

**Jonathan Dove**  
**The Passing of the Year**

**Brahms**

**Liebeslieder Op. 52 and**  
**Neue Liebeslieder Op. 65**

Selections

**Britten**

**Mazurka Elegiaca**

**Partsongs by Alcock, Elgar, Sullivan,**  
**Coleridge-Taylor and Rutter**

**Saturday 25<sup>th</sup> March 2017**  
**7:30pm**  
**St James Church, Muswell Hill**

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# **Liebeslieder Op. 52**

(Nos 1, 2, 5, 6, 9, 10, 11, 12)

**Brahms**

# **Mazurka Elegiaca**

**Britten**

# **The Passing of the Year**

**Dove**

INTERVAL

# **The Seasons - English part-songs**

**Soon as the genial spring** Alcock, **As torrents in summer** Elgar,  
**The Rainy Day** Sullivan, **Summer is gone** Coleridge-Taylor,  
**Blow, blow, thou winter wind** Rutter

# **Neue Liebeslieder Op. 65**

(Nos 1, 2, 7, 8, 12, 14, 15)

**Brahms**

**Catherine Borner** *piano*

**John Flinders** *piano*

**Geoff Boynton** *percussion*

**Tim Gunwell** *percussion*

**Glyn Matthews** *percussion*

**Robert Farrer** *percussion*

**North London Chorus**

**Murray Hipkin** *conductor*

# INTRODUCTION

With the arrival of Spring and the change tonight to British Summer Time, our 40th Anniversary year begins with performances of works that have a seasonal flavour, the most significant of which is becoming a 21st-century classic. Jonathan Dove's **The Passing of the Year** is a song cycle for double choir which explores the progression of the seasons in parallel with the seasons of human life. Dove has set texts by William Blake, Emily Dickinson, George Peele, Thomas Nashe and Alfred Lord Tennyson on nature, birth, death and regeneration in his arrangement for two pianos and percussion.

In the composer's own words: *The seven poems that I have set in The Passing of the Year make up three 'movements'. The first looks forward to summer, beginning with a line from Blake ('O Earth, O Earth return!'). 'The narrow bud' comes from Blake's To Autumn, but is a description of summer; the rapid questions of 'Answer July' suggest the quickening senses, the excitement of everything bursting into life, and summer's triumphant arrival. The second section follows the passing of summer. It begins in sultry heat, with a song from the opening scene of Peele's David and Bethsabe ('Hot sun, cool fire'): a girl bathing in a spring feels the power and danger of her beauty. The section ends with the sense of mortality the Autumn brings: 'Adieu! Farewell earth's bliss', from Summer's Last Will and Testament, heralds the death of summer. The cycle ends in winter, on New Year's Eve with a passage from Tennyson's In Memoriam.*

Dove's work is complemented by a group of English part-songs about the seasons which includes John Alcock's **Soon as the genial spring**, Elgar's **As torrents in summer** and John Rutter's **Blow, blow, thou winter wind** as well as pieces by Arthur Sullivan and Samuel Coleridge-Taylor.

Completing the concert are pieces which feature the two pianos that we have hired especially for the occasion. Brahms composed two sets of waltzes for vocal ensemble and piano duet and we will be performing a selection of movements from **Liebeslieder Op. 52** and **Neue Liebeslieder Op. 65**. Although composed as lucrative Hausmusik, for domestic performance by amateur ensembles, the covert eroticism of these delightful *Ländler*-style settings of folk and romantic poetry cover every emotion from frustration to bliss and quickly became part of the standard choral repertoire.

Jonathan Dove is often compared with Britten, who reportedly enjoyed performing Brahms' *Liebeslieder Waltzer* at Aldeburgh, so tonight's programme appropriately includes also Britten's dance in 3/4 time for two pianos, the haunting **Mazurka Elegiaca**, performed by our accompanist, Catherine Borner and guest pianist John Flinders.



After the concert we are collecting for The Parent House Trust – a tiny charity based in Islington, which actually has overall the third highest level of child poverty in England. It works from a small leased house between three social housing blocks off the Pentonville Road, and parents and carers coming there – mainly women with young children – are now often going without food to feed their children.

It helps local people from all backgrounds and with multiple problems to overcome poverty and depression by building their skills and self-confidence through free courses, mentoring and support as well as by providing food and company when needed.

Individual solutions are worked out with each carer to fit individual needs by a small team of professionals and a large number of supervised volunteers, and there is a small OFSTED-approved crèche on site so that parents can concentrate on resolving their issues.

Last year the charity helped over 360 parents get into work, training or volunteering, to become positive role models for their children and thus to bring stability to whole families.

It offers a hand-up rather than a handout and exists solely on its own earnings, grants and donations.

The Parent House Trust Registered Charity No 1051440  
55 Calshot Street, Kings Cross, London N1 9AS [www.theparenthouse.co.uk](http://www.theparenthouse.co.uk)

# LIEBESLIEDER WALZER, NEUE LIEBESLIEDER WALZER BRAHMS

**Johannes Brahms (1833–1897): *Liebeslieder Walzer, Op. 52 (1870);  
Neue Liebeslieder Walzer, Op. 65 (1875)***

Both of these collections of love songs in Ländler style for voices and four-hands piano are, with one exception, settings of lyrics from Brahms' favoured poet, Georg Friedrich Daumer's Polydora (1846), a collection of folk songs and love poems. The exception is the lyric of the final piece in Op. 65, which is by Goethe and clearly chosen by Brahms as a text to announce that it would be his last waltz. Although to his publisher, Fritz Simrock, he referred to them as 'pretty concert pieces', such a characterisation belies the significance of the popular musical dance form during his early career. In his second concert appearance as principal soloist, in 1849, alongside Beethoven's difficult *Waldstein* Sonata, the programme included Brahms' own composition *Fantasia for Piano on a Favourite Waltz*. Which waltz it is now impossible to know, since this was one of many of his early compositions that he destroyed. But he had by then already been working as a pianist for some years, at his father's insistence and almost certainly unbeknownst to his teachers, playing popular songs and dance tunes in the *Animiertokale* dives and brothels of Hamburg's waterfront, his prodigious skills enabling him thus to make some contribution to the limited family income. Brahms came to know the tunes required so well that he later recalled alleviating the boredom of playing them repetitively by simultaneously reading novels and poetry, and it may well have been then that he first encountered Daumer's vernacular verse, already contexted by dance music.

In 1860, by now recognised as a young composer of significant work, Brahms moved to Vienna, where he lived for the rest of his life and where it was impossible to ignore the social



Brahms c. 1872

importance of the waltz. It was there that the dance had evolved from the formal 18th century codification of the minuet into a modern couple dance to music of repeated 8 and 16-bar phrases in  $\frac{3}{4}$  time. Melody and accompaniment were juxtaposed in this lightly ragged tempo, enabling dancing couples, facing and holding one another in close intimacy, to turn fast, sweeping circles. By the

time Brahms arrived there to live, the city was the epicentre of the waltz, home to huge dance palaces housing multiple ballrooms which catered to all social levels.

For Brahms, music was an essentially social art and he was thus greatly engaged by the sheer popularity of the waltz. He saw himself, like his predecessor Schubert and his

mentor and sponsor Schumann, as working in serious and popular forms of composition – for both the professional concert hall and amateur performers of *Hausmusik*. He was, moreover, the beneficiary of Mozart's failed struggle to establish the professional role of the freelance bourgeois composer and performer successfully realised initially by Beethoven, then consolidated by Robert and Clara Schumann. By the late 1860s, Brahms's popular reputation was such that publishers were prepared to compete for rights to any of his compositions with offers of considerable fees, knowing that the returns would continue to sustain profitable remuneration. Despite the short-lived revolutionary interruptions of 1848, Europe was in a lengthy period of peaceful affluence that would last into the second decade of the 20th century and provide artists with the opportunities for an independent creative life that, if not unique, was and remains historically quite unusual. In this socioeconomic context, Brahms knew that the very popularity of the waltz meant that it would sell well, and so he made it an important focus for his creative energies as both composer and performer.

By 1865, he had completed a set of sixteen waltzes for four-hand piano (Op. 39, 1867), which he performed regularly with Clara Schumann, despite her bemoaning the deterioration of his youthful subtlety of touch at the keyboard into 'thump, bang and scrabble' – a result, she insisted, of his distaste for the boredom of practice. He went on to serve what amounted to a belated musicological apprenticeship in the waltz by editing Robert Schumann's 20 *Ländler Waltzes* into a coherent sequence, the subsequent sales of which assisted Clara to meet the costs of the asylum care of her son, Ludwig, afflicted by the tragic insanity that had befallen his father. Brahms began what became the collection of

*Liebeslieder Walzer* (Op. 52) for four-hands piano and vocal ensemble in 1868, completed them the following year and first performed them with Clara in January, 1870. They were almost certainly inspired by his unrequited infatuation with Clara's daughter, Julie, who married in 1869, in sorrowful response to which event Brahms composed his *Alto Rhapsody* (Op. 53), a setting of Goethe's poem *Harzreise im Winter*, describing it fittingly to friends as the epilogue to his *Liebeslieder*. For all that, the collection was immediately and lucratively successful. The popular *Ländler* style in which the songs were set was not only an acknowledgment of Schumann's waltzes but a recourse to the vernacular that Brahms had used earlier in the scherzo of his exquisitely crafted and deeply autobiographical G major *String Sextet No. 2* (Op. 36). In both works the subtext of the lyrics focuses on love that is neither expectant nor deserving of reciprocation because of the unworthiness and erotic degradation of the suitor – for Brahms a continuing legacy of his early sexual experiences in the Hamburg *Animierlokale* and his subsequent adult taste for sex only with prostitutes. Both the love object and the experience of being in love are idealised to the point of unattainability. Yet, whilst this gives Daumer's verses an inevitably melancholic air, the waltz tempi to which Brahms sets them transforms this mood for the most part into one of cheerful resignation and in some cases robust humour. In number 9 of Opus 52, for example, the rosy-cheeked girl looking out from the house on the Danube is well protected by ten iron bolts on the door; but the lyrical narrator continues: 'what a joke/I'll break them as if they were made of glass'. The locksmith is nevertheless called upon in the last song of the set, 'Locksmith come make me some locks'. The song that precedes it bemoans the impossibility of getting along with

people who 'interpret everything/in the most evil light'. The locksmith is asked to make 'countless locks;/So I may close those malicious mouths/once and for all'.

Brahms was clearly confident enough of the success of his first set of Love Song Waltzes to begin work almost immediately on a second, which became the *Neues Liebersliede Walzer*, Opus 65. Work on them was intermittent, however, and they were not completed until 1874 and published finally in 1875. Their composition took longer because they seem to have constituted a more personal statement by Brahms than the earlier set. Whereas that had been marked *Gesang ad libitum*, allowing for performance by ensembles of different sizes, the fifteen songs of Op. 65 were intended specifically for performance by four-part choral ensemble (*für vier Singstimmen*), from which were to be drawn the singers for the seven solo pieces and the single duet. Similarly, instead of the *Ländler* tempo of Op. 52, these songs are marked for performance at the more restrained *Lebhaft, doch nicht schnell* (Lively, although not fast). Each of the seven pieces for full choir is focused on a central idea, often indicated by repetition – *zertrümmert* (wrecked) in the first, indicating the hopeless abandon of drifting onto the rocky shore of the sea of love; in number seven, *Well' auf Well'* (wave upon wave) signifying repeated torrents of rain from the mountains as a metaphor for the showers of *hunderttausend Küsse* (a hundred thousand kisses) that the lover wishes to shower on his beloved. Notwithstanding the slower time in which these waltzes are sung, they still share with the first set a robust sense of inevitable futility in the pursuit of perfect love that carries through to the last song and its greater sense of finality. In setting a poem by Goethe, as he had done for the *Alto Rhapsody*,

here using the word *genug* (enough) as an imperative, Brahms gives a clear indication of the biographical significance of ending the work in this way. It suggests that he has completed his contribution to the compositional practice of using vernacular waltz tunes as a resource – a tradition in which his distinguished predecessors were Haydn and Mozart and which was continued by Berlioz in his *Symphonie Fantastique*, Tchaikovsky in his ballet scores and *Pathétique* (sixth) symphony and which reached a dark apotheosis in Ravel's choreographic poem, *La Valse*. Diaghilev, who commissioned it in the aftermath of the First World War, called it 'a picture

of a waltz', a macabre parody of the joyful nineteenth-century social dance celebrated by Brahms.

*Zum Schluss* (At the end), as Brahms entitles this final setting of Goethe's verse, focuses no longer on lovers' hopeless quests for reciprocity and fulfilment, but on the muses who 'vainly strive to portray/how sorrow and joy/mingle in the loving breast'. Although they cannot heal love's wounds, they are the only source of solace for them. Brahms's setting is quite virtuosic – musically much more elaborate than for any other piece in either collection. The metric time changes from 3/4 to 9/4, arranging the nine beats into three groups, thus

creating a waltz within a waltz. This displays his mastery of counterpoint, effectively transforming the dance into a form of *passacaglia* or *chaconne* by setting the variations in dance rhythm over a ground bass pattern. In a final, masterly conceit, at the deeply felt climax on the words *Amor geschlagen* (Love's wounds), Brahms silences the piano, leaving the chorus to sing a *capella* for two bars before resuming to usher them to the close of the song and both collections.

Paul Filmer, February 2017

## Liebeslieder Opus 52

### 1 Rede, Mädchen, allzu liebes

Rede, Mädchen, allzu liebes,  
Das mir in die Brust, die Kühle,  
Hat geschleudert mit dem Blicke  
Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,  
Willst du, eine Überfromme,  
Rasten ohne traute Wonne,  
Oder willst du, dass ich komme?

Rasten ohne traute Wonne.  
Nicht so bitter will ich büssen.  
Komme nur, du schwarzes Auge.  
Komme wenn die Sterne grüssen.

### 2 Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut,  
Heftig angetrieben;  
Wer da nicht zu seufzen weiss,  
Lernt es unter'm Lieben.

### 5 Die grüne Hopfenranke

Die grüne Hopfenranke,  
sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
so traurig ist ihr Sinn!

### 1 Speak, beloved maiden

*Speak, beloved maiden,  
whose mere glance filled my once cold heart*

*with such wild passion!*

*Will your heart not soften?  
Will you, supremely chaste,  
live without such sweet joy,  
or will you let me come to you?*

*To live without sweet joy.  
I would not bear such a bitter sacrifice.  
So come, my dark-eyed one,  
come when the stars bid you welcome.*

### 2 The waves dash themselves

*The waves dash themselves  
violently against the rocks.  
Whoever does not yet know to sigh at this  
will learn it through Love.*

### 5 The green hops vine

*The green hops vine  
snakes along the ground.  
The fair young maiden,  
how melancholy she is!*

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr das Liebste weit?

### **6 Ein kleiner, hübscher Vogel nahm den Flug**

Ein kleiner, hübscher Vogel nahm den Flug  
Zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;  
Der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,  
Da tat es ihm, dem Glücklichen, nicht an.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte so wie der.

### **9 Am Donaustrande, da steht ein Haus**

Am Donaustrande, da steht ein Haus,  
Da schaut ein rosiges Mädchen aus.  
Das Mädchen, es ist wohl gut gehegt,  
Zehn eiserne Riegel sind vor die Türe gelegt.

Zehn eiserne Riegel, das ist ein Spass;  
Die spreng' ich als wären sie nur von Glas.  
Am Donaustrande, da steht ein Haus,  
Da schaut ein rosiges Mädchen aus.

### **10 O wie sanft die Quelle sich**

O wie sanft die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

### **11 Nein, es ist nicht auszukommen**

Nein, es ist nicht auszukommen  
Mit den Leuten;  
Alles wissen sie so giftig  
Auszudeuten!

*Listen, you green vine!  
Why don't you rise toward the heavens?  
Listen, you fair maiden!  
Why is your heart so heavy?*

*How can the vine rise  
if no supports lend it strength?  
How can the maiden be cheerful  
when her beloved is so far away?*

### **6 A pretty little bird took flight**

*A pretty little bird took flight  
to a garden filled with fruit.  
If I were a pretty little bird,  
I wouldn't hesitate, I'd do the same.*

*Limed twigs were treacherously laid,  
and the poor bird could not fly away.  
If I were a pretty little bird  
I would hesitate, I wouldn't have done the same.*

*The bird came into a lovely hand,  
which luckily did him no harm.  
If I were a pretty little bird,  
I wouldn't hesitate, I'd do the same.*

### **9 A house stands on the Danube's banks**

*A house stands on the Danube's banks,  
a rosy-cheeked girl looks out.  
The girl is well protected  
by ten iron bolts on the door.*

*Ten iron bolts—what a joke.  
I'll break them as if they were of glass.  
A house stands on the Danube's banks,  
a rosy-cheeked girl looks out.*

### **10 O how peacefully the stream**

*O how peacefully the stream  
winds through the meadow!  
O how sweet it is when Love  
finds Love!*

### **11 No, it's impossible to get along**

*No, it's impossible to get along  
with people.  
They interpret everything  
in the most evil light!*



Bin ich heiter, hegen soll ich  
Lose Triebe;  
Bin ich still, so heisst's ich wäre  
Irr aus Liebe.

## 12 Schlosser auf, und mache Schlösser

Schlosser auf, und mache Schlösser,  
Schlösser ohne Zahl;  
denn die bösen Mäuler  
will ich schliessen allzumal.

Text by Georg Friedrich Daumer

*If I'm happy, they say I have  
impure thoughts;  
If I'm quiet, they say  
I'm driven mad by love.*

## 12 Locksmith, come make me some locks

*Locksmith, come make me some locks,  
countless locks;  
So I may close those malicious mouths  
once and for all.*

Translation by Danielle Sinclair

**Neue Liebeslieder Op. 65 will be performed as the final work of the evening.**

# MAZURKA ELEGIACA BRITTEN

## Benjamin Britten (1913–1976): Mazurka Elegiaca for Four-Hands Piano, Op. 23, No. 2 (1941)

In July 1941, Britten and his partner Peter Pears drove across the United States to California. They had spent the previous several months in New York with W. H. Auden and Leonard Bernstein. Britten's relationships with both men had become difficult, exacerbating his dislike of what he regarded as the shallowness and philistinism of the city. A final straw may well have been Bernstein's taunting verdict on English music: "too much organ voluntary in Lincoln cathedral, too much coronation in Westminster Abbey, too much lark ascending, too much clod-hopping on the fucking village green". They had been invited to stay with the husband-and-wife team of Rae Robertson and Ethel Bartlett, friends and enthusiastic exponents of Britten's work who had commissioned the *Introduction and Rondo alla Burlesca* from him the previous year. Working in a small shed in their garden,

Britten enjoyed a productive spell, completing his first numbered string quartet, which was to be premiered in Los Angeles in late September and composing most of his Scottish Ballad for two pianos and orchestra.

He had been commissioned earlier in the year by Boosey and Hawkes for a short solo piece to form part of a project entitled *Homage to Paderewski* in celebration of the fiftieth anniversary of Paderewski's American debut in 1891. Britten misunderstood the commission, however, and composed a work for two pianos, the *Mazurka Elegiaca*, which he saw as both a work that could be performed by Robertson and Bartlett and a tribute to Chopin, Paderewski's fellow countryman. This was a much more substantial piece than the earlier *Introduction and Rondo* and delighted his hosts, despite the awkward situation

that had developed between them. Ethel had declared her love for Britten, whereupon Robertson, in what Britten's biographer Paul Kildea describes as 'a spectacularly misplaced act of gallantry', withdrew his claim to his wife. It was left to Pears, who was becoming increasingly and necessarily adept at doing so, to calm the situation as far as possible by explaining to Robertson the futility of his gesture, since Britten was unable to reciprocate Rae's declaration of passion. For all his diplomacy, Pears himself suffered the double misfortune of the couple reuniting to upbraid him for not having told them about his and Britten's relationship, and Britten turning on him crossly for finally having done so. Although sometimes described as haunting, this *Mazurka* is a fittingly merry dance.

Paul Filmer, February 2017

# THE PASSING OF THE YEAR

## DOVE

### Jonathan Dove (b. 1959): *The Passing of the Year* (2000) Song cycle for double chorus, two pianos and percussion.

*He knows how to rouse passions and raise smiles. Tunes flow in abundance, and for him, creating a mood, capturing a feeling for an instant, are second nature.* (Fiona Maddocks)

Jonathan Dove's early musical experience was in playing piano, organ and viola. He studied composition at Cambridge under Robin Holloway's tuition before working freelance as an accompanist, animateur, arranger and répétiteur until 1987, when he was employed for a short spell by Glyndebourne Opera, beginning an extended informal association that led to the commission for Glyndebourne Touring Opera of his breakthrough work, *Flight* (1998). An ensemble piece of considerable scope, it has been described as connecting contemporary opera with the comic tradition of Mozart and Rossini whilst referencing the innovative musical theatre of Bernstein and Sondheim. Presciently in the light of contemporary social issues, it was inspired partly by the plight of a displaced Iranian who lived for 17 years at Charles de Gaulle airport.

The depth of knowledge and awareness of the qualities and potentials of the voice and song developed during his early career have remained central throughout Dove's subsequent, prolific output: while Artistic Director of Spitalfields Festival, from 2001 to 2006, he composed the community cantata *On Spital Fields* (2005) for which he received a Royal Philharmonic Society Award (2005) and a British Composer Award (2006). His *A Song of Joys* for chorus and orchestra was commissioned to open the Last Night of the Proms in 2010 and is, like the work to be performed this evening, one of several of his compositions

for both concert and liturgical performance that have become standards of the repertoire.

Dove's choral works show an underlying preoccupation with themes of time, seasonality, death and rejuvenation, all of which feature prominently in *The Passing of the Year*. Commissioned by the London Symphony Chorus and first performed in the spring of 2000 at the Barbican, the score is inscribed by Dove with the dedication 'In memory of my mother' who, he has said elsewhere 'died too young'. The cycle is organised into seven separate movements, each of which sets a poetic text, Dove's selection of which reflects a sureness of literary taste that places him in the strong tradition of English song composition characterised by Britten, Finzi and Vaughan Williams. The core verses come from the short poems of George Peele and Thomas Nashe. In association with Christopher Marlowe and Robert Greene, they comprised the so-called Cambridge University wits, graduates who had come to London, seeking – and failing – to make careers as writers in the emergent, changing post-feudal conditions of the sixteenth century. They were prolific, poverty-stricken, and died young – Peele at 30, Nashe at 33. Dove complements their work with Emily Dickinson's gnomic *After July* (reminiscent of John Skelton, whose verse would certainly have been an important stimulus for Peele and Nashe and was set by Vaughan Williams for his *Five Tudor Portraits*), William Blake's *Ah, Sun-flower!*, excerpts from his *To Autumn* and Alfred Tennyson's *In Memoriam* – both poets who sustained the native English tradition of the short poem which emerged in the fourteenth century, flowered especially in the English renaissance of the sixteenth

and continues strongly into the present. The music in Dove's settings should be seen as a conscious and deliberate match for his choice of poems at the heart of the work. The composer Thomas Morley, an exact contemporary of Peele and Nashe, advised of Elizabethan music that it is "most artificial and to men of understanding most delightful...you must in your music be wavering... sometime wanton, sometime grave and staid...you may maintain points and revert them, use triplaes and show the very uttermost of variety, and the more variety you show the better shall you please." Dove's engagingly wanton use here of triplets and reversion of rhythms between the halves of the divided chorus, as well as the variety – grave, staid and vivid – with which he sets the texts to enhance their evocation of different seasonal atmospheres, testify to just that pleasing character of music recommended by Morley.

The seven movements are arranged in three sections: the first, consisting of the opening three movements, announces spring and anticipates summer; the second, comprised of the next three movements, celebrates summer and anticipates its decline into autumn; the final movement places winter as the cyclical fulcrum of seasonal death and rebirth. The Invocation of Blake's line 'O Earth return!', with which the first section begins, holds a metaphysical paradox of origin and renaissance: that which is to begin is a returning of what has already been and is longed for once again. In different *marcato* tempi that Dove recommends as steadily pulsing, each chorus repeats the three words, frequently as triplets. The tempi are exchanged regularly between the choirs and at times also between the voice parts within each of them. From a quiet beginning the

iterative call moves through a gentle crescendo to a final demanding cry of 'Return!' As if in response, the second movement opens with the first choir altos reporting freely, in speech-song marked 'Spacious', that 'The narrow bud opens her beauties to the sun'. The paradox of the opening Invocation persists implicitly here, since the line of verse, also Blake's, comes from his poem *To Autumn*, despite being deployed here as harbinger of Spring. Gradually, through elaborations and exchanges of rhythm between the halves of the chorus, a musical narrative develops to accompany that of the verse as it heralds the seasonal blooming of flowers opening into summer. Then follows the breathless, Skeltonic urgency of Emily Dickinson's lyric interrogations in *Answer July*, celebrating the excitement of summer's final arrival, with its sure quickening and apotheosis of life in myriad forms. Musically this is embodied in a harmonic progression of rapid, interruptive celebratory call and response between the choirs, punctuated by alternating, descending chimes before a triumphant conclusion to the first movement in the annunciatory cry 'Here – said the year –'.

The central section opens with Dove's setting of Bethsabe's song from the opening scene of Peele's blank-verse play *David and Fair Bethsabe, The Love of King* (1599). Bethsabe reflects on the power and danger of her beauty whilst bathing in a spring during the sultry, languorous heat of high summer. In a characteristic metaphysical conceit, Peele's verse suggests the anxiety that her 'beauty's fire' might 'enflame unstaidd desire': "Make not my glad cause, cause of mourning". The implication that summer is already moving towards its close is picked



Image: Andrew Palmer

up in the next movement, Blake's *Ah, Sun-flower!* Dove's setting, marked 'gently moving', is opened by male voices quietly reinforcing the verse's narrative of impending seasonal decline. Already 'weary of time,' the sunflower marks 'where the traveller's journey is done', and both choirs alternate in singing of the subsequent hints at the resurrection of 'youth pined away with desire' and 'the pale virgin shrouded in snow', who 'aspire where my sunflower wishes to go': the final singing of the word 'go' sustaining an end to the movement that eventually will lead to a new beginning, another cycle of

life. For the final movement of this section, Dove returns to sixteenth century verse, setting the first three stanzas of Thomas Nashe's lyric poem *A Litany in Time of Plague* from his masque entitled *A Pleasant Comedy Called Summer's Last Will and Testament* (1600). First performed before the Archbishop of Canterbury at his Croydon Palace in 1592, 'pleasant comedy' on such an auspicious occasion may well have required a qualifying injection of the kind of sombre note struck by this litany. Sickness and death are harsh metaphors for autumn and winter. The chanted refrain of 'Lord have

mercy on us' passes between the two choirs, alternating with forceful admonitions against the permanence of bliss, joy, health, wealth and beauty, each of which concludes with a further refrain: 'I am sick, I must die'. The piano's slow, repetitive rhythm underlines throughout the choirs' doom-laden tread.

The final section of the cycle sets the first three, fifth and sixth verses of poem CVI in Tennyson's elegiac series *In Memoriam* (1850). The series was begun in 1833 to commemorate the death in that year of Arthur Hallam, Tennyson's closest friend, at the age of 22. Although it runs to 131 poems in all, it is in this one that the overall mood of the series, of loss, sorrow,

mourning and regret, is transformed dramatically to welcome in a new year with a message of humanist and spiritual hope. The acuity of Dove's choices of text now becomes clear: like his own mother, Hallam, Peele and Nashe all 'died too young'; like the verses of Blake, Dickinson and Tennyson, his music is a remembering of them. Dove has himself supposed that there is "something quite unconscious at work there. I suppose what I understand of life and time and the passage of life is what I inherited from my mother – that it's a thing we have to accept, that everything is born and dies". Fittingly, the seventh, closing movement begins with a brief recall of Blake's invocation that began the first, 'O

Earth return', before the fugue of ringing choral calls of invitation supercede it: 'Ring out, wild bells to the wild sky'. The choirs alternate and combine in chiming triplets to acknowledge the passing of the old year and welcome the new, 'ring out the false, ring in the true'. In echoing contrast to Nashe's baleful litany, the pealing and tolling rhythms of their song ring out to banish 'mournful rhymes', 'foul disease' and 'wars of old', ringing in, instead, 'redress to all mankind...the fuller minstrel', and in a final tintinnabulatory cry, 'the thousand years of peace'.

Paul Filmer, February 2017

## IN MEMORIAM: DAVID BERLE (1943–2017)

David Berle died suddenly and unexpectedly on January 7<sup>th</sup> from coronary heart disease. David sang first bass with North London Chorus for many years and was a key member of the section. He was a kind, gentle and immensely likeable man, to whom the choir was very important. His priority always was his wife, Judy and his sons, Tony, Josh, Matt and their partners and children: to them all we express our sympathy and share in their sorrow at the loss of David.

We dedicate our performance tonight of Dove's *The Passing of the Year* to David. We shall also be holding a performance to honour his memory later this year.



**1 Invocation** *William Blake*

O Earth, O Earth, return!

**2 The narrow bud opens her beauties to the sun**  
*William Blake*

The narrow bud opens her beauties to  
The sun, and love runs in her thrilling veins;  
Blossoms hang round the brows of morning, and  
Flourish down the bright cheek of modest eve,  
Till clust'ring Summer breaks forth into singing,  
And feather'd clouds strew flowers round her head.

The spirits of the air live on the smells  
Of fruit; and joy, with pinions light, roves round  
The gardens, or sits singing in the trees.

Summer is icumen in  
Lhude sing cuccu

**3 Answer July** *Emily Dickinson*

Answer July –  
Where is the Bee –  
Where is the Blush –  
Where is the Hay?

Ah, said July –  
Where is the Seed –  
Where is the Bud –

Where is the May –  
Answer Thee – Me –  
Nay – said the May –

Show me the Snow –  
Show me the Bells –  
Show me the Jay!

Quibbled the Jay –  
Where be the Maize –  
Where be the Haze –  
Where be the Bur?  
Here – said the Year –

**4 Hot sun, cool fire** *George Peele*

Hot sun, cool fire, temper'd with sweet air,  
Black shade, fair nurse, shadow my white hair:  
Shine, sun; burn, fire; breath, air, and ease me;  
Shadow, my sweet nurse, keep me from burning,  
Make not my glad cause, cause of {my} mourning.  
Let not my beauty's fire  
Enflame unstaid desire,  
Nor pierce any bright eye  
That wandreth lightly.

**5 Ah, Sun-flower!** *William Blake*

Ah, Sun-flower! weary of time,  
Who countest the steps of the Sun,  
Seeking after that sweet golden clime  
Where traveller's journey is done:

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow  
Arise from their graves, and aspire  
Where my Sun-flower wishes to go.

**6 Adieu! farewell earth's bliss!** *Thomas Nashe*

Adieu! farewell earth's bliss!  
This world uncertain is:  
Fond are life's lustful joys,  
Death proves them all but toys.  
None from his darts can fly:  
I am sick, I must die –  
Lord, have mercy on us!

Rich men, trust not in wealth,  
Gold cannot buy you health;  
Physic himself must fade;  
All things to end are made;  
The plague full swift goes by:  
I am sick, I must die –  
Lord, have mercy on us!

Beauty is but a flower  
Which wrinkles will devour:  
Brightness falls from the air;  
Queens have died young and fair  
Dust hath closed Helen's eye:  
I am sick, I must die –  
Lord, have mercy on us!

# THE PASSING OF THE YEAR

## 7 Ring out, wild bells *Alfred Lord Tennyson*

[O Earth, O Earth, return!]

Ring out, wild bells, to the wild sky,  
The flying cloud, the frosty light:  
The year is dying in the night;  
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,  
Ring happy bells, across the snow:  
The year is going, let him go;  
Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
For those that here we see no more;  
Ring out the feud of rich and poor,  
Ring in redress to all mankind.

Ring out the want, the care, the sin,  
The faithless coldness of the time;  
Ring out, ring out my mournful rhymes,  
But ring the fuller minstrel in.

Ring out old shapes of foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand wars of old,  
Ring in the thousand years of peace.

### INTERVAL

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

## JANIS KELLY APPOINTED TO A PERSONAL CHAIR OF VOCAL PERFORMANCE

Reproduced from the Royal College of Music website ([www.rcm.ac.uk](http://www.rcm.ac.uk)) as North London Chorus's esteemed Patron takes up a well-deserved post!



We're delighted to announce that acclaimed soprano soloist Janis Kelly has been appointed to a Personal Chair of Vocal Performance at the Royal College of Music.

Janis Kelly has been a principal artist with English National Opera for over 36 years and has appeared at all other major British opera houses, with principal roles across the world.

Since joining the RCM's internationally renowned Vocal Faculty in 2008 Professor Kelly has worked with students across the College's range of programmes, nurturing singers of all voice types including celebrated recent RCM graduates Sarah-Jane Brandon, Filipa Van Eck and Soraya Mafi.

At the Royal College of Music Janis has also directed opera scenes, led stagecraft classes and performed with College ensembles and on stage in RCM operas, most recently as Lady Billows in the RCM International Opera School's 2015 production of Britten's *Albert Herring*.

In 2017 she will be giving opera performances with Garsington and Glyndebourne opera companies as well as an international series of solo recitals and concerts. Janis Kelly is a prolific recording artist and her activities also encompass research

and scholarship, with a focus in the area of 'Performance, Practices and Sources'.

Professor Kelly commented: 'This is a truly exciting time for the Royal College of Music; it is an institution offering unequalled inspirational and transformative musical excellence. I am thrilled and honoured to further consolidate my association with the College through the appointment to a personal chair.'

Professor Colin Lawson, Director of the RCM, commented: 'This personal chair was created especially for Professor Kelly in recognition of her extraordinary contribution to the Royal College of Music and the RCM International Opera School, long established as one of the world's leading training centres for opera.'

# THE SEASONS - ENGLISH PART-SONGS

## John Alcock (1715–1806): Soon as the genial spring

Alcock began his musical career as a choral scholar at St Paul's Cathedral alongside William Boyce, under the tutelage of John Stanhope. Known as both an organist and a prolific composer, he became private organist to the Earl of Donegal and rose to the post of organist at Lichfield Cathedral from 1750–61. A divisive character, he vented his frustration with life there in his semi-autobiographical novel, *The Life of Miss Fanny Browne (A Clergyman's Daughter)*, published in 1771 under the pseudonym of John Piper, in which he attacked contemporary political and church corruption. Whilst subsequently holding a series of less auspicious appointments, he devoted his time increasingly to composing, achieving a D.Mus at Oxford in 1766. As well as writing and re-harmonising many psalm tunes and hymns, he wrote a considerable number of convivial pieces – catches, glees and canons – for the Nobleman and Gentleman's Catch Club, gaining him a number of their prizes. His work was also regularly included in the annual collections of such works published by Thomas Warren between 1763 and 1794. *Soon as the genial spring* was published in number 16 of these collections and celebrates Spring's refreshing seasonal cheer in the parallel occurrences of new love between young people and turtle doves.

### Soon as the genial spring

Soon as the genial spring renews the shade,  
Beneath the wonted bow'r the lover tells  
His tender wishes to the list'ning maid,  
While she in blushes all her flame reveals.  
The turtle mourns his solitude no more,  
But woos and bills as happy as before.

## Edward Elgar (1857–1934): As torrents in summer (1896)

This is the epilogue to Elgar's first large-scale choral work, the cantata *Scenes from the Saga of King Olaf*, based on Longfellow's epic poem about Olaf Tryggvason, King of Norway from 995 to 1000 CE whose dubious fame rests on his responsibility for the forcible conversion of his people to Christianity.

It was written for the North Staffordshire Festival in 1896, was first performed at the Victoria Hall, Hanley and remains important for its anticipation of the much more significant *Dream of Gerontius*, composed four years later. *As torrents in summer* is the earlier cantata's final, soulful chorus, sung unaccompanied and providing it with a moving climax in which Elgar's music transforms the laboured rhyming couplets of Longfellow's verse. This is the first instance of a pattern that became characteristic of his subsequent career, when his music rescues a poor choice of poetic text from what might otherwise have become a justifiable oblivion.

### As Torrents in Summer

Henry Wadsworth Longfellow

As torrents in summer  
Half dried in their channels,  
Suddenly rise, though the  
Sky is still cloudless,  
For rain has been falling  
Far off at their fountains;

So hearts that are fainting  
Grow full to o'erflowing,  
And they that behold it,  
Marvel, and know not  
That God at their fountains  
Far off has been raining!

## Sir Arthur Seymour Sullivan (1842– 1900): The Rainy Day (1867)

Although now best known for his later collaborations in musical theatre with W. S. Gilbert, at the time that he set Longfellow's poem for this part-song, Sullivan was the rising star of British music. In the same year, the Royal Philharmonic Society had commissioned and premiered his overture *Marmion*, which led *The Times* critic to refer to him, with cautious enthusiasm, as 'the only composer of any remarkable promise that just at present we can boast'. Working eventually across a considerable range of sacred and secular musical forms, he composed some twenty part-songs in this early period of his career. *The Rainy Day* is the second of his set of *Six Songs*, published in the second series of Novello's voluminous

*Part-Song Book* and shows his effective use of resolved harmonies to lift the implicit bleakness of Longfellow's text (it introduces the lasting truism: 'Into each life some rain must fall') with a resigned optimism.

## The Rainy Day

*Henry Wadsworth Longfellow*

The day is cold and dark and dreary;  
It rains and the wind is never weary;  
The vine still clings to the mould'ring wall,  
But at ev'ry gust the dead leaves fall,  
At ev'ry gust the dead leaves fall,  
And the day is dark and dreary.

My life is cold and dark and dreary;  
It rains and the wind is never weary;  
My thoughts still cling to the mould'ring Past,  
But the hopes of youth fall thick in the blast,  
The hopes of youth fall thick in the blast,  
And the days are dark and dreary.

Be still, sad heart! and cease repining;  
Behind the clouds is the sun still shining;  
Thy fate is the common fate of all,  
Into each life some rain must fall,  
Some rain must fall,  
Some days must be dark and dreary.

## Samuel Coleridge-Taylor (1875–1912): Summer is gone (1911)

A phenomenon of late nineteenth/early twentieth-century British and North American music, Coleridge-Taylor's fame was such that he became known for the scope of his works as 'the African Mahler', and 'the black Dvůřák' for attempting to accomplish for traditional African music what the latter composer had done for Bohemian music. Elgar's editor and Novello publisher, August Jaeger (Nimrod of the *Enigma Variations*) called Coleridge-Taylor 'a genius' and Elgar himself described him less succinctly as 'far and away the cleverest fellow going amongst the younger men'. Coleridge-Taylor was brought up by his English mother, Alice Martin and her father, Benjamin Holmans. Samuel's father, Daniel Taylor, a Sierra Leone Creole, had returned to Africa before

his son was born. Samuel studied violin at the Royal College of Music and composition under Sir Charles Villiers Stanford. The work by which he is best known, *Hiawatha's Wedding Feast*, the first in a trilogy of cantatas setting Longfellow's epic poem *The Song of Hiawatha*, was premiered at the College in 1898, conducted by Stanford before a capacity audience which included Sir Arthur Sullivan. By then ailing and frail, Sullivan is said to have insisted: "I'm coming to hear your music tonight even if I have to be carried". Sir Hubert Parry, also present, described the occasion as 'one of the most remarkable events in English musical history'. *Summer is gone* sets Christina Rossetti's short poem *Bitter for Sweet*, which was published in her first collection *Goblin Market and Other Poems* (1862). Coleridge-Taylor's music echoes the lyrical intensity with which her verse remarks on the sense of seasonal passing and loss. The composer died of pneumonia a year later; the tribute on the headstone of his grave in Sutton cemetery begins, appropriately for tonight's concert, with the words 'He died too young...'

## Summer is gone

*Christina Rossetti*

Summer is gone with all its roses,  
Its sun and perfumes and sweet flowers,  
Its warm air and refreshing showers;  
And even Autumn closes.

Yea, Autumn's chilly self is going,  
And winter comes which is yet colder,  
Each day the hoar-frost waxes bolder  
And the last buds cease blowing.

## John Rutter CBE (b.1945): Blow, blow, thou winter wind (1973)

Educated at Highgate School, where he was contemporary with John Tavener, and Clare College, Cambridge, Rutter's compositions range eclectically across choral, orchestral and instrumental music. North London Chorus have in the past performed his *Magnificat* and *Psalmfest*. This song, from the closing scene of Act II in Shakespeare's *As You Like It*, is the fourth in Rutter's cycle of six choral settings of Shakespearean texts, *When Icicles Hang*. Amiens,



who sings it, belongs to the entourage of Duke Senior, outlawed to life as an exile in the Forest of Arden by his brother, who has usurped his rule. He has come to prefer this simple bucolic life as 'More free from peril than the envious court'. The Duke calls on Amiens to 'Give us some music; and, good cousin, sing' and for his theme, Amiens returns to the opening scene of Act II, where the Duke cheerfully insists that even when the 'churlish chiding of the winter's wind...bites and blows upon my body/Even till I shrink with cold, I smile'. Shakespeare gives Amiens a bittersweet elaboration of this, using the unkindness of the winter wind to highlight human ingratitude, ironising the metaphor further in the refrain: 'Most friendship is feigning, most loving mere folly/Then heigh-ho the holly!/This life is most jolly'. Although Rutter notes that "no musical setting... survives from Shakespeare's time", the delicate liveliness of his setting compares interestingly, in terms of the tenor of Shakespeare's dramatic verse, to Thomas Arne's better known one, part of the latter's incidental music for the production of the play at Theatre Royal, Drury Lane in December 1740.

Paul Filmer and Nicola Bartlett, February 2017

## **Blow, blow, thou winter wind**

*William Shakespeare*

Blow, blow, thou winter wind  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.

Freeze, freeze thou bitter sky,  
That does not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As a friend remembered not.  
Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.

## **Neue Liebeslieder Op. 65: Brahms**

### **1 Verzicht, o Herz, auf Rettung**

Verzicht, o Herz, auf Rettung,  
dich wagend in der Liebe Meer!  
Denn tausend Nachen schwimmen  
zertrümmert am Gestad' umher!

### **2 Finstere Schatten der Nacht**

Finstere Schatten der Nacht,  
Wogen und Wirbelgefahr!  
Sind wohl, die da gelind  
rasten auf sicherem Lande,  
euch zu begreifen im Stande?  
Das ist der nur allein,  
welcher auf wilder See  
stürmischer Öde treibt,  
Meilen entfernt vom Strande!

### **1 Abandon hope of rescue, O heart**

*Abandon hope of rescue, O heart,  
when you venture on the sea of love!  
For a thousand ships are drifting,  
wrecked on the surrounding shores!*

### **2 Dark shadows of the night**

*Dark shadows of the night,  
treacherous waves and current!  
Who, resting safely  
on dry land,  
understand your plight?  
He alone can do so  
who on the high seas  
faces stormy solitude  
miles away from the shore.*

**7 Vom Gebirge Well auf Well**

Vom Gebirge Well' auf Well'  
kommen Regengüsse --  
und ich gäbe dir so gern  
hunderttausend Küsse!

**8 Weiche Gräser im Revier**

Weiche Gräser im Revier,  
schöne stille Plätzchen!  
O wie linde ruht es hier  
sich mit einem Schätzchen!

**12 Schwarzer Wald, dein Schatten ist so düster!**

Schwarzer Wald, dein Schatten ist so düster!  
Armes Herz, dein Leiden ist so drückend!  
Was dir einzig wert, es steht vor Augen.  
Ewig untersagt ist Huldvereinung.

**14 Flammenauge, dunkles Haar**

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen!  
Kummer ist durch dich hinein  
in mein armes Herz gezogen!  
Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
Kann die heiße Menschenbrust  
atmen ohne Glutbegehren?  
Ist die Flur so voller Licht,  
daß die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
daß das Herz in Qual vergehe?

**15 Nun, ihr Musen, genug!\***

Nun, ihr Musen, genug!  
Vergebens strebt ihr zu schildern,  
wie sich Jammer und Glück  
wechseln in liebender Brust.  
Heilen könnet die Wunden ihr nicht,  
die Amor geschlagen,  
aber Linderung kommt einzig,  
ihr Guten, von euch.

Text by G F Daumer and Johann Wolfgang von  
Goethe\*

**7 From the mountains, wave upon wave**

*From the mountains, wave upon wave,  
come torrents of rain.  
And I would likewise love to shower  
a hundred thousand kisses on you!*

**8 Soft grasses in this spot**

*Soft grasses in this spot,  
lovely quiet little places!  
O how gently one can rest here  
with a sweetheart!*

**12 Dark forest, your shadows are so gloomy!**

*Dark forest, your shadows are so gloomy!  
Poor heart, your sorrows are so oppressive!  
Before your eyes stands the one thing you value.  
forever forbidden is a happy union.*

**14 Fiery eye, dark hair**

*Fiery eye, dark hair,  
lovely and bold youth,  
because of you my poor heart  
is wrenched with sorrow.  
Can ice come from the sun's fire?  
Can day change into night?  
Can the passionate human breast  
breathe without glowing desire?  
When fields are so full of light,  
why should the flower stand in the dark?  
When the world is so full of pleasure,  
why should the heart perish in torment?*

**15 Now enough, ye Muses!**

*Now enough, ye Muses!  
Vainly you strive to portray  
how sorrow and joy  
mingle in the loving breast.  
You cannot heal the wounds  
inflicted by Cupid;  
but solace comes only,  
kind ones, from you.*

*English translations by John W Ehrlich and Bernard  
Greenberg for The Spectrum Singers, Massachusetts,  
USA.*

# BIOGRAPHIES



## CATHERINE BORNER PIANO

Catherine Borner studied piano and flute from the age of ten at the junior department of the Royal Academy

of Music and was a member of the National Youth Wind Orchestra of Great Britain for four years. 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 NLC as their accompanist in September 2005 and for her tenth season she performed Mozart's Piano Concerto No. 23 in A Major in November 2014. 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. Future engagements include Manuel de Falla's *Nights in the Gardens of Spain* with Bromley Symphony Orchestra in November.



## JOHN FLINDERS PIANO

John Flinders discovered his love of ensemble playing whilst at school, and his studies with Dorothea Law at the University of York and Mary Peppin at the Guildhall School of Music and Drama inspired him to specialise in the art of accompaniment. He now

has a wide-ranging career as soloist, accompanist, coach and teacher; he has given concerts in Croatia, France, Iceland, India, Ireland, Japan, Portugal, Turkey and South America, performs regularly with singers, instrumentalists and choirs, accompanies the next generation of British musicians at the Guildhall School's Junior Department, and teaches piano at two of Britain's top schools. In 2014 he featured as piano soloist on the soundtrack of the major ITV series 'The Great War: The People's Story', playing music by Edmund Jolliffe, and in 2015 he gave three performances of Rachmaninov's *Second Piano Concerto*.

In London he has played at the Barbican Centre, Cadogan Hall, Purcell Room, Queen Elizabeth Hall and St John's, Smith Square. He is particularly noted for his performances of the clarinet

repertoire and has worked with many of this country's leading clarinetists. Another speciality is the song repertoire: in 2008 Veronica Veysey Campbell and John created the Aberystwyth MusicFest Vocal Course, which has taken place annually since then. He has taught and accompanied on several other prestigious music courses, notably Dartington International Summer School, David Wilson-Johnson's song course at Ferrandou in France, the Malvern Wind Chamber Music course and the Benslow Baroque Opera Project.

His recordings have been acclaimed by BBC Music Magazine, the Sunday Times and Gramophone, and the CD of Peter Dickinson's *Five Forgeries* for piano duet, which he recorded with the composer, was released in 2009. Since 2011 John has been the accompanist for the Pink Singers, Europe's oldest LGBTI choir.



## 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, *Sweeney Todd* (with Emma Thompson and Bryn Terfel), *The Barber of Seville*, *Akhnaten*, *Sunset Boulevard* starring Glenn Close, and *The Pearlfishers*.

In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (available on DVD). He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), *The Pirates of Penzance*, *The Mikado*, *The Gondoliers* and *Kismet* (ENO). In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/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 and this season he has also been working with the East London Chorus and ENO's Community Choir.

Recent and upcoming projects include a visit to Mumbai with the Pink Singers, and *The Winter's Tale*, *Carousel*, *The Dream of Gerontius* and Jonathan Dove's *The Day After* at ENO.

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

  
 40th  
 Anniversary Season  
 A second performance of  
 NLC commission  
**Out of the  
 Depths**  
 Matthew King  
**Requiem Mass  
 in D minor**  
 Mozart  
 17th June 2017  
 St James Church



# 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 16<sup>th</sup> to 21<sup>st</sup> 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, recently appointed Professor at the Royal College of Music, 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 7.45pm 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 performing later this year in Zurich on November 11, at the City Church of St Jakob, Staffauer, with the Swiss choir Contrapunto in celebration of their 30<sup>th</sup> anniversary. They, in turn, will come to London for a joint concert with us in Shoreditch Town Hall on November 25. The programme for both concerts will include works by Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

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 basses.

**SOPRANO**

Jean Airey	Jenny Cohen	Debbie Goldman	Alison Liney	Pauline Treen
Gloria Arthur	Shantini Cooray	Katherine J H Herold	Ros Massey	Patricia Whitehead
Helena Beddoe	Heather Daniel	Amanda Horton	Ainsley McArthur	Andrea Whittaker
Jenny Bourne Taylor	Sheila Denby-Wood	Enid Hunt	Susan Segal Horn	
Michaela Carlowe	Anne Godwin	Marta Jansa	Jennifer Somerville	

**ALTO**

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

**TENOR**

Gary Bilkus	Alan Chandler	Keith Maiden	Jeremy Pratt	Jack Sultoon
Vivienne Canter	Pasco Fearon	James Murphy	Wilhelm Skogstad	Alan Wills

**BASS**

Marcus Bartlett	Michael Derrick	Stuart Little	Andrea Sabbadini
Norman Cohen	Paul Filmer	Paul Long	Tony Shelton
John Crouch	David Hastings	David Loxley-Blount	Chris Siva-Prakasam
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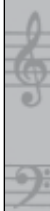


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## PAST CONCERTS - THE LAST TEN YEARS

- 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 Nostris*  
**Bach** *Mass in F*  
**Handel** *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*  
**Bliss** *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*  
**Elgar** *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*  
**Beethoven** *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*  
**Lauridsen** *O Magnum Mysterium*  
**Barber** *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*  
**Taverner** *Syati*  
**Durufié** *Requiem*
- 24 Mar 2012 **Handel** *Israel in Egypt*
- 30 Jun 2012 **Dvorak** *Mass in D*  
**Howells** *An English Mass*
- 15 Dec 2012 **King** *Out of the Depths* (First performance)  
**Mozart** *Mass in C Minor*
- 20 Apr 2013 **J S Bach** *Mass in B Minor*
- 29 Jun 2013 **Various** *Summertime*
- 21 Nov 2013 **Britten** *War Requiem*
- 15 Mar 2014 **Schubert** *Mirjams Siegesgesang*  
**Korngold** *Passover Psalm*  
**Mendelssohn** *Hear My Prayer*  
**Bernstein** *Chichester Psalms*
- 14 Jul 2014 **Mendelssohn** *Verleih' und Frieden*  
**Brahms** *Nänie*  
**Brahms** *Ein Deutsches Requiem*
- 22 Nov 2014 **Beethoven** *Mass in C*  
**Haydn** *Te Deum*
- 21 Mar 2015 **Fauré** *Requiem Mass*  
**Kodály** *Missa Brevis*  
**Liszt** *Die Seligkeiten*
- 16 May 2015 **Britten** *War Requiem*
- 4 July 2015 **Handel** *Acis and Galetea*
- 28 Nov 2015 **Bach** *Magnificat, Christmas Oratorio Parts 1,2,3*
- 12 Mar 2016 **Mendelssohn** *Elijah*
- 11 Jun 2016 **Bernstein** *Mass*  
**Whitacre** *Five Hebrew Love songs*  
**Copland** *Old American Songs*
- 11 Nov 2016 **Verdi** *Requiem*

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