

BERNSTEIN MASS

(Concert Selections)

WHITACRE Five Hebrew Love Songs
COPLAND Old American Songs

Saturday 11th June 2016
7:30pm
St James Church, Muswell Hill

NIMROD 
CAPITAL

GOODMAN JONES
CHARTERED ACCOUNTANTS



WHAT DO THE FOLLOWING HAVE IN COMMON?
VIRGINIA WOOLF
GEORGE BERNARD SHAW
PLUS MANY MORE ACTORS, WRITERS,
DANCERS, CHOREOGRAPHERS,
CINEMATOGRAPHERS AND DIRECTORS

**THEY'VE ALL BEEN TO
29/30 FITZROY SQUARE**

Whether it's for personal or business advice,
whoever you are, from people with personality, call

020 7388 2444
and speak to Julian Flitter
for an initial consultation without charge

www.goodmanjones.com
Julian.Flitter@goodmanjones.com

GOODMAN JONES
CHARTERED ACCOUNTANTS

Old American Songs
Copland

Hermit Songs
Barber

Five Hebrew Love Songs
Whitacre

Six Elizabethan Songs
Argento

INTERVAL

Mass (Concert Selections)
Bernstein

Saturday 11th June 2016

St James Church, Muswell Hill

Soraya Mafi *soprano*
Nicholas Scott *tenor*
Catherine Borner *piano*

North London Chorus

Meridian Sinfonia
Eleanor Gilchrist *Leader*

Murray Hipkin *conductor and piano*

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

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

OLD AMERICAN SONGS

COPLAND

Aaron Copland (1900–1990): *Old American Songs* (1950, 1952)

There is no music that more honestly conveys the simultaneity of the Big City and the solitudinous prairie... no music more compassionate in accepting spiritual isolation while embracing the feelings of 'ordinary' men and women...that attains, through tension, a tougher sanity, a wryer humour, a deeper calm.
(Wilfred Mellers)

It is these qualities of Copland's that led Bernstein to call him 'the Dean of American composers' because he was the strongest and best of them. He was key to the making of a distinctively American musical tradition in the 20th century – one which continues vividly, through Bernstein's own work into the contemporary compositions of John Adams, Philip Glass, Steve Reich and others. His work combines Russian-Jewish European influences with Afro-American and Cowboy vernacular styles to engage musically with the cultural heterogeneity characteristic of all aspects of American life, at all levels. The austere structural logic of his major orchestral and instrumental works is complemented by the graceful accessibility of his ballets and film scores and both features are characteristic of what has come to be termed the populist style of important parts of his work – though he preferred the term vernacular. It derived from his experiences of European left-wing politics whilst studying in Paris during the 1920s under Nadia Boulanger. It developed further under the influence of Brecht's collaborator, Hanns Eisler, who introduced him to the German concept of *Gebrauchsmusik*, music with a functional utilitarian as well as an artistic purpose. Copland adapted it specifically to provide the more accessible style of composition that he considered necessary in response to the cultural conditions resulting from the 1930s US economic depression caused by the recession in world



trade. It became a recurrent feature of his work throughout his career, of which his settings of American songs are a mature example.

Copland composed two sets, each of five numbers, for his complete *Old American Songs*, the first in 1950, the second two years later. Whilst composing the first set, Copland was visited by Benjamin Britten and Peter Pears, to whom he promised copies to perform in England. They were premiered by Pears, to Britten's accompaniment, at Aldeburgh in October 1950. The second set were given their first performance at Castle Hill, Massachusetts by the baritone William Warfield, accompanied by Copland, in July 1952. The selection for this evening's performance is of three from the first set and four from the second. Initially composed for solo voice and piano, Copland later (1955) orchestrated both sets for medium voice and small orchestra. The transcriptions for choral performance of the first set and the last of the second set were made later by Copland's colleague and friend Irving Fine. The vernacular character of the songs, most of which date from the 19th century, is revealed by their form: of the five to be sung

this evening, three are Minstrel Songs (*The Boatmen's Dance*, *Long Time Ago*, *Ching-a-ring Chaw*); two are Revivalist Songs (*Zion's Walls*, *At the River*); one is a children's Lullaby Song (*The Little Horses*), and one a Shaker Song (*Simple Gifts*). Whilst the distinctive character of each is displayed sensitively by Copland's settings, the most significant of them is *Simple Gifts*, the exquisite melody of which Copland had already put at the heart of the (1944) ballet score commissioned by Martha Graham, which she entitled *Appalachian Spring*. Copland develops a series of variations on the song tune throughout the score, in a series of scenic sketches which culminate in its harmonization over a descending scale, giving way to a blues passage, marked 'Like a prayer', of phrases in asymmetrical patterns of a kind Copland had come to identify with black music. As Alex Ross notes, one line of the song spells out in brief not only Copland's vernacular aesthetic, but the populist American dream of integrated societal unity: 'When true simplicity is gained/To bow and to bend we shan't be ashamed'.

Paul Filmer
April 2016

FIRST SET**1 The Boatmen's Dance (Minstrel Song 1843)**

High row the boatmen row,
floatin' down the river, the Ohio...

The boatmen dance, the boatmen sing, the boatmen up
to ev'rything.
And when the boatmen gets on shore, he spends his cash
and works for more.
Then dance the boatmen dance!
O dance the boatmen dance!
O dance all night till broad daylight
And go home with the gals in the mornin'.

High row the boatmen row...

I went on board the other day to see what the boatmen
had to say.
There I let my passion loose,
an' they cram me in the callaboose.
O dance the boatmen dance!
O dance all night till broad daylight
And go home with the gals in the mornin'.

High row the boatmen row...

The boatman is a thrifty man,
There's none can do as the boatmen can.
I never see a pretty girl in my life,
But that she was a boatmen's wife.

O dance the boatmen dance!
O dance the boatmen dance!...

High row the boatmen row...

3 Long Time Ago (Ballad)

On the lake where droop'd the willow,
Long time ago,
Where the rock threw back the billow,
Brighter than snow
Dwelt a maid beloved and cherish'd
By high and low.
But with autumn leaf she perish'd,
Long time ago.
Rock and tree and flowing water,
Long time ago,

Bird and bee and blossom taught her
Love's spell to know.
While to my fond words she listen'd,
Murmuring low
Tenderly her blue eyes glisten'd
Long time ago.

4 Simple Gifts (Shaker Song)

'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and bend we shan't be ashamed.
To turn, turn will be our delight
'Till by turning, turning we come round right.

'Tis the gift to be simple...

SECOND SET**1 The Little Horses (Lullaby)**

Hush you bye,
Don't you cry.
Go to sleepy little baby.
When you wake,
You shall have,
All the pretty little horses.

Blacks and bays,
Dapples and grays,
Coach and six-a little horses.

Hush you bye,
Don't you cry.
Go to sleepy little baby.
When you wake,
You'll have sweet cake,
And all the pretty little horses.

A brown and a bay and a black and a gray and a
Coach and six-a little horses

Hush you bye,
Don't you cry.
Oh you pretty little baby
Oh you pretty little baby.

2 Zion's Walls (Revivalist Song)

Come fathers and mothers,
Come sisters and brothers.
Come join us in singing the praises of Zion.

O fathers don't you feel determined to meet within the
walls of Zion
We'll shout and go round
We'll shout and go round
We'll shout and go round the walls of Zion.

OLD AMERICAN SONGS

COPLAND

4 At The River (Hymn Tune)

Shall we gather by the river,
Where bright angels' feet have trod,
With its crystal tide forever
Flowing by the throne of God.
Yes we'll gather by the river, the beautiful, the beautiful river,
Gathering with the saints by the river
That flows by the throne of God.
Soon we'll reach the shining river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.
Yes we'll gather by the river, the beautiful, the beautiful river,
Gather with the saints by the river
That flows by the throne of God.

5 Ching-a-ring Chaw (Minstrel Song)

Ching-a-ring-a ring ching ching,
Hoa dinga ding kum larkee,
Ching-a-ring-a ring ching ching,
Hoa ding kum larkee,
Brothers gather round,
Listen to this story
'Bout the promised land
An' the promised glory.

You don't need to fear
If you have no money,
You don't need none there,
To buy you milk and honey.

There you'll ride in style,
Coach with four white horses,
There the evenin' meal,
Has one, two, three, four courses.

Ching-a-ring...

Nights we all will dance,
To the harp and fiddle,
Waltz and jig and prance,
"Cast off down the middle".
When the mornin' come,
All in grand and splendor,
Stand out in the sun,
And hear the holy thunder.
Brothers hear me out
The promised land's a-come-in'
Dance and sing and shout,
I hear them harps a-strummin'.

Ching-a-ring-a ching...
Chaw!

HERMIT SONGS

BARBER

Samuel Barber (1910–1981): *Hermit Songs Op 29 (1952-3)*

Barber's prodigious sense of vocation as a composer (he revealed it to his mother at the age of nine) was strongly influenced through his boyhood by his uncle Sidney, husband of the Metropolitan Opera contralto Louise Homer and himself a composer and performer of drawing room songs. The spontaneous romanticism of much of Barber's writing for voice, perhaps because of this influence, finds authentic expression in a 19th century idiom – a clear example is his exquisite setting of Matthew Arnold's *On Dover Beach*, scored for baritone and string quartet, which he sang himself in

a 1935 recording. His expertise in writing for keyboard enabled him to provide music of substance with which to set songs, complementing his sure sense of poetic worth in the selection of texts and contributing to Copland's justifiable claim that his music had 'the virtue of absolute sincerity'.

Barber describes this group of ten songs, five of which will be sung this evening, as 'settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars, often on the margins of manuscripts they were copying or illuminating – perhaps not always

meant to be seen by their Father Superiors. They are small poems, thoughts or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals and to God'. Dedicated to Elizabeth Sprague Coolidge, whose Coolidge Foundation had awarded him a grant to complete the work, they were premiered in the Coolidge Auditorium of the Library of Congress in Washington at the end of October 1953 by the as-yet-unknown soprano, Leontyne Price, accompanied by the composer on piano.

The texts evoke a range of moods: the resolutely monastic preference in *Church Bell at Night* for a 'sweet little bell' over 'a light and foolish woman' on a windy night; the deep reverence for Christian sacrifice of *The Crucifixion*, with its chilling opening metaphor of 'the cry of the first bird'; the playfulness of *The Monk and His Cat*, translated specifically for Barber's setting by his friend W H Auden; and the ecstatic metaphysics of contemplative solitude in *The Desire for Hermitage*. All the settings are written without time signatures,

enabling the impetus of each of them to be developed in performance from their verbal character rather than being pre-empted by an imposed musical design. This can be heard in the insistent toccata of fractured ruination in *Sea Snatch*, the lazy rhythms and bluesy harmonies of *The Monk and His Cat* and the calm meditateness of *The Desire for Hermitage*.

Paul Filmer
April 2016



Samuel Barber (1910–1981): *Hermit Songs*, Opus 29 (excerpts)

Settings of anonymous texts by Irish monks from the 8th to the 13th centuries

2 Church Bell at Night

12th century. Translated by Howard Mumford Jones

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
Than be with a light and foolish woman.

5 The Crucifixion

From the Speckled Book, 12th century.
Translated by Howard Mumford Jones

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

6 Sea-snatch

9th century. Translated by Kenneth Jackson

It has broken us, it has crushed us,
It has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
As timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us,
It has drowned us, O King of the starbright Kingdom of
Heaven!

8 The Monk and his Cat

8th or 9th century. Translated by W H Auden

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.

10 The Desire for Hermitage

8th or 9th century. Translated by Seán Ó Faoláin

Ah! To be all alone in a little cell
With nobody near me;
Beloved that pilgrimage before the last pilgrimage to death.
Singing the passing hours to cloudy Heaven;
Feeding upon dry bread and water from the cold spring.
That will be an end to evil when I am alone
In a lovely little corner among tombs
Far from the houses of the great.
Ah! To be all alone in a little cell, to be alone, all alone:
Alone I came into the world
Alone I shall go from it.

FIVE HEBREW LOVE SONGS

WHITACRE

Eric Whitacre (b. 1970): *Five Hebrew Love Songs* (1996)

Whitacre studied composition at the University of Nevada and the Juilliard School, moving to Los Angeles in 1997. He is best known for his choral works and in March this year was appointed as Los Angeles Master Chorale's first Artist in Residence at the Walt Disney Concert Hall. He has written for and conducted the LSO and Chorus, the Philharmonia Orchestra, The Tallis Scholars and The King's Singers and in 2010 was a visiting Fellow at Sidney Sussex College, Cambridge, where he has just completed five years as Composer in Residence. He is also known for his 'Virtual Choir' projects which bring together individual voices from many countries to form an online choir. His success has been considerable and many of his choral works, like *Five Hebrew Love Songs*, which sets poems by his wife Hila Plitmann, are part of the standard contemporary repertory. He is known also for his orchestral and wind ensemble music, and for his 2007 musical *Paradise Lost: Shadows and Wings*, which won both the Harold Arlen and Richard Rogers Awards.

Whitacre and Plitmann have each given complementary accounts of the genesis of these love songs. Eric writes, in his introduction to the choral score, that "in the spring of 1996...violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at the Juilliard School and were inseparable. Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards' in her native tongue, and a few days later she presented



me with these exquisite and delicate poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer".

In her note for her Hyperion recording of them, Hila writes that, for her, the songs "are very meaningful and personal...and...were written about innocent, beautiful and simple love. This was my first time writing poetry for a musical composition, and I had no idea what Eric wanted or what I would write; but with a recital pending in Germany...I ended up spurring them out in an hour and a half. They are mini poems, a bit like haikus, with inner rhyming, and are reminiscent of our relationship

and romance. These have been a work of inspiration for me throughout the years." As Eric concludes in his note, "each of the songs captures a moment that Hila and I shared together. *Kala Kalla* (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Eyze Shelleg* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife".

Paul Filmer
April 2016

Eric Whitacre (b.1970): *Five Hebrew Love Songs*

Text Hila Plitmann

I Temuna

Temuná belibí charut
 nodédet beyn ór uveyn ófel:
 Min dmamá shekazó et guféch kach otá,
 Usaréch al panáich kach nófel.

II Kalá kallá

Kalá kallá
 Kulá shelí
 Kalá kullá shelí
 U'vekalút
 Tishákhílí!

III Lárov

"Laróv," amár gag la'shama'im
 "Hamerchák shebeynéynu hu ad;
 Ach lifnéy zman alu lechán shna'im
 Uveynéynu nishár sentiméter echad."

IV Éyze shéleg!

Éyze shéleg!
 Kmo chalamót ktaním
 Noflím mehashamá'im.

V Rakút

Hu hayá malé rakút;
 Vechól káma shenistá lehishaér kach,
 Pashút, uvlí sibá tová,
 Lakách otá el toch atzmó,
 Veheníach
 Bamakóm hachí rach.

I A picture

*A picture is engraved in my heart;
 Moving between light and darkness:
 A sort of silence envelopes your body,
 And your hair falls upon your face just so.*

II Light Bride

*Light bride
 She is all mine,
 And lightly
 She will kiss me!*

III Mostly

*"Mostly," said the roof to the sky,
 "the distance between you and I is endlessness;
 But a while ago two came up here,
 and only one centimeter was left between us."*

IV What snow!

*What snow!
 Like little dreams
 Falling from the sky.*

V Tenderness

*He was full of tenderness
 She was very hard.
 And as much as she tried to stay thus,
 Simply, and with no good reason,
 He took her into himself,
 And set her down
 in the softest, softest place.*

SIX ELIZABETHAN SONGS

ARGENTO

Dominick Argento (b.1927): *Six Elizabethan Songs* (1958)

Although his work is less well known outside North America, Argento's music is distinctive among 20th century American composers for the extent to which it has absorbed European influences. The son of Sicilian immigrants, Argento was raised in York, Pennsylvania and studied piano and composition at the Peabody Conservatory in Baltimore and the Eastman School in Rochester, New York before being appointed to the University of Minnesota, Minneapolis, where he remains Professor Emeritus. Fulbright and Guggenheim awards enabled him, early in his career, to study in Italy, which must account in part for the strong European character of his music and where he has retained a second home in Florence. Although his choices of background and lifestyle have been quite different from those of Samuel Barber, the combination of Italian with American musical experiences offers a sense of interesting parallels, reinforced by his having also, though much later (in 2003), set Arnold's *On Dover Beach* for the Yale Glee Club. With clear reference to his fellow-American composer's earlier work, he titled it *Dover Beach Revisited*.

Argento's musical style can be described as mainstream-modernist in character, combining within a strong lyrical framework tonality, atonality and twelve-tone writing to express the effects of emotional experiences and environments on mood and feeling. His choices of texts for the song cycles and operas by which he is best known seem to have reflected this from the beginning of his career, as is shown both by the early cycle of *Six Elizabethan Songs*, and the recent (2014) choral cycle *Seasons*, which he has stated is his final work. The Elizabethan song cycle was originally set, as it will be

performed this evening, for high voice and piano, though it was later revised (in 1962) for soprano and baroque chamber ensemble. The six songs are divided equally between lively and more solemn settings, as befits their respective moods, but which also tests the capacities of both singer and accompanist. At the centre of the cycle are two Shakespearean songs which reflect this contrast: third in the sequence is *Winter*, which closes *Love's Labour's Lost*, the second of the two lively 'songs of Apollo' as Don Adriano terms them, celebrating respectively the cuckoo – as ambivalent harbinger of Spring – and the owl. Argento's setting is a brisk evocation of the resolute response of country workers to the season's freezing chill, combating the cold with hot breath, fire and the cooking of greasy Joan's keeled pot, accompanied by the 'merry note' of the owl's nightly song. This is followed, contrastingly, by Feste's lovely dirge from *Twelfth Night*, which Orsino asks to be sung again, for all that he describes it as 'old and plain... (and)...silly sooth,/And dallies with the innocence of love,/Like the old age'. Argento's accompaniment suggests gently its valedictory ache at the final conjunction of love and loss.

The contrast between Spring's calendar renewal and the diurnal ending that is the setting sun marks the opening and closing of the sequence. The first song sprightly sets Thomas Nashe's celebration of 'the year's pleasant king' that is 'sweet spring', punctuated by the cuckoo's call of 'jug-jug, pu-we, to-witta-woo'. The cycle closes on the note of reverent solemnity which sets Ben Jonson's *Hymn to Diana*, 'Queen and huntress, chaste and fair' who, as 'Goddess excellently bright' can 'make day of night' once 'the sun is laid to sleep'. Both poems

had already been set by Benjamin Britten: *Spring* as part of his lively *Spring Symphony* in 1949 and Jonson's *Hymn* as part of the 1944 *Serenade for Tenor, Horn and Strings*, suggesting that Argento's selection of them to start and finish the cycle was both an act of homage to Britten and an implicit statement about the character and direction of his own intentions as a composer. The second and fifth settings sustain the contrasting dynamics of songs in the sequence: Samuel Daniel's *Sleep*, as 'Brother to death, in silent darkness born', has a restless, mordant unease about it, reflected in the slow density of Argento's score, whereas Harold Constable's *Diaphenia*, loved 'As the birds do love the Spring' reprises in its setting the liveliness of the cycle's opening number.

Paul Filmer
April 2016

1 Spring

Thomas Nashe (1567–1601):
Summer's Last Will and Testament
(1600)

Spring, the sweet Spring, is the year's
pleasant king;

Then blooms each thing, then maids
dance in a ring,
Cold doth not sting, the pretty birds
do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country
houses gay,
Lambs frisk and play, the shepherds
pipe all day,
And we hear aye birds tune this merry
lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies
kiss our feet,
Young lovers meet, old wives
a-sunning sit,
In every street these tunes our ears
do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

2 Sleep

Samuel Daniel (1562–1619), title 1:
'Delia XLV', from *Delia. Contayning
certayne sonnets: with the complaint
of Rosamond* (1592)

Care-charmer Sleep, son of the sable
Night,
Brother to Death, in silent darkness
born:
Relieve my languish, and restore the
light,
With dark forgetting of my cares, return;
And let the day be time enough to
mourn
The shipwreck of my ill-adventur'd youth:
Let waking eyes suffice to wail their
scorn,
Without the torment of the night's
untruth.
Cease dreams, th' imagery of our day-
desires,
To model forth the passions of the
morrow;
Never let rising sun approve you liars,

To add more grief to aggravate my
sorrow.
Still let me sleep, embracing clouds in
vain;
And never wake to feel the day's disdain.

3 Winter

William Shakespeare (1564–1616):
Love's Labour's Lost, Act V, Scene 2

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! — A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's
saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! — A merry note!
While greasy Joan doth keel the pot.

4 Dirge

William Shakespeare (1564–1616):
Twelfth Night, Act II, scene 4

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones
shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where

Sad true lover never find my grave,
To weep there!

5 Diaphenia

Henry Constable (1562–1613)

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are belovèd of their dams:
How blest were I if thou would'st
prove me.
Diaphenia, like the spreading roses,
That in thy sweets all sweets incloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might
move me.

Diaphenia, like to all things blessèd,
When all thy praises are expressèd,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king,
Then in requite, sweet virgin, love me!

6 Hymn

Ben Jonson (1572–1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

INTERVAL

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

MASS BERNSTEIN

Leonard Bernstein (1918–1990): *Mass* (1971): *Concert Selections for Soloists and Choruses* (2008)

'In a sense I am always writing the same piece, as all composers do... The work I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith.'

The eclectic range of Bernstein's musical talents meant that this work was far from singular and took a wide variety of forms: orchestral symphonies, opera, musical theatre, jazz, concertos, chorales, compositions for vocal ensembles and dance companies, hymns and psalms, most of which feature in the 'kaleidoscopic blend of sacred settings, show tunes, and Beatles-era pop' that is Alex Ross's description of *Mass*, his *Theatre Piece for Singers, Players and Dancers*. The work was commissioned in 1969 by Jacqueline Onassis for the inauguration in October 1971 of the new Kennedy Centre for Performing Arts in Washington DC to commemorate her late husband John and his brother Robert – at whose funeral in St Patrick's Cathedral, New York in 1968 Bernstein had conducted the requiem mass. The commission came on his completion of 11 years as Musical Director of the New York Philharmonic, during which he had composed his Third Symphony and the *Chichester Psalms*. He had taken the New York post having just completed *West Side Story*, partly as a way of fulfilling a directive from Copland, who had told him in 1943 that he was 'heading for conducting in a big way', but was now anxious to return to full-time work as a composer. He later claimed that he had 'always wanted to compose a service of one sort or another...an ecumenical one that would combine elements from various religions and sects of ancient or tribal beliefs' – a piece of theatre presumably altogether more serious than the



uproarious romp through the natural history and anthropology collections of the New York Metropolitan Museum, choreographed by Jerome Robbins to the song 'Modern Man' in *On the Town* (1944). The well-funded Onassis/Kennedy commission provided him with the opportunity to do so on a colossal scale. The first performance of *Mass*, almost two hours long, required 200 performers, including soloists, choirs, rock combos, bands, an orchestra and the Alvin Ailey Dance Troupe. It received a 20-minute standing ovation from an enthusiastic audience which did not include the serving President, Richard Nixon. He had been warned by FBI Director J Edgar Hoover that the text of the Mass, which was to be sung in Latin, might contain coded pacifist messages that would embarrass him by challenging his bellicose foreign policy.

Bernstein had long been fascinated by the theatricality of the Catholic Mass and sought to universalise its ritual as a way of exploring what he saw as the spiritual crisis of contemporary western culture which at the time was embroiled in various radical counterculture movements and the post-colonial chaos of the Vietnam War. *Mass* contains all sections of the Roman Catholic Tridentine Mass, in the prescribed order, amongst its 32 parts but they are interspersed with unorthodox challenges and observations. It is through insertion of these tropes that Bernstein gives the work the ecumenical character he desired for it, for example by engaging in arguments with and challenges to the word of God – a role performed in the main by an informal mixed choir of 'street singers'. Questioning divine authority is an accepted feature

of Jewish Talmudic scholarship and practice and Bernstein had already used it as a structural device in his Third Symphony, named *Kaddish* after the Hebrew prayer often associated with mourning but which is also interpretable as a celebration of life. Bernstein was working on the last movement when Kennedy was assassinated in 1963. Historically for Christian theology, by contrast, it has verged on the heretical to challenge the immutability of its core dogma. Yet Bernstein also includes in *Mass*, as Prayers, Tropes and Meditations, complementary features of Catholic Christian liturgy, drawing on Psalms, Epistles and Gospels. As a setting of the Mass it can be seen as a significant contribution to a liberal tradition which begins with Beethoven's *Missa Solemnis* – Bernstein had been inspired by a performance of this in 1970 at the celebrations of the composer's bicentenary in Vienna. The tradition was developed further in settings of the *Requiem* by Berlioz, Verdi and Britten, and has contemporary examples in Will Todd's *Mass in Blue* and James Taylor's *Rochester Mass*. Bernstein's piece is also contemporary with rock musicals which were exploring innovative theatrical styles expressive of counterculture, often with religious themes. Stephen Schwartz, the composer of *Godspell*, one of the most successful of these, was drafted in to collaborate with Bernstein as the deadline approached for the first performance of *Mass*. Despite some initial hostility from the Catholic Church, *Mass* was eventually performed in full at the Vatican in 2000.

The Concert Selections that will be sung this evening were first performed in 2007 at Walt Disney Hall in Los Angeles. They were adapted and edited by Doreen Rao to mark the

90th anniversary of Bernstein's birth in 2008 and to celebrate his 'dedication to the music education of young people and his passion for peace, goals central to the arts and education'. Designed to invite collaborative performance that can involve soloists, mixed voice choral and instrumental ensembles, 15 sections have been selected from the full work to accomplish what Murray Hipkin sees as an exploration of the tensions between religiosity and spirituality, breaking them down by deconstructing routine repetitions of the liturgy into their more simple contrasts. The selections begin with arrangements of the corresponding sections in the full work, entitled 'Devotions Before Mass'. The opening Kyrie was pre-recorded in the full work and broadcast around the hall as a quadrasonic call to prayer. Here it is scored for the soprano soloist and a women's chorus whose respective lines, whilst sung simultaneously, are designed to be entirely separate musical events. The relations between them are therefore intended to be rhythmically uncoordinated and to have the effect of what Rao terms 'a kind of organised chaos'. The crescendo of the soloist's concluding ululation on 'eleison' contrasts with the tranquillity of the following Hymn and Psalm: "A Simple Song", which introduces the central figure of Celebrant, a solo tenor, whose recurrent tropic interruptions elaborate and comment on the Latin text of the Mass and give *Mass* its dramatic direction. Here the opening lines of two psalms: 'I will sing the Lord a new song' and 'I will lift up my eyes to the hills', are amalgamated into a setting that Alex Ross terms 'heart-filling...crystalline (that) would suffice to ensure the composer's immortality'. The free embroidering of its closing 'Lauda' as 'Lau-da di da di day' sets the

mood for the Responsory: *Alleluia* that follows as the chorus swing into fugue on 'Du-bing, du-bang, du-bong. Du-bi-ding-i-di-bing, ding-i-di-bang, ding-i-di-bong', punctuated midway through by a sequence of the titular 'Alleluia' before coming to a quiet close. A Second Introit takes the form of a prayerful Bachian Chorale for the full chorus and brings to an end these opening selections with a sense of calm devotion.

This mood is seriously challenged by the fifth selection, 'Confessional Trope: "I Don't Know"' as the heavy allegro of the tenor soloist insists his ability to confess and 'get this load off my chest' leaves him nevertheless in acute ontological doubt, without any understanding of the fundamental dilemmas about what he feels, what is love, what is real. There is deep irony in the concluding spoken injunction, 'God be with you', the chorus's response: 'And with your spirit' followed by the invitation: 'Let us pray'. This unsettling atmosphere continues into the Gloria, which is divided into three parts: first the rhythmically graceful *Gloria tibi* for tenor soloist and women's choir; secondly, a vigorous paeon of *Gloria in Excelsis* for full chorus which segues, on a repetition of 'Amen' into 'Trope: "Half of the People"'. Bernstein's moody setting of a quatrain contributed by the songwriter Paul Simon offers a cynical view of contemporary hedonism as anything but glorious: 'where does that leave you, you and your kind, and your youth and your mind? Nowhere'. In the face of such despair the setting of the Credo which follows might be expected to offer the prospect of recovering certainty, but Bernstein sets it instead as a disjointed Trope whose vernacular turns the assertion of faith into reflexive interrogation: 'I believe in God, but does God

believe in me?' The vague agnostic enquiries which follow extend to the effectiveness of music and song as communication, belief as a source of pleasure and the possible advantages of polytheism which, although punctuated by a stern Latin reference to crucifixion and another closing invitation to prayer, sustain only theological doubt and uncertainty. The Lord's Prayer follows, divided into two parts: a slow recitation by the tenor soloist, followed by the cautious but growing optimism of 'Trove: "I Go On"', concluding with a reprise of the embroidered 'Lauda di da di day' of

"A Simple Song". This transformation from scepticism is reinforced by an animated setting of 'Sanctus', interspersed ecumenically, after its triumphant 'Osanna', into a much slower Kadosh Adonai and ending on brisk repetitions of 'Sanctus!'. An agitated Agnus Dei follows, its rhythm enforced by the stamping of the chorus at the end of each iteration of the four-bar opening phrase and progressing with increasing cacaphonic wildness into forceful climactic demands of 'Dona nobis pacem'. At this point in the full work the Celebrant destroys the symbolic

sacramental objects of the Mass into scattered fragments, disappearing after a hoarsely whispered invitation to prayer. The work concludes with 'Pax Communion ("Secret songs")'. At a slow andante, soloists and chorus jointly invoke 'Laudate Deum, Laudate Eum' before reprising, as a final blessing, the words of the Chorale: 'Almighty Father, incline thine ear'.

Paul Filmer
April 2016

**Text from the Liturgy of the Roman Mass. Additional Texts by Stephen Schwartz and Leonard Bernstein.
Edited by Doreen Rao.**

DEVOTIONS BEFORE MASS

1 Antifon: *Kyrie Eleison*

Soprano

Kyrie eleison!
Lord, have mercy!

Women's Choir

Christe eleison
Christ, have mercy!

2 Hymn and Psalm: "A Simple Song"

Tenor

Sing God a simple song:
Lauda, Laude...
Make it up as you go along:
Lauda, Laude...
Sing like you like to sing.
God loves all simple things
For God is the simplest of all.
I will sing the Lord a new song
To praise Him, to bless Him, to bless
the Lord.
I will sing His praises while I live
All of my days.
Blessed is the man who loves the Lord,
Blessed is the man who praises Hlm.
Lauda, Lauda, Laude,
And walks in His ways.

I will lift up my eyes
To the hills from whence comes my help.
I will lift my voice to the Lord
Singing Lauda, Laude.

For the Lord is my shade,
Is the shade upon my right hand,
And the sun shall not smite me by day
Nor the moon by night.
Blessed is the man who loves the Lord,
Lauda, Lauda, Laude,
And walks in His ways.
Lauda, Lauda, Laude,
Lauda, Lauda di da di day...
All of my days.

3 Responsory: Alleluia

Choir

Dubing, dubang, dubong, etc.
Alleluia!
Alleluia! etc

SECOND INTROIT

**4 Prayer for the Congregation
(Chorale: "Almighty Father")**

Speaker: Let us rise and pray.

Choir

Almighty Father, incline Thine ear:

Bless us and all those who have
gathered here.
Thine angel send us who shall defend
us all.
And fill with grace all who dwell in this
place.
Amen.

CONFESSION

5 Trope: "I Don't Know"

Speaker: I confess to Almighty
God, to blessed Mary ever Virgin, to
blessed Michael the archangel, to
blessed John the Baptist, to the Holy
apostles, Peter and Paul...

Tenor

Lord, I could go confess
Good and loud, nice and slow
Get this load off my chest.
Yes, but why, Lord – I don't know.

What I say I don't feel
What I feel I don't show.
What I show isn't real
What is real, Lord,
I don't know.
No, no, no...I don't know.

I don't know why ev'ry time

I find a new love I wind up destroying it.
I don't know why I'm
So crazy-minded, I keep on kind
of enjoying it.
Why I drift off to sleep
With pledges of deep resolve again,
Then along comes the day
And suddenly they dissolve again—
I don't know.
What I say I don't feel,
what I feel I don't show.
What I show isn't real,
What is real, Lord
I don't know.
No, no, no...I don't know.

Speaker: God be with you.

Choir: And with your spirit.

Speaker: Let us pray.

6 MEDITATION (Instrumental)

GLORIA

7 Gloria Tibi

Tenor and Women's Choir

Gloria tibi, Gloria tibi,
Gloria!
Gloria Patri,
Gloria Filio,
Et Spiritui Sancto.
Laudamus te,
Adoramus te,
Glorificamus te,
Benedicimus te!
Gloria Patri
Gloria Filio
Et Spiritui Sancto
Gloria!

*Glory to You, Glory to You
Glory!
Glory to the Father,
Glory to the Son,
And the Holy Spirit.
We praise You,
We adore You,
We glorify You,
We bless You.
Glory to the Father,
Glory to the Son,
And the Holy Spirit.
Glory!*

8 Gloria in Excelsis

Speaker: Glory to God in the highest and
peace on earth to men of good will.

Choir

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te,
Adoramus te,
Benedicimus te,
Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam:
Domine Deus, Rex coelestis.
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe;
Domine Deus, Agnus Dei,
Filius Patris:
Qui tollis peccata mundi,
Miserere nobis;
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis,
Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe,
Cum Sancto Spiritu;
in gloria Dei Patris.
Amen

*Glory to God in the highest
And on earth peace to men of
goodwill.
We praise Thee,
We adore Thee,
We bless Thee,
We glorify Thee.
We give thanks for Thy great glory:
Lord God, heavenly King,
God the Almighty Father.
Lord Jesus Christ, only-begotten Son;
Lord God, Lamb of God, Son of
the Father:
Who takest away the sins of the
world,
have mercy upon us;
Receive our prayer,
Thou who sittest at the right hand
of the Father, have mercy upon us.
For Thou alone art the Holy One,
Thou alone art Lord,*

*Thou, Jesus Christ, alone art the
Most High,
With the Holy Spirit, in the glory
of God the Father. Amen*

9 Trope: "Half of the People"

Choir

Amen!
Half of the people are stoned
and the other half are waiting for the
next election.
Half of the people are drowned
and the other half are swimming in
the wrong direction.
They call it glorious living.
They call it glorious living,
And, baby, where does that leave you?
You and your kind?

Miserere nobis.
Suscipe deprecationem nostram...
*Have mercy on us.
Receive our prayer...*

—you and your youth and your mind?
Nowhere, nowhere, nowhere.

Half of the people are stoned
and the other half are waiting for the
next election.

CREDO

10 Trope: "I Believe in God"

Tenor

I believe in God,
But does God believe in me?
I'll believe in any god
if any god there be.
That's a pact. Shake on that. No
taking back.

I believe in one God,
But then I believe in three.
I'll believe in twenty gods,
If they'll believe in me.
That's a pact. Shake on that. No
taking back.

Who created my life?
Made me come to be?
Who accepts this awful responsibility?

Is there someone out there?

If there is, then who?

Are you list'ning to this song
I'm singing just for you?

I believe my singing.
Do you believe it too?
I believe each note I sing,
But is it getting through?

I believe in F sharp,
I believe in G.
But does it mean a thing to you
Or should I change my key?

How do you like A-flat?
Do you believe in C?—

Choir

Crucifixus etiam pro nobis sub...
He was crucified also for us under...

Tenor

Do you believe in anything
that has to do with me?

Choir

I believe in God,
But does God believe in me?
I'll believe in thirty gods
If they'll believe in me.
That's a pact. Shake on that. No
taking back.

Tenor

I'll believe in sugar and spice,
I'll believe in ev'rything nice;
I'll believe in you and you and you,
and who...
Who'll believe in me?

Choir

Let us pray.
Let us pray!

THE LORD'S PRAYER

11 Our Father

Tenor

Our Father, who art in heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done, on earth as it is in
heaven.
Give us this day our daily bread

And forgive us our trespasses
As we forgive those who trespass
against us.
And lead us not into temptation.
But deliver us from evil.
Amen.

12 Trope: "I Go On"

Tenor

When the thunder rumbles,
now the Age of Gold is dead
And the dreams we've clung to dying
to stay young
Have left us parched and old instead.
When my courage crumbles
When I feel confused and frail
When my spirit falters on decaying
altars
And my illusions fail.
I go on right then.
I go on again.
I go on to say
I will celebrate another day.
I go on.

If tomorrow tumbles
And ev'rything I love is gone,
I will face regret
All my days, and yet
I will still go on...on...
Lauda, lauda, laude.
Lauda di da di day.

13 SANCTUS

Speaker: Holy! Holy!
Holy is the Lord God of Hosts!
Heaven and earth are full of Thy glory!

Women's Choir

Sanctus, Sanctus, Sanctus
Dominus deus Sabaoth
Pleni sunt coeli et terra gloria tua
Osanna!
Benedictus qui venit in nomine domini
Osanna in excelsis!
Holy, Holy, Holy
Lord God of Hosts.
Heaven and Earth are full of Thy glory.
Hosanna!
Blessed is he who comes in the
name of the Lord.
Hosanna in the highest.

Tenor

Mi...
Mi alone is only me
But *mi* with *sol*,
Me with soul,
Mi sol, means a song is beginning to grow.
Take wing and rise up singing from
me and my soul.
Kadosh! Kadosh! Kadosh!
Holy! Holy! Holy!

Choir

Kadosh Adonai ts'vaot,
M'lo chol haaretz k'vodo.
Singing Holy! Holy! Holy!
Lord God of Hosts.
All the heavens and earth
Are full of His glory.

Semichorus

Kadosh, kadosh, kadosh Adonai ts'vaat,
M'lo chol haaretz k'vodo.

Choir

Baruch ha'ba
B'shem Adonai!
Sanctus!
Blessed is he who comes
In the name of the Lord.

14 AGNUS DEI

Choir

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis!
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem
Lamb of God, who takes
away the sins of the world
Have mercy on us.
Lamb of God, who takes
away the sins of the world
Give us peace.

Speaker: Hoc est enim Corpus Meum.
Hic est enim Calix Sanguinis Mei!
For this is my body
This is the chalice of my blood

Chorus

Dona nobis pacem!
Speaker: Hostiam puram!
Pure offering!

Chorus

Dona nobis pacem!

Speaker: Hostiam sanctam...

Holy offering...

Chorus

Dona nobis pacem!

Hostiam immaculatum...

Immaculate offering...

Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem!

**15 PAX: COMMUNION
("Secret Songs")**

Soprano, Tenor and Choir

Sing God a secret song

Lauda, Laude

Lauda, Lauda

Lauda, Lauda, Laudate.

Laudate Deum

Laudate Eum

Praise God

Praise Him.

Almighty Father, incline thine ear:
Bless us and all those who have
gathered here.

Thine angel send us,
Who shall defend us all;
And fill with grace
All who dwell in this place.
Amen.

NLC FUTURE CONCERTS

Saturday 26 November 2016 7:30pm

St Jude's Church (St Jude-on-the-Hill)

London NW11 7AH

Saturday 25 March 2017 7:30pm

St James Muswell Hill

London N10 3DB

BIOGRAPHIES



SORAYA MAFI SOPRANO

Lancashire-born soprano Soraya Mafi studied at the Royal Northern College of Music and Royal College of Music, supported by the Help Musicians UK Sybil Tutton Award. Soraya continues her studies with renowned soprano and NLC patron

Janis Kelly, and repertoire coach John Fraser. Soraya's many awards and prizes include the Maggie Teyte Prize in 2014 and 2nd Prize in the 2015 Kathleen Ferrier Awards. Soraya is a Harewood Young Artist of the English National Opera.

During her time at RCM Soraya has performed the roles of Virtu in James Conway's production of *L'incoronazione di Poppea*, Le Feu and Le Rossignol in James Bonas' production of *L'Enfant et les Sortilèges* and the title role in *Arianna in Creta* for The London Handel Festival conducted by Laurence Cummings. Soraya created the role of Cheryl in Iain Burnside's new music theatre piece *Journeying Boys* and made her debut appearances for the Grange Park Opera, as Constance in *Dialogues des Carmélites*, and the Châtelet Theatre Paris, as Aminta in *Il re pastore*.

Concert highlights include *Les Illuminations* and *Messiah* at The Royal Festival Hall, Karl Jenkins' *The Armed Man* with the BBC National Orchestra of Wales, Mozart's *Goose of Cairo* with the London Mozart Players conducted by David Parry, and *Israel in Egypt* with the Scottish Chamber Orchestra under Peter Dijkstra; and in recital for the Buxton Festival, the Royal Opera House Crush Room and with Graham Johnson at the Middle Temple Hall.

This season Soraya makes her debut for the Welsh National Opera as Johanna in *Sweeney Todd* and sings her first Despina for West Green House Opera. She returns to the English National Opera for *Magic Flute*, *Jenůfa* and to sing Mabel in Mike Leigh's production of *Pirates of Penzance*.

This is her first appearance with NLC.



NICHOLAS SCOTT TENOR

British tenor Nicholas Scott studied at The Royal Academy of Music where he was awarded a Sir Elton John Scholarship and ABRSM Scholarship, achieving an undergraduate and postgraduate degree, studying with Mark Wildman.

During his time at the RAM Nicholas has enjoyed a busy career on the concert platform, highlights of which include the leading role in New Chamber Opera's production of Arne's *The Judgement of Paris*, Britten's *Serenade for Tenor, Horn and Strings* with the St Cecilia Orchestra in Ripon Cathedral and Bach's *Cantata BWV 61* in Canterbury Cathedral. Nicholas also regularly performed as the tenor soloist in the Royal Academy of Music/Kohn Foundation *Bach Cantata Series*. He has also performed Haydn's *Creation* in Guildford Cathedral, and Haydn's *Missa Cellensis* and Handel's *Foundling Hospital Anthem* at Lichfield Cathedral. Other recent highlights include taking part in The Victoria International Music Festival in Malta with The Maltese Philharmonic Orchestra, singing Mozart's *Requiem* in St Martin in the Fields with the

Brandenburg Sinfonia and Evangelist *St John Passion* with the Israeli Vocal Ensemble and Rishon LeZion Symphony Orchestra.

Nicholas is currently a member of Le Jardin des Voix and this season's engagements include a programme of Purcell under Paul Agnew, as well as *Filius Prodigus* and *Tiburtius Caecilia virgo et martyr* by Charpentier under William Christie (Rome), *King Arthur* with Brisbane Baroque and Zürich Opera. Future engagements for Nicholas include a programme of Brossard Motets, performances at Thiré Festival and a concert tour in Asia with Les Arts Florissants, and a return visit to Zürich Opera to perform in Charpentier's *Médée*.

Nick has sung with NLC twice before, in *Acis and Galatea* and the Bach programme in 2015.



CATHERINE BORNER
PIANO

Catherine Borner studied piano and flute from the age of ten at the junior department of the Royal Academy of Music. After graduating from the University of York, she trained on the répétiteur courses at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama.

Catherine has performed concertos with York University Chamber Orchestra and James Allen Community Orchestra and has appeared on BBC Radio 3 *In Tune*. She has also played *Petrushka* with Bromley Symphony Orchestra. Répétiteur work includes *Aida* (Kentish Opera), *Anna Bolena*

(Tower of London Festival 2005), *A Midsummer Night's Dream*, *The Cunning Little Vixen*, *Roméo et Juliette* (British Youth Opera) as well as *The Gondoliers*, *La Traviata* and *The Marriage of Figaro* while trainee répétiteur at English National Opera.

Catherine joined North London Chorus as their accompanist in September 2005. She teaches piano privately and at the James Allen Saturday School for the Performing Arts. She is also the official accompanist for the strings section of the Beckenham Festival. Her most recent performance with NLC was Mozart's *Piano Concerto No 23 in A Major* in November 2014.



MURRAY HIPKIN
CONDUCTOR & PIANO

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), *The Barber of Seville*, *Akhnaten* and *Sunset Boulevard* starring Glenn Close. 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 working on *Jenůfa* at ENO.

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 coaches Mark Oldfield and Andrea Brown, 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 perform 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 fundraising 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 a short waiting lists for altos and basses.



NLC is a registered charity (no 277544) and is a member of Making Music, The National Federation of Music Societies

SOPRANO

Jean Airey	Jenny Cohen	Anne Godwin	Ros Massey	Patricia Whitehead
Gloria Arthur	Shantini Cooray	Debbie Goldman	Susan Segal-Horn	Andrea Whittaker
Helena Beddoe	Heather Daniel	Amanda Horton	Jennifer Somerville	
Michaela Carlowe	Bernadette Gillespie	Marta Jansa	Pauline Treen	

ALTO

Nicola Bartlett	Julia Fabricius	Sue Heaney	Joan Reardon	Marie Strube
Eloise Beckles	Vicky Faure Walker	Susan Le Quesne	Alison Salisbury	Julia Tash
Fiona Brown	Eleanor Flaxen	Kathryn Metzenthin	Josephine Salverda	Phyll White
Marian Bunzl	Hélène Gordon	Judith Moser	Judith Schott	Catherine Whitehead
Lucy Ellis	Viv Gross	Kitty Nabarro	Jane Spender	

TENOR

Gary Bilkus	Alan Chandler	Annie Pang	Stephen Sharp
Vivienne Canter	Pasco Fearon	Jeremy Pratt	Jack Sultoon

BASS

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

MERIDIAN SINFONIA**Piano**

Catherine Borer
Murray Hipkin

Organ

James Longford

Violin 1

Eleanor Gilchrist*
Alice Evans

Violin 2

Madeleine Easton*
Charlotte Amherst

Viola

Charlie Cross*
Simon Ballard

Cello

Ben Rogerson*
Jacky Phillips

Double Bass

Alice Kent

Flute

Samantha Pearce
Michael Liu

Percussion

Robert Kendall
Robert Farrer
Geoff Boynton
Anthony Maloney
Oliver Lowe
Christopher Terian

Electric Guitar

Justin Quinn

Bass Guitar

Laurence Ungless

Orchestral Management

Richard Thomas

* Solo quartet

LES ALDRICH MUSIC SHOP

North London's leading independent
classical music retailer



98 Fortis Green Road
Muswell Hill
London
N10 3HN

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

Visit: www.lesaldrich.co.uk

Specialists in classical, jazz, nostalgia, and world music

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

10% discount for schools

LES ALDRICH MUSIC SHOP



SPONSOR A SOLOIST

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

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

JPC
LAW

Always in tune

OMNI HOUSE
252 BELSIZE ROAD
LONDON NW6 4BT

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

www.jpclaw.co.uk

SAMMY MARGO PHYSIOTHERAPY CHARTERED PHYSIOTHERAPISTS

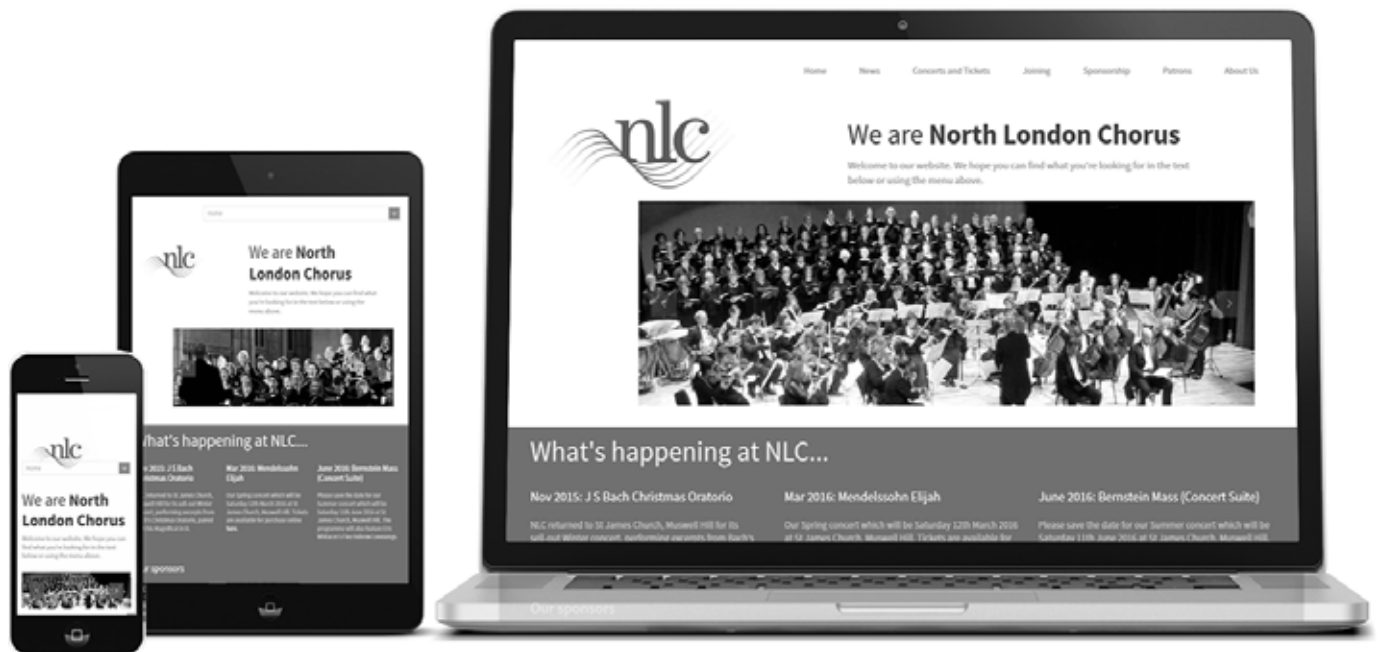
- Sports Injuries
- Back & Neck Pain
- Pilates
- Rehabilitation
- Home Visits
- Musculoskeletal acupuncture
- Same day appointments
- Early/late/weekend appointments
- Recognised by insurance Companies

Hampstead & Finchley Road Physiotherapy
444 Finchley Road
London
NW2 2HY

Highgate Physiotherapy
244 Archway Road
London
N6 5AX

020 7435 4910

SAMMYMARGOPHYSIOTHERAPY.COM



Visit our website
northlondonchorus.org

Upcoming Concerts : Online Ticket Sales : Joining the Chorus

THE WINDSOR CASTLE

CHURCH LANE, EAST FINCHLEY, N2 8DL
020 8883 7898

NEW CHEF



GREAT FOOD!

GREAT 'PUB' ATMOSPHERE!

TWO QUIZ NIGHTS EACH WEEK
MON & WED
£££ CASH PRIZES £££

LIVE ENTERTAINMENT
LARGE COVERED HEATED SMOKING AREA
BEER GARDEN & SUMMERTIME BBQS

David A. Berle

Consulting Civil &
Structural Engineers

271 Creighton Avenue
London N2 9BP

Tel: 020 8815 0522
Fax: 020 8883 4144

Channing
SCHOOL

INDEPENDENT DAY SCHOOL FOR GIRLS AGED 4-18



Independent Day School
for Girls
Aged 4-18

Headmistress:
Mrs. BM Elliott MA (CANTAB)

The Bank, Highgate,
London N6 5HF
t: 020 8340 2328
f: 020 8341 5698
e: info@channing.co.uk
www.channing.co.uk

Financial assistance available for up to 100% of fees

Alfie Bines Gardens

For Landscape
and
Maintenance

20 Princes Avenue
Alexandra Park
London N22 7SA

Tel: 020 8881 0776
Fax: 020 8881 6436

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



www.housesbymarjan.com

Stephen W. Sharp

Traditional Cabinet Maker

*Hand made furniture
designed
to suit your requirements*

Tel / fax 01992 715059



Open Monday - Saturday, 9am - 5.30pm

Sheet music, mail order, instruments & accessories, repairs and rentals.

132 St Pancras Way, London NW1 9NB
Tel: 020 7482 5424 • Fax: 020 7482 5434
email: dot@dotsonline.co.uk

Wherever you are, visit our new online shop for fast and reliable service www.dotsonline.co.uk

ReStore

Community Projects



Too good to throw away?

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

WE COLLECT

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

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

Furniture must be kept clean and dry ready for collection

To book a collection please call

020 8493 0900

We are proud to support the North London Chorus



HEATHGATE

Residential Sales Lettings & Property Management

Telephone: 020 7435 3344 Fax: 020 7433 3344
property@heathgate.co.uk www.heathgate.com



LEVERTON & SONS LTD

Independent Family Funeral Directors since 1789

We proudly support the North London Chorus.

Enjoy this year's concert

We are your local funeral director in North London

www.levertons.co.uk | info@levertons.co.uk

Contact our Muswell Hill branch

020 8444 5753

6 BRANCHES ACROSS NORTH LONDON

Camden | Golders Green | Gospel Oak

Hampstead | Kentish Town | Muswell Hill



Golden Charter

Nimrod Capital LLP

3 St Helen's Place
London EC3A 6AB
Switchboard: 020 7382 4565
www.nimrodcapital.com

**With very best wishes for
a successful concert from**



Nimrod Capital LLP is authorised and regulated by the Financial Conduct Authority

PAST CONCERTS - THE LAST TEN YEARS

- 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 Nostrī*
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*
Durufé *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*
- 12 Mar 2016 **Mendelssohn** *Elijah*

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

Patrons

Janis Kelly
Laurence Cummings

Musical Director

Murray Hipkin

Rehearsal Accompanist

Catherine Borner

Vocal Consultants

Mark Oldfield
Andrea Brown

Concert Management

Marcus Bartlett
Shaun Davies
Sue Heaney
Yoav Landau-Pope
Judith Schott

Programme Production

Lucy Ellis
Paul Filmer
David Hastings
Murray Hipkin
Jo Hulme

Advertising

Hélène Gordon
Kathryn Metzenthin

Committee

Norman Cohen (*Chair*)
Shantini Cooray (*Vice Chair*)
Joan Reardon (*Secretary*)
Alan Chandler (*Treasurer*)
Eloise Beckles
Gary Bilkus
David Loxley-Blount
Marian Bunzl
Yoav Landau-Pope

Thanks to our sponsors:

GOODMAN JONES Chartered Accountants

NIMROD CAPITAL Financial Services