

Petite Messe Solennelle  
Overture to *The Barber of Seville*  
**Rossini**

Ave Maria from *Four Sacred Pieces*

Quartet from *Rigoletto*

Va pensiero from *Nabucco*

**Verdi**

Saturday 30<sup>th</sup> November 2019

7:30pm

St James Church, Muswell Hill



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*Quartet* from *Rigoletto*\*

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**Verdi**

\*arr. Jonathan Scott

*Petite Messe Solennelle*  
**Rossini**

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St James Church, Muswell Hill

**Nadine Benjamin** *soprano*

**Thando Mjandana** *tenor*

**Catherine Hopper** *mezzo soprano*

**James Cleverton** *bass*

**Scott Brothers Duo** *piano and harmonium*

**Catherine Borner** *piano*

**North London Chorus**

**Murray Hipkin** *conductor*

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# OVERTURE TO THE BARBER OF SEVILLE

## ROSSINI

**Gioachino Rossini (1792-1868) arr. Jonathan Scott: *Overture to The Barber of Seville***

Rossini's comic opera *The Barber of Seville* tells the tale of Figaro (the barber of the title and the same character who appears in Mozart's *The Marriage of Figaro*). The premiere of the opera in 1816 was a near disaster, with several on-stage accidents by the cast, and an audience who hissed and jeered all the way through the performance. Fortunately, the second night was a success and the opera has been a favourite ever since, especially its witty overture, which perfectly captures the lively action and comedy of the opera from the very start. This evening it is presented as you have never heard it before, in Jonathan Scott's arrangement for harmonium and piano duo.

Jonathan Scott  
October 2019



## Harmonium



'Rosie'

The name "Harmonium" was patented in 1842 by Alexandre Debain (1809-1877) of Paris for a keyboard instrument which used pressurised air (unlike the 'suction' system of American Organs) from bellows pumped by two foot pedals to produce sound from free-reeds (as found in the accordion and harmonica). The instrument had multiple stops, like an organ, and a divided keyboard so that the player could choose different pitches and timbres in the bass and treble of a single keyboard. Victor Mustel (1815-1890), of Paris, emerged as the finest maker of harmoniums in the world and his relatively small output and exceptional craftsmanship won admiration from the greatest artists of the day. The instrument used this evening is a rosewood harmonium ('Rosie') made in 1900 by Mustel - 1023-799.

Jonathan Scott

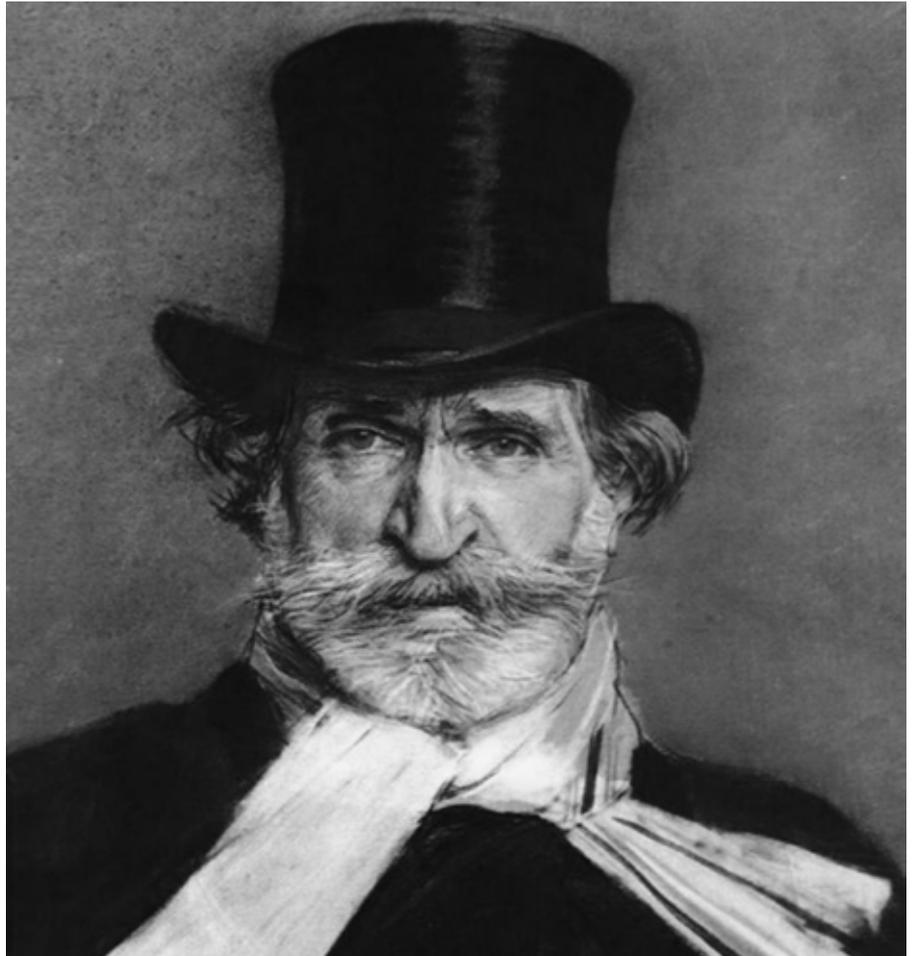
# AVE MARIA

## VERDI

### Giuseppe Verdi (1813-1901): *Ave Maria* (1889)

During the last decades of his life, whilst composing his final operas, *Otello* (1887) and *Falstaff* (1893), Verdi returned to his beginnings as a composer of church music. Between 1886 and 1897 he completed the four diverse sacred works, published in 1898 as *Quattro pezzi sacri*, of which *Ave Maria* is the first – a setting of the Latin text for four voices a *capella*. It was built on an enigmatic scale which the musicologist Adolfo Crescentini had published in *Ricordi's Milan Musical Gazette*, challenging composers to harmonise it. Verdi's response was to set it (initially for solo voices) as a *cantus firmus*, a fixed plainsong melody, in which basses sing the scale, followed by the other parts providing harmonic texture, in the sequence: altos, tenors, sopranos. John Rutter describes it as “a harmonically adventurous little setting that bears the composer's distinctive stamp.”

Paul Filmer  
October 2019



#### **Ave Maria**

Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Iesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace,  
the Lord is with thee.  
Blessed art thou amongst women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.*

# QUARTET FROM RIGOLETTO

## VERDI

**Giuseppe Verdi (1813-1901) arr. Jonathan Scott:**  
**Quartet from *Rigoletto* “Un dì, se ben rammentomi... Bella figlia dell’amore” (1831)**

*Rigoletto* is widely considered to be the first of the operatic masterpieces of Verdi's middle-to-late career. Based on *Le roi s’amuse* by Victor Hugo, its tragic story revolves around the licentious Duke of Mantua, his hunch-backed court jester Rigoletto, and Rigoletto's beautiful daughter Gilda. The opera's original title, *La maledizione (The Curse)*, refers to a curse placed on both the Duke and Rigoletto by a courtier whose daughter the Duke has seduced with Rigoletto's encouragement. Gilda has fallen in love with the Duke whom she believes to be a penniless student. Later his courtiers kidnap her, thinking that

she is Rigoletto's mistress. Rigoletto swears vengeance for the loss of his daughter's innocence and hires an assassin, Sparafucile, to murder the Duke. In this excerpt from Act 3, Rigoletto forces Gilda to watch the Duke seduce Sparafucile's sister, Maddalena. The curse comes to fruition when Gilda sacrifices her life to save the Duke and the opera ends with Rigoletto discovering his daughter's body in the sack intended for his employer.

*Murray Hipkin,  
November 2019*

**Duca** *Thando Mjandana*

**Maddalena** *Catherine Hopper*

**Rigoletto** *James Cleverton*

**Gilda** *Nadine Benjamin*

DUCA

Un dì, se ben rammentomi,  
o bella, t'incontrai...  
Mi piacque di te chiedere  
e intesi che qui stai.  
Or sappi che d'allora  
sol te quest'alma adora.

GILDA (da sé)

Iniquo!

MADDALENA

Ah! Ah!...e vent'altre appresso  
le scorda forse adesso?  
Ha un'aria il signorino  
da vero libertino.

DUCA

Sì, un mostro son.

GILDA

Ah, padre mio!

DUKE

One day, if I remember rightly,  
pretty one, I met you...  
I asked someone about you  
and was told that you live here.  
Let me say that ever since,  
my heart loves only you.

GILDA (to herself)

Traitor!

MADDALENA

Haha... and twenty other women  
Is he perhaps forgetting them?  
I think you have the air of a Lord,  
a true playboy.

DUKE

Yes, I'm a monster.

GILDA

Ah, father!

MADDALENA  
Lasciatemi, stordito!

DUCA  
Ah, che fracasso!

MADDALENA  
Stia saggio!

DUCA  
E tu sii docile,  
non farmi tanto chiasso.  
Ogni saggezza chiudesi  
nel gaudio e nell'amore.  
La bella mano candida!

MADDALENA  
Scherzate voi, signore.

DUCA  
No, no.

MADDALENA  
Son brutta.

DUCA  
Abbracciami.

MADDALENA  
Ebbro!

DUCA  
D'amore ardente.

MADDALENA  
Signor l'indifferente,  
vi piace canzonar?

DUCA  
No, no, ti vo' sposar...

MADDALENA  
Ne voglio la parola.

DUCA (ironico)  
Amabile figliuola!

MADDALENA  
Leave me alone, you idiot!

DUKE  
Oh, what a fuss!

MADDALENA  
Behave yourself!

DUKE  
And you be nice to me.  
Stop nagging me.  
All wise people indulge in  
the pleasures of love.  
Such a beautiful white hand!

MADDALENA  
You are playing games, sir.

DUKE  
No, no.

MADDALENA  
I'm ugly.

DUKE  
Embrace me.

MADDALENA  
You're drunk!

DUKE  
With passionate love.

MADDALENA  
My dear cynical friend,  
Do you enjoy teasing me?

DUKE  
No, no. I want to marry you...

MADDALENA  
Then I want you to promise it to me

DUKE (ironico)  
Such a gracious girl!

RIGOLETTO (a Gilda)  
E non ti basta ancor?

DUCA  
Bella figlia dell'amore,  
schiavo son dei vezzi tuoi;  
con un detto sol tu puoi  
le mie pene consolar.  
Vieni e senti del mio core  
il frequente palpar.

MADDALENA  
Ah! ah! rido ben di core,  
che tai baie costan poco...  
...quanto valga il vostro gioco,  
mel credete, so apprezzar.  
Son avvezza, bel signore,  
ad un simile scherzar.

GILDA  
Ah, così parlar d'amore  
a me l'infame ho udito!  
Infelice cor tradito,  
per angoscia non scoppiar.

RIGOLETTO (a Gilda)  
Taci, il piangere non vale;  
Ch'ei, mentiva or sei sicura  
Taci, e mia sarà la cura  
La vendetta d'affrettar.  
Pronta fia, sarà fatale;  
Io sapròlla fulminar.

RIGOLETTO (to Gilda)  
Haven't you seen enough?

DUKE  
Fairest daughter of love,  
I am a slave to your charms;  
with a single word you could  
relieve my suffering.  
Come, put your hand on my heart and feel  
how it is racing.

MADDALENA  
Haha! That really makes me laugh;  
talk like that is cheap enough...  
...believe me, I know exactly  
what such play-acting is worth!  
I, my fine sir, am quite accustomed  
to foolish jokes like this,

GILDA  
Ah, these are the loving words  
the scoundrel spoke once to me!  
O wretched heart betrayed,  
Don't let such sorrow break it.

RIGOLETTO (to Gilda)  
Quiet, it's not worth your tears;  
you can now be certain he has lied to you.  
Quiet, my commitment will be  
For you to have swift vengeance  
Soon it will be fatal  
Like a bolt of lightning.

# VA PENSIERO VERDI

## Guiseppe Verdi (1813-1901)

### Va pensiero – Chorus of the Hebrew Slaves, from Nabucco (1842)

Following the biblical narrative, the Jews are deep in their Babylonish exile and captivity, after defeat by King Nebuchadnezzar (Nabucco), who has seized the Temple and occupied Jerusalem. On the banks of the Euphrates (by the psalmic 'waters of Babylon'), the enslaved Jews sing this deeply moving chorus, a poignant and representative reminder of their lost homeland and the psalms that sustain their sense of community through the sufferings of exile. *Va Pensiero* became, almost immediately upon its first performance, one of the most popular tunes of its day, representing allegorically the aspirations to liberty and self-government of the Risorgimento, which dominated Italian politics at

the time, and which Verdi supported actively and wholeheartedly. The plight of the exiled slaves resonated with him particularly because, at the time of his birth his hometown, Le Roncole in the Taro department, was part of the French empire. Italy achieved single, native rule, free from foreign domination well before Verdi's death in 1901 when, at his public funeral in Milan, the crowds of mourners are reported to have burst into their own, magnificent rendition of the chorus - a mark of respect for their national composer, who had expressed their hopes more than half a century earlier.

Paul Filmer  
November 2019



#### Chorus of the Hebrew slaves

Va, pensiero, sull'ali dorate;  
Va, ti posa sui clivi, sui colli,  
ove olezzano tepide e molli  
l'aure dolci del suolo natal!  
Del Giordano le rive saluta,  
di Sionne le torri atterrate...  
O mia Patria sì bella e perduta!  
O membranza sì cara e fatal!  
Arpa d'or dei fatidici vati,  
perché muta dal salice pendi?  
Le memorie nel petto raccendi,  
ci favella del tempo che fu!  
O simile di Solima ai fati,  
traggi un suono di crudo lamento;  
o t'ispiri il Signore un concerto  
che ne infonda al patire virtù!

*Dearest homeland, my thoughts fly toward thee;  
Go, thought, on golden wings, go, settle on the cliffs, on  
the hills,  
Where the sweet breezes of our native soil smell soft and  
mild!  
Greet the Jordan's banks, the fallen towers of Zion....  
Oh, my country so beautiful and so lost!  
Oh, remembrance so dear, yet unhappy.  
Harp of gold of the prophet bards, Why do you hang  
silently from the willows?  
Rekindle the memories in our hearts that speak to us of  
past times.  
Remembering the fate of Jerusalem, play us a sad  
lament,  
Or else be inspired by the Lord to strengthen us in our  
suffering!*

There will be a brief pause during which the audience are requested to stay seated.

# PETITE MESSE SOLENNELLE

## ROSSINI

### Gioachino Rossini (1792-1868): *Petite Messe Solennelle* (1864)

*Good Lord, there it is, finished, this poor little mass. I do not know whether this music is musique sacrée or sacrée musique. I was born for comic opera as You well know. Little skill, some feeling and that's all. Therefore let me sing Your praises and grant me Your paradise. G. Rossini – Passy 1863 (Rossini's postscript to the completed score.)*

With the composition of *Le Comte Ory* (1828) and *Guillaume Tell* (1829) Rossini brought to a close, at the age of 37, the brilliant career in which he had established the principles of Italian romantic opera which would be developed further by Bellini, Donizetti and Verdi. Granted a pension in 1829 by Charles X for his work over the previous five years at the Paris Opera, he retired to Bologna with the intention of recovering his increasingly poor health. He was afflicted by painful lumbago and persistent urethritis, the latter almost certainly a legacy of the severe gonorrhoea that he had contracted during his lively Parisian career. However, the post-revolutionary constitutional monarchy in France was far from stable and a further revolution in 1830 dethroned Charles and suspended the contracts that had been made by his government. Rossini was forced to return to Paris in order to establish legal entitlement to his pension, which took some time and caused him much anxiety. It was at this time, though, that he began the affair with Olympe Pélissier that was to last for the rest of his life and may well have begun to bring him some calm – they eventually married



in 1846. He continued to compose intermittently, however, producing a setting of *Stabat Mater* which, though begun in 1831, was not finally completed until 10 years later. In 1855 he returned to live in Paris and began composing again, mainly songs and piano pieces – the so-called sins of his old age. In 1863, his friend, the Countess Louise Pillet-Will, asked him to write a solemn mass to be performed at the consecration of the private chapel which was to be a part of her new

home in Passy. The *Petite Messe Solennelle* was the result, its small resources matched to the limited space of the domestic chapel, where it was first performed for a private audience on March 14, 1864. A second, public performance on the following day was an immediate success, leading Rossini to produce a full orchestration for the work in 1866, although this version was not performed until 1869, three months after his death.

Rossini might have attached the title 'petite' in a mood of cheerful humility, as his dedicatory postscript to the work suggests, as does his further reference to it as 'the last mortal sin of my old age'. But the relatively small resources required for its performance make it petite in that sense also. As he states: "twelve singers of three sexes: men, women and castrati will suffice for its execution; that is, eight for the choir, four soloists, in all twelve cherubim" (whom he also referred to as 'the twelve apostles'), with chamber instrumentation of two pianos and harmonium to accompany them. Yet, for all this suggested diminutiveness, it is actually a lengthy work, the inclusion of 'solennelle' in the title indicating that it is a setting of the full text of the high missa solennis. To this, Rossini adds a setting of the Corpus Christi festal hymn, O Salutaris Hostia, for solo soprano, and a Preludio Religioso for the harmonium, to be played during the Offertory. Notwithstanding these additions, the setting follows the conventional five-part structure of the liturgical text: Kyrie, Gloria, Credo, Sanctus (including Hosanna and Benedictus) and Agnus Dei. These are organised in two sections, the first containing Kyrie and Gloria, the remaining parts constituting the second. Each section consists of seven numbers, seven of which are sung by the chorus, always with soloists who are, in turn, given four movements to themselves in which to display the operatic talents required of them by the score: two to the soprano and one each to the tenor and bass. The contralto is the lone soloist with the chorus in the closing Agnus Dei. This extensive structure is further differentiated by subdivisions

of several numbers into sections: the Kyrie and Credo each have three, the Gloria six. Hardly a little work, by any standards, and far from poor in its musical inventiveness and the abundance of its vocal colouring.

The instrumental opening immediately challenges any anticipation of solemnity as a warm, rhythmic *andante* over eight bars introduces triple repetitions of 'Kyrie', *sotto voce*, by chorus and soloists, followed in a quick diminuendo, by 'eleison'. The dynamic fluctuates between *f* and *pppp* throughout this first section, before the basses begin the quiet, canon-like 'Christe eleison', a capella throughout, until the return to a fuller elaboration of the Kyrie completes the first number. In an appropriate contrast, the Gloria opens with a triumphant declaration, followed by soloists interweaving through the text until the chorus return to join them on 'Adoramus te' before closing the section, *sotto voce*, with 'Glorificamus te'. Soloists then share the next five sections in various combinations before the chorus returns to join them in the Cum Sancto. After a majestic instrumental introduction, this begins with a declaratory statement of the text before embarking on an energetic, contrapuntal fugue, interpellated by increasingly theatrical sequences of 'Amen' and an ecstatic restatement of 'Gloria in excelsis', before a return to the instrumental majesty of the opening brings the first part to an operatic conclusion.

The second part introduces the liturgical core of the solemn mass with the Credo, the word itself asserted strongly to a tempo oddly

marked *Allegro Cristiano*, perhaps to indicate a briskness that dismisses doubt. The dynamic, however, drops immediately from *ff* to *pp* on 'in unum Deum' and then to *ppp* for 'patrem omnipotentem', echoing the fluctuating dynamics of the Kyrie. This pattern continues throughout, as chorus and soloists alternately and together give dramatic emphasis to the core, catechistic statement of Christian belief that constitutes this central text. The soprano soloist offers a fittingly sombre Crucifixus before the chorus returns to announce the triumphant Et Resurrexit, moving on to the quiet wonder of the ascension, before soloists and chorus alternate and interrelate to develop the creed in full. Puccini then displays again his consummate contrapuntal skill by turning the concluding phrase, 'Et vitam venturi saeculi, Amen', into another breathtakingly elaborate fugue, eventually concluded in harmony by a *sotto voce* restatement of 'In unum Deum' and declaratory 'Credo!' The Preludio Religioso provides an interval of calm before the mystic awe of the Sanctus begins quietly, rising to brief crescendi on 'Pleni sunt coeli et terra' and 'Hosanna in excelsis'. The soprano soloist sings reverently the Corpus Christi hymn O Salutaris, before the solo contralto's sweet plaintiveness introduces the Agnus Dei. As the chorus join her *sotto voce*, they alternate through changing dynamics to a forceful, rousing conclusion to the work on 'Dona nobis pacem'.

Paul Filmer  
November 2019

# PETITE MESSE SOLENNELLE

## ROSSINI

### 1 Kyrie – chorus

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### 2 Gloria – chorus and soloists

Gloria in excelsis Deo,  
et in terra pax hominibus bonæ voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

### 1 Kyrie

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

### 2 Gloria

Glory be to God in the highest.  
And on earth peace to men of good will.  
We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.

## INTERVAL

### 3 Gratias – mezzo-soprano, tenor, bass

Gratias agimus tibi  
propter magnam gloriam tuam.

### 4 Domine Deus – tenor

Domine Deus, rex coelestis,  
Deus pater omnipotens,  
domine fili unigenite, Jesu Christe.  
Domine Deus, agnus Dei  
filius patris.

### 5 Qui Tollis – soprano, mezzo-soprano

Qui tollis peccata mundi  
miserere nobis.  
Qui tollis peccata mundi  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

### 6 Quoniam – bass

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.

### 7 Cum Sancto Spiritu – chorus

Cum sancto spiritu in gloria Dei patris.  
Amen.

### 3 Gratias

We give thanks to Thee  
for Thy great glory.

### 4 Domine Deus

O Lord God, Heavenly King,  
God the Father Almighty.  
O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

### 5 Qui Tollis

Thou that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world, receive our  
prayer.  
Thou that sittest at the right hand of the Father, have mercy  
upon us.

### 6 Quoniam

For thou only art holy,  
thou only art the Lord,  
thou only art the most high, Jesus Christ.

### 7 Cum Sancto Spiritu

Together with the Holy Ghost in the glory of God the Father.  
Amen.

**8 Credo** – *chorus and soloists*

Credo in unum Deum,  
 patrem omnipotentem,  
 factorem coeli et terrae,  
 visibilibus omnium et invisibilibus.  
 Credo in unum Deum,  
 et in unum Dominum, Jesum Christum,  
 filium Dei unigenitum,  
 et ex patre natum ante omnia saecula.  
 Deum de Deo, lumen de lumine,  
 Deum verum de Deo vero,  
 genitum non factum, consubstantialem patri,  
 per quem omnia facta sunt,  
 Qui propter nos homines,  
 et propter nostram salutem  
 descendit de caelis.  
 Et incarnatus est de spiritu sancto  
 ex Maria virgine, et homo factus est.

**9 Crucifixus** – *soprano*

Crucifixus etiam pro nobis  
 sub Pontio Pilato,  
 passus et sepultus est.

**10 Et Resurrexit** – *chorus and soloists*

Et resurrexit tertia die  
 secundum scripturas,  
 et ascendit in caelum,  
 sedet ad dexteram patris,  
 et iterum venturus est cum gloria  
 iudicare vivos et mortuos,  
 cujus regni non erit finis.  
 Et in spiritum sanctum,  
 dominum et vivificantem,  
 qui ex patre filioque procedit,  
 qui cum patre et filio simul  
 adoratur et glorificatur,  
 qui locutus est per prophetas.  
 Et unam sanctam  
 catholicam et apostolicam ecclesiam.  
 Confiteor unum baptisma,  
 in remissionem peccatorum.  
 et expecto resurrectionem mortuorum,  
 et vitam venturi saeculi.  
 Amen.

**11 Preludio Religioso****8 Credo**

*I believe in one God,  
 the Father almighty,  
 maker of heaven and earth,  
 and of all things visible and invisible.  
 I believe in one God,  
 and in one Lord Jesus Christ,  
 the only begotten Son of God, begotten of the Father  
 before all worlds;  
 God of God, light of light,  
 true God of true God, begotten not made;  
 being of one substance with the Father,  
 by Whom all things were made.  
 Who for us men  
 and for our salvation  
 descended from heaven; and was incarnate by the Holy  
 Ghost,  
 of the Virgin Mary, and was made man*

**9 Crucifixus**

*He was crucified also for us,  
 suffered under Pontius Pilate,  
 and was buried.*

**10 Et Resurrexit**

*And on the third day He rose again  
 according to the Scriptures,  
 and ascended into heaven.  
 He sitteth at the right hand of the Father;  
 and He shall come again with glory  
 to judge the living and the dead;  
 and His kingdom shall have no end.  
 I believe in the Holy Ghost,  
 the Lord and giver of life,  
 Who proceedeth from the Father and the Son, Who with  
 the Father and the Son together  
 is worshipped and glorified;  
 who spoke by the Prophets.  
 And I believe in one holy  
 catholic and apostolic Church.  
 I acknowledge one baptism,  
 for the remission of sins.  
 And I await the resurrection of the dead,  
 and the life of the world to come.  
 Amen.*

**11 Preludio Religioso**

**12 Sanctus – chorus and soloists**

Sanctus, sanctus, sanctus,  
dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine domini.  
Osanna in excelsis.

**13 O Salutaris – soprano**

O salutaris hostia  
quae coeli pandis ostium.  
Bella premunt hostilia  
Da robur fer auxilium.  
Amen

**14 Agnus Dei – mezzo-soprano and chorus**

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Dona nobis pacem.

**12 Sanctus**

*Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He that cometh  
in the name of the Lord.  
Hosanna in the highest.*

**13 O Salutaris**

*O saving victim  
Who opens the gate of heaven,  
Hostile wars threaten,  
Give strength, bring aid.  
Amen*

**14 Agnus Dei**

*Lamb of God,  
who takes away the sins of the world,  
have mercy upon us.  
Give us peace.*

---

## St James Roof Appeal

Lift up your eyes, and take in the space inside St James.

Then think about the stories it tells.

Nearly one hundred and twenty years ago, an enthusiastic group decided that fast growing Muswell Hill needed a spiritual centre. So an old, smaller church was pulled down, and our current building was built. If you go online, you can still find photographs of the first St James, and of this one, too, as it was being built, looking very odd without the high spire.

Then just over seventy-five years ago, the bombs fell and set fire to it. The central roof was destroyed, and much of the rest was damaged. And in fact, you can not only find pictures of that, if you look carefully tonight you can still find scorch marks and chips, which were deliberately left as a war memorial.

So the church was given a new central roof, front to back, but the two side roofs stayed, and they go back to the original building.

And that's why we need your help. Because a century of wind and weather, on one of the highest points of London, has left our old roof in need of a serious refurbishment. It leaks. Every Welsh slate needs lifting, checking, and many will need replacing. We need to put in up-to-date weatherproofing and insulation. We need to future-proof our building.

Or at its simplest, we want to make sure that the building we inherited from our great-grandparents, will be enjoyed by our great-grandchildren.

Thank you for coming tonight, to enjoy this concert, and to help us Raise the Roof. We want to raise the £200,000 as quickly as possible, to make sure that all things that happen here, can do so without any worries, for many years to come.

The Revd. Chris Green, Vicar St James, Muswell Hill



# BIOGRAPHIES

Photo, Makeup: Devon Cass



## NADINE BENJAMIN SOPRANO

British lyric soprano Nadine Benjamin is a charismatic and versatile artist who is in increasing demand on both the operatic stage and the concert platform. She is also developing great renown as an exponent of song, in particular Verdi, Strauss, Berg and contemporary American song.

Nadine is currently an English National Opera Harewood Artist and made her debut with the Company in 2018 as Clara *Porgy and Bess*, followed by Musetta

*La bohème*. She will also appear during ENO's 2019/20 season as Laura Luisa Miller and First Nymph *Rusalka*.

Other principal opera roles to date include the title roles in *Tosca* and *Aida*, Cio-Cio-San *Madama Butterfly*, Nadia in Tippett's *The Ice Break*, Desdemona *Otello*, Violetta *La traviata*, The Countess *The Marriage of Figaro*, Ermyntrude in Mascagni's *Isabeau* and Amelia *Un ballo in maschera*.

Nadine's concert repertoire includes Barber *Knoxville – Summer of 1915*, Berg *Seven Early Songs*, Dvorak *Stabat Mater*, Handel *Messiah*, Mendelssohn *Elijah*, Poulenc *Gloria*, Strauss *Four Last Songs*, Schubert *Mass no. 5* and the soprano solos in Mahler *Symphony no. 4* and Handel *Eternal Source of Light Divine*.

Nadine recently performed with the Chineke! Orchestra and made her debut at the BBC Proms. Future performances include a private recital at the Palazzo Doria Pamphilj in Rome and

performances of Strauss *Four Last Song*. She is delighted to be making her debut with Rossini *Petite Messe Solennelle* tonight with North London Chorus.

In 2015 Nadine founded 'Everybody Can!' to provide a platform to encourage and support others in achieving their goals. She has both produced and sung principal roles in *Otello* and *Tosca* for Everybody Can! Opera. Nadine was "highly commended" at the 2016 Aviva 'Women of the Future Awards' and invited to Buckingham Palace and 10 Downing Street in 2018 in recognition of her work as both a mentor and singer.

Nadine won the inaugural Fulham Opera Robert Presley Memorial Verdi Prize in 2015 and released her debut solo CD *Love and Prayer* in 2018. In collaboration with pianist Nicole Panizza, Nadine recently recorded *Emergence*, a selection of songs set to the poems of Emily Dickinson, scheduled to be released in autumn 2019.



## THANDO MJANDANA TENOR

Thando Mjandana was born in Queenstown, in the Eastern Cape of South Africa, and started singing as a member of his church and

school choirs. He continued his studies at the University of Cape Town Opera School (UCT) and went on to become a member of Cape Town Opera AD HOC. For UCT and Cape Town Opera he has sung roles in *Il viaggio a Reims*, *La traviata*, *Rigoletto*, *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Carmen*, *Porgy and Bess*, *Mandela Trilogy*, Sibusiso Njeza's *Blood of Mine* and Angelique Mouysis's *The Blue-Eyed Xhosa*. He has participated in Cape Town Opera's Outreach programme as Tamino in *Die Zauberflöte*, and in events in Germany, Austria, Switzerland, Argentina, Ireland and the UK. In the 2018/19 Season he made his English National Opera debut as Nelson in *Porgy and Bess*.

In concert, Thando's appearances include Uriel in Haydn's *Creation* with KwaZulu Natal Philharmonic Orchestra and Mozart *Requiem* with Johannesburg Philharmonic Orchestra. His competition successes including First Prize in the Amazwi Omzansi International Opera Singing Competition. He also appeared in this year's Jette Parker Young Artists July summer performance at the Royal Opera House as Count Almaviva in *Il barbiere di Siviglia*.

He is currently studying for his Master's degree at Guildhall School of Music and Drama on the Opera Course and is a link artist (2018/19) on the Jette Parker Young Artists Programme.

# BIOGRAPHIES



## CATHERINE HOPPER MEZZO SOPRANO

Catherine Hopper studied Music at the University of Leeds and the Franz Liszt Hochschule in Weimar, Germany, graduating with a BMus Hons. She subsequently graduated from Royal Academy Opera with a distinction and the Vice Principal's prize, before completing her studies at the National Opera Studio.

Roles include Suzuki in the revival of David Freeman's production of *Madama Butterfly* at the Royal Albert Hall, Ottavia *L'Incoronazione di Poppea* for Opera North, Dido at the Gulbenkian Foundation, Lisbon with Os músicos do Tejo, and the roles of Mum/Mad Hatter in the revival of Will Todd's *Alice's Adventures in Wonderland* for Opera Holland Park. In concert, she has toured Australia with the Australian Chamber Orchestra in performances of Bach's *Christmas Oratorio* and also performed with the King's Consort in a performance of Handel's *Messiah* in Budapest.

Highlights include the role of The Page in a concert performance of *Salome* with Orchestre National de Lyon conducted by Leonard Slatkin, a recital with the pianist James Baillieu at the Oxford Lieder Festival, performances of the *Messiah* with the Hallé Orchestra under Laurence Cummings and Orchestra of Granada under Daniel Reuss, Irene *Tamerlano* for the Buxton

Festival and *Litaniae de Venerabili Altaris Sacramento* with David Hill and the BBC Singers, broadcast on BBC Radio 3. She also gave the U.K. premier of *Goose Daughter* with the Linos Piano Trio at King's Place as part of the Poet in the City Festival.

Recent engagements include the role of Cornelia in Handel's *Giulio Cesare* for Bury Court Opera, and concert performances of Mendelssohn *Elijah*, Battersea Choral Society, Handel's *Messiah*, with Daniel Reuss in Bilbao and Santiago de Compostela, and with the Orquesta and Choir Radio Televisión Española, conducted by Miguel Ángel Gomez Martínez in Madrid. She is currently appearing in Opera North's production of *Giulio Cesare* in the role of Cornelia, directed by Tim Albery and conducted by Christian Curnyn.

Her last performance with North London Chorus was Duruflé *Requiem* and Britten *Rejoice in the Lamb* in November 2011.



## JAMES CLEVERTON BARITONE

James trained at the Royal Conservatoire of Scotland and the Zürich International Opera Studio.

He has performed principal roles at the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Scottish Opera, Opernhaus Zürich, Salzburg Festival, Stadttheater St Gallen, Opéra de

Rennes, the Buxton International Festival, Opera Holland Park, Grange Park Opera and Garsington Opera.

Recent performances include Alberich in *Das Rheingold* under the baton of Sir Antonio Pappano, The Protector *Written on Skin* (Benjamin) and Pablo *Exterminating Angel* (Adès) for the Royal Opera House Covent Garden, Gusmano in Verdi's *Alzira* for the Buxton International Festival, Baron Douphol *La traviata* for Welsh National Opera and Horemhab *Akhmaten* for ENO.

Equally in demand on the concert platform, James regularly performs oratorios throughout the UK and internationally. Recent highlights include the *Messiah* with the CBSO at the Birmingham Symphony Hall, Orff's *Carmina Burana* at the Royal Albert Hall and he appeared as the baritone soloist for the Raymond Gubbay *Classical Spectaculars* at the Royal Albert Hall, all with the RPO.

James has recorded the role of Arrostino in Cellier's *The Mountebanks* with the BBC Concert Orchestra. He can also be heard singing the role of Sir John Copeland in Rogers and Hart's *Dearest Enemy* (New World Records) and as the White Rabbit on the original cast recording of Will Todd's *Alice's Adventures in Wonderland*.

Last year James appeared as Escamillo in a performance of *Carmen* at Dartmoor Prison, given for HRH Prince Charles. He can also be seen as the Mandarin in *Turandot* in the film *Mission Impossible Rogue Nation* starring Tom Cruise.

Future plans include returns to the Royal Opera House, ENO, Scottish Opera and Opera Holland Park,

His last performance with NLC was Bach *St John Passion* in March of this year.



## JONATHAN & TOM SCOTT PIANO AND HARMONIUM

Brothers Jonathan and Tom perform in instrumental combinations which cover the entire keyboard spectrum, including Piano Duet, Piano & Organ, and Harmonium & Piano. This season their performances include concerts across UK as well as Spain (Madrid National Auditorium), France (Toulouse Organ Festival), Germany (Staatoper Berlin), Belgium (Salle Philharmonique Liège), Norway (Stavanger Concert Hall), Latvia (Liepaja Organ Festival), Switzerland (Fribourg Organ Festival), Taiwan (Taipei National Concert Hall, Kaohsiung Center for the Arts), Singapore (Victoria Concert Hall) and South Korea (Lotte Concert Hall, Seoul). Scott Brothers Duo are the winners of the 2019 ECHO (European Cities of Historical Organs) competition to create a performance which introduces the pipe organ to a young audience. Their project

combines animation and organ music and will be performed at major festivals across Europe in 2019 and 2020. Born in Manchester, Jonathan and Tom both studied at Chetham's School of Music and at the Royal Northern College of Music (RNCM). Tom read Music on the joint course at The University of Manchester, gained the Sir Thomas Beecham Medal for Excellence in his degree, and achieved a distinction in his Masters degree. He made his concerto debut with the Hallé Orchestra, aged 17, with Prokofiev's *Piano Concerto No.1* at The Bridgewater Hall, Manchester. Tom is also a keen artist and animator and creates animations to accompany their live classical concerts. His animations are regularly performed alongside orchestras and ensembles world-wide. As a composer, Tom's work ranges from instrumental to acousmatic compositions and audio/visual works, and his music has been performed across Europe and USA. He completed his PhD in electroacoustic composition at The University Of Manchester (supported by AHRC funding) and currently lectures in electroacoustic composition at the RNCM.

Jonathan continued his studies in USA and Holland, won the coveted Worshipful Company of Musicians WT Best Scholarship and gold medal, and is a Freeman of The City of London. Jonathan has been a member of the keyboard staff at RNCM since 2001 and is Associate Artist of The

Bridgewater Hall, Manchester where he gives a series of popular lunchtime organ recitals which attract audiences approaching 1,000. Jonathan's recent performances have included numerous solo recitals as pianist and organist as well as appearances at the BBC Proms, broadcasts on BBC Radio 2, 3 and Classic FM, and a live recording of Copland's Organ Symphony with BBC Philharmonic and John Wilson for Chandos Records. In 2017 Jonathan gave the world premiere of the new organ concerto *6000 Pipes!* by Sir Karl Jenkins with Hull Philharmonic Orchestra and he will be performing this work throughout 2019, including a special gala performance at The Royal Albert Hall, London.

Scott Brothers Duo have recorded several CDs on their own label to great critical acclaim. The discs have received wide international airplay, including their own special editions of BBC Radio 2's *The Organist Entertains*. Their recent duo concert at Montserrat Abbey, Spain was broadcast live on Spanish TV and their online performance videos have totalled over 14 million views. Their latest recording of *Duos for Piano & Organ II* recorded at Victoria Hall, Hanley. For more information please visit [www.scottbrothersduo.com](http://www.scottbrothersduo.com)

Jonathan's last performance with NLC was *Petite Messe Solennelle* in June 2011.

# BIOGRAPHIES



## CATHERINE BORNER PIANO

Catherine Borner studied piano and flute from the age of 10 at the junior department of the Royal Academy

of Music. After graduating from the University of York, she trained on the répétiteur courses at the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama.

Catherine has performed concertos with York University Chamber Orchestra and James Allen Community Orchestra and has appeared on BBC Radio 3 *In Tune*. She has also played *Petrushka* with Bromley Symphony Orchestra. Répétiteur work includes *Aida* (Kentish Opera), *Anna Bolena* (Tower of London Festival 2005), *A Midsummer Night's Dream*, *The Cunning Little Vixen*, *Roméo et Juliette* (British Youth Opera) as well

as *The Gondoliers*, *La traviata* and *The Marriage of Figaro* while trainee répétiteur at English National Opera.

Catherine joined NLC as their accompanist in September 2005. She teaches piano privately and at the James Allen Saturday School for the Performing Arts. She is also the official accompanist for the strings section of the Beckenham Festival.

Her most recent performance with NLC was Bernstein *Mass* (Choral Excerpts), Whitacre *Five Hebrew Love Songs* and Copland *Old American Songs* in June 2016.



## 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*, *The Rake's Progress* and *Trial by Jury*; 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), *The Pearlfishers*, *Carousel*, and *Chess*. 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*, *Carousel* (with Katherine Jenkins and Alfie Boe) and *Chess* (with Michael Ball and Alexandra Burke). In July 2010 he was Associate Conductor of *The Duchess of Malfi* by Torsten Rasch (ENO/Punchdrunk). Other highlights include assisting the composer John Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer*, and *Pierrot Lunaire* with Björk at the Verbier Festival. In September 2012 he assisted John

Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie. In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. He has been Musical Director of NLC since January 2003 and of the Pink Singers, Europe's longest running LGBT choir, since November 2010. He also leads ENO's Community Choir. Other recent and upcoming projects include *Akhnaten* and *Jack the Ripper: The Women of Whitechapel* (ENO), *Hansel and Gretel* (ENO/Regents Park), *Noye's Fludde* (ENO/Theatre Royal Stradford) and *Sweeney Todd* (Bergen National Opera). In April and May this year he conducted performances of *Man of la Mancha* starring Kelsey Grammar and Danielle de Niese.

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

# NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT+ choir, the Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal consultants Mark Oldfield and Yvette Bonner, and is privileged to have as its patrons the renowned operatic soprano, and Professor at the Royal College of Music, Janis Kelly, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both work with us when their schedules allow: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at St Edmundsbury 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, mainly to a full house at St James Church in Muswell Hill, though we are continuing to explore performing at larger venues in Central and Outer London, in central and outer London, after a successful performance of Brahms's *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 Britten's *War Requiem* with them at the Berliner Konzerthaus. In November 2017 we performed a concert in Zurich with the Swiss choir Contrapunto at the City Church of St Jakob, Staffauer, in celebration of their 30th

anniversary. They, in turn came to London later that month for a joint concert with us in Shoreditch Town Hall. Both concerts were of works by Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dahler. As a result of these very positive experiences we hope to maintain a triennial reciprocal touring programme with other choirs in this country and abroad.

To mark our 40th Anniversary Friends of North London Chorus was launched in the summer of 2017, with a performance by Friends of NLC patron and renowned soprano the late Sally Silver (Sally sadly died in November 2018 after a short illness). Donations to Friends of NLC support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

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 invite singers interested in joining us to attend rehearsals prior to auditioning for membership and welcome enquiries from all parts. NLC is a registered charity (no 277544) and is a member of Making Music, The National Federation of Music Societies.

# NORTH LONDON CHORUS

## SOPRANO

Jean Airey	Sheila Denby-Wood	Debbie Goldman	Ainsley McArthur	Jennifer Somerville
Gloria Arthur	Katherine Dixey	Amanda Horton	Ros Massey	Patricia Whitehead
Helen Beddoe	Suzie Edwards	Enid Hunt	Verity Preest	Andrea Whittaker
Jenny Bourne Taylor	Penny Elder	Marta Jansa	Amanda Riddick	
Michaela Carlowe	Litha Efthymiou	Amanda Lebus	Sazia Samad	
Jenny Cohen	Katheryn Ferin	Alison Liney	Viola Sampson	
Heather Daniel	Bernadette Gillespie	Alice MacKay	Susan Segal Horn	

## ALTO

Anna Armbruster-Evans	Sarah Falk	Sue Heaney	Kathryn Metzenthin	Jane Spender
Eloise Beckles	Vicky Faure Walker	Katharine Hodgkin	Judith Moser	Julia Tash
Fiona Brown	Georgie Fitzgibbon	Jo Hulme	Kitty Nabarro	Pauline Treen
Marian Bunzl	Eleanor Flaxen	Franscesca Johnson	Jennie Owen	Naomi Weber
Viv Canter	Hannah Glickman	Helen Jones	Joan Reardon	Catherine Whitehead
Claire Dorfan	Helene Gordon	Susan Le Quesne	Alison Salisbury	
Lucy Ellis	Viv Gross	Lynne Mark	Judith Schott	

## TENOR

Brian Ball	Alan Chandler	Phillip Lawson*	Jeremy Pratt
Deborah Bartlett	Pasco Fearon	Keith Maiden	Wilhelm Skogstad
Gary Bilkus	Elisabeth Hewitt	Bill Mastandreu	

## BASS

Marcus Bartlett	Andrew Elder	Henry Lamprecht*	Tony Shelton	Bernard Travers
Norman Cohen	Mark Evans	Yoav Landau-Pope	Ben Schoeman*	Dan Zeff
John Crouch	Paul Filmer	David Loxley-Blount	Stephan Schoeman	
Shaun Davies	Simon Gibeon	Dan Newman	Frazer B Scott**	
Michael Derrick	David Hastings	Andrea Sabbadini	David Stone	

\**guest singer*

\*\**standby bass soloist*

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*Susan at J Reid Pianos [jreidpianos.co.uk](http://jreidpianos.co.uk)*



# Friends of NLC

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Photo Alex May

To mark our 40th Anniversary **Friends of North London Chorus** was launched in the summer of 2017, with a performance by our late **Friends of NLC** patron and renowned soprano Sally Silver.

We would be delighted to welcome more friends to the scheme. Donations to **Friends of NLC** support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

Membership of **Friends of NLC** will entitle you to the following benefits:

- Acknowledgement of your generous support in our concert programme (optional).
- Complimentary programmes for our concert season.
- A complimentary glass of wine or soft drink at each concert.
- Being amongst the first to hear about our concerts and events via our mailing list.

Membership costs £40 per year but supplementary donations are always welcome.

Sign up at [www.northlondonchorus.org/friends](http://www.northlondonchorus.org/friends)

North London Chorus would like to acknowledge with thanks all those who support our activities through their generous donations.

Ann Beaton  
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Robert Brown  
John Davies  
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Lesley Garrett  
Viv Gross

Nicholas Hawkins  
Jo Hulme  
Paul Long  
Vivienne Mitchell  
Ruth Pitman  
Laura Sabbadini  
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Breda Sullivan  
Phyllis White  
Jack Whitehead  
and those who wish  
to remain anonymous.



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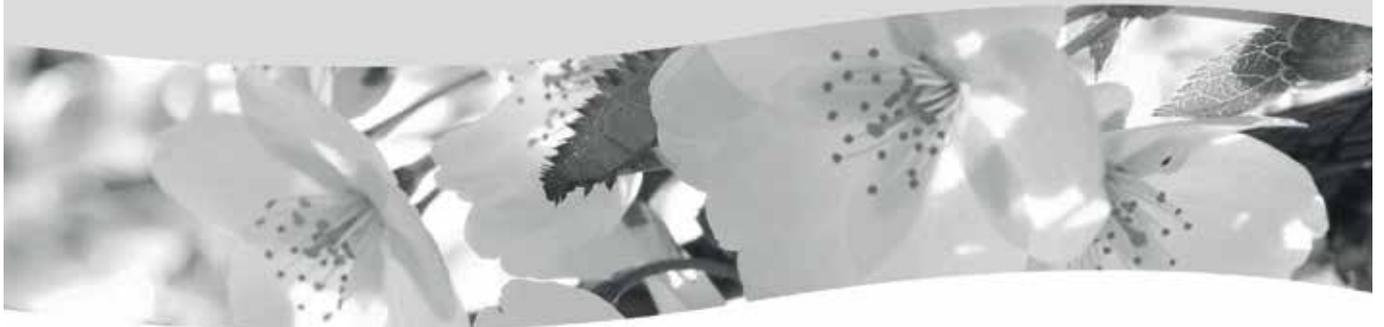
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## PAST CONCERTS - THE LAST TEN YEARS

- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostrī*  
**Bach** *Mass in F*  
**Handel** *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*  
**Bliss** *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*  
**Elgar** *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*  
**Beethoven** *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*  
**Lauridsen** *O Magnum Mysterium*  
**Barber** *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*  
**Taverner** *Svyatī*  
**Durufle** *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 Galatea*
- 28 Nov 2015 **Bach** *Magnificat,*  
*Christmas Oratorio Parts 1,2,3*
- 12 Mar 2016 **Mendelssohn** *Elijah*
- 11 Jun 2016 **Bernstein** *Mass (Choral Suite)*  
**Whitacre** *Five Hebrew Love songs*  
**Copland** *Old American Songs*
- 20 Nov 2016 **Verdi** *Requiem*
- 25 Mar 2017 **Dove** *The Passing of the Year*  
**Brahms** *Liebeslieder, Neue Liebeslieder*
- 1 Jun 2017 **Mozart** *Requiem*  
**King** *Out of the Depths*
- 25 Nov 2017 **Mendelssohn** *Die erst Walpurgisnacht*  
**Vaughan Williams** *In Windsor Forest*  
**Dähler** *Byzantium*
- 17 Mar 2018 **Haydn** *The Creation*  
*Insanae et vanae curae*
- 14 Jul 2018 **Salieri** *Requiem*  
**Puccini** *Messa di Gloria*
- 17 Nov 2018 **Britten** *The Company of Heaven*  
**Haydn** *Nelson Mass*
- 9 Mar 2019 **JS Bach** *St John Passion*
- 22 Jun 2019 **Rutter** *Magnificat*  
**Vaughan Williams** *Flos campi*  
**Dyson** *Hierusalem*

Please visit [www.northlondonchorus.org](http://www.northlondonchorus.org) for the full list dating back to the first concert in 1977

### Patrons

Janis Kelly  
Laurence Cummings

### Musical Director

Murray Hipkin

### Rehearsal Accompanist

Catherine Borner

### Vocal Consultants

Yvette Bonner  
Mark Oldfield

### Concert Management

Marcus Bartlett  
Shaun Davies  
Pasco Fearon  
Sue Heaney  
Patrick Salisbury  
Judith Schott  
Ann Wilson

### Publicity Coordinator

Kate Hodgkin

### Programme Production

Lucy Ellis  
Paul Filmer  
David Hastings  
Murray Hipkin  
Jo Hulme

### Advertising

Alan Chandler

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Alan Chandler (Treasurer)  
Marcus Bartlett  
Gary Bilkus  
Sue Heaney  
Kate Hodgkin  
Alison Salisbury

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