

# *Durufié* Requiem *Poulenc* Gloria



Saturday 23 November 2024 7:30pm  
St James Church, Muswell Hill

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A black and white photograph of organ pipes, showing the vertical tubes and the metal caps at the top. The pipes are arranged in a row, creating a strong vertical rhythm. The lighting highlights the metallic surfaces and the texture of the wood.

*Requiem*  
**Durufié**

Interval

*Trois pièces pour orgue*  
**Nadia Boulanger**

*Gloria*  
**Poulenc**

Saturday 23<sup>rd</sup> November 2024  
St James Church, Muswell Hill

*Soprano* **Philippa Boyle**  
*Baritone* **James Cleverton**  
*Organ* **George Herbert**

**North London Chorus**

*Conductor* **Murray Hipkin**

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# REQUIEM DURUFLÉ

## Maurice Duruflé (1902-1986): *Requiem* (Op. 9, 1947)

*This Requiem is entirely composed on the Gregorian themes of the Mass for the Dead. Sometimes the musical text was completely respected... sometimes I was simply inspired by it or left it completely...As a general rule, I have above all sought to enter into the particular style of the Gregorian themes...This Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending.*

Born in Louviers, Normandy, Duruflé entered the choir school of Rouen cathedral in 1912, where he studied piano and organ as well as musical theory. It was here, whilst performing the daily liturgical offices, that he developed his lifelong attachment to Gregorian chant, which provides a unifying theme to the different movements of his setting of the Requiem. Duruflé moved to Paris in 1919, entering the Conservatoire the following year where he studied composition under Paul Dukas, alongside Olivier Messiaen. Unlike Messiaen, however, his aesthetic and musical sensibilities meant that his compositions were influenced predominantly by past traditions, although he was sympathetic to contemporary modernist music. As a performer he premiered Poulenc's *Organ Concerto* in 1939 and included it in many of his recital tours. In his own relatively small number of compositions, however, it was by harmonisations of Gregorian chant that he was most often inspired. Evident in the *Requiem*, it is even more so in his *Quatre motets sur des thèmes grégoriens* (1960) and his later Mass, *Cum Jubilo* (1966).

Duruflé went to Paris to study the organ with Charles Tournemire and Louis Vierne. He became Tournier's



assistant initially at St Clotilde and progressed to being nominated as Vierne's assistant at Notre Dame in 1927. He was appointed titular organist at St Etienne-du-Mont in 1930, sharing the post with his wife Marie-Madeleine after 1953. She took over the position from 1975 when injuries he sustained in a car crash ended his own career as a performer, as well as the successful tours the couple had undertaken throughout Europe and the USA during the 1960s and early '70s.

Duruflé's reputation as a composer was established early – as a student

at the Conservatoire he won Premiers Prix for harmony, fugue and composition – but his perfectionism resulted in a complete published oeuvre of just fourteen works. In addition to these he completed a number of transcriptions for organ of works by other composers, including Bach and Robert Schumann. His strongest contemporary influences were Debussy, Fauré and Ravel, from all of whom Duruflé drew different subtle and impressionistic qualities that complemented the more formal Gregorian character of his works. His *Requiem* is often compared to Fauré's – both are calm and meditative

in mood and have close structural similarities; both omit the Sequence (Dies Irae), although Duruflé includes its opening lines in the Libera me which, together with the Pie Jesu and the closing Antiphon (In Paradisum) are taken from the burial service, as well as including solos for soprano in Pie Jesu and baritone in Libera me and the Offertory prayer.

In 1947, by then Professor of Harmony at the Paris Conservatoire, Duruflé was working on a suite for organ based on plainsong themes when his publishers, Durand et Cie, commissioned a setting of the Latin Requiem for choir and orchestra. He reworked the suite's Gregorian settings to provide the core, chant-like rhythms of the *Requiem* and produced a work that was immediately successful and remains an important, frequently performed feature of the choral repertoire. As well as the initial score for full orchestra and organ, the popularity of the work led Duruflé to produce arrangements for small orchestra and for solo organ (as heard tonight) in response to the varying resources of the choral ensembles wishing to perform it.

Structured in nine movements, the work opens with an Introit stating the flowing Gregorian melody, as tenors and basses quietly intone 'Requiem aeterna', with sopranos and altos adding a rich, wordless background, setting a tone for what follows that is more tranquil than sombre. Sopranos and altos continue the narrative of the prayer for rest until the full chorus moves to a crescendo on 'et lux perpetua luceat eis' before drawing quietly to a close. The Kyrie follows in similar mood, led softly by basses and tenors, underpinned by the organ as the different choral voices develop the movement to its crescendo in fugal succession, before descending to a

gradual, concluding diminuendo.

The gentle instrumental opening of Domine Jesu Christe, followed by the soft plea of the altos, is suddenly belied by a terrifying choral cry of 'libera eas de ore leonis', begging to be spared the torments of hell. Sopranos, later joined by altos, surround the baritone solo delivering the sombre 'Hostias et preces' in a closing plea for the promise of redemption made to Abraham and his seed. The Sanctus follows a similar pattern as sopranos and altos repeat their gentle hymn of praise, leading inexorably to the full chorus's crescendo of successive cries of 'Hosannah' before the quiet close on 'Benedictus qui venit'. The entirety of 'Pie Jesu' is given to a sumptuous mezzo-soprano solo, the organ accompaniment intensifying dramatically towards its resonant closing passages.

The Agnus Dei prayer for rest and redemption opens with a gentle, rhythmic melody taken up by the altos and followed imitatively by the tenors, then joined by the full chorus in canonical succession. After a brief instrumental interlude, basses introduce a counter melody which is reiterated by the full chorus and interpolated by the organ before moving slowly towards the hushed ending of 'sempiternam'.

Duruflé uses the same structural device as that of the opening Introit to set the Lux aeterna, giving the text to one choral voice, the others providing a non-verbal harmonic complement. Sopranos and tenors then alternate with altos and basses to conclude on 'lux perpetua luceat eis'. The Libera me opens with basses, joined by tenors and then full chorus in a tense, climactic call for deliverance. Here Duruflé compensates for the omission

of the Sequence by including its opening lines, as chorus and baritone soloist alternate to build a sense of fear and trembling at the approach of days of wrath, misery and judgment. Sopranos lead the full chorus into a renewed call for deliverance before altos and tenors enjoin a final, calming plea. An angelic choir of soprano voices introduce the work's concluding In Paradisum, interceding on behalf of the dead for their souls to be received by the martyrs in the holy city of Jerusalem. As the text unfolds, the full chorus takes up their call with mounting intensity before softening to a final, quiet plea for eternal rest.

**Paul Filmer**

## Maurice Duruflé (1902-1986): *Requiem* (Op. 9, 1947)

### I Introit

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

Grant them eternal rest, O Lord,  
and may perpetual light shine upon them.  
To you praise is meet, O God, in Zion,  
and to you vows are made in Jerusalem.  
Hear my prayer;  
all earthly flesh will come to you.

### II Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

### III Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti,  
et semini ejus.  
Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahae promisisti,  
et semini ejus.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from the punishments of hell,  
and from the deep lake.  
Deliver them from the lion's mouth,  
lest the abyss swallow them up,  
lest they fall into darkness.  
But may the holy standard bearer Michael  
lead them to that holy light,  
as once you promised to Abraham  
and his seed.  
Sacrifices and prayers to you,  
Lord, we offer with praise.  
Receive them for the souls of those  
whom today we commemorate.  
Make them, Lord,  
to pass from death to life,  
as once you promised to Abraham  
and his seed.

### IV Sanctus

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy  
Lord God of Sabaoth.  
Heaven and earth are filled with your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

### V Pie Jesu

Pie Jesu Domine,  
dona eis requiem,  
requiem sempiternam.

Merciful Lord Jesus,  
grant them rest,  
rest everlasting.

**VI Agnus Dei**

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

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

**VII Lux æterna**

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

May eternal light shine on them, Lord,  
with your saints forever,  
for you are merciful.  
Grant them eternal rest, O Lord,  
and may perpetual light shine upon them.

**VIII Libera me**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem.

Deliver me, Lord,  
from eternal death,  
on that dreadful day,  
when the heavens and the earth shall be moved,  
when you come to judge  
the world through fire.

Tremens factus sum ego, et timeo,  
dum discussio venerit,  
atque ventura ira.  
quando coeli movendi sunt et terra.

I tremble, and I fear  
the judgment and the wrath to come,  
when the heavens and the earth shall be moved.

Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde,  
dum veneris judicare  
saeculum per ignem.

The day, that day of wrath,  
calamity and misery,  
great and exceedingly bitter day,  
when you will come to judge  
the world through fire.

Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,  
and may perpetual light shine upon them.

**IX In Paradisum**

In Paradisum deducant te Angeli;  
in tuo adventu  
suscipiant te martyres,  
et perducant te  
in civitatem sanctam Jerusalem.

May the angels lead you into paradise:  
may the martyrs receive you as you arrive,  
and bring you into the holy city of Jerusalem.

Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

May the choir of angels receive you,  
and with Lazarus, once a beggar,  
may you have eternal rest.

# TROIS PIÈCES POUR ORGUE

## BOULANGER

**Nadia Boulanger (1887-1979) : Trois pièces (Trois Improvisations) pour orgue (1911)**

### 1 Prélude

### 2 Petit canon

### 3 Improvisation

*Nadia Boulanger knew everything there was to know about music; she knew the oldest and the latest music... All technical know-how was at her fingertips...She had but one all-embracing principle...the creation of what she called **la grande ligne** – the long line in music. **Aaron Copland***

Copland was just one of the many major 20th-century composers who were taught, assisted, influenced or in other myriad ways affected by Nadia Boulanger. There is no accurate record of her pupils but also, interestingly, a seemingly complete lack of any evidence that she taught or collaborated with either of the other two French composers whose work is performed alongside her own at this evening's concert. She was both prodigy and pioneer: she entered the Paris Conservatoire as a nine-year-old, made her debut as a conductor in 1912 and was the first woman to conduct many of the major orchestras of Europe and North America. Her own compositions, however, she considered inferior to those of her younger sister Lili, dismissing them as 'useless' to her close friend and sometime collaborator, Gabriel Fauré. It was for this reason, in all probability, that most of her own compositions were completed early in her career, before she became the renowned and influential teacher of composition celebrated by Copland and so many others – his fellow American, Virgil Thompson, called her 'a one-woman graduate school'. By all accounts her teaching was strict, grounded in a classical pedagogy of which the dominant influences were Bach, Gesualdo, Monteverdi and Schutz.



Of her own work, Auguste Mangeot, at whose new Ecole Normale de Musique de Paris, opened in 1919, she taught harmony and composition, wrote: "She never uses a dynamic level louder than mezzo-forte and she takes pleasure in veiled, murmuring sonorities, from which she nevertheless obtains great power of expression".

These qualities are well-evidenced in the delightful *Trois Pièces Pour Orgue*, written in 1911. The first of its three parts, *Prelude*, takes a textured binary form: a single, simple melody in the right hand with the left holding a parallel-third motion. The structure is a conventional one of four bars, but produces some harmonic surprises through dramatic chord

changes in the middle section from F minor to G-sharp minor. The *Petit Canon* that constitutes the middle section conceives the canon itself as less contrapuntal than a repeated musical echo through gradual shifts of rhythmic emphasis in the thematic motif. The closing *Improvisation* is held together by a series of ostinatos as it drifts atmospherically between different key areas through the pursued long line that Copland identified as the essential principle underlying her distinctive compositional style.

**Paul Filmer**



# GLORIA

## POULENC

### Francis Poulenc (1899-1963): *Gloria* for soprano, mixed chorus and orchestra (1959)

#### I Gloria

#### II Laudamus te

#### III Domine Deus

#### IV Domine fili unigenite

#### V Dominus Deus, Agnus Dei

#### VI Qui sedes ad dexteram Patris

"I think I put the best and the most authentic side of myself into my choral music...I believe that it is truly in this domain that I have contributed something new."

In 1936, Poulenc turned in earnest both to the church, which had been a largely dormant feature of his life and work since childhood, and to the composition of choral music. He wrote nineteen choral works, as well as three stage works which contain significant choral passages. Only Gounod, Schmitt and Milhaud amongst major French composers since the eighteenth century have written such large and significant bodies of music for choirs.

The Gloria represents more than one side of Poulenc-Janus, as he characterised himself, for he divides a relatively short text into six sizeable movements, in three of which the soprano soloist is featured. The opening and closing movements are both marked *Maestoso* and enclose the whole with an emphatic sense of ordered significance, which is quite without grandiosity. They contain what he sought to create as "a feeling of fervour and, especially, of humility, ... religious music which is essentially direct...intimate". Between these, the remaining four movements contain distinct contrasts of mood. The third and fifth movements, both dominated by the Soprano solo and marked 'Tres lente et calme' and 'Bien lent' respectively, convey the sincerity of Poulenc's profound sense of the religious, whereas the second and fourth movements, both marked

'joyeux', are as light-hearted as any in his sacred works. With customary disingenuousness, Poulenc wonders why "The second movement caused a scandal...? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day."

The Gloria was commissioned by the Koussevitsky Foundation and completed in December, 1959. It was first performed in Boston on January 20, 1961 with Poulenc present, conducted by Charles Munch and was an immediate success. It was performed subsequently in New York and cited by the Music Critics Circle, then in Paris less than a month later, and first recorded the following day by the French National Radio-Television Chorus. This was Poulenc's penultimate religious and choral composition and it exemplifies his work at the height of his mature powers.

The opening movement begins with an orchestral fanfare after which basses, then tenors build towards an emphatic declaration of "Gloria in excelsis Deo" by the whole chorus, to give the clearest sense musically of what it generates: "In terra pax hominibus bonae voluntatis". These phrases are repeated throughout the movement, with a gathering but never hasty momentum to an almost matter-of-fact orchestral conclusion, marked *sans ralentir*. The logic of this is made clear by what follows in the second movement which, like the Gloria, is wholly choral. The dance-like rhythms of the Laudamus Te and its snappy syncopations with Adoramus te are stretched playfully by intervening injunctions of "Glorificamus" until an abrupt and surprisingly long pause precedes the contemplative

*pianissimo* singing of "Gratias agimus tibi" by the mezzo sopranos. The momentum picks up to an *allegro* through the Propter Magnam until the opening theme is briskly and joyously restated as a conclusion.

The third movement, Domine Deus, introduces the solo soprano, who leads the chorus through a quiet recitation of the solemn phrases of worship before the lively and vigorous choral assertiveness of the fourth movement, Domini Fili unigenite, with its clear, bright *ritornel*. The fifth movement, Dominus Deus, Agnus Dei once again centres on the soloist who, after a solemn orchestral introduction leads the chorus with a delicate, transcendent lyricism that conveys the devout wonder of absolution through sacrifice. The final movement encapsulates the full range of moods of the work. The first part of its plea, "Qui sedes ad dexteram Patris", is announced decisively by unaccompanied mezzo-sopranos and tenors, who are then joined with celebratory conviction by the orchestra and the remaining voices of the chorus in what becomes an increasingly urgent, dance-like entreaty until a sudden pause marks the entry of the solo soprano, with a soaring "Amen", and a dramatic change of tempo. The plea is offered again, slowly, very softly, following Poulenc's direction that the chorus must be an almost imperceptible murmur, embodying, perhaps, the humility necessary for the beneficence which it seeks: "miserere nobis". A penultimate, declaratory choral Amen is elaborated brilliantly by the soloist before the work closes with an almost ethereal echo.

**Paul Filmer**

## Francis Poulenc (1899-1963): *Gloria* for soprano, mixed chorus and orchestra (1959)

**I**  
Gloria in excelsis Deo  
Et in terra pax hominibus bonæ voluntatis.

**II**  
Laudamus te, Benedicimus te, Adoramus te,  
Glorificamus te.  
Gratias agimus tibi, Propter magnam gloriam tuam.

**III**  
Domine Deus, Rex cœlestis, Deus Pater omnipotens.

**IV**  
Domine Fili unigenite, Jesu Christe.

**V**  
Domine Deus, Agnus Dei, Filius Patris, Rex cœlestis  
Deus Qui tollis peccata mundi, Miserere nobis,  
Suscipe deprecationem nostram.

**VI**  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam Tu solus Sanctus, Tu solus Dominus, Tu  
solus Altissimus.  
Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris.  
Amen.

**I**  
Glory to God in the highest  
And on earth peace, goodwill to all people.

**II**  
We praise you, We bless you, We worship you, We  
glorify you.  
We give thanks to you, For your great glory.

**III**  
Lord God, Heavenly King, Almighty Father.

**IV**  
Lord, the only-begotten Son, Jesus Christ.

**V**  
Lord God, Lamb of God, Son of the Father, Heavenly  
King who takes away the sins of the world, Have  
mercy on us. Receive our prayers.

**VI**  
You who sit at the right hand of the Father, have  
mercy on us.  
Only you are holy, Only you are Lord. Only you are  
most high.  
Jesus Christ, With the Holy Spirit in the glory of God  
the Father. Amen.

## Did you know?

The French composer Francis Poulenc was no stranger to Muswell Hill, where the legendary twentieth-century music critic Felix Aprahamian lived on Methuen Park. Aprahamian, who lived at no. 8 from 1919 until his death in 2005, was known for his connections with French and British composers sangelangeuch as Duruflé, Bax, Messiaen, Widor and Walton, and for his knowledge of organ repertoire. Poulenc and many other visitors would give private premieres of their music to Aprahamian.

In his long life Aprahamian was a concert director for the London Philharmonic Orchestra, as well as an air raid warden, music critic for the Sunday Times, secretary of the Organ Music society, and a regular voice on BBC Radio 3.

The house where Aprahamian lived contained at one point one of the most extensive private music libraries in the country, with Aprahamian almost causing the house to collapse from the weight of the shelves he had installed in the attic. The building still houses a French-built Gonzalez chamber organ. On his death, he bequeathed the house to the Arabesque Trust for Blind Pipe Organists.



By delightful coincidence, the house was also for a time the residence of George Herbert, our organist for tonight's concert.

**Tim Lutton**

# BIOGRAPHIES



## PHILIPPA BOYLE SOPRANO

Soprano Philippa Boyle trained in Rome at the Opera Studio of Accademia Nazionale Santa Cecilia, where she studied with world-renowned soprano Renata Scotto, and Conservatorio Santa Cecilia. Prior to her studies in Italy she was a choral scholar at Clare College, Cambridge, where she read Classics.

Projects this season include Schönberg's *Erwartung* for Southbank Sinfonia under Lee Reynolds at Sinfonia Smith Square, Dvořák *Stabat Mater* with London Concert Choir/Counterpoint Orchestra under Mark Forkgen at Cadogan Hall, Verdi *Requiem* with North London

Chorus and Meridian Sinfonia under Christopher Hopkins, with the St Cyprian's Singers, and with Bishops Stortford Choral Society/Bishops Stortford Sinfonia; Bach *B Minor Mass* with York Musical Society in York Minster; Tom Coult's *Beautiful Caged Thing* and Sibelius *Luonnotar* with St Paul's Sinfonia, *Manon Lescaut* (cover) English Touring Opera, and concert performances as Marie *Wozzeck* and the title role in Barber's *Vanessa* with Regents Opera. She will cover the role of Mette in Mark-Anthony Turnage's new opera *Festen* for the Royal Opera House Covent Garden in Spring 2025.

Recent opera engagements include *Lady Macbeth* (Paisley Opera with the orchestra of Scottish Opera), Senta *The Flying Dutchman* (OperaUpClose/Manchester Camerata), Turandot (Salon Opera), Sieglinde (London Opera Company), Judith *Bluebeard's Castle* (Regents Opera), Handel *Agrippina* (cover) for English Touring Opera; Leonora (Verdi *La forza del destino*) Jenifer (Tippett *A Midsummer Marriage*) for Regents Opera. Other engagements include Mum (Mark-Anthony Turnage *Greek*), Arcola Theatre; cover Angrboda (Gavin Higgins *The Monstrous Child*), ROH Linbury; Eva *Die Meistersinger*

*von Nürnberg*, Elisabetta de Valois (Verdi *Don Carlo*), *Jenůfa* and *Kát'a Kabanová*, Fulham Opera; Elizabeth (Donizetti *Maria Stuarda*), OperaUpClose and the title role in Puccini's *Tosca*, King's Head Theatre.

She has performed with Glyndebourne Festival Opera, Wexford Opera, Nevill Holt Opera and Aix Festival.

Recent UK concert engagements include Verdi *Requiem* in Ely Cathedral and with the London Mozart Players at the Royal Festival Festival Hall, Vaughan Williams *A Sea Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall, Elgar *The Apostles* with the Philharmonia at Gloucester Cathedral in the Three Choirs Festival. Elsewhere, she made recent debuts in Poland (Respighi *Deità Silvine* with Sinfonietta Cracovia under Lee Reynolds) and in North Macedonia (music by Zbigniew Preisner with the Philharmonic of the Republic of North Macedonia under Nicholas Chalmers), and released an acclaimed disc of works by Elisabeth Lutyens with organist Tom Winpenny for Toccata Classics.

Previously for North London Chorus: Verdi *Requiem* June 2024

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



## GEORGE HERBERT ORGAN

George was born in Manchester in 2001, and his passion for music was kindled in earnest when he became a chorister at Manchester Cathedral.

George spent four years at St John's College, Cambridge, first as an organ scholar studying Music and German, and latterly as Assistant Organist. He then spent a year working in London as a freelancer, including regularly at Westminster Abbey and English National Opera. He is now Assistant Organist at New College, Oxford, where he accompanies the college's daily sung liturgy, and assists in training and conducting New College Choir.

He has a busy freelance life outside Oxford: he regularly sings with and accompanies Tenebrae, he works as a choral coach with Pimlico Musical Foundation and the Rodolfus Foundation, and he is an active organ recitalist.

His first album as a piano accompanist, *Venus & Adonis* with soprano Grace Davidson, was recently released on Signum Classics, and in 2023 he won the Northern Ireland International Organ Competition.



## JAMES CLEVERTON BARITONE

James Cleverton studied at the Royal Conservatoire of Scotland and Zürich Opera's International Opera Studio.

He has appeared in principal roles at the Royal Opera House Covent Garden,

English National Opera, Glyndebourne Festival Opera, Scottish Opera, Welsh National Opera, Opera North, Opernhaus Zürich, Salzburg Festival, Theater St Gallen, Opéra de Rennes and the major UK summer opera festivals.

Recent performances include Mathieu in *Andrea Chenier* and Johann in *Werther* for the Royal Opera House, Baron Douphol in *La Traviata* for Opera North, the ROH and WNO, title role and Marco in *Gianni Schicchi* for Scottish Opera & Daedalus in the world premiere of Michael Zev Gordon's *Raising Icarus* for the Barber Institute.

Concert performances include the *Messiah* at the Royal Albert Hall with the Royal Choral Society, Brahms *Requiem* in the Birmingham Symphony Hall with the CBSO, Fauré *Requiem* at the Cadogan Hall with

the RPO and his Spanish debut as the baritone soloist in Roberto Sierra's *Missa Latina* with the Coro y Orquesta Nacional in Madrid under the baton of Karen Kamensek.

James also recently recorded and performed the role of Leonid in the world premiere of Joe Cutler's *Sonata for Broken Fingers* for the Birmingham Contemporary Opera Group.

Future plans include returns to the Royal Opera House Covent Garden and Welsh National Opera, appearing in the world premiere of Mark Anthony Turnage's *The Railway Children* for Glyndebourne and the *Messiah* at the Birmingham Symphony Hall with the CBSO.

Previously for North London Chorus: Vaughan Williams *A Sea Symphony* April 2023.



## 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 35 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*, *Akhnaten* and *Iolanthe*. 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 recently appeared in *The Turn of the Screw* at ENO and is currently preparing Mike Leigh's production of *The Pirates of Penzance* and Thea Musgrave's *Mary Queen of Scots*.

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* (with 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 LGBTQ+ choir, from 2010 until 2023. In 2022 he appeared as Music Supervisor and coach in the Sky Arts/ENO/Factory Films reality series *Anyone Can Sing*. He conducted *The Pirates of Penzance*, *The Gondoliers*, *The Mikado*, *The Sorcerer* and *The Yeomen of the Guard* at the 2023 and 2024 International Gilbert and Sullivan Festival in Buxton and has recently returned from Berlin where he worked on the Deutsche Oper production of *Nixon in China*.

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

# NORTH LONDON CHORUS

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Jean Airey  
Gloria Arthur  
Helena Beddoe  
Valerie Britton  
Michaela Carlowe

Jenny Cohen  
Bernadette Gillespie  
Debbie Goldman  
Rhona Graham  
Katharine Hodgkin

Amanda Horton  
Enid Hunt  
Marta Jansa  
Susan Kempster  
Amanda Lebus

Ainsley McArthur  
Jessica Mckoen  
Helena Michaels  
Verity Preest  
Jennifer Somerville

Judith Suissa  
Patricia Whitehead  
Rebecca Woolf  
Zara Woolf

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Anna Armbruster-Evans  
Eloise Beckles  
Vivienne Canter  
Lucy Ellis  
Sarah Falk

Vicky Faure Walker  
Eleanor Flaxen  
Helen Ford  
Hélène Gordon  
Jo Hulme  
Mary Instone

Helen Jones  
Alice MacKay  
Mehrnoosh Sadrzadeh  
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Tim Lutton

Dan Newman  
Henry George Page\*  
David Stone

\*NLC Guest performer



NLC is a registered charity (no 277544) and is a member of Making Music, The National Federation of Music Societies



# 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. Our musical director since 2003 has been Murray Hipkin, senior répétiteur at English National Opera. His experience and skills as teacher and conductor of choral music and opera have enabled NLC to flourish through developing an ambitious programme of performances drawn from the choral repertoire of the 16th to 21st centuries, as well as works commissioned from contemporary composers.

The choir benefits from working with our vocal coach, Yvette Bonner giving members two small group tuition sessions each year and is privileged to have as patrons the renowned operatic soprano Janis Kelly and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both have performed with us: Janis in 2015 in Benjamin Britten's *War Requiem* and in the same year Laurence conducted us at a workshop and concert performance of Handel's *Acis and Galatea*.

We give public concerts in Autumn, Spring and Summer at St James Church in Muswell Hill, and continue to explore performing at larger venues in Central London and on overseas visits. We performed Brahms' *German Requiem* with the Berlin choir Cantus Domus at Milton Court in the Barbican Centre in 2014. This reciprocal visit followed our visit to Berlin in November 2013 to perform the *War Requiem* with them at the Berliner Konzerthaus. In November 2017 we performed in Zurich at the City Church of St Jakob Staffauer with the Swiss choir Contrapunto, who 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.

We regularly explore unusual repertoire and styles of performance: many members participated during lockdown

in the London Handel Festival's *Messiah Reimagined*, for pre-recorded digital choir, broadcast live on YouTube in December 2020. Our first live post-lockdown concert was Britten's *Saint Nicolas* in November 2021, in partnership with Finchley Children's Music Group with an additional relaxed afternoon performance for families with children and audience members with special needs. We repeated this successful venture at our July 2023 concert, *A Night at the Opera*. In 2024, our Spring concert was of Ethel Smyth's rarely performed work, *The Prison* while our summer performance of Verdi's *Requiem* used orchestration designed for an unusual combination of instruments to suit smaller groups of singers. Tonight's performance of Durufle's *Requiem* benefits especially from St James's excellent organ, for the recent restoration of which we helped to raise funds.

We are a friendly choir and hold regular social events which include a fundraising quiz evening and a weekend workshop that enables us to work intensively on vocal technique and choral repertoire under expert tuition and includes a concert of cabaret-style performances displaying the range and variety of our members' talents.

As a registered charity whose principal aim is the promotion of public appreciation of choral music, our concerts and participation in local events raise funds to subsidise our work, as well as supporting other charities.

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 welcome new members – especially male voices – and invite interested singers of all 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 weekend workshops.
- 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/>



# 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)**

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## PAST CONCERTS - THE LAST TWELVE YEARS

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>	30 Nov 2019	<b>Rossini</b> <i>Petite Messe Solennelle</i> <b>Verdi</b> <i>Ave Maria, Va pensiero</i>
15 Dec 2012	<b>King</b> <i>Out of the Depths</i> (First performance) <b>Mozart</b> <i>Mass in C Minor</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>	27 Nov 2021	<b>Britten</b> <i>St Nicolas</i>
20 Apr 2013	<b>J S Bach</b> <i>Mass in B Minor</i>	20 Nov 2016	<b>Verdi</b> <i>Requiem</i>	9 Apr 2022	<b>Brahms</b> <i>Ein deutsches Requiem, Geistliches Lied</i>
29 Jun 2013	<b>Various</b> <i>Summertime</i>	25 Mar 2017	<b>Dove</b> <i>The Passing of the Year</i> <b>Brahms</b> <i>Liebeslieder, Neue Liebeslieder</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 der Hirsch schreit</i>
21 Nov 2013	<b>Britten</b> <i>War Requiem</i>	1 Jun 2017	<b>Mozart</b> <i>Requiem</i> <b>King</b> <i>Out of the Depths</i>	3 Dec 2022	<b>Handel</b> <i>Dixit Dominus</i> <b>Charpentier</b> <i>Messe de Minuit pour Noël</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>	25 Nov 2017	<b>Mendelssohn</b> <i>Die erste Walpurgisnacht</i> <b>Vaughan Williams</b> <i>In Windsor Forest</i> <b>Dähler</b> <i>Byzantium</i>	22 Apr 2023	<b>Vaughan Williams</b> <i>A Sea Symphony</i>
14 Jul 2014	<b>Mendelssohn</b> <i>Verleih uns Frieden</i> <b>Brahms</b> <i>Nänie</i> <b>Brahms</b> <i>Ein deutsches Requiem</i>	17 Mar 2018	<b>Haydn</b> <i>The Creation Insanae et vanae curae</i>	22 Jul 2023	<b>A Night at the Opera</b> <i>Arias and choruses from favourite operas and operettas</i>
22 Nov 2014	<b>Beethoven</b> <i>Mass in C</i> <b>Haydn</b> <i>Te Deum</i>	14 Jul 2018	<b>Salieri</b> <i>Requiem</i> <b>Puccini</b> <i>Messa di Gloria</i>	25 Nov 2023	<b>Bach</b> <i>Magnificat, Gloria in Excelsis Deo.</i> <b>Handel</b> <i>Laudate pueri</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>	16 Mar 2024	<b>Smyth</b> <i>The Prison</i> <b>Beethoven</b> <i>Meeresstille und glückliche Fahrt</i> <b>Brahms</b> <i>Nänie</i>
16 May 2015	<b>Britten</b> <i>War Requiem</i>	9 Mar 2019	<b>JS Bach</b> <i>St John Passion</i>	22 Jun 2024	<b>Verdi</b> <i>Requiem</i>
4 July 2015	<b>Handel</b> <i>Acis and Galatea</i>	22 Jun 2019	<b>Rutter</b> <i>Magnificat</i> <b>Vaughan Williams</b> <i>Flos campi</i> <b>Dyson</b> <i>Hierusalem</i>		
28 Nov 2015	<b>Bach</b> <i>Magnificat, Christmas Oratorio Parts 1,2,3</i>				

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

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