Vice-Kappelmeister some years later.

The distinctly Mozartian character of the Sanctus is marked by a return to *allegro maestoso* for its sombre opening, before breaking into a vigorous, fugal Osanna. This appears again at the end of the subsequent Benedictus, which begins, in a gracious andante, with an extended, lyrical canon for the three soloists. The final section is a slow, peaceful setting of the Agnus Dei, in which Schubert develops exquisitely balanced harmonies between orchestra and soloists. The rôle of the chorus is limited to expressing the hushed pleas of the text in two brief intercessions of ‘miserere nobis’ between soprano and bass solos, and the soft repetitions of ‘dona nobis pacem’ which draw the work quietly to a close.

PIANO QUINTET

ELGAR

Edward Elgar (1857 – 1934): Piano Quintet in A minor, Op 84 (1918 – 9)

I Moderato - Allegro II Adagio III Andante - Allegro

Like Brahms, Elgar destroyed his early attempts at composing chamber music, only returning to it late in his career. In this respect, both composers can be seen as examples of Edward Said's controversial concept of late style: "the unique qualities of perception and form that artists acquire... in the late phase of their career... that reflect a special maturity, a new spirit of reconciliation and serenity". Yet Said is more interested in "artistic lateness... as... a nonharmonious, nonserene tension" which, at its most extreme, is seen as intensely aesthetic, taking the artist into "a kind of self-imposed exile from what is generally acceptable, coming after it, and surviving beyond it".

Deeply alienated by the slaughter of the first world war, in 1917 Elgar and his wife rented a summer cottage, Brinkwells, at Fittleworth in Sussex. Here he returned to the composition of chamber music, exhibiting in the resultant works aspects of both senses of late style. In 1918 he completed his Violin Sonata (Op 82) and String quartet (Op 83), both in E minor, whilst working simultaneously on the Piano Quintet and his introspective Cello Concerto (Op 85), both of which were completed before the end of 1919. Alice Elgar referred to the latter, which returned to the sad theme of his Violin Concerto (Op 61) of 1909-10, as "another lament which should be in a war symphony". At the time, when asked to produce a work to celebrate the Armistice, Elgar responded: "the whole atmosphere is too full of complexities for me to feel music to it". It was not until his final years, as he began the unfinished Third Symphony and Europe was once

again in turmoil which would lead to another global war, that Elgar felt able to write such music. He returned to the mood of the chamber compositions of a decade and a half earlier, saying that the first bars of the Third "open some vast bronze doors into something strangely unfamiliar".

Strangeness and an unfamiliar refusal to resolve tensions between its constitutive musical elements characterise the Piano Quintet. Yet it is a work of both confidence and certainty that holds its contradictions in coherent juxtaposition. The first movement opens in a brooding, almost mysterious atmosphere, as fractured piano passages recur fragmentarily, underwriting and at times engaging with trenchant strings played with loose expansiveness. This increases into the Allegro, as the piano leads into almost martial themes, followed by segmented string cadences of building intensity before resolving into a gentle series of tuneful melodies, some with Mediterranean dance-like inflections, others characterised by a Brahmsian romanticism, before a calm, darker return to the fractured themes of the opening. It becomes possible now to hear how the differentiated elements of the movement have emerged and developed from these.

A rich, almost languorous viola theme opens the second movement with graceful dignity. This is taken up and supportively enhanced by the piano before it indicates clearly the direction for thematic development by the strings. The cello leads them further before the piano returns in a light rhythmic simplicity which moves the strings lyrically towards a mounting chromatic

intensity, descending back towards additional exploration of the initial piano melody. Again, the piano thoughtfully deconstructs its own theme in order to reassemble it for further elaboration, this time more analytically in a supportive counterpoint to the strings. Recurrent role-switching between piano and strings marks continuing explorations of the melodic dimensions of the theme before a calming series of chord repetitions brings the movement to a fulsome close. This music is closest to the conventional Elgar – the vivid brilliance of the strings echoes the Enigma Variations and the spiritual quality of the melodies is reminiscent of The Dream of Gerontius. Yet the harmonies retain a sense of instability and beneath even the calmer string passages there is an uneasy sense of burgeoning power that sustains the sense of unfamiliarity from the first movement.

The final movement opens with clear, certain restatements of earlier themes and motifs by piano and strings side by side in confident harmonies which suggest a new cohesion. An underlying restlessness remains, however, indicated by changes of dynamic, rhythm and key, despite a sense that piano and strings are at last working in partnership with one another. The latter now set changes of mood as well as key through rhythmic punctuation in returning to extended melodic recollection of the dance-like themes of the first movement. Once again, a clear echo of Brahms can be heard in the intensity with which the closing cadences build confidently to the conclusion of the work.

EIN DEUTSCHES REQUIEM

BRAHMS

I Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.
(Math. 5, 4.)

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen,
und kommen mit Freuden und bringen ihre Garben.
(Ps. 126, 5.6.)

II Denn alles Fleisch, es ist wie Gras

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit
des Menschen wie des Grasses Blumen. Das Gras ist
verdorret und die Blume abgefallen.
(Petri 1, 24.)

So seid nun geduldig, lieben Brüder, bis auf die Zu-
kunft des Herrn. Siehe, ein Ackermann wartet auf die
köstliche Frucht der Erde und is geduldig darüber, bis er
empfahe den Morgenregen und Abendregen.
(Jacobi 5, 7.)

Aber des Herrn Wort bleibet in Ewigkeit.
(Petri 1, 25.)

Die Erlöseten des Herrn werden wieder kommen, und
gen Zion kommen mit Jauchzen; ewige Freude wird
über ihrem Haupte sein; Freude und Wonne werden
sie ergreifen und Schmerz und Seufzen wird weg
müssen.
(Jessias 35, 10.)

III Herr, lehre doch mich

Herr, lehre doch mich, daß ein Ende mit mir haben
muß, und mein Leben ein Ziel hat, und ich davon muß.
Siehe, meine Tage sind einer Hand breit vor dir, und
mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen, die doch so
sicher leben. Sie gehen daher wie ein Schemen, und
machen ihnen viel vergebliche Unruhe; sie sammeln
und wissen nicht wer es kriegen wird. Nun Herr, wes
soll ich mich trösten? Ich hoffe auf dich.
(Ps.39, 5.6.7.8.)

Der Gerechten Seelen sind in Gottes Hand und keine
Qual rühret sie an.
(Weish.Sal.3, 1.)

IV Wie lieblich sind deine Wohnungen

Meine seele verlangt und sehnet sich nach den
Vorhöfen des Herrn; mein Leib und Seele freuen sich in
dem lebendigen Gott. Wohl denen, die in deinem Hause

I Blessed are they that mourn

*Blessed are they that mourn; for they shall be
comforted.*
(Matthew 5:4)

*They that sow in tears shall reap in joy.
He that goeth forth and weepeth, bearing precious
seed, shall doubtless come again with rejoicing, bring-
ing his sheaves with him.*
(Psalm 126:5,6)

II For all flesh is as grass

*For all flesh is as grass, and all the glory of man as
the flower of grass. The grass withereth, and the flower
thereof falleth away.*
(1 Peter 1:24)

*Be patient therefore, brethren, unto the coming of the
Lord. Behold, the husbandmen waiteth for the precious
fruit of the earth, and hath long patience for it, until he
receive the early and latter rain.*
(James 5:7)

But the word of the Lord endureth for ever.
(1 Peter 1:25)

*And the ransomed of the Lord shall return, and come
to Zion with songs and everlasting joy upon their heads:
they shall obtain joy and gladness, and sorrow and
sighing shall flee away.*
(Isaiah 35:10)

III Lord, make me to know

*Lord, make me to know mine end, and the measure of
my days, what it is: that I may know how frail I am.
Behold, thou hast made my days as an handbreadth;
and mine age is as nothing before thee...
Surely every man walketh in a vain shew: surely they
are disquieted in vain: he heapeth up riches, and
knoweth not who shall gather them.
And now, Lord, what wait I for? My hope is in thee.*
(Psalm 39:4-7)

*But the souls of the righteous are in the hand of God,
and there shall no torment touch them.*
(Wisdom of Solomon 3:1)

IV How amiable are thy tabernacles

*How amiable are thy tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the
Lord: my heart and my flesh crieth out for the living God.*

wohnen, die loben dich immerdar.
(Ps.84, 2.3.5.)

V Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.
(Ev. Joh. 16, 22.)

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.
(Sirach 51, 35.)
Ich will euch trösten, wie Einen seine Mutter tröstet.
(Jes. 66, 13.)

VI Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.
(Ebr. 13, 14.)

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auf erstehen unverweslich, und wir werden verwandelt. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod is verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?
(1. Korinther 15, 51-55.)

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben, sie das Wesen und sind geschaffen.
(Off. Joh. 4, 11.)

VII Selig sind die Toten

Selig sind die Toten, die in dem Herren sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.
(Off. Joh. 14, 13.)

Blessed are they that dwell in thy house: they will be still praising thee.
(Psalm 84:1,2,4)

V And ye now therefore have sorrow

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.
(John 16:22)

Ye see how for a little while I labour and toil, yet have I found much rest.
(Ecclesiasticus 51:27)
As one whom his mother comforteth, so will I comfort you.
(Isaiah 66:13)

VI For here have we no continuing city

For here have we no continuing city, but we seek one to come.
(Hebrews 13:14)

Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed.
In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
...then shall be brought to pass the saying that is written, Death is swallowed up in victory.
O death, where is thy sting? O grave, where is thy victory?
(1 Corinthians 15:51,52,54,55)

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.
(Revelation 4:11)

VII Blessed are the dead

...Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.
(Revelation 14:13)

EIN DEUTSCHES REQUIEM BRAHMS

Joahannes Brahms (1833 – 1897): Ein Deutsches Requiem (Op. 45) (1869)

Brahms may have conceived his Requiem in the manner of Schubert's German masses, in setting a series of vernacular texts from the Lutheran bible rather than the Latin Requiem. This may explain the full, almost pedantic title of *A German Requiem according to the Words of Holy Scripture, for Soli (Soprano and Bass) Choir and Orchestra (organ ad lib.)* under which it was first published in full by Rieter-Biedermann in 1869. The selected scriptural texts all deal with aspects of death, but not in ways necessarily requiring liturgical performance. Brahms was still a practising Lutheran at the time of writing the work, but it has been variously suggested as a memorial to Robert Schumann, his friend and benefactor, who died in 1856, and his mother, who died in 1865 when he was already working on it. Certainly his grief made him determined to complete it, yet it continues to be regarded oxymoronically as an humanist mass, reinforced by Brahms' insistence that its innate themes of melancholy and consolation are applicable to many occasions and intended for all humanity - not a Mass for the dead but a resource for comfort and hope to the living and bereaved, by celebrating the believer's ultimate triumph over death through faith. Brahms seems to anticipate his later agnosticism when writing to Clara Schumann, after his mother's death, that "There is nothing to be altered, nothing to regret for a sensible man. It is simply a matter of carrying on and keeping one's head above water". Brahms had promised Clara a vocal score for Christmas, 1866 and she duly received a manuscript of what he then regarded as the complete work, marked 'Baden-Baden, 1866', though it lacked the soprano solo movement, which was not finished until late in May, 1868.

Of the initial version of the pianoforte accompaniment, she replied in her letter of thanks, dated 30 December, that it had given her "unspeakable joy".

Brahms knew from the outset that the Requiem would be difficult to perform, not least because of the incorporation of traditional elements such as counterpoint, with a modern-sounding modulation and rhythmic structure. The first three movements were performed initially at a semi-private concert in Vienna on December 1, 1867 before an audience familiar with Brahms as a producer of Baroque choral works. The radically different, almost Romantic character of this new music was the subject of much critical debate and played a decisive role in the division of critics into the 'Brahms vs. Wagner' camps that were later to become so crucial to the interpretation of both composers' music. Wagner's attitude to Brahms is documented in his outrage at Brahms's claim to have written a truly German work, remarking famously that, when his own generation died, "we will want no German Requiem to be played to our ashes".

Nevertheless, Brahms's growing reputation led to an offer of a first performance of the work, though still without the fifth movement, from one of his major supporters, Karl Reinthaler, in Bremen Cathedral on Good Friday, 1868. Brahms's initial hesitance at accepting was dispelled by the invitation to conduct and by attending several choral rehearsals in January and February, for which he made the difficult journey from Hamburg, often in bad weather. The performance was before a huge audience of 2500, including Clara Schumann and an English music educationist, John Farmer, then employed at Harrow

School and probably responsible for the first London performance. It was an outstanding success, and established Brahms's reputation as a major composer – though the cathedral authorities, concerned at the lack of any reference to the passion and redemption of Christ, had to be mollified by inclusion in the programme of 'Erbarme dich' from Bach's St Matthew Passion and 'I know that my Redeemer liveth' from Handel's Messiah.

The full seven-movement version was first performed in Leipzig on February 18, 1869, to a cool reception belied by 20 further performances in the same



year in most major German cities. It was subsequently first performed in Vienna in 1871, Berlin, St Petersburg and Utrecht in 1872, though not until 1875 in Paris, because of the Franco-Prussian War, which Brahms had celebrated remuneratively in his *Triumphlied* (op.55). It was premièred privately in London in July, 1871, for which Brahms arranged the orchestral score for piano duet, insisting that the work should be sung in the language of the audience. Though sung in German this evening, it is to this piano score that the work will be performed. The English public première, with full orchestral score

and chorus, was at a Philharmonic concert at St James's Hall, London, in April, 1873.

The first chorus begins in sombre mood which underpins the entire movement, but into which the possibility of joy appears, at times majestically, as basses and tenors swing into quicker movement and brighter expression on 'Die mit Tränen säen, werden mit Freuden ernten'. It closes, nevertheless, with a return to the quiet solemnity of its opening and the clear implication that the human plight remains one of hope about the future, rather

than faith in its certainty.

The second movement opens with the chorus in unison on a funereal march, lightened briefly with an almost waltz-like interjection from the female voices on 'Das Gras ist verdorret...', echoing phrases from the *Liebeslieder*, until the more sustained, lighter interlude for all parts at 'So seid nun geduldig...' A re-assertion, *forte*, of the opening phrase is followed by a surprising change in key, character and tempo, marked *Un poco sostenuto* on 'Die Erlöseten des Herrn...', as basses lead off a series of rapid sequences until the quiet diminuendo on which the movement concludes.



EIN DEUTSCHES REQUIEM BRAHMS

The baritone soloist's prayer begins the third movement, joined by the chorus in an increasingly pessimistic litany of the transitoriness and insignificance of human life, until soloist and chorus echo one another in the question: 'Nun, Herr, wes soll ich mich trösten?' The response, 'Ich hoffe auf dich', builds from *piano* to *forte* as prelude to the tenors' brisk, bright commencement of an optimistic fugue on a text from the Wisdom of Solomon (3.1): 'der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an', assuring the righteous of their safety from pain and grief in divine hands. The surprise is deliberate, and moves to a grandeur which Murray Hipkin reads as marking a key point of transition in the work as a whole, from the sole resort of hope in the opening movement to this strong and assertive commitment to faith in divine providence.

The chorus now consolidates the sense of security reached in the previous movement, with the anticipation of a heavenly afterlife in the 'lovely dwelling place' of the 'Lord Almighty'. This movement has since been arranged to become a popular protestant anthem in its own right, yet was described by Brahms in a letter to Clara of April, 1865, as "probably the weakest part" – perhaps anxious about some need for relief after the intensity of the preceding movements. Its lyrical charm contrasts with their more sombre tones, echoing the delightful line and harmony of Schubert's last Mass, no. 6 in E flat, for which Brahms had recently made a vocal score to commission from Rieter-Biedermann. Its lightness of texture deepens gently with the short, concluding double fugue, on 'die loben dich immerdar'. The fifth movement was last to be written and the basis for assertions

that the work was an expression of Brahms's grief at his mother's death. Certainly, the opening soprano solo, and following choral passage: 'Ich will euch trösten, wie einen seine Mutter tröstet', both suggest such an intention for this movement. It moves ethereally to its radiant close as the soprano insists softly: 'Ich will euch wieder sehen', gently sustained by the chorus: 'Ich will euch trösten'.

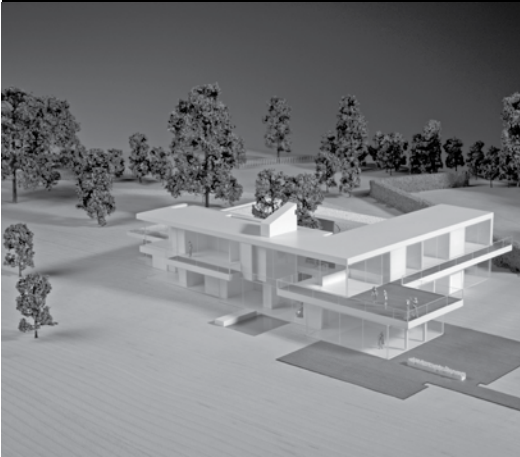
The sixth movement begins, in an almost martial andante, with a series of triads by the chorus in simple four-part style, introducing the baritone recitative: 'Siehe, ich sage euch ein Geheimnis' in a direct echo of Handel's setting of the same text in Messiah for 'The trumpet shall sound', and continuing until the announcement of the last trump ('der Zeit letzten Posaune') itself. The chorus then launch, *vivace*, into a rousing celebration of change and resurrection followed, after a

further brief baritone solo, by a repeated challenge to the sting of death and the victory of the grave. Finally, altos begin the double fugue, 'Herr, du bist würdig zu nehmen Preis und Ehre und Kraft...', which extends to a majestic conclusion.

The sopranos establish the structural unity of the work by commencing the final movement in a thematic echo of its beatitudinous opening ('Selig sind...'), but now *forte*, with a blessing for those who die in faith rather than for those who mourn, bringing consolation to the bereaved through remembrance of the lives and works of the departed, rather than through transcendent faith in the divine. The sombre opening mood changes subtly into a rhythmic, restful interweaving of voices on 'Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit...' until movement and work draw calmly to a close, in the rapture of its opening lines.



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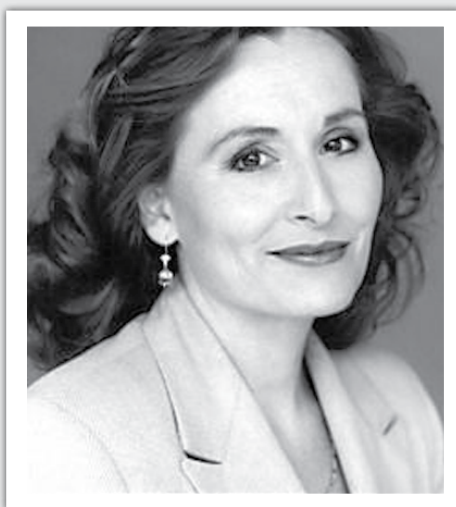
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BIOGRAPHIES



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 *Scheherazade*, 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* at ENO, 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*. Janis stars in a new opera *Prima Donna* in 2009 with MIF written by Rufus Wainright, as Lania in *Skin Deep* for OpN and makes her debut at the Metropolitan Opera, New York as Pat Nixon in 2011. Her album *The Moment* is now available from Dress Circle.

NLC Patron since 2004, her most recent appearance with the choir was Haydn *The Seven Last Words of Christ* and Rossini *Stabat Mater* in March 2008.

ROLAND WOOD BARITONE

Roland Wood studied at the Royal Northern College of Music and the National Opera Studio as a Peter Moores Foundation scholar.

He was awarded second prize at the 2000 Kathleen Ferrier Memorial Awards and was a prize winner at Cardiff Singer of the World in 2003.

Roles include Alfio *Cavalleria Rusticana*, Henry Kissinger *Nixon in China*, Baron Duphol *La Traviata*, Ajax II *La Belle Helene* and Trojan Sentry *The Trojans* (ENO), Nick Shadow *The Rake's Progress* (Glyndebourne), Eugene Onegin *Eugene Onegin* and Don Giovanni *Don Giovanni* (ETO), Count Almaviva *Le Nozze di Figaro* and Papageno *The Magic Flute* (Holland Park), Almaviva (Opera Theatre Company Dublin), Escamillo *Carmen* (Cork Opera House and Castleward) and Falke *Die Fledermaus*, Papageno, Marcello and Schaunard *La Boheme*, Peter *Hansel and Gretel* and Marullo

Rigoletto at Scottish Opera where he spent two years as Company Principal Artist.

Concerts include *War Requiem* (Bydgoszcz), the Fauré and Mozart Requiems (Budapest and Paris), *L'Enfance du Christ* (ECO), *Belshazaar's Feast* and *A Child of our Time* (Halle Orchestra), *The Bells* (St Petersburg Symphony Orchestra), *Elijah* (UCL), *B minor Mass* and *Petite Messe Solenne* (Gdansk), *An A – Z of Mozart* (Mostly Mozart at the Barbican), *Herr Mozart und Doktor Strauss* (Covent Garden Festival), *Candide* and *Serenade to Music* at the Edinburgh International Festival and *Dream of Gerontius* at the Royal Albert Hall.

He has given recitals as part of the prestigious Rosenblatt Series at St John's Smith Square, at the Bath International Festival, London City Showcase and throughout Ireland with the Church Classics series.

Recordings include Fauré's *Requiem* (Lammas Records), *The Carmelites*, *Madam Butterfly* and A



Masked Ball (Chandos) and *Il diluvio universale*, *Paventa Insano*, *L'Ora Divina*, and *La Straniera* (Opera Rara).

Future plans include Marcello (ENO), Don Fernando (*Fidelio*), Renato (*Un Ballo in Maschera*) and Alfio/Silvio (*Cav and Pag*) at the Nationale Reisoper, and Don Giovanni with the Orchestra of St Cecilia in Dublin.



TYLER CLARK
TENOR

Tyler Clarke is currently studying at the Benjamin Britten International Opera School. He held the 'Peter Pears Scholarship' supported by a Nora Popple award between 2007–2008 and now receives a scholarship for his continuing studies. He graduated from GSMD where he studied with Adrian Thompson and Susan McCulloch with the support of 'The Worshipful Company of Fishmongers'.

Tyler made his operatic debut in Geneva singing Bastien *Bastien und Bastienne* and has since sung Tristan *Sommerabend* (premiered at GSMD), Tamino *The Magic Flute* (Opera Loki) (New Devon Opera), Priest/Armed Man *The Magic Flute* (Longborough Festival Opera) (The Oxford Philomusica)

Macbeth Macbeth (Company Asai), Italian Tenor *Capriccio* (GSMD), chorus *Peter Grimes* (Salzburg Festival) (Berlin Philharmonie) conducted by Sir Simon Rattle and directed by Sir Trevor Nunn, ensemble *Bird of Night* (world premiere/ROH2), cover Albert *Albert Herring* for BYO, Sellem *The Rake's Progress* (RCM), S. Giovanni *La Resurrezione* (London Handel Festival) and Aminta *Atalanta* (London Handel Festival).

Other experience includes: Britten's *St Nicholas* at the St. Endellion Church, Haydn's *Nelson Mass* under Sir David Wilcocks, recital work in St. Gervais, France and Georg Solti Accademia di Bel Canto 2007.

Forthcoming engagements include: Il Podesta *La Finta Giardiniera* (RCM).

RICHARD PEARCE ORGAN AND PIANO

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

Richard divides his time between organ playing and piano accompaniment, and has performed throughout Britain, including in London at the Purcell Room and the Wigmore Hall, and broadcasts

for BBC television and radio, S4C and Classic FM. He works regularly with a number of choirs on both piano and organ, and records frequently with the BBC Singers, including several broadcasts recently on Radio 3 of works by Bach and Brahms.

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



RICHARD PEIRSON PIANO

Richard Peirson (piano) studied at Cambridge University, the Royal Academy of Music and the National Opera Studio. He worked on the music staff of Scottish Opera for ten years as répétiteur and Assistant Chorus Master during which time he also worked freelance as an accompanist, composer and arranger. He is currently Music Director of the Norfolk-based Orange Opera and before this was Music Director for English Pocket Opera's production of *Hansel and Gretel*.

He is currently on the music staff of English National Opera where, over the last three years, he has worked on a wide range of repertoire, including *Götterdämmerung*, *Jenufa*, *Salome*, *Billy Budd*, *Der Rosenkavalier*, *La Bohème*, *The Magic Flute* and *Punch and Judy*.

Outside ENO, recital work with William Dazeley and Lisa Milne has taken him around the UK, to Australia and to his debut at the Wigmore Hall where the programme was formed of his own arrangements of songs by Jacques Brel.

*Richard Peirson is a member of English National Opera and appears by permission

BIOGRAPHIES



MURRAY HIPKIN CONDUCTOR AND PIANO

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. In 2008 Murray was appointed Casting Advisor to Bampton Classical Opera and the company performed his new translation of Gluck's *Le Cinesi* in August. Last July he began a 12 month sabbatical from ENO and took 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

NORTH LONDON STRING QUARTET

Gavin Davies (Violin I) was born in North London and studied with Jaroslav Vanecek and Natasha Boyarsky at the Royal College of Music, where he was awarded the Royal Orchestral Society Scholarship. He has a busy freelance career, working with a variety of ensembles including ENO, the RPO, the BBC Concert Orchestra, and in the west end in *The Sound of Music* and *The Phantom of the Opera*. Recent chamber concerts have included performances with the Harban trio and the Locrian ensemble, and concerto performances have included Bruch, Mendelssohn, Haydn, Bach, Vivaldi, Lalo, Tchaikovsky and Beethoven.

Ken Milton (Violin II) is a graduate of Sydney Conservatorium of Music and worked with the Australian Opera in the Sydney Opera House before completing three years post-graduate studies in Lubeck in Germany. He moved to London ten years ago where he has pursued a career as both player and teacher. Alongside working with orchestras such as the Royal Philharmonic he

has been an active chamber musician and much in demand as a teacher including teaching at Junior Trinity College of Music in London. To further inform his teaching he completed a research MSc in Psychology investigating the learning strategies of elite violinists.



Graeme McKean (Viola) was born and educated in Australia. He completed a Music Degree at Melbourne University and two years of post-graduate studies in the class of Bruno Giuranna in Germany. After holding a principal position with the Australian Opera he played principal viola in the Australian Chamber Orchestra and in

1994 moved permanently to London. Since then he has played with most of London's major orchestras and often appears with chamber orchestras such as the London Chamber Orchestra, the Britten Sinfonia, the London Mozart Players and the Academy of St Martin in the Fields.

Jonathan Few (Cello) began his musical training at Chetham's School of Music. After studies at the Royal College of Music he later joined Johannes Goritski's Cello Masterclass in Düsseldorf. He performs with the RPO, BBC Concert Orchestra and the CBSO as well as performing chamber music in a variety of ensembles. As the cellist of Triptych Piano Trio he toured the United States in 2001 performing for the British Film Institute. He has also commissioned works for Piano Trio. In the Republic of Ireland he is a regular guest principal with the RTE National Symphony Orchestra and last year for the Orchestra of Wexford Opera. Jonathan has just returned from a tour of the Far East.

SOPRANOS

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William Brown	Simon Gibeon	Paul Long	Chris Shirley-Smith	

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

In 2006, NLC gave the first performance of *The Season of Singing*, a work commissioned by the NLC and composed by Matthew King.

NLC has supported a number of good causes, including the North London Hospice and the Organ Restoration Fund at St James's Church Muswell Hill.

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. There are currently vacancies for first sopranos, tenors and basses. Please contact the Secretary on 020 8349 3022 or the Chairman on 020 8458 1416.

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





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- 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
Anon *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*
- 28 Jun 2008 **Britten** *Cantata Misericordium*
Jenkins *The Armed Man*
Tippett *Five Negro Spirituals*

Please visit www.northlondonchorus.org.uk for the full list dating back to the first concert in 1977

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Musical Director

Murray Hipkin

Rehearsal Accompanist

Catherine Borner

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Chris Shirley-Smith, Shantini Siva
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