

# Bach

*Magnificat in D*  
*Gloria in excelsis Deo*  
*Domine Deus*

# Handel

*Laudate pueri*  
*Concerto Grosso*  
*in Bb Major*





WHAT DO THE FOLLOWING HAVE IN COMMON?  
**VIRGINIA WOOLF**  
**GEORGE BERNARD SHAW**  
PLUS MANY MORE ACTORS, WRITERS,  
DANCERS, CHOREOGRAPHERS,  
CINEMATOGRAPHERS AND DIRECTORS

**THEY'VE ALL BEEN TO**  
**29/30 FITZROY SQUARE**

Whether it's for personal or business advice,  
whoever you are, from people with personality, call

**020 7388 2444**

and speak to Julian Flitter  
for an initial consultation without charge

[www.goodmanjones.com](http://www.goodmanjones.com)  
[Julian.Flitter@goodmanjones.com](mailto:Julian.Flitter@goodmanjones.com)

**GOODMAN JONES**  
CHARTERED ACCOUNTANTS



**Bach**

*Magnificat in D*

**Handel**

*Concerto grosso Op 6 No 7*

*Interval*

**Handel**

*Laudate pueri*

**Bach**

*Domine Deus*

*Gloria in excelsis Deo*

Saturday 25 November 2023

St James Church, Muswell Hill

Soprano **Ellie Neate**

Mezzo-Soprano **Bethan Langford**

Tenor **Graham Neal**

Bass **Trevor Eliot Bowes**

*with*

Soprano **Eloise Irving**

Conductor **Murray Hipkin**

**North London Chorus**

**Meridian Sinfonia**

Leader **Catherine Martin**

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.

# MAGNIFICAT

## BACH

### Johann Sebastian Bach (1685–1750): *Magnificat in D major BWV 243 (1733)*

By the time Bach was finally installed as the new cantor at Leipzig's Thomaskirche in May 1723, two of the three major occasions of the church year, Easter and Pentecost, had already passed. It was therefore the feast of Christmas before he was able to present new, major work in which to demonstrate to his congregation the range of his talents as composer, organist, choirmaster and orchestral director. For this, he premiered a Christmas cantata, *Christen, ätzet diesen Tag* (BWV 63) and a setting, in D major, of the Sanctus (BWV 238); but for the central work of the occasion he set, in E flat major (BWV 243a), the Magnificat, the exuberant Canticle of the Virgin Mary, from the text in the first chapter of the Gospel according to St Luke, verses 46-55, the most elaborate composition of his career thus far. His choice of the Latin scriptural text celebrating the angelic visitation which accomplishes Mary's immaculate conception, was a clear indication that it was a setting intended for performance on special occasions, and therefore in concerted form, rather than as an *ordinarium* piece for the Lutheran liturgy at Vespers services. It would then have been performed on regular Sundays in German translation, without orchestral accompaniment, to a short chant known as the *tonus peregrinus*.

It seems likely that its first, and perhaps trial performance, was almost exactly 300 years ago, on 28th November 1723, at Vespers on the first Sunday in Advent. Although this marks the beginning of the celebrations of Christ's coming, it is clear that the work was intended for its first concerted performance as *proprium* music - settings designated for particular feasts in the church year - on Christmas Day itself, to be sung

polyphonically by a five-part choir. For that special occasion Bach had also, probably wisely, followed a local tradition with mediaeval origins and observed by his predecessors at St Thomas's, of setting for insertion into the sequence of movements four additional German and Latin *laudes* - short, vernacular songs of praise on specifically Christmas themes. They are appended to the score, with clear instructions on exactly where they are to be introduced and were performed, at St Thomas's, from the so-called 'swallow's nest' opposite the main musicians' gallery by an additional choir, and complemented by expanded orchestral resources that Bach deemed necessary to support his expressive interpretations of the movements into which he had divided the text. The stereophonic effect thus produced would have certainly made for an emphatic introduction to the musical accomplishment and potential of the congregation's new cantor.

Bach had not been the town council's first choice for cantor at the Thomaskirche - that had been Telemann - and they had instructed him on appointment to 'so arrange the music that it shall not last too long and shall be of such a nature as not to make an operatic impression, but rather incite the listeners to devotion'. By choosing to set as full an elaboration of the gospel text of Mary's exhilarating song to her older cousin Elizabeth, herself also simultaneously pregnant with John the Baptist, Bach would surely have sought to demonstrate not only his confidence as a composer who could meet the council's requirements, but also the genius which enabled him, whilst doing so, to combine his music-making with his pietistic Lutheran faith to make liturgical devotion the most joyful of celebrations.

Bach subsequently revised the work, probably during the first half of 1733, for the Feast of Visitation on July 2nd which fell that year on the fourth Sunday after Trinity. By this time he was firmly settled in his position at Leipzig and his widespread reputation as a major contemporary composer was clearly established. He had begun producing definitive versions of what he considered his finest music and, in the years that followed, completed fair copies of both St Matthew and St John Passions. By the late 1740s he had assembled into a coherent arrangement the works that constituted the B minor Mass. His revision of the Magnificat (BWV 243) retains its structural identity to the earlier version in E flat major, but transposes it down a semitone to the celebratory key of D major, which was considered to be more appropriate to timpani, gave a brighter tone to the strings and to which the natural trumpets deployed by Bach were usually tuned. This is the version that will be sung this evening.

By adding the Doxology (*Gloria Patri...*) to Mary's canticle, Bach frames the 10 verses of Luke's concise biblical text into 12 short movements. The tone is set in the musical symmetry of the opening movement, which begins and ends lavishly with fulsome orchestral *ritornello* - a recurring theme that repeats between different musical sections. The chorus itself begins with sopranos, fittingly and alone intoning a lilting statement of 'Magnificat', followed in the same manner by altos and tenors before basses join the sopranos in an emphatic rhythmic re-statement. This develops briskly through fugal hints into coloratura explorations by all voices of the verse's full text - 'Magnificat anima mea Dominum' - before a closing orchestral

flourish, half the length of the opening. In complete contrast, though retaining the sense of cheerful praise, the second movement, *Et exultavit spiritus meus*, is an aria for second soprano, accompanied in a dance-like rhythm by strings and continuo, as Mary sings of her spiritual exultation.

The next movement, *Quia respexit humilitatem*, is a solo for first soprano as Mary sings her gratitude for the favour of being chosen as God's handmaiden, at the conclusion of which her humble thanks are transformed into the choral explosion of the fourth movement, *Omnes generationes*, affirming her speculation about the future eternal recognition of her blessedness. With, again, a hint of fugue, Bach builds the voices cumulatively one upon another in rising pitches, each statement of the phrase beginning dramatically with an iterative 'Omnes, omnes' through coloratura elaborations and moving to a climactic pause on a chordally unresolved 'generationes', before concluding statements by all parts, underpinned by an elaborated rallentando from the basses. This is followed appropriately by the bass soloist, accompanied only by brass and keyboard, intoning 'Quia fecit mihi magna' clearly and simply to articulate Mary's sense of the mightiness and holiness of God and the great things which He has chosen her to help accomplish.

Alto and tenor soloists then duet in *Et Misericordia*, singing in gently swaying time, to a soft string and flute accompaniment, of God's mercy to those that fear him, with a distinct musical indication in the pronounced baroque elaborations of 'timentibus eum', that the fear is an essential element to a pietistic sense of this divine-human contract. The point is reinforced em-

phatically as tenors' coloratura elaboration of 'Fecit' leads an instantly following but declamatory chorus into the show of divine strength and power that is the seventh movement, *Fecit potentiam*. Each voice part in turn follows the tenors' elaborative coloratura expression of the phrase through to 'in brachio suo, dispersit', when all unite and come to a sudden halt with an abrupt exclamation of 'superbos', as the proud are furiously scattered. After a pause, the chorus resumes at a much slowed and chillingly sombre adagio, sternly voicing 'mente cordis sui', the besetting sin of those so proud as to imagine their superiority.

The eighth movement, *Deposuit potentes*, returns us to the narrative of Mary's song – the unseating of the mighty and exalting of the humble and meek – with the tenor soloist duetting enthusiastically with unison strings whose undulating rise and fall offers an echoing musical accompaniment to the continuing exercise of divine will. This sense of musical play is extended into the following movement, the alto's solo on *Esurientes implevit bonis*, in which not only are the hungry filled with good things, but the soloist's lungs must be filled to the utmost in order to complete without further breath the extensive repetitive coloraturas on 'bonis' and 'implevit'. Nor, moreover, are only the rich sent away empty; they are joined by the two accompanying flutes, who are denied their final cadence, leaving the movement to close on the lonely isolation of a single pizzicato note from the cello. Both sopranos then combine with the alto in a gently weaving trio for the tenth movement, *Suscepit Israel*, whose melody is played as a unison oboe accompaniment in the wandering *tonus peregrinus* of the traditional Gregorian chant. In con-

trast to this inventiveness, the sense of tradition is reinforced with an emphatic assertiveness by the basses' trenchant fugal introduction to the penultimate movement, *Sicut locutus est*. As Mary invokes God's promise to the forefathers of Israel, so Bach can be seen here asserting his own inventiveness by referencing, with each part following traditionally at successive four-bar intervals, the prosaic quality of some of the choral work of his own musical forefathers.

As all parts come together for the first time after their serial fugal differentiations to conclude the movement, and as if to further the innovative distinctiveness of his own compositional style, Bach begins the concluding Doxology with an explosive cry of 'Gloria' by all parts, from which the basses' lead a succession of relaxed, ascending coloratura elaborations of 'Gloria Patri et Filio et Spiritui Sancto'. A busy, two-bar orchestral interval intervenes before altos and tenors, then sopranos and basses assert the status quo of heaven on earth: 'sicut erat in principio et nunc et semper et in saecula saeculorum'. Bach's wit leads him here to be musically literal: he uses the reference to 'as it was in the beginning' to reprise appropriately the music of the opening of the work itself. This is not Luke's conclusion to his Marian hymn, but chorally it is without doubt a fitting one, as all parts hold 'saeculorum' over several bars before the basses lead triumphantly into a succession of flamboyant elaborated cascades before the final 'Amen'.

**Paul Filmer**

# MAGNIFICAT

## Chorus

Magnificat anima mea Dominum.

*My soul doth magnify the Lord*

## Aria

Et exultavit spiritus meus in Deo salutari meo.

*And my spirit hath rejoiced in God my Saviour*

## Aria

Quia respexit humilitatem ancillae suae;  
ecce enim ex hoc beatam me dicent.

*For He hath regarded the humility of His handmaid:  
for, behold, from henceforth I shall be called  
blessed*

## Chorus

Omnnes generationes.

*By all generations.*

## Aria

Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.

*For He that is mighty hath done great things for me;  
and holy is His Name.*

## Aria

Et misericordia a progenie in progenies  
timentibus eum.

*And His mercy is from generation  
unto generation on those who fear Him.*

## Chorus

Fecit potentiam in bracchio suo,  
dispersit superbos mente cordis sui.

*He has shown might with His arm;  
He has scattered the proud in the conceit of  
their heart.*

## Aria

Deposuit potentes  
de sede et exaltavit humiles.

*He has put down the mighty from their seats,  
and has exalted the humble.*

## Aria

Esurientes implevit bonis  
et divites dimisit inanes.

*He has filled the hungry with good things;  
and the rich He has sent empty away.*

## Trio

Suscepit Israel puerum suum  
recordatus misericordiae suae.

*He has come to the aid of His servant Israel,  
mindful of His mercy.*

## Chorus

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula.

*As was promised to our forefathers,  
to Abraham, and his descendants for ever.*

## Chorus

Gloria Patri, gloria Filio, gloria et Spiritui Sancto!  
Sicut erat in principio et nunc et semper  
et in saecula saeculorum. Amen.

*Glory to the Father, and to the Son, and to the  
Holy Ghost.  
As it was in the beginning, is now, and ever shall be:  
world without end. Amen.*

# CONCERTO GROSSO OP 6 NO 7

## HANDEL

**Georg Friedrich Handel (1685-1759): Concerto Grosso Op 6 No 7 in Bb Major HWV 325 (1739)**

**i. Largo**

**ii. Allegro**

**iii. Largo, e piano**

**iv. Andante**

**v. Hornpipe**

Handel never composed any purely freestanding orchestral works and his so-called Great Concertos were written originally to provide musical interludes for his operas, masques and oratorios. The *concerto grosso* form, popularised by Archangelo Corelli who had influenced Handel during his time in Rome, contrasted a *concertino* small group of instruments, usually a trio of two violins and a cello, with a larger *ripieno* group of a four-part string orchestra with a harpsichord continuo. The twelve concerti which constitute *Opus 6* were composed in quick succession during autumn 1739 for the forthcoming season of Handel's masques and oratorios at Lincoln's Inn Fields Theatre. They were particularly popular with audiences and the London daily newspapers advertised which particular *concerti* would be played at each evening's performance. Handel incorporated into them the full range



of his compositional styles, including sonatas, sinfonia, overtures, airs, arias, fugues, dances, themes and variations, exhibiting yet again the extraordinary variety of his musical imagination.

Concerto No 7 is the only one for full orchestra. The first movement consists of a ten-bar *largo* which forms an overture for an audacious *allegro* fugue on a single note, held for three bars followed by a bar of quaver figures which provides the

thematic material, with slight variations, for the entire movement. The harmonically complex *largo* at the centre of the work has a chromatic theme, expressed in closely woven four-part writing and is followed by a steady *andante*. The work concludes with a lively hornpipe full of surprising syncopations.

**Paul Filmer**

INTERVAL

# LAUDATE PUERI, DOMINUM HANDEL

## Georg Friederich Handel (1685-1759): *Laudate pueri, Dominum* HWV 237 (1707)

Handel spent the years 1706-10 in Italy, initially at the invitation of Prince Ferdinand de' Medici, whom he had met during the latter's visit to Hamburg in 1705. Despite Handel's censures on Italian music during their conversations, Ferdinand was sufficiently impressed by his musicality to invite Handel to return with him to Florence. According to his first biographer, the Rev John Mainwaring, however, Handel 'resolved to go to Italy on his own bottom, as soon as he could make a purse for that occasion', duly arriving in Florence in the autumn of the following year before moving on to Rome early in 1707.

His time in Italy was decisive in the development of Handel's career, occurring as it did at such an early stage. It was the home of opera, oratorio, chamber music, cantata and the principal instrumental forms of concerto and sonata. Germany, by comparison, was relatively provincial and the experience of meeting and working with Italian composers and musicians enabled him to develop full command of all the forms of music in which he chose subsequently to compose. His setting of *Dixit Dominus* shows clearly the extent to which he had already absorbed and begun to develop the expressionist church style of the dominant contemporary Italian composers, Carissimi and Stradella. It shows that he had already begun to master the baroque vocal technique of diminution, which was intended to produce a natural sound although based on the quite unnaturally produced vocal agility of castrati singers in particular, though it is here deployed in elaborated runs for all parts, solo and choral. By shortening the time-values of the notes of melodic lines, diminution enabled the linking of two long notes

through elaborated figures, alternating dynamically back and forth from a soft voice through a gradual crescendo, then gently back into diminuendo.

Handel's first patron in Rome was Cardinal Ottoboni, at whose Palazzo della Cancellaria Archangelo Corelli had been directing weekly concerts since 1690 and whose influence on Handel was immediate, softening his vocal style and deepening the sonority of his writing for strings. It was probably at Ottoboni's instigation that Handel composed the first of his Italian liturgical works, the dramatic setting of the 110th psalm *Dixit Dominus*, which was completed in April 1707. He composed *Laudate pueri, Dominum* as a setting of Psalm 113 in July, alongside other liturgical works commissioned by Cardinal Colonna, having by then moved into the employ of Marquis Francesco Ruspoli. This, together with *Dixit Dominus* and five other of the liturgical pieces are thought to constitute a collection of 'Seven Vespers of the Feast of Our Lady of Carmel' for performance at an elaborate service mounted by Colonna at the Carmelite Order's Roman church of Santa Maria di Monte Santo on July 16th. This was the major festival of the Carmelite order, to which Colonna was attached, though there is some doubt whether they were all performed on that occasion. They show alike, however, Handel's confidence as a young composer in his imaginative musical responses to the subtleties of the texts, as well as exhibiting how quickly and effectively he had assimilated Italian baroque musical style and the panache with which he displayed his competence in it.

Handel had set Psalm 113 before, in 1702, whilst studying at Halle univer-

sity and as organist at the cathedral there, but as a simple solo cantata. For this later setting he drew in part on thematic material from the earlier piece but transformed it into a much expanded and ornamented work on which he was to draw in turn for several later works, including the *Utrecht Jubilate* of 1713 and *Joshua* in 1747. Substantially a work for solo soprano, four of its eight movements are for her exclusively, three she shares with the chorus and only one, the shortest of all, is scored for the chorus alone. The eponymous opening movement begins with a lively orchestral introduction before the soloist's successive elaborations before being punctuated and supported by choral imitations. The second movement, 'Sit nomen Domini, sit benedictum', is a lyrical dialogue at a gentle andante between soprano and oboe. This is followed, in the third movement, by a lively series of allegro fugal interspersions, introduced by the soloist, then sopranos and basses with 'A solis utque...' and followed by altos and tenors on 'laudabile...'

A solo oboe leads the orchestra into the introduction to the fourth movement, a solo on 'Excelsus super omnes gentes' before the chorus offers its solemn statement of devotion: 'Quis sicut Dominus Deus noster...' as the fifth movement. Handel here differentiates higher and lower voices to great effect on 'in coelo' and 'in terra' to indicate the spatial opposition between heaven and earth. The sixth movement is a gentle solo, *andante* on 'Suscitans a terra in opem...' to continuo accompaniment. This is followed by 'Qui habitare facit...', a spritely *allegro* on *staccato* strings introducing the soloist's intervalled flourishes and elaborations on 'la-



etantem'. The concluding movement opens with the solo oboe leading the orchestra into an assertive introduction to the soloist's elaborated statement of 'Gloria Patri...' followed by the

chorus's supportively ecstatic cries of 'Gloria'. The orchestra then returns to the music of the opening movement to remind and illustrate the soloist's statement: 'Sicut erat in principio...'

leading to a series of elaborations on 'Amen', supported throughout by the chorus.

**Paul Filmer**

## Laudate pueri, Dominum Psalm 112

### Soprano and Chorus

Laudate, pueri, Dominum; laudate nomen Domini.

*Praise the Lord, ye servants: O praise the Name of the Lord.*

### Soprano

Sit nomen Domini benedictum  
ex hoc nunc et usque in saeculum.

*Blessed be the Name of the Lord: from this time forth for evermore.*

### Soprano and Chorus

A solis ortu usque ad occasum  
laudabile nomen Domini.

*The Lord's Name is praised: from the rising up of the sun unto the going down of the same.*

### Soprano

Excelsus super omnes gentes Dominus,  
et super coelos gloria eius.

*The Lord is high above all people: and his glory above the heavens.*

### Chorus

Quis sicut Dominus Deus noster,  
qui in altis habitat,  
et humilia respicit in coelo et in terra.

*Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth?*

### Soprano

Suscitans a terra inopem,  
et de stercore erigens pauperem:  
Ut colocet eum cum principibus populi sui.

*He taketh up the simple out of the dust: and lifteth the poor out of the mire;  
That he may set him with the princes: even with the princes of his people.*

### Soprano

Qui habitare facit sterilem in domo,  
matrem filiorum lætantem.

*He maketh the barren woman to keep house:  
and to be a joyful mother of children.*

### Soprano and Chorus

Gloria Patri, Gloria Filio, et Spiritui Sancto.  
Sicut erat in principio et nunc et semper  
et in saecula saeculorum.  
Amen

*Glory be to the Father and to the Son and to the Holy Ghost,  
As it was in the beginning, is now and always will be, unto the ages of ages.  
Amen.*

# DOMINE DEUS BACH

## Johann Sebastian Bach (1685-1750): *Domine Deus* from *Kyrie-Gloria, Mass in F major BWV 233 (1737)*

Bach composed four short Masses – so called because they consisted only of the Kyrie and Gloria – for liturgical use during the 1730s. Parts of these were composed originally during his employment as organist and chamber musician at the Weimar court of Duke Ernst August between 1708 and 1714, to be used in the new, distinctively Lutheran and hence vernacular liturgical order of divine service that had been introduced in 1707.

Latin polyphony continued to be used for some time, however, and this is the earliest surviving work to show Bach's interest in it as a particular feature of *stile antico*. But by the

1730s Bach had begun to immerse himself in work on the Masses of earlier composers and contemporaries, writing new instrumental arrangements and choral settings of works by Palestrina, Bassani and Caldara. The results of his studies can be heard in two other of his short masses of the period (in A and G). He was by this time composing at the height of his powers, quite sure in his judgments on which of his earlier works to adapt for and include in new compositions, following the parodic conventions shared by most baroque composers and including what he considered the best of it in his current compositions.

Thus, the Kyrie of the F major mass is based on the cantus firmus *Christe du Lamm Gottes* (BWV 233a) for five voices and continuo and carries with it an almost didactic quality different from the more ritual character often considered appropriate to settings of the ordinary Mass. Bach divides the Kyrie into three sections, the second of which is a Gloria, which itself is subdivided into five parts. The second of these is a *Domine Deus* for solo bass, strings gently underlining its calm, reflective text.

**Paul Filmer**

### Domine Deus

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe;  
Domine Deus, Agnus Dei, Filius Patris

*O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only-begotten Son Jesus Christ;  
O Lord God, Lamb of God, Son of the Father*

# GLORIA IN EXCELSIS DEO

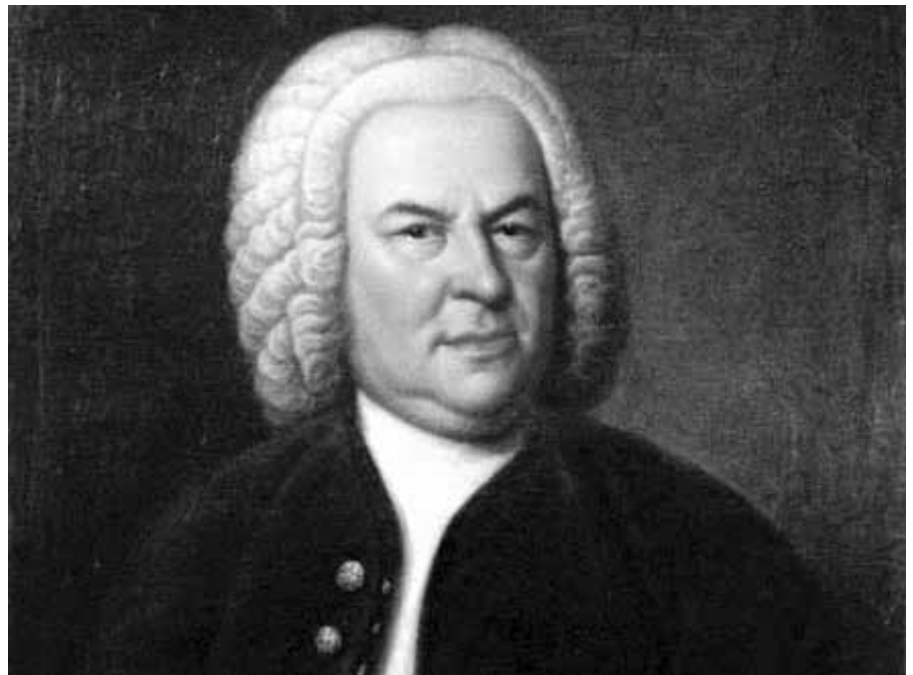
## BACH

### Johann Sebastian Bach (1685-1750): *Gloria in excelsis Deo*, BWV 191 (1742)

By 1740 Bach had begun to lessen his workload in Leipzig. For over a decade he had composed a new church cantata every week for performance at Sunday services as well as others for sacred occasions during the religious year, and secular pieces for various festive occasions. Over 200 of them remain extant, though many others are assumed to have been lost, and whilst he continued to introduce new parodic arrangements of earlier work, he expanded his repertoire of church cantatas only minimally after the 1739-40 ecclesiastical year. Cantata 191, which dates from this period, is particularly noteworthy for being the only one of his church cantatas setting a Latin text.

Cantatas were as important to Lutheran pietist liturgy as the sermon and were sometimes written in two parts to frame it. They explored the theological implications of texts for their specific relevance to the occasions in the church calendar on which they were designated to be performed – BWV 191 is sometimes termed the ‘Christmas cantata’ as it is thought to have been written in 1742 for performance at the University of Leipzig’s regular Christmas celebration at the Paulinerkirche: Bach headed the manuscript ‘Celebration for the birth of Christ’. He drew its three movements from his short Kyrie-Gloria Mass of 1733, performed in Dresden and dedicated to Friedrich Augustus II, the Elector of Saxony – these same three movements he later used yet again as the *Gloria* of his great B minor Mass.

The cantata is scored for soprano and tenor soloists and five-part choir and organised into opening and closing movements for chorus, between



which is a duet for the soloists. The scriptural texts are those of the Gloria, for the first movement and the Doxology for the other two. This Gloria text is from Luke 2:14, the cry of the multitude of the heavenly hosts who accompany the angel announcing Christ’s nativity to the shepherds, providing the apposition of the work to performance at Christmas, and is marked to be sung during a divine service before the sermon. In a scarcely changed form from the earlier Mass, it opens with a lively orchestral introduction *allegro* preceding altos who lead the rest of the choral voices into a sequence of joyful, exclamatory ‘Gloria in excelsis Deo’ before the dynamic slows to *andante* for ‘Et in terra pax’. This segues into an extensive fugue to elaborate the movement to its close. The soloists duet for the first of the remaining two movements, marked to follow the sermon. This first part of the Doxology

text, ‘Gloria patri et Filio et Spiritui Sancto’ corresponds to the music of the central section of the Gloria in the B minor Mass, the *Domine Deus*. Preceded and succeeded by orchestral passages marked *poco adagio*, soprano and tenor soloists harmonise and alternate, elaborating recurrent diminutions appropriately on the word ‘gloria’ throughout.

The chorus return for the final movement with the conclusion, *allegro moderato*, of the Doxology: ‘sicut erat in principio...’ adapted to the music of ‘Cum sancto spiritu’ in the Mass in B minor. They build gradually to elaborated diminutions on ‘saeculorum’, punctuated at the close by decisive repetitions of ‘Amen’.

**Paul Filmer**

# GLORIA IN EXCELSIS DEO

## Chorus

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.

*Glory to God in the highest.  
And on earth peace to people of goodwill.*

## Soprano and Tenor

Gloria Patri et Filio et Spiritui Sancto

*Glory be to the Father, and to the Son, and to the Holy Spirit.*

## Chorus

Sicut erat in principio et in saecula saeculorum  
Et nunc et semper. Amen

*As it was in the beginning, is now, and ever shall be. Amen.*



Forthcoming concerts  
at St James Church, Muswell Hill

*Meridian  
Sinfonia*

Ethel Smyth  
The Prison

Brahms  
Nänie

Saturday 16 March 2024 at 7.30 pm

Verdi  
Requiem

Saturday 22nd June 2024 at 7.30 pm



# BIOGRAPHIES



**ELLIE NEATE**  
SOPRANO

Described as a 'rising star' by the Guardian, Ellie Neate graduated from the Guildhall School of Music and Drama opera course in 2022, where she was a Help Musicians Sybil Tutton Award Holder, and Fishmongers' Company scholar.

Ellie has performed *Five Eliot Landscapes* by Thomas Adès at Oxford Lieder Festival, *Carmina Burana* with the London Symphony Chorus at the Barbican Hall and was broadcast live from the Wigmore Hall for the BBC with Nicky Spence and Julius Drake. She toured the latest album release from composer Erland Cooper and the Scottish Ensemble and recently performed with English National Opera in Liverpool for 'ENO Does Eurovision'.

Opera roles include First Daughter *Akhnaten*, Celia *Iolanthe*, and Elsie Maynard (cover) *The Yeomen of the Guard* (all at ENO), *Elisa II Re Pastore*, Lisa *La Sonnambula*, and Cleopatra *Marc'Antonio e Cleopatra* by Hasse (all Buxton International Festival), *Galatea Acis and Galatea*, Second Woman *Dido and Aeneas*, Milica *Svadba* by Ana Sokolović, and Maria Bertram *Mansfield Park* (all Waterperry Opera), *Cunégonde Candide* (Blackheath Halls Opera), Lucy *The Telephone*, Laurette *Le docteur Miracle*, and La Fée *Cendrillon* by Pauline Viardot (all GSMD), and Gretel *Hansel and Gretel* (BYO) for which she won the Basil A Turner Award.



**BETHAN LANGFORD**  
MEZZO-SOPRANO

British mezzo-soprano Bethan Langford is a graduate of the Guildhall School Opera Course and the National Opera Studio, and is a former Scottish Opera Emerging Artist.

She is a Yeoman of the Musicians' Company, a Samling Artist and proud past recipient of the Elizabeth Eagle-Bott Award for blind and visually impaired musicians from the RNIB.

Highlights so far include Leila *Iolanthe* and Hebe *HMS Pinafore* for English National Opera, alto soloist in Smyth *Mass in D* under Sakari Oramo at the BBC Proms, the title role in the world premier of Errollyn Wallen's *The Paradis Files* at the Southbank Centre and national tour for Graeae Theatre Company, her debut at the Royal Opera House in Maxwell's *The Lost Thing*, Second Lady in Tom Allen's *Magic Flute*, Giovanna in *Rigoletto*

and Glasha in *Katya Kabanova* for Scottish Opera, Angel II in George Benjamin's *Written on Skin* with the Melos Sinfonia at The Mariinsky Theatre, Dorabella in *Così fan tutte* for Bury Court Opera, Third Maid in *Elektra* under Esa-Pekka Salonen for the Verbier Festival and Noble Orphan in Richard Jones' *Der Rosenkavalier* at the Glyndebourne Festival. She has appeared in recital at the Wigmore Hall, Heidelberger Frühling Festival, Buxton International Festival, International Lied Festival Zeist and Oxford International Song Festival.

Future engagements include Stravinsky's *Les Noces* with New Movement Collective and Opera Holland Park at Woolwich Works and Mozart *Requiem* with the Hallé.

Bethan lives in Shrewsbury with her husband and baby daughter, June.



**GRAHAM NEAL**  
TENOR

Graham Neal is a graduate of the University of Surrey, the *Knack* opera course at the English National Opera and Trinity College of Music.

On the operatic stage, Graham has performed at the Royal Opera House, the English National Opera, Festival d'Aix-en-Provence, l'Opéra Comique, Iford International Arts Festival and Grange Park Opera.

Graham is an accomplished ensemble singer, appearing frequently in concert, on television and on recordings. He performs with the English Concert, the King's Consort, the BBC Singers, Philharmonia Voices, the Academy of Ancient Music, the

Armonico Consort, the Odyssean Ensemble, Cappella Nova and the Monteverdi Choir, with whom he sang at the Coronation of Their Majesties the King and Queen. He is also a member of the choir of the London Oratory.

Graham has recently returned from a tour of the USA and Canada with the Monteverdi Choir. Solo concert appearances in the lead-up to Christmas include Handel's *Messiah* with both Surrey Voices and the Polyphony Choir of Wadhurst, and Britten's *St Nicholas* with Fleet Choral Society.

For further details, please visit [www.grahamneal.com](http://www.grahamneal.com).



**TREVOR ELIOT BOWES**  
BASS

Lyric Bass Trevor Eliot Bowes was born in Victoria, Canada and studied at the University of Toronto and Royal Conservatoire of Scotland before being selected as one of Barbara Hannigan's Equilibrium Young Artists. Based in London, Trevor has frequently performed at English National Opera, notably as Ben Benny in *Paul Bunyan*, José Castro in *The Girl of the Golden West*, and Benoît in ENO's drive-in *La bohème*, which was broadcast live on SKY Arts.

Recent performances have included Colline *La bohème* and Seneca *L'incoronazione di Poppea* with English Touring Opera, Alidoro *La Cenerentola*

for Nevill Holt Opera, Sergeant of Police *The Pirates of Penzance* with Opera Holland Park, Polifemo *Acì, Galatea e Polifemo* for the Orchestra of the Age of Enlightenment and Valletta Baroque Festival, Bartolo *Le nozze di Figaro* at West Green House Opera, El Ogro *El Gato Con Botas* for Mid Wales Opera and understudying his first Wagner role, Hunding in *Die Walküre* at ENO.

Upcoming performances include Father Trulove *The Rake's Progress* for ETO, Mozart's *Requiem* for the Hallé Orchestra and Polifemo *Acì, Galatea e Polifemo* with Early Music Vancouver.



**ELOISE IRVING**  
SOPRANO

Eloise studied voice and harp at Guildhall School of Music and Drama and went on to read English at King's College London, where she held a choral scholarship. She then gained an Acting degree at Central School of Speech and Drama.

She has an extensive solo and choral concert, consort and operatic portfolio; performing at venues all over the world including the Royal Albert Hall, La Scala and Carnegie Hall as well as for various television and radio broadcasts in the UK and abroad. Eloise has also toured and recorded with groups including The Monteverdi Choir, The Tallis Scholars, Armonico

Consort, Gabrieli Consort, Orchestra of the Age of Enlightenment, BBC Singers, Tenebrae, Academy of Ancient Music, Polyphony, Eric Whitacre Singers and Gareth Malone's Voices.

She also sings as a regular soprano at Royal Hospital Chelsea, Temple Church and St Mary Le Bow and performs her own compositions and arrangements as a harpist/singer both in the UK and abroad.



**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 25 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*, *Sunset Boulevard* (starring Glenn Close), Gluck's *Orpheus and Eurydice*, *The Yeomen of the Guard* and *Akhnaten*. 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), *Chess* (with Michael Ball and Alexandra Burke) and *Man of la Mancha* starring Kelsey Grammar and Danielle de Niese. 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, and in November 2018 he worked on *Sweeney Todd* for Bergen National Opera. 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.

Murray has been with NLC since January 2003 and was Musical Director of the Pink Singers, Europe's longest running LGBT+ choir, from 2010 until October 2023. In 2022 he appeared as Music Supervisor and coach in the Sky Arts/ENO/Factory Films reality series *Anyone Can Sing*, and in August 2023 he conducted *The Pirates of Penzance*, *The Mikado* and *The Yeoman of the Guard* as Musical Director of the International Gilbert and Sullivan Festival at Buxton Opera House. Plans include *Nixon in China* for the Deutsche Opera in May 2024 and a return to Buxton to conduct *The Pirates of Penzance* and *The Gondoliers* in August.

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, until recently, 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, Professor and Chair of Vocal Performance at the Royal College of Music, and the baroque musicologist and Handel scholar and performer Laurence Cummings, currently music director of the Academy of Ancient Music. 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 Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

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

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

We were 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 Nicolas* 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 repeated this successful venture at our July 2023 concert *A Night at the Opera*.

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/>.



# JOIN US!

North London Chorus is looking for new members across all voice parts.

- Experience the joy of choral singing
- Develop your skills under the expert guidance of our Musical Director, Murray Hipkin
- Enjoy technical guidance and support from our team of professional vocal coaches,
- Get involved in our regular social activities and opera trips and enjoy our annual residential weekends.
- Help organise our concerts and raise funds.



Whether you are an experienced singer or discovering your voice, come and be part of this friendly, ambitious and well-established group of singers.

Rehearsals take place every Thursday evening in East Finchley and we perform three concerts a year, mostly in Muswell Hill.

### **Here's what recent members say about us:**

'First and foremost, the musical standard of performance is very high'

'From the very first moment, everyone made me feel very relaxed and at ease'

'I have made many new friends through helping in one way or another and have found it a joy to be part of such a wonderful organisation'

**Come and try us out before joining – we hope you'll enjoy making music with us.**

<https://www.northlondonchorus.org/joining/>

# NORTH LONDON CHORUS

## SOPRANO

Jean Airey	Bernadette Gillespie	Enid Hunt	Ainsley McArthur	Rebecca Woolf
Gloria Arthur	Debbie Goldman	Marta Jansa	Ros Massey	
Helena Beddoe	Rhona Graham	Ira Kalechman	Verity Preest	
Jenny Bourne Taylor	Katharine Hodgkin	Susan Kempster	Joanne Walker	
Jenny Cohen	Amanda Horton	Alison Liney	Patricia Whitehead	

## ALTO

Eloise Beckles	Eleanor Flaxen	Helen Jones	Tessa Padel	Catherine Whitehead
Vivienne Canter	Hélène Gordon	Alice MacKay	Joan Reardon	
Lucy Ellis	Viv Gross	Kathryn Metzenthin	Alison Salisbury	
Sarah Falk	Jo Hulme	Francesca Modini	Julia Tash	
Vicky Faure Walker	Mary Instone	Judith Moser	Pauline Treen	

## TENOR

Gary Bilkus	Pasco Fearon	Keith Maiden	Nigel Royden
Alan Chandler	Vikki Heywood	Jeremy Pratt	Wilhelm Skogstad

## BASS

Marcus Bartlett	Shaun Davies	Ronnie Engelbert	David Hastings	Dan Newman
Norman Cohen	Michael Derrick	Paul Filmer	Yoav Landau-Pope	David Stone
John Crouch	Benjamin Ellis	Simon Gibeon	Tim Lutton	

Our thanks to Jeremy Jackman for leading some of our rehearsals this term.

---

# MERIDIAN SINFONIA

---

**Leader**

Catherine Martin

**Violin**

Iona Davies  
Persephone Gibbs  
Felicity Broom-Skelton  
Oliver Webber  
Karin Bjork  
Ben Sansom

**Viola**

Joanne Miller  
Geoff Irwin

**Cello**

Joe Crouch  
Kinga Gaborjani

**Double Bass**

Cecelia Bruggemayer

**Flute**

Katy Bircher  
Amelia Shakespeare

**Oboe/Oboe D'amore**

Leo Duarte  
Nicoa Barbagli

**Bassoon**

Rebecca Hammond

**Trumpet**

Simon Munday  
Mike Harrison  
Elizabeth Foxley

**Timpani**

Ben Hoffnung

**Keyboard Continuo**

James Johnston

**Orchestral Management**

Richard Thomas

**Organ and harpsichord** supplied and tuned by Dave Wright [harpsichord.dave@googlemail.com](mailto:harpsichord.dave@googlemail.com)



# 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](http://www.northlondonchorus.org/friends)**

Ann Beaton  
Robert Brown  
John Davies  
Julia Fabricius  
Vivienne Gross

Jo Hulme  
Vivienne Mitchell  
Harvey Ratner  
Laura Sabbadini  
Phyllis White

Jack Whitehead  
Windsor Castle, N2  
and those who wish  
to remain anonymous.



The Walks / East Finchley / N2 8DL

**Under New Management**

*following extensive refurbishment*

**Open Tuesday to Sunday**

**British Pub Classic Menu served:**

Wednesday to Friday: 5pm to 9pm

Saturday: 12-noon to 9pm

Sunday (Roasts): 12-noon to 7pm

*Seasonal Food / Craft Beers / Cask Ales  
European Wines / Premium Spirits*

**Book now:**

020 3649 7513

windsorcastlen2@gmail.com

**www.windsorcastlen2.com**

## SAMMY MARGO PHYSIOTHERAPY CHARTERED PHYSIOTHERAPISTS

- Sports Injuries
- Back & Neck Pain
- Pilates
- Rehabilitation
- Home Visits
- Musculoskeletal acupuncture
- Same day appointments
- Early/late/weekend appointments
- Recognised by insurance Companies

Hampstead & Finchley Road Physiotherapy  
444 Finchley Road  
London  
NW2 2HY

Highgate Physiotherapy  
244 Archway Road  
London  
N6 5AX

020 7435 4910

**SAMMYMARGOPHYSIOTHERAPY.COM**



CHANNING

## Girls enjoying success

At Channing, musical excellence is encouraged and celebrated, with over 27 musical group activities each week and over 40 concerts each year.

Music Scholarships are available at 11+ and 16+.

Visit our website to find out more:

[www.channing.co.uk](http://www.channing.co.uk)

The Bank, Highgate, London N6 5HF

# LEVERTON & SONS LTD

*Independent Family Funeral Directors since 1789*



We proudly support the North London Chorus.

# Enjoy the concert

We are your local funeral director in North London. Contact our Muswell Hill branch

**020 8444 5753 | [levertons.co.uk](http://levertons.co.uk) | [info@levertons.co.uk](mailto:info@levertons.co.uk)**

5 branches across North London: Camden | Golders Green | Hampstead | Kentish Town | Muswell Hill

**INVESTORS IN PEOPLE™**  
We invest in people Standard



## **Nimrod Capital LLP**

Switchboard: 020 7382 4565

[www.nimrodcapital.com](http://www.nimrodcapital.com)

With best wishes from



Nimrod Capital LLP is authorised and regulated by the Financial Conduct Authority

## PAST CONCERTS - THE LAST TWELVE YEARS

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

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

Pasco Fearon (Manager)  
Amanda Horton (Manager)  
Marcus Bartlett  
Gary Bilkus  
Shaun Davies  
Bernadette Gillespie  
Debbie Goldman  
Kate Hodgkin  
Yoav Landau-Pope  
Keith Maiden

### Programme Production

Lucy Ellis  
Paul Filmer  
David Hastings  
Murray Hipkin  
Jo Hulme

### Publicity

Lucy Ellis

### Ticketing

Gary Bilkus  
Kate Hodgkin

### Advertising

Alan Chandler

### Committee

Gary Bilkus (Chair)  
Alan Chandler (Treasurer)  
Alison Salisbury (Secretary)  
Viv Canter  
Shaun Davies  
Lucy Ellis  
Kate Hodgkin  
Tessa Padel  
David Stone

Thanks to our sponsors:

**GOODMAN JONES** Chartered Accountants  
**NIMROD CAPITAL** Financial Services