


BEEETHHOOVVEN

**MISSA SOLEMNIS
'CORIOLAN' OVERTURE**

Saturday 21 March 2009, 7:30pm
St James Church, Muswell Hill, N10 3DB

 ARRIVA

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CHARTERED ACCOUNTANTS



Q

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GOODMAN JONES

CHARTERED ACCOUNTANTS

BEEETHOVEN

Beethoven **'Coriolan' Overture** **Missa Solemnis**

| | |
|----------------------------|---------------|
| Elaine McKrill | Soprano |
| Sarah Pring | Mezzo-Soprano |
| Michael Bracegirdle | Tenor |
| John Molloy | Bass |

| | |
|-------------------------------|--------|
| North London Orchestra | |
| Peter Hanson | Leader |

North London Chorus

| | |
|----------------------|-----------|
| Murray Hipkin | Conductor |
|----------------------|-----------|

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'CORIOLAN' OVERTURE

BEETHOVEN

Ludwig van Beethoven (1770 – 1827): Coriolan Overture, Op.62 (1807)

Beethoven's overtures, with the exception of the first, *Prometheus*, op. 43 (1801), can be divided into two groups: those composed before and after 1810. *Coriolan* belongs to the earlier group, which includes the three *Leonore* overtures and *Egmont*. All of them reconcile programmatic elements with abstract musical structures, achieving representations of their dramatic themes in purely musical terms and thus stand on their own for concert performance. *Coriolan* was composed for a version by the Viennese poet and playwright Heinrich Joseph Collin (to whom

it is dedicated) of the classical tragedy whose arrogant hero is rejected by his fellow Romans, misled by friends and family and finally betrayed and murdered by military allies.

At its first performance, part of a concert in 1808, the critic E T A Hoffman treated *Coriolan* as exemplifying the necessity that "every really significant play should have an overture which attunes the mind to the character of the piece". Although Collin's version of the tragedy has not lasted, Beethoven's music offers a clear descriptive

sense of the awful inevitability of Coriolanus's dreadful fate. The strong opening statements of the lower strings, which continue throughout to underpin the sad, romantic lyricism of the theme carried by the upper strings and woodwind, are complemented by the violence of timpani and brass. Despite its narrative movement, the music never settles, mounting in urgency through repetitions and interruptions of theme and motifs by the different instrumental groups, eventually disintegrating into a final silence in anticipation of the tragic events to follow.

A NOTE ABOUT THE ORCHESTRA

The specialist players at this evening's performance are all playing on historical instruments or copies of instruments that would have been used at the time of composition*. Performance with period orchestras is something that I have previously introduced to the North London Chorus and its audience at two concerts in the wonderful acoustic of St Jude's, Hampstead Garden Suburb; Buxtehude *Membra Jesu nostri* and Vivaldi *Gloria* in June 2005, followed by Mozart *Requiem* and our commission from Matthew King, *The Season of Singing* a year later.

One advantage for a choir this small, attempting a piece this big, will be immediately obvious since, generally speaking, Classical instruments lack the power and projection of their modern descendants – the payback is in the subtlety, transparency and warmth of the sound. For example,

the stringed instruments, while superficially identical in appearance to 21st century instruments have one or two crucial differences in construction and set-up which can affect the timbre, the most obvious being that the strings are made of gut rather than steel. The woodwind instruments have narrower bores, fewer keys and are usually made of boxwood, rather than the more resilient ebony or, in the case of the flute, metal. The brass instruments are also of narrower bore and the trumpets have no valves, requiring the players to rely on removable extra lengths of tubing (crooks) to play in different keys and to compensate for tuning deficiencies with the *embouchure* (lip). The timpani are about half the size of their modern equivalents.

However, most of the difference is due not to the instruments themselves but to the players and to their informed execution

of the music. One of the reasons for studying the old performance practices, as these players have done, is to re-discover old techniques that had been lost, and, in applying them, to recreate what a composer might have expected to hear when he wrote a phrase. Many of tonight's players appear regularly with leading period orchestras including the *Orchestra of the Age of Enlightenment* and *The Sixteen* and I am particularly thrilled to welcome the leader of John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique*, Peter Hanson, as our leader and violin soloist this evening.

We will be tuning to A=430 which is a quarter-tone lower than standard modern pitch A=440.

MH

*with the obvious exception, for reasons of cost, of the chamber organ

MISSA SOLEMNIS

BEETHOVEN

Kyrie

Kyrie eleison!
Christe eleison!

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe! Domine Deus! Agnus Dei! Filius Patris!
Qui tollis peccata mundi! miserere nobis; suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe! cum Sancto Spiritu in gloria Dei Patris, Amen.

Kyrie

*Lord, have mercy upon us!
Christ have mercy upon us!*

Gloria

*Glory be to God on high, and peace on earth to men of good will.
We praise Thee, we bless Thee, We adore Thee, we glorify Thee
We give Thee thanks for Thy great glory.
O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten Son!
O Lord God! Lamb of God! Son of the Father!
O Thou, who takest away the sins of the world! have mercy upon us; receive our prayer.
O Thou, who sittest at the right hand of the Father! have mercy on us.
For Thou alone art holy, Thou alone art Lord, Thou alone art most high, O Jesus Christ! together with the Holy Ghost, in the glory of God the Father, Amen.*

INTERVAL of 20 minutes
during which patrons are requested
not to enter the performing area
and not to touch any of the instruments

Credo

Credo in unum Deum, patrem omnipotentem, factorem caeli et terrae visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum, Filium Dei unigenitum; et ex Patre natum ante omnia saecula.
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 propter nostram salutem, descendit de caelis,
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, secundum Scripturas.
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria judicare vivos et mortuos;
cujus regni non erit finis.

Credo

*I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible.
I believe in one Lord Jesus Christ, the only-begotten Son of God; and born of the Father before all ages.
God of Gods, Light of Light, true God of true God;
begotten, not made; consubstantial to the Father, by Whom all things were made;
Who for us men and for our salvation, came down from heaven,
and became 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 the third day He arose again according to the Scriptures.
And ascended into heaven, and sitteth at the right hand of the Father.
And He is to come again, with glory, to judge both the living and the dead;
of whose kingdom there shall be no end.*

Credo in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul adoratur et conglorificatur; qui
locutus est per prophetas.

Credo in unam sanctam Catholicam et Apostolicam
Ecclesiam.

Confiteor unum Baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum, et vitam venturi
sæculi. Amen.

Sanctus

Sanctus Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine Domini!
Osanna in excelsis!

Agnus Dei

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

*I believe in the Holy Ghost, the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son, is adored and
glorified; Who spoke by the prophets.*

*I believe in one holy Catholic and Apostolic
Church.*

*I confess one baptism for the remission of sins.
And I expect the resurrection of the dead, and the life of
the world to come. Amen.*

Sanctus

*Holy is the Lord God Sabaoth.
Heaven and earth are fully of Thy Glory.
Hosanna in the highest!
Blessed is he who cometh in the name of the Lord!
Hosanna in the highest!*

Agnus Dei

*O Lamb of God, that takest away the sins of the world,
have mercy upon us, grant us peace.*



William Brown

18 January 1948 - 15 February 2009

It was with great sadness that the North London Chorus learnt that Bill had passed away suddenly after a brief illness on Sunday 15 February at 11am in Chelsea and Westminster Hospital. He died very peacefully with his wife Helen at his side.

Bill so enjoyed singing with the North London Chorus and had been a member of the bass section for the last four years. He was a charming and friendly man who made a great contribution to the life of the choir. He will be greatly missed.

MISSA SOLEMNIS BEETHOVEN

Ludwig van Beethoven (1770 – 1827): Missa Solemnis, Mass in D, Op.123 (1823)

In the late summer of 1818, Beethoven completed his *Hammerklavier* Sonata (op.106), which established him as the most advanced composer of his time and is now acknowledged as marking the beginning of his third, late period. Among the works he produced in the remaining eight and a half years of his life were the later string quartets, the last three piano sonatas, the overture *Der Weihe des Hauses*, the *Diabelli Variations* and the *Ninth Symphony*, whilst working also for much of the time on the *Missa solemnis*. It was conceived initially for the installation as archbishop of Olmütz, in Moravia, of his former pupil, friend and patron Archduke Rudolph (the dedicatee of the eponymous *Trio* and other works) in March, 1820. Rudolph had been instrumental in organising the group of patrons who, in 1808, had agreed to provide Beethoven with a lifetime stipend which would keep him in Vienna, and in continuing acknowledgment of which Beethoven wrote of his intention to compose a mass for performance at Rudolph's installation "so that my poor talents can contribute to the glorification of that solemn day". Although he began work on the Gloria in July, 1819, completing it by December, and had drafted the Credo by the following spring, the work did not meet Beethoven's self-imposed deadline. This was due, in part, to his considerable concurrent commitments and declining health; but it is also indicative of his sense of the significance of this enterprise. It was not until March, 1823, three years after his installation, that Rudolph received a bound manuscript copy of the mass, though Beethoven did not consider it completed until the summer of that year. It was a further year before it received its

first concert performance in St Petersburg, under the auspices of Prince Nikolai Galitzin, who had also commissioned three of the last string quartets. The final piano-vocal scores were not published until 1827, after Beethoven's death, concluding protracted negotiations that had begun in 1822 and had involved several other publishers.

Beethoven had already composed a setting of the *Mass in C major* to Prince Nikolaus Esterhazy's commission in 1807, which followed the style of Haydn's later masses, yet was rejected by the prince and published eventually in 1812 with a dedication to Prince Ferdinand Kinsky, another of his stipendiary patrons. Together with his early oratorio, *Christ on the Mount of Olives*, however, this marked the extent of his sacred compositions. Indeed, his celebrity was grounded in the general critical view that his middle period (1803-12) work represented the fullest musical aesthetic realisation of bourgeois enlightenment humanism. Despite the aristocracy of his patrons, the court society to which they belonged was fast declining in the face of growing nationalism and republicanism across Europe, and it was against the background of these political currents that Beethoven developed his commitment to self-realisation through art. In this period, he had developed from his late classical training, through the individualist reorientations of romanticism, to a capacity for virtuosic expression of the dominant secular forms of contemporary orchestral, chamber and solo instrumental music. The security of his stipend had also enabled him to enjoy the creative freedom from court patronage that Mozart had failed to achieve, often negotiating contracts by playing

major publishers off against one another to maximise fees. Yet such freedom carried with it considerable artistic responsibility and the years from 1813 until the completion of the *Hammerklavier* were a period of personal crisis and relative inactivity. Beethoven's humanism led to a firm belief that art was generated by the aesthetic vision and intellectual energy of artists themselves, rather than a result of divine inspiration. One consequence of this was the problem of identifying the purpose of art works. As secular phenomena, they could not be to a glory greater than that of humankind, which inevitably raised the tension between aesthetic idealism and experiential reality. Once the existing forms of musical art had been realised to the condition of completion that they had attained in Beethoven's work by the end of his middle period, to what could he then turn? This is the dilemma of aesthetic modernism, the ironic tension between tradition and the new, and, as Theodor Adorno has argued, it defines Beethoven's late work, providing also a basis for understanding why he chose to return to composition of such a startling setting for the mass. That he chose the mass as an occasion for celebrating secular humanism and exploring what was to become modernist aesthetics led Adorno to judge it an alienated masterpiece.

An initial sense of Beethoven's own perspective, however, is given by his superscription to the score: "*Von Herzen – möge es wieder – zu Herzen gehen!*" (From the heart – may it go again – to the heart!). This is an unusual dedication for a mass and suggests that he thought it more suitable – as has been subsequent practice – for concert than liturgical performance. Instead of dedicating it to divine purpose, Beethoven invokes the human heart as the source of his work's intention.

MISSA SOLEMNIS BEETHOVEN

Brahms seems to have realised this in giving it careful study whilst composing “A German Requiem”, itself frequently described as an humanist mass. The *Missa Solemnis*, too, results from Beethoven’s own studies of earlier settings of the Ordinary (conventional) form of the mass – particularly of Palestrina – and sixteenth century theories of harmony and counterpoint. He had noted in 1818 the need to look “through all the church chorales of the monks and also the strophes in the most correct translations and perfect prosody in Christian-Catholic psalms and hymns generally” and had been trying since 1810 to acquire a copy of Bach’s *B minor Mass*, which he knew only by reputation, since it remained unpublished, as well as works of C P E Bach and Handel. Beethoven was returning to the roots of the tradition to which he had contributed so much

during his middle period, searching for resources from which to renew it further.

The *Missa* opens with a solemn chord, beginning an orchestral statement, in D major, of what then becomes the vocal line, interchanged between chorus and soloists – setting the pattern for all five movements of the work, which are through composed without obvious divisions into choruses and arias. In a complementary manner, also characteristic of the work as a whole, the opening chord is immediately followed by woodwind instrumental enunciations of the sound of the word ‘Kyrie’, as the whole orchestra differentiates into the interrelations between its constitutive instrumental sounds, in anticipation of the chorus differentiating into solo voices. These two levels of whole-part interrelations, between orchestra and chorus, instruments and soloists,

structure the musical organisation of the work, ordering it around a principle of essentially human creation through individual artistry in collective collaboration. Thus, the initial choral elaboration of the Kyrie moves on to the soloists’ development of the *Christe eleison*, before concluding serenely on the opening rhythms.

Following the same structural order, the Gloria opens with a rushing orchestral statement of the syllabic rhythms of ‘Gloria in excelsis Deo’, followed by excited repetitions and elaborations from the chorus, before the hushed ‘Et in terra pax’. The choral exultation returns through the rich harmonies of ‘Adoramus te’, with an initial fugal passage on ‘Glorificamus te’, before the tenor soloist’s ‘Gratias agimus’. The opening music returns for the ‘Domine Deus’, preceding a brief orchestral introduction to the soloists’ opening ‘Qui tollis’. As this section develops, chorus and soloists interweave a complex exchange of emphases, culminating in impassioned cries of ‘miserere nobis’, its final statement prefixed with a paralinguistic, exclamatory and intensely human ‘O!’. The orchestra then moves, in a majestic allegro, to the ‘Quoniam’, whose concluding ‘Amen’ begins the mighty fugue on ‘in gloria Dei patris’, into which the basses lead chorus and soloists, extending both through labyrinthine harmonies, punctuated by unexpected unisons and across a range of rhythmic and dynamic variations for more than two hundred bars. The tempo, too, varies bewilderingly, even offering a false conclusion on elaborations of ‘Amen’, before ‘Gloria in excelsis Deo’ returns explosively until the chorus finally cries ‘Gloria!’ into the silence. This movement stretches the integration of choral voices as much as it taxes the skills of the soloists, offering in performance a remarkable display of the expressive capacities of the human voice.



Yet Beethoven requires still further demonstration of what it can achieve in the Credo. Again, the orchestra sounds the rhythms of 'Credo, credo', before the chorus utters repetitively an almost hesitant sense of core Christian dogma. This is reinforced at the statement of the mystery of incarnation, by a further repetition, of simple conjunctions at 'et, et ex patre natum', 'et, et incarnatus est' 'et, et homo factus est' and 'ante, ante omnia saecula', suggesting that the belief on which Christian faith is grounded is difficult to the point of needing insistence: I do believe; He is made man. A sense of uncertainty and incredibility characterises the dramatic narrative throughout the movement. The initial insistent statements of belief are soon hushed into awed 'et invisibilium', a tone developed fully as the tenor soloist, taking a role comparable to the narrator in Bach's passions, opens the 'Et Incarnatus' and later announces 'et homo factus est' – a point at which Beethoven marked his score "hier menschlich" (here human). This sense of humanness pervades the tragedy of crucifixion and is finally recovered explicitly at the opening of the 'Et Resurrexit', which Beethoven sets a capella for the chorus, led by tenors. Again repetition sends an unequivocal indication of the complexity of belief and its need for reinforcement, here of 'non', almost conversationally, in 'cujus regnit non erit finis, non, non, non'. Tellingly, recurrent repetitions of 'Credo, credo' underwrite the choral iteration of attendant beliefs, until 'et vitam ventura', when the chorus concludes the section with a fugue as elaborate and complex as that of the 'Gloria', relieved only by comparable, virtuosic elaborations of 'Amen' from the soloists.

The Sanctus begins with an appropriately quiet adagio, before bursting into a brief fugal allegro on 'pleni sunt coeli et terra', followed by 'Osanna'. To mark the transition to the Benedictus, Beethoven inserts an orchestral Praeludium of 30 bars, indicating the sacred act of transubstantiation which is to ensue, as the basses intone the opening line. At this point the rhythm is echoed by brass and drums as the violin rises in an ecstatic line, before the chant is elaborated by the soloists, underpinned at intervals by the chorus, until a return of the concluding 'Osannas'.

The briefest of introductions from the bassoon precedes the bass soloist's initial statement of the Agnus Dei; a second invocation is given to the alto and tenor, before all the soloists take it up, to be joined by the chorus at a

gentle adagio which sinks to a soft repetition. The mood is changed with the introduction of the Dona Nobis, in a lively allegretto, annotated by Beethoven: "*Bitte um inner und äussern Frieden*" (Plea for inner and outer peace). This is reinforced by an underlying restlessness until, quite suddenly, the chorus quietly intones the words *a capella*, before urgently developing the plea with the soloists until, once again, the orchestra stops as the soloists cry "dona nobis". The music resumes with agitated strings, trumpet calls and insistent drums as chorus and soloists alternate their increasingly angst-ridden, repetitive begging until a furious orchestral fugue initiates the move towards a conclusion. Peace insinuates the score at last, as the chorus softly chants "dona pacem, pacem" and the orchestra crescendos to a simple, concluding clarity.

ST JAMES ORGAN APPEAL FUND



The retiring collection this evening is in support of the St James Church Organ Appeal, which is raising the funds needed for a complete restoration of the famous Harrison & Harrison organ in this church. Built in 1955 to a design by H A Bate and admired by countless prominent musicians and composers, including Olivier Messiaen, whose centenary fell in 2008, the organ is now in need of a major overhaul. This work is required if the organ is to continue to support the worship of this church, special celebrations and the performances of the North London Chorus and other musical groups in our community who use this building for their concerts.

Over £170 000 has now been raised and urgent efforts are ongoing to raise the final £60 000 before work starts next year. If you would like further information about the Appeal and how you can help us to reach that target, please contact Mrs Elisabeth Button on 0208 444 4296 (email: elisabeth@thebuttonfamily.co.uk) 10 Elms Avenue, N10 2JP. Cheques should be made payable to 'The Friends of St James Church'

BIOGRAPHIES



ELAINE MCKRILL SOPRANO

A graduate and Associate of the RAM and winner of the Mastersingers Wagner Singers Competition, Elaine currently studies with Anna Reynolds. Plans for 2009 include her return to Covent Garden in *Der Rosenkavalier*, her much

anticipated role debut as Isolde in Dijon (*Kawka/Py*) and *Strauss Vier Letzte Lieder* at St John's, Smith Square.

Highlights in recent seasons have included Brunnhilde in the complete *Ring* cycle in Chemnitz and Ortlinde in both Sir Simon Rattle's new *Ring* Cycle at the Aix-en-Provence and Salzburg Festivals and also with Antonio Pappano at the Royal Opera, Covent Garden. Her Wagner roles include Brunnhilde in *Die Walküre*, *Siegfried* and *Götterdämmerung* (Chemnitz); Gutrune in *Götterdämmerung* and Brunnhilde in *Siegfried* (Scottish Opera); Sieglinde (Scottish Opera, ENO cover); Ortlinde (Royal Opera - Covent Garden, Aix-en-Provence Festival, Salzburg Festival, Mastersingers, BBC Proms); Third Norn (Stuttgart); Wellgunde and Helmwig (Longborough Festival); Siegrune and Second Norn (State Opera of South Australia); Freia (Chemnitz); Adriano in *Rienzi* and Kundry in *Parsifal* (Palace Opera).

Her other engagements have

included the title roles in Dvorák's *Vanda* and in *Manon Lescaut*, Abigaille in *Nabucco*, Amelia in *Un Ballo in Maschera*, Elettra in *Idomeneo*, Tatyana, Fiordiligi, Béatrice, Lesbia in *Gli equivoci*, Female Chorus in *The Rape of Lucretia*, Gertrud in *Hänsel und Gretel* and Emma Hamilton in *Nelson* by Stuart Greenbaum. In concert, Elaine recently sang Kundry in London, *Vier Letzte Lieder* in Oxford and London, Fiordiligi with the Cyprus Sinfonia, Brunnhilde in both *Die Walküre* and *Götterdämmerung* with the Northern Wagner Orchestra, Isolde's *Liebeshod* with Brent Symphony Orchestra and Beethoven *Missa Solemnis* with the CBSO.

Her other concert repertoire includes Beethoven *Symphony No. 9*, Verdi *Requiem*, Brahms *Ein Deutsches Requiem*, Mendelssohn *Elijah*, Mozart *Requiem*, Orff *Carmina Burana*, Shostakovich *Symphony 14*, Vaughan Williams *A Sea Symphony*, Wagner *Wesendonck Lieder*, Walton *Façade* and Weber *Mass in G 'Jubelmesse'*.

Sarah Pring studied at the Guildhall School of Music and Drama and at the National Opera Studio, where she trained as a soprano. She then went on to work for Glyndebourne, where she was awarded the Sir John Christie Award for roles such as Alice Ford *Falstaff* in the season and the Esso/Glyndebourne Touring Award for the roles of First Lady *Die Zauberflöte*, Berta *Il Barbiere di Siviglia* and Despina *Così fan tutte*.

Soprano roles also included the title role *Princess Ida* for English National Opera; for Scottish Opera, Tatyana *Eugene Onegin*; for Opera North, Concepción *L'Heure Espagnole*; and for Wexford Festival Opera, Luciana *Comedy of Errors*. During the transition from soprano to mezzo, she sang Niece *Peter Grimes* at the Châtelet, Paris, English National Opera and at Glyndebourne, and Nymph *Rusalka* at ENO.

Her mezzo roles include Madam Larina *Eugeny Onegin*, Wellgunde *Götterdämmerung* and Berta *Il Barbiere di Siviglia* for the Royal Opera House,

Flora *La Traviata* for Opera North, Madam Larina *Eugeny Onegin*, Berta for Castleward Opera, and Gertrude Stein in the première of *Picasso - Out of the Blue* (Ian McQueen).

Sarah is an experienced concert artist, having sung with the Orchestra of the 18th Century in Lisbon, the Netherlands Symphony Orchestra, in numerous music festivals and on BBC Radio 2's *Friday Night is Music Night*. Recital venues include the Purcell Room, St Martin-in-the-Fields and an appearance in the Young Artists' series at the Opera House, Covent Garden.

Recent engagements: Mayor's Wife *Jenufa* for ENO, Alisa *Lucia di Lammermoor* for Scottish Opera and ENO, Trigesta *Croesus* and Mother *Hänsel and Gretel* for Opera North in concert, Enrichetta *I Puritani* for Chelsea Opera Group, Annina *La Traviata*, Larina *Eugeny Onegin*, Lisa *Cyrano de Bergerac* for ROH, La Marquise *La Fille du Régiment* and Larina *Eugeny Onegin* for Opera Holland Park.



SARAH PRING MEZZO-SOPRANO

Current season/future plans: Mother *Hänsel and Gretel* for Opera North, her WNO début as Marcellina, Mayor's Wife for GOT, Annina for ROH, Alisa *Lucia di Lammermoor* for ENO.



MICHAEL BRACEGIRDLE TENOR

Winner of the Emmy Destinn Award for

Young Singers 2006 and a graduate of Durham University, Michael Bracegirdle trained at the Royal Northern College of Music.

Since graduating, his engagements have included Don José *Carmen*, Rodolfo *La bohème* and Jenik *The Bartered Bride* (Mid Wales Opera), Steva *Jenufa* and Cavaradossi *Tosca* (ETO), First Armed Man *The Magic Flute* (ENO), First Armed Man *The Magic Flute* and Ruiz II *trovatore* (Opera Holland Park), Lensky *Eugene Onegin* (ETO and Opera Project), Malcolm *Macbeth* (Chelsea Opera Group) and Alfredo *La traviata* (Clonter Opera).

In concert, Michael Bracegirdle has sung with the English Chamber Orchestra, Huddersfield Choral Society, the Royal Liverpool Philharmonic

Orchestra, the Royal Philharmonic Orchestra and the RTÉ National Symphony Orchestra. His broadcasts have included *Friday Night is Music Night* and *In Tune* for the BBC.

As a prizewinner at the Opera Competition and Festival with Mezzo Television, Hungary, he made his New York opera début as Danforth in Robert Ward's *The Crucible* with Dicapo Opera Theatre in September 2008, a performance that he repeated at the National Theatre, Sezeged, in November 2008. His recent and current engagements further include Tamino *The Magic Flute* (English National Opera), Florestan in Paer's *Leonora* (Bampton Classical Opera), Boris *Katya Kabanova* (Scottish Opera) and Kudryash *Katya Kabanova* (English Touring Opera).

Irish born John Molloy studied at the DIT Conservatory of Music & Drama, Dublin, and the Royal Northern College of Music, Manchester. In 2005 he graduated from the RNCM, receiving the college's highest accolade for performance; the PPRNCM Diploma. John has received awards and bursaries from the Arts Council of Ireland, John McCormack Society of Ireland and was a major scholar of the Peter Moores Foundation from 2004 - 2006.

John has worked with many opera companies in Ireland and the UK including Opera North, Opera Ireland, Lyric Opera, Opera Theatre Company and the D'Oyly Carte Opera Company. He has also performed at the festivals of Ryedale, Mananan, The Farmleigh Proms and the Sir Malcolm Sergeant Festival in London.

His operatic roles include Sarastro *The Magic Flute*, Snug *A Midsummer Night's Dream*, Figaro, Dr Bartolo & Antonio *The Marriage of Figaro*,

Colline *La bohème*, Don Alfonso *Così fan tutte*, Zuniga *Carmen*, Dr Grenvil *La Traviata*, Il Re *Aida*, Arthur *The Lighthouse*, Truelove *The Rake's Progress*, Il Sagrestano *Tosca*, Tiger Brown *The Threepenny Opera*, Cholmondeley *The Yeomen of the Guard*, Timur & Mandarin *Turandot*, Bonze *Madama Butterfly*, Leone *Attila*, High Priest *Nabucco*, King of Spain *Maritana*, Fr Corrigan & O'Moore *The Lily of Killarney*, Devilshoof *The Bohemian Girl* and Count Ribbing *Un Ballo in Maschera*.

Recent concert appearances include the Australian premiere of *Van Gogh – The Opera* with Crash Ensemble at the Canberra International Festival of Music, Haydn's *Creation* in The Hague with Continuo Rotterdam, Beethoven's *Missa Solemnis* with the Macau Orchestra and the chorus of Shanghai Opera House and Verdi's *Requiem* with the Northern English Chorale.

Oratorio repertoire includes the Requiems of Verdi, Mozart, Bruckner,



JOHN MOLLOY BASS

Durufié and Schumann, Haydn *Creation* and *Nelson Mass*, Rossini *Petite Messe Solennelle*, Vaughan Williams *The First Nowell*, Elgar *Dream of Gerontius*, Mendelssohn *St Paul* and a number of Bach Cantatas.

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 three decades 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. This was his last formal contact with the choir before his untimely death in 2008.

In 2006, as part of the Hampstead Garden Suburb Proms, NLC gave the first performance of *The Season of Singing*, a work commissioned by the NLC and composed by Matthew King. For more details of past concerts please see the back of this programme.

NLC has supported a number of good causes, including the North London Hospice and the Medical Foundation for the Care of Victims of Torture.

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 email join@northlondonchorus.org.uk



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 *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*, *The Merry Widow* and *Dr Atomic*.

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. His 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 completed an eight month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. Conducting plans include Mozart *Apollo and Hyacinth* and Gluck *Il Cinesi* (Bampton Classical Opera at the Cheltenham Festival) and Haydn *Nelson Mass*, Handel *Coronation Anthems* and Mendelssohn *Elijah* (NLC).

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

SOPRANOS

| | | | | |
|------------------|-------------------|----------------------|-------------------|-------------------|
| Jean Airey* | Jenny Cohen | Bernadette Gillespie | Jo Lunt | Shantini Siva |
| Amy Anderson | Heather Daniel | Anne Godwin | Ros Massey | Prakasam |
| Gloria Arthur | Sally deFina | Enid Hunt | Robyn Parton* | Jennie Somerville |
| Helena Beddoe | Sheila Denby-Wood | Marta Jansa | Jessica Percival* | Julia Tash |
| Linda Beskeen | Penny Elder | Sophie Jones* | Joan Reardon | Enriqueta Viñas |
| Michaela Carlowe | Jean Freedman | Nikki Lloyd | Janet Saunders | Rachel Woods |

ALTOS

| | | | | |
|-----------------|-----------------|------------------|--------------------|---------------------|
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| Cristina Davis | Hélène Gordon | Susan Le Quesne | Sarah McGuire | Belinda Sharp |
| Lucy Ellis | Megan Greene | Jane May | Kathryn Metzenthin | Sonia Singham |
| Julia Fabricius | Viv Gross | Avril Macdonald | Vivienne Mitchell | Jane Spender |
| Sarah Falk | Sue Heaney | Joanna Macdonald | Judith Moser | Phyll White |
| Eleanor Flaxen | Jo Hulme | Alice Mackay | Alison Salisbury | Catherine Whitehead |

TENORS

| | | | | |
|----------------|--------------|---------------|---------------|---------------------|
| Ridley Burnett | Mark Layton | Annie Pang | Clive Seale* | Chris Siva Prakasam |
| Alan Chandler | Keith Maiden | Stephen Rigg* | Stephen Sharp | Christine Westlake |

BASS

| | | | | |
|-----------------|--------------|----------------|---------------|---------------------|
| Marcus Bartlett | Norman Cohen | David Hastings | Paul Long | Tony Shelton |
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| David Berle | Simon Gibeon | Stuart Little* | Harvey Ratner | Andrew Westlake |
| Martin Cave | | | | |

*NLC guest performers

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Peter Hanson

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Leonie Curtin
Jayne Spencer
Kathryn Parry
Nacho Abalos
Jennifer Bennet

VIOLIN 2

Hiroko Moisey
Helen Brown
Christopher Windass
Marsha Skinns
Philip Yeeles

VIOLA

Jane Rogers
Aliye Cornish
Heather Birt
Frouke Mooij

CELLO

Gareth Deats
Sarah Westby
Sally Woods

DOUBLE BASS

Timothy Amherst
Kate Aldridge

FLUTE

Katy Bircher
Brinley Yare

OBOE

Caroline Radcliffe
Mark Baigent

CLARINET

Katherine Spencer
Peter Cigleris

BASSOON

Brian Sewell
Zoe Matthews

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- 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 Nostrī*
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*
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