



ELIJAH MENDELSSOHN

Saturday 12th March 2016
7:30pm
St James Church, Muswell Hill

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Mendelssohn Elijah

Saturday 12th March 2016

St James Church, Muswell Hill

David Kempster *Elijah*

Eleanor Dennis *soprano*

Rosie Aldridge *mezzo-soprano*

Christopher Turner *tenor*

Jamie Somerville *treble*

North London Chorus

Meridian Sinfonia

Eleanor Gilchrist *Leader*

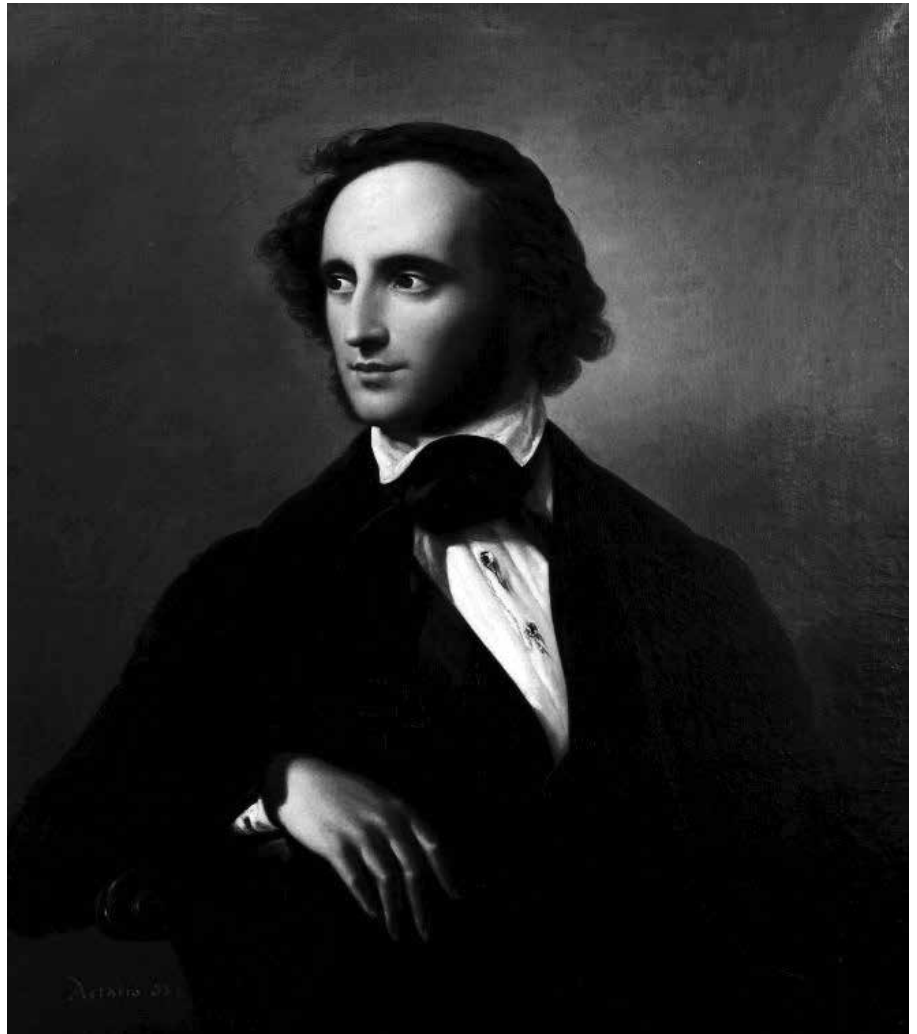
Murray Hipkin *conductor*

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ELIJAH MENDELSSOHN

Felix Mendelssohn Bartholdy (1809–1847): *Elijah Op. 70 (1845–1846, 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. But in June 1845 a commission from the Birmingham Festival Chamber of Commerce for 'a new oratorio, or other music' for the following year's festival provided Mendelssohn with 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 1830s 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 20th-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, proto-modernist 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 18th-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 artworks 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’. His proto-modernist sense of innovation thus was dialectically imbued with a deeply conservative respect for the traditions of musical composition on which it depended for its differentiated yet complementary senses of continuity and contrast with the work of his most influential predecessors. The tensions this created in *Elijah* were picked up by the young Walt Whitman who wrote, in a review of a performance he attended in New York in 1847, that ‘the music, judged by the rules of art, is of the highest importance, but it is...too heavy in its general character, and wants relief of a proper proportion of lightness and melody. There is scarcely a striking or pleasant air in it’. This anticipates a similar critique by Wagner, almost a decade later, who said of the audience at a performance in Birmingham: ‘Four hours they sit...listening to one fugue after another in perfect confidence that they have done a good deed for which they will, one day, be rewarded in heaven by hearing nothing but the most beautiful Italianate operatic arias’. Both comments indicate that Mendelssohn’s later compositional style was somewhat at odds with that of his contemporaries, yet neither indicates an appreciation of the lasting power of his musical invention which remains the key to the enduring quality and popularity of the work.

Mendelssohn’s choice of *Elijah* as his subject, however, can also be understood alongside the earlier choice of *St Paul* in relation to his 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 post-enlightenment 18th-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

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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 inevitably surfaced also in his work. His choice of Elijah as the topic 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.

Considerable in scale, the work consists of 42 separate numbers, divided into two parts, for four soloists, boy treble, eight-part chorus, orchestra and optional organ. 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, centring 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 crescendo to conclude 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 saith God the Lord'. 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 to solo cello accompaniment, 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 with gorgeous lyricism reassure that the God 'watching over Israel, slumbers not nor sleeps'. The euphony of accompanying strings and timpani make this, for many listeners, the most exquisite passage in the work. 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, revised January 2016

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Felix Mendelssohn Bartholdy (1809–1847): *Elijah Op. 70 (1845–1846, revised 1847)*

PART I

Introduction

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.

Overture

1 The People–Chorus

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! Will then the Lord be no more God in Zion? 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!

2 Two Women and The People–Duet and Chorus

Lord, bow Thine ear to our prayer! Zion spreadeth her hands for aid, and there is neither help nor comfort.

3 Obadiah–Recitative

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.

4 Obadiah–Aria

If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

5 The People–Chorus

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.

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 the fourth generation of them that hate Him.

His mercies on thousands fall – fall on all them that love Him and keep His commandments.

6 An Angel–Recitative

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.

7 Angels–Double Quartet

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.

An Angel–Recitative

Now Cherith's brook is dried up, Elijah, rise and depart, and get thee to Zarepath; 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.

8 Recitative and Air

A 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 thither? Help me, man of God! My son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah

Give me thy son. Turn unto her, O Lord my God; in mercy, in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

Widow

Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

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!

Elijah

Now behold, thy son liveth!

Widow

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

Both

Thou shalt love the Lord thy God; with all thy heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

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.

10 Recitative 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.

Ahab

Art thou Elijah? Art thou he that troubleth Israel?

The People

Thou art Elijah, thou 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! 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.

The People

And then we shall see whose God is God 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 upon the Lord Jehovah: and the God who by fire shall answer, let him be God.

The People

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.

11 Priests of Baal-Chorus

Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! Baal, O hear us and answer us! Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

12 Elijah-Recitative

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!

Priests of Baal-Chorus

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

13 Elijah-Recitative

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.

Priests of Baal-Chorus

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

Elijah

Draw near, all ye people, come to me !

14 Elijah-Air

Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that 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 Angels-Quartet

Cast thy burden upon the Lord, and he shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed, that wait upon Thee!

16 Recitative and Chorus**Elijah**

O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires; let them now descend!

The People

The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel hear! Our God is one Lord: and we will have no other gods before the Lord!

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.

The People

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

17 Elijah–Air

Is not His word like a fire: and like a hammer that breaketh the rock in pieces? 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.

18 A Woman–Air

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.

19 Recitative 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.

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!

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?

The Boy

There is nothing. The heavens are as brass above me.

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!

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.

The Boy

There is nothing. The earth is as iron under me!

Elijah

Hearst thou no sound of rain? Seest thou nothing arise from the deep?

The Boy

No, there is nothing.

Elijah

Have respect unto the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Boy

Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and wind: the storm rusheth louder and louder!

The People

Thanks be to God for all his mercies!

Elijah

Thanks be to God, for He is gracious, and His mercy endureth for evermore!

20 The People–Chorus

Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

INTERVAL

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

Part II

21 Soprano–Air

Hear ye, Israel; hear what the Lord speaketh: 'Oh, hadst thou heeded My commandments!' Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants: thus saith the Lord: 'I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee. 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? 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!' Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

23 Recitative and Chorus

Elijah

The Lord hath exalted thee from among the people: and over His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: 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. Thou hast killed the righteous, and also taken possession. 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.

Jezebel

Have ye not heard he hath prophesied against all Israel?

Courtiers

We heard it with our ears.

Jezebel

Hath he not prophesied also against the King of Israel?

Courtiers

We heard it with our ears.

Jezebel

And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? 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!



The Prophets of Baal

Courtiers

He shall perish!

Jezebel

Hath he not destroyed Baal's prophets?

Courtiers

He shall perish!

Jezebel

Yea, by the sword he destroyed them all!

Courtiers

He destroyed them all!

Jezebel

He also closed the heavens !

Courtiers

He also closed the heavens !

Jezebel

And called down a famine upon the land!

Courtiers

And called down a famine upon the land!

Jezebel

So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

24 The People–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. So go ye forth; seize on him! He shall die!

25 Obadiah and Elijah–Recitative**Obadiah**

Man of God, now let my words be precious in thy sight. Thus saith Jezebel; 'Elijah is worthy to die'. So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may 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. Now begone, and bless me also.

Elijah

Though stricken, they have not grieved! Tarry here my servant; the Lord be with thee. I journey hence to the wilderness.

26 Elijah–Air

It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity. 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 all Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

27 Tenor–Recitative

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

28 Angels–Trio

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.

29 Angels–Chorus

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish; He will quicken thee.

30 An Angel–Recitative

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah

O Lord, I have laboured in vain; yea, I have spent my strength for nought, and in vain! 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! O Lord, why hast Thou made them to err from Thy ways and hardened their hearts that they do not fear Thee? O that I now might die!

31 An Angel–Air

Oh rest in the Lord; wait patiently for Him; and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

32 Chorus

He that shall endure to the end, shall be saved.

33 Elijah–Recitative

Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

Angel

Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear, and shine on thee! Thy face must be veiled, 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.

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.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice, onward came the Lord.

35 Alto–Recitative

Above Him stood the Seraphim, and one cried to another:

Angels–Semichorus

Holy, holy, holy is God the Lord - the Lord Sabaoth! Now His glory hath filled all the earth.

36 Recitative and Chorus**Angels**

Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal: go, return upon thy way; thus the Lord commandeth.

Elijah

I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

37 Elijah–Air

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.

38 Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

39 Tenor–Air

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

40 Soprano–Recitative

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.

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. Behold, My servant and Mine elect, in whom my soul delighteth! 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.

Quartet

O! come everyone that thirsteth, O come to the waters: O come unto Him. O hear, and your souls shall live for ever!

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. Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. Amen!

Elijah Slaughters the Prophets of Baal



BIOGRAPHIES

Photo: Christina Raphaelle



ELEANOR DENNIS SOPRANO

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

Highlights in her 2015/16 season include Brahms' *Ein Deutsches Requiem* with the CBSO and Andrew Manze, Beethoven's *Christus*

and *am Ölberge* with the Bamberger Symphoniker and Rolf Beck, Britten's *Spring Symphony* with the Vienna Radio Symphony Orchestra and Cornelius Meister, *Elijah* at the Three Choirs Festival and Haydn's *Harmoniemesse* with the Oxford Philharmonic Orchestra and Sir András Schiff.

Recent highlights have included Contessa *Le nozze di Figaro* and Micaela *Carmen* at the 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. She has also appeared with the BBC Scottish Symphony Orchestra and Ilan Volkov, the London Philharmonic Orchestra with Vladimir Jurowski, the Early Opera Company with Christian Curnyn

and the Swedish Radio Orchestra with Daniel Harding.

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 breakthrough. 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).

Her last appearance with North London Chorus was in November 2015 in a concert of music by Bach.

Photo: Brian Tarr



DAVID KEMPSTER BARITONE

Born in Chirk, North Wales, David Kempster studied at the Royal Northern College of Music in Manchester.

David joined English National Opera as a Principal Baritone in 1998, where his many roles included Marcello *La Bohème*, Lescaut *Manon Lescaut*, Conte di Luna *Il Trovatore*, Poacher *Cunning Little Vixen* and Teddy Foran in the world première of Mark Anthony

Turnage's opera *The Silver Tassie*. David has since returned to ENO for a number of projects including Escamillo *Carmen*, Sharpless *Madam Butterfly*, Agamemnon *La Belle Hélène* and most recently Belcore *Elixir of Love*. A long and productive relationship with Welsh National Opera has seen David as Thaos *Iphigénie en Tauride*, Marcello *La Bohème* and his hugely successful debut as Iago *Otello*, encouraging one critic to comment that he had 'blossomed into a true Verdi baritone'.

Appearances on the concert platform include Fauré *Requiem* (BBC National Orchestra of Wales), *Carmina Burana* (London Concert Orchestra at the Barbican; Hallé; Jersey Symphony Orchestra; National Eisteddfod of Wales), Opera Galas for Raymond Gubbay (Barbican; Bridgewater Hall; Royal Concert Hall, Glasgow), *The Dream of Gerontius* (Royal Liverpool Philharmonic Orchestra; Welsh Proms at St David's Hall, Cardiff), *Judas Maccabeus* (London Mozart Players), concert performances of *Eugene Onegin* (Hallé/Mark Elder)

and *Leonore* (Schlossfestspiele, Ludwigsburg).

Recent engagements include Peter *The Apostles* (Hallé Orchestra; BBC Proms), Sharpless *Madama Butterfly* (Royal Danish Opera), *From the House of the Dead* and Iago *Otello* (Opera North), Amonasro *Aida* (Royal Albert Hall), Lescaut *Manon Lescaut*, and Nottingham *Roberto Devereux* for WNO's 'The Tudors' season, Balstrode in the Aldeburgh Festival's acclaimed production of *Peter Grimes* on Aldeburgh beach, title role in *Guillaume Tell* for Welsh National Opera, Count di Luna *Il Trovatore* (Scottish Opera), Sharpless in *Madama Butterfly* at the Royal Albert Hall and Sévère in Donizetti's *Les Martyrs* for a concert and recording with Sir Mark Elder for Opera Rara.

This season David has sung *Riccardo I Puritani* (WNO), and Marco Gianni *Schicchi* at the Royal Opera House, Covent Garden, and goes on to sing Alfio *Cavalleria Rusticana* and Tonio in *Pagliacci* for Welsh National Opera.



ROSIE ALDRIDGE MEZZO-SOPRANO

Rosie Aldridge studied at the Benjamin Britten International Opera School, and was a Jerwood Young Artist for the 2010 Glyndebourne Festival.

She made her professional operatic debut as Lady-in-Waiting *Macbeth* (Glyndebourne Festival); other roles include Aksinya *Lady Macbeth of Mtsensk* and Third Lady *The Magic Flute* (English National Opera); Eduige *Rodelinda*, Cleone *Alessandro*, Dorinda *Il Pastor Fido* (London Handel Festival); Ruth *The Pirates of Penzance* (Scottish Opera), Baba/Mother Goose *The Rake's Progress* (BYO, Scottish Opera); Florence Pike *Albert Herring*, Mathilde *Ottone* (English Touring Opera); Lady Jane *Patience* (Musée d'Orsay, Paris) and Mrs Peachum *Beggar's Opera* (European Opera Centre).

On the concert platform she has sung Vaughan-Williams *Five Tudor Portraits* (BBC Symphony Orchestra and John Wilson); Baroque Arias (Academia Montis Regalis at the

Innsbruck Early Music Festival); Elgar *Dream of Gerontius* (Royal Philharmonic Orchestra at the Royal Albert Hall); Verdi *Requiem* (London Philharmonic Orchestra and David Parry at the Norwich Festival) and Mozart *Requiem* (Orchestra of Opera North and Jac van Steen).

Her future engagements include her debut at the Teatro Real, Madrid, in Claus Guth's production of *Parsifal* conducted by Semyon Bychkov and her debut for the Royal Opera House, Covent Garden, in a new production by Barrie Kosky.

Her last appearance with North London Chorus was Rossini *Petite Messe Solennelle* in June 2011.



CHRISTOPHER TURNER- TENOR

Born in Birmingham, Christopher Turner read Music at the University of Hull, furthering his studies with Barbara Robotham at the Royal Northern College of Music and at the National Opera Studio, where he was sponsored by the Scottish Endowment Trust and The Friends of Covent Garden. He has received many prizes, including The Michael and Joyce Kennedy Prize for Singing Strauss, The Frederic Cox Prize, the Elizabeth Harwood Prize, and, most recently, a Countess of Munster

'Young Star' Award and the Sybil Tutton Award from the Musicians Benevolent Fund. He was also a major scholar of the Sir Peter Moores Foundation.

Christopher Turner made his professional debut as Dr Blind *Die Fledermaus* for Scottish Opera On Tour before joining the Young Singers Programme at English National Opera where roles included Robert Wilson *Doctor Atomic*, First Armed Man/ First Priest *The Magic Flute*, Beppe *Pagliacci*, Simpleton *Boris Godunov*, Spoletta *Tosca*, Pong *Turandot* and Messenger *Aida*. Since then he has sung Don Ottavio (Opera North/Diva Opera in France), Roderigo *Otello* (Opera North), Janek *The Makropulos Case* and Esquire *Parsifal* (English National Opera) *Borsa Rigoletto* and Pong *Turandot* (Scottish Opera), Dr Caius *Falstaff* (Opera Holland Park), Damon *Acis and Galatea*, Prunier *La Rondine* and Iro *The Return of Ulysses* (Iford Arts), title role Albert Herring (Mid Wales Opera), Tebaldo *I Capuleti e i Montecchi* (Chelsea Opera Group), Ecclitico *Il Mondo della Luna* (English Touring Opera) and Artemidoro in Salieri's *La grotta di*

Trofonio and Sempronio in Haydn's *The Apothecary* (Bampton Classical Opera). In Summer 2015 he made his Italian debut singing Inquisitor/ Sultan Achmet in *Candide* (Opera de Firenze).

Christopher Turner performs regularly in concert and his performances have taken him throughout the UK, and also to Europe and the Far East. Recent engagements include Beethoven *Ninth Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall and with the Philharmonia at the Lichfield Festival, Mozart *Requiem* and *Messiah* with the Orchestra of St John's Smith Square, and *Messiah* at Cadogan Hall with the London Chamber Orchestra. He has recorded Aubrey *Maria di Rohan* and Keeper of the Tower *Pia de' Tolomei* for Opera Rara. The current season includes Augusto in Leoncavallo's *Zazà* with the BBC Symphony Orchestra at the Barbican (also to be recorded by Opera Rara), Tibrino in Cesti's *Oronthea* with La Nuova Musica at the Wigmore Hall and Macduff *Macbeth* for Iford Arts.



JAMIE SOMERVILLE TREBLE

Jamie (10) is currently rehearsing the role of Oliver for a West End production of *Oliver!* due to run this Easter. He is a member of the National Youth Choir's Cambiata Boys Choir and will shortly be singing with them at the Royal Albert Hall. Jamie has previously sung with English National Opera, appearing in their production of *Carmen* at The Coliseum which was also live-

streamed to cinemas nationwide and broadcast on Sky Arts. He has sung at the Royal Festival Hall, recorded with Dr John Rutter and sung for nearly 100 international education ministers at the Westminster Central Hall for the Education World Forum. Jamie is taught by Chris Royall, a founding member of The Sixteen, and has recently won a music scholarship to a North London school.



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 (1983–1988) 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 24 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* (with Emma Thompson and Bryn Terfel) and *The Barber of Seville*. In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (also for 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/Punchdrunk).

Other highlights include assisting the composer John Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer* and *Pierrot Lunaire* with Björk at the Verbier Festival. 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. He is currently Assistant Conductor and Chorus Master on ENO's production of *Sunset Boulevard* starring Glenn Close.

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

NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT choir, The Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal coach, the operatic baritone and teacher Mark Oldfield, and is privileged to have as its patrons the renowned operatic soprano Janis Kelly and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both have performed regularly with us: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at Bury St Edmunds Cathedral and Laurence conduct us in a workshop and concert performance of Handel's *Acis and Galatea* in London

We rehearse weekly on Thursday evenings from 8pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, usually to a full house at St James Church in Muswell Hill, though we are beginning

to explore performing at larger venues in Central London after a successful performance of Brahms' *German Requiem* with the Berlin choir Cantus Domus at Milton Court in the Barbican Centre in 2014. This reciprocal visit by Cantus Domus was the follow-up to our visit to Berlin in November 2013 to perform the *War Requiem* with them at the Berliner Konzerthaus. As a result of that very positive experience we are developing a triennial reciprocal programme with choirs in other countries, possibly with a Spanish choir as our next collaborator.

We are a friendly choir and hold social events each year which include a fund-raising quiz evening and a residential Weekend Workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents. As a registered charity, one of whose aims is the promotion, maintenance and improvement of the public's appreciation of choral music, we have been successful in raising funds to help subsidise our work. Through our own concerts and participation in local events we also support a number of other charities.

We welcome new members and invite singers interested in joining us to attend rehearsals prior to auditioning for membership. There are currently vacancies for tenors and sopranos, with short waiting lists for altos and basses.

NORTH LONDON CHORUS

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Jean Airey	Jenny Cohen	Bernadette Gillespie	Marta Jansa	Jennifer Somerville
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Jenny Bourne Taylor	Suzie Edwards	Amanda Horton	Ros Massey	Andrea Whittaker
Michaela Carlowe	Penny Elder	Enid Hunt	Susan Segal-Horn	

ALTO

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

TENOR

Gary Bilkus	Alan Chandler	Stephen Sharp	Jack Sultoon
Vivienne Canter	Pasco Fearon	Chris Siva Prakasam	Jeremy Pratt

BASS

Marcus Bartlett	Shaun Davies	Yoav Landau-Pope	David Loxley-Blount	Tony Shelton
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Charlotte Amherst
Jan Matthews

Viola

Henrietta Ridgeon
Rachel Robson
Laurie Anderson
Ruta Labutyte

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Ruth Alford
Celine Barry
Alison Gillies

Double Bass

Catherine Ricketts
Ken Knussen

Flute

Robert Manasa
Alan MacAfee

Oboe

Jeremy Foster
Jemma Bausor

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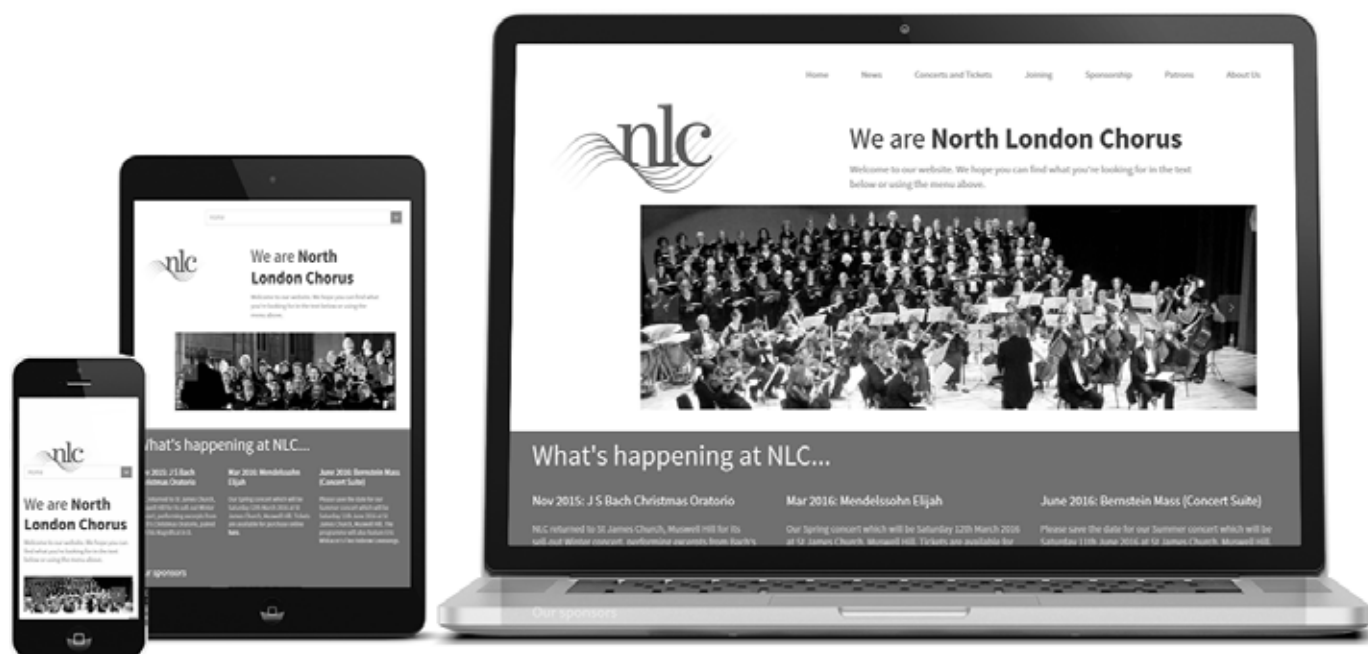
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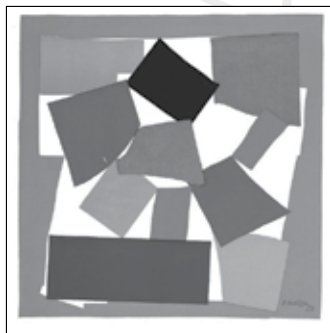
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- 8 Apr 2006 **Holst** *The Hymn of Jesus*
Finzi *Lo, the Full, Final Sacrifice*
Fauré *Requiem*
- 24 Jun 2006 **King** *The Season of Singing*
(First performance)
Mozart *Requiem*
- 4 Jul 2006 **Sing!** *at the London Coliseum*
- 2 Dec 2006 **Mendelssohn** *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*
- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostrí*
Bach *Mass in F*
Handel *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*
Bliss *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*
Elgar *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*
Beethoven *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*
Lauridsen *O Magnum Mysterium*
Barber *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*
Taverner *Syati*
Durufié *Requiem*
- 24 Mar 2012 **Handel** *Israel in Egypt*
- 30 Jun 2012 **Dvorak** *Mass in D*
Howells *An English Mass*
- 15 Dec 2012 **King** *Out of the Depths*
(First performance)
Mozart *Mass in C Minor*
- 20 Apr 2013 **J S Bach** *Mass in B Minor*
- 29 Jun 2013 **Various** *Summertime*
- 21 Nov 2013 **Britten** *War Requiem*
- 15 Mar 2014 **Schubert** *Mirjams Siegesgesang*
Korngold *Passover Psalm*
Mendelssohn *Hear My Prayer*
Bernstein *Chichester Psalms*
- 14 Jul 2014 **Mendelssohn** *Verleih' und Frieden*
Brahms *Nänie*
Brahms *Ein Deutsches Requiem*
- 22 Nov 2014 **Beethoven** *Mass in C*
Haydn *Te Deum*
- 21 Mar 2015 **Fauré** *Requiem Mass*
Kodály *Missa Brevis*
Liszt *Die Seligkeiten*
- 16 May 2015 **Britten** *War Requiem*
- 4 July 2015 **Handel** *Acis and Galetea*
- 28 Nov 2015 **Bach** *Magnificat, Christmas Oratorio Parts 1,2,3*

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

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