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J S Bach

Mass in B minor

Saturday 29 March 2025 7:30pm
St James Church, Muswell Hill

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J S Bach

*Mass in B minor**

Saturday 29 March 2025
St James Church, Muswell Hill

Eloise Irving *soprano*
Martha McLorinan *mezzo-soprano*
James Robinson *tenor*
James Geidt *baritone*

Murray Hipkin *conductor*
North London Chorus
Meridian Sinfonia
Leader **Catherine Martin**

* After the Gloria, there will be a 20-minute interval. After the Credo, there will be a short pause during which you are requested to remain in your seats.

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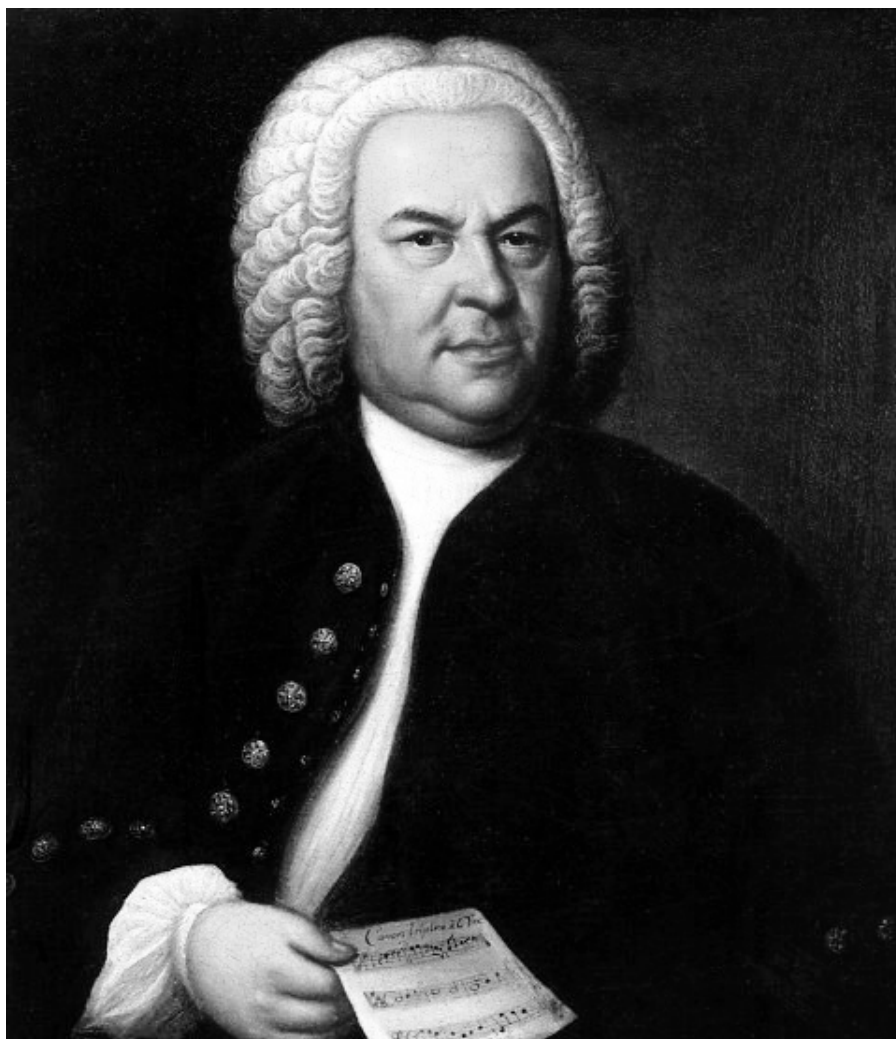
J S BACH

MASS IN B MINOR

Johann Sebastian Bach (1685 - 1750): Mass in B minor, BWV 232

Bach's best vocal writing is all about helping his listeners to understand what choices they have: showing them heaven and then focusing on the real world and the available ways of dealing with it in terms of attitude and conduct. John Eliot Gardiner

Bach took some 15 years, from 1733 to 1748, to complete what has been termed variously 'the greatest work of music of all ages and of all peoples', 'the mightiest choral work ever written' and 'an ideal of polyphonic sacred vocal music'. Whilst much of its architectonic structure was devised during the last decade of his life, the resources on which he drew date back to much earlier work, such as the Crucifixus, which adapts the opening *passacaglia* of Cantata no. 12, *Weinen, Klagen, Sorgen, Zagen*, composed in Weimar for Easter 1714 and a setting for the Sanctus, written for Christmas 1724. The basis of the work is the Mass of 1733, one of four short masses for liturgical use composed around this time, consisting only of a Kyrie and Gloria. The specific provenance of this Kyrie was the funeral of Augustus the Strong, late Elector of Saxony. The Gloria marks the ascension of his successor. This complex becomes the first of the four sections that make up the full work. It marked Bach's attempt to re-enliven the traditions of mass composition by enriching the detail of the score for an unusually large orchestra and elaborating the vocal composition to that for a five-part choir. Its considerable length is significant: Kyrie and Gloria together take a full hour to perform. To these and the Sanctus, Bach added a lengthy Credo (entitled *Symbolum Nicenum*) as well as an Osanna reprised after the Benedictus, an Agnus Dei and a Dona Nobis Pacem. These latter components were the last to be composed, following a period, during the late 1730s and



early 1740s, when Bach immersed himself in work on the Mass of earlier composers and contemporaries.

The opening Kyrie of the self-contained Mass in three movements, which constitutes the first section of the *Mass in B minor*, declares through its contrasting styles of composition the ambitiousness that characterises the work as a whole. The five-part chorus launches, to orchestral accompaniment but without introduction, into an earnest, repeated cry of 'Kyrie, Kyrie eleison'. This is followed by a gentle, *largo* orchestral passage before tenors

lead the chorus into an extended fugal exploration of the phrase. The 'Christe eleison' takes the form of a contemporary operatic duet between the soprano and mezzo-soprano soloists, despite Bach's undertaking on his initial appointment as Kantor of St Thomas's, at the insistence of Leipzig town council, that his music 'not appear operatic in nature but, much rather, that it rouse the listeners to devotion'. With an orchestral accompaniment that sets a relation between instrumental and vocal music characteristic of the entire work, the interweaving of the two voices sustains the plea of

the Kyrie which has preceded it, and provides an incitement to devotion that is realised in the clear, bright choral undulations of the second Kyrie, marked *alla breve*. The three movements pass through a sequence of keys (B minor to D major to F-sharp minor) which, as well as forming a B-minor triad, indicate the centring of the harmonic scheme of the entire work on the trumpet key of D major.

It is the trumpets that provide the strident opening to the orchestral introduction for the ecstatic, dancelike rhythms of 'Gloria in excelsis', which are sustained through the initially slower elaborations of 'Et in terra pax'. This first, of a complex of nine movements that make up the Gloria, is supplemented by three further choruses (Gratias agimus tibi, Qui tollis and Cum Sancto Spiritu) all comparably large in scale, though varying widely in mood. These, in turn, are interspersed with four equally impressive solo movements. Each presents a voice from one of the five parts of the choir, accompanied both by polyphonic orchestral and *obbligato* instrumental passages from one of the four orchestral groups (strings, flutes, reeds and brass). The Laudamus te combines second soprano with solo violin; the Domine Deus joins first soprano and tenor with the flute; mezzo-soprano and oboe d'amore are linked for Qui sedes ad dextram Patris; and baritone and horn join in Quoniam tu solus sanctus.

The Creed, which forms the second section, is at the core of Christian faith and dogma – a feature indicated in the structure through which Bach organises its parts. It opens and closes with linked pairs of choruses, the first pair (Credo in unum Deum and Patrem omnipotentem) is followed by a duet (Et in unum Dominum) for soprano and mezzo-

soprano soloists, while the concluding pair (Confiteor and Et expecto) is preceded by the baritone solo, Et in spiritum sanctum Dominum. Between the solo movements are three further choruses, at the centre of which is the Crucifixus, preceded by Et incarnatus est and followed by Et resurrexit. The chiasmic symmetry of this sequence provides an architectonic order for the interrelations between the central beliefs of Christian theology, which Bach parallels in the music.

The opening Credo begins with the tenors' Gregorian chant of the fundamental statement of Christian monotheism and develops, in *stile antico*, through successive repetitions by all five parts into a fugal motet. The following chorus, by contrast, is a *concertato* fugue, linked with its predecessor through repetitions of the opening 'credo' by all parts except the basses, who launch briskly into Patrem omnipotentem, to be followed, *fugato*, by the other voices after a further and final restatement of 'credo'. The soprano and mezzo-soprano soloists' duet, Et in unum Dominum, is a delicate elaboration of profound belief in Christ as the only begotten son of God, with appropriate elaborations on the word 'unigenitum', and is followed by the solemn, fugal awe of the chorus on Et incarnatus est, asserting the myth of incarnation. The Crucifixus continues this sombre process, again *fugato*, to conclude in complex, dark chromatic harmonies on 'passus et sepultus est'. This central triptych of choruses concludes with a joyful, staccato entry on 'Et resurrexit', celebrating the miracle of resurrection. The baritone soloist then joins, to continuo accompaniment, in what is effectively a slowly undulating duet with the oboes d'amore for Et in Spiritum sanctum Dominum, developing the further obligations of belief which follow from this. The first

of the closing choruses, Confiteor unum baptisma, is composed, like the opening Credo, in *stile antico* and contains a melodious, contrapuntal echo of Gregorian plainsong. With a sudden change of time to *adagio*, the choir moves into the final chorus of the section with an initial statement of 'Et expecto resurrectionem mortuorum'. The solemnity of the music here emphasises the precedent necessity of death to resurrection, and is balanced by a re-statement of the text, *vivace e allegro*, to provide a comparable emphasis on the triumph of resurrected life.

Bach presents the Sanctus as standing apparently alone in constituting the third section of this setting of the Mass. In doing so, he followed Lutheran practice in Leipzig for polyphonic or concerted singing of it, which omitted Osanna and Benedictus on such occasions. Anchored initially by the basses' sonorous repetition of 'sanctus', the remaining parts explore a series of harmonic variations into 'Dominus Deus Sabaoth', eventually to be joined by the basses in their own elaboration of Sanctus, before the tenors step quickly into the enthusiastic fugue which celebrates 'pleni sunt coeli et terra gloria ejus'. Bach then introduces the 'omitted' movements by doubling the choir for an immediate, joyful shout of 'Osanna, Osanna'. This is developed incrementally as a fugue between the two choirs, concluded with a celebratory orchestral fanfare. The music was composed originally for the first movement of a *Dramma Per Musica Ovvero Cantata Gratulatoria*, a secular work performed as a serenade to the king and queen of Poland on their visit to the Leipzig Michaelmas Fair of 1734, and demonstrating here how the same music for Bach could be as suitable

to sacred celebration as to its original purpose of secular festivity. It is followed by flute and continuo weaving a delicate introduction to the tenor's quietly confident invocation of the 'Benedictus qui venit in nomine Domini', before the chorus repeats it in full.

The final section opens with the mezzo-soprano aria, *Agnus Dei*, to the accompaniment of unison violins and continuo, underlining the dignified certainty of its sustained plea for redemptive mercy. Slowly then, basses begin the final choral fugue, *Dona nobis pacem*, to the music of the *Gratias agimus* from the *Gloria*. Continuing to anchor the movement throughout, they commence the first undulating elaboration of 'Dona' which is taken up by the other parts, as Bach builds from this quiet beginning, swelling through deep rhythms to a final, trumpeted conclusion. More than a plea for the gift of peace, this becomes a song of praise on which to close the celebratory rite at the heart of Christian worship.

The entire work takes almost two hours and considerable choral stamina to perform, although Bach could not have expected to hear an actual performance of the whole Mass. Its publication was not announced until 1818 and was only finally accomplished, by two publishers, in 1845, almost a century after his death. A first complete performance of it was eventually given in Leipzig in 1859, under the direction of Carl Riedel. The evangelical Lutheran protestantism of Bach's time favoured vernacular liturgy, though Latin settings of the *Kyrie*, *Gloria* and *Sanctus* were still performed into the eighteenth century. But Bach's layout, as well as his use of the Latin text for the newly

composed closing sections, would have been liturgically impermissible in his own time. Moreover, the length of the work meant that it went beyond both Protestant and Catholic conventions of liturgical performance – though each one of the four sections which constitute it could have been performed on its own as part of a Lutheran mass, and some scholars have suggested that it is a collection of four works rather than a single whole. It is also most unlikely that the concertists and ripienists of the four choirs, serving five Leipzig churches, as well as the orchestral instrumentalists, would have been competent to perform a work of such sophistication and complexity. As Kantor and Kapellmeister of St Thomas's, the town's principal church, Bach was responsible for all of them. Yet, in his robustly worded 'Brief yet highly necessary outline of a properly constituted church musical establishment, with some sober reflections on the decline of the same', which Bach presented to the Leipzig town council in August 1730, he declared that, of the 54 singers and musicians then available to him, there were only '17 usable, 20 not yet usable, and 17 unproficient'. Those 'not yet usable', he explained, "first have to perfect themselves further, so that in time they can be used for figural music", while the 'unusable' were "not *musici* at all". Bach left to the council's 'more mature reflection whether music can survive in such circumstances, or whether its still greater decline is to be feared', but there is no evidence that the situation improved markedly, despite the growth of his own reputation over the next two decades.

It seems then that Bach's intentions in providing such a musically extravagant and virtuosic setting of the Ordinary of the Mass may well have been directly

comparable to his collation of *The Art of Fugue* and *A Musical Offering*. All three works were produced late in his career and provide in common as full an account of what could have been considered possible musically within the forms that they addressed. The B minor mass is described in the publication of CPE Bach's estate, published in 1790, as 'The Great Catholic Mass', which may suggest that Bach had an ecumenical motive in combining both Roman and Lutheran liturgical practices in a setting of the Ordinary of the Mass that transcended the differing confessions. This inference of the work as an assertion of his theology is matched musically by Bach's use, according to the baroque parodic convention of *contrafactum*, of much of what he might have considered the most satisfying of his own earlier work, as well as some of the best of his predecessors and contemporaries. As Christoph Wolff's analysis of the Mass concludes: it 'represents a summary of his writing for voice, not only in its variety of styles, compositional devices, and range of sonorities, but also in its high level of technical polish. The Mass offers a full panoply of the art of musical composition, with a breadth and depth betraying not only theoretical perspicacity but also a comprehensive grasp of musical history, particularly in its use of old and new styles. Just as theological doctrine survived over the centuries in the words of the Mass, so Bach's mighty setting preserved the musical creed of its creator for posterity.'

Paul Filmer

Johann Sebastian Bach (1685 - 1750): Mass in B minor, BWV 232

I Missa

Kyrie

Kyrie eleison (Chorus)

Kyrie eleison

Lord, have mercy

Christe eleison (Duet: soprano, mezzo-soprano)

Christe eleison

Christ, have mercy

Kyrie eleison (Chorus)

Kyrie eleison

Lord, have mercy

Gloria

Gloria in excelsis (Chorus)

Gloria in excelsis Deo

Glory to God in the highest

Et in terra pax (Chorus)

Et in terra pax hominibus bonae voluntatis

And on earth peace to people of goodwill

Laudamus te (Aria: mezzo-soprano)

Laudamus te, benedicimus te, adoramus te, glorificamus te

We praise you, we bless you, we worship you, we glorify you

Gratias agimus tibi (Chorus)

Gratias agimus tibi propter magnam gloriam tuam

We give thanks to you for your great glory

Domine Deus (Duet: soprano, tenor)

Domine Deus, rex coelestis, Deus Pater omnipotens
Domine Fili unigenite, Jesu Christe, altissime, Domine
Deus, Agnus Dei, Filius Patris

Lord God, heavenly King, Father almighty. Lord, the only begotten Son, Jesus Christ most high, almighty God, Lamb of God, Son of the Father

Qui tollis peccata mundi (Chorus)

Qui tollis peccata mundi, miserere nobis Qui tollis peccata mundi, suscipe deprecationem nostram

You who take away the sins of the world, have mercy on us, You who take away the sins of the world, receive our prayer

Qui sedes ad dexteram Patris (Aria: mezzo-soprano)

Qui sedes ad dextram Patris, miserere nobis

You that sits at the right hand of God the Father, have mercy on us

Quoniam tu solus sanctus (Aria: bass)

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

For you alone are holy, you alone are the Lord, you alone are the most high Jesus Christ

Cum sancto spiritu (Chorus)

Cum Sancto Spiritu in gloria Dei Patris. Amen

With the Holy Spirit, in the glory of God the Father. Amen

Interval

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

II Symbolum Nicenum**Credo****Credo in unum Deum (Chorus)**

Credo in unum Deum

I believe in one God

Patrem omnipotentem (Chorus)

(Credo in unum Deum) Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium

(I believe in one God) The Father Almighty, maker of heaven and earth, and of all things visible and invisible

Et in unum Dominum (Duet: soprano, mezzo-soprano)

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem, descendit de coelis

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, true God of true God. And begotten, not made, being of one substance with the Father by whom all things were made. Who for us men, and for our salvation, came down from heaven

Et incarnatus est (Chorus)

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est

And was incarnate by the Holy Spirit of the Virgin Mary, and was made man

Crucifixus (Chorus)

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

And was crucified also for us under Pontius Pilate, suffered, and was buried

Et resurrexit (Chorus)

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis

And the third day he rose again according to the scriptures, and ascended into heaven, and sits at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end

Et in spiritum sanctum (Aria: bass)

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas Et unam sanctam catholicam et apostolicam Ecclesiam

And [I believe] in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and Son. Who with the Father and the Son together is worshipped and glorified; who was spoken of by the Prophets. And I believe in one holy Catholic and Apostolic Church

Confiteor (Chorus)

Confiteor unum baptisma in remissionem peccatorum

I acknowledge one baptism for the remission of sins

Et expecto (Chorus)

Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen

And I look for the resurrection of the dead, and the life of the world to come. Amen

5-minute pause during which the audience is requested to remain seated.

III Sanctus**Sanctus****Sanctus (Chorus)**

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of your glory

IV Osanna, Benedictus, Agnus Dei**Osanna, Benedictus****Osanna (Double chorus)**

Osanna in excelsis

Osanna in the highest

Benedictus (Aria: tenor)

Benedictus qui venit in nomine Domini

Blessed is he that comes in the name of the Lord

Osanna (Double chorus)

Osanna in excelsis

Osanna in the highest

Agnus Dei**Agnus Dei (Aria: mezzo-soprano)**

Agnus Dei, qui tollis peccata mundi, miserere nobis

Lamb of God, who takes away the sins of the world, have mercy upon us

Dona nobis pacem (4-part chorus)

Dona nobis pacem

Grant us your peace

BIOGRAPHIES



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, BBC Singers, Armonico, London Choral Sinfonia, Sonoro, Gabrieli Consort, Orchestra of the Age of Enlightenment, Tenebrae, Academy of Ancient Music, Polyphony, London Voices, Philharmonia Voices, Eric Whitacre Singers and Gareth Malone's Voices. She also sings as a regular soprano at the Royal Hospital Chelsea, Temple Church and St Mary-le-Bow.

Additionally, Eloise works as a singer/harpist in a variety of genres from classical to pop. Opportunities have

included recording her own composition for voice and harp with the BBC Concert Orchestra, appearing as an actress/harpist in *Holby City* and performing solo recitals on cruise ships. She is also a founder member of a close harmony vocal trio The Roxy Dots, performing jazzy hits from the 1930s up to the present day.

Future singing plans include a UK and Spain tour of a semi-dramatised version of *Israel in Egypt* with Armonico Consort, a European tour of Mendelssohn's *A Midsummer Night's Dream* with Sir John Eliot Gardiner's newly formed Constellation Choir and a performance of Bach's *St John Passion* with the Academy of Ancient Music at the Barbican.

Her last performance with NLC was in December 2022



MARTHA MCLORINAN MEZZO-SOPRANO

Martha is rapidly gaining recognition for her interpretation of Bach and her 'warm expressivity' (*The Guardian*). She has appeared as a soloist at venues from Zaryadye Concert Hall, Moscow to The Tabernacle, Salt Lake City and worked as a soloist under the batons of conductors including Andrew Parrot, Harry Christophers, Francois Xavier-

Roth, and Trevor Pinnock. On the concert platform, recent highlights include singing Mary Magdalene (Elgar's *The Apostles*) at Gloucester Cathedral for the Three Choirs Festival (Philharmonia/Adrian Partington), Bach's *B Minor Mass* at KKL Luzern Concert Hall (Gabrieli Consort and players/Paul McCreech) and Handel's *Messiah* at the Elbphilharmonie Hamburg (Tenebrae and the Academy of Ancient Music/Nigel Short). She has also given recitals with the Rose Consort and Fretwork.

On the operatic stage she recently sang Sorceress/Second Witch/Spirit in Purcell's *Dido and Aeneas* for Den Ny Opera with Barokksolistene and made her BBC Proms debut at the Royal Albert Hall in 2022 singing Second Witch with La Nuova Musica. Other roles include First Witch Dido and Aeneas at the Royal Festival Hall (Royal Philharmonic Orchestra/Sir Roger Norrington), Proserpina and La Messaggera in Monteverdi's *Orfeo* at the Cheltenham and Swidnica festivals

(I fagiolini/Robert Hollingworth), The Notary's Wife, Strauss' *Intermezzo* and Lotinka, Dvorak's *The Jacobin* (Buxton Festival Opera/Stephen Barlow) and Mrs. Noye, Britten's *Noye's Fludde* for various community projects across the UK.

Her discography includes two Grammy-nominated recordings; Judith Bingham's *The Drowned Lovers* (Music of the Spheres, Tenebrae/Nigel Short) and *Byrd 1588: Psalmes, Sonets and songs of sadnes and pietie* (Fretwork/David Skinner). She recently recorded *The Garden Path* (a song cycle for mezzo-soprano and string quartet) by Alec Roth, to be released later this year.

Future engagements this year include returning to the Three Choirs Festival to sing Mary, Wife of Cleophas in Coleridge-Taylor's *The Atonement* and singing Bach's *Magnificat* at Kings Place with the Feinstein Ensemble.

www.marthamclorinan.com



JAMES ROBINSON TENOR

James Robinson graduated with distinction from the Guildhall School of Music and Drama in 2018, having completed his undergraduate degree in music at Gonville and Caius College, Cambridge. He is currently

a lay clerk in Westminster Cathedral Choir.

James was named one of Tenebrae's Associate Artists for 2016/17 and has subsequently worked with many of the country's top ensembles. Recent projects include work with Dunedin Consort, Solomon's Knot, Ex Cathedra, Tenebrae, BBC Singers, Exaudi, The Sixteen, Polyphony, and Siglo de Oro. He has also worked with many vocal groups in Europe including Ars Nova Copenhagen, Le Concert D'Astrée, SWR Symphonieorchester, Theatre of Voices, and Morgens Dahl Kammerkor. His recent solo work has included Britten *St Nicolas*, Handel *Messiah*, Monteverdi *Vespers*, and Mozart *Requiem*. James is increasingly in demand as an Evangelist of Bach's Passions. Recent performances include the *St Matthew Passion* in London with the Britten

Sinfonia, and the *St John Passion* with Nivalis Barokk in Norway, as well as in Birmingham Symphony Hall with Ex Cathedra and Birmingham Baroque.

His operatic roles include both Damon and Acis in Handel *Acis and Galatea*, Shepherd and Sailor in Wagner *Tristan and Isolde*, and The Madwoman in Britten *Curlew River*. Other recent solo projects include a recording of Michael Haydn *Requiem* with the Academy of Ancient Music. He fills his spare time by playing Dungeons and Dragons, attempting to beat his father at tennis, and following the misfortunes of Charlton Athletic.



JAMES GEIDT BARITONE

James Geidt is a recent graduate of the Opera Course at the Royal Academy of Music, having previously been a Choral Scholar in the choir at New College, Oxford.

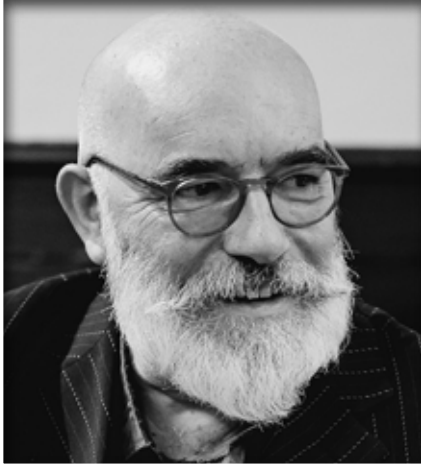
Operatic roles to date include Demetrius in Britten's *A Midsummer*

Night's Dream for Garsington Opera, the Lovec in Dvořák's *Rusalka* for Garsington Opera at the Edinburgh International Festival, Gaspar in Donizetti's *Rita* for Opera South, The Sorceress in Purcell's *Dido and Aeneas* for the Vache Baroque Festival, Papageno in Mozart's *Die Zauberflöte*, Le Comte in Massenet's *Chérubin*, Forester in Janacek's *The Cunning Little Vixen*, L'horloge Comtoise and Le Chat in Ravel's *L'enfant et les sortilèges* all for Royal Academy Opera. James was recently awarded the Simon Sandbach award from Garsington Opera for an outstanding contribution in their 2024 season.

In concert, James has appeared at the Birmingham Symphony Hall, St John's Smith Square, Palau de la Música Catalana, Cadogan Hall and the Three Choirs Festival. Recent performances include the role of Peter in Elgar's *The Apostles* at the Three Choirs Festival, *Elijah* for Epsom Choral Society, Brahms' *Ein Deutsches Requiem*

and Bach's *Christmas Oratorio* for the Hampstead Collective, Handel's *Messiah* in Southwell Minster for the Oxford Bach Choir.

Future performances include the role of Pluton in Charpentier's *La descente d'Orphée aux enfers* in the Buxton International Festival, Peter in Elgar's *The Apostles* for the Oxford Bach Choir, Handel's *Messiah* at Smith Square Hall, Vaughan Williams' *Serenade to Music* in the Barnes Music Festival and Handel's *Israel in Egypt* at the Semana de Música Religiosa in Cuenca. recitalist.



MURRAY HIPKIN CONDUCTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining English National Opera (1983–1988 and 1995–present). There he has conducted *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet*, *Carousel*, *Chess* and *Man of La Mancha*, and was associate conductor of *The Duchess of Malfi* (ENO/Punchdrunk). As répétiteur his productions over 36 seasons have included Phyllida Lloyd's *Ring Cycle*

and Terry Gilliam's *The Damnation of Faust* and he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème*, *The Rake's Progress*, *Trial by Jury* and *The Magic Flute*; as assistant conductor, recent projects include *Sweeney Todd*, *The Barber of Seville*, *Sunset Boulevard*, *Orpheus and Eurydice*, *The Yeomen of the Guard*, *Akhnaten*, *Iolanthe* and *The Pirates of Penzance*. In 2013 he played the solo piano in the ENO film of *Death in Venice* and recently played the solo piano in *The Turn of the Screw*. In 2022 he appeared as Music Supervisor and coach in the ENO reality series *Anyone Can Sing*.

Elsewhere 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 worked for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and Opera Brava.

Other highlights include assisting the composer John Adams both for the C4 film *The Death of Klinghoffer*, and for *Nixon in China* at the Proms and

in Berlin; *Pierrot Lunaire* with Björk at the Verbier Festival and *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 from 2010 until 2023 was MD of the Pink Singers, Europe's longest-running LGBT+ choir. 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 in spring 2024 he worked on the Deutsche Oper production of *Nixon in China*. Last month Murray appeared at the QEH with violinist Nemanja Radulović and the Philharmonia and he has recently commenced a series of chamber music concerts with Gavin Davies and The Masterworkers.

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


 Forthcoming concert
 at St James Church, Muswell Hill

Elgar The Music Makers
Brahms Schicksalslied
Mahler Lieder eines fahrenden Gesellen

7.30 pm Saturday 12 July 2025

NORTH LONDON CHORUS

SOPRANO

Jean Airey	Jenny Cohen	Rhona Graham	Susan Kempster	Jennifer Somerville
Gloria Arthur	Shantini Cooray*	Katharine Hodgkin	Ainsley McArthur	Judith Suissa
Helena Beddoe	Laetitia Dimitriu	Amanda Horton	Ros Massey	Patricia Whitehead
Jenny Bourne Taylor	Bernadette Gillespie	Enid Hunt	Verity Preest	
Michaela Carlowe	Debbie Goldman	Marta Jansa	Susan Segal Horn	

ALTO

Marianne Antonis	Vicky Faure Walker	Mary Instone	Tessa Padel	Catherine Whitehead
Anna Armbruster-Evans	Eleanor Flaxen	Alice MacKay	Jacqueline Robarts	Clare Winton Alam
Nicola Bartlett*	Helen Ford	Kathryn Metzenthin	Mehrnoosh Sadrzadeh	Rachel Winton
Eloise Beckles	Megan Greene	Catherine Mkhize	Alison Salisbury	
Vivienne Canter	Viv Gross	Francesca Modini	Julia Tash	
Lucy Ellis	Jo Hulme	Judith Moser	Pauline Treen	

TENOR

Eileen Battye	Alan Chandler	Elizabeth Hewitt	Jeremy Pratt
Chloe Bedford	Pasco Fearon	Vikki Heywood	Nigel Royden
Gary Bilkus	Sue Heaney	Keith Maiden	Wilhelm Skogstad

BASS

Marcus Bartlett	Michael Derrick	Paul Filmer	Tim Lutton	Chris Siva Prakasam*
Norman Cohen	Andrew Elder*	David Hastings	Dan Newman	David Stone
John Crouch	Benjam Ellis	Peter Knight	Tom Pedder	Mark Williams
Shaun Davies	Ronnie Engelbert	Yoav Landau-Pope	John Rattenbury	

*NLC Guest performer

MERIDIAN SINFONIA

Leader

Catherine Martin

Viola

Jo Miller
Nichola Blakey

Flute

Katy Bircher
Mafalda Ramos

Bassoon

Wouter Verchuren
Sarah Byrne

Timpani

Max Heaton

1st Violin

Abel Balzas
Ben Sansom

Cello

Joseph Crouch
Sophie Willis

Oboe & Oboe D'Amore

Hilary Stock
Nico Barbagli
Ellie Barlo

Horn

Richard Lewis

Keyboard

James Johnstone

2nd Violin

Karin Bjork
Stephen Rouse
Joseph Lowe

Double Bass

Tim Amherst

Trumpet

David Blackadder
Richard Thomas
Libby Foxley

Orchestral Management

Richard Thomas

NORTH LONDON CHORUS



Photo by Tim Lutton

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, until recently senior répétiteur at English National Opera. His considerable experience, enthusiasm and skills as teacher and conductor of choral music and opera 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 works commissioned from contemporary composers.

The choir benefits greatly from working with our vocal coach Yvette Bonner, who gives all members at least two small-group tuition sessions each year. We are privileged to have as our 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 OBE, currently music director of the Academy of Ancient Music, both of whom have performed with us.

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, such as Milton Court at the Barbican Centre and on occasional overseas visits, most recently at the Berliner Konzerthaus and the City Church of St Jakob, Staffauer in Zurich.

We regularly explore unusual repertoire and styles of performance: in December 2020 (during lockdown) many members participated in the London Handel Festival's *Messiah Reimagined*, broadcast live on YouTube, as part of a

pre-recorded digital choir. 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*. Our Spring 2024 concert was of Ethel Smyth's little-known and rarely performed work, *The Prison*, and our successful summer performance of Verdi's *Requiem* used the orchestration designed by Michael Betzner-Brandt for an unusual combination of instruments to suit smaller groups of singers.

Every year we hold a weekend workshop, enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition as well as including a relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable range and variety of our members' talents.

As a registered charity, one of whose aims is the promotion, maintenance and improvement of public 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 rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley. We welcome new members – especially tenors and basses - 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!



Join our Choir!



Come and sing with North London Chorus and enjoy:

A friendly welcome ♦ A wide repertoire of classical choral music

Expert guidance under Musical Director Murray Hipkin

Support from vocal coaches ♦ Regular performances in Muswell Hill

We rehearse weekly on Thursday from 7.45pm to 10pm at Martin School in East Finchley.

We welcome new members – especially tenors and basses – and invite interested singers of all parts to attend one or two rehearsals prior to auditioning.

Try us out before you join!

www.northlondonchorus.org/joining/join@northlondonchorus.org



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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

Ann Beaton
John Davies
Julia Fabricius
Vivienne Gross

Vivienne Mitchell
Harvey Ratner
Laura Sabbadini
Phyllis White

Jack Whitehead
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PAST CONCERTS - THE LAST TWELVE YEARS

15 Dec 2012	King <i>Out of the Depths</i> (First performance) Mozart <i>Mass in C Minor</i>	20 Nov 2016	Verdi <i>Requiem</i>	27 Nov 2021	Britten <i>St Nicolas</i>
20 Apr 2013	J S Bach <i>Mass in B Minor</i>	25 Mar 2017	Dove <i>The Passing of the Year</i> Brahms <i>Liebeslieder, Neue Liebeslieder</i>	9 Apr 2022	Brahms <i>Ein deutsches Requiem, Geistliches Lied</i>
29 Jun 2013	Various <i>Summertime</i>	1 Jun 2017	Mozart <i>Requiem</i> King <i>Out of the Depths</i>	2 Jul 2022	Cherubini <i>Mass in C minor</i> Bach <i>Cantata 51 Jauchzet Gott</i> Mendelssohn <i>Wie der Hirsch schreit</i>
21 Nov 2013	Britten <i>War Requiem</i>	25 Nov 2017	Mendelssohn <i>Die erste Walpurgisnacht</i> Vaughan Williams <i>In Windsor Forest</i> Dähler <i>Byzantium</i>	3 Dec 2022	Handel <i>Dixit Dominus</i> Charpentier <i>Messe de Minuit pour Noël</i>
15 Mar 2014	Schubert <i>Mirjams Siegesgesang</i> Korngold <i>Passover Psalm</i> Mendelssohn <i>Hear My Prayer</i> Bernstein <i>Chichester Psalms</i>	17 Mar 2018	Haydn <i>The Creation</i> <i>Insanae et vanae curae</i>	22 Apr 2023	Vaughan Williams <i>A Sea Symphony</i>
14 Jul 2014	Mendelssohn <i>Verleih uns Frieden</i> Brahms <i>Nänie</i> Brahms <i>Ein deutsches Requiem</i>	14 Jul 2018	Salieri <i>Requiem</i> Puccini <i>Messa di Gloria</i>	22 Jul 2023	A Night at the Opera <i>Arias and choruses from favourite operas and operettas</i>
22 Nov 2014	Beethoven <i>Mass in C</i> Haydn <i>Te Deum</i>	17 Nov 2018	Britten <i>The Company of Heaven</i> Haydn <i>Nelson Mass</i>	25 Nov 2023	Bach <i>Magnificat, Gloria in Excelsis Deo.</i> Handel <i>Laudate pueri</i>
21 Mar 2015	Fauré <i>Requiem Mass</i> Kodály <i>Missa Brevis</i> Liszt <i>Die Seligkeiten</i>	9 Mar 2019	JS Bach <i>St John Passion</i>	16 Mar 2024	Smyth <i>The Prison</i> Beethoven <i>Meeresstille und glückliche Fahrt</i> Brahms <i>Nänie</i>
16 May 2015	Britten <i>War Requiem</i>	22 Jun 2019	Rutter <i>Magnificat</i> Vaughan Williams <i>Flos campi</i> Dyson <i>Hierusalem</i>	22 Jun 2024	Verdi <i>Requiem</i>
4 July 2015	Handel <i>Acis and Galatea</i>	30 Nov 2019	Rossini <i>Petite Messe Solennelle</i> Verdi <i>Ave Maria, Va pensiero</i>	23 Nov 2024	Durufé <i>Requiem</i> Poulenc <i>Gloria</i>
28 Nov 2015	Bach <i>Magnificat, Christmas Oratorio Parts 1,2,3</i>				
12 Mar 2016	Mendelssohn <i>Elijah</i>				
11 Jun 2016	Bernstein <i>Mass (Choral Suite)</i>				

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

Patrons

Janis Kelly
Laurence Cummings OBE

Musical Director

Murray Hipkin

Rehearsal Accompanist

Catherine Borner

Vocal Consultant

Yvette Bonner

Concert Management

Marcus Bartlett
Gary Bilkus
Shaun Davies
Pasco Fearon
Bernadette Gillespie
Debbie Goldman
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