

Purcell

O SING UNTO THE LORD

Handel

FOUR CORONATION ANTHEMS

Haydn

NELSON MASS

Saturday 27 June 2009, 7:30pm
St James Church, Muswell Hill, N10 3DB



Q

What do the following have in common?

Virginia Woolf

George Bernard Shaw

Plus many more actors, writers, Lords and Ladies, sportsmen, designers, musicians, entrepreneurs and acrobats.

A

They've all been to 29/30 Fitzroy Square

Whether its for personal or business advice, whoever you are, from people with personality, call

020 7388 2444

and speak to Julian Flitter for an initial consultation without charge

29/30 Fitzroy Square

London W1T 6LQ

Fax: 020 7388 6736

Web: www.goodmanjones.com

Email: info@goodmanjones.com

GOODMAN JONES

CHARTERED ACCOUNTANTS

PURCELL O SING UNTO THE LORD

HANDEL FOUR CORONATION ANTHEMS

Zadok the Priest

Let Thy Hand be Strengthened

My Heart is Inditing

The King Shall Rejoice

INTERVAL of 20 MINUTES

HAYDN NELSON MASS

Sarah-Jane Brandon	Soprano
Martha Jones	Mezzo-Soprano
Tyler Clarke	Tenor
Samuel Evans	Bass-Baritone

North London Chorus

North London Orchestra	
Kathryn Parry	Leader

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

Please remember to
switch off all pagers,
mobile phones and
digital watch alarms.

The use of tape
recorders, video
cameras or other
recording devices is
prohibited. Thank you
for your cooperation.

O SING UNTO THE LORD PURCELL

Symphonia

O sing unto the Lord a new song.

Alleluia.

Sing unto the Lord, all the whole earth.

Alleluia.

Symphonia

Sing unto the Lord,
sing unto the Lord and praise his name:
Sing unto the Lord,
sing unto the Lord and praise his name:
be telling of his salvation from day to day.

Declare his honour unto the heathen:
and his wonders unto all people.

**Glory and worship are before him,
power and honour are in his sanctuary.**

The Lord is great, and cannot worthily be praised:
he is more to be feared than all gods.

As for the gods of the heathen, they are but idols:
but it is the Lord that made the heavens.

Ritornelli

O worship the Lord in the beauty of holiness,
**O worship the Lord in the beauty of holiness,
let the whole earth stand in awe of him.**

Tell it out among the heathen that the Lord is King:
**The Lord is King, The Lord is King, is King, the Lord
is King**

And that it is He who hath made the round world
so sure that it cannot be moved;

**'Tis He, 'tis He, 'tis He who hath made the round
world so sure that it cannot be moved;**

And how that he shall judge the people righteously.
**And how that he shall judge the people
righteously.**

Alleluia.

Alleluia. Amen.

Psalm 96

Henry Purcell (1659 – 1695): O Sing Unto the Lord (1688)

O Sing unto the Lord is, of all Purcell's Verse Anthems, the most formal. The Verse Anthem is a species of religious choral music which was very popular during the early 17th to the middle of the 18th centuries. In the Verse Anthem, as distinct from the Motet or Full Anthem (for full choir), the music alternates between sections for solo voices (called the 'verse') and choir. Organ, instruments, or both, provide accompaniment. In the 'verses', solo voices were expected to ornament their parts for expressive effect while the 'full choir' sections provide contrast in volume and texture. Purcell composed several splendid examples, usually for special occasions. The larger anthems, including this one, are often referred to

as Symphony Anthems as they include passages for instruments alone.

One of the important sources for Purcell's music is the Gostling Manuscript – the edition that is being used this evening. This was a collection made by John Gostling in 1706, which contains sixty-four anthems: seventeen by Purcell, with other notable composers of the period such as John Blow, Pelham Humfrey and Jeremiah Clarke. John Gostling (1644 - 1733) was a 17th century Church of England clergyman and bass singer famed for his range and power. He was a favourite singer of Charles II and is particularly associated with the music of Henry Purcell. Purcell wrote several anthems at different times for his

extraordinary voice, a *basso profundo*, which is known to have had a range of at least two full octaves, from D below the bass staff to the D above it.

O Sing unto the Lord is distinctly Italianate in style, and reminds the listener of Handel. The opening symphony is an Italian sonata in miniature. For the duet "The Lord is great" and the ensuing *ritornello*, Purcell uses a ground bass, rarely to be found in his church music. The ensembles of solo voices are no longer in the declamatory style of his earlier works, but carefully worked pieces of quartet writing.

MH with thanks to Nicholas Chalmers and Wikipedia

FOUR CORONATION ANTHEMS

HANDEL

Zadok the Priest

Zadok the Priest and Nathan the Prophet anointed Solomon King.

And all the people rejoiced and said: God save the King, long live the King, may the King live for ever! Amen! Alleluia!

after 1 Kings 1: 39–40

- ii Kings' daughters were among thy honourable women.
- iii Upon thy right hand did stand the Queen in vesture of gold and the King shall have pleasure in thy beauty.
- iv Kings shall be thy nursing fathers and queens thy nursing mothers.

after Psalm 45: 1, 10, 12 and Isaiah 49: 23

Let thy hand be strengthened

- i Let thy hand be strengthened and thy right hand be exalted.
- ii Let justice and judgment be the preparation of thy seat!
Let mercy and truth go before thy face!
- iii Alleluia!

Psalm 89: 13–14

The King shall rejoice

- i The King shall rejoice in thy strength, O Lord.
- ii Exceeding glad shall he be of thy salvation.
- iii Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness and hast set a crown of pure gold upon his head.

My heart is inditing

- i My heart is inditing of a good matter:
I speak of the things which I have made unto the King.

- iv Alleluia!

Psalm 21: 1, 2, 3, 5

King George II



FOUR CORONATION ANTHEMS

HANDEL

George Frideric Handel (1685 – 1759): Four Coronation Anthems (1727)

It is difficult to imagine more festive music than the anthems Handel composed for the coronation of King George II and Queen Caroline in Westminster Abbey on 11 October 1727. For public or royal occasions Handel was the ideal laureate, perhaps the only great artist to rise unflinchingly to the needs of great events, or rather rise above them, for the grandeur with which our imaginations invest the English 18th century is largely a consequence of Handel's magnificent tributes to such events as the Peace of Aix-la-Chapelle (1748) or the Coronation of George II.

The sudden death of King George I had made Handel aware of the necessity to forestall any possible breach with the new monarch, with whom his relations had been less cordial than with his father. In four weeks he composed the four anthems, *Zadok the Priest*, *The King Shall Rejoice*, *My Heart is Inditing*, and *Let Thy Hand be Strengthened*.

The style of the anthems is quite different from that of the oratorios (performed in the theatre) on account of the different building for which they were intended. Handel was not the man to waste finer points of detail on large forces in the reverberant space of the Abbey. His ceremonial manner is wholly extrovert in tone and deals in masses and broad contrasts rather than delicate shades of colour. The singers, all male, comprised the 10 boys and 26 men of the Chapel Royal, augmented for the occasion to a total strength of 47 – 12 trebles, 14 altos, 7 tenors and 14 basses. The orchestra on this occasion was much larger than the choir and is said to have numbered 160. These proportions seem

strange to us, but were not unusual in Handel's day. The singers, of course, were all professionals.

The Coronation was a scene of magnificence, the like of which had never previously been witnessed at the Abbey. The richness, the display of wealth inseparable from the Georges, was manifest to the fullest degree. And it was fully matched by the music. The first anthem* *Zadok the Priest* is perhaps the most splendid of all such compositions. Its orchestral opening, derived in essence from the *Nisi Dominus* of 1707, is comparable (as Basil Lam has pointed out) only with certain of Beethoven's quavers for no fewer than 22 bars of moderate time, while the violins in thirds or sixths build up a series of arpeggio figures, all the most elementary progressions, until the chorus in seven parts with trumpets and drums enter with the opening words. Nothing could be more inspiring than this choral harmony, with its simple diatonic chords. The entire anthem is homophonic, with scarcely a trace of counterpoint, and firmly rooted to the tonic key of D major. It is a supreme example of Handel's power to make a unique statement with the minimum of technical means. The last of the four anthems, *Let Thy Hand be Strengthened*, lighter in texture than its fellows, has only five vocal parts (two altos) without trumpets or drums. This liberates Handel from the key of D major, which the trumpets impose on the other anthems. Here the key is G major, with a grave expressive *Larghetto* in E minor for the words 'Let justice and judgment be the preparation of thy seat'. Ready as Handel was to express the external pomp of the occasion, he emphasized in this section the deeper thoughts implicit in the

coronation service, although his acquaintance with the Hanoverians would not have made him unduly hopeful of the fulfillment of this pious aspiration.

The original performance in the Abbey was less well-rehearsed than might have been expected for such an occasion. As Winton Dean recalls, William Wake, the then Archbishop of Canterbury noted: 'the anthems were in confusion, all irregular music'. It was evidently a typical Georgian occasion. But their splendour won the new King's regard. From the day of his coronation he remained faithful to the great Mr Handel as Handel was faithful to his court.

Programme Note by Stanley Webb. This note was supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies

*North London Chorus will be performing the anthems in a different order this evening which is more suited to concert performance.

INTERVAL of 20 minutes

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

NELSON MASS

HAYDN

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

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 cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,

Qui tollis

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus

Quoniam tu solus sanctus, tu solus Dominus.
Tu solus Altissimus,
Jesu Christe, cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem cæli et terræ,
visibilem omnium et invisibilem omnium.
Et ex Patre natum ante omnia secula.
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 cælis.

Et incarnatus

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

Et resurrexit tertia die, secundum Scripturas.
Et ascendit in cælum:
sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos,

Kyrie

Lord have mercy;
Christ have mercy;
Lord have mercy.

Gloria

Glory to God in the highest.
And on earth peace towards men of good will.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
We give thanks to you for your great glory.
O Lord God, heavenly King
God the Father almighty.
Lord, the only-begotten Son Jesus Christ.
O Lord God, Lamb of God, Son of the Father.

Qui tollis

Who takes away the sins of the world, have mercy upon us.
Who takes away the sins of the world, receive our prayer.
Who sits at the right hand of the Father, have mercy upon us.

Quoniam tu solus

For you alone are Holy, you alone are the Lord.
You alone are the Most High.
Jesus Christ, with the Holy Ghost,
in the glory of God the Father.
Amen.

Credo

I believe in one God the Father Almighty,
Maker of heaven and earth,
Of all things visible and invisible.
Begotten of his Father before all worlds,
God from God, Light from Light, true God from true God,
Begotten, not made, of one being with the Father,
By whom all things were made;
Who for us men, and for our salvation
came down from heaven,

Et incarnatus

And was incarnate by the Holy Ghost of the Virgin Mary,
And was made man,
And was crucified also for us under Pontius Pilate.
He suffered death and was buried.

Et resurrexit

And the third day he rose again according to the Scriptures,
And ascended into heaven,
And is seated at the right hand of the Father.
And he shall come again with glory
to judge both the living and the dead:

Cujus regni non erit finis.
 Et in Spiritum Sanctum, Dominum, et vivificantem.
 Qui cum Patre et Fílio simul
 adoratur et conglorificatur:
 qui locutus est per Prophetas.
 Et unam sanctam catholicam et apostolicam Ecclesiam.
 Confiteor unum baptisma in remissionem peccatorum.
 Et expecto resurrectionem mortuorum,
 Et vitam venturi sæculi.
 Amen.

Sanctus

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

Benedictus

Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.
 Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.

Agnus Dei

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

Dona Nobis

Dona nobis pacem.
 Agnus Dei,
 dona nobis pacem.
 Dona nobis pacem.

*Whose kingdom shall have no end.
 And in the Holy Ghost, The Lord, the giver of life.
 Who proceeds from the Father and the Son,
 Who with the Father and the Son is worshipped and glorified,
 Who has spoken through the Prophets.
 And I believe in one Catholic and Apostolic Church.
 I acknowledge one baptism for the forgiveness of sins.
 And I look for the resurrection of the dead,
 And the life of the world to come.
 Amen.*

Sanctus

*Holy, holy, holy,
 Lord God of power and might,
 heaven and earth are full of your glory.
 Hosanna in the highest.*

Benedictus

*Blessed is he who comes
 in the name of the Lord.
 Hosanna in the highest.
 Blessed is he who comes
 in the name of the Lord.
 Hosanna in the highest.*

Agnus Dei

*Lamb of God,
 who takes away the sins of the world,
 have mercy upon us.
 Lamb of God,
 who takes away the sins of the world:
 grant us peace.*

Dona Nobis

*Grant us peace.
 Lamb of God,
 grant us peace.
 Grant us peace.*

NELSON MASS

HAYDN

Joseph Haydn (1732 – 1809): Missa in Angustiis ‘Nelson Mass’ (1798)

Haydn’s own title for this mass, *Missa in Angustiis* (‘mass for times of distress’), would lead one to expect a dark piece, with an undercurrent of fear. Certainly the opening Kyrie features dark and dramatic fanfares, and belongs to the sound world of Mozart’s *Requiem*, which was written in the same decade. However there are also contemplative and joyful movements and a jubilant finale. Remember that Haydn wrote this mass and others for the name-day of Princess Esterhazy. It would not do to celebrate such an important event with sombre music!

This is Haydn’s largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale. The orchestra does not include woodwind, and the use of three trumpets and timpani in the accompaniment creates a military feel (which perhaps contributed to the work’s eventual name).

The mass is also notable for the ‘fireworks’ demanded of the soprano soloist, in the tragic, war-torn Kyrie through the D major Gloria and beyond. But while most contemporary mass settings make a clear distinction between arias and choral sections, in the manner of opera, the solos and ensemble passages in the Nelson Mass in the main remain closely integrated with the chorus.

The *Qui tollis* section of the Gloria starts surprisingly in Bb major, where the bass is accompanied by some lovely scoring for the strings and organ. The soprano returns us to D major for *Quoniam tu solus sanctus* and Part II ends with a choral fugue.

An extraordinary opening to the

Credo has the sopranos and tenors competing in canon with the altos and basses to the sound of fanfaring trumpets. *Et incarnatus* begins with a gorgeous aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in *Et resurrexit*.

The Benedictus in Part IV is a world away from the serene, prayerful setting that might be expected. This is typically set as a quiet

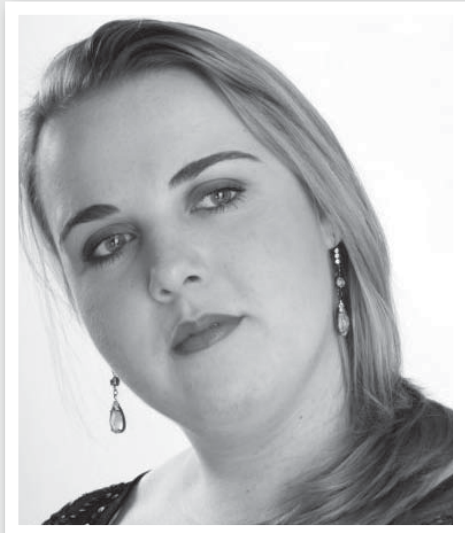
meditation, but Haydn’s setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly dissonant passage. The G major *Agnus Dei* provides the chorus a little respite as the soloists take centre stage, before *Dona nobis pacem* returns triumphantly to D major in a joyous finale.

© Aylesbury Choral Society,
December 2003
www.aylesburychoral.org.uk

Joseph Haydn



BIOGRAPHIES



SARAH-JANE BRANDON SOPRANO

Sarah-Jane Brandon originates from Cape Town where she completed a Performer's Diploma in Opera at

the South African College of Music, University of Cape Town, in 2007. Sarah-Jane is currently in the first year of the Opera Course in the BBIOS under the guidance of Janis Kelly. In 2008, Sarah-Jane won the Maggie Teyte Prize and Miriam Licette Scholarship administered by the MBF. She was awarded the Overseas Trophy, and the Lorna Viol and Audrey Strange Prizes in the 2008 Royal Over-Seas League Competition. She won the Cuthbert Smith Prize in the RCM's Lies Askonas Competition and was awarded second place in the Richard Tauber Competition. Sarah-Jane is the first prize winner in the 2009 Kathleen Ferrier Competition. Sarah-Jane toured China as soprano soloist in December 2007 with the Amadeus Orchestra. In the UK, she has performed at the Wigmore Hall, the Royal Over-Seas League and the Crush Room, ROH. She performed the role of

Maddalena in Handel's *La Resurrezione* at St George's, Hanover Square, for the RCM and with the Academy of Ancient Music under Stephen Cleobury at Bridgewater Hall. Her roles include Countess *Le Nozze di Figaro*, Pamina *Die Zauberflöte*, Sandrina *La Finta Giardiniera* and Lisaura *Alessandro*. Sarah-Jane has generous support from the Josephine Baker and Ernest Oppenheimer Memorial Trusts. This year she was awarded a Stephen Catto Memorial Scholarship and Lucy Ann Jones Award (RCM). Her studies are supported in 2008/09 by the Countess of Munster Musical Trust. Future engagements include recitals for the Beaumaris Music Festival and Countess of Munster Trust Recital Scheme, Monday Showcase in the Wigmore Hall and *Elijah* with Kurt Masur and the London Philharmonic Orchestra in the Royal Festival Hall.

YOUNG SINGERS AT NLC

The choir has been very fortunate during recent years to be in a position to engage some very distinguished soloists, largely through the Musical Director's connections in the world of opera. However, harnessing and nurturing emerging talent can be equally rewarding for the choir and audience alike and for this reason it has recently become choir policy to feature young soloists at one concert a year. This evening we are particularly delighted to welcome two students of our Patron, Janis Kelly, from the Royal College of Music including the winner of the prestigious 2009 Kathleen Ferrier Competition, Sarah-Jane Brandon. We wish all four soloists every success in their continuing studies and future careers. *Judith Schott - NLC Chair*

Martha Jones is in her second year at the RCM studying with Janis Kelly as an RCM scholar on the PGDip course. Prior to beginning her studies at the RCM, she gained a music degree at Durham University. At Durham, she was a soloist with the Consort of Voices and was very active in student theatre.

Since leaving Durham, she has been in demand as a recitalist in her hometown of Preston as well as further afield. Roles studied at the RCM include Hansl (Humperdinck: *Hansl und Gretl*), Rosina (Rossini: *Il Barbiere di Siviglia*), Florence Pike (Britten: *Albert Herring*), and Dorabella (Mozart: *Così fan Tutte*). She was a chorus member in the Benjamin Britten International Opera School production of Stravinsky's *The Rake's Progress*. Martha also covered the role of the Dog as well as playing Her/Voice of the Forest/Foxcub in the BBIOS production of Jancek's *The Cunning Little*

Vixen. She was a chorus member of British Youth Opera's 2008 performance of *LElisir d'Amore* in Italy, studied Dorabella as part of the BYO Easter workshops 2009 and played Hansel in Woodhouse Opera's 2008 production of *Hansel and Gretel*. Recently she has participated in Masterclasses with both Sarah Walker CBE and Sir Thomas Allen, Mendelssohn's *Elijah* with the Waverly Singers, and Ligeti's *Sippal, Dobbal, Nagihgeduvel* with the RCM Percussion Ensemble. This summer, she will sing with the Chorus of Opera Holland Park in their production of Offenbach's *Orpheus in the Underworld* and then study Schumann *Lieder* with Malcolm Martineau as a Britten-Pears Young Artist. She is looking forward to taking up a place in the Benjamin Britten International Opera School in September with Scholarships from both the RCM and the Musicians Benevolent



MARTHA JONES MEZZO-SOPRANO

Fund. Martha is gratefully supported in her studies by Sophie's Silver Lining Fund and the Josephine Baker Trust.



TYLER CLARKE TENOR

Tyler Clarke is currently studying with Timothy Evans-Jones at the Royal College of Music's Benjamin Britten International Opera School. Between

2007-2008 he held the 'Peter Pears Scholarship' supported by a Nora Popple award and is currently the Drapers' De Turckheim Vocal Scholar. 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* (BYO), Sellem *The Rake's Progress*

(RCM), S. Giovanni *La Resurrezione* (London Handel Festival), Aminta *Atalanta* (London Handel Festival) and Il Podesta *La Finta Giardiniera* (RCM)

Other experience includes: Britten's *St Nicholas* at the St. Endellion Church, Haydn's *Nelson Mass* under Sir David Wilcocks, Haydn's *Creation* for the King's Lynn Festival, Schubert *Mass* for Highgate Choral Society, recital work in St. Gervais, France and Georg Solti Accademia di Bel Canto 2007 and masterclasses with Leo Nucci, Phillip Langridge, Ann Murray, Patricia MacMahon and Ryland Davies.

Forthcoming engagements include: Lysander *A Midsummer Night's Dream*, Les Azuriales Competition (France), Concert Series in St Gervais (France), *Elijah* with LPO at the Royal Festival Hall, and a recital of English Song in the Crush Room, ROH.

His last performance with NLC was Schubert *Mass in G* in November 2008.

Samuel Evans studied at King's College, Cambridge, and the Royal Academy of Music with Philip Doghan, graduating with distinction in 2006. He is a Samling Scholar, and was a finalist in the 2007 Kathleen Ferrier Awards.

His operatic roles include Figaro *The Marriage of Figaro* for English Chamber Opera, Traveller *Curlew River* for Mahogany Opera, Giacchino *Leonora* (Paer) for Bampton Classical Opera, Aeneas *Dido and Aeneas* for the Armonico Consort, Leporello *Don Giovanni* for Opera-by-Definition, and Judas *Pilgrim's Progress* at Sadler's Wells under Richard Hickox. This year, he performed on tour in Scotland with Essential Scottish Opera. In concert, he has performed the role of Le Grand Pretre in Rameau's *Castor et Pollux* at the Salle Pleyel in Paris under Sir John Eliot Gardiner.

Concert engagements have included Bach *Christmas Oratorio* at the Spitalfields Festival, Mozart

Requiem at the Royal Albert Hall and St Martin-in-the-Fields, Mozart *Vesperae Solennes de Confessore* in Salzburg Cathedral, Bach *St John Passion* in Spain, Germany and the Concertgebouw in Amsterdam with the English Baroque Soloists under Gardiner, Bach *St Matthew Passion* at the Fairfield Halls, Haydn *Theresienmesse* at St John's Smith Square, Rutter *Mass of the Children* at Cadogan Hall, conducted by the composer, Monteverdi *Vespers* in Southwark Cathedral, and Beethoven Symphony no.9 for the Highgate Choral Society. He recently sang the rôles of Centurion and Nicodemus in the UK première of Francis Grier's *The Passion of Jesus of Nazareth*, under Stephen Cleobury and broadcast live on BBC Radio 3. Future engagements include Mozart's *Figaro* at Wilton's Music Hall in London, and the role of Palante in Handel's *Agrippina* for Barber Opera in Birmingham. Later this year he will make his Wigmore Hall début, giving a recital as a



SAMUEL EVANS BASS-BARITONE

winner of the Maisie Lewis Prize, administered by the Worshipful Company of Musicians. In September, he will take up an RCM Scholarship to join the Benjamin Britten International Opera School at the Royal College of Music.

THE CHORUS

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 Church, Muswell Hill. 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 to 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 amongst her regular appearances with the chorus was the 30th Anniversary Concert in December 2007. 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 Mendelssohn *Elijah* (NLC).

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

SOPRANOS

Jean Airey	Margaret Crutchley	Enid Hunt	Verity Preest	Julia Tash
Amy Anderson	Heather Daniel	Marta Jansa	Joan Reardon	Jenny Taylor
Gloria Arthur	Sally deFina	Alison Liney	Janet Saunders	Pauline Treen
Helena Beddoe	Sheila Denby-Wood	Nikki Lloyd	Shantini Siva	Enriqueta Viñas
Michaela Carlowe	Bernadette Gillespie	Jo Lunt	Prakasam	Rachel Woods
Jenny Cohen	Anne Godwin	Ros Massey	Jennie Somerville	

ALTOS

Marian Bunzl	Hélène Gordon	Susan Le Quesne	Vivienne Mitchell	Sonia Singham
Cristina Davis	Megan Greene	Jane May	Judith Moser	Jane Spender
Lucy Ellis	Viv Gross	Avril Macdonald	Kitty Nabarro	Catherine Whitehead
Julia Fabricius	Sue Heaney	Elaine McGregor	Alison Salisbury	
Sarah Falk	Amanda Horton	Sarah McGuire	Judith Schott	
Joyce Gillespie	Jo Hulme	Kathryn Metzenthin	Belinda Sharp	

TENORS

Ridley Burnett	Mark Layton	Annie Pang	Chris Siva Prakasam
Alan Chandler	Keith Maiden	Stephen Sharp	Christine Westlake

BASS

Marcus Bartlett	Martin Cave	Simon Gibeon	Paul Long	Chris Shirley-Smith
Guy Beeching	Norman Cohen	David Hastings	Harvey Ratner	David Stone
David Berle	Paul Filmer	Yoav Landau Pope	Tony Shelton	Andrew Westlake

THE ORCHESTRA**LEADER**

Kathryn Parry

Annmarie Mcdade

Marsha Skinns

DOUBLE BASS

Kate Aldridge

TRUMPET

Eddie Maxwell

Matthew Wells

Ruth Ross

VIOLIN 1

Simon Kodurand

Gavin Rhind

Helen Brown

VIOLA

Jane Rogers

Maria Ramirez

OBOE

Jeremy Foster

Jemma Bausor

TIMPANI

Donal O'Neil

VIOLIN 2

Liz McCarthy

Felicity Broom-

Skelton

CELLO

Gareth Deats

Sarah Westley

BASSOON

Katrina Russell

ORGAN CONTINUO*

Nicholas Ansdell-

Evans

*Chamber organ by Peter Collins, provided by Malcolm Greenhalgh on behalf of the London Bach Society

If you contact any of the organisations advertising here, please mention where you saw their details. If you would like to reach the audience for future NLC concerts, please phone 020 7794 3888 (or e-mail to adverts@northlondonchorus.org.uk)



Muswell Hill Bookshop
72 Fortis Green Road N10 3HN
020 8444 7588

Prospero's Books
32 The Broadway N8 9SU
020 8348 8900

Palmers Green Bookshop
379 Green Lanes N13 4JG
020 8882 2088

LES ALDRICH MUSIC SHOP

North London's leading independent
classical music retailer



98 Fortis Green Road
Muswell Hill
London
N10 3HN

Tel. 020 8883 5631
Fax. 020 8444 9805
email: music@lesaldrich.co.uk
Visit: www.lesaldrich.co.uk

Specialists in classical, jazz, nostalgia, and world music

- CDs, DVDs
- Sheet music
both popular and classical (including ABRSM, Trinity,
and Guildhall exam pieces)
- Musical instruments
including violins, guitars, recorders, and percussion
- Music gifts and cards
- Mail order service
- Instrumental teachers' register

10% discount for schools

LES ALDRICH MUSIC SHOP



Muswell Hill Pianos

104 Alexandra Park Rd
Muswell Hill, N10 2AE
020 8444 9884
FAX: 020 8444 9850



- ❖ New and second hand pianos
- ❖ Professional Delivery Service
- ❖ Violins and other instruments
- ❖ Piano and keyboard rentals

*Your complete
piano store!*

- ❖ Easy payment schemes
- ❖ Digital Pianos
- ❖ Polishing and repairs
- ❖ Musical accessories

www.Muswell-Hill-Pianos.co.uk

SPONSOR A SOLOIST

If you are
interested in
sponsoring a
soloist at one of
our
future concerts
please contact
Dan Newman on
07903 911 123

JPC
JAFFE PORTER CROSSICK LLP
SOLICITORS

Always in tune

OMNI HOUSE
252 BELSIZE ROAD
LONDON NW3 4BT

TEL: 020 7625 4424
FAX: 020 7328 5840 DX 37702 KILBURN

www.jpclaw.co.uk

Too good to throw away?

**We collect good quality unwanted furniture
to supply families in need**

WE COLLECT

Beds (complete with base and mattress), tables, sofas
dining chairs, wardrobes, chest-of-drawers, bookcases.

NB: Padded furniture must carry a Fire Regulations 1988
compliance label

Collection days Monday - Thursday

9.30am-3.30pm (am or pm time slots)

Furniture must be kept clean and dry ready for collection

To book a collection please call

020 8493 0900

or e-mail

info@restorecommunityprojects.org

ReStore Community Projects, 18 Ashley Road, Tottenham Hale, London N17 9LJ



LEVERTON & SONS LTD
Independent Family Funeral
Directors since 1789

Owned and Managed by
our Family for Eight generations

1 Denmark Terrace
Fortis Green
Muswell Hill N2 9HG

Tel: 020 8444 5753

Mrs Jean Leverton

Muswell Hill's only
Independent Funeral Director

Head Office: 020 7387 6075

We are pleased to recommend
Golden Charter
Pre-Paid Funeral Plans

GECKOJAM



Animal Pictures for
kids' rooms

www.geckojam.co.uk

Alfie Bines
Gardens



For Landscape
and
Maintenance

20 Princes Avenue
Alexandra Park
London N22 7SA

Tel: 020 8881 0776

Fax: 020 8881 6436



The Royal School Hampstead
'...the school with the heart

in the heart of Hampstead'

"We are a small, friendly independent day and boarding school for girls from 3-16 years with the wonderful advantage of being situated in Hampstead, London."

We offer:

- A busy, happy and caring School with small classes to allow girls to develop to their full potential
- Extensive extra-curricular activities
- Breakfast and Supper clubs
- After School care
- Weekly/Flexi Boarding/Sleepovers

**"A rich and exciting curriculum
delivered through inspirational
teaching."**

ISI Inspection Report

For further details, please contact:
Admissions Secretary 020 7794 7708
E-Mail: enquiries@royalschoolhampstead.net

The Royal School Hampstead, 65 Rossllyn Hill,
London NW3 5UD



David A. Berle

**Consulting Civil &
Structural Engineers**

271 Creighton Avenue
London N2 9BP

Tel: 020 8815 0522

Fax: 020 8883 4144



With all good wishes to the
North London Chorus
for a successful concert

Nimrod Capital is authorised
and regulated by the
Financial Services Authority

www.nimrodcapital.com

Stephen W. Sharp

Traditional Cabinet Maker

*Hand made furniture
designed
to suit your requirements*

Tel / fax 01992 715059



HIGHGATE, N6 5HF
Telephone: 020 8340 2328
GSA: 560+ Girls, 4-18

- Strong academic achievement
- Warm and friendly atmosphere
- Scholarships available

the alexandra

1 Church Lane
East Finchley N2 8DX
020 8883 0922

A warm and friendly atmosphere
Parties catered for
Sky sports and Setanta sports
shown live

~
THE ROCHE FAMILY
would like to send
best wishes to the
North London Chorus
for their performance

Portrait of your home
in pen & ink or colour
Marian Bunzl 020 8458 2691



www.housesbymarian.com



Michael Angelo's
Painting, Decorating
& Building Services

~
Interior & Exterior

~
Mobile 07961 866270
Eve 0208 366 6680



The DaCapo Foundation

MUSIC FROM THE VERY BEGINNING

Innovative and accessible music teaching from skilled and dedicated specialists.

Early Years music sessions for 2-6 year olds also individual lessons, ensembles and the DaCapo Family Singing Circle for 5 years old plus. An expertly structured syllabus with a humorous and creative approach.

t: 020 8450 1134
 e: dacapofoundation@btinternet.com
 www.dacapo.co.uk



GREGORY PHILLIPS ARCHITECTS



Award Winning Architects

66 Great Cumberland Place
 London W1H 7TU

020 77243040
 gp@gregoryphillips.com
 www.gregoryphillips.com

With all good wishes for a successful concert



CELEBRATE WITH THE ARRIVA HERITAGE FLEET

WWW.THEHERITAGEFLEET.COM

020 8271 3411



CORPORATE PROMOTIONS
BRAND IMAGING
SPORTING EVENTS



WEDDINGS
PARTIES
RACE EVENTS



EXHIBITIONS
PERSONALISE-A-BUS

020 8271 3411

WWW.THEHERITAGEFLEET.COM



PAST CONCERTS - THE LAST TEN YEARS

12 Jun 1999	Victoria <i>O Quam Gloriosum</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	Handel <i>Theodora</i> (chorus highlights) Vaughan Williams <i>Five Mystical Songs</i>	14 Jan 2006 JS Bach <i>Mass in B Minor</i>
4 Dec 1999	Mozart <i>Benedictus sit Deus</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	7 Dec 2002 Handel <i>Messiah</i> 5 Apr 2003 Mozart <i>Requiem, Ave Verum Corpus, Dixit Dominus</i>	8 Apr 2006 Holst <i>The Hymn of Jesus</i> Finzi <i>Lo, the Full, Final Sacrifice</i> Fauré <i>Requiem</i>
9 Apr 2000	Fauré <i>Cantique de Jean Racine</i> Mozart <i>Vesperae Solennes de Confessore</i> Sarah Rodgers <i>Windhover Te Deum</i>	29 Jun 2003 Bruckner <i>Christus Factus Est Locus Iste</i> Brahms <i>Geistliches Lied</i> <i>Ein Deutsches Requiem</i>	24 Jun 2006 King <i>The Season of Singing</i> (First performance) Mozart <i>Requiem</i>
8 Jul 2000	Bach <i>Jesu, meine Freude</i> Britten <i>Rejoice in the Lamb</i> Antiphon, <i>Missa Brevis</i> Anon <i>Traditional Spirituals</i>	6 Dec 2003 Bach <i>Magnificat in D</i> Rutter <i>Magnificat</i>	4 Jul 2006 Sing! <i>at the London Coliseum</i> 2 Dec 2006 Mendelssohn <i>Saint Paul</i> 24 Mar 2007 Various <i>Psalmfest</i> 30 Jun 2007 Vaughan Williams <i>Five Tudor Portraits</i> King <i>The Season of Singing</i>
9 Dec 2000	Bach <i>Christmas Oratorio</i>	27 Mar 2004 Bernstein <i>Chichester Psalms</i> Kodály <i>Missa Brevis</i> Pärt <i>The Beatitudes</i>	15 Dec 2007 30th Anniversary Concert Handel <i>Messiah Part I</i> Bach <i>Ich freue mich in dir</i> Pergolesi <i>Magnificat</i> Schönberg <i>Friede auf Erden</i>
31 Mar 2001	Rossini <i>Petite Messe Solennelle</i> Puccini <i>Requiem</i>	14 May 2004 Rutter <i>Magnificat</i> (excerpts) Pärt <i>The Beatitudes</i> Kodály <i>Missa Brevis</i> (excerpts)	15 Mar 2008 Haydn <i>The Seven Last Words</i> Rossini <i>Stabat Mater</i>
30 Jun 2001	Songs by Gershwin, Copland, Arlen, Rodgers and Hart	26 Jun 2004 Various <i>Opera Choruses</i> 27 Nov 2004 Haydn <i>The Creation</i>	28 Jun 2008 Britten <i>Cantata Misericordium</i> Jenkins <i>The Armed Man</i> Tippett <i>Five Negro Spirituals</i>
8 Dec 2000	Handel <i>Theodora</i>	17 Apr 2005 Stravinsky <i>Symphony of Psalms</i> Puccini <i>Messa di Gloria</i>	22 Nov 2008 Brahms <i>Ein Deutsches Requiem</i> Schubert <i>Mass in G</i>
16 Mar 2002	Mozart <i>Coronation Mass</i> Poulenc <i>Gloria</i>	25 Jun 2005 Buxtehude <i>Membra Jesu Nostrī</i> Vivaldi <i>Gloria</i>	21 Mar 2009 Beethoven <i>Missa Solemnis</i>
30 Jun 2002	Elgar <i>The Later Part Songs</i> Burgon <i>Magīc Words</i>	10 Jul 2005 Various <i>Opera Choruses</i>	

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

Patron

Janis Kelly

Musical Director

Murray Hipkin

Rehearsal Accompanist

Catherine Borner

Committee

Judith Schott (*Chair*)
Norman Cohen (*Secretary*)
Hélène Gordon (*Treasurer*)
Marcus Bartlett
Marian Bunzl
Julia Fabricius
Jo Hulme
Joan Reardon
Gill Robertson
Shantini Siva Prakasam

Box office

Paul Long

Advertising

Hélène Gordon

Programme

Jo Hulme

Concert management

Norman Cohen
Viv Davies
Joan Reardon
Judith Schott
Shantini Siva Prakasam

Orchestra management

Richard Thomas

Flowers

Marian Bunzl

MENDELSSOHN Elijah

Roland Wood *baritone*

with

Sally Silver *soprano*
Madeleine Shaw *mezzo-soprano*
Jaewoo Kim *tenor*

Murray Hipkin *conductor*

Saturday 28 November 2009
7.30 pm

St James Church
Muswell Hill N10 3DB

Ticketline 0208 444 2142

Thanks to our sponsors:

ARRIVA LONDON NORTH your local London bus company
GOODMAN JONES Chartered Accountants