

Mozart Requiem

King Out of the Depths



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Saturday 17th June 2017 7:30pm
St James Church, Muswell Hill



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Requiem in D minor K626
Mozart

INTERVAL

Out of the Depths
Matthew King

Saturday 17th June 2017
St James Church
London N10 3DB

Lucy Knight *soprano*
Martha Jones *mezzo-soprano*
Elgan Llyr Thomas *tenor*
Timothy Connor *baritone*

North London Chorus

Meridian Sinfonia
Eleanor Gilchrist *leader*

Murray Hipkin *conductor*



INTRODUCTION

The second concert of our 40th Anniversary Season sees the second performance of our 2012 commission, Matthew King's *Out of the Depths*, setting texts selected from Oscar Wilde's *De Profundis*, the posthumously published prose apologia he wrote in Reading Gaol following his 1895 conviction for gross indecency. King interweaves music and text with dramatic ingenuity in a series of movements which evoke the dehumanising boredom and humiliating degradation of prison life. The commission was in memory of Bill Brown, one of our basses who died suddenly in 2009, with generous support from his widow, Helen. A lawyer by profession, Bill was also a dedicated and effective supporter of prison reform. This year's performance of *Out of the Depths* coincides appropriately with the 50th anniversary of the decriminalisation of homosexuality in this country, when the passing of the Police and Crime Act 2017 will mean that Wilde, among some 50,000 others, will receive a posthumous pardon.

Like Wilde's *De Profundis*, Mozart's *Requiem* was published posthumously. It was incomplete when he died but has since become one of the most popular choral works of all time in the completion by his pupil Franz Süssmayr that will be sung this evening. Intrigue surrounds the circumstances of its composition and continues to lend it an engagingly mysterious air – not least Mozart's alleged conviction that he was writing it for his own death. More significantly, however, it indicates powerfully one direction his music would have taken had his life not been cut so tragically short. Using operatic style to reinvigorate traditional church music, Mozart combines senses of sacred and secular, human and divine in wholly innovative ways. Despite the 19th century critic E.T.A. Hoffman's judgment that "the Requiem performed in a concert-hall is not the same music; it is like a saint appearing at a ball!", it made possible subsequent operatic settings of sacred texts for concert performance by composers such as Rossini and Verdi.

Paul Filmer

May 2017

North London Chorus is grateful to Helen Brown and The Ralph Vaughan Williams Trust for their generous contributions towards the commission of *Out of the Depths*.

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

REQUIEM

MOZART

W. A. Mozart (1756–1791): Requiem, K 626 (1792 completed by Franz Süssmayr, revised by Duncan Druce)

I Introitus

Requiem

II Kyrie

III Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis maledictis

Lacrymosa

IV Offertorium

Domine Jesu

Hostias

V Sanctus

VI Benedictus

Osanna

VII Agnus Dei

VIII Communio

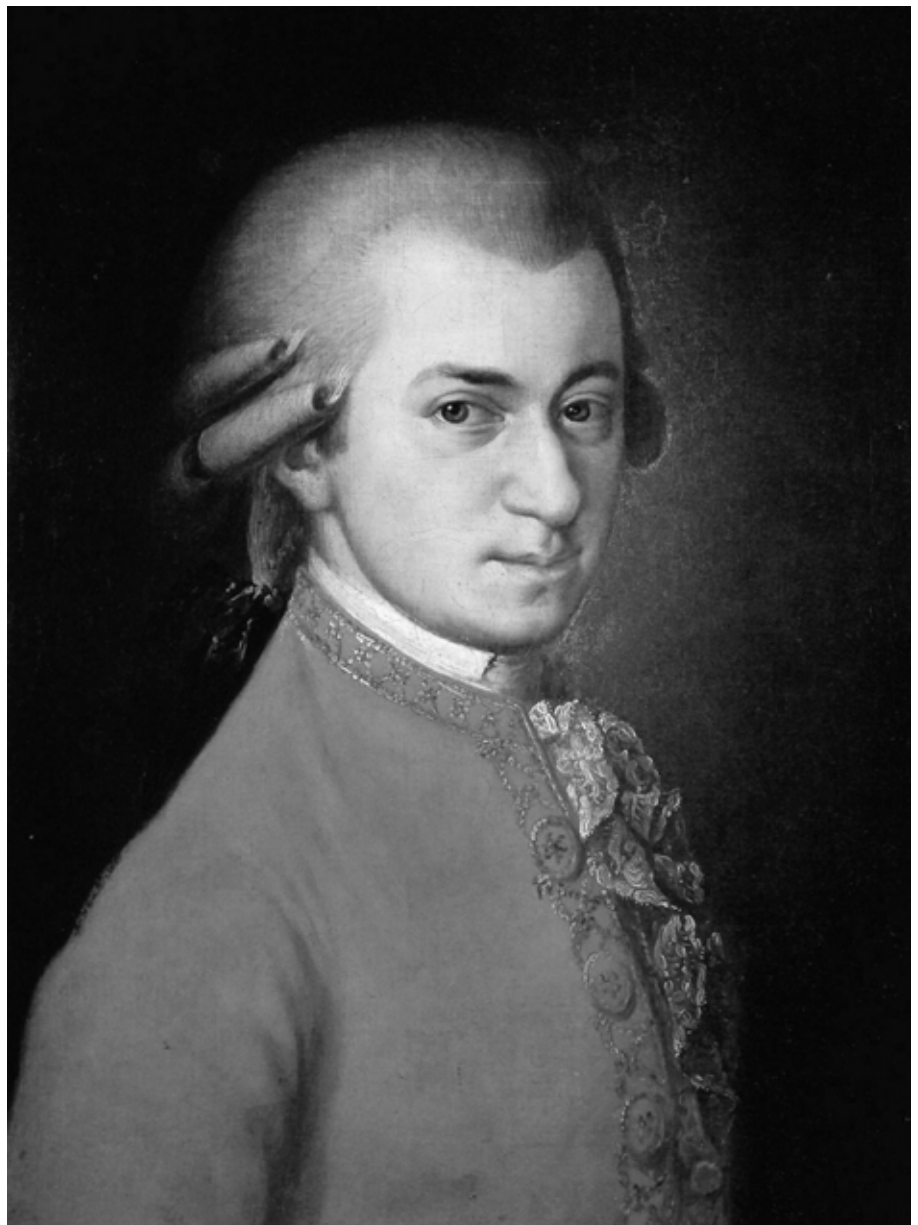
Lux aeterna

Cum sanctis tuis

“...who can remain unmoved by the fervent devotion and spiritual ecstasy radiating from it? ...pure devotion resonates through these awe-inspiring chords which speak of another world, and which in their singular dignity and power are themselves another world”.

E.T.A. Hoffman

Mystery, and hence speculation, for some long time surrounded the provenance of Mozart's final work. According to Niemetschek's biography, published in 1798 and based largely on information supplied by Constanze, Mozart's widow, it was said to have been commissioned by a mysterious stranger in an unsigned letter, brought by an



unknown messenger, who wished to know whether Mozart would write a Requiem Mass, what it would cost to do so, and how long it would take. In a series of anecdotes about Mozart, published also in 1798 by Friedrich Rochlitz, who had met Constanze in Germany two years previously, more details were added. The messenger was described as serious, impressive

and of earnest countenance, acting on behalf of a very distinguished gentleman, a connoisseur, to whom someone very near and dear had died, and who wished to remember the day of her death in a worthy fashion. Mozart had accepted the commission, for delivery in about four weeks at a fee of 100 ducats, which was paid in advance in a roll

of coins that the messenger placed before Mozart. A further report, in the *Salzburger Intelligenzblatt* shortly after Mozart's death states that the fee was 60 ducats, half of which was paid in advance, and that the work would take three months to finish. Both this report and Rochlitz note that Mozart became consumed with the work, fainted several times whilst working on it, and finally became convinced that he was writing it for his own funeral. Allied to his belief that he was being poisoned, and the elaborate accounts implicating Salieri in his death, it is not difficult to see why the *Requiem* retains its mysterious reputation.

The facts have been clear, however, since 1964, with the discovery in the municipal archives at Wiener Neustadt, south of Vienna, of a document that described itself as the 'true and detailed history of the 'Requiem' by W.A. Mozart'. The document was written in 1839 by Anton Herzog, who had been a musician at the court of Count Franz Walsegg, in Stuppach, at the time that the Count had commissioned Mozart to compose the Requiem in June, 1791. The intention was that it should be performed annually on the anniversary of the Count's wife, Anna, who had died tragically young (at 21) earlier that year, on February 14th. The mystery surrounding Walsegg's identity was explained by his propensity to pass off as his own the works he frequently commissioned from other composers and copied into parts in his own hand, reportedly smiling silently when his musicians asked him who had composed them. The stranger who had visited Mozart was Dr Johann Nepomuk Sortschan, a Viennese lawyer who acted as the Count's agent.

Although Mozart appears to have begun work on the Requiem

immediately, its progress was delayed by his trip to Prague early in September for the production of *La Clemenza di Tito* and by his work on *Die Zauberflöte*, which was first performed on 30 September. The latter work, together with his *Clarinet Concerto* (K622) and the *Requiem* indicate the new direction towards what has been termed a nobler, more popular style that Mozart's music was taking in the last months of his life. He had successfully petitioned earlier in 1791 for appointment as Kapellmeister designate at St Stephen's Cathedral in Vienna, for which his motet *Ave verum corpus* (K618), written for the feast of Corpus Christi in June, can be seen as a test piece. The post would not only have given him much-needed financial security; it would also have provided him with the opportunity and resources for the composition of serious sacred music in the church style, which Niemetschek claimed was his favourite compositional form. He had written to his father in 1778 of his ambitions for such an appointment, saying: "I am a composer and was born to be a Kapellmeister". By the mid-18th century the incumbents of such posts, whether employed by a cathedral or a court, were expected to write secular as well as sacred music. This would have enabled Mozart to continue without interference to write music that blended so brilliantly the human with the divine. Although the *Requiem* and the *Mass in C minor* (K427) both remained unfinished, they are widely regarded as masterpieces of the genre, showing the full powers of his genius in elaborating and embellishing sacred music with operatic style, combining what Hoffman termed "the solemn dignity of the old music with the rich

ornament of the new", for which the *Requiem* in particular could serve as a model to all church composers.

Mozart had been in poor health for some time before he became very ill early in November 1791 and was bedridden for a fortnight before his death on 5th December. Despite the reports of his efforts on it, the *Requiem* remained substantially incomplete. He had orchestrated completely the *Introitus: Requiem aeternam*, and written out in full the vocal parts and *basso continuo* of the *Kyrie*, and of the *Dies Irae* and *Confutatis* in the *Sequenz*, for which he had also written the first eight bars for vocal parts and *basso continuo*, with the first two bars notated for violins and viola. Of the *Offertorium*, only the vocal parts and *basso continuo* had been fully written out, with the remainder occasionally notated. For the *Sanctus*, *Agnus Dei* and *Communion*, it is probable that there were sketches for vocal parts and *basso continuo*, but these have not survived. Thus, Mozart himself was responsible for the work only up to the first eight bars of the *Lacrymosa*, the remainder having been completed after his death by Süssmayr who had been both pupil and close collaborator during Mozart's last year. Despite having referred, whilst working on it with him, to Süssmayr's understanding of the *Requiem* as like that of 'a duck in a thunderstorm', it seems clear that Mozart intended that he should complete it. Other musicologists, notably Landon, have suggested that Süssmayr's completion owes much to Joseph Eybler, another of Mozart's pupils, to whom Constanze initially offered the task, but who refused it, she said, 'with beautiful excuses'. Süssmayr's claim is reinforced, however, by Sophie Haibel, who had



Henry Nelson O'Neil Mozart's Last Moments, with Constanze, Sophie and, presumably, Franz Xaver Süssmayr

been present at Mozart's death, and wrote her recollections of it, in 1825, to her brother-in-law, Georg Nikolaus von Nissen, who was collecting materials for his biography of the composer:

"Süssmayr was at Mozart's bedside. The well-known *Requiem* lay on the quilt and Mozart was explaining to him how, in his opinion, he ought to finish it, when he was gone...His last movement was an attempt to express with his mouth the drum passages in the *Requiem*."

Though it cannot be known for certain, it does not seem that Mozart envisaged any subsequent departure from the orchestration that he specified for the *Introit*, of two basset-horns, two bassoons, two trumpets, timpani, organ and customary strings and trombones, the lattermost doubling for the three lowest voices of the chorus – a strategy he had previously deployed in the 1774 choral setting of Psalm 110, *Dixit Dominus* (K 193).

The opening *Introitus: Requiem aeternam* is in a dark, sombre tone, *adagio*, which underscores a fittingly

funereal sense of procession through successive choral part entries, elaborating the demand for eternal rest with that for perpetual light. The measured soprano solo, *Te decet hymnus*, follows, before the chorus resumes its demands at the same solemn pace up to a mild, concluding flourish from sopranos and altos on *luceat eis*. By contrast, the *Kyrie* opens, *allegro*, as an elaborate fugue, collecting the differentiated voices of a crowd demanding justice, analogous to the chorus of a Bach Passion. After the announcement of *Kyrie eleison* by the basses, the altos launch into a ritornello on *Christe eleison*,

followed by sopranos echoing basses, and tenors taking the alto line. The movement closes in a full choral restatement of the *Kyrie*.

The *Sequenz* begins with *Dies Irae*, a foundation-shaking evocation of the prophesied days of divine wrath and mourning, the full chorus urged on by furious orchestral string passages and linked for continuity by a fast, trenchant bass line on *Quantus tremor est futurus*. The mellow sonority of a trombone solo opens the *Tuba mirum*, followed by solos in ascending order from each voice part, moving into the soft calm of the soprano line, *Cum vix justus sit securus*, which anticipates the first moment of tenderness in the work, as the quartet of soloists delicately reiterate their plea of mercy for the just. The *Rex tremendae* begins, *adagio*, with great orchestral majesty, as a prelude to the choral salutation, developing steadily and supported strongly by the bass line until the surprising, sad and gentle plea of *salva me* from sopranos and altos, then tenors and basses, and the concluding, united choral call for salvation: *salva me fons pietatis*. The basses are brought into full richness for the introduction to the *Recordare*, in a canon of successive long notes, each overreaching the other until the answering phrase of violins and violas, interlinked as they rise and fall against one another. The soloists, taking their cue from the structure of this carefully ordered orchestration, proceed to weave together a devout prayer for deliverance, *statuens in parte dextra*. The mood changes suddenly again, as basses, followed by tenors furiously spit out the *Confutatis*, once more wound up to do so by dark, urgent strings before, equally suddenly, the faint echo of sopranos and altos interrupts them, *sotto*

voce, seeking the call of benediction, *voca me cum benedictis*. By calling a united chorus, *pianissimo*, into submissive contrition, the basses finally stem the fierce resumption of the *Confutatis* with their cry of *Oro supplex et acclinis*.

The mood is thus set for the culmination of the *Sequenz* in Mozart's exquisite *Lacrymosa*, which opens with strings setting an intervalled rhythm, *larghetto*, as the chorus swings into an expression of grief which seems anything but mournful in its almost abandoned rhythmic sensuality, an impression reinforced by the warmth of the concluding *Dona eis requiem* and its gorgeous, ecstatically drawn-out *Amen*. The sustained atmosphere of this wonderful movement testifies to Süssmayr's sense of Mozart's music. It is only possible to speculate what Mozart might actually have contributed after the first eight bars, where unequivocal attribution for the composition ends. Mozart's sketches for the *Offertorium* were written before he began the *Lacrymosa*, which might explain why it accomplishes such a distinct change of mood in the process of the work as a whole.

The change is marked specifically by the declaratory briskness of the first section of the *Offertorium*. It begins with a full choral salute: *Domine Jesu Christe, Rex gloriae*, marked *andante con moto*, yet *piano* by Süssmayr (though other editors have suggested that *allegro moderato* might be more appropriate) and proceeds to the basses' confident introduction of the legitimating fugue: *Quam olim Abrahae promisisti*. This links the first with the second part of the offertory, the sacrificial prayer of the *Hostias*, which constitutes, *andante* and *piano*, a graceful extended plea for deliverance, to rich

string accompaniment, concluding *forte*, with a reiteration of the same legitimating promise.

The *Sanctus* proceeds majestically with a change of pace, from *adagio* to *allegro*, as the basses introduce the bright, brief *Osanna* fugue. This provides a prelude to the solo quartet's calm interweaving of the *Benedictus*, which provides a pairing with the *Sanctus* that is structurally similar to that of the *Offertorium*, each concluding with the same choral passage. The *Benedictus* ends with a choral repetition of the *Osanna*, this time commenced by the tenors. This is followed by a brief *Agnus Dei*, *larghetto*, as was the *Lacrymosa*, but without the sensuousness of the latter. Here the full sorrow of death is heard in the plea for eternal rest, moving with slow sonority to its resigned close.

The work concludes with the *Communion* which, at the opening soprano solo, reverts to the music of the *Introitus* and *Kyrie* with which it began. Such repetition was a convention in settings of the Mass at the time, and, according to Constanze, was suggested to Süssmayr by Mozart just before his death. The sense of an ending is developed with real intensity as the basses open the fugue, *Cum sanctis tuis*, after some 30 bars. This builds, *allegro*, through crescendi of sustained ritornelli for each choral part, to the appended, emphatic final statement: *Quia pius es*. If Mozart had become convinced, for whatever reasons, that he was working on a Requiem for his own death, it is surely a terrible irony that this was what prevented him completing it. Yet enough of it stands, certainly in Süssmayr's completion, to provide him with a fitting valediction.

Paul Filmer
May 2017

I Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

II Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

III Sequenz**Dies Irae**

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

What dread there will be
When the Judge shall come
To judge all things strictly.

Tuba Mirum

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus iudicetur.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

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

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

Rex Tremendae

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

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tamus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam 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.

Confutatis Maledictis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrymosa

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

IV Offertorium

Domine Jesu
Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and from the
bottomless pit.

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.

Hostias

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.

V Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni suni coeli et terra gloria tua.
Osanna in excelsis.

VI Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

VII Agnus Dei

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

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

VIII Communio

Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

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

Deliver them from the lion's mouth.
Neither let them fall into darkness
nor the black abyss swallow them up.
And let St Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross
from death into the life
which once Thou didst promise to Abraham
and his seed.

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
grant them rest.

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

May eternal light shine on them, O Lord.
with Thy saints for ever, because
Thou art merciful.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou are merciful.

INTERVAL

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

OUT OF THE DEPTHS

MATTHEW KING

Matthew King (b. 1967): *Out of the Depths* (2012)

- 1 **Three Months (Introit)**
- 2 **Suffering (Penitential Psalm)**
- 3 **The Zanies of Sorrow (Kontakion)**
- 4 **For us there is only one Season (Arioso)**
- 5 **A Pedestal May Be a Very Unreal Thing (Blues-Fugato-Chorale)**
- 6 **Three Months (reprise) (Antiphon)**

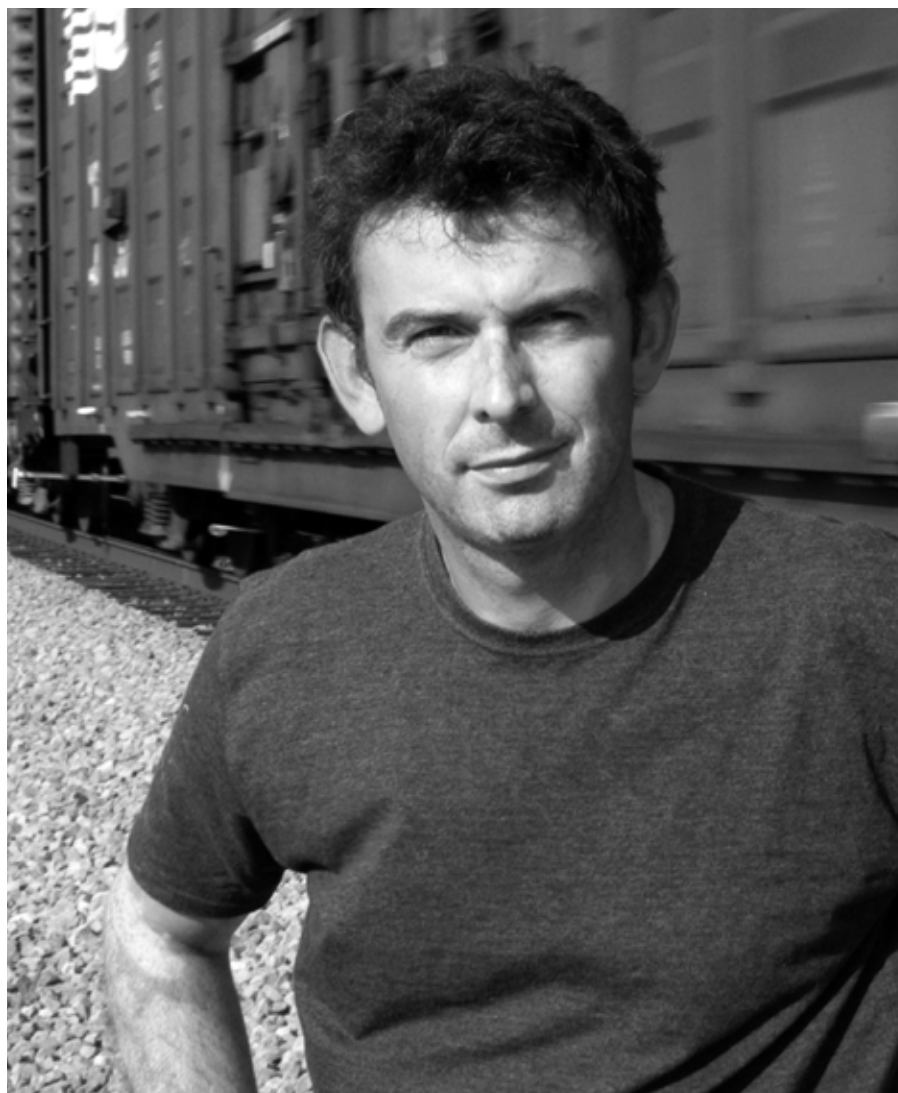
Out of the Depths is a setting in six movements of passages from *De Profundis* by Oscar Wilde, arranged in a kind of arch, with the final movement recapitulating the hushed, declamatory material of the first two. Movements 3 and 5 set Wilde's bitter, gnomic texts in a driving, rhythmic manner, derived in both cases from more popular styles of music: movement 3 is accompanied throughout by a heavily articulated 5-bar riff, while movement 5 alternates fugato and chorale writing over a 12-bar blues. Movement 4, with its soaring lines above a throbbing accompaniment, is the emotional heart of the piece, its circling lines inspired by the Doré/Van Gogh image of prisoners in Newgate Prison exercise yard.

In the final movement, the chorus divides into two semi-choruses, the first singing in four parts, and the second (notated on a single line) speaking in a ghostly, half-whispered murmur".

Matthew King (2012)

"From the point of view of form, the type of all the arts is the art of the musician."

Oscar Wilde: Preface to *The Picture of Dorian Gray*



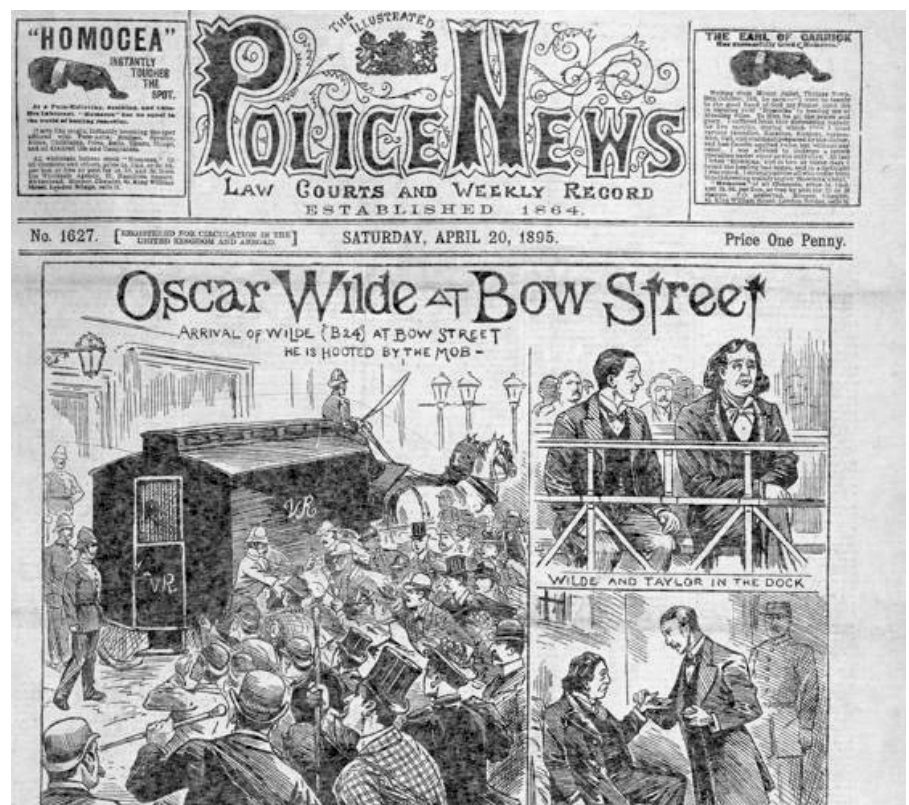
Following Wilde's contention, Matthew King's own description of this work emphasises two features of it that are characteristic of his compositional practice - one structural, the other metaphorical. The structural feature is that of an arch: King tends to organise his work musically in an architectural manner through the ways in which different movements balance one another, at times in an inverted symmetry of mediated oppositions: seen here in mediation by movement 4 (the arioso 'For us there is only one season') of the opposition between movements

3 ('The zanies of sorrow' kontakion) and 5 (the complex 'Unreal Pedestal' chorale). Similarly, the opening and closing movements of the work are arranged, through their subtitles (Introit and Antiphon) according to the architectonics of the Proper of the Catholic Mass, where the initial chant consists of one verse (here 'Three Months' in both movements) followed by the transcendent Gloria Patri (here, by stark contrast, an asocial withdrawal into Naturalism at the end of movement 6). Within each movement, different chords relate to one another structurally also, in terms

of what King calls their emotional character – this is particularly clear in the first two movements, where sequences of chords evolve and invert around the text of Wilde’s experiential responses to the remorselessness of the daily calendar and yearly seasons under conditions of incarceration.

The seasons feature characteristically as a central metaphorical resource in the texts which King sets. His earlier (2007) commission for North London Chorus invokes eponymously *The Season of Singing* as a signifier for birth and renewal, where iterative, paralinguistic utterances (sighing, ululation, laughter) are articulated transformationally, through communal, rhythmic interaction, into the quintessentially social actions of singing itself as language, celebrating the highest form that the reflexive experience of being human can take. Here, however, the metaphor provides a more baleful, though equally strong focus on imprisonment, mourning the inevitably consequent experiences of individual suffering, humiliation and sorrow that it engenders in the first two movements and the fourth. This awful misery is qualified eventually in the fifth movement by a redemptive (re-)discovery of the self (“to recognise that the soul of a man is unknowable is the ultimate achievement of wisdom”). The paralinguistics of laughter in movement 3 signify not the gaiety and enjoyment that energises *The Season of Singing* but rather, the vicious mockery of a jeering mob, reducing human beings to clownish, zany buffoons, deprived of identity even when one of them is recognised (“As soon as they had been informed they laughed still more”).

The first movement, set at a painfully funereal *andante doloroso*, opens with a sequence of five chords



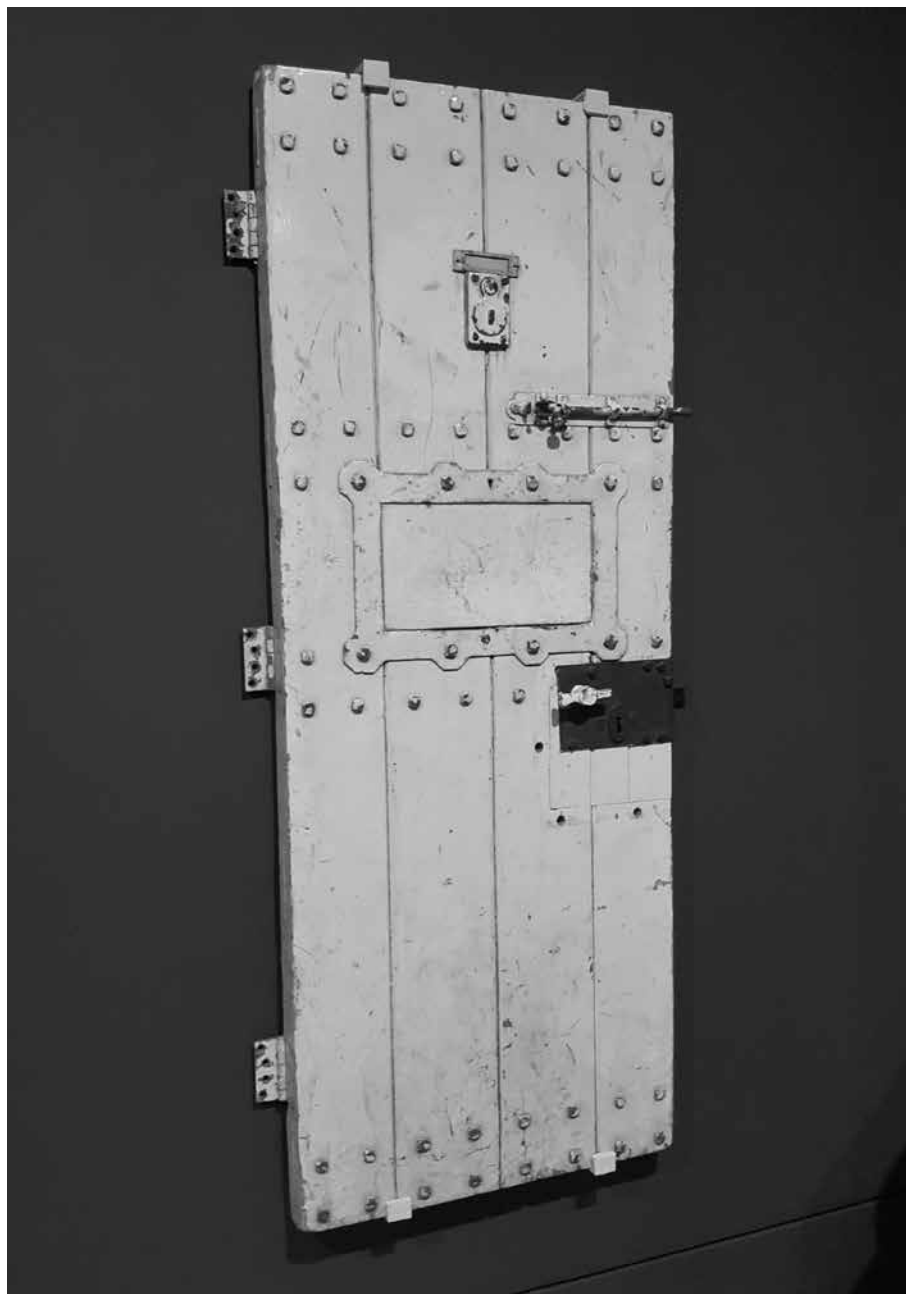
accompanying the words “Three months go over the calendar”, indicating the repetitive daily prison round of conduct and labour extending through changes of season which are indicated only by “The calendar that hangs outside my cell door”, recording the prisoner’s name and sentence and telling him “that it is May”. Voices and orchestration softly enunciate the deadening rhythm of repetition.

After a marginally more mobile, but still sombre orchestral introduction, the second movement, subtitled ‘Penitential Psalm’, develops a series of six recurring chord sequences which evolve through chromatic harmonies to explore the insidiousness of suffering as “one very long moment”. The time of that moment cannot be divided by seasons. The sufferers can only record the moods of the very

long moment, “and chronicle its return” – hence the recurrence of chord sequences, punctuated by an intensely chromatic ‘pain’ chord which concludes the reflection that “time itself does not progress. It revolves. It seems to circle round one centre of pain”. This leads to “the paralysing immobility of a life... regulated after an unchangeable pattern...an iron formula” that “seems to communicate itself to those external forces the very essence of whose existence is ceaseless change”. As this bitter, doleful catalogue of the inversion of normal life and hope unfolds, so the earlier chord sequences are reversed in a musical representation of the regression. A new chord sequence introduces a lyrical pastoral image of the ‘ceaseless change’ as that of the seasons – “Of seed time or harvest”. The sequence repeats, rising to a new chord accompanying

the momentary vision of an 'orchard made white with broken blossoms or strewn with fallen fruit' before reverting in despair to the early sequence and the words: "of these we know nothing and can know nothing" which bring the movement to a close.

Both of the first two movements are set like recitatives, in monumental, block-like passages, the chorus singing together in rich chords, revolving in ways which parallel the text about the interminable relentlessness and alienation of prison life. The third movement, by contrast, raises both the tempo and drama of suffering as humiliation. King characterises it as a *Kontakion*, a poetic form of Byzantine hymnography, sometimes described as a sermon in verse, accompanied by music. It is traditionally chanted by a cleric after a reading from the Gospels, whilst the choir or congregation join in a refrain. The etymology of the term is from the Greek *Kontax*, the pole around which a scroll of Holy Scripture is wound, signifying the way in which words on a scroll unfurl as it is read. Both the concept and its signification provide clear structuring resources for the sense of the movement and its place in the organisation of the work. Like a sermon, it contains a didactic narrative, of Wilde's journey from one prison to the other, and the opportunistic provision, during its course, of a site for his public humiliation "on the centre platform of Clapham Junction...surrounded by a jeering mob" as "the most grotesque" of "the zanies of sorrow... the clowns whose hearts are broken". As the tragic narrative unfolds with a lyrical musicality that seems almost to defy its painfulness, we are reminded of the cruelty of the mob in the harsh, punctuating staccato of their vicious, mocking eight-note iterations of "Ha-ha". In parallel, the narrative's unfolding signifies



The door from Wilde's cell. Photo: Yoav Landau-Pope

an unwinding of the identities of the prisoners into zanies, their senses of self into buffoonery, as the clowns of sorrow. More than just their hearts are broken: their dignity as human beings is destroyed.

The fourth movement, which has the same tempo marking as the second (*andante con moto*), returns to the metaphor of progressive seasonal

change – "motion is no more" – and the denial of its experience imposed through incarceration. For the imprisoned, "there is only one season, the season of sorrow... The very sun and moon seem taken from us. It is always twilight in one's cell, as it is always twilight in one's heart". The diurnal "sphere of time", as of thought, is reduced to a perpetual dusk. The mood of

the movement is rather different, however: subtitled *Arioso*, the almost Mozartian character of its orchestration is appropriately marked *dolce cantabile*, suggesting through its gentle melodiousness a more constructive sense of reflection and understanding, perhaps resulting from the penitence of 'Suffering'. King characterises this movement as 'the emotional heart of the piece'. What he terms 'its soaring lines above a throbbing accompaniment' and its broader dynamic range, seem to open the work, for all its depiction of pain, to a possibility of redemption, however faint. The choice of text indicates clearly enough the move towards a more metaphysical sense of being imprisoned, experiencing time in the constantly transitional state of twilight, as an occasion for exploring the relation between thought and feeling (heart).

These hints burst into realisation with the rhythmic *allegro* of the fifth movement and the textual opposition

between the unreal pedestal on which fame had set Wilde and the "terrific reality" of the pillorying he had experienced as a prisoner. In the first part of the movement, the chorus explore this painful tension in an urgent fugue to the measured orchestral intervals of a twelve-bar blues, before moving into a calmer, warmer reflection on "the ultimate achievement of wisdom" in recognising the unknowability of the soul and the ultimate mystery of the self. The sense of redemptive resolution of the cruel dilemmas raised earlier in the work is reinforced by a brief, gentler reinvocation of the zanies of sorrow from the third movement, but here with a sense that their broken hearts may have released the healing tension between pedestal and pillory. As the unknowability of soul and self are recalled, there follows a return to the diurnal relation of sun and moon, access to the temporal measures of which provide a properly restorative basis from which to contemplate these

incalculable final mysteries, drawing the movement slowly to a close.

The reprise of *Three Months* to conclude the work elaborates a structural contrast between texts for both sung and spoken voice. As the main chorus repeat the desolate logic of the prison calendar, a semi-chorus recite a self-effacing, redemptive confessional in a ghostly murmur, as the singing voices softly summon again the naturalistic refuge of the second movement for the socially alienated prisoner to "hang the night with stars and send the wind over my footprints". This, murmur the speakers, will enable him to "walk abroad in the darkness without stumbling so that none may track me to my hurt". The redemption is realised, finally, as the chorus sings of the "great waters" and "bitter herbs" with which Nature will cleanse and make whole.

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OUT OF THE DEPTHS

Three Months

Three months go over.

The calendar of my daily conduct and labour that hangs on the outside of my cell door, with my name and sentence written upon it, tells me that it is May.

Suffering

Suffering is one very long moment. We cannot divide it by seasons. We can only record its moods, and chronicle their return.

With us time itself does not progress. It revolves. It seems to circle round one centre of pain.

The paralysing immobility of a life every circumstance of which is regulated after an unchangeable pattern, so that we eat and drink and lie down and pray, or kneel at least for prayer, according to the inflexible laws of an iron formula: this immobile quality that makes each dreadful day in the very minutest detail like its brother, seems to communicate itself to those external forces the very essence of whose existence is ceaseless change.

Of seedtime or harvest, of the reapers bending over the corn, or the grape gatherers threading through the vines, of the grass in the orchard made white with broken blossoms or strewn with fallen fruit: of these we know nothing and can know nothing.

The Zanies of Sorrow

On November the thirteenth, 1895,
I was brought down here from London.

We are clowns whose hearts are broken.

From two o'clock till half past two on that day I had to stand on the centre platform of Clapham Junction in convict dress, and handcuffed, for all the world to look at.

We are the zanies, the zanies of sorrow.

Of all possible objects I was the most grotesque. When people saw me they laughed, each train as it came up swelled the audience.

Nothing could exceed their amusement. That was, of course, before they knew who I was. As soon as they had been informed they laughed still more.

For half an hour, I stood there in the grey November rain surrounded by a jeering mob.

For a year after that was done to me I wept every day at the same hour, and for the same space of time.

For us there is only one Season

For us there is only one season, the season of sorrow. The very sun and moon seem taken from us. It is always twilight in one's cell, as it is always twilight in one's heart. And in the sphere of thought, no less than in the sphere of time, motion is no more.

A Pedestal May Be a Very Unreal Thing

A pedestal may be a very unreal thing. A pillory is a terrific reality.

But to recognise that the soul of a man is unknowable, is the ultimate achievement of wisdom.

The final mystery is oneself.

*We are the zanies, the zanies of sorrow
We are clowns whose hearts are broken*

When one has weighed the sun in the balance, and measured the steps of the moon, and mapped out the seven heavens star by star, there still remains oneself. Who can calculate the orbit of his own soul?

Three Months (reprise)

Three months go over.

The calendar of my daily conduct and labour that hangs on the outside of my cell door, with my name and sentence written upon it, tells me that it is May.

What I suffered then, and still suffer is not for pen to write or paper to record.

I had disgraced that name eternally. I had given it to brutes that they might make it brutal, and to fools that they might turn it into a synonym for folly.

Society, as we have constituted it, will have no place for me, has none to offer; but Nature, whose sweet rains fall on unjust and just alike, will have clefts in the rock where I may hide, and secret valleys in whose silence I may weep. She will hang the night with stars so that I may walk abroad in the darkness without stumbling, and send the wind over my footprints so that none may track me to my hurt: she will cleanse me in great waters and with bitter herbs make me whole.

Text from Oscar Wilde's *De Profundis*, adapted by Matthew King

BIOGRAPHIES



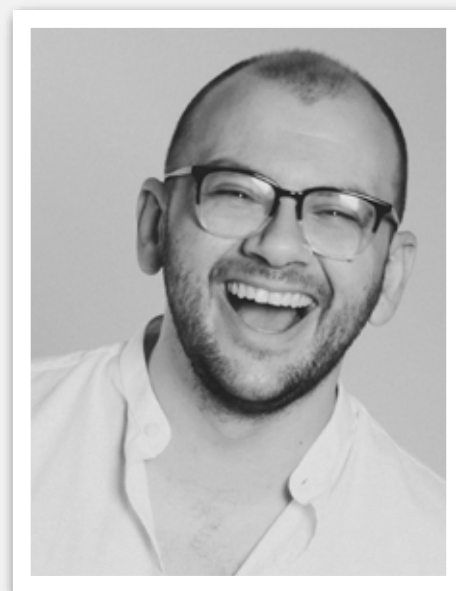
LUCY KNIGHT SOPRANO

Praised in Opera Magazine for her 'exquisite singing and acting', young British soprano Lucy Knight is winner

of the Making Music Award for Young Concert Artists and the International Opera Awards Foundation.

Born in London, Lucy studied Music at Cambridge University and began her career as an Apprentice of the Monteverdi Choir, before training at the Guildhall School of Music & Drama and English National Opera. With a 'bell-like voice', well-suited to Baroque and contemporary music, Lucy has recently sung the roles of Ninfa Monteverdi *L'Orfeo* (Bayerisches Staatsoper), Barbarina *Le nozze di Figaro* (Longborough Festival Opera), and Cover Fifteen Year Old Girl in Berg *Lulu* and Meketatzen Philip Glass *Akhnaten* (English National Opera). Later this year she will sing Spirit *Die Zauberflöte* (Longborough) and Bach's Christmas Oratorio in Sydney Opera House (Australian Chamber Orchestra).

Lucy made her European operatic debut as Bridesmaid Weber *Freischütz* (Opéra Comique & BBC Proms/Sir John Eliot Gardiner). Her recent and forthcoming engagements include her debut with the Philharmonia Orchestra as the soprano soloist in Nielsen's Third Symphony (RFH/Paavo Järvi); Sibelius *Kuolema* with the English Chamber Orchestra (Kings Place); Ensemble Gluck *Orphée* (ROH/Gardiner); and Mendelssohn *Ein Sommernachtstraum* with the LSO (Barbican/Gardiner). She made her solo debut at Carnegie Hall, New York with Karl Jenkins' *The Healer*, and has performed as his soloist with the Royal Philharmonic Orchestra and in the UK's major concert halls (RAH, RFH, Bridgewater Hall, Birmingham Symphony Hall).



TIMOTHY CONNOR BARITONE

Timothy Connor (b.1987) is from Northern Ireland and studied both at the Guildhall School of Music and Drama and Trinity College of Music.

Recently Timothy graduated from the Royal College of Music's International Opera School and continues to learn with Brindley Sherratt.

Timothy is a Britten-Pears Young Artist (ENOA) and was recipient of a Help Musicians Postgraduate Performance Award. He is a Les Azuriales Young Artist and winner of the Kerry-Keane Award for young singer and finalist in the Lies Askonas Prize.

On the Opera stage, Timothy has worked with Lawrence Cummings, Michael Rosewell, Peter Robinson, Bill Banks-Jones, Liam Steele, Blanche McIntyre and Will Kerley. Timothy has shared the stage with Dame Kiri Te Kanawa and Sir Thomas Allen as Frank in John Copley's production of *Die Fledermaus* and made his Barbican debut in Iain Burnside's *A Soldier and Maker*.

Recital highlights include Schubert's *Winterreise* with Roger Vignoles, a

performance at the International Artist Platform in Scotland with Simon Lepper and appearances at the London Song Festival and the Schubert Society of Great Britain with Nigel Foster.

He has enjoyed working in masterclass with Ed Gardner, Natalie Dessay, Jonathan Lemalu, Laurent Naouri, Susan Bullock and Malcolm Martineau.

His recent operatic roles include Sid Albert Herring Papageno *Die Zauberflöte* Licaone *Giove in Argo* Hel Helson *Paul Bunyan* Title Role *Le Nozze di Figaro* and Peter *Hänsel & Gretel*.

Timothy is currently singing Angelotti *Tosca* with English Touring Opera and plans for the 2017/18 season include a new commission with Scottish Opera and the Manchester International Festival/Improbable directed by Phelim McDermott.



MARTHA JONES
MEZZO-SOPRANO

Martha studied at the RCM International Opera School, where she won various awards including the Susan Chilcott Scholarship. She has participated in Young Artist programmes at Carnegie Hall and the Ravinia Festival (Chicago).

Recent roles include Second Lady *The Magic Flute* (Mid Wales Opera), Melanto/Amore *Il ritorno d'Ulisse in patria* (ETO), Dorabella *Così fan tutte* (West Green Opera), Lisetta *Il mondo della Luna* (ETO and Forum Sinfonietta, Sédières) and Daughter *Akhnaten* (Opera Vlaanderen). Other roles include Goffredo *Rinaldo* (Longborough Festival Opera), Sandman *Hänsel und Gretel* (Cover, Glyndebourne), Nancy Albert *Herring*

(ETO) and Lady in Waiting/solo 2nd Witch *Macbeth* (Scottish Opera).

Martha has sung in recital at the Wigmore Hall, St John's Smith Square and Kings Place. Works with orchestra include Mahler *Rückert Lieder* (New English Ballet Theatre), Mahler *Lieder eines Fahrenden Gesellen* (various) and selections from Henze's *Stimmen* (Queen Elizabeth Hall). Recordings include Marx *Italienisches Liederbuch* for RCM and Schubert's *Romanze* for BBC Radio 3.



ELGAN LLYR THOMAS
TENOR

Welsh tenor Elgan Llyr Thomas, from Llandudno, is a former student of the Royal Northern College of Music and the Guildhall School of Music and Drama where he studied on the School's prestigious Opera Course.

He has been the recipient of many awards including the Stuart Burrows International Voice Award and its inaugural audience prize, the Kerry Keane Young Artist award and audience prize at the Les Azuriales Festival in Nice, France, the Urdd National Eisteddfod Bryn Terfel Scholarship, Osborne Roberts Blue Riband award at the National Eisteddfod of Wales and a Kathleen Ferrier Young Singer's award.

He was one of the first ever recipients of a Bryn Terfel Foundation study grant. Elgan enjoys a busy concert schedule, performing across the UK and further afield. He has recently travelled to China to perform with the Xi'an Symphony Orchestra and to Catania, Sicily, to perform Handel's *Messiah* at the Teatro Massimo Bellini under the baton of Maestro David Jackson of the Metropolitan Opera, New York.

This summer he will appear as Spoletta in a special concert

performance of *Tosca* at the Llangollen International Eisteddfod, conducted by Gareth Jones and performing alongside Kristine Opolais and Bryn Terfel. Opera engagements include Pinkerton in Bury Court Opera's production of *Madama Butterfly*, which he also performed at La Mortella on the Isle of Ischia and at the Anghiari Festival, Tuscany with the Southbank Sinfonia.

In August 2016 Elgan joined Scottish Opera as an Emerging Artist. During his time with them he played Nemorino in their national tour of *The Elixir of Love* and various roles in Philip Glass' *The Trial*, based on the Kafka novel. Next season's engagements include singing the role of il Conte d'Almaviva in Rossini's *Il Barbiere di Siviglia* in the young artist cast for Théâtre des Champs-Élysées, Paris, and playing Brighella at Scottish Opera and Opera Holland Park in their new co-production of Strauss' *Ariadne auf Naxos*.



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), and for ENO, *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet* and, in April and May this year, two performances of *Carousel* starring Katherine Jenkins and Alfie Boe. 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. Other recent and upcoming projects include a visit to Mumbai with the Pink Singers, and *The Winter's Tale*, *Trial by Jury* and *The Dream of Gerontius* at ENO.

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 Consultants 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 sing 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 11th November, at the City Church of St Jakob, Staffauer, with the Swiss choir Contrapunto, in celebration of their 30th anniversary. They, in turn, will come to London for a joint concert with us in Shoreditch Town Hall on 25th November. The programme for both concerts will include works by Mendelssohn and Vaughan Williams and a new composition by Contrapunto's 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 and alto sections are full at present, but if you wish to audition in future you are welcome to join the waiting lists.

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Fiona Brown	Vicky Faure Walker	Jo Hulme	Annie Pang	Jane Spender
Marian Bunzl	Eleanor Flaxen	Helen Jones	Joan Reardon	Julia Tash
Lucy Ellis	Hélène Gordon	Lynne Mark	Alison Salisbury	Phyll White
Julia Fabricius	Viv Gross	Katheryn Metzenthin	Josephine Salverda	Catherine Whitehead

TENOR

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

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Jacky Phillips
Celine Barry

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Timothy Amherst

Flute/Piccolo

Alan McFee

Flute/Alto Flute

Sarah Bennett

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Jeremy Foster

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Kari Durr-Sorensen

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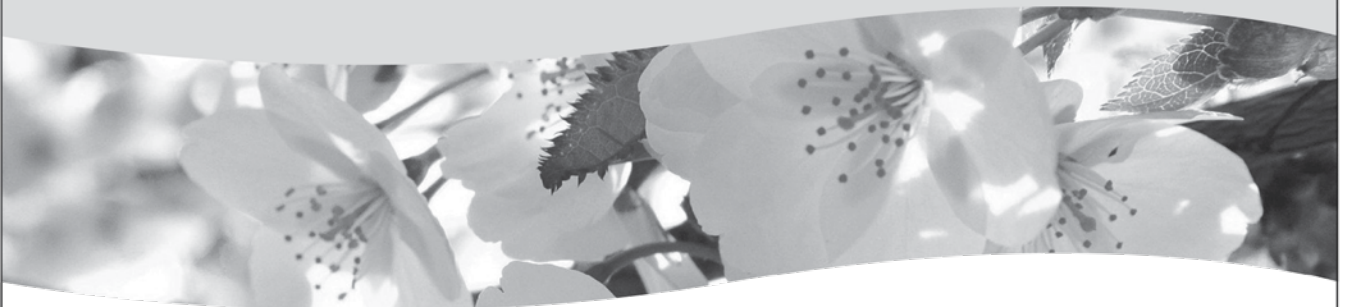
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- 22 Nov 2008** **Brahms** *Ein Deutsches Requiem*
Schubert *Mass in G*
- 21 Mar 2009** **Beethoven** *Missa Solemnis*
- 27 Jun 2009** **Purcell** *O Sing Unto the Lord*
Haydn *Nelson Mass*
Handel *Four Coronation Anthems*
- 28 Nov 2009** **Mendelssohn** *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*
Durufé *Requiem*
- 24 Mar 2012** **Handel** *Israel in Egypt*
- 30 Jun 2012** **Dvorak** *Mass in D*
Howells *An English Mass*
- 15 Dec 2012** **King** *Out of the Depths (First performance)*
Mozart *Mass in C Minor*
- 20 Apr 2013** **J S Bach** *Mass in B Minor*
- 29 Jun 2013** **Various** *Summertime*
- 21 Nov 2013** **Britten** *War Requiem*
- 15 Mar 2014** **Schubert** *Mirjams Siegesgesang*
Korngold *Passover Psalm*
Mendelssohn *Hear My Prayer*
Bernstein *Chichester Psalms*
- 14 Jul 2014** **Mendelssohn** *Verleih' und Frieden*
Brahms *Nänie*
Brahms *Ein Deutsches Requiem*
- 22 Nov 2014** **Beethoven** *Mass in C*
Haydn *Te Deum*
- 21 Mar 2015** **Fauré** *Requiem Mass*
Kodály *Missa Brevis*
Liszt *Die Seligkeiten*
- 16 May 2015** **Britten** *War Requiem*
- 4 July 2015** **Handel** *Acis and Galetea*
- 28 Nov 2015** **Bach** *Magnificat, Christmas Oratorio Parts 1,2,3*
- 12 Mar 2016** **Mendelssohn** *Elijah*
- 11 Jun 2016** **Bernstein** *Mass*
Whitacre *Five Hebrew Love songs*
Copland *Old American Songs*
- 11 Nov 2016** **Verdi** *Requiem*
- 25 Mar 2017** **Dove** *The Passing of the Year*
Brahms *Liebeslieder, Neue Liebeslieder*

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

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