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VERDI REQUIEM

Sunday 20th November 2016

7:30pm

artsdepot, Finchley

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Requiem

Verdi

Sunday 20th November 2016

artsdepot

North Finchley
London N12 0GA

Sally Silver *soprano*

Yvonne Howard *mezzo-soprano*

Christopher Turner *tenor*

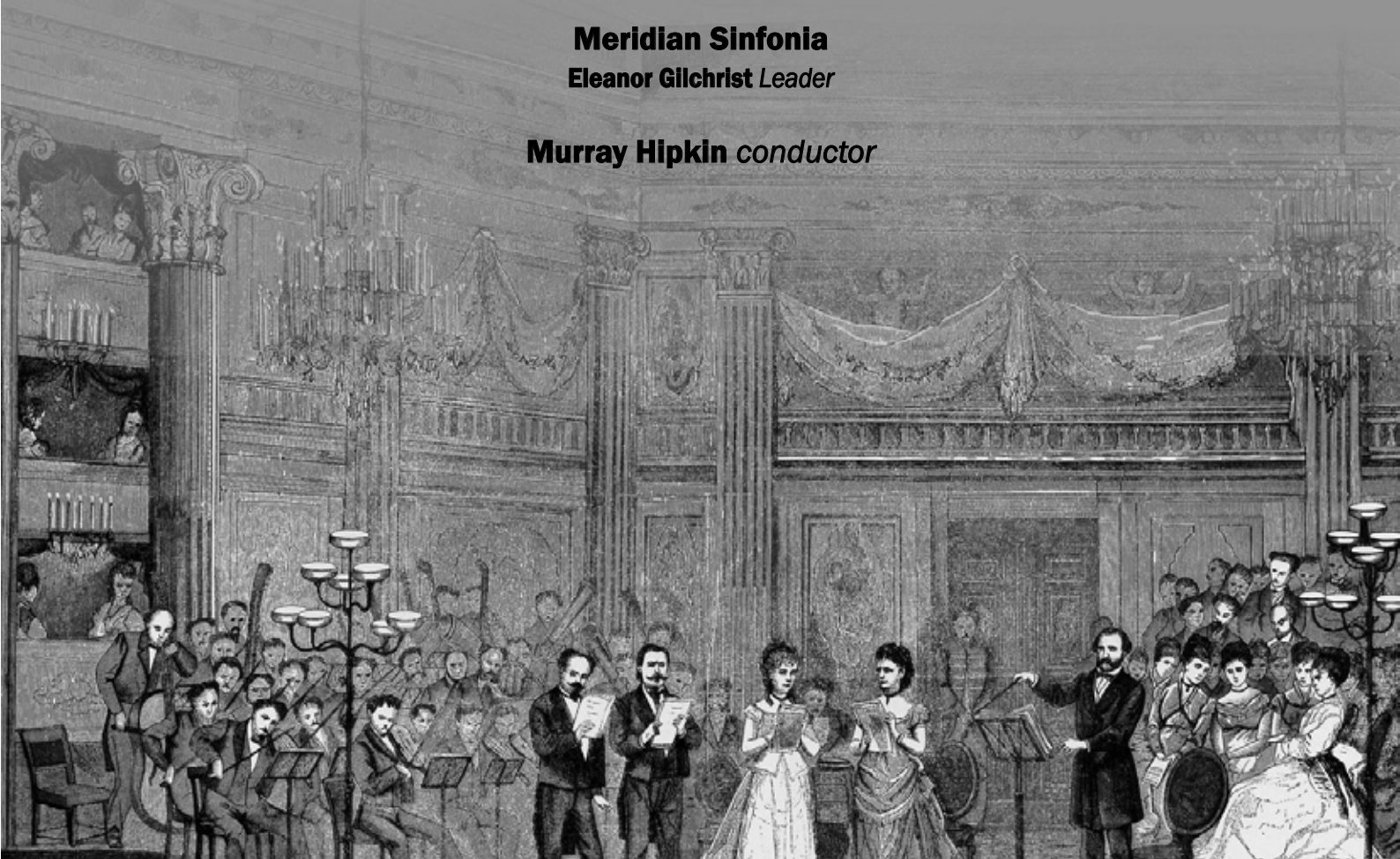
Edward Grint *bass-baritone*

North London Chorus

Meridian Sinfonia

Eleanor Gilchrist *Leader*

Murray Hipkin *conductor*



There will be no interval during tonight's performance.

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

REQUIEM

VERDI

Giuseppe Verdi (1813-1901): *Requiem* (1874)

Summary

Verdi's *Requiem* is thought to be the most frequently performed choral work composed since the compilation of Mozart's *Requiem* but it was almost never written. It began with a setting of the *Libera me* which was Verdi's contribution to a Mass proposed as a memorial to Rossini, who died in 1868, with each section contributed by a leading Italian composer. Unfortunately, most of the music failed to satisfy the organising committee and the performance never took place. It wasn't until after the death of the Italian writer Manzoni in 1873 that Verdi revised the *Libera me* and completed the remaining sections. Initially some critics dismissed the *Requiem* as opera in ecclesiastical vestments. The work was never intended to be performed as part of a Mass and is remarkable for the operatic theatricality with which Verdi combines chorus and soloists to display the full range of human reactions to death and its transcendence. Fear, terror, rage and defiance alternate with remorse, reconciliation, mercy and forgiveness through diverse musical forms in its seven sections. They take singers and listeners alike through a dramatically expressive gamut of intense emotions before the gentle, concluding plea for deliverance in which Verdi's masterwork had its origins.

"Only a genius could write something like this"
– Johannes Brahms

Brahms was responding to the conductor, Hans von Bulow, who had dismissed Verdi's *Requiem* in a German newspaper report without hearing it performed and after only the briefest of glimpses at the score. Brahms claimed von Bulow had 'made a fool of himself for all time'. Although von Bulow later apologised profusely for his 'great journalistic imbecility', he was not alone in dismissing the work initially.

Cosima Wagner, who attended an early performance with her husband in Vienna, said it was 'a work of which it would certainly be best to say nothing'. Her remark may have been partly motivated by the Wagners' notorious opposition to Brahms, whose unalloyed championing of the *Requiem* would have irritated them, but it was also a response to a piece which signalled a major break with sacred musical convention.

The work, although never intended for liturgical performance, was premiered in 1874 at a 'dry' mass (without the sacraments), in the baroque interior of San Marco in Milan, chosen for its acoustics, its movements linked by the church choir chanting Ambrosian plainsong. Two of the soloists and many of the chorus were women – still not acceptable to the church, but insisted on by Verdi. He had been adamant about using female singers since composing the *Libera me* for the mass for Rossini in 1868, when he wrote that, were it to be performed, those who commissioned the mass would have to ask the Pope's permission to include them. At the *Requiem*'s premiere, the Archbishop of Milan gave special dispensation for female singers, with the proviso that they wore long black dresses, mourning veils and were concealed behind a curtain. Applause was also prohibited, making the enthusiasm with which it was received rather muted in expression.

But Verdi had planned the initial presentations of his work with his usual meticulous professionalism and, anticipating his wider public's wish to hear it, had arranged three subsequent performances at La Scala. At the first of these every section was greeted with tumultuous applause, some were repeated as encores and at its conclusion Verdi was presented with a silver crown on a velvet cushion, befitting the national hero he had by then become. A tour during which Verdi premiered the work at opera houses and concert halls in European capitals followed, including a performance at the Royal Albert Hall with a chorus of 1200, ten times the number at the first performance in Milan. All of the venues Verdi chose were secular, reinforcing his conception of the work as a public statement of his aesthetic and social philosophy for a specific occasion, in the tradition of the major Masses of Beethoven, Berlioz and Brahms.

In this case the *Requiem* was a tribute to the Italian poet and novelist

Alessandro Manzoni whom Verdi venerated, referring to him at the time of Rossini's death as 'the other glory of Italy' and asking: "When (he) who still lives is no more, what will we have left?" Manzoni reciprocated, inscribing a photograph of himself 'to Giuseppe Verdi, a glory of Italy, from a decrepit Lombard writer'. Apart from a mutual respect for each other's work, they were united by their commitment to the Risorgimento and its aim to unify Italy under single, native rule, free from foreign domination, an aim Verdi particularly supported because at the time of his birth Le Roncole, his home town near Busseto in the department of Taro, was part of the French Empire.

As his reputation grew, Verdi's music came to be seen increasingly as an expression of Italian nationalism: *Va pensiero*, the chorus in his 1842 opera *Nabucco*, in which the Israelites in Babylonian exile sing of their longing for their lost homeland, was adopted as an anthem of the Italian struggle for independence, invariably sung at political demonstrations. Even the letters of his name became an acronym, scrawled widely as apparently innocent graffiti marking his popularity during the 1848 insurrections, but actually standing for **V**ittorio **E**manuele, **R**e **d'**Italia, the Piedmontese King and Duke of Savoy whom the nationalists were fighting to bring to power as King of a sovereign Italy. After unification, Verdi was elected to the first Italian parliament in 1861, as the member for Busseto, and was thus in a strong political as well as aesthetic position from which to propose his idea for the composite commemorative Mass for Rossini seven years later.

Manzoni was also elected to that first parliament. His reputation had been



Alessandro Manzoni

established initially on the basis of the poems he had written between 1812 and 1822: Goethe judged his ode *Il cinque Maggio* to be the finest European literary response to Napoleon's death in 1821. But his importance to the Risorgimento stemmed from his 1827 novel *I promessi sposi* (*The Betrothed*). The successive editions in which it was published up to 1840 reflected a shift from an essentially 18th century literary style to a serviceable modern Italian based on the classical Tuscan speech of Boccaccio, Dante and

Petrarch, thereby standardising a language for an emerging nation state whose culture had been previously factionalised in a chaotic variety of regional dialects. It accomplished for Italy and the Italian language what Luther's translation of the Bible had accomplished for 16th century Germany. Verdi, who had first read the novel as a 16 year old, judged it 'a book which is not only the greatest product of our times, but also one of the finest in all ages which has issued from the human mind. And, more than being just a

book, it is a comfort to humanity as well...as true as truth itself.'

Understandably then, Verdi was grief-stricken by the death, on May 22 1873, of Manzoni, a man who was both his friend and hero, as well as a strong political ally: "With him," he wrote to his friend, Countess Clara Maffei, "ends the most pure, the most sacred, the highest of our glories. I have read many of the newspapers, and not one of them speaks of him as he should be spoken of. Many words, but none of them profoundly felt." Verdi's way of seeking to remedy this was to propose to his publisher, Giulio Ricordi, that he should compose a Requiem to the man he had referred to as 'nostro Grande, nostro Santo.'

He was, in fact, already at work on revising and developing into a mass the unperformed *Libera me* he had written to commemorate Rossini. In a chance remark to Ricordi, in January 1871, he had claimed to remember nothing of his work for the aborted project of the Rossini Mass. Ricordi, in turn, reported the remark to Alberto Mazzucato, a prominent composer and critic who had been a member of the Rossini commemoration committee. Mazzucato retrieved Verdi's manuscript from the Ricordi archives and wrote to Verdi, after reading it again, of being 'moved and astonished...You, my dear Maestro, have written the most beautiful, the most magnificent, the most colossally poetic page one can imagine. Nothing more perfect has been done so far, nothing beyond it can ever be done.' Mazzucato's compliments almost persuaded Verdi to complete a new Requiem at that time. Replying with his thanks, he noted that "with a little more working out I would find that I had already written the *Requiem (aeternam)* and the *Dies*

TEATRO ALLA SCALA
LUNEDÌ 25 MAGGIO 1874, alle ore 9 pomerid.
SI ESEGUIRÀ LA
MESSA DA REQUIEM
SCRITTA DA
GIUSEPPE VERDI
per l'anniversario della morte di
ALESSANDRO MANZONI
La meta degli utili essendo destinata al Municipio
pel fondo delle Onoranze a Manzoni
l'Autore dirigerà questa esecuzione

DISTRIBUZIONE DEI PEZZI

- 1. L. REQUIEM + KYRIE a quattro parti: Soprano, Mezzo-Soprano, Tenore e Basso. - Coro.
- 2. DIES IRAE a quattro parti. Sull. + Coro.
 - a) DIES IRAE. Coro.
 - b) TERRA MIBEM. Coro.
 - c) LIBER SCRIPTUS. Coro + Uner.
 - d) QUID NEM MISER. Soprano, Mezzo-Soprano e Tenore.
 - e) BEN THENEME. Quartetto + Coro.
 - f) RECURRE. Soprano e Mezzo-Soprano.
 - g) INGENUUM. Solo per Tenore.
 - h) ADIUTATIN. Solo per Basso.
 - i) LAURENSA. Quartetto + Coro.
- 3. DOMINE JESU. Ostinato a quattro voci: Sopr. Mezzo-Sopr., Ten. e Basso.
- 4. SANCTUS. Uner a due voci.
- 5. AGNUS DEI. Soprano, Mezzo-Soprano e Coro.
- 6. LUX AETERNA. Mezzo-Soprano, Tenore e Basso.
- 7. LIBERA ME. Solo per Soprano. - Coro. - Fuga Soli.

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Nella numerata (oltre il Biglietto d'Onore) L. 10. - Nella numerata in orchestra (oltre il Biglietto d'Onore) L. 5.
Loggione L. 2.

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L. IMPRESA

irae of which there is a reprise in the *Libera me*.” The temptation to pursue the working out, however, he felt would soon pass, since the contribution of yet another Requiem to the very many already extant would be pointless, “and I detest pointless things.” For all that, nevertheless, it was presumably in response to the composer’s own request that in April 1873, more than a month before Manzoni’s death, Ricordi returned to Verdi the autograph of his *Libera me*. In June, after a solitary visit to Manzoni’s grave, he wrote to Ricordi proposing a Requiem for which the commemoration of Manzoni would provide the justification, to be performed the following year on the first anniversary of his death. He noted that it “will have somewhat vast proportions, and besides a large orchestra and large chorus it will need four or five soloists – I can’t as yet specify the precise number.”

The commitment to the Risorgimento of both men inevitably led them to oppose the hierarchical financial and political power of the church and the role of its priesthood in legitimating the post-feudal, pre-nationalist European political order. But whereas Manzoni devoutly practised a liberal Catholicism, Verdi, according to his partner Giuseppina, was ‘very little of a believer, and that with an obstinacy and calm that make one want to beat him.’ Yet Verdi had referred to Manzoni as a saint and so, whilst a Requiem was an appropriate memorial to such a hallowed figure, from Verdi its character could at best be expected to be agnostic. That his essentially humanist sense of virtue was compatible with religious expression, however, was formulated eloquently by Giuseppina: “There are some who are truly virtuous by nature with a need to believe in God. Others, who are no less perfect, are

happy enough to believe in nothing at all, while observing every precept of strictest morality to the letter. On these terms, for me, Verdi and Manzoni both are equally subjects of endless contemplation.” Thus, she insisted, “a man like Verdi must write like Verdi, that is, according to his own feeling and interpretation of the text. The religious spirit and the way in which it is given expression must bear the stamp of its period and its author’s personality.” She was anticipating the need to respond to those who would criticise him for bringing the theatrical idiom of opera – the mode in which his virtuosity was supreme – to his setting of the Requiem, but her reference to the text is especially perceptive. Verdi had once written to a librettist, complaining of his often vain search for good texts for his operas, that he wanted ‘a beautiful subject, *original*, interesting, with fine situations, and impassioned – passions above all!’ The words of the Requiem, the Roman Mass for the dead, formulated as mythic, ritual text by its various authors over centuries and confronting passionately the fine, dramatic situations of human mortality in the awesome belief that it celebrates the soul’s transcendence into eternal bliss, surely provided him with just such a beautiful subject. His setting of its seven sections clearly suggests that sense of it.

The work begins solemnly as cellos slowly and softly accompany the chorus quietly chanting the ritual plea for eternal peace and light which develops, at first assertively then more gently, into the ‘*Te decet hymnus*’ invocation for departed souls. This leads directly into the soloists’ successive operatic calls for divine mercy in the *Kyrie*. The chorus supports and reiterates the soloists’ continuing prayer before bringing

the movement to a conclusion that matches the soft calm of its opening. The combination in shifting dynamics of chorus and soloists has set the scene for what will be a dramatic exploration of the fate of the dead. Yet the contrast in what follows could hardly be more stark. The five striking orchestral chords that open the contemplation of the Day of Wrath introduce a complex sequence of scenes that constitute a third of the entire work in a musical panorama which displays the full variety of Verdi’s compositional skills. The chorus’s furiously agitated repetitions of ‘*Dies irae*’ are picked up by the tenor soloist, signalling the awe and terror felt at the prospect of wrathful, final judgment and quailing into a trembling fear. A short orchestral interlude includes distant trumpet calls which amplify gradually into *Tuba mirum*, the chorus’s fierce call to the dead to stand before the throne of God Almighty.

The sequence continues with soloists and chorus alternating in the bass’s fearful resurrectionary awe of ‘*Mors stupebit*’ and the mezzo’s portentous reminder of the *Liber scriptus*, before both sopranos are joined by the tenor to continue the narrative of judgment, a lovely trio of lamentation sung to the plaintive backing of solo bassoon. The basses of the chorus then raise the mighty salute of ‘*Rex tremendae majestatis*’ before soloists and the full chorus invoke the initially timid, then desperate plea: ‘*salva me fons pietatis*’. Over the next eight sections of the Sequence, soloists set out the promissory theological grounds justifying this call for salvation, taking the work into a series of virtuosic operatic displays. In the *Recordare*, both sopranos tenderly duet in imploring Christ to remember that his very purpose was the redemption of sinners, followed

by the wretched pathos of the tenor's *Ingemisco tamquam reus* and its sense of the unworthiness of the sinner's redemptive prayer. Finally, the bass's '*Confutatis maledictis*' faces the consuming furnace of damnation in resolute sorrow, with a dignified supplicant's plea for comfort at the final hour. These solos stand as individual human testaments to the overpowering immanence of death, complementing dramatically the chorus's iteration of its terrible, divinely ordained and impersonal inevitability. The dramatic tension is resolved gorgeously with the *Lachrymosa*, initially by soloists, then reinforced by the chorus in a quietly convulsive surrender to grief and sorrow just as exquisite as that of Mozart's final contribution to his own *Requiem*. The Sequence closes with the chorus's quiet repetition of their plea for rest and peace.

The Offertory opens with an instrumental statement from the cellos, before mezzo, tenor and bass soloists call for divine intervention to save the souls of the dead from the devouring mouth of hell before they should otherwise perish in its darkness – '*ne cadant in obscurum*'. At this point they are joined, in a transformationally operatic moment, by the soprano who utters a sustained '*sed*' (but), at first softly, rising gradually to a crescendo then falling back, interceding with a call on St Michael to lead the departed souls towards heavenly light and the redemption of the ancient divine promise of deliverance made to Abraham and his heirs. With this lengthy quartet, Verdi marks the theatrical turning point in the *Requiem*'s narrative, moving away from mourning to offer prayers, praise and sacrifice in support of the plea for transcendence of death's dominion.

The chorus returns to mark the transition with a *Sanctus* that Verdi sets refreshingly as a virtuosic fugue for double choir. After cries of '*Sanctus!*', first-chorus sopranos open this exultant hymn of praise in a dance-like rhythm which continues briskly throughout its length and dynamic range to '*Benedictus*' and finally '*Hosanna in excelsis*'. Soprano soloists then duet to open the *Agnus Dei* and continue the mood of optimistic redemptive pleading, joined by the chorus who move on calmly, through a series of melodic variations, to the closing repetitive coda of their own Requiem call. *Lux aeterna*, the call for eternal light to shine upon the redeemed souls, set against a shimmering string accompaniment, reasserts the operatic character of Verdi's setting in a trio for mezzo, tenor and bass, who repeat again the call for rest and peace. They conclude in a sweet, unhurried calm, according to the instructions of the score. The calm is continued by the returning soprano soloist's opening chant of '*Libera me Domine*', the final plea for deliverance. Yet there is no sweetness here but rather a returning sense of ominousness, carried by the words: '*die illa tremenda; quando coeli movendi sunt et terra*'. The chorus picks up the plainsong chant before the soloist intensifies the threat with '*Dum veneris judicare*' and '*Tremens factus sum*', before tenors and basses lead the chorus back once more, against fiercely agitated orchestral accompaniment, to their terrified cry of '*Dies irae*'. Their frightened awe declines into quieter, slower but no less fearful repetition as they softly reprise '*Requiem aeternam*', but now to a new scoring. It is extraordinary to realise here that, although Verdi is recalling his opening section, that section itself was recalled from his much earlier setting for the Rossini commemoration with

which the idea of his full *Requiem* began. This passage is followed by the soprano soloist leading the chorus into a powerful repetition of the *Libera me*, now set as a lively, almost literally liberating fugue which, together with the section's opening chant, is thought to be all that has survived of Verdi's 1868 setting of it. With the final iterations of '*Libera me*', its tempo slowed dramatically by each note being made double its original length, the soprano soars climactically above the chorus before the ensemble sinks quietly to a soft, slow plea, closing the work in the same reverential quietness with which it began.

More than a quarter of a century after the work's premiere, Verdi himself lay dying in his Milan apartment on the appositely named Via Manzoni, the long road in central Milan which links piazza Cavour with piazza della Scala. His devoted fellow countrymen covered the street with layers of straw, to soften the sound of horses and motor traffic in order to grant their hero, in his final hours, the rest and peace for which his Requiem had pleaded on their behalf with such eloquent humanity.

Paul Filmer, October 2016.

Giuseppe Verdi (1813-1901): *Requiem* (1874)

1 REQUIEM AND KYRIE ELEISON

Soprano, Mezzo-Soprano, Tenor, Bass and Chorus

Requiem Aeternam dona eis Domine: et lux perpetua
luceat eis.

Te decet hymnus, Deus, in Sion, et tibi redetur
votum in Jerusalem: exaudi orationem meam, ad te
omnis caro veniet.

Requiem aeternam dona eis, Domine: et lux
perpetua luceat eis.

Kyrie eleison, Christe eleison.

*Grant them eternal rest, O Lord; and may perpetual
light shine upon them.*

*A hymn in Zion befits you, O God, and a debt will be
paid to you in Jerusalem. Hear my prayer: all earthly
flesh will come to you.*

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2 DIES IRAE

Solo Quartet and Chorus

Dies Irae

Chorus

Dies irae, dies illa,

Solvat saeculum in favilla,

Teste David cum Sybilla.

Quantus tremor est futurus,

Quando iudex est venturus,

Cuncta stricte discussurus!

The day of wrath, that day will

dissolve the world in ashes,

as David and the Sibyl prophesied.

How great will be the terror,

when the Judge comes

who will smash everything completely!

Tuba Mirum

Bass and Chorus

Tuba mirum spargens sonum,

Per sepulchra regionem,

Coget omnes ante thronum.

Mors stupebit et natura,

Cum resurget creatura,

Judicanti responsura.

The trumpet, scattering a marvellous sound

through the tombs of every land,

will gather all before the throne.

Death and Nature shall stand amazed,

when all Creation rises again

to answer to the Judge.

Liber Scriptus

Mezzo-Soprano and Chorus

Liber scriptus proferetur,

In quo totum continetur,

Unde mundus iudicetur.

Judex ergo cum sedebit,

Quidquid latet apparebit,

Nil inultum remanebit.

Dies irae, dies illa,

Solvat saeculum in favilla,

Teste David cum Sybilla.

A written book will be brought forth,

which contains everything

for which the world will be judged.

Therefore when the Judge takes His seat,

whatever is hidden will be revealed:

nothing shall remain unavenged.

The day of wrath, that day will

dissolve the world in ashes,

as David and the Sibyl prophesied.

Quid Sum Miser*Soprano, Mezzo-Soprano and Tenor*

Quid sum miser tunc dicturus,
 Quem patronum rogaturus,
 Cum vix justus sit securus!

*What can a wretch like me say?
 Whom shall I ask to intercede for me,
 when even the just ones are unsafe?*

Rex Tremendae*Solo Quartet and Chorus*

Rex tremendae majestatis,
 Qui salvandos salvas gratis,
 Salva me, fons pietatis.

*King of dreadful majesty,
 who freely saves the redeemed ones,
 save me, O font of pity.*

Recordare*Soprano and Mezzo-Soprano*

Recordare, Jesu Pie,
 Quod sum causa tuae viae,
 Ne me perdas illa die.
 Quaerens me, sedisti lassus,
 Redemisti crucem passus,
 Tantus labor non sit cassus.
 Juste judex ultionis,
 Donum fac remissionis
 Ante diem rationis.

*Recall, merciful Jesus,
 that I was the reason for your journey:
 do not destroy me on that day.
 In seeking me, you sat down wearily;
 enduring the Cross, you redeemed me:
 do not let these pains to have been in vain.
 Just Judge of punishment:
 give me the gift of redemption
 before the day of reckoning.*

Ingemisco*Tenor*

Ingemisco tanquem reus,
 Culpa rubet vultus meus,
 Supplicanti parce, Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Preces meae non sunt dignae,
 Sed tu bonus fac benigne,
 Ne perenni cremer igne,
 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.

*I groan as a guilty one,
 and my face blushes with guilt;
 spare the suppliant, O God.
 You, who absolved Mary Magdalen,
 and heard the prayer of the thief,
 have given me hope, as well.
 My prayers are not worthy,
 but show mercy, O benevolent one,
 lest I burn forever in fire.
 Give me a place among the sheep,
 and separate me from the goats,
 placing me on your right hand.*

Confutatis*Bass and Chorus*

Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis,
 Dies irae, dies illa,
 Solvet saeculum in favilla,
 Teste David cum Sybilla.

*When the damned are silenced,
 and given to the fierce flames,
 call me with the blessed ones.
 I pray, suppliant and kneeling,
 with a heart contrite as ashes:
 take my ending into your care.
 The day of wrath, that day will
 dissolve the world in ashes,
 as David and the Sibyl prophesied.*

Lacrymosa*Solo Quartet and Chorus*

Lacrymosa dies illa,
 Qua resurget ex favilla,
 Judicandus homo reus.
 Huic ergo parce Deus.
 Pie Jesu Domine,
 Dona eis requiem!
 Amen.

*That day is one of weeping,
 on which shall rise from the ashes
 the guilty man, to be judged.
 Therefore, spare this one, O God.
 Merciful Lord Jesus:
 grant them peace.
 Amen.*

3 OFFERTORIO*Offertory for Solo Quartet*

Domine Jesu Christe, rex gloriae, libera animas
 omnium fidelium defunctorum de poenis inferni et de
 profundo lacu.
 Libera eas de ore leonis, ne absorbeat eas tartarus,
 ne cadant in obscurum: sed signifer sanctus Michael
 repraesentet eas in lucem sanctam, quam olim
 Abrahae promisisti et semini ejus.

*O Lord Jesus Christ, King of Glory: deliver the souls of
 all the faithful dead from the pains of hell and from
 the deep pit;
 deliver them from the mouth of the lion; that hell
 may not swallow them, and that they may not fall
 into darkness. But may the holy standard-bearer
 Michael show them the holy light; which you once
 promised to Abraham and his descendents.*

Hostias et preces tibi, Domine, laudis offerimus.
 Tu suscipe pro animabus illis, quarum hodie
 memoriam facimus, fac eas, Domine, de morte
 transire ad vitam, quam olim Abrahae promisisti et
 semini ejus.

*We offer to you, O Lord, sacrifices and prayers.
 Receive them on behalf of those souls whom we
 commemorate today. Grant, O Lord, that they
 might pass from death into that life which you once
 promised to Abraham and his descendents.*

Libera animas omnium fidelium defunctorum de
 poenis inferni et de profundo lacu, de morte transire
 ad vitam.

*Deliver the souls of all the faithful dead from the
 pains of hell; Grant that they might pass from death
 into that life.*

4 SANCTUS*Fugue for Double Chorus*

Sanctus Dominus Deus Sabaoth,
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis!
 Benedictus, qui venit in nomine Domini.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis!

*Holy, holy, holy, Lord God of Sabaoth.
 Heaven and earth are filled with your glory.
 Hosanna in the highest!
 Blessed is he that comes in the name of the Lord.
 Heaven and earth are filled with your glory.
 Hosanna in the highest!*

5 AGNUS DEI*Soprano, Mezzo-Soprano and Chorus*

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
 Agnus Dei, qui tollis peccata mundi, dona eis
 sempiternam.

*Lamb of God, who takes away the sins of the world,
 grant them rest.
 Lamb of God, who takes away the sins of the world,
 grant them rest everlasting.*

6 LUX AETERNA*Mezzo-Soprano, Tenor and Bass*

Lux aeterna luceat eis, Domine, cum sanctis tuis in
 aeternum, quia pius es.
 Requiem aeternam dona eis, Domine, et lux
 perpetua luceat eis.

*Let eternal light shine upon them, O Lord, with your
 saints forever; for you are merciful.
 Grant them eternal rest, O Lord, and may perpetual
 light shine upon them.*

7 LIBERA ME*Soprano and Chorus*

Libera me, Domine, de morte aeterna, in die illa
 tremenda; quando coeli movendi sunt et terra.
 Dum veneris judicare saeculum per ignem.
 Tremens factus sum ego et timeo, dum discussio
 venerit atque ventura ira.
 Dies irae, dies illa, dies calamitatis et miseriae, dies
 magna et amara valde.

*Deliver me, O Lord, from eternal death on that awful
 day, when the heavens and the earth shall be moved:
 when you will come to judge the world by fire.
 I tremble, and I fear the judgment and the wrath to
 come, when the heavens and the earth shall be moved.
 The day of wrath, that day of calamity and misery; a
 great and bitter day, indeed.*

Requiem aeternam dona eis, Domine, et lux
 perpetua luceat eis.

*Grant them eternal rest, O Lord, and may perpetual
 light shine upon them.*

Libera me, Domine, de morte aeterna, in die illa
 tremenda; quando coeli movendi sunt et terra.
 Dum veneris judicare saeculum per ignem.

*Deliver me, Lord, from eternal death on that awful
 day. Deliver me, O Lord, when the heavens and the
 earth shall be moved; when you will come to judge
 the world by fire.*

Libera me, Domine, de morte aeterna, in die illa
 tremenda. Libera me, Domine.

*Deliver me, Lord, from eternal death on that awful
 day. Deliver me.*

BIOGRAPHIES


SALLY SILVER
SOPRANO

Labelled as 'show-stopping' and 'dazzlingly stylish', South African soprano Sally Silver is a 2016 recipient of L'Académie du Disque Lyrique's Orphée d'Or, following the success of her latest solo release,

Les amoureuses sont des folles, with Richard Bonyngé at the piano. Silver recently made her critically acclaimed role debut as Leonora in Verdi's *Il trovatore* in London with Chelsea Opera Group at Cadogan Hall. Other 15/16 highlights include the Verdi *Requiem* in Oxford with the Royal Philharmonic Orchestra and Oxford Bach Choir and recently she sang the role of Susanna in the Russian premiere of *Orango* by Shostakovich with the Philharmonia Orchestra in Moscow conducted by Esa-Pekka Salonen. Operatic engagements have included *Der Freischütz* at English National Opera, *Lucia di Lammermoor* and *I puritani* at Scottish Opera, *Les Huguenots* and *Les contes d'Hoffmann* at L'Opéra Théâtre de Metz, *Powder Her Face* at Opéra d'Angers-Nantes, Berliner Kammeroper and L'Opéra Théâtre de Metz and L'Opera Seria

and *La traviata* for Nederlandse Reisopera. She performs regularly on the concert platform and has appeared amongst others with the London Symphony Orchestra, Royal Philharmonic Orchestra, Philharmonia Orchestra, Netherlands Philharmonic Orchestra and BBC Symphony Orchestra. Live radio and TV broadcasts include performances in South Africa, Serbia and France, The Netherlands and in the UK. As a recording artist, her collaboration with legendary conductor and pianist Richard Bonyngé has produced seven recordings including the title roles in two operas and four song recital discs. Silver is a recipient of the Opera South Africa Prize and an FNB Vita award, and was a member of the former Natal Performing Arts Council Opera Studio in Durban, South Africa. Her last performance with NLC was *Carmina Burana* in November 2010.


YVONNE HOWARD
MEZZO-SOPRANO

Yvonne Howard studied at the Royal Northern College of Music and performs regularly with all the major UK opera companies. Early roles included *La Cenerentola* (English Touring Opera), Marcellina *Le Nozze di Figaro* (Glyndebourne), and Fricka and Waltraute in the acclaimed City of Birmingham Touring Opera *Ring Saga*. She made her debut with the Royal Opera House as Mercedes

Carmen, where subsequent roles included Karolka *Jenufa*, Marcellina, 2nd & 3rd Lady *Die Zauberflöte*, Suzuki *Madama Butterfly*, Cornelia *Giulio Cesare*, Berta *Il barbiere di Siviglia*, Flower Maiden and Heavenly Voice *Parsifal*, Ludmilla *The Bartered Bride*, Second Norn *Der Ring des Nibelungen*, Leonore *Fidelio* and Mother *Hänsel und Gretel*.

Recent and future engagements include Norma (Opera Holland Park), Caesonia *Caligula* (English National Opera and Teatro Colón, Buenos Aires), Katisha *The Mikado* (ENO), Fricka *Das Rheingold* and *Die Walküre*, Auntie Peter *Grimes*, Mrs Grose *Turn of the Screw* and Hippolyta *A Midsummer Night's Dream* (Opera North), Nettie *Carousel* (Opera North and Barbican, London), Mrs Grose (Northern Ireland Opera), Mother *Hänsel und Gretel* and Mademoiselle Paturelle *Vert-Vert* (Garsington), Mother in the British premiere of Dove's *Monster in the Maze* (LSO at the Barbican) and the

title role in Holst's *Savitri* with Choros Chamber Choir.

Concert and recital work has taken Yvonne to Japan, France, Spain, Scandinavia, Switzerland, USA and throughout Great Britain. She has received great critical acclaim for her interpretation of the Angel in Elgar's *Dream of Gerontius*, Verdi's *Requiem* and the song cycles of Mahler and Berlioz as well as for her performance as Marilyn Klinghoffer in the TV film of John Adams' *The Death of Klinghoffer* and in Roxanna Panufnik's *Beastly Tales* with City of London Sinfonia. Recordings include Sieglinde *Die Walküre* with Sir Mark Elder (Hallé), the *Sweet Swan of Avon* (Meridian), *Messiah* (Arte Nova Classics), Walton's *Troilus & Cressida*, Moussorgsky's *Boris Godunov* and Smetana's *The Bartered Bride* (Chandos).

Yvonne has appeared with NLC on several occasions, including in Bach's *Mass in B Minor* in 2006.

BIOGRAPHIES

Photo: James Rose



CHRISTOPHER TURNER TENOR

Christopher Turner was born in Birmingham and studied at Hull University, the RNCM and the National Opera Studio. He 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 include

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 *Don Giovanni* (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*, Sempronio in Haydn's *The Apothecary*, Jupiter in Gluck's *Philemon and Baucis* and the title role in Arne's *The Judgement of Paris* (Bampton Classical Opera). In summer 2015 he made his

Italian debut singing Inquisitor/Sultan Achmet in *Candide* (Opera di Firenze), and he recently sang Fabio *Berenice* (Handel) with La Nuova Musica in Göttingen, Germany. His recordings include Aubrey *Maria di Rohan*, Keeper of the Tower of Siena *Pia de Tolomei* and Augusto *Zazà* (Leoncavallo) for Opera Rara. Last season included Augusto in Leoncavallo's *Zazà* with the BBC Symphony Orchestra at the Barbican, Tibrino in Cesti's *Oronhea* with La Nuova Musica at the Wigmore Hall, Fabio in Handel's *Berenice* with La Nuova Musica in Göttingen and Macduff *Macbeth* for Iford Arts. Plans include a return to Florence to sing Giuliano in Handel's *Rodrigo* with La Nuova Musica, Dormont *La Scala di Seta* and Rodolfo *La bohème* (Scottish Opera). Christopher appeared with NLC in *Elijah* in 2016.

Photo: Jan Rebuschat



EDWARD GRINT BASS-BARITONE

British bass-baritone Edward Grint studied at King's College, Cambridge as a choral scholar, and at the International Benjamin Britten Opera School at The Royal College of Music.

On the operatic stage, Edward's roles

include Arcas *Iphigenie en Aulide* (Theatre an der Wien), Adonis *Venus and Adonis*, Aeneas *Dido and Aeneas* (Innsbruck Festival), Father Akita in *Neige* by Catherine Kontz (Grand Theatre Luxembourg) and Teobaldo *Faramondo* by Handel (Göttingen Handel Festival).

In concert Edward has performed with many of the UK's leading ensembles. Highlights include Bach *St Matthew Passion* (London Handel Festival and The King's Consort), *St John Passion* (St Paul's Cathedral with the London Mozart Players), *Magnificat* with the OAE (Valletta Baroque Festival, Malta), Bach *Coffee Cantata* with Laurence Cummings and the Adderbury Ensemble (Holywell Music Rooms, Oxford), *Messiah* (City of London Sinfonia, and Birmingham with Ex Cathedra), and Brahms *Requiem* (Cadogan Hall).

More recently Edward has sung a programme of Bach with the OAE, *Chandos Te Deum* for the London Handel Festival, *Ariodante* with Opera Theatre Company, *Brockes Passion* with King's College Cambridge, and *Messiah* with the Dunedin Consort.

Recent and future engagements include *Acis and Galatea* at the Festival de La Chaise Dieu with Damien Guillon, Elviro, Monteverdi *Vespers* with the Dunedin Consort, a programme of Monteverdi Madrigals with Les Arts Florissants, *La Calisto* with La Nuova Musica and David Bates, a return visit to Clermont-Ferrand to sing *The Lovers* by Barber and *Acis and Galatea* on tour in Ireland with Opera Theatre Company.

Edward last sang with NLC in Handel *Acis & Galatea* at Bloomsbury Baptist Church in 2015.



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), *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 Acting Musical Director of the East London Chorus until December 2016 and one of the regular conductors of ENO's Community Choir. Current and upcoming projects include *The Pearlfishers* and *The Winter's Tale* at ENO and a trip to Mumbai with the Pink Singers in January 2017.

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

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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 touring programme with choirs in other countries. We will be travelling to Zurich in November 2017 to perform with a Swiss choir Contrapunto, who will come to London for a reciprocal performance later that month.

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 sopranos, with a short waiting list for altos, tenors and basses.



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

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Michaela Carlowe	Penny Elder	Amanda Horton	Verity Preest	
Jenny Cohen	Bernadette Gillespie	Enid Hunt	Pauline Treen	

ALTO

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Nicola Bartlett	Sarah Falk	Jo Hulme	Annie Pang	Julia Tash
Eloise Beckles	Vicky Faure Walker	Helen Jones	Joan Reardon	Phyll White
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Vivienne Canter	Keith Maiden	Clive Seale*	Jack Sultoon
Alan Chandler	James Murphy	Chris Siva Prakasam	

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David Berle	Andrew Elder	Yoav Landau-Pope	Dan Newman	David Stone
Norman Cohen	Paul Filmer	Stuart Little	Harvey Ratner	
Shaun Davies	Simon Gibeon	David Loxley-Blount	Andrea Sabbadini	

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Geoff Irwin
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Rachel Robson

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Adrian Bradbury
Jaqueline Phillips
Ian Burdge
Anna Beryl

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Tim Amherst
Kate Aldridge

Flute

Robert Manasse
Alan McAfee

Flute/Piccolo

Jemma Bogan

Oboe

Rachel Harwood-White
Jemma Bausor

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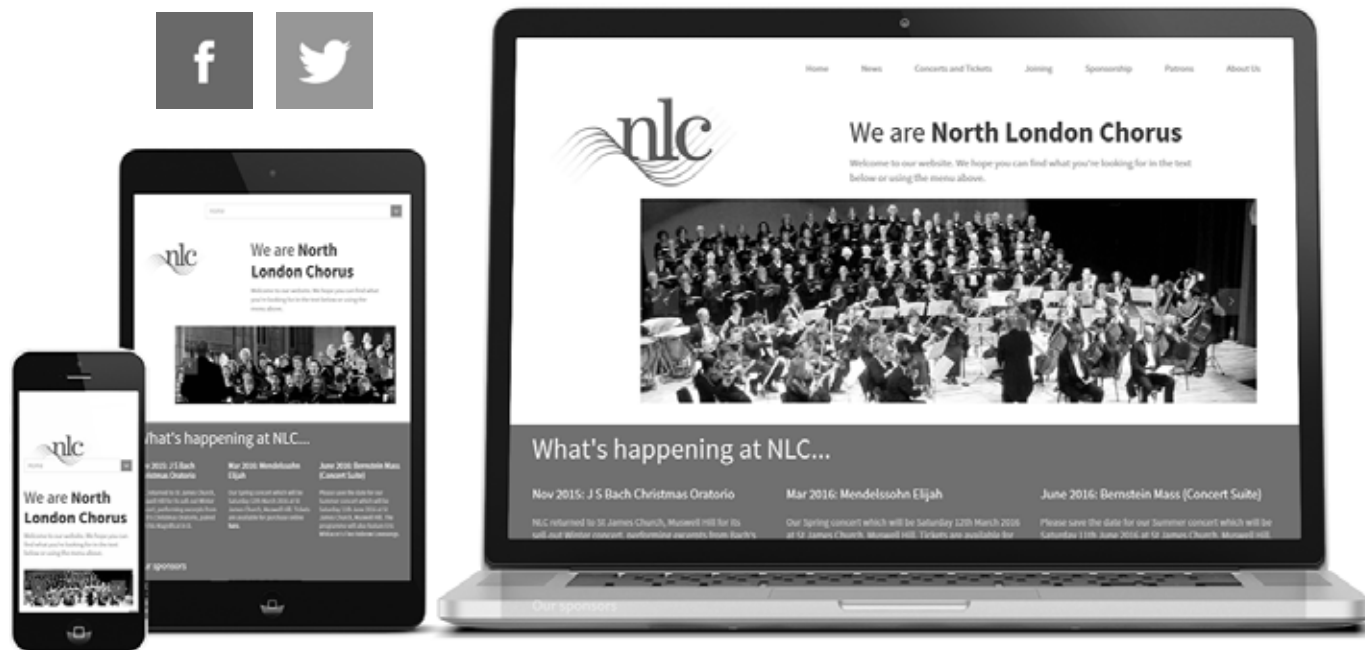


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- 4 Jul 2006 **Sing!** at the London Coliseum
- 2 Dec 2006 **Mendelssohn** *Saint Paul*
- 24 Mar 2007 **Various** Psalmfest
- 30 Jun 2007 **Vaughan Williams** *Five Tudor Portraits*
King *The Season of Singing*
- 15 Dec 2007 **30th Anniversary Concert**
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 Sng Unto the Lord*
Haydn *Nelson Mass*
Handel *Four Coronation Anthems*
- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostr*
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*
Tavener *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*
- 12 Mar 2016 **Mendelssohn** *Elijah*
- 11 Jun 2016 **Bernstein** *Mass*
Whitacre *Five Hebrew Love songs*
Copland *Old American Songs*

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