



**North London Chorus  
& Orchestra**

£2.50

# ELIJAH

**Mendelssohn 200th Anniversary**

**Saturday 28 November 2009, 7:30pm**  
St James's Church, Muswell Hill, N10 3DB



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**GOODMAN JONES**  
CHARTERED ACCOUNTANTS

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## **ELIJAH MENDELSSOHN**

**Roland Wood** bass-baritone

**Janis Kelly** soprano  
**Madeleine Shaw** mezzo-soprano  
**Jaewoo Kim** tenor  
**Charlie Manton** treble

**North London Chorus**

**North London Orchestra**  
**Eleanor Gilchrist** leader  
**Nicholas Chalmers** organ

**Murray Hipkin** conductor

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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.

# ELIJAH

## MENDELSSOHN

### FIRST PART

#### INTRODUCTION (Bass)

*Elijah* As God the Lord of Israel liveth, before whom I stand, There shall not be dew nor rain these years, but according to my word. [1 Kings 17: 1]

### OVERTURE

#### 1 CHORUS

*The People* Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! [Jeremiah 8: 20] Will then the Lord be no more God in Zion? [Jer. 8: 19]

#### RECITATIVE CHORUS

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them! [Lamentations 4:4]

#### 2 DUET (Soprano and Alto) AND CHORUS

*The People* Lord, bow Thine ear to our prayer. [Psalm 86: 1,6]

*Duet* Zion spreadeth her hands for aid; and there is neither help nor comfort. [Lam. 1: 17]

#### 3 RECITATIVE (Tenor)

*Obadiah* Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil [Joel 2: 12, 13]

#### 4 AIR (Tenor)

*Obadiah* If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. [Deuteronomy 4: 29; Jer. 29: 13]  
Oh! that I knew where I might find Him, that I might even come before His presence. [Job 23: 3]

#### 5 CHORUS

*The People* Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us, His wrath will pursue us, till He destroy us. [Dt. 28:15; 28:22]

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins upon the children to the third and fourth generation of

them that hate Him. His mercies on thousands fall - fall on all them that love Him and keep His commandments. [Exodus 20:5, 6]

#### 6 RECITATIVE (Alto)

*An Angel* Elijah! Get thee hence; depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word. [1 Kgs 17:3-5]

#### 7 DOUBLE QUARTET

*Angels* For He shall give His angels charge over thee; that they shall protect thee in all ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone. [Ps 91:11,12]

#### RECITATIVE (Alto)

*An Angel* Now Cherith's brook is dried up, Elijah; arise and depart; and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth. [1 Kgs 17:7,9,14]

#### 8 RECITATIVE AND AIR (Soprano)

*The Widow* What have I to do with thee, O man of God? art thou come to me to call my sin unto remembrance? - to slay my son art thou come hither? Help me, man of God! my son is sick! and his sickness is so sore, that there is no breath left in him! [1 Kgs 17:17] I go mourning all the day long; [Ps 38:6] I lie down and weep at night. [Ps 6:6] See mine affliction. [Job 10:15] Be thou the orphan's helper! [Ps 10:14]

#### RECITATIVE (Soprano and Bass)

*Elijah* Give me thy son. [1 Kgs 17:19] Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. [Ps 86:16,15] Lord, my God, O let the spirit of this child return, that he again may live. [1 Kgs 17:21]

*Widow* Wilt thou show wonders to the dead? Shall the dead arise and praise thee? [Ps 88:10]

*Elijah* Lord my God, O let the spirit of this child return, that he again may live!

*Widow* The Lord hath heard thy prayer, the soul of my son reviveth! [1 Kgs 17:22]

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. [1 Kgs

17:24] What shall I render to the Lord for all His benefits to me? [Ps 116:12]

*Both* Thou shalt love the Lord thy God; with all thy heart, and with all thy soul, and with all thy might. [Dt. 6:5] O blessed are they who fear Him! [Ps 128:1]

#### 9 CHORUS

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous. [Ps 112:1,4]

#### 10 RECITATIVE (Tenor and Bass) AND CHORUS

*Elijah* As God the Lord of Sabaoth liveth, before whom I stand; three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth. [1 Kgs 18:15,1]

*Ahab* Art thou Elijah? Art thou he that troubleth Israel! [1 Kgs 18:17]

*Chorus* Thou art Elijah, he that troubleth Israel!

*Elijah* I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim! [1 Kgs 18:18]

Now send and gather to me, the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is God the Lord. [1 Kgs 18:19,21]

*Chorus* And then we shall see whose God is the Lord.

*Elijah* Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices and call the God ye worship: and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God. [1 Kgs 18:23,24]

*Chorus* Yea; and the God who by fire shall answer, let him be God.

*Elijah* Call first upon your God: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods and mountain deities. [1 Kgs 18:22,25]

#### 11 CHORUS

*Priests of Baal* Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! hear us, O hear us, Baal! [1 Kgs 18:26]

Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

#### 12 RECITATIVE (Bass)

*Elijah* Call him louder; for he is a god! He talketh; or he is pursuing; or he is in a journey; or

peradventure, he sleepeth; so awaken him: Call him louder. [1 Kgs 18:27]

#### CHORUS

*Priests of Baal* Hear our cry, O Baal! now arise! wherefore slumber?

#### 13 RECITATIVE (Bass)

*Elijah* Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you. [1 Kgs 18:28,26,29]

#### CHORUS

*Priests of Baal* Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

#### RECITATIVE (Bass)

*Elijah* Draw near, all ye people, come to me! [1 Kgs 18:30]

#### 14 AIR (Bass)

Lord God of Abraham, Isaac and Israel! this day let it be known that Thou art God; and I am Thy servant! Lord God of Abraham! Oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God. And let their hearts again be turned!

#### 15 QUARTET

*Angels* Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: [Ps 55:22] He is at thy right hand. [Ps 16:8] Thy mercy, Lord, is great; and far above the heavens. [Ps 108:4] Let none be made ashamed that wait upon Thee! [Ps 25:3]

#### 16 RECITATIVE (Bass)

*Elijah* O Thou, who makest Thine angels spirits; - Thou, whose ministers are flaming fires; [Ps 104:4] let them now descend!

#### CHORUS

*The People* The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: [1 Kgs 18:38,39] O Israel, hear! Our God is one Lord: [Dt. 6:4] and we will have no other Gods before the Lord! [Dt. 5:7]

**RECITATIVE** (Bass)

*Elijah* Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook; and there let them be slain. [1 Kgs 18:40]

**CHORUS**

*The People* Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

**17 AIR** (Bass)

*Elijah* Is not His word like a fire: and like a hammer that breaketh the rock in pieces? [Jer 23: 29]  
For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow and made it ready. [Ps 7:11,12]

**18 AIR** (Alto)

Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. [Hosea 7:13]

**19 RECITATIVE** (Tenor, Bass and Treble) **AND CHORUS**

*Obadiah* O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things. [Jer. 14:22]

*Elijah* O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God! [2 Chronicles 6:27]

*The People* Open the heavens and send us relief: help, help Thy servant now, O God!

*Elijah* Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord? [1Kgs 18:43]

*The Youth* There is nothing. The heavens are as brass above me! [Dt 28:23]

*Elijah* When the heavens are closed up because they have sinned against Thee; yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help, send Thy servant help, O God! [2 Chron. 6:26,27]

*The People* Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

*Elijah* Go up again, and still look toward the sea. [1Kgs 18:43]

*The Youth* There is nothing. The earth is as iron under me! [Dt. 28:23]

*Elijah* Hearest thou no sound of rain? [1 Kgs 18:41]  
Seest thou nothing arise from the deep?

*The Youth* No, there is nothing.

*Elijah* Have respect unto the prayer of Thy servant, O Lord my God! [2 Chron. 6:19] Unto Thee will I cry, Lord, my rock; be not silent to me; [Ps 28:1] and Thy great mercies remember, Lord!

*The Youth* Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder! [1 Kgs 18:44,45]

*The People* Thanks be to God for all His mercies! [Ps 106:1]

*Elijah* Thanks be to God, for He is gracious, and His mercy endureth for evermore! [Ps 106:1]

**20 CHORUS**

*The People* Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! [Ps 93:3]

The stormy billows are high; their fury is mighty. But the Lord is above them, and almighty! [Ps 93:4]

**INTERVAL of 20 minutes**

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



Felix Mendelssohn Bartholdy

**SECOND PART****21 AIR** (Soprano)

Hear ye, Israel; hear what the Lord speaketh: "Oh hadst thou heeded My commandments!" [Isaiah 48:1,18]

Who hath believed our report; to whom is the arm of the Lord revealed? [Isa. 53:1]

Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants: [Isa. 49:7] thus saith the Lord: – I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. [Isa. 41:10] Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? [Isa. 51:12,13] Be not afraid, for I, thy God, will strengthen thee.

**22 CHORUS**

Be not afraid, saith God the Lord. Be not afraid, thy help is near. God, the Lord thy God, sayeth unto thee, 'Be not afraid!' [Isa. 41:10]

Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee. [Ps 91:7]

**23 RECITATIVE** (Alto and Bass) **AND CHORUS**

*Elijah* The Lord hath exalted thee from among the people: and over his people Israel hath made thee king. [1 Kgs 14:7] But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: [1 Kgs 16:30] as if it had been a light thing to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. [1 Kgs 16:31, 32, 33] Thou hast killed the righteous, and also taken possession. [1 Kgs 21:19]

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord. [1 Kgs 14:15,16]

*The Queen* Have ye not heard he hath prophesied against all Israel?

*Chorus* We heard it with our ears. [Jer. 26:11]

*The Queen* Hath he not prophesied also against the King of Israel?

*Chorus* We heard it with our ears.

*The Queen* And why hath he spoken in the name of the Lord? [Jer 26:9]

Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? [1 Kgs 21:7]

The gods do so to me, and more; if, by tomorrow

about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon! [1 Kgs 19:2]

*Chorus* He shall perish!

*The Queen* Hath he not destroyed Baal's prophets?

*Chorus* He shall perish!

*The Queen* Yea, by the sword he destroyed them all!

*Chorus* He destroyed them all!

*The Queen* He also closed the heavens!

[Ecclesiasticus 48:3\*]

*Chorus* He also closed the heavens!

*The Queen* And called down a famine upon the land! [Ecc. 48:2]

*Chorus* And called down a famine upon the land.

*The Queen* So go ye forth and seize Elijah, for he is worthy to die; [Jer. 26:11] slaughter him! do unto him as he hath done!

**24 CHORUS**

Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. [Jer. 26:11] So go ye forth; seize on him! He shall die!

**25 RECITATIVE** (Tenor and Bass)

*Obadiah* Man of God, now let my words be precious in thy sight. [2 Kgs 1:13] Thus saith Jezebel; 'Elijah is worthy to die'. [Jer. 26:11] So the mighty gather against thee, [Ps 59:3] and they have prepared a net for thy steps; [Ps 57:6] that they may seize thee, that they say slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. [Dt. 31:6] Now begone, and bless me also. [Ex. 12:32]

*Elijah* Though stricken, they have not grieved! [Jer. 5:3] Tarry here my servant: the Lord be with thee. [1 Samuel 17:37] I journey hence to the wilderness. [1 Kgs 19:4]

**26 AIR** (Bass)

*Elijah* It is enough, O Lord; now take away my life, for I am not better than my fathers! [1 Kgs 19:4] I desire to live no longer: now let me die, for my days are but vanity! [Job 7:16]

I have been very jealous for the Lord God of hosts; for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away. [1 Kgs 19:10]

**27 RECITATIVE** (Tenor)

See, now he sleepeth beneath a juniper tree in the wilderness: [1 Kgs 19:5] and there the angel of the Lord encamp round about all them that fear Him.

**28 TRIO** (Treble, Soprano and Alto)

*Angels* Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber. [Ps 121:1,2,3]

**29 CHORUS**

*Angels* He, watching over Israel, slumbers not nor sleeps. [Ps 121:4] Shouldst thou, walking in grief, languish; He will quicken thee. [Ps 138:7]

**30 RECITATIVE**

*An Angel* Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go; to Horeb, the mount of God. [1 Kgs 19:7,8]

*Elijah* O Lord, I have laboured in vain; yea, I have spent my strength for naught, and in vain! [Isa. 49:4]

O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! [Isa. 64:1,2]

O Lord, why hast Thou made them to err from Thy ways and hardened their hearts that they do not fear Thee? [Isa. 63:17] O that I now might die! [1 Kgs 19:4]

**31 AIR** (Alto)

Oh rest in the Lord; wait patiently for Him; [Ps 37:7] and He shall give thee thy heart's desires. [Ps 37:4] Commit thy way unto Him, and trust in Him, [Ps 37:5] and fret not thyself because of evildoers. [Ps 37:1]

**32 CHORUS**

He that shall endure to the end, shall be saved. [Matthew 24:13]

**33 RECITATIVE** (Alto and Bass)

*Elijah* Night falleth round me, O Lord! Be not Thou far from me! [Ps 22:19] hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land. [Ps 143:7,6]

*An Angel* Arise now! get thee without, stand on the mount before the Lord; [1 Kgs 19:11] for there His glory will appear and shine on thee; Thy face must be veiled, [1 Kgs 19:13] for He draweth near.

**34 CHORUS**

Behold! God the Lord passed by! And a mighty wind

rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest. [1 Kgs 19:11]

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake. [1 Kgs 19:11]

And after the earthquake there came a fire: but yet the Lord was not in the fire. [1 Kgs 19:12]

And after the fire there came a still small voice; [1 Kgs 19:12] and in that still voice, onward came the Lord.

**35 RECITATIVE** (Alto)

Above Him stood the Seraphim, and one cried to another: [Isa. 6:2,3]

**CHORUS**

*Angels* Holy, holy, holy is God the Lord - the Lord Sabaoth! Now His glory hath filled all the earth. [Isa 6:3]

**36 RECITATIVE** (Bass) **AND CHORUS**

*Chorus* Go, return upon thy way! [1 Kgs 19:15]

For the Lord hath yet left Him seven thousand in Israel, knees which have not bowed to Baal: [1 Kgs 19:18] go, return upon thy way; thus the Lord commandeth.

*Elijah* I go on my way in the strength of the Lord. [Ps 71:16] For Thou art my Lord; and I will suffer for Thy sake. [Ps 16:2] My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope. [Ps 16:9]

**37 AIR** (Bass)

*Elijah* For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed. [Isa. 54:10]

**38 CHORUS**

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. [Ecc. 48:1] Mighty kings by him were overthrown. [Ecc. 48:6] He stood on the mount of Sinai, and heard the judgements of the future; and in Horeb, its vengeance. [Ecc. 48:7]

And when the Lord would take him away to heaven, [2 Kgs 2:1] lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven. [2 Kgs 2:11]

**39 AIR** (Tenor)

Then shall the righteous shine forth as the sun in their heavenly Father's realm. [Mt. 13:43] Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever. [Isa. 51:11]

**40 RECITATIVE** (Soprano)

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse. [Malachi 4:5,6]

**41 CHORUS**

But the Lord, from the north hath raised one, who from the rising of the sun shall call upon His Name and come on princes. [Isa. 41:25]

Behold, My servant and Mine elect, in whom My soul delighteth! [Isa. 42:1] On him the spirit of God

shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord. [Isa. 11:2]

**QUARTET**

O! come everyone that thirsteth, O come to the waters: O come unto Him. O hear, and your souls shall live for ever! [Isa. 55:1,3]

**42 CHORUS**

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. [Isa. 58:8]

Lord, our Creator. how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. [Ps 8:1] Amen!

*\*Ecclesiasticus in the Apocrypha, not as given by Bartholomew*

## ST JAMES'S CHURCH ORGAN APPEAL



The retiring collection this evening is in support of the St James's Church Organ Appeal, which is raising the balance of 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 occurred last year, the organ is now overdue for a major overhaul.

This work is required if it 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. NLC currently has to use alternative venues when performing repertoire with organ accompaniment due to the unreliability of the instrument, but is looking forward to being able to feature it more prominently once the restoration is complete. (Since the part in Elijah is not particularly exposed, we will, in fact, be using the organ for tonight's performance.)

£208,000 has now been raised, with £20,000 still to go. These funds have come from individuals, trusts and foundations and fundraising events of all kinds, including a Grade One Challenge in which participants learnt a musical instrument from scratch, took their Grade One exam and were sponsored for their efforts. The magnificent total of £10,000 was raised by this Challenge and shared with TreeHouse – the National Centre for Autism Education in Muswell Hill. In ways like this, the Appeal has not only raised funds for the organ, but over £40,000 for other charities in the UK and across the world. The restoration is due to start in April, 2010. In March 2008, you, the NLC audience, gave £250 and, in March 2009, a further £300. Please help to bridge the remaining gap by contributing as generously as you can to the retiring collection this evening.

For more information, please contact Elisabeth Button: 0208 444 4296 (email:elisabeth@thebuttonfamily.co.uk) 10 Elms Avenue, N10 2JP. Cheques should be made payable to 'The Friends of St James's Church'.

THANK YOU FOR YOUR SUPPORT

# ELIJAH MENDELSSOHN

## Felix Mendelssohn Bartholdy (1809 – 1847): *Elijah* Op. 70 (1845 - 6; revised 1847)

'Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art'. Thus commented *The Times* on the immediate acclaim for Mendelssohn's oratorio at its première in Birmingham Town Hall on 26 August 1846. The work had been long in gestation, having been conceived initially almost a decade earlier, following the success of his first oratorio, *St Paul*, in 1837. Over the next two years he discussed the project in detail with Julius Schubring, his librettist and another friend, the writer Karl Klingemann. Other work, however, as well as tensions with Schubring over whether the emphasis should be on the dramatic or the religious aspects of the narrative, interrupted its progress until June, 1845, when a commission from the Birmingham Festival Chamber of Commerce for 'a new oratorio, or other music' for the following year's festival provided the stimulus to resume it. By early 1846 he had outlined the score in full (although it was not finished until shortly before the first performance) and completed the German text of the libretto, choosing William Bartholomew for detailed collaboration on the English translation. Notwithstanding its initial success, Mendelssohn made several revisions to the work before he conducted the next four performances, by the Sacred Harmonic Society of London (who had been responsible for the first English performances of *St Paul* a decade earlier) in the following April, the second of which was attended by his admirers Queen Victoria and Prince Albert. He was too ill to conduct the German première, in Hamburg in October 1847, only weeks before his tragically early death whilst working on a third oratorio, *Christus*.

Mendelssohn had written to Schubring in 1838, during the early stages of their collaboration, that he pictured 'Elijah as a grand and mighty prophet of a kind we would do well to have in our own day – powerful, zealous, but also harsh and angry and saturnine... yet borne on the wings of angels'. This sense of a contemporary need for a redeemer may reflect the frustration Mendelssohn experienced at the political intrigues which characterised appointments he had held in Berlin, Dusseldorf and Leipzig in the first half of the 1830's when he had attempted to lead a resurgence of Prussian music. Biedermeier culture in Mendelssohn's Germany had fully embraced the post-enlightenment project of modernity and Mendelssohn himself faced the dilemma of all serious modernist artists, which constellated around the problem of tradition. Although many of his immediate predecessors and contemporaries (Beethoven, Friedrich Schneider, Carl Loewe, Louis Spohr) had attempted dramatic and/or sacred oratorio, no coherent evolution of the form had emerged to set in contrast to the baroque tradition constituted by Bach, Handel, and Haydn. At its most aesthetically extreme, modernism rejects tradition as a condition necessary to developing its own identity; yet the coherence and stability of that very identity ironically requires a tradition of its own – a paradox which the twentieth century art critic, Harold Rosenberg, captured in his concept of a 'tradition of the new'. Mendelssohn's studies of earlier musical forms, in Germany and beyond, had convinced him that he should "work on that which the great masters have left for me, for probably no one should start over from the beginning; but it should also be a further working

according to one's powers, not a lifeless repetition of what already exists". The confidence behind this thoughtful sense of innovation had led Mendelssohn to choose, as key resources for *St Paul*, works of two contrasting 'great masters' of the oratorio: Bach and Handel, and these continued to inspire him whilst working on *Elijah*. But whereas Bach's choral works were directed towards realisation of the scriptural basis of Lutheran pietism, and Handel's to the more worldly audiences of the eighteenth century European – especially English – bourgeoisie, Mendelssohn had begun to question the sense of social functionality in baroque art, in favour of a more autonomous, self-referential aesthetic, of both art works and, by association, for the artist and his social role. In this, as in other aspects of his thought, Mendelssohn was undoubtedly reflecting on the ideas of Hegel, who had taught him as an undergraduate and had been at the first performance of *St Paul*. If his own work showed 'similarities with Sebastian Bach', he insisted, 'I cannot do anything about it, for I have written it just as I had it in my heart'.

The choice of *Elijah* as his subject, however, can also be understood alongside the earlier choice of *St Paul* in relation to Mendelssohn's own sense of religious identity. He was born a Jew, but his parents decided to have both Felix and his sister Fanny baptised as Christians in 1815, when both were young children. Their decision has to be seen, in turn, against the background of Jewish-Christian cultural relations in Germany at that time, which were changing and developing in subtle and complex ways, influenced significantly by Mendelssohn's own family. His paternal grandfather,

Moses Mendelssohn, was one of the most important of post-enlightenment eighteenth century German philosophers and, with the publication of his treatise *Jerusalem*, in 1784, initiated a debate on modern Jewish identity that continues to resonate. He argued that the worldly truth of Judaism was a basis for its compatibility with modern life. Modernisation of Jewish life itself, thus, should be seen as a condition of contemporary Jewish emancipation, the enactment of which, as part of the project of modernity, should not require conversion to Christianity but, rather, secularisation of Jewish culture. In its commitment to rationalism and its concession to

secularisation, this constituted – and remains - a controversial rejection within Judaism of orthodoxy as tradition in favour of reform as engagement with modernity. The Hegelian character of this argument was taken further, but in a different direction, by Moses's son Abraham, Felix's father, with what he saw as the progressive conversion of his two children – followed some years later (in 1822) by that of himself and his wife. Following that, in 1829, as Felix's reputation as a composer was gathering momentum, Abraham decided that the family should adopt the non-Jewish surname of Bartholdy, insisting that 'A Christian Mendelssohn is an impossibility.

A Christian Mendelssohn the world would never recognize. Nor should there be a Christian Mendelssohn...' In justification he recounted that his own father had changed his name to Mendelssohn from Moses Ben Mendel Dessau for reasons of social mobility, and that the name had thus come to 'stand for a Judaism in transition...seeking to transmute itself spiritually'. Felix's maternal uncle Jakob had changed his own surname from Salomon to Bartholdy - the name of the former owner of land that Jakob had purchased in Berlin – and had already successfully urged Abraham to baptise Felix and Fanny. Felix's response, however, was not to substitute the new surname but to append it to his existing one, as a way of differentiating the Lutheran Mendelssohns from the Jewish ones. By doing so, he took a stance that anticipated a multicultural sense of Jewish-Christian relations and identity, which contrasted constructively with the assimilationism of his grandfather and the conversionist practice of his parents. Any decision that he might have taken himself about his grandfather's recommendation of assimilation over conversion had been pre-empted by the action of his parents whilst he was still a child. Their own later decision to convert seems to have been a rejection of the re-assertions of orthodoxy, which had begun to dominate the debate on reform initiated by Moses. Each generation of the family, thus, had sought to confront the changing tensions between modernity and tradition in new and thoughtfully modern ways. In doing so, they had made important contributions to the continuing debate on German Jewish identity. Mendelssohn's engagement with the issues surrounding the debate



Johann Kaspar Lavater (Swiss theologian, right) tries to convert Moses Mendelssohn to Christianity

# ELIJAH MENDELSSOHN

inevitably surfaced also in his work. His choice of Elijah as the topic of his second oratorio was taken only after some debate, with both Klingemann and Schubring, about whether the subject might not be St Peter, which he had also considered earlier before deciding on St Paul. It seems that Klingemann might have favoured Peter, since he declined the invitation to write the libretto for *Elijah* once the decision, favoured by Schubring, was taken to focus on an Old Testament figure. The story of Elijah certainly provides Mendelssohn with a broader, if equally intense, narrative canvas, but it is tempting to conjecture that he sought also to balance his earlier Christian subject with a Jewish one, and that the choice of Christ himself as the central character of his third, unfinished oratorio was made in search of an aesthetic resolution to the theological and cultural dilemmas predicated on his dual religious identity. This is given further plausibility by his rejection of Schubring's suggestion, on the grounds that 'Elijah must help to transform the old into the new covenant – that gives him his great historical importance', that the close of the work should be drawn from New Testament sources. For Mendelssohn, this would have been 'too historical and too far removed from the grouping of the (Old Testament) story', and it is from this source that Mendelssohn insisted the libretto should be drawn exclusively. For the central narrative of Elijah's deeds the source is primarily the first book of Kings, supplemented at various points by other prophetic books – notably Isaiah – as well as the Pentateuch, Psalms and the Apocryphal Ecclesiasticus. The work is considerable in scale,

consisting of forty-two separate numbers, divided into two parts, for four soloists, boy treble, eight-part chorus, orchestra and organ.

## Synopsis

Part One opens in a striking and original way, not with an overture but with Mendelssohn's 'grand and mighty' Elijah announcing the words he addresses to King Ahab (I Kings 17:11), in the name of 'God, the Lord of Israel', that 'there shall not be dew nor rain these years, but according to my word'. Echoing the sombre portentousness of this warning, the

overture begins gradually to reveal the full orchestral resources to introduce the chorus's opening cry of 'Help, Lord' as they despair at the continuing drought, lamenting the failure of the harvest and the hunger of their children. As they plead for their prayers to be answered, soprano and alto soloists reinforce their lament.

Taking the role of Obadiah, the tenor soloist reveals the cause of the drought: through the word of God, Elijah has sealed the heavens until the people forsake idolatry and return to worshipping

Him alone. The people vacillate in chorus, between scepticism at God's jealous vengeance and His mercifulness to those obedient of His commandments. An angel, in the voice of the alto soloist, commands Elijah to hide in the desert where God 'shall give His angels charge over thee'. This lovely double quartet was originally composed for eight solo voices but is traditionally sung by the full chorus. From there, in a lengthy sequence of recitative and aria, Elijah is commanded to the house of a widow, whose son He raises from the dead. The careful narrative and musical development of this key passage in the unfolding of the drama, especially in the lyrical duet between Elijah and the widow, supports the indications that Mendelssohn was also contemplating writing an opera when he accepted the Birmingham festival commission. After the concluding chorus: 'Blessed are the men who fear Him...' Elijah, confident now of his divine authority, presents himself three years later to Ahab, who accuses him of troubling Israel's peace. Elijah denies this, challenging the priests of Baal to a trial, consisting of the production of sacrificial fire, between their gods and the God of Israel. The contest swings between Elijah and the chorus of Baalim, centering on the prophet's wry taunts that their god is not producing fire because, perhaps, 'he talketh; or he is pursuing; or he is in a journey; or peradventure, he sleepeth'. Once again, Mendelssohn's presentation of the drama is operatic in character. Elijah's final call upon divine intervention is followed by a chorus of angels, a *capella*, in a Bachian cantata: 'Cast thy burden upon the Lord' punctuated by the

orchestra reduced to providing lyrical continuo passages. Elijah's prayers finally draw down fire from heaven and an awestruck chorus turns upon the prophets of Baal, demanding that they be slain. Elijah reinforces the authority of the God of Israel in an Handelian aria ('Is not His word like a fire...'), the cadences and import of which are modelled unmistakably on the later passages ('For He is like a refiner's fire...') of the alto aria 'And who may abide...' in Part One of *Messiah*. After a suspenseful sequence of exchanges with a boy whom Elijah sends to look for clouds rising over the sea, God sends rain to relieve the drought-stricken land as the chorus gives thanks, celebrating rushing waters and stormy billows in a resounding conclusion to the first part.

Part Two opens with a considerable aria for the soprano soloist: 'Hear ye, Israel!' reinforcing the message which concluded the first part by encouraging the people of Israel to trust in their God. The chorus respond at length with 'Be not afraid for He is near'. Yet Elijah now returns to denounce Ahab for worshipping Baal and prophesying that God 'shall give Israel up'. Ahab's queen, Jezebel, overhears this and incites the people against Elijah for having 'closed the heavens and called down a famine upon the land'. In chorus, the people cry 'Woe to him...let the guilty prophet perish!' Obadiah warns Elijah of the peril he is now in and advises him to flee. Elijah blesses him in return before leaving for the wilderness in despair. In a moving aria, echoing that of the alto's 'Es ist vollbracht' in Bach's *St John Passion*, he announces 'It is enough' and begs God to take his life. As he sleeps beneath a juniper

tree, soloists sing the angelic trio 'Lift thine eyes...' and the chorus reassure that the God watching over Israel 'slumbers not nor sleeps'. Yet Elijah wakes, still in despair, to embark on the long journey to the holy mount Horeb. The angel counsels him to 'rest in the Lord', supported by the chorus: 'He that shall endure to the end, shall be saved'. Perhaps as a concession to Reverend Schubring, the text here is from Matthew 24:13.

Elijah prays once again and is ordered by the angel to stand on the mount and veil his face 'for there His glory will appear and shine on thee'. An extraordinary chorus then ensues in which the revelation occurs not in earthquake, storm, fire or flood, all of which Mendelssohn deploys the full panoply of orchestra and choir to evoke, but in 'a still, small voice' as the seraphim above cry to each other of His holiness. The chorus, led by tenors and basses, then sound God's command that Elijah return to the seven thousand in Israel who have not bowed the knee to Baal. Elijah goes 'in the strength of the Lord' with gladness and hope, his final ascension evoked by another frantic chorus as he is taken away, in a 'fiery chariot, with fiery horses...by a whirlwind to heaven'. The drama, thus, is concluded; but the music continues, in joyous contrast to the despairing lamentations that opened the work, as the concluding movements draw the monotheistic moral from the story of Elijah and his ascension: that the Spirit of God rests upon him, as the chorus sing finally of the everlasting excellence and glory that his faith has revealed.

Paul Filmer  
October 2009



## 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 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, Hallé Orchestra, Scottish Chamber Orchestra, The Sixteen and the London Sinfonietta. Her extensive repertoire includes Britten *Les Illuminations*, Ravel *Sheherazade*, Canteloube *Songs of the Auvergne*, Strauss *Four Last Songs*.

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

Janis has just made her ROH début in *Gianni Schicchi*, and returns there next year in *Adrianna Lecouvreur*. Plans include reviving the title role in Rufus Wainwright's *Prima Donna* (Sadlers Wells, Toronto and Melbourne) as well as making her MET (New York) début

as Pat Nixon *Nixon in China*.

Recordings include Tchaikovsky's *Incidental Music to Hamlet* with the London Philharmonic Orchestra (Chandos), *Street Scene*, *A Little Night Music*, *Showboat* and *Brigadoon* (TER), and four award-winning albums for the *Inspector Morse* television soundtracks on Virgin Records. Janis has recently released her own CD, *The Moment*.

Her most recent performance with NLC was Brahms' *Ein Deutsches Requiem* and Schubert's *Mass in G* in November 2008.


**MADELEINE SHAW**  
**MEZZO-SOPRANO**

Madeleine Shaw is an ENO Young Singer. She studied at the Royal Scottish Academy for Music and Drama. Recently she became a Samling Scholar and studied at the National Opera Studio, sponsored by ENO and the Dewar Arts Awards.

Recent performances include Debussy's *La Damoiselle Élue* with BBC National Orchestra of Wales, Beethoven's *Symphony No. 9* in King's College Chapel with Stephen Cleobury, Elgar's *Sea Pictures*, Copland's *In the Beginning*, Mozart's *Requiem* with Sir John Eliot Gardiner, Bach's *Christmas Oratorio* and Taverner's *Lamentation for Jerusalem* in Jerusalem, Ramalah, Abu Gosh and Bethlehem. and her Wigmore Hall debut with the Samling Foundation.

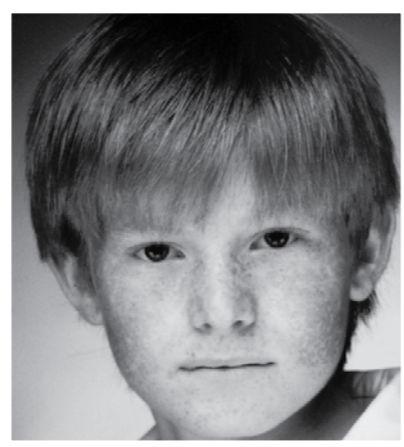
With ENO she has performed Maddalena *Rigoletto*, Annina *Der Rosenkavalier*, Beggar Woman *Death in Venice*, Second Lady *The*

*Magic Flute*, Kate Pinkerton *Madam Butterfly*, Woman *Riders to the Sea* and First Witch *After Dido* and staged performance of songs by Kurt Weill and Samuel Barber at The Young Vic.

Her other operatic roles include Nerone in *L'Incoronazione di Poppea*, Meg Page in *Falstaff* and Marcellina in *Le Nozze di Figaro* at the RSAMD, Female Chorus *The Rape of Lucretia*, Miss Jessel in *The Turn of the Screw*, Mrs Herring in *Albert Herring* with Opera East, Beggar Woman *Death in Venice* at La Monnaie, Brussels under Paul Daniel, Juno, Calisto and Medea, *Giasone* with The Early Opera Company and Christian Curnyn, Cretan Woman in *Idomeneo* with Sir Simon Rattle and Wellgunde *Götterdämmerung* with the Hallé Orchestra and Sir Mark Elder.

Her future plans include Duruflé's *Requiem* at the Sage, Gateshead, her Covent Garden debut as Forester's Wife and The Screech Owl *The Cunning Little Vixen* under Sir Charles Mackerras and Beggar Woman *Death in Venice* at La Scala, Milan.

Her most recent performance with NLC was The 30th Anniversary Concert in December 2007.


**CHARLIE MANTON**  
**TREBLE**

Charlie Manton is a drama and choral scholar at Reed's School, Cobham. He recently sang Miles *The Turn of the Screw* at English National Opera under Sir Charles Mackerras. He has also sung Miles for Opera Bari in 2008, Opera Leipzig in 2007 and with the Guildhall School of Music in Kiev

in 2005, understudying the role for Glyndebourne Touring Opera in 2006 and for ENO in 2007. He sang the role of First Boy *Die Zauberflöte* at the Royal Opera House and Opera Holland Park in 2008 and at ENO earlier this year. Other roles include the Shepherd Boy *Tosca* and Midshipman *Billy Budd* at ENO in 2006. He recently sang 'A Simple Song' as part of Bernstein *Mass* at the Royal Festival Hall and has just recorded the role of Gustave on the long-awaited album of Andrew Lloyd-Webber's *Phantom of the Opera* sequel, *Love Never Dies*. Charlie's acting roles include Prince Harry in the TV movie *Diana: Last Days of a Princess* (2007), the young Jerome K Jerome in the Radio 4 biography of the author and John in *Hedge of Thorns* for Lamplight Theatre Productions.


**JAEWOO KIM**  
**TENOR**

Born in Korea, Jaewoo Kim moved to Australia and completed his Bachelor of Music and post-graduate diploma at the Canberra School of Music. He was winner of Opera Foundation's Metropolitan Opera Awards and the McDonalds Aria Prize in 2000. He was a member of Opera Australia's Young Artists in 1999 and a principal artist for the company from 2000. He has appeared in *Lakmé*, *Don Giovanni* and *Faust* in New Zealand and *La bohème*, *The Magic Flute*, *Così fan tutte*, *Lakmé* and *Il barbiere di Siviglia* for Opera Australia. His many concert appearances for Opera Australia include

the celebration concerts to mark the 25th anniversary of Sydney Opera House.

Since relocating to the UK in 2007, Jaewoo's engagements have included roles in *Don Giovanni* (Opera Australia), *The Magic Flute* (Lyric Opera Productions, Dublin), *La Traviata* (Longborough Opera) and, most recently, *Così fan tutte* and *Orphee Aux Enfers* (Diva Opera).

Recent concert engagements include Beethoven *Symphony No. 9* (Melbourne Symphony Orchestra / Oleg Caetani, Sydney Symphony Orchestra / Gianluigi Gelmetti and the Queensland Orchestra), Handel *Messiah* with the Sydney Philharmonia and Melbourne Symphony Orchestras and Haydn *The Creation* for Opera Queensland. Other choral repertoire includes masses by Schubert and Haydn, Mendelssohn *Elijah*, Bach *Christmas Oratorio* and St John Passion, Britten *Spring Symphony* and Janáček *Glagolitic Mass*. In 2010 Jaewoo will make his debut with English National Opera as Edgardo *Lucia di Lammermoor*.


**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 heat winner at Cardiff Singer of the World in 2003.

Roles include Marcello *La bohème*,

Alfio *Cavalleria Rusticana*, Henry Kissinger *Nixon in China*, Baron Duphol *La Traviata*, Ajax II *La Belle Héléne* and Trojan Sentry *The Trojans* (ENO), Nick Shadow *The Rake's Progress* (Glyndebourne), Eugene Onegin *Eugene Onegin* and Don Giovanni *Don Giovanni* (ETO), Don Fernando *Fidelio* (Nationale Reisopera), Falke *Die Fledermaus*, Papageno, Marcello and Schaunard *La bohème*, Peter Hansel and Gretel and Marullo *Rigoletto* at Scottish Opera where he spent two years as Company Principal Artist, 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 *Don Giovanni* with the Orchestra of St Cecilia in Dublin.

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 Solennelle* (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, *Dream of Gerontius* at the Royal Albert Hall and John Jones in *Carbon 12* with Welsh National Opera.

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) and Edward Collins' *Daughter of the South*.

Future plans include Renato *Un Ballo in Maschera* at the Nationale Reisopera and *Messias* at the Gdansk Mozartia.

His most recent performance with NLC was Brahms' *Ein Deutsches Requiem* and Schubert *Mass in G* in November 2008.



# 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. Since then 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 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.

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 Organ

Restoration Fund here at St James's Church, and the Medical Foundation for the Care of Victims of Torture. In addition, each year the choir organises an evening of singing with the children at Martin School, East Finchley.

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, or email [join@northlondonchorus.org.uk](mailto:join@northlondonchorus.org.uk).



**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*, Phyllida Lloyd's *Ring Cycle* and Rupert Goold's *Turandot*) and Assistant Conductor, including, most recently, *The Merry Widow*, *Dr Atomic* and Anthony Minghella's *Madam Butterfly*.

He has conducted *La bohème* (Surrey Opera, Opera Box), the UK première of Salieri's *Falstaff*, Haydn *La vera costanza*, (Bampton Classical Opera), Mozart *Apollo and Hyacinth* and Gluck *Il Cinesi* (BCO at the 2009 Cheltenham Festival), 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.

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

## SOPRANOS

Jean Airey	Shantini Cooray	Bernadette Gillespie	Nikki Lloyd	Jennie Somerville
Gloria Arthur	Margaret Crutchley	Anne Godwin	Jo Lunt	Julia Tash
Helena Beddoe	Heather Daniel	Alma Heath	Ros Massey	Jenny Bourne Taylor
Linda Beskeen	Sally deFina	Enid Hunt	Verity Preest	Jenny Taylor James
Michaela Carlowe	Sheila Denby-Wood	Marta Jansa	Joan Reardon	Pauline Treen
Jenny Cohen	Penny Elder	Alison Liney	Janet Saunders	Enriqueta Viñas

## ALTOS

Marian Bunzl	Megan Greene	Susan Le Quesne	Judith Moser	Phyll White
Lucy Ellis	Viv Gross	Avril Macdonald	Kitty Nabarro	Catherine Whitehead
Julia Fabricius	Sue Heaney	Elaine McGregor	Alison Salisbury	
Sarah Falk	Amanda Horton	Alice Mackay	Judith Schott	
Eleanor Flaxen	Jo Hulme	Sarah McGuire	Belinda Sharp	
Joyce Gillespie	Mary Instone	Vivienne Mitchell	Sonia Singham	

## TENORS

Warren Albers*	Ridley Burnett*	John Harbottle*	Luke Phillips*	Chris Siva Prakasam
Guy Beeching	Alan Chandler	Mark Layton	Gill Robertson	Christline Westlake
James Brown*	Richard Cox*	Keith Maiden	Stephen Sharp	

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- 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** *Mag'ic 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*
- 22 Nov 2008 **Brahms** *Ein Deutsches Requiem*  
**Schubert** *Mass in G*
- 21 Mar 2009 **Beethoven** *Missa Solemnis*
- 27 Jun 2009 **Purcell** *O Sing Unto the Lord*  
**Haydn** *Nelson Mass*  
**Handel** *Four Coronation Anthems*

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### Mass in F

## BUXTEHUDE

### Membra Jesu Nostr

(excerpts)

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