



A Night at the Opera

Arias and choruses from favourite
operas and operettas

Saturday 22 July 2023 5:00 & 7:30pm
St James Church, Muswell Hill

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GOODMAN JONES
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A black and white photograph of the interior of St James Church, Muswell Hill. The image shows the ornate, vaulted ceiling with intricate carvings and a large, central dome. The architecture is highly detailed, with classical columns and decorative moldings. The lighting is dramatic, highlighting the textures and depth of the stonework.

A NIGHT AT THE OPERA

Saturday 22 July 2023
St James Church, Muswell Hill

Today's performances are dedicated to the memory
of Marian Bunzl (1936 - 2022)

Soprano **Sarah-Jane Lewis**
Tenor **David Webb**
Bass-Baritone **John Savournin**
Piano **Catherine Borner**
Conductor **Chris Hopkins**

North London Chorus

Please remember to switch off all pagers, mobile phones and digital watch alarms.
The use of video cameras or other unauthorised recording devices is prohibited.

Thank you for your cooperation.

A NIGHT AT THE OPERA

Notes by Paul Filmer

Brindisi – La Traviata (1853) - Verdi

Verdi based his opera on the play *La Dame aux Camélias* (1852), which Alexandre Dumas had adapted from his eponymous 1848 novel about the love of a young provincial bourgeois, Alfredo Germont, for a famous Parisian courtesan, Violetta Valery. At the opening of Act One, Violetta is throwing a lavish party at her salon to celebrate her recovery from an illness. Alfredo, who has long adored her from afar and held daily vigil outside her

house whilst she was sick, is taken to the party by his friend Gastone, who has told Violetta of Alfredo's devotion. At the party, Violetta's current lover, Baron Douphol, is asked to propose a toast but refuses, whereupon the crowd turns to the newcomer, Alfredo, who agrees to sing a drinking song – this *brindisi* – which captivates Violetta, who duets with him whilst the chorus joyfully reiterate their cheerful anticipation of the joys of love, life and wine.

Brindisi - Libretto

Alfredo

Libiamo, libiamo ne' lieti calici, che la bellezza infiora
E la fuggevol, fuggevol ora s'inebri a voluttà
Libiam ne'dolci fremiti che suscita l'amore
Poiché quell'occhio al core onnipotente va
Libiamo, amore, amore fra i calici più caldi baci avrà

Chorus

Ah, libiam, amor fra' calici più caldi baci avrà

Violetta

Tra voi, tra voi saprò dividere il tempo è mio giocondo
Tutto è follia, follia nel mondo ciò che non è piacer
Godiam, fugace e rapido è il gaudio dell'amore
È un fior che nasce e muore, nè più si può goder
Godiam, c'invita, c'invita un fervido accento lusinghier

Chorus

Ah, godiamo, la tazza, la tazza e il cantico, la notte abbellà e il riso
In questo, in questo paradiso ne scopra il nuovo dì

Violetta

La vita è nel tripudio

Alfredo

Quando non s'ami ancora

Violetta

No! dite a chi l'ignora

Alfredo

È il mio destin così

Chorus

Ah! Godiamo, la tazza, la tazza e il cantico, le notte abbellà e il riso
In questo, in questo paradiso ne scopra il nuovo dì
Aaa, aah, ah né sopra il dì
Aah, aah, ah né sopra il dì
Aah, sí!

Alfredo

*Let's drink from the joyous glass, where beauty flowers ...
Let the fleeting hour yield to pleasure's intoxication.
Let's drink to love's sweet tremors -
To those eyes that pierce the heart.
Let's drink to love - to wine that warms our kisses.*

Chorus

Ah! Let's drink to love - to wine that warms our kisses.

Violetta

*I would share my days of happiness with you;
Everything in this world that does not give us pleasure is folly.
Let us enjoy life, for the pleasures of love are swift and fleeting
Like a flower that lives and dies and can be enjoyed no more.
Let's take pleasure while its ardent, brilliant summons lures us on.*

Chorus

*Let's take our pleasure of wine and singing and mirth
Till the new day dawns on us in paradise.*

Violetta

Life is just pleasure.

Alfredo

But if one is still waiting for love ...?

Violetta

I know nothing of that, don't tell me ...

Alfredo

But that is my fate.

Chorus

*Let's take our pleasure of wine and singing and mirth
Till the new day dawns on us in paradise.*

Chorus of Cigarette Girls & Habanera – Carmen (1875) - Bizet

In Seville, about 1820, the gypsy, Carmen, and other girls emerge from the cigarette factory, where they work, into an adjacent square. Young men surround Carmen, vying for her attention as she mocks their protestations of love

with her taunting, swaying song, watched by Don José, a sergeant. She dances close to Don José and throws him a single flower as she ends her song – and begins their doomed affair.

Cigarette Girls - Libretto

Dans l'air nous suivons des yeux
La fumée, La fumée,
Qui vers les cieux
Monte, parfumée
Cela monte gentiment
A la tête, à la tête,
Tout doucement,
Cela vous met l'âme en fête!
Le doux parler, le doux parler des amants,
C'est fumée!
Leurs transports, leurs transports et leurs serments,
C'est fumée!
Oui, c'est fumée, c'est fumée!
Dans l'air nous suivons etc
Dans l'air nous suivons la fumée
Qui monte en tournant, en tournant vers les cieux!

*We gaze after the smoke
As it rises in the air,
Sweet-smelling,
Towards the skies.
Gracefully it mounts
To your head,
So gently
It exhilarates you!
Lovers' soft talk –
It's smoke!
Their raptures and promises –
Smoke!
We gaze after the smoke
as it rises, etc.*

Habanera - Libretto

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser.

*Love is a rebellious bird
that no one can tame,
and if you call for it, it'll be quite in vain
For it's in its nature to say no.*

Rien n'y fait, menace ou prière
L'un parle bien, l'autre se tait
Et c'est l'autre que je préfère
Il n'a rien dit, mais il me plaît

*Nothing helps, neither a threat nor a prayer,
One talks well, the other rests silent
and it's the other one that I prefer
He doesn't say a thing, but he pleases me .*

L'amour est enfant de Bohème,
Il n'a jamais, jamais connu de loi;
Si tu ne m'aimes pas, je t'aime
Si je t'aime, prends garde à toi!

*Love is a gypsy's child,
it has never, never known what law is,
If you do not love me, I love you
If I love you, then beware!*

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola
L'amour est loin, tu peux l'attendre
Tu ne l'attends plus ... il est là!

*The bird you thought you had caught by surprise
beats its wings and flies away...
Love lies afar, you can wait for it,
But when you don't expect it anymore, there it is!*

Tout autour de toi, vite, vite,
Il vient, s'en va, puis il revient
Tu crois le tenir, il t'évite,
Tu crois l' éviter, il te tient!

*All around you it twirls faster, faster
It comes and goes, and then returns
You think you've caught it, it eludes you,
you think you've escaped it, it captures you.*

L'amour est enfant de Bohème etc

Love is a gypsy's child etc.

Papageno's Aria – Now tell me did you ever see... – Die Zauberflöte (1791) – Mozart

Tamino, a handsome prince lost in a distant land, is pursued by a serpent and asks the gods to save him. He faints, and three ladies, attendants of the Queen of the Night, appear and kill the serpent. They leave together.

Tamino wakes up, and is surprised to find himself still alive. Papageno enters dressed as a bird. He describes

his life as a bird-catcher, complaining he has no wife or girlfriend (*Der Vogelfänger bin ich ja / The birdcatcher am I indeed*). Tamino introduces himself to Papageno, thinking Papageno killed the serpent. Papageno happily takes the credit – claiming he strangled it with his bare hands.

Priests' Chorus – Die Zauberflöte (1791) - Mozart

Papageno is accompanying Tamino through the further trials he must overcome to prove his fitness as a fraternal Priest of Isis and Osiris. In Act Two, Scene 5 they arrive at the Pyramids. Complaining of thirst, Papageno requests wine from the priests and after drinking it expresses his desire for a wife, a girl or a woman, in this heartfelt aria. In an earlier scene, an old woman had given him water to satisfy his thirst and Papageno jokingly asked her if she had a boyfriend, to which she replied that she did

and that his name was Papageno. The woman reappears now and tells him that his current wish for a wife will only be granted if he promises to marry her immediately, otherwise he will be imprisoned forever. Papageno makes the promise, muttering aside that he will keep it only until someone better comes along. But the old woman magically transforms into the beautiful Papagena and Papageno rushes to embrace her.

Priests' Chorus - Libretto

O Isis, und Osiris, welche Wonne!
Die düstre Nacht verscheucht der Glanz der Sonne!
Bald fühlt der edle Jüngling neues Leben,
bald ist er unserm Dienste ganz gegeben.
Sein Geist ist kühn, sein Herz ist rein,
Bald wird er unsrer würdig sein.

*O Isis and Osiris, what bliss!
Dark night is banished by the sunlight!
Soon the noble youth will feel new life,
Soon he will be wholly devoted to our service.
His spirit is bold, his heart is pure,
Soon he will be worthy of us.*

Vieni Imeneo deh vieni & Lasciate i monti (Come Hymen give your blessing) –

L'Orfeo (1607) - Monteverdi

Monteverdi's *favola in musica* (fable in music) is the earliest opera still regularly performed. It was written for performance at the annual Carnival at Mantua, where Monteverdi was *maestro della musica* at the court of Duke Vincenzo Gonzaga. Based on the Greek myth of Orpheus, it tells of his fruitless descent to Hades to bring back to earth and life his dead bride, Euridice. Act One opens on their wedding day; Orpheus and Euridice are accompanied

by a chorus of nymphs and shepherds who invoke the nuptial goddess Hymen in a gentle, lilting pastorale (*Vieni Imeneo*), entreating her to bless the happy couple with joy unending. This is followed by a joyfully rhythmic dance (*Lascia i Monti*) as the nymphs run from the mountains, 'leaping in pleasure with every measure'.

O ruddier than the cherry – Acis and Galatea (1732) - Handel

Handel introduced this cheerful bass aria when revising his masque setting of this mythical tale into a more theatrical serenata for performance at the King's Theatre, Haymarket by his own company, the Royal Academy of Music. The tale itself, included in Ovid's *Metamorphoses*, is about the love between the sea nymph Galatea, daughter of Nereus and Alcis, son of the Italic god Faunus (Pan) and the Sicilian river nymph Symaethis. Their affair is thwarted by Polyphemus, a cyclops with the body of a monster, who is also in love with Galatea. In a jealous rage he hurls a huge boulder at Acis, crushing him to death. Acis ascends to join the gods on Mount Olympus where

Galatea's continuing love restores to him his mother's nature, turning his blood into a pure, clear-running stream of sparkling water which becomes the river, near Mount Etna, that still bears his name. Part Two of the opera opens with the chorus warning the two lovers of the approach of the thundering giant Polyphemus. In a roaring rage of frustration, he seeks to calm himself by ordering his pine staff to bring him 'a hundred reeds of decent growth, To make a pipe for my capacious mouth; In soft enchanting accents let me breathe Sweet Galatea's beauty, and my love'. He then launches into his delightful, hopeless love song.

Humming Chorus – Madama Butterfly (1904) - Puccini

At the opening of Act Two, three years have passed since Butterfly has renounced her religion and suffered the denunciation of her family in order to marry the American naval Lieutenant, B.F. Pinkerton, whose son she has borne and is raising. Pinkerton's ship is returning to Nagasaki but, unable to face Butterfly himself, he has written to Sharpless, the U.S. Consul in Nagasaki, asking him to tell Butterfly that he is returning with his American wife,

Kate, who has agreed to raise the child. Sharpless cannot bring himself to complete Pinkerton's message and asks Butterfly what she might do should Pinkerton never return. Butterfly calls him a liar and re-affirms her faith that he will return to resume their life together. Exhausted, she falls asleep as the chorus hum their soft lullaby over her, simultaneously concluding the second act and opening the opera's final act and its tragic conclusion.

Pace, Pace, mio Dio – La forza del destino (1862) - Verdi

At the opening of the final scene of the opera, Donna Leonora Calatrava, the noble Spanish heroine, has long been separated from her lover, the South American nobleman Don Álvaro, son of the Viceroy of Peru and an Incan mother, who had accidentally killed her father. She has taken refuge in the mountain cave of a monastic hermitage and now prays longingly to God in this aria for the peaceful release of death, whilst reaffirming her love for Álvaro. It is to be her dying prayer. Her brother, Don Carlo, who has sworn to revenge his father's death and his sister's loss of honour by killing Álvaro, arrives at the

monastery in search of him. Álvaro, despairing of ever finding Leonora, has himself arrived at the monastery seeking refuge. Carlo discovers him, insults him as a half-breed and they begin to duel. The monks throw them out of the monastery to continue their fight, which concludes when Carlo is mortally wounded. Álvaro invades Leonora's sanctuary in search of a priest to absolve the dying Carlo and the lovers are reunited. Álvaro tells her what has happened, and she rushes to her dying brother's side. As she bends to comfort him, the vengeful Carlo stabs her fatally.

Pace, Pace, mio Dio - Libretto*Leonora*

Pace, pace, mio Dio!
 Cruda sventura
 M'astringe, ahimé, a languir;
 Come il dì primo
 Da tant'anni dura
 Profondo il mio soffrir.
 L'amai, gli è ver!
 Ma di beltà e valore
 Cotanto Iddio l'ornò.
 Che l'amo ancor.
 Né togliermi dal core
 L'immagin sua saprò.
 Fatalità! Fatalità! Fatalità!
 Un delitto disgiunti n'ha quaggiù!
 Alvaro, io t'amo.
 E su nel cielo è scritto:
 Non ti vedrò mai più!
 Oh Dio, Dio, fa ch'io muoia;
 Che la calma può darmi morte sol.
 Invan la pace qui sperò quest'alma
 In preda a tanto duol.
 Misero pane, a prolungarmi vieni
 La sconsolata vita ... Ma chi giunge?
 Chi profanare ardisce il sacro loco?
 Maledizione! Maledizione! Maledizione!

Leonora

*Peace, peace, O God!
 Cruel misfortune
 compels me, alas, to languish;
 my suffering has lasted for so many years,
 as profound as on the first day.
 Peace, peace, O God!
 I loved him, it is true! But God had blessed him
 with such beauty and courage
 that I love him still, and cannot efface his image
 from my heart.
 Fatal destiny! A crime
 has divided us down here!
 Alvaro, I love you and in heaven above it is written
 that I shall never see you again!
 O God, God, let me die, for only death
 can bring me peace.
 In vain this soul of mine here sought peace,
 a prey to so much woe.
 Wretched bread, you come to prolong
 my inconsolable life. ..But who comes here,
 daring to profane this sacred retreat?
 A curse! A curse!*

Pourquoi me réveiller? – Werther (1892) - Massenet

Based on Goethe's epistolary and semi-autobiographical 1792 novel, *The Sorrows of Young Werther*, Massenet's opera focusses on the love the melancholy young poet, Werther, has for Charlotte, the daughter of a magistrate. They meet first, and fall in love when her fiancée, Albert – the man she promised her late mother she would marry – is away and Werther escorts her to a ball. Their mutual declarations of love are interrupted by the unexpected return of Albert, and Werther leaves in despair. Three months later, by now married to A, Charlotte encounters a confused and distressed Werther after attending church with her husband, who realises that Werther is in love

with her. She sends him away but says he can see her at Christmas. On Christmas Eve she is reading letters that Werther has continued to write to her, regretting having ever sent him away. He arrives and, whilst reading her poems of Ossian, the Scots bard, he realises that his love for her is requited after all, singing this aria in amazed and tragic wonder. But unable to bear life without her, he asks Albert for the loan of his pistols. Realising the ominousness of his request, Charlotte rushes to his apartment but arrives too late to prevent his suicide. She consoles him by declaring her love as he is dying, then faints herself.

Pourquoi me réveiller? – Libretto

Pourquoi me réveiller,
ô souffle du printemps?
Pourquoi me réveiller?
Sur mon front je sens tes caresses,
et pourtant bien proche est le temps
des orages et des tristesses!
Pourquoi me réveiller,
ô souffle du printemps?

Demain dans le vallon
viendra le voyageur
se souvenant de ma gloire première.
Et ses yeux vainement
chercheront ma splendeur.
Ils ne trouveront plus que deuil
et que misère! Hélas!

*Why do you awaken me?
o breath of Spring?
Why do you awaken me?
On my forehead I feel your caresses,
and yet very near is the time
of storms and sorrows!
Why do you awaken me,
o breath of Spring?*

*Tomorrow, into the valley
will come the traveller
remembering my early glory
And his eyes in vain
will look for my splendour.
They will find no more than grief
and misery. Alas!*

Easter Hymn – Cavalleria Rusticana (1890) - Mascagni

On Easter morning, in a Sicilian village square, Santuzza approaches the house of the mother of her lover, Turiddu, to ask if he is there. Mamma Lucia tells her that he has gone to fetch wine from a nearby town. However, Turiddu has spent the night in the village, with his former lover Lola, who has married the teamster Alfio, whilst Turiddu was away on military service. Although Turiddu and Santuzza have become lovers since his return, the

fickle and adulterous Lola has lured him back. Santuzza feels betrayed and tells Mamma Lucia that she is an unhappy, excommunicated outcast. Thus, as the choir inside the church begins to sing the *Regina Coeli*, and the people in the square join in, Santuzza remains outside leading them, though deep in her own sadness, as they kneel to sing the glorious Easter hymn of joyous resurrection.

Easter Hymn - Libretto

Choir (interno della chiesa)
Regina coeli, laetare
quia, quem meruisti portare
resurrexit sicut dixit,
Alleluja!

Santuzza, Lucia e coro (esterno sulla piazza)
Inneggiamo,
Il Signor non è morto,
Ei fulgente
Ha dischiuso l'avel,
Inneggiamo
Al Signore risorto
Oggi asceso
Alla gloria del Ciel!

Choir (inside the church)
Queen of heaven, rejoice!
Because whom you were worthy to bear
Has arisen as He said.
Alleluia!

Santuzza, Lucia and choir (outside in the square)
Exalt, the Lord is not dead
He, bright shining, has opened the tomb!
Let us sing praise unto the arisen Lord,
Today ascended to the glory of Heaven!
He, bright shining, has opened the tomb!
Let us sing praise unto the arisen Lord,
Today ascended to the glory of Heaven!

Nessun Dorma – Turandot (1926) - Puccini

Puccini left his last opera unfinished when he died of a heart attack in 1924. The eponymous Turandot, beautiful daughter of the legendary Chinese emperor Altoun, will only marry a suitor who can answer three riddles. At the beginning of Act One, the handsome Prince of Persia has failed to do so and is due to be executed at the next moonrise. Among the crowd gathered for the execution are the young Prince of Tartary and his long-lost father, the deposed King Timur and his slave-girl L'iu who has stayed with him since conquest by the Chinese because the young Prince smiled at her. Together with the crowd, they beg in vain for the life of the Persian prince, who is beheaded on Turandot's imperious command. All are sure the Prince's

suit will end in certain death. The Prince of Tartar is dazzled by Turandot's beauty and declares himself a suitor, despite the pleas of his father and L'iu, secretly in love with the Prince herself, and the Chinese Emperor and his ministers, who are tired of the continuing cruel death toll in pursuit of Turandot's hand. The Prince successfully answers all three riddles, however, and sets Turandot one of his own: that she should discover his name. The city of Peking awaits the denouement as Turandot commands that none shall sleep until the Prince's name is revealed; the Prince himself waits for dawn and anticipates his triumph over Turandot, singing *Nessun dorma* – 'None shall sleep'.

Nessun Dorma - Libretto

Nessun dorma, Nessun dorma!
 Tu pure, o Principessa,
 nella tua fredda stanza,
 guardi le stelle
 che tremano d'amore e di speranza.
 Ma il mio mistero è chiuso in me,
 il nome mio nessun saprà!
 No, no, sulla tua bocca lo dirò
 quando la luce splenderà!
 Ed il mio bacio scioglierà il silenzio
 che ti fa mia!

(Il nome suo nessun saprà !
 e noi dovrem, ahimè, morir!)

Dilegua, o notte!
 Tramontate, stelle!
 All'alba vincerò!

*No one sleeps! No one sleeps!
 You too, O Princess!
 in your chaste room
 are watching the stars which
 tremble with love and hope!
 But my secret lies hidden within me,
 no one shall discover my name!
 Oh no, I will reveal it only on your lips,
 when daylight shines forth
 and my kiss shall break
 the silence which makes you mine!*

*(No one shall discover my name!
 And we will have to die!)*

*Depart, oh night!
 Fade away, you stars!
 At dawn I shall win!*

INTERVAL

Somewhere – West Side Story (1957) - Bernstein

This democratisation of a familiar legend transposes *Romeo and Juliet* to mid-20th-century New York, centering on a clash between ethnic communities which remains relevant. The Montagues and Capulets are two gangs, the Jets (white) and the Sharks (Puerto Rican). The lovers are Tony (Romeo), a former Jet, and Maria (Juliet) whose brother Bernardo (Paris) is leader of the Sharks. The leader of the Jets, Riff (Mercutio) is Tony's best friend. For its lyricist, Stephen Sondheim, it is "really about musical theatre...the blending of book, music, lyrics and, most important, dance into the seamless telling of a story". For Bernstein it was about treading "the fine line between opera and Broadway, between realism and poetry, ballet and 'just dancing', abstract and representational". At the

end of Act One the much anticipated rumble between the rival gangs ends tragically when Bernardo kills Riff, and Tony, in revenge, kills Bernardo. No way out of this tragedy is suggested. *Somewhere* is the gorgeous sung accompaniment to the dream ballet in Act Two, when Tony and Maria, along with Jets and Sharks, dance and dream, as much in desperation as hope, of how things might/could be better away from the oppressive turmoil of their present lives – 'Somehow, some day, somewhere, peace and quiet and open air'. But they can't say where or how or when; it remains a dream. Bernstein said after the premiere: "Not even a whisper about a happy ending was heard. A rare thing on Broadway".

Nightmare Song – Iolanthe (1882) - Gilbert and Sullivan

The fairy Iolanthe committed a capital crime under fairy law of marrying a mortal, who is now the Lord Chancellor, guardian of the beautiful Phyllis, whom he wishes to marry. The Queen of Fairies has commuted Iolanthe's death sentence under condition that she leave her husband forever, to which she agrees. The fairies plead with their Queen to restore her to their company after 25 years. The Queen agrees and Iolanthe returns, revealing that she has a son, Strephon, who is a fairy but with mortal legs. He and Phyllis are lovers, though Phyllis doesn't know he's half fairy. When she sees him embracing his mother who, although being a mature fairy, looks like a young girl, she feels betrayed and tells her father that she'll marry one or other of two peers, and doesn't care which! Strephon calls for help from the fairies, who are mistaken by the peers for a group of schoolgirls on an outing. Offended, their Queen decrees that Strephon shall become a Member of Parliament who can pass any law he likes. The fairies tease the peers that Strephon is threatening to make the House of Lords a meritocratic rather than hereditary institution and they ask the fairies to intercede with him and stop this. They

say they can't but at the same time realise that they quite fancy the peers themselves, which dismays their Queen. Meanwhile, Strephon and Phyllis have become reconciled after he has revealed himself to be half fairy and they ask Iolanthe to intercede with the Lord Chancellor to allow their marriage. This gives him this nightmare song ("Love, unrequited, robs me of my rest") in which he wrestles with his own desire for Phyllis to be his bride. A veiled Iolanthe appeals to him on their behalf, but though moved – she reminds him of his lost wife – he resolves to marry Phyllis himself, believing thereby (wrongly of course), it would solve everyone's dilemmas. Desperate, Iolanthe reveals herself as his long-disappeared wife and Strephon as his son. Again, she has broken fairy law and must die – but so have all the fairies who have now married many of the peers. The Queen balks at condemning them all to death and the Lord Chancellor proposes a change to fairy law, that only fairies who do not marry a mortal should die. Relieved, the Queen agrees whereupon the peers, aware that merit may be a prerequisite for membership of the House of Lords, go happily away with the fairies to fairyland.

In a doleful train – Patience (1881) - Gilbert and Sullivan

The aesthetic poet, Bunthorne, has set his heart upon the simple milkmaid Patience. But he is pursued by 20 love-sick maidens, infatuated by his distracting charm. They have abandoned their former sweethearts, soldiers of the Queen's 35th Dragoon Guards who arrive to propose marriage, only to find them fawning instead over the

aesthete Bunthorne. The two groups engage in this robust choral duet stating their apparently irreconcilable differences the Queen agrees whereupon the peers, aware that merit may be a prerequisite for membership of the House of Lords, go happily away with the fairies to fairyland.

When the Foeman bares his steel – The Pirates of Penzance (1879) - Gilbert & Sullivan

Frederic is apprenticed as a boy to a band of pirates as a result of his nursemaid Ruth's poor hearing. She was charged by his father to apprentice him to a ship's *pilot*! Now 21, he is free to go his own way and out of a sense of duty, feels he should seek prosecution of the pirates for their illegal activities. They insist that their piracy is legitimate by comparison with ordinary life, and that anyone they capture who is an orphan they release. This is widely known and has made their piracy unsuccessful because their victims invariably claim orphanage. Left alone with Ruth, who is the only woman he has ever seen, and thinks is beautiful, Frederic is surprised by the approach of a group of young women, all lovelier than Ruth. His piratical guardians soon return and take the maidens captive, seeing "a first-rate opportunity to get married with impunity and indulge in the felicity of

unbounded domesticity" with them. However, they are the daughters of Major General Stanley who, on coming to their rescue, tells the pirates, untruthfully, that he is an orphan and without his daughters he will spend his old age alone and uncared for. Faithful to their creed, the pirates release his daughters. Being "the very model of a modern Major General", Stanley feels bad about having lied to the pirates but can't prevent the arrival of the police, whom Frederic has called to arrest the pirates. As they prepare to make the arrests, the police sing this chorus to the rhythm of "the trumpet's martial sound – Taran tara!", fortifying themselves for the fray, encouraged by the General's daughters who urge them on: "Go ye heroes, go to glory...to death and slaughter... ev'ry Cornish daughter with her tears your grave shall water!"

Brüderlein und Schwesterlein – Die Fledermaus (1874) - Strauss

This is a canon sung by revellers at a ball thrown at his summer home for 19th-century Viennese socialites by Count Orlofsky. Man-about-town Gabriel von Eisenstein is spending his last night of freedom there before serving a short prison sentence for a minor offence. Frank, the

prison governor, is also there to arrest him, as well as Eisenstein's wife and her maid, both in disguise. Intrigues abound, to be resolved later in the narrative. This playfully amorous round is sung before a final waltz ends Act Two, as Eisenstein and Frank flee into the night.

Brüderlein und Schwesterlein - Libretto

Brüderlein, Brüderlein und Schwesterlein wollen alle wir sein, stimmt mit mir ein!
Brüdelein, Brüderlein und Schwesterlein, lasst das traute "Du" uns schenken, für die Ewigkeit, immer so wie heut, wenn wir morgen noch dran denken.
Erst ein Kuss, dann ein Du, Du, Du,
Du immerzu! Erst ein Kuss,
dann ein Du, Du, Du, immerzu, immerzu, immer, immer etc.
La la la...

*Brother mine, brother mine and sister mine,
Let your arms intertwine, Your hearts now resign.
Brother mine, brother mine and sister mine,
Let your solemn vow be spoken.
Seal your vow with a kiss...
One more for emphasis.
Then it's done,
We are one.
Our time has begun.
You and I, you and I, la, la, la-la-la-la, etc.*

Minuet and Galop – Orpheus in the Underworld (1858) - Offenbach

At the beginning of Act Two, Scene Two, the Gods are in Hades, having a raucous party on the banks of the Styx. Euridice is present, disguised as a bacchante. Jupiter arrives, having discovered where Pluto has hidden her, but his rescue plan is thwarted by calls for a dance. Jupiter proposes a minuet, which bores the partying crowds. They

follow it by launching instead into a wild *Galop infernal*, subsequently made famous as the music adopted by the Moulin Rouge and Folies Bergère for their more disciplined, high-kicking Can-Can dance. Again, Maestro Hipkin has contributed a light-hearted 'mistranslation and arrangement' for this performance.

Finale Act 2 – Orpheus in the Underworld (1858) - Offenbach

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My man’s gone now – Porgy and Bess (1935) – Gershwin

This sorrowfully beautiful aria is sung in Scene Two of the first act of Gershwin’s opera by the pious Serena, lamenting the death of her husband Robbins at his wake. He has been stabbed by the drunken stevedore, Crown, after a crap game the previous evening. She sings that

she will no longer hear his footsteps coming up the stairs, and that “‘ol man sorrow” will be her companion from now on, telling her she is old. Gershwin’s music and DuBose Heyward’s lyrics evoke the rhythms and timbre of traditional African American songs and spirituals.

On the street where you live – My Fair Lady (1956) - Loewe

My Fair Lady was based on George Bernard Shaw’s 1913 play *Pygmalion* and tells of a cockney flower girl, Eliza Doolittle, who takes elocution lessons from a phonetician, Professor Henry Higgins. After some months’ tuition as a member of Higgins’ household, she is taken to his mother’s box at the Ascot race meeting to test whether she can pass in her new ‘well-spoken’ identity as a young lady.

In her excitement whilst following the races, she reverts at one point to her original accent, shocking Higgins and her fellow guests. But by then she has captured the heart of Freddy Eynsford-Hill who calls on her at Higgins’ home that evening, telling her that he will wait for her outside, “on the street where you live”. “There is”, he sings joyously, “nowhere else on earth that I would rather be”

Make our Garden Grow – Candide (1956) - Bernstein

Conceived as operetta rather than musical comedy, Bernstein’s adaptation of Voltaire’s picaresque satire drew on European rather than American traditions of musical theatre for a critique of the complacency of America under Eisenhower’s presidency. The vagaries of its several productions matched those experienced by Voltaire’s eponymous hero: Lilian Hellman’s original libretto was revised, augmented, adapted, rewritten by Richard Wilbur, Dorothy Parker, John Latouche, Stephen Sondheim, John Manceri and John Wells; Hal Prince and Hugh Wheeler produced an off-Broadway version and Bernstein himself had worked on at least seven different versions between its initial completion in 1956 and his death in 1990. Yet it remains a key work of musical theatre, deeply satisfying and frequently revived. *Candide* has been exiled, as a social inferior, from the Westphalian home of his beloved Cunégonde by her father, Baron Thunder-ten-Trock. He is recruited by the Bulgar Army, who attack Westphalia

and sack Schloss Thunder-ten-Trock, apparently killing Cunégonde and her mother in the process. *Candide* embarks on travels through several countries and continents in search of her, after he learns of rumours that she may have survived. The key musical motif of the work is a theme which identifies her, and recurs on the many subsequent occasions when he is temporarily reunited with her. After many extraordinary adventures, *Candide* begins to ponder the meaning of life. *Make Our Garden Grow* is the concluding song, introduced by Cunégonde’s theme tune. *Candide* has returned to Westphalia, speechless and distraught, settling to a simple agrarian life on a farm with friends. When finally he does speak it is to ask the moody Cunégonde to marry him. Their adventures have changed them and the initial passion of their love has dwindled. Yet for all his anxieties, *Candide*’s beautiful valediction turns Voltaire’s faintly optimistic moral – “Il faut cultiver son jardin” – into a paean of hope for a better world.

MARIAN BUNZL



Marian as a young woman



Marian and Grandsons

Today's performances are dedicated to the memory of Marian Bunzl (1936 - 2022)

Marian was a long-standing member of the choir who mostly sang with the altos but later enriched the tenor section. She played a very full part in the life of the choir and we will remember her for her significant contribution. She regarded her weekly attendance at rehearsals as a chance to become absorbed in beautiful and often challenging music, but also to socialise with other choir members.

Marian only started singing as an adult. At her school, there was a harsh method of selection for the choir. As she said, it was 'You're in, you're out. And I was out', so instead she took lessons on the piano. Later in life she played the historic keyboard instruments as a volunteer at Fenton House in Hampstead.

It was only when, as an adult, she was taken along to University College School for a choir event involving parents and friends of the school, that she found the confidence to take up choral singing. As she recalled, 'I was dragged along, and the very first thing I sang, ever, was the Bach B minor Mass. And I figured if I could do that, I could do anything.'

Marian served on the committee for many years, often hosting meetings. She devoted her energies in particular to promoting the choir and its concerts, and actively worked to increase membership and audiences by running (mostly single-handedly) the North London Chorus stand at the East Finchley Festival. Here she would entice passers-by using her love of dogs as a pretext for engaging with them (along with a few sweets and balloons!) She hosted the annual Christmas choir party most years with great generosity, warmth and hospitality and arranged the flowers for each NLC concert.

Another of Marian's talents was with words: she would compose promotional pieces for The Archer, a local newspaper in East Finchley, with details of our future concerts. But perhaps her finest writing was reserved for songs, using old tunes set with new, topical lyrics, which she would perform at NLC weekends away, much to the delight and amusement of the audience. Her observations were unfailingly wry and superbly targeted.

Marian's exuberance and sense of humour is greatly missed but we are thankful to have had her friendship for so many years.

Our thoughts and best wishes go to her family.

BIOGRAPHIES



SARAH-JANE LEWIS SOPRANO

Sarah-Jane Lewis received her BMus from the Royal College of Music and MA DipRAM from the Royal Academy

of Music. She completed her studies at the National Opera Studio in 2014. As a student, Sarah-Jane won several awards including Second Prize in the Kathleen Ferrier Awards 2014, First Prize in the Hampshire Singing Competition 2013, and First Prize in the Richard Lewis/Jean Shanks Awards 2012. She has also performed live on BBC Radio 2 and 3. Her voice has taken her all over the world to countries such as Japan, Cuba, Italy, Amsterdam, Argentina, Russia and Pakistan.

In 2017, Sarah-Jane became a Jerwood Young Artist at Glyndebourne and a Link Artist at the Royal Opera House. She has performed the roles of Giorgetta *Il Tabarro* for English Touring Opera, Serena *Porgy and Bess* for Grange Park Opera, La

Marchesa del Poggio *Un giorno di regno* for Chelsea Opera Group and most recently Girlfriend #2 *Blue* for English National Opera. Sarah-Jane will play the role of Annina in an upcoming production of *La Traviata* at English National Opera at the end of this year.

She is grateful for the support and sponsorship she has received over the years from the Josephine Baker Trust, Concordia Foundation, John Lewis Award, Peter Moores Foundation, Lucille Graham/ Madeline Finden Trust, Countess of Munster Trust and Nicholas John Trust.



JOHN SAVOURNIN BASS-BARITONE

Recent operatic engagements include José Tripaldi in the UK premiere of Osvaldo Golijov's *Ainadamar* (Scottish Opera), Captain Corcoran *HMS Pinafore* (English National Opera, and subsequently Opera Holland Park), Major Domo / Truffaldino *Ariadne auf Naxos*

(Opera North). This summer, he sings Sir Despard Murgatoryd *Ruddigore* (Opera Holland Park/ Charles Court Opera) - a production he also directs, and Micha *The Bartered Bride* (Garsington Opera). Future engagements include his return to ENO as the Lord Chancellor *Iolanthe* and his debut with the Nederlandse Reisopera as the Hotel Manager *Powder Her Face*.

Recent concert engagements include Fortitudo, Haydn's *Applausus* (Classical Opera), *Messiah* (Raymond Gubbay), Mozart *Requiem* (Three Choirs Festival), *Eight Songs for a Mad King* (Lands End Ensemble, Canada) Verdi *Requiem* (Lichfield Cathedral) and *St John Passion* (Worcester Choral Society). Recordings include Bartolo, Alfred Cellier's *The Mountebanks* (BBC Singers / BBC CO for Dutton Epoch) and Gaffer Gubbins / The Dragon, *The Dragon of Wantley* for Resonus Classics (BBC Music

Magazine award-winner). Future engagements include Judas *The Apostles* (Three Choirs Festival).

John enjoys a varied career as both a singer and director, and he is the Artistic Director of Charles Court Opera. He was a finalist in the Rising Talent category at the International Opera Awards 2022, for his directing work in the 2021/22 season, and his production of *Patience* (Charles Court Opera at Wilton's Music Hall) won Best Opera Production at the Off West End awards.



DAVID WEBB TENOR

Former Truro Cathedral choral scholar and operatic tenor David Webb has performed in opera houses and sports stadiums around the world. He has appeared with Andrea Bocelli, Alfie Boe and Katherine Jenkins, and performed live on Classic FM, BBC Radio 3 *In Tune* and BBC Radio 4.

He sang for Her Majesty the Queen at her Jubilee Pageant, the Festival of Remembrance at the Albert Hall on BBC1 and in the gardens at Buckingham Palace. He has sung national anthems and performed in front of a televised audience of hundreds of millions at the FA Cup Final in Wembley and in Eden Park, Auckland, New Zealand.

David was a Harewood Scholar at English National Opera where his roles included Frederic *The Pirates of Penzance*, Lysander *A Midsummer Night's Dream*, Young Sailor *Tristan and Isolde* and The Messenger *Aida*. Roles at Glyndebourne Festival Opera and Tour include Brighella *Ariadne Auf Naxos*, Arsace *Hipermestra*, Gastone *La Traviata* and the High Priest *Saul*. He has performed in concert halls and opera houses in Madrid, Moscow, Lisbon, Paris, Vienna and Valladolid. He made his Salzburg Festspiele debut in 2018 as Liberto in *Il Coronazione Di Poppea*. Last summer he sang the role of Colonel

Fairfax in the Grange Festival's *The Yeomen of The Guard*. He recently created the role of Soren in *Gods of the Game: a Football Opera* for Sky Arts and Grange Park Opera and will be singing the role of Ercole in the world premiere of Sartorio's *Orfeo* at Montpellier Opera this summer as well as Richard Dauntless in Opera Holland Park's production of Gilbert & Sullivan favourite *Ruddigore*.

Away from music, he is a huge sports fan as well as an ambassador for Wellchild, Operation Smile and The Wild At Heart Foundation. In the last year he cycled 500 Miles in nine days followed by a recital of *Winterreise* at the Wigmore Hall, who partnered the project, raising over £15,000 for Mind and Music Minds Matter, and highlighting the mental health issues faced by classical musicians. He has raised over £25000 for the Institute of Cancer Research through his online Christmas fundraiser #Carols4Cancer and this year saw him complete 24 marathons in 24 days.



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, James Allen Community Orchestra and, for her 10th NLC anniversary, the Meridian Sinfonia, as well as appearing on BBC Radio 3 *In Tune*. She has also played *Nights in the Gardens of Spain* and *Petruška* 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, for Bromley Youth Music Trust and at the James Allen Saturday School for the Performing Arts. From 2004 - 2022, Catherine helped run the piano section of the Beckenham Festival where she was also the official accompanist for the strings section. Her most recent performance with NLC was Brahms *Ein deutsches Requiem* in April 2022.



CHRIS HOPKINS
CONDUCTOR

Equally at home on the concert stage as in a theatre pit, conductor and pianist Chris Hopkins works across many disciplines, from symphony concerts and opera to playing solo and chamber music and collaborating across various platforms with artists in many disciplines, from visual and digital art to film, written word, sculpture, comedy and dance.

He is a frequent face at the London Coliseum, recently conducting the new hit production of *HMS Pinafore* at English National Opera which follows previous acclaimed performances including *The Mikado*, *Iolanthe*, *The Magic Flute*, and *La bohème*.

Chris is principal conductor of English Sinfonia and Orchestra of the City

and has worked at the Royal Opera House and Glyndebourne Opera, as well as Grange Park Opera, Opéra de Paris, English Chamber Orchestra, Royal Ballet Sinfonia, Crash Ensemble, London Mozart Players and Birdgang Ltd. He has appeared at many festivals including Aldeburgh, Presteigne, Cubitt Sessions and Latitude. Chris has performed throughout the UK, in the US, Asia and extensively in Europe as well as making live and recorded appearances on BBC 1, Classic FM and BBC Radio 2, 3 and 4.

Chris was honoured in 2013 to be made an Associate of the Royal Academy of Music.

 *Meridian Sinfonia*

Next concert

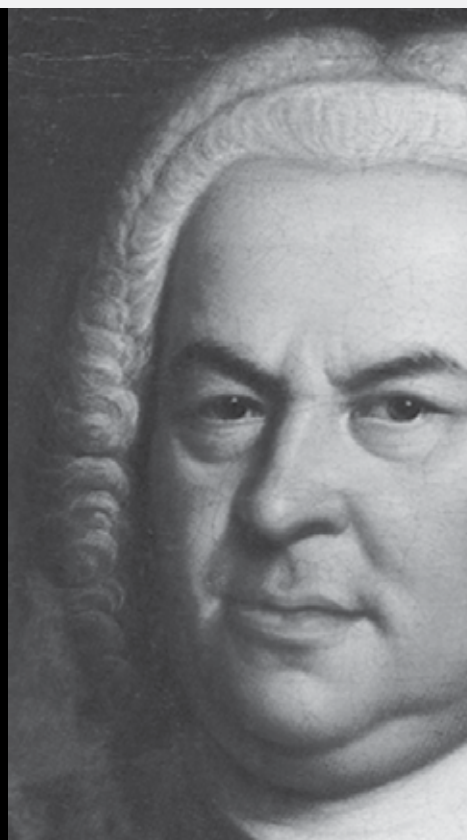
Johann Sebastian Bach

Magnificat in D major
BWV 243

Gloria BWV 191

Saturday 25 November 2023 at 7.30 pm
St James Church, Muswell Hill

conductor Murray Hipkin
www.northlondonchorus.org



NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our musical director since 2003 has been Murray Hipkin, senior répétiteur at English National Opera and also musical director of London's longest running LGBT+ choir, The Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor have enabled NLC to flourish through the development of an exciting and ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as specially commissioned work from contemporary composers.

The choir benefits greatly from working with our vocal coaches Mark Oldfield and Yvette Bonner, and is privileged to have as its patrons the renowned operatic soprano Janis Kelly, recently appointed Professor and Chair of Vocal Performance at the Royal College of Music, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both have performed with us: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at Bury St Edmunds Cathedral and Laurence conduct us in a workshop and concert performance of Handel's *Acis and Galatea* in London.

We rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, usually to a full house at St James Church in Muswell Hill, though we are continuing 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 aim to maintain, Covid permitting, a triennial reciprocal touring programme with choirs in other countries. In November 2017 we performed in concert with the Swiss choir Contrapunto

at the City Church of St Jakob, Staffauer in Zurich, 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. The programme for both concerts included works by Mendelsohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

We are a friendly choir and hold social events each year which include a fundraising quiz evening and a residential weekend workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents.

As a registered charity, one of whose aims is the promotion, maintenance, and improvement of the public's appreciation of choral music, we have been successful in raising funds to help subsidise our work. Through our own concerts and participation in local events we also support a number of other charities.

We have been able to sustain weekly rehearsals via Zoom throughout the Covid lockdowns of the past two years and in December 2020 many members participated in the London Handel Festival's *Messiah Reimagined*, broadcast live on YouTube, as part of the pre-recorded digital choir. We resumed socially distanced face-to-face outdoor rehearsals in June 2021, and indoor rehearsals and voice coaching in September of that year under strict safeguarding protocols. For our return to live concerts, the choir performed Britten *Saint Nicholas* in November 2021 in partnership with Finchley Children's Music Group under Grace Rossiter. One of the performances was a special relaxed one in the afternoon, suited to families with children and audience members with special needs.

We welcome new members and invite interested singers from all voice parts to attend one or two rehearsals prior to auditioning. Details are available at <https://www.northlondonchorus.org/joining/>.

SOPRANO

Gloria Arthur	Zoe Dowler	Amanda Horton	Alison Liney	Jennifer Somerville
Helena Beddoe	Debbie Goldman	Enid Hunt	Ros Massey	Joanne Walker
Michaela Carlowe	Rhona Graham	Marta Jansa	Verity Preest	Patricia Whitehead
Jenny Cohen	Katharine Hodgkin	Susan Kempster	Katheryn Ross	Rebecca Woolf

ALTO

Anna Armbruster-Evans	Sarah Falk	Viv Gross	Kathryn Metzenthin	Judith Schott
Vivienne Canter	Eleanor Flaxen	Jo Hulme	Tessa Padel	Julia Tash
Lucy Ellis	Hélène Gordon	Helen Jones	Alison Salisbury	Pauline Treen

TENOR

Alan Chandler	Sue Heaney	Keith Maiden	Wilhelm Skogstad	Michael Woods*
Pasco Fearon	Vikki Heywood	Jeremy Pratt	Nigel Royden	

BASS

Marcus Bartlett	Benjamin Ellis	David Hastings	David Stone
Norman Cohen	Ronnie Engelbert	Yoav Landau-Pope	Peter Wilde-Willcock*
Shaun Davies	Paul Filmer	Andrea Sabbadini	

* Guest performer




Join our Choir!

Come and sing with North London Chorus and enjoy:

- ◇ A friendly welcome
- ◇ A wide repertoire of classical choral music
- ◇ Expert guidance under Musical Director Murray Hipkin
- ◇ Support from vocal coaches
- ◇ Regular performances in Muswell Hill

We rehearse weekly on Thursdays at 7.45pm at Martin School, East Finchley and currently have vacancies in all voice parts.

Try us out before you join!
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 Open rehearsals on 7th and 14th September 2023
 [instagram.com/northlondonchorus](https://www.instagram.com/northlondonchorus)





Friends of NLC

Supporting musical development
with a little help from our friends



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 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.

The suggested donation is £40 per year (you are welcome to give more!) and you are warmly invited to join. Membership of Friends of NLC will entitle you to the following:

- Acknowledgement of your generous support in our concert programme (unless you prefer to opt out).
- Complimentary programmes.
- Complimentary interval drink from our range of wine and soft drinks (one per concert).
- Being amongst the first to know about our concerts and events via our mailing list.
- Priority booking for concerts.

If you would like to become a friend of the NLC, please join the scheme via our website

www.northlondonchorus.org/friends

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John Davies
Julia Fabricius
Vivienne Gross

Jo Hulme
Vivienne Mitchell
Harvey Ratner
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to remain anonymous.



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PAST CONCERTS - THE LAST TWELVE YEARS

25 Jun 2011	Rossini <i>Petite Messe Solennelle</i> Lauridsen <i>O Magnum Mysterium</i> Barber <i>Agnus Dei</i>	21 Mar 2015	Fauré <i>Requiem Mass</i> Kodály <i>Missa Brevis</i> Liszt <i>Die Seligkeiten</i>	17 Nov 2018	Britten <i>The Company of Heaven</i> Haydn <i>Nelson Mass</i>
19 Nov 2011	Britten <i>Rejoice in the Lamb</i> Tavener <i>Svyati</i> Durufié <i>Requiem</i>	16 May 2015	Britten <i>War Requiem</i> 4 July 2015 Handel <i>Acis and Galatea</i> 28 Nov 2015 Bach <i>Magnificat</i> , <i>Christmas Oratorio Parts 1,2,3</i>	9 Mar 2019	JS Bach <i>St John Passion</i> 22 Jun 2019 Rutter <i>Magnificat</i> Vaughan Williams <i>Flos campi</i> Dyson <i>Hierusalem</i>
24 Mar 2012	Handel <i>Israel in Egypt</i> 30 Jun 2012 Dvorak <i>Mass in D</i> Howells <i>An English Mass</i>	12 Mar 2016	Mendelssohn <i>Elijah</i> 11 Jun 2016 Bernstein <i>Mass (Choral Suite)</i> Whitacre <i>Five Hebrew Love songs</i> Copland <i>Old American Songs</i>	30 Nov 2019	Rossini <i>Petite Messe Solennelle</i> Verdi <i>Ave Maria, Va pensiero</i> 27 Nov 2021 Britten <i>St Nicolas</i> 9 Apr 2022 Brahms <i>Ein deutsches</i> <i>Requiem, Geistliches Lied</i> 2 Jul 2022 Cherubini <i>Requiem</i> Bach <i>Cantata 51</i> Mendelssohn <i>Psalm 42</i>
15 Dec 2012	King <i>Out of the Depths</i> <i>(First performance)</i> Mozart <i>Mass in C Minor</i> 20 Apr 2013 J S Bach <i>Mass in B Minor</i> 29 Jun 2013 Various <i>Summertime</i> 21 Nov 2013 Britten <i>War Requiem</i> 15 Mar 2014 Schubert <i>Mirjams Siegesgesang</i> Korngold <i>Passover Psalm</i> Mendelssohn <i>Hear My Prayer</i> Bernstein <i>Chichester Psalms</i>	20 Nov 2016	Verdi <i>Requiem</i> 25 Mar 2017 Dove <i>The Passing of the Year</i> Brahms <i>Liebeslieder, Neue</i> <i>Liebeslieder</i> 1 Jun 2017 Mozart <i>Requiem</i> King <i>Out of the Depths</i> 25 Nov 2017 Mendelssohn <i>Die erst Walpurgisnacht</i> Vaughan Williams <i>In Windsor Forest</i> Dähler <i>Byzantium</i>	3 Dec 2022	Handel <i>Dixit Dominus</i> Charpentier <i>Messe de Minuit pour</i> <i>Noël</i> 22 Apr 2023 Vaughan Williams <i>A Sea</i> <i>Symphony</i>
14 Jul 2014	Mendelssohn <i>Verleih' und Frieden</i> Brahms <i>Nänie</i> Brahms <i>Ein deutsches Requiem</i> 22 Nov 2014 Beethoven <i>Mass in C</i> Haydn <i>Te Deum</i>	17 Mar 2018	Haydn <i>The Creation</i> <i>Insanae et vanae curae</i> 14 Jul 2018 Salieri <i>Requiem</i> Puccini <i>Messa di Gloria</i>		

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

Patrons

Janis Kelly
Laurence Cummings

Musical Director

Murray Hipkin

Rehearsal Accompanist

Catherine Borner

Vocal Consultants

Yvette Bonner
Mark Oldfield

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Gary Bilkus
Shaun Davies
Pasco Fearon
Bernadette Gillespie
Debbie Goldman
Kate Hodgkin
Yoav Landau-Pope
Keith Maiden

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Ticketing

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