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# BACH Magnificat Christmas Oratorio



Saturday 28<sup>th</sup> November 2015  
7:30pm  
St James Church, Muswell Hill

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# **Bach**

## **Magnificat**

### **Christmas Oratorio**

Parts 1, 2 & 3

Saturday 28<sup>th</sup> November 2015

St James Church, Muswell Hill

**Eleanor Dennis** *Soprano*  
**Catherine Hopper** *Mezzo-soprano*  
**Thomas Walker** *Tenor*  
**Samuel Evans** *Baritone*

**North London Chorus**

**Meridian Sinfonia**  
**Sarah Moffat** *Leader*

**Murray Hipkin** *Conductor*

Please make sure that digital watch alarms and mobile phones are switched off during the performance.  
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No smoking, eating or drinking is allowed in the auditorium.  
Unauthorised audio or video recording is prohibited.



# MAGNIFICAT IN D MAJOR BACH

## Johann Sebastian Bach (1685–1750): *Magnificat in D major* BWV 243

By the time Bach was finally installed as the new Cantor at Leipzig's Thomaskirche in May 1723, two of the three major occasions of the church year, Easter and Pentecost, had already passed. It was therefore the Feast of Christmas before he was able to present new, major work in which to demonstrate to his congregation the range of his talents as composer, organist, choirmaster and orchestral director. For this, he premiered a Christmas cantata, *Christen, ätzt diesen Tag* (BWV 63) and a setting, in D major, of the *Sanctus* (BWV 238); but for the central work of the occasion he set, in E flat major (BWV 243a), the *Magnificat*, the exuberant Canticle of the Virgin from the text in Luke I, verses 46-55, the most elaborate composition of his career thus far. His choice of the Latin scriptural text celebrating the angelic Visitation which accomplishes Mary's immaculate conception, was a clear indication that it was a setting intended for performance on special occasions, and therefore in concerted form, rather than as an *ordinarium* piece for the Lutheran liturgy at Vespers services. It would then have been performed on regular Sundays in German translation, without orchestral accompaniment, to a short chant known as the *tonus peregrinus*. It seems likely that its first, and perhaps trial performance was, coincidentally, exactly 292 years ago this evening, on 28th November 1723, at Vespers on the First Sunday in Advent. Although this marks the beginning of the celebrations of Christ's coming, it is clear that the work was intended for its first concerted performance as *proprium* music - settings designated for particular feasts in the church year - on Christmas Day itself, to be sung polyphonically by a five-part choir. For that special occasion Bach had also, probably wisely, followed a



local tradition with mediaeval origins and observed by his predecessors at St Thomas', of setting for insertion into the sequence of movements four additional German and Latin *laudes* - short, vernacular songs of praise on specifically Christmas themes. They are appended to the score, with clear instructions on exactly where they are to be introduced, and were performed at St Thomas', from the so-called 'Swallow's Nest' opposite the main musicians' gallery, by an additional choir. The stereophonic effect thus produced,

together with the expanded orchestral resources Bach deemed necessary to support the expressiveness of his interpretations of the constituent movements into which he had divided the text, would have certainly made for an emphatic introduction to the musical accomplishment and potential of the congregation's new Cantor. He had not been the town council's first choice – that had been Telemann – and he had been warned by them on appointment to 'so arrange the music that it shall not last too long and shall be of such a nature as not

to make an operatic impression, but rather incite the listeners to devotion'. Choosing to set as full an elaboration of the gospel text of Mary's exhilarating song to her older cousin Elizabeth, herself also simultaneously pregnant with John, the Baptist, would surely have constituted the strongest demonstration, not only of Bach's confidence as a composer, but also of his genius in reflexively combining his music-making with his pietistic Lutheran faith to make liturgical devotion the most joyful of celebrations.

In the following decade Bach revised the work, probably during the first half of the year 1733, for the Feast of Visitation on July 2nd which fell that year on the fourth Sunday after Trinity. By this time he was not only firmly settled in his position at Leipzig; his widespread reputation as a major contemporary composer was clearly established and he had begun the project of producing definitive versions of what he considered his finest music. In the following years he completed fair copies of both Matthew and John Passions and completed the project at the end of the 1740s with the assembly and arrangement of the works that constituted the *B minor Mass*. His revision of the *Magnificat* remains structurally the same work as the earlier version in E flat major, but transposed down a semitone to the celebratory key of D major (BWV243 – the version that will be sung this evening) which was considered to be more appropriate to timpani, gave a brighter tone to the strings and to which the natural trumpets deployed by Bach were usually tuned.

By adding the Doxology (*Gloria Patri...*) to Mary's canticle, Bach frames the 10 verses of Luke's concise text into 12 short movements. The

points at which the four Christmas movements are added to the text re-organises the work into an interesting bipartite structure: the first part balanced symmetrically at its centre on the semi-fugal chorus '*Omnes generationes*'; the second opened and closed by choruses on liturgical Glorias – *Gloria in excelsis Deo...* and *Gloria Patri...* These interpolations enlarge the work into 16 movements, of which half are choruses – an unusually high proportion for the time, which would certainly have been seen as part of the startling innovativeness of the earlier version at its first concerted performance and which contribute to the overall sense of magnificence that characterises Bach's setting. The tone is set in the musical symmetry of the opening movement, which begins and ends lavishly with fulsome orchestral *ritornella*.

The chorus itself begins with sopranos, fittingly and alone intoning a lilting statement of 'Magnificat', followed in the same manner by altos and tenors before basses join the sopranos in an emphatic rhythmic re-statement. This develops briskly through fugal hints into coloratura explorations by all voices of the verse's full text – 'Magnificat anima mea Dominum' before a closing orchestral flourish, half the length of the opening. In complete contrast, though retaining the sense of cheerful praise, the second movement, *Et exultavit spiritus meus*, is an aria for second soprano, accompanied in a dance-like rhythm by strings and continuo, as Mary sings of her spiritual exultation. This is followed by the first of the Christmas insertions, *Vom Himmel hoch*, a Christmas hymn still sung in Germany which Bach adapted from a cantata composed in 1721 by his predecessor as Leipzig Thomaskantor, Johann Kuhnau. Sopranos sustain

the chorale melody, without orchestral accompaniment, as the rest of the chorus provide polyphonic elaborations. The next movement, *Quia respexit humilitatem*, is a solo for first soprano as Mary sings her gratitude for the favour with which she has been chosen as God's handmaiden, at the conclusion of which Bach transforms her humble thanks into the choral explosion of *Omnes generationes* over what she speculates will be the future eternal recognition of her blessedness. With, again, a hint of fugue, Bach builds the voices cumulatively one upon another in rising pitches, each statement of the phrase beginning dramatically with an iterative 'Omnes, omnes' through coloratura elaborations and moving to a climactic pause on a chordally unresolved 'generationes' before concluding statements by all parts, underpinned by an elaborated *rallentando* from the basses. This is followed appropriately by the bass soloist, accompanied only by bass and keyboard, intoning *Quia fecit mihi magna* clearly and simply to articulate Mary's sense of the mightiness and holiness of God and the great things which He has chosen her to help accomplish. At this point the second Christmas movement, *Freut euch und jubiliert* is inserted as a lively four-part, canonic chorus celebrating Jesus's birth. Basses, as signifiers of the voice of God in the previous movement, are perhaps appropriately omitted from what must be an essentially human celebration of His incarnation as Christ. Alto and tenor soloists then duet in *Et misericordia* singing, in gently swaying time to a soft string and flute accompaniment, of God's mercy to those that fear him – with a distinct musical indication in the pronounced baroque elaborations of 'timentibus eum' that the fear is an essential element to a pietistic

# MAGNIFICAT

sense of this divine-human contract. The point is reinforced emphatically as tenors' coloratura elaboration of 'Fecit' leads an instantly following but declamatory chorus into the show of divine strength and power that is the next movement, *Fecit potentiam*. Each voice part in turn follows the tenors' elaborative coloratura expression of the phrase through to 'in brachio suo, dispersit', when all unite and come to a sudden halt with an abrupt exclamation of 'superbos', as the proud are furiously scattered. After a pause the chorus resume, at a much slowed and chillingly sombre *adagio*, sternly voicing 'mente cordis sui', the besetting sin of those so proud as to imagine their superiority.

The third of Bach's Christmas insertions commences the gradual progression of the second part of the work towards its conclusion, with a choral setting of the *Gloria in excelsis Deo* from the liturgy of the Mass, adapted here to represent the singing of the heavenly host of angels celebrating Christ's nativity and concluding with their uplifting paean of goodwill. The following movement, *Deposuit potentes*, returns us to the narrative of Mary's song – the unseating of the mighty and exalting of the humble and meek – with the tenor soloist duetting enthusiastically with unison strings, whose undulating rise and fall offers an echoing musical accompaniment to the continuing

exercise of divine will. This sense of musical play is extended into the next movement, the alto's solo *Esurientes implevit bonis*, in which not only are the hungry filled with good things, but the soloist's lungs must be filled to the utmost to complete without further breath the extensive repetitive coloraturas on 'bonis' and 'implevit'. Nor, moreover, are only the rich sent away empty; they are joined by the two accompanying flutes, who are denied their final cadence, leaving the movement to close on the lonely isolation of a single pizzicato note from the cello. The final Christmas insertion follows, *Virga Jesse flourit*, an appropriately Marian choice by Bach of an Alleluia verse for liturgical use during Eastertime at Feasts of the Blessed Virgin. Bach sets it here as a duet for bass and first soprano soloists, of which only an unfinished fragment survived from his 1723 manuscript but is completed for the contemporary Bahrenreit edition by collation with the duet *Ehre sei Gott in der Hohe*, from cantata 110. Next comes a gently weaving trio for the next movement, *Suscepit Israel*, whose melody is played as a unison oboe accompaniment in the wandering *tonus peregrinus* of the traditional Gregorian chant. In contrast to this inventiveness, the sense of tradition is reinforced with an emphatic assertiveness by the basses' trenchant fugal introduction to the penultimate movement, *Sicut*

*locutus est*. As Mary invokes God's promise to the forefathers of Israel, so Bach can be seen here asserting his own inventiveness by referencing, with each part following traditionally at successive four-bar intervals, the prosaic quality of some of the choral work of his own musical forefathers. As all parts come together for the first time after their serial fugal differentiations to conclude the movement, and as if to further the innovative distinctiveness of his own compositional style, Bach begins the concluding Doxology with an explosive cry of Gloria by all parts, from which the basses lead a succession of relaxed, ascending melismatic elaborations of *Gloria Patri et Filio et Spiritui sancto*. A busy, two-bar orchestral interval intervenes before altos and tenors, then sopranos and basses assert the status quo of heaven on earth: *sicut erat in principio et nunc et semper et in saecula saeculorum*. Bach's wit leads him here to be musically literal: he uses the reference to 'as it was in the beginning' to reprise appropriately the music of the opening of the work itself. This is not Luke's conclusion to his Marian hymn, but chorally it is without doubt a fitting one, as all parts hold *saeculorum* over several bars before the basses lead triumphantly into a succession of flamboyant coloratura cascades before the final 'Amen'.

## Magnificat

### Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord

### Aria

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Saviour

### Chorus

Vom Himmel hoch da komm ich her.  
Ich bring euch gute neue Mär;  
Der guten Mär bring ich so viel,  
davon ich sing'n und sagen will.

From high heaven I come.  
I bring you glad new tidings;  
I bring so much good news,  
of which I want to sing and report.

**Aria**

Quia repexit humilitatem ancillae suae;  
ecce enim ex hoc beatam me dicent.

For He hath regarded the humility of His handmaid:  
for, behold, from henceforth I shall be called blessed

**Chorus**

Omnes generationes.

By all generations.

**Aria**

Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.

For He that is mighty hath done great things for me;  
and holy is His Name.

**Chorus**

Freut euch und jubiliert,  
Zu Bethlehem gefunden wird das herzeliebe Jesulein,  
Das soll eurer Freud und Wonne sein.

Be glad and rejoice,  
in Bethlehem is found the dear little Jesus,  
that should be your joy and delight.

**Aria**

Et misericordia a progenie  
in progenies timentibus eum.

And His mercy is from generation  
unto generation on those who fear Him.

**Chorus**

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

He has shown might with His arm;  
He has scattered the proud in the conceit of their heart.

**Chorus**

Gloria in excelsis Deo!  
Et in terra pax hominibus bona voluntas.

Glory to God in the highest!  
And on earth peace to all those of good will.

**Aria**

Deposuit potentes  
de sede et exaltavit humiles.

He has put down the mighty from their seats,  
and has exalted the humble.

**Aria**

Esurientes implevit bonis  
et divities dimisit inanes.

He has filled the hungry with good things;  
and the rich He has sent empty away.

**Duet**

Virga Jesse floruit,  
Emanuel noster apparuit,  
induit carnem hominis,  
fit puer delectabilis. Alleluia.

The rod of Jesse blossomed;  
our Emmanuel appeared,  
put on human flesh,  
and became a boy of delight. Alleluia.

**Trio**

Suscepit Israel puerum suum  
recordatus misericordiae suae.

He has come to the aid of His servant Israel,  
mindful of His mercy.

**Chorus**

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula.

As was promised to our forefathers,  
to Abraham, and his descendants for ever.

**Chorus**

Gloria Patri, gloria Filio, gloria et Spiritui Sancto!  
Sicut erat in principio et nunc et semper  
et in saeculat saeculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Ghost.  
As it was in the beginning, is now, and ever shall be:  
world without end. Amen.



# CHRISTMAS ORATORIO

## BACH

**Johann Sebastian Bach (1685–1750):**

***Christmas Oratorio (Parts 1, 2 and 3) BWV 248 (1734)***

At the same period of his mature career that Bach revised his setting of the *Magnificat* alongside other examples of what he regarded as the best of his work, he began also to assemble compilations of specific works into cycles, of which the *Christmas Oratorio* is one of the first examples. This turn in his composing practice was made possible by his release from the pressure of providing weekly new compositions for the Leipzig liturgy. On February 1st 1733, the Saxon elector and Polish king, Augustus the Strong died and a customary six-month long period of official mourning was declared, during which no music could be performed. Moreover, by the end of his first decade in the post of Cantor at St Thomas' church, Bach had assembled a sufficient body of sacred works that he could use regularly without fear of too frequent repetition. He was by this time also required increasingly to produce secular works for significant occasions at the Saxon court, and these could, in turn, themselves be reworked into sacred versions for subsequent liturgical performance, an established contemporary practice known as parody, at which Bach was particularly adept. As Director of Leipzig University's Collegium Musicum, to which post he had been appointed in 1729, Bach's official relationship to the court was as both composer and concertmaster, strongly supported by Augustus's son – who would succeed his late father as the new elector – and his Viennese wife, Maria Josepha. The couple kept a residence in Dresden and assiduously cultivated the musical arts, showing an especial fondness for Italian *opera seria*, as well as developing the court church's library of sacred music through the acquisition of the estates of several court composers, capellmeisters and concertmasters. The Leipzig opera had closed in 1720, before Bach's arrival, and he was a frequent visitor to Dresden opera which provided him with a model format in textual dramaturgy and musical design for his secular

cantatas, that of *dramma per musica*. These provided Leipzig audiences with an alternative equivalent to *opera seria* by also drawing for their subjects and characters on classical and figurative mythology to analogise dramatically both contemporary political issues and enduring dilemmas of moral philosophy.

As with his *B minor Mass*, Bach would not have expected the Christmas Oratorio to be performed at a single session. It was conceived, rather, as a work in six separate parts, each of which is a cantata for performance on separate days over the fortnight of Christmas and New Year: the first three, respectively, on Christmas Day, December 25, St Stephen's Day, December 26, and St John's Day, December 27 (these are the cantatas that will be sung this evening). The fourth cantata was for performance on New Year's Day, the date of the Feast of Circumcision, the fifth on the following Sunday and the last at the Feast of the Epiphany on January 6, the proverbial twelfth night of the Feast of Christmastide – a dated libretto from 1734 makes certain this intended disposition of works to these specific dates. The key gospel texts narrating Christ's nativity (Luke 2:1-21 for the Shepherds' tale and Matthew 2:1-12 for that of the Wise Men of the Orient) are used to give the work coherent unity and are related by the tenor soloist in the role of Evangelist; alongside this, the arias set biblical texts reflecting on the events, and the chorus plays a role similar to that which Bach allocates it in his settings of the Passions, giving both concerted voice to those taking part in the actions and, through chorales, offering comment on their significance.

The first three parts of the work are also given coherence by the symmetry of the musical structure into which Bach organises their constitutive movements: Parts I and III begin and end with choruses

and chorales parodied from celebratory music he had already written for royal, secular occasions, using full choral and orchestral resources which included trumpets and timpani. In eighteenth-century Europe, before the successful republican revolutions in France and North America, royalty was as much a theological as a political concept. The majesty of secular rulers was understood as divine in origin, residing in a sacred, God-given dignity which they embodied by virtue of their ordained office, whatever may have been their personal limitations or failings. Thus, from this perspective, music composed in celebration of the birthday of a royal prince was considered to be equally appropriate for celebrating the birth of the son of God who was, according to holy scriptural account, himself born of King David's royal line. Similarly, the celebration of the superhuman qualities of mythical and allegorical figures in Bach's secular *drammi per musica* was not seen to be significantly different from that of biblical characters and so made those works equally available for parodic transposition.

By contrast, Part II develops the narrative detail of the account in Luke's gospel of the Angels' revelation of Christ's birth to the humble shepherds. It opens and closes appropriately, therefore, with musical evocations of the pastoral scene through lighter orchestrations of strings and woodwind. The central one of these first three cantatas, it has at its own centre the very core of the narrative of Christ's nativity in the Evangelist's recitative: 'And this is the sign to you: that you shall find the baby...lying in a manger', and in the chorus's subsequent chorale elaborating its significance: 'Behold within a humble stall the Lord who ruleth overall!'

The resounding orchestral introduction to Part I of the work is taken directly from that of the secular cantata (BWV 214) composed for the birthday of the Electoress Ma-



ria Josepha on December 8, 1733: timpani begin the cantata, followed by trumpets then strings in a celebratory introduction before the chorus, in their opening phrase, sustain the rhythm of the timpani to invoke joy in anticipation of Christ's birth: 'Come now with gladness...' Elaboration of this into a further call to 'Greet the Redeemer...' leads the chorus on to a closing repetition of the first part of the movement. The Evangelist's first recitative then prepares the scene with Mary and Joseph's journey to Bethlehem for Herod's census, as the alto soloist exhorts Zion to ready itself for the transformation about to be wrought by Christ's coming. The chorus returns with an anxious chorale on the unprecedentedness of what is about to occur: 'O Lord of all Creation, how can I welcome Thee?' The Evangelist then announces the birth, with the bass soloist picking up his recitative to elaborate the nativity's multi-dimensional character: its humble setting, its divine origins, its universal, transformational implications. The chorus's quiet chorale, 'Ah, dearest Jesus, babe divine...', brings the cantata to a gentle close.

Part II begins by contextualising the Lukan account of the nativity firmly in its pastoral setting with an exquisite Sinfonia, dominated by the zephyr-like sonority of two oboes and two oboes da caccia. It concludes as the Evangelist relates the appearance of the heraldic Angel to the fearful shepherds and the chorus soar into their chorale of celebration: 'Break forth, O glorious morning light...' Tenor and bass soloists follow, explaining to the shep-

herds their evangelical role of witness in the drama of Christian nativity, thus revealing what becomes the abiding theme of the remainder of this and the whole of the following cantata. The chorus make clear to the shepherds the meaning of the Angel's direction to behold the heavenly child, before the bass soloist instructs them to sing him to sleep. Here Bach adapts as a bass solo the lullaby to the gods from his recent secular cantata, 'Hercules at the Crossroads' (BWV 213) of 1733, for the Saxon Prince Friedrich Christian. The Evangelist then announces the sudden arrival of the heavenly host of Angels, upon which the chorus burst with glorious elaborations into the Christmas message of goodwill to all with 'Glory to God...'. The bass soloist's recitative introduces the shepherds' closing chorale, 'We sing to Thee, almighty King...' by inviting them to join the Angels' song of praise. Like the opening pastoral Sinfonia, this swings gently in triple time to bid a welcome to the world to its 'long-expected guest'.

A chorus to complement Part I's invocation to Zion to prepare itself for Christ's coming then opens Part III, a congregation of voices led brightly by tenors in a triple-time fugue carolling praise to the new-born 'Lord of Creation...' Bach here reinforces the symmetrical structure of the work with a parody of the final chorus of the same secular cantata (BWV 214) whose opening chorus he had re-used to begin Part I. The Evangelist then describes the shepherds joyously taking on their ordained role

as they sing together, almost breathless with excitement, 'Let us even now go to Bethlehem...' Their simple wonder is suggested exquisitely as they trip through the fields to the light, dancing rhythms of this lovely chorus. The bass soloist's subsequent recitative then instructs them to spread the news of Christ's redemptive purpose, a task they accept with cheerful warmth in the work's most complex choral piece: 'Our God hath all these wonders done...', a chorale in which the singing of both 'wonder' and 'praise' offer brilliantly succinct displays of Bach's masterful command of vocal counterpoint. Soprano and bass soloists then develop a long duet, 'Lord, Thy mercy, Thy compassion sets us free' for which Bach drew on another of his recently composed church cantatas (BWV 140, *Wachet auf, ruft uns die Stimme...*), the rich, distinctive melody of which has made it one of his most widely known. The Evangelist reports on the shepherds' witness, noting that this leads Mary to a private introspection taken up in the alto soloist's sombre aria, to violin accompaniment, 'Keep, O my spirit, this blessing and wonder safe within my heart alone'. Mary's resolve is affirmed in a short alto recitative before the Evangelist announces the shepherds' return home, fulfilled by what had been revealed to them. His recitative punctuates two final, exultant chorales: 'Let me love Thee, King supernal...' and 'Rejoice and sing...', the latter an appropriate prelude to a closing repetition of the opening choral salute to the 'Lord of Creation...' to end this evening's performance.

Paul Filmer  
November 2015

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# CHRISTMAS ORATORIO

English Version by Neil Jenkins

## Part I - For Christmas Day

### Chorus

Come now with gladness and welcome the morrow.  
Loudly proclaim that your Saviour is born.  
Cast off your sadness and banish all sorrow.  
Sing and be joyful upon this glad morn.  
Greet the Redeemer and fall down before Him,  
Let us esteem His great name and adore Him.

### Recitative (Evangelist)

And it came to pass in those days that a decree was proclaimed by Augustus Caesar that all the world should be enrolled; and everyone went that he might be enrolled, unto the city of his birth. Then also there went up Joseph of Galilee, from the town of Nazareth to the land of Judea, to the city which is called Bethlehem, because he was of the house and the lineage of David, that there might be enrolled with Maria his espoused wife, being great with child and while they were there came the time that she should be delivered.

### Accompanied Recitative (Alto)

Behold the bridegroom full of grace, the hero of King David's race, who comes to save the earth and chooses human birth. The star awakens us from sleeping, and shines across the sky. Up, Zion and forsake your bitter weeping, your hope ascends on high.

### Aria (Alto)

Prepare yourself, Zion, in sweet expectation, the purest; the fairest soon comes to His bride. You must show Him that your heart, with love overflowing, welcomes the bridegroom who brings your salvation.

### Chorale

O Lord of all Creation, how can I welcome Thee? Desire of every nation, my soul would rest in thee. O Jesu, Lord, shine brightly upon my sinful heart that I may serve Thee rightly, and know Thee as thou art.

### Recitative (Evangelist)

And she brought forth her first born son; and, wrapping him up in swaddling, she laid the baby in a manger, because there was no room in the inn for them.

### Recitative and Chorale

Our Lord, who comes to earth below,  
*Who now can number all the ways our saviour shows His living care?*  
Saves all of us from mortal woe,  
*Yes! we should offer Him our praise, who comforts us in our despair.*  
That Heaven's glories we might know,  
*The Highest sends His only Son till His redeeming work is done.*  
Whence everlasting mercies flow,  
*He's born today as Man and dwells among us.*  
Grant us Thy peace.

### Aria (Bass)

Mighty Lord, and King of Glory, dearest Saviour, Thou dost surely shun all pomp and earthly pride. Within Thy power the whole world doth reside; yet Thou comest down a stranger, humbly lying in a manger.

### Chorale

Ah, dearest Jesus, babe divine, rest sweetly in this heart of mine;  
O may it be a worthy shrine, and so remain forever Thine

## INTERVAL

During the 20-minute interval, members of the audience are requested not to enter the performing area.

## Part II - On the Second Day of Christmas

### Sinfonia

### Recitative (Evangelist)

And there were shepherds in that same country, abiding in the field, and keeping watch by night o'er their flocks. And, lo the Angel of the Lord came on them, and the glory of the Lord shone round about them, and they were sore afraid.

### Chorale

Break forth, o glorious morning light, such heavenly comfort bringing.  
Ye shepherd folk, shrink not with fright while angel hosts are singing.  
This weak and helpless little boy shall be our promised strength and joy.  
As Satan's power He breaketh, our lasting peace He maketh.

### Recitative (Evangelist and Angel)

And the Angel said to them, "Be not afraid, fear not, for I bring you good tidings of great joy, which shall be unto all men on the earth. For unto you is born this day a child which is Christ the Lord, in David's city".

### Recitative (Bass)

What God to Abraham revealed  
Is now disclosed to lowly shepherds in the field:  
They hear the angels' joyful song which rends the sky asunder.  
The covenant which Patriarchs knew,  
And which today, God doth renew,  
These shepherds learn with wonder.

### Aria (Tenor)

Happy shepherds! go and meet Him.  
Why delay to run and greet Him?  
Haste to worship your dear Lord.  
Go! let joy be your reward;  
As you offer your oblation  
to the hope of ev'ry nation.

**Recitative (Angel)**

And this is the sign to you; that ye shall find the baby wrapped up in swaddling, and lying in a manger.

**Chorale**

Behold! within a humble stall the Lord who ruleth over all! Where cattle rest and beasts are fed, the Virgin's child now lays His head.

**Recitative (Bass)**

Ye shepherds haste with pure delight to see this wondrous sight, where ye shall find God's only child is born today, in that poor stable. So sing to Him, beside His cradle, in accents sweet and mild; let music sound abroad to soothe the infant Lord.

**Aria (Alto)**

Slumber beloved in blissful repose; waking hereafter to gain our salvation.

**Recitative (Evangelist)**

And suddenly there was with the Angel, a multitude of the heavenly host, all praising God and saying:

**Chorus**

Glory to God in the highest and peace on the earth, and goodwill be to all men.

**Recitative (Bass)**

'Tis good to hear the angels singing,  
and learn the tidings they are bringing.  
Come then! Your tuneful voices raise,  
And join with them in songs of praise.

**Chorale**

We sing to Thee, almighty King;  
And honour, thanks and praise we bring.  
For Thou, O long expected guest,  
Hast come on earth to make us blest.

**Part III - On the Third Day of Christmas****Chorus**

Lord of Creation, we lift up our voices, hearken as each lowly mortal rejoices. Zion now offers her carols of praise. Hear us express in our jubilant singing, how our salvation today is beginning, which brings the comfort to gladden our days.

**Recitative (Evangelist)**

And when the Angels were gone from them into Heaven, then spake the shepherds, one to another.

**Chorus**

Let us, even now, go to Bethlehem and see this blessed wonder which now has come to pass, just as the Lord has made known unto us.

**Recitative (Bass)**

He comes, the Lord supreme, His chosen people to

redeem. For Zion's hopes shall be fulfilled, and our distress be stilled. Ye shepherds! for this He has come. Go, tell what hath been done.

**Chorale**

Our God hath all these wonders done  
And in love hath sent His Son.  
Then let all Christian folk rejoice,  
And give Him thanks with cheerful voice.  
Praise the Lord!

**Duet (Soprano and Bass)**

Lord, Thy mercy, Thy compassion, comforts us and sets us free.  
For Thy gracious loving kindness from hence forward cures our blindness; therefore send a Father's love, from above.

**Recitative (Evangelist)**

And they came with haste, and found the stable, with Mary and Joseph and, in the manger, the baby lying. And when the shepherds had seen this wonder, they made known abroad the saying, which had been told unto them concerning this same child. And all who learned of this, wondered at those things which had been told unto them by the shepherds. But Mary kept her remembrance of all these things, and pondered them within her heart.

**Aria (Alto)**

Keep, O my spirit, this blessing and wonder safe within thy heart alone.  
O may this message, sent down from the Father, ever remain my simple faith's chief cornerstone.

**Recitative (Alto)**

Ah yes! for ever let me cherish those things, which, at this hour so blest, upon my soul impressed, reveal the truth which will not perish.

**Chorale**

Let me love Thee, King supernal; live for Thee, die for Thee; gaining life eternal.  
When my thread of life shall sever, let me rise to the skies, dwelling there for ever.

**Recitative (Evangelist)**

And the shepherds, after this, returned, glorifying and praising God for all the wondrous things which they had seen and heard, e'en as it had been told to them.

**Chorale**

Rejoice and sing! Your gracious King as man comes down and lays aside His glory. For Christ the Lord, by all adored, in David's town unfolds the wondrous story.

**Chorus**

Lord of Creation, we lift up our voices, hearken as each lowly mortal rejoices. Zion now offers her carols of praise. Hear us express in our jubilant singing, how our salvation today is beginning, which brings the comfort to gladden our days.

# BIOGRAPHIES

Photo: Christina Raphaelle



## ELEANOR DENNIS SOPRANO

Scottish soprano Eleanor Dennis is a recent graduate of the Royal College of Music's International Opera School and a Harewood Artist at English National Opera.

Recent highlights have included Contessa *Le nozze di Figaro* and Micaela *Carmen* at English National Opera and, on the concert platform, Elgar's *Une*

*Voix dans le Désert* with the CBSO and Andris Nelsons, Beethoven's *Egmont* with the BBC Philharmonic and Juanjo Mena, Beethoven's *Missa Solemnis* at the Three Choirs Festival and Strauss' *Vier Letzte Lieder* with the Royal Philharmonic Orchestra and Martyn Brabbins.

Forthcoming highlights include Beethoven's *Christus am Ölberge* with the Bamberger Symphoniker and Rolf Beck, Britten's *Spring Symphony* with the Vienna Radio Symphony Orchestra and Cornelius Meister, Haydn's *Harmoniemesse* with the Oxford Philharmonic Orchestra and Sir András Schiff and her debut with Scottish Opera as Contessa in Sir Thomas Allen's production of *Le nozze di Figaro*.

Her appearances at the London Handel Festival first brought her to prominence, and it was in the title role of Rodelinda that she made her first major break-through. The critics were unanimous in their praise. Fiona Maddocks, reviewing her performance in

The Observer, wrote 'she has a marvellous future. I'm not sure I can ever remember one who so obviously deserves to be a star'. In the 2012 Festival she appeared as Costanza, *Riccardo Primo* prompting Hugh Canning to call her 'a big talent' and, in 2013, she returned to the Festival to sing Oresia in a performance of Telemann's *Orpheus* with Ian Page and Classical Opera (of which she is an Associate Artist).

Other notable appearances have included Ginevra *Ariodante* at the Salzburger Landestheater, Erste Dame *Die Zauberflöte* at the English National Opera and at the Drottingholms Slottsteater and Liù *Turandot* in concert for Scottish Opera.

Highlights on the concert platform have included the BBC Scottish Symphony Orchestra with Ilan Volkov, the London Philharmonic Orchestra with Vladimir Jurowski, the Orquesta Sinfónica del Principado de Asturias with Benjamin Bayl, the Early Opera Company with Christian Cumyn and the Swedish Radio Orchestra with Daniel Harding.



## THOMAS WALKER TENOR

Born in Glasgow, Thomas Walker studied brass at The Royal Scottish Academy of Music and Drama and singing with Ryland Davies at the Royal College of Music, London. Forthcoming highlights include the title role in Handel *Belshazzar's Feast* with the RIAS Kammerchor Berlin and Ottavio Dantone on a European tour including the 2016 Salzburg Festival; *Messiah* also on a European tour with Orchestra of the 18th Century and Daniel Reuss and at Rheingau with OAE and Laurence Cummings; title role

in Handel *Samson* with the Copenhagen Boys Choir; Bach (JC, JS and CPE) *Magnificat* with Arcangelo and Jonathan Cohen (concert and recording); Berlioz *L'enfance du Christ* in Lisbon with Paul McCreesh and on the opera stage, Rameau *Zoroastre* with Komische Oper Berlin and Christian Cumyn; Purcell *The Fairy Queen* with Stuttgart Opera; Amaltea in Monteverdi *L'incoronazione di Poppea* in Venice with Academy of Ancient Music and *Sospiri* in Gassmann *L'opéra seria* for La Monnaie, Brussels with René Jacobs.

He has recently sung the title role in Rameau *Platée* for Stuttgart Opera and Staatstheater Nürnberg and Don Pedrarias Davila in Peter Sellars' new production of Purcell *The Indian Queen* for ENO as well as Count Almaviva; Eurimaco *The Return of Ulysses*; Janek *Makropulos Case*; Alessandro *Il Re Pastore*; Quint *The Turn of the Screw*; Basilio *Figaro*; Lysander *A Midsummer Night's Dream*; Italian Tenor *Der Rosenkavalier*; Lindoro *L'italiana in Algeri*; Pélleas; Linfea *Calisto*; Lenia in Cavalli *Eliogabal*; Ferrando; Don Ottavio and Letchmere Owen *Wingrave* for companies including the Royal Opera, ENO, Scottish Opera, Innsbruck Early Music Festival, Ensemble Matheus, Freiburg Baroque Orchestra and La Monnaie.

Other concert appearances have included Orff *Carmina Burana* BBC Proms 2015; Beethoven *Choral Fantasy* at the 2015 Edinburgh International Festival; *Elijah* with the Sydney Symphony Orchestra; Britten *Les Illuminations* with the Scottish Ensemble and *War Requiem* in Moscow; Stravinsky *Pulcinella* with the BBC SSO and Scottish Chamber Orchestra; Bach *Magnificat*, Haydn *Creation* and Mozart *Requiem* with the Royal Northern Sinfonia; Bach *Cantatas* and Meyerbeer *Emma di Resburgo* at the Vienna Konzerthaus; Bach *Mass in F* and *Easter Oratorio* with the Orchestra of the 18th Century and Frans Brüggen; Evangelist in Bach *St Matthew* and *St John Passions* with Al Ayre Español; *St John Passion* with the OAE and Mark Padmore; *St Matthew Passion* (arias) with the Gabrieli Consort; Bach *B Minor Mass*, Handel *Jephtha*, Schubert *Mass in Eb* and a concert and recording of music by Janáček with Cappella Amsterdam and Daniel Reuss; Chevalier in Poulenc *Les Dialogues des Carmélites* at the Edinburgh International Festival; Tippett *A Child of our Time* with the RPO and Sir Andrew Davis and Haydn *Nelson Mass* and Britten *Cantata Academica* with the Internationale Bachakademie Stuttgart and Jeffrey Tate.



Photo: Dan Weildon



## CATHERINE HOPPER MEZZO-SOPRANO

Catherine Hopper studied Music at the University of Leeds and the Franz Liszt Hochschule in Weimar. She subsequently graduated from Royal Academy Opera with a distinction and the Vice Principal's prize, before completing her studies at the National Opera Studio. She has taken part in masterclasses with Alfred Brendel and Thomas Quasthoff, Ann Murray, Malcolm Martineau, Roger Vignoles, Thomas Hampson, Dennis O'Neill, Udo Rhineman, Paul Kiesgen, Julian Pike and Felicity Palmer.

At RAO Catherine Hopper sang the roles of Lucretia *Rape of Lucretia*,

Ramiro *La Finta Giardiniera*, Mezzo-Actress in Judith Weir's *Night at the Chinese Opera*, Zita *Gianni Schicci* and Marta *Iolanta*.

Since completing her formal studies her roles have included Dinah in Bernstein's *Trouble in Tahiti* at the Queen Elizabeth Hall and Buxton Festival, Lucretia at the Arcola Theatre, Kitchen Boy/*Rusalka* for Opera North, Hänsel *Hänsel und Gretel* for Opera Holland Park, Popova in Walton's *The Bear* for Mahogany Opera, Second Lady/*Die Zauberflöte* at Clonter Opera and Garsington, Mme. Larina *Eugene Onegin* and Rossweisse in Opera North's 2012 acclaimed semi-staged production of Wagner's *Die Walküre*.

On the concert platform she has worked with Sir Colin Davis (*L'enfance du Christ*), Sir Andrew Davis (Vaughan Williams' *Serenade to Music*) at the 2008 BBC Proms and Valery Gergiev (The Page in Strauss' *Salome*) at the 2010 Verbier Festival. She has performed with The King's Consort, the Orchestra of the Age of Enlightenment, BBC Concert Orchestra, Royal Philharmonic Orchestra, Gabrieli Consort and La Nuova Musica.

She has given recitals at the 2009 Cheltenham Music Festival with Simon Lepper, Wigmore Hall with Joseph

Middleton and Oxford Lieder Festival with Sholto Kynoch and the Doric Quartet. In 2010 she returned to the Wigmore Hall with Joseph Middleton for a recital supported by the Kirkman Concert Society and again for a recital with Julius Drake in which they premiered Michael Zev Gordon's *Mandelstam Settings*.

Recent highlights include the role of Suzuki in the revival of David Freeman's *Madam Butterfly*, Ottavia *L'Incoronazione di Poppea* for Opera North, Dido at the Gulbenkian Foundation, Lisbon with Os músicos do Tejo, a tour of Australia with the Australian Chamber Orchestra in performances of Bach's *Christmas Oratorio* as well as Handel's *Messiah* in Budapest with the King's Consort. She most recently sang the roles of Mum/Mad Hatter in the revival of Will Todd's *Alice's Adventures in Wonderland* for Opera Holland Park.

Current highlights include The Page in a concert performance of *Salome* with Orchestre National de Lyon conducted by Leonard Slatkin, a recital with the pianist James Baillieu at the Oxford Lieder Festival, *Messiah* with the Hallé Orchestra under Laurence Cummings and Orchestra of Granada under Daniel Reuss and Irene *Tamerlano* for the Buxton Festival.



## SAMUEL EVANS BARITONE

A former choral scholar at King's College, Cambridge, Samuel studied at the Royal College of Music International Opera School, graduating in 2011 with the prestigious Tagore Gold Medal. He is a Samling Scholar, and was a finalist in the 2007 Kathleen Ferrier Awards. As a winner of the Maisie Lewis Prize he

made his solo recital debut at the Wigmore Hall in 2010. He also won both First Prize and the Audience Prize at the 2009 London Welsh Young Singer of the Year, and was a finalist in the Welsh Singer of the Year Competition at St. David's Hall, Cardiff.

Concert engagements have included Bach *St. John Passion* in Malta with the OAE, Bach *Christmas Oratorio* in Sydney Opera House under Richard Tognetti, Bach *B Minor Mass* in the Bachfest Leipzig with the English Baroque Soloists under Sir John Eliot Gardiner, Handel *Messiah* with the Kristiansand Symphony Orchestra in Norway, Mozart *C Minor Mass* with The Northern Sinfonia under Thomas Zehetmair, Mozart *Requiem* at the Royal Albert Hall and St. Martin-in-the-Fields, and Mozart *Vesperae Solennes de Confessore* in Salzburg Cathedral. His operatic roles include Kilian *Der Freischütz* at the Opéra Comique and the BBC Proms under Sir John Eliot

Gardiner, Garibaldo *Rodelinda* in the London Handel Festival, Don Alfonso *Così fan tutte* at the Royal College of Music, The Forester *The Cunning Little Vixen* at the Ryedale Festival, Figaro *Le Nozze di Figaro* and Guglielmo *Così fan tutte* for Vignette Productions in London and France, Chelsias *Susanna* for Iford, and Traveller *Curlew River* in the Aldeburgh Festival and St. Petersburg for Mahogany Opera.

Sam is also active as a conductor and choir trainer. He is Music Director of Thomas's Choral Society in Battersea, and Artistic Director of Riverside Opera. He was recently appointed Choral Director of Reading University, and Music Director of Teddington Choral Society in south west London. He is much in demand for workshops for choirs, and has adjudicated singing competitions at several leading schools. He teaches singing at Westminster School, and for the Eton Choral Courses and National Youth Choirs of Great Britain.



## MURRAY HIPKIN NLC MUSICAL DIRECTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of English National Opera (1983–1988) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and, as Musical Director, Opera Brava.

Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème* and *The Rake's Progress*; as Senior Répétiteur his productions over 25 seasons have included Phyllida Lloyd's *Ring Cycle* and Terry Gilliam's *The Damnation of Faust*; as Assistant Conductor he worked on, most recently, *Così fan tutte*, *The Gospel According to the Other Mary*, *The Indian Queen*, *Sweeney Todd* (starring Emma Thompson and Bryn Terfel) and *The Barber of Seville*. In 2014 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (now released on DVD).

He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), *The Pirates of Penzance*, *The Mikado*, *The Gondoliers* and *Kismet* (ENO). In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/Punch-drunk).

Other highlights include assisting the composer John Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer*, *Pierrot Lunaire* with Björk at the Verbier Festival, and guest coaching with British Youth Opera and on the Jette Parker Young Artists programme at the Royal Opera House, Covent Garden. In September 2012 he assisted John Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie.

In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. He has been Musical Director of NLC since January 2003, and of the Pink Singers, Europe's longest running LGBT choir, since November 2010. Plans include *Sunset Boulevard* at ENO.

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

nlc north london chorus with *Meridian Sinfonia*

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Photographer: M Jansa

North London Chorus at the Konzerthaus, Berlin

The North London Chorus (NLC) gave its first concert on 10 December 1977 under its first Musical Director, Alan Hazeldine. Since then it has established a reputation as a versatile and talented amateur choir, performing an unusually broad range of choral works drawn from the 16th to the 21st centuries.

NLC is a registered charity and run primarily to promote, improve and maintain the appreciation of music by the presentation of choral concerts of a very high standard.

Murray Hipkin was appointed Musical Director in 2003. He has considerable experience of both choral music and opera. His enthusiasm and skills as teacher and conductor have enabled the choir to flourish, and to develop an exciting and ambitious programme of ongoing and future performances.

In 2005 NLC was proud to welcome the renowned soprano Janis Kelly as its Patron. In May 2015 she was soprano soloist in Britten *War Requiem* with North London Chorus and the Bach Bury Choir in St Edmundsbury Cathedral in Bury St Edmunds. Her recent rôles include her début at the New York Metropolitan Opera as Pat Nixon in John Adams *Nixon in China*, a rôle she first played at the English National Opera. Janis is currently performing as Mrs Lovett in Welsh National Opera's *Sweeney Todd* by Stephen Sondheim.

The choir commissions contemporary composers as well as performing works by established masters. NLC's recent concerts have included Orff *Carmina Burana*, Buxtehude *Membra Jesu Nostri*, Bach *Mass in B minor*, Handel *Dixit Dominus*, Britten *Rejoice in the Lamb*, Tavener *Svyati*, Duruflé *Requiem*, Handel *Israel in Egypt*, and Mozart *Mass in C minor*, as well as world premières of two works by contemporary British composer Matthew King - *A Season of Singing* and *Out of the Depths*.

On July 4th this year, NLC hosted a 'Come and Sing' event with a difference - visitors and NLC members prepared during the weeks leading up to the event and then took part in a workshop singing Handel's *Acis and Galatea*. The event was led by acclaimed Handel expert and NLC Patron Laurence Cummings, assisted by Murray Hipkin, and culminated in an evening performance of the piece with period ensemble and distinguished soloists.

The choir has supported a number of charities through its concerts, and participates in local music festivals.



# NORTH LONDON CHORUS

## SOPRANO

Jean Airey	Jenny Cohen	Bernadette Gillespie	Alison Liney	Pauline Treen
Gloria Arthur	Shantini Cooray	Debbie Goldman	Alice Mackay	Patricia Whitehead
Helena Beddoe	Heather Daniel	Amanda Horton	Ros Massey	
Jenny Bourne Taylor	Suzie Edwards	Enid Hunt	Verity Preest	
Michaela Carlowe	Penny Elder	Marta Jansa	Jennifer Somerville	

## ALTO

Anna Armbruster	Vicky Faure Walker	Jo Hulme	Joan Reardon	Julia Tash
Eloise Beckles	Eleanor Flaxen	Helen Jones	Alison Salisbury	Phyll White
Marian Bunzl	Viv Gonley	Susan Le Quesne	Josephine Salverda	Catherine Whitehead
Lucy Ellis	Hélène Gordon	Kathryn Metzenthin	Judith Schott	
Julia Fabricius	Viv Gross	Judith Moser	Jane Spender	
Sarah Falk	Sue Heaney	Kitty Nabarro	Marie Strube	

## TENOR

Jenny Baynes	Alan Chandler	Annie Pang	Jack Sultoon
Gary Bilkus	Keith Maiden	Chris Siva Prakasam	
Vivienne Canter	Pasco Fearon	Jeremy Pratt	

## BASS

Marcus Bartlett	Shaun Davies	David Hastings	Paul Long	David Stone
David Berle	Andrew Elder	Yoav Landau-Pope	Dan Newman	Richard Tyack
Norman Cohen	Paul Filmer	Thomas Lane	Andrea Sabbadini	
Anthony Cohen	Simon Gibeon	Stuart Little	Tony Shelton	

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Ben Samson  
Emilia Benjamin  
Sarah Bealby-Wright

### Violin 2

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Felicity Broome-Skelton  
Rebecca Miles  
Hailey Willington

### Viola

Stefanie Heichelheim  
Joanne Miller

### Cello

Ruth Alford  
Anna Holmes

### Double Bass

Timothy Amherst

### Flute

William Lyons  
Laua Piras

### Oboe/Oboe d'amore

Katharina Sprekelsen  
Gail Hennessy

### Oboe da caccia

James Eastway  
Patrycja Leśnik

### Bassoon

Zoe Shevlin

### Trumpet

Richard Fomison  
Matthew Wells  
Philip Bainbridge

### Timpani

Robert Kendall

### Organ continuo

Nicholas Ansdell-Evans

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Richard Thomas

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The edition of the Christmas Oratorio being used at this evening's performance is the New Novello Choral Edition by Neil Jenkins



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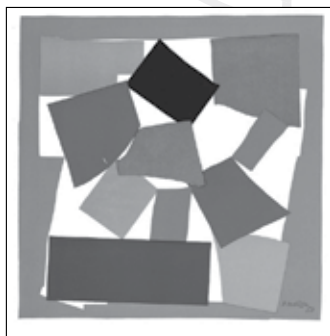
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<b>25 Jun 2005</b> <b>Buxtehude</b> <i>Membra Jesu Nostri</i> <b>Vivaldi</b> <i>Gloria</i>	<b>22 Nov 2008</b> <b>Brahms</b> <i>Ein Deutsches Requiem</i> <b>Schubert</b> <i>Mass in G</i>	<b>24 Mar 2012</b> <b>Handel</b> <i>Israel in Egypt</i>
<b>10 Jul 2005</b> <b>Various</b> Opera Choruses	<b>21 Mar 2009</b> <b>Beethoven</b> <i>Missa Solemnis</i>	<b>30 Jun 2012</b> <b>Dvorak</b> <i>Mass in D</i> <b>Howells</b> <i>An English Mass</i>
<b>14 Jan 2006</b> <b>JS Bach</b> <i>Mass in B Minor</i>	<b>27 Jun 2009</b> <b>Purcell</b> <i>O Sing Unto the Lord</i> <b>Haydn</b> <i>Nelson Mass</i> <b>Handel</b> <i>Four Coronation Anthems</i>	<b>15 Dec 2012</b> <b>King</b> <i>Out of the Depths</i> <i>(First performance)</i> <b>Mozart</b> <i>Mass in C Minor</i>
<b>8 Apr 2006</b> <b>Holst</b> <i>The Hymn of Jesus</i> <b>Finzi</b> <i>Lo, the Full, Final Sacrifice</i> <b>Fauré</b> <i>Requiem</i>	<b>28 Nov 2009</b> <b>Mendelssohn</b> <i>Elijah</i>	<b>20 Apr 2013</b> <b>J S Bach</b> <i>Mass in B Minor</i>
<b>24 Jun 2006</b> <b>King</b> <i>The Season of Singing</i> <i>(First performance)</i> <b>Mozart</b> <i>Requiem</i>	<b>20 Mar 2010</b> <b>Buxtehude</b> <i>Membra Jesu Nostri</i> <b>Bach</b> <i>Mass in F</i> <b>Handel</b> <i>Dixit Dominus</i>	<b>29 Jun 2013</b> <b>Various</b> <i>Summertime</i>
<b>4 Jul 2006</b> <b>Sing!</b> at the London Coliseum	<b>3 Jul 2010</b> <b>Mozart</b> <i>Solemn Vespers</i> <b>Bliss</b> <i>Pastoral 'Lie Strewn the White Flocks'</i>	<b>21 Nov 2013</b> <b>Britten</b> <i>War Requiem</i>
<b>2 Dec 2006</b> <b>Mendelssohn</b> <i>Saint Paul</i>	<b>27 Nov 2010</b> <b>Orff</b> <i>Carmina Burana</i> <b>Elgar</b> <i>From the Bavarian Highlands</i>	<b>15 Mar 2014</b> <b>Schubert</b> <i>Mirjams Siegesgesang</i> <b>Korngold</b> <i>Passover Psalm</i> <b>Mendelssohn</b> <i>Hear My Prayer</i> <b>Bernstein</b> <i>Chichester Psalms</i>
<b>24 Mar 2007</b> <b>Various</b> <i>Psalmfest</i>	<b>26 Mar 2011</b> <b>Mozart</b> <i>Davidde Penitente</i> <b>Beethoven</b> <i>Christus am Ölberge</i>	<b>14 Jul 2014</b> <b>Mendelssohn</b> <i>Verleih' und Frieden</i> <b>Brahms</b> <i>Nänie</i> <b>Brahms</b> <i>Ein Deutsches Requiem</i>
<b>30 Jun 2007</b> <b>Vaughan Williams</b> <i>Five Tudor Portraits</i> <b>King</b> <i>The Season of Singing</i>	<b>25 Jun 2011</b> <b>Rossini</b> <i>Petite Messe Solennelle</i> <b>Lauridsen</b> <i>O Magnum Mysterium</i> <b>Barber</b> <i>Agnus Dei</i>	<b>22 Nov 2014</b> <b>Beethoven</b> <i>Mass in C</i> <b>Haydn</b> <i>Te Deum</i>
<b>15 Dec 2007</b> <b>30th Anniversary Concert</b> <b>Handel</b> <i>Messiah Part I</i> <b>Bach</b> <i>Ich freue mich in dir</i> <b>Pergolesi</b> <i>Magnificat</i> <b>Schönberg</b> <i>Friede auf Erden</i>	<b>19 Nov 2011</b> <b>Britten</b> <i>Rejoice in the Lamb</i> <b>Tavener</b> <i>Syati</i> <b>Durufié</b> <i>Requiem</i>	<b>21 Mar 2015</b> <b>Fauré</b> <i>Requiem Mass</i> <b>Kodály</b> <i>Missa Brevis</i> <b>Liszt</b> <i>Die Seligkeiten</i>
<b>15 Mar 2008</b> <b>Haydn</b> <i>The Seven Last Words</i> <b>Rossini</b> <i>Stabat Mater</i>		<b>16 May 2015</b> <b>Britten</b> <i>War Requiem</i>
<b>28 Jun 2008</b> <b>Britten</b> <i>Cantata Misericordium</i> <b>Jenkins</b> <i>The Armed Man</i> <b>Tippett</b> <i>Five Negro Spirituals</i>		<b>4 July 2015</b> <b>Handel</b> <i>Acis and Gaitea</i>

Please visit [www.northlondonchorus.org.uk](http://www.northlondonchorus.org.uk) for the full list dating back to the first concert in 1977

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