



north
london
chorus

Meridian
★ *Sinfonia*

£3

Elgar

The Music Makers

Brahms

Schicksalslied

Mahler

Lieder eines fahrenden Gesellen

Saturday 12 July 2025 7:30pm
St James Church, Muswell Hill

NIMROD CAPITAL **N**



Goodman Jones



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
Julian.Flitter@goodmanjones.com



Goodman Jones

Schicksalslied

Johannes Brahms (arr. Russell Adrian)

Lieder eines fahrenden Gesellen

Gustav Mahler (arr. Arnold Schönberg)

Interval

The Music Makers

Edward Elgar (arr. Cole Bendall)

Saturday 12 July 2025
St James Church, Muswell Hill

Clare Presland *mezzo-soprano*
North London Chorus
Meridian Sinfonia
Murray Hipkin *conductor*

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.

BY SPECIAL ARRANGEMENT...

Planning a successful programme is one of the most satisfying but also one of the most exacting jobs of a choir director. There are so many criteria to consider: orchestration, difficulty, number of soloists, length, subject matter, seasonal themes, sacred or secular, and so forth. Until recently, I had tended to stick with original "authentic" orchestrations, only considering arrangements or reductions if they were made by the composer themselves. There have been exceptions, of course, such as the brilliant concert suite arranged from Bernstein's gargantuan Mass by Doreen Rao, and occasional performances of orchestral pieces using piano or organ. But I have had a change of heart.

The pandemic changed many things, of course. As we started to come out of hiding, social distancing at concerts meant that many venues didn't have space for large orchestras, and in any case the very slow return of audiences and singers and the corresponding drop in subscription and box office revenue meant that much of the "big" repertoire remained out of reach financially. Many musicians responded to this with an extraordinary burst of creativity, using the enforced isolation of lockdown to produce quality arrangements for reduced forces, many of which have now been published. I realised at around the same time that I had been restricting the available options with my reticence, so I started to explore what was available.

My first discovery was the extraordinary version of Verdi's Requiem (summer 2023) for small ensemble including marimba. Tonight's triple bill is our second reduced programme, and it's my aspiration that we will continue to perform one major work per season that might otherwise be impossible for us to afford or to fit inside St James.

I've always felt that an arrangement is successful if the listener can focus on what is playing rather than what is missing. It's not the same of course, but there are many benefits for a group of volunteer singers, who sometimes have to fight to be heard over a full orchestra. It also means that we can keep our ticket prices down,

hopefully still bring you high quality performances of high quality musical works that we wouldn't otherwise be able to manage in their original form, but also throw more resources at the big budget concerts that we will continue to offer.

My thanks especially to Cole Bendall for making his Elgar available for this, the first performance in the revised form with single strings. Having settled on this it made sense to pair it with pieces that had been arranged for similar forces. The German company Carus published this version of the Brahms in 2017 and I am looking forward to exploring more of its ever-increasing catalogue of flexible orchestrations. I've known the Mahler for years so when I was looking for a second piece to feature our soloist, Clare Presland, I was delighted to discover that none other than Arnold Schönberg had arranged it for chamber ensemble. I hope you enjoy discovering - or rediscovering - these major works with us.

Murray Hipkin



BRAHMS SCHICKSALSIED

Johannes Brahms (1833-1897): *Schicksalslied (Song of Destiny)*, Op. 54, 1868-71

I Adagio: Ihr wandelt droben im Licht

II Allegro: Doch uns ist gegeben

III Adagio: Orchestral Postlude

Had Brahms never written anything but this one work it would alone have sufficed to rank him with the best masters. Josef Sittard

In June 1868, following the successful premiere of his *German Requiem* two months earlier, Brahms went to Oldenberg to visit his friend Albert Dietrich, in whose library one morning he discovered a volume of Friedrich Hölderlin's poetry and was moved especially by 'Hyperion's *Schicksalslied*'. The poem dwells on the stark contrast between the transcendent bliss of divine rapture and the irredeemable pain of human suffering that he had begun to explore in the *German Requiem*, a thematic continuity that has led to Brahms's orchestral setting of it being termed his *Little Requiem*. Dietrich reported that Brahms sketched the haunting orchestral opening of his setting that same afternoon as he sat alone on the beach at the neighbouring port of Wilhelmshaven, ending his visit early and returning to Hamburg to complete the work.

It was more than three years, however, before Brahms conducted its first performance. The reason for the delay seems to have been his uncertainty about how most effectively to conclude the work, though he was also busily engaged simultaneously with other works – notably the lieder distributed severally between his Opuses 46-9 and Opus 57 and his anguished setting of a fragment from Goethe's 'Harzreise im Winter' as the beautiful *Alto Rhapsody*, an ironically termed bridal song for Julie Schumann who, despite his fervent



Johannes Brahms

but unspoken hope, was never to be his bride.

Brahms divides *Schicksalslied* into three sections, though these do not correspond to the three verses of Hölderlin's poem. The opening Adagio begins with an orchestral introduction marked 'Langsam und sehnsuchtsvoll' (slow and full of yearning) as soft timpani accompany low, muted strings in generating a mood of quiet ethereality, rising to a peak of longing before the soft entry of the altos, gently chanting the opening lines of the first verse ('Ihr wandelt droben...'), depicting divine spirits walking on soft ground in heavenly light. The full choir then enters, repeating these lines and unfolding the first two verses of the

poem in full to display the spirits brushed by gentle breezes like artists' fingers on sacred harp strings. Free from the fears of earthly fate, the celestial spirits are like a slumbering infant in a chastely preserved state of eternal blossoming, their divine vision forever clear. An echo of the orchestral introduction draws the movement's evocation of the unreachable bliss of the gods to its soft, restful close.

The second movement, marked and titled Allegro, opens at a significantly increased tempo with seven bars of fiercely undulating orchestral sound to mark the complete contrast that is earthly life, before the chorus declaim that it is the fate of humankind to find rest nowhere: 'Doch uns ist

gegeben/Auf keiner Stätte zu ruhn'. Although its text is only the final verse of Hölderlin's poem, this movement is more than twice the length of the first. Brahms repeats the verse, increasing the anguished expression in voices and orchestra by changing key from C minor to D minor for the repetition whilst also deploying a virtuosic display of compositional devices to intensify the sense of fatalistic human despair. The words 'wie Wasser von Klippe' are set to staccato rhythm, perfectly evoking the sense of water dashed against rock as a metaphor for helpless human susceptibility to fate, whilst the movement concludes by sinking from its shrill angst to an exhausted whisper of despair at human destiny - 'Jahrlang ins Ungewisse hinab' – falling into endless uncertainty.

Although intensely moved by Hölderlin's sense of irredeemable despair as human fate, Brahms did not agree with it wholly. The agnostic humanism, evident in his conclusions to both the *Requiem* and the *Alto Rhapsody*, suggests a human capacity to transcend the pain and grief attendant on loss and betrayal rather than fatally surrender to them. Hence, perhaps, his indecisiveness about the form of the final movement of *Schicksalslied*. An obvious solution might be that used in the *Alto Rhapsody*, of repeating the opening verse and its accompanying music, though to do so risked subverting the powerful contrast between the heavenly bliss of the gods and earthly human suffering that is the dynamic ethos of the first two movements. Having sketched such an ending, however, and after seeing it in print, he wrote to his friend Reinthaler that, "it didn't work out. It may turn out to be a miscarried enterprise, but such grafting would only result in



Friedrich Hölderlin

nonsense". He turned for help to another friend, Hermann Levi, whose orchestra and chorus he would conduct for the premiere of the work at Karlsruhe in October 1871. Levi's advice, after working through the piece with Brahms, was for the chorus to remain silent throughout the last movement to produce an orchestral postlude of the opening music alone. Brahms followed this suggestion – he had already set all three verses of Hölderlin's poem in the first two movements - but changed the opening key from E flat to C major and reorchestrated the opening phrases so that wind instruments took the earlier string music. Entitled Adagio and marked molto espressivo and

pianissimo, the movement does not resolve the possibility of transcending despair but does, literally, with its disconcerting change of tone, suggest a new mood by ending the work in a key different from that in which it began, a practice considered quite aberrant at that time. This new tonality can also be seen as an innovative musical metaphor for the human resourcefulness required to confront rather than surrender to the disturbing uncertainty of human fate, whose omnipresence is invoked recurrently by soft, whispering timpani as the work moves gently to its quiet conclusion.

Paul Filmer

Friedrich Hölderlin (1770-1843): *Schicksalslied* (Hyperion's Song of Fate)

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe,
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit.

Doch uns ist gegeben,
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

You wander above in the light
On soft ground, blessed spirits!
Gleaming divine breezes
Touch you lightly
Like the artist's fingers touch
Holy strings.

Fateless, like sleeping
Infants, the heavenly ones breathe;
Chastely protected
In modest buds,
Eternally blooms
Their spirit,
And their blissful eyes
Gaze in calm
Eternal clarity.

Yet our fate is
To have nowhere to rest;
We fade, we fall,
Suffering humans,
Blindly from one
Hour to another,
Like water from cliff
To cliff, thrown
Downwards for years into the unknown.

Translation: Wilhelm Skogstad

MAHLER

LIEDER EINES FAHRENDEN GESELLEN

Gustav Mahler (1860-1911): *Lieder eines fahrenden Gesellen* (1883-85/ original orchestration 1890)

Although the title of this cycle of four lieder is usually translated as *Songs of a Wayfarer*, Fritz Spiegel and most German/English dictionaries translate Geselle as Journeyman – an artist craftsman who, having finished their apprenticeship, travels between posts to gain the experience required to establish themselves fully as master of their art. This was precisely the situation of Mahler, in his early twenties and recently appointed as Kapellmeister and Choirmaster at the Kassel Hoftheater, when in 1883 the teenage soprano Johanna Richter joined the resident company. Mahler fell in love with her but, like Brahms's ardour for Julie Schumann – albeit that it was perhaps more fitting and explicit – his affections for her went unreturned and he retreated instead, and similarly, to composing to express his grief. His first completed composition had been the *Song of Lamentation* (*Das klagende Lied*, 1880) and it was to this form he turned once more.



Gustav Mahler

Lieder and the symphony were to become the modes in which he felt best able to compose. The interrelationship of the two forms as central features of his creative imagination became evident in his use of some of the *Gesellen* lieder in his first symphony, which he completed in 1888 and revised during the following decade, when he also orchestrated his original piano--vocal score for them. He wrote six poems reflecting on the experience and consequences of unrequited love, drawing on a Romantic compilation of folk poetry, *Des Knaben Wunderhorn* (*Youth's Magic Horn*), which remained an important source throughout his work. To constitute the cycle, he set four of these to music for medium voice, which can be performed by a female or male singer.

The first song, *Wenn mein Schatz Hochzeit macht* (*When my darling has her wedding day*) contrasts the sorrow of the rejected lover with his sweetheart's happiness at her marriage and the joys of nature which they cannot share. The second, *Ging heut Morgen über's Feld* (*This morning I walked over the fields*), despite being the only one in a major key, its lively rhythms thus offering some cheer, comes nevertheless to the melancholic conclusion that, happy though the world seems, the singer's own happiness can never be realised. The third song descends with a strange masochistic beauty into the grief-induced suicidal self-harm of the rejected would-be lover: *Ich hab' ein glühend Messer/...in meiner Brust* (I

have a red-hot knife in my breast). They see their lost love's blue eyes and golden hair, hear her tinkling, silvery laugh and wish they were dead. The final song, *Die zwei blauen Augen von meinem Schatz* (*The two blue eyes of my darling*) turns the beloved's elusive blue eyes instead towards a more accommodating, if uneasy resignation, nurturing the eternal sorrow and grief that accompanies the bereft in the shade and falling blossoms of a linden tree.

Paul Filmer

1 Wenn mein Schatz Hochzeit macht

*Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!*

*Blümlein blau! Verdorre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!*

*Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
Denk' ich an mein Leide!
An mein Leide!*

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird -
you sing on the green heath!
Alas, how can the world be so fair?
Chirp! Chirp!

Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

2 Ging heut Morgen über's Feld

*Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"*

*Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"*

*Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und Klein!
"Guten Tag, ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!"*

*Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!*

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"

Also, the bluebells in the field
merrily with good spirits
told out to me with bells (ding, ding)
their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and colour
in the sunshine!
Flower and bird, great and small!
"Good day, is it not a fine world?
Hey, isn't it? A fair world?"

Now will my happiness also begin?
No, no - the happiness I mean
can never bloom!

ELGAR

THE MUSIC MAKERS

3 Ich hab’ ein glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
in jede Freud' und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wenn ich schlief!
O weh!

Wenn ich den Himmel seh',
Seh' ich zwei blaue Augen stehn!
O weh! Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
Im Winde weh'n!
O weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh!
Ich wollt', ich läg' auf der Schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!

4 Die zwei blauern Augen

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.
Da muß ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt Ade!
Mein Gesell' war Lieb und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.
Alas, what an evil guest it is!
Never does it rest or relax,
not by day or by night,
when I would sleep.
O woe!

When I gaze up into the sky
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!

When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
Would that I lay on my black bier -
Would that I could never again open my eyes!

The two blue eyes of my darling -
they have sent me into the wide world.
I had to take my leave
of this well-beloved place!
O blue eyes, why did you gaze on me?
Now I will have eternal sorrow and grief.

I went out into the quiet night
well across the dark heath.
To me no one bade farewell.
Farewell! My companions are love and sorrow!

On the road there stands a linden tree,
and there for the first time I found rest in sleep!
Under the linden tree that
snowed its blossoms onto me -
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

Edward Elgar (1857-1934): *The Music Makers*, Op. 69 (1912)

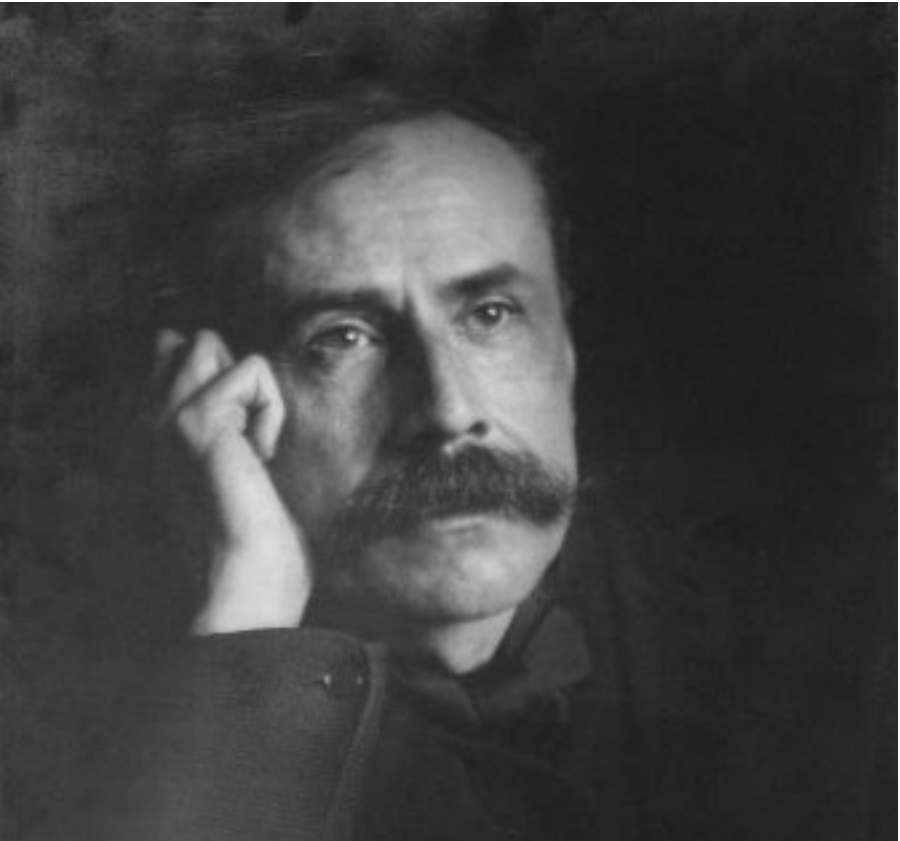
*Yesterday was the usual awful day
which inevitably occurs when I have
completed a work: it has always been
so: but this time I promised myself ‘a
day’! - ...it wd. be lovely weather - and I
should have open air and
sympathy...But...I wandered alone on
to the heath - it was bitterly cold -
wrapped myself in a thick overcoat
and sat for two minutes, tears
streaming out of my cold eyes and
loathed the world...how I hated having
written anything: so I...shivered and
longed to destroy the work of my
hands - all wasted - and this was to
have been the one real day in my
artistic life-sympathy and the end of
work: ‘World losers and world-
forsakers for ever and ever’ How true
it is.*

Elgar, Letter to Alice Stuart Wortley
(‘Windflower’), 19 July 1912

In the middle of an exceptionally cold summer, Elgar must have known that his expectation of ‘lovely weather’ was almost certain not to be fulfilled but it was not only the shiveringly bitter cold that caused the alienating melancholy of these remarks to his muse. The mood fits well to that of the poetry for which he had finished the vocal score and sent to his publisher, Novello, the day before. He closes the letter to Windflower with lines from the opening stanza of the Ode from Arthur O’Shaugnessy’s 1874 collection

Music and Moonlight.

The poem asserts and expounds throughout its nine stanzas, all of which Elgar set, the thesis that imaginative, creative artists (‘the music makers, the dreamers of dreams’) are the true authors and real inspiration for all the achievements of



Edward Elgar

human society and culture (‘the movers and shakers/Of the world forever, it seems’). Elgar was clearly drawn strongly to the poem as a statement closely similar to his own aesthetic and sociocultural beliefs as well as to O’Shaugnessy’s biography and experience which seemed parallel to his own in important respects. Both men came from relatively humble backgrounds, neither having the independent income which could guarantee them the freedom from everyday material concerns necessary to enable them fully to pursue their vocations as artists.

The path of O’Shaugnessy’s short life (1844-1881) was effectively set by the death of his father in 1861. Despite a good education which gave him fluency in French and enhanced

his distinct gift for music, lack of funds denied him the university education for which he would otherwise have been headed. Instead, seeking paid employment, he was sponsored for appointment to the salaried staff of the British Museum, initially as a transcriber in the Printed Books department, later in the natural history department as a cataloguer of fish and reptiles. He was happy in neither post, though in the latter he became recognised as both an ichthyologist and a herpetologist through a number of published scientific papers. His passion, however, was for poetry rather than science. His verse shows clear French influences – Baudelaire, Gautier, Hugo, as well as English aestheticism – Pater and Swinburne, and the sociopolitical and cultural ideas of

Interval

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

William Morris and the Pre-Raphaelites. Three collections of his verse were published in his lifetime, between 1870 and 1874, and one posthumously in the year he died. The *Ode* is the best known of them, undoubtedly because of Elgar's setting of it. It is very much of its late-Romantic times, using just two rhyming schemes: the first based on expansive couplets of alternate rhyme, the second made more urgent by identical rhymes – the second stanza displays both schemes, the opening four lines using the second scheme, the subsequent quatrain the first. This makes for rhythmic if predictable verse and can sound almost arcane to a contemporary ear more attuned to the anarchic modernist tempi to which Eliot and Pound set their poetry at the time that Elgar was composing his mature and later works. Yet it is the rhythmic quality of the 'Ode' that makes Elgar's setting of it so remarkable: he responds to the obvious musicality of its easy rhymes in setting the first two stanzas, but then begins to move well beyond this, using passages from his earlier works in ways that push the poetic rhymes into interestingly unpredictable new rhythms and broader aesthetic dimensions. Elgar's interpretative understanding almost justifies what is a dubious proposition about the sociocultural supremacy of the artist, elaborated in a mediocre poem, by transforming it through his setting and orchestration into a fine work of musical art.

By the time of the premiere of *The Music Makers* on October 1, 1912, at the Birmingham Triennial Music Festival, which had commissioned it, Elgar had achieved national prominence through the critical recognition of a series of major choral, instrumental and orchestral works – *The Apostles*, *The Kingdom*, *The*

Dream of Gerontius, his *Violin Concerto* and first two symphonies. Yet, like O'Shaughnessy, and despite his talent and erudition, he felt himself socially and culturally deprived alongside the establishment status of contemporaries such as Parry and Stanford. His father was a piano tuner and ran a music shop in the West Midlands – a tradesman, in effect; and though Edward's marriage to Alice Roberts in 1889 set him on a path of upward social mobility, his failure to establish him as a composer in London had meant a humiliating return to Worcestershire and work as an itinerant violin teacher, which he disliked as much as did O'Shaughnessy his museum duties.

Like *The Dream of Gerontius*, though for different reasons, *The Music Makers* received a mixed critical reception at first. While some praised its emotional depth and originality, others criticised its introspective nature and reliance on self-quotation and still others O'Shaughnessy's *Ode*. All three features offer interesting ways in which to approach the work which Elgar anticipated in the note he wrote to assist Ernest Newman, who was writing the programme note for its first performance:

Throughout the work, some quotations appear: two of these are snatches of national airs, the others are from my own compositions...I have used the opening bars of the theme 'Enigma' of the Variations because it expressed when written (in 1898) my sense of the loneliness of the artist as described in the first six lines of the Ode, to me, and it still embodies that sense...Occasionally, I have departed from a general interpretation of the words...to

give a particular instance; at 'We are the dreamers of dreams', the theme quoted refers to a particular dream...'

He goes on to say that the 'national airs' of *Rule Britannia* and the *Marseillaise* (the only quotations not from his own works) hinted at in the accompaniment of 'Out of a fabulous story...' in the second stanza "are suggested not as being peculiarly fabulous stories...but as examples of the things that 'music makers' have achieved"; and that, in his setting of the fifth stanza, he had quoted "the Nimrod Variation as a tribute to the memory of my friend A J Jaeger: by this I do not mean to convey that his was the only soul on which light had broken or that his was the only word, or look that wrought 'flame in another man's heart'; but...that...his voice was clear, ennobling, sober and sane and for his help and inspiration I make this acknowledgement".

As well as from the Enigma Variations, quotations of his own work draw on *Sea Pictures*, the *Violin Concerto*, *First* and *Second Symphonies*, *The Apostles* and *The Dream of Gerontius*. For all the objections from critics at the time, they take up a small proportion of the work only. Elgar is following a well-established practice of composers redeploying earlier work in different subsequent contexts, as well as demonstrating his own sympathetic understanding of O'Shaughnessy's poetic conceit that 'the music makers' are indeed 'the movers and shakers of the world'. He described the atmosphere of the music as "mainly sad; but there are moments of enthusiasm and bursts of joy occasionally approaching frenzy; moods which the creative artist suffers in creating or in contemplation of the unending influence of his creation".

Thus Elgar begins his setting with a lengthy orchestral prelude, marked *moderato e nobilmente*, introducing and exploring the two main themes which seem designed to match O'Shaughnessy's two rhyming schemes, though in reverse order: the first an urgent, melodic statement suggesting active intent, the second a softer, more expansive mood set by violins and cellos. The Enigma theme is then introduced to express, as Elgar puts it, "my sense of the loneliness of the artist as described by the first six lines of the Ode". The chorus announce themselves in hushed tones as the music makers themselves, echoing that alienated wandering, world-forsaking loneliness, whilst moving to the assertive crescendo that they are forever the movers and shakers of the world.

This confident mood continues into the second stanza's 'deathless ditties' building up 'the world's great cities', fashioning imperial glory, conquering a crown and trampling down a kingdom, all confidently accompanied by echoes of anthemic nationalism from the *Marseillaise* and *Rule Britannia*, of which latter Elgar complained to Newman that it "has been made the most foolish of all national boasts" under Asquith's Liberal government – an interesting view from the composer of *Pomp and Circumstance* Marches that anticipates its continuing controversial status in concert performance.

The third stanza sustains this sense of triumphant innovation with an historical perspective that credits art's expressive sighing and mirth with the building and overthrowing of the ancient mythical cities of Nineveh and Babel, prophesying the worth of new worlds waiting to be born, to be brought into being by artists, whose opening theme returns quietly to close

the verse. The fourth stanza continues in this calm vein, reinvoking the ethereal aesthetic of dreaming as the inspiration for the life of each generation which, for all its wondrous, apparently unearthly impossibility is realised as the condition for transcendence from past to present. Here Elgar explodes suddenly into one of his 'bursts of joy occasionally approaching frenzy' to O'Shaughnessy's utopian socialist claim that 'The soldier, the king, and the peasant/Are working together in one' to realise the artists' dream as their present, completing 'their work in the world'.

The mezzo-soprano soloist now makes her entrance, opening the fifth stanza with the gentle reflection, marked *quasi recitativ* that artists had neither 'vision amazing' nor 'divine foreshowing' of the new worlds and ways of living that they are destined to realise. Rather, she continues, supported quietly by the chorus, the idea breaks on the soul of one of them, whose look or word wrecks the flame of imaginative creation in the heart of another, producing 'A light that does not depart' – the *Nimrod Enigma Variation* offering underlying endorsement here of the power of artistic imagination. 'And therefore today is thrilling' as the soloist's soaring cry announces at the opening of the sixth stanza, followed by the fast excitement of the chorus's fugal celebration that 'the multitudes are enlisted in the faith that their fathers resisted/And, scorning the dream of tomorrow are bringing to pass as they may.../The dream that was scorned yesterday'.

Elgar calms this existential triumph of achievement at the beginning of the seventh stanza with quiet musical satisfaction at the glorious, ceaseless, sorrowless futures imagined and

achieved by the music makers' dreaming and singing which brings their 'souls to high music clinging' but then changes the mood to a sad melancholy by noting that it is precisely these very arts that mean they "must dwell a little apart from" others. Their fate is explained in the opening lines of the eighth stanza: "For we are afar with the dawning/And the suns that are not yet high". Yet the resignation suggested by such apparent isolation is immediately contradicted by their defiant warning cry that as a new future once again draws near, "Ye of the past must die". The fierceness of such a threat provides Elgar with another frenzied expressive burst of choral sound for which he quotes from his first symphony.

The soloist then begins to move the work to its conclusion, opening the final stanza's culminating greeting of 'Great hail!...to the comers/From the dazzling unknown shore;' the chorus join her but not in the same verse. In a confident piece of intratextual restructuring, Elgar returns them to the closing lines of the seventh stanza, reasserting the artists' inevitable plight of alienated isolation, in their artful dreaming and singing 'a little apart from' others. Notwithstanding the soloist's exhortation to renew the world with their 'song's new numbers,/And things that we dreamed not before' the artist is condemned to being 'a dreamer who slumbers,/And a singer who sings no more' as *Nimrod* is recalled once more. The setting closes with the chorus of music makers whispering that they are 'the dreamers of dreams'.

Paul Filmer

Ode

Arthur O'Shaughnessy

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation,
A wondrous thing of our dreaming
Unearthly, impossible seeming —
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted,
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry —
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers;
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.



nle Forthcoming concert
at St James Church, Muswell Hill

Vaughan Williams *Dona Nobis Pacem*
McDowall *Some corner of a foreign field*
Finzi *Eclogue for piano and strings*
and works by **Britten** and **Elgar**

Jenny Stafford *soprano*
James Cleverton *baritone*
Catherine Borner *piano*

Saturday 22 November 2025 7.30pm



nle Forthcoming concert
at St James Church, Muswell Hill

Dvořák
Stabat Mater

Saturday 21 March 2026
7.30pm



nle Forthcoming concert
at St James Church, Muswell Hill

Mozart
Daive Penitente
Fanny Hensel
Hlob
Schubert
Mirjam's Siegesgesang

Saturday 4 July 2026 7.30pm

BIOGRAPHIES

Clare Presland trained at the Guildhall School of Music & Drama where she was a Chilcott Award winner. Highlights include Pia in the world premiere of Mark-Anthony Turnage’s *Festen* at the Royal Opera House, Queen of Hearts *Alice’s Adventures Under Ground* for The Royal Opera and Irish National Opera, Aksinya/ Female Convict *Lady Macbeth of Mtsensk* for Opéra National de Lyon and Staatsoper Hamburg and Auntie *Peter Grimes*, Mrs Lovett *Sweeney Todd* for West Green House Opera, Susanna in *Segreto di Susanna*, Varvara *Katya Kabanova* and Popova *The Bear* for Opera Holland Park, Hermia *A Midsummer Night’s Dream* for English National Opera, Aldeburgh Festival and Hyogo Performing Arts Center, Japan, Hippolyta *A Midsummer Night’s Dream* for Lille Opera, Komponist *Ariadne auf Naxos* for Longborough Festival, the world

premiere of Dani Howard’s *Yellow Wallpaper* at the Copenhagen Festival (also Sadlers Wells and Opera Nova Festival, Prague), Magret *Wozzeck*, Mercedes *Carmen* and Omar *Death of Klinghoffer* for English National Opera.

Recent concert performances include her BBC Proms debut in Ligeti’s *Requiem* with the London Philharmonic Orchestra, her Wigmore Hall debut in the world premiere of Goehr’s *Combat of Joseph della Reina and the Devil* with the Nash Ensemble and Francis Potts’ *A Song on the End of the World* with the Royal Philharmonic Orchestra at the Three Choirs Festival. Her 2024/25 Season engagements include her Teatro dell’Opera di Roma debut as Mrs Sedley in *Peter Grimes*, Page *Salome* for Staatsoper Hamburg, Hippolyta *A Midsummer Night’s Dream* for Seiji Ozawa Matsumoto Festival, and a return to the Wigmore Hall. In



CLARE PRESLAND
MEZZO-SOPRANO

future seasons Clare debuts at Teatro de la Maestranza, Seville and Finnish National Opera.

www.atholestill.com/artist/clare-presland

www.clarepresland.com



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 QEJ with violinist Nemanja Radulović and the Philharmonia and he has recently completed a series of chamber music concerts with Gavin Davies and The Masterworkers including Schubert *Trout Quintet*.

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

NORTH LONDON CHORUS

SOPRANO

Jean Airey Gloria Arthur Helena Beddoe Valerie Britton Jenny Cohen	Laetitia Dimitriu Bernadette Gillespie Debbie Goldman Rhona Graham Amanda Horton	Enid Hunt Marta Jansa Susan Kempster Alison Liney Ainsley McArthur	Ros Massey Helena Michaels Ann Perkins Jacqueline Roberts Verity Sherwood	Judith Suissa
--	--	--	---	---------------

ALTO

Marianne Antonis Nicola Bartlett Eloise Beckles Lucy Ellis Sarah Falk	Eleanor Flaxen Helen Ford Kate Hodgkin Jo Hulme Helen Jones	Kathryn Metzenthin Francesca Modini Tessa Padel Isobel Pick Joan Reardon	Mehrnoosh Sadrzadeh Judith Schott Julia Tash Catherine Whitehead Rachel Winton	Clare Winton Alam
---	---	--	--	-------------------

TENOR

Eileen Battye Alan Chandler Pasco Fearon	Sue Heaney Elizabeth Hewitt Keith Maiden	Jeremy Pratt Nigel Royden Wilhelm Skogstad
--	--	--

BASS

Marcus Bartlett Bruce Chambers Norman Cohen Shaun Davies	Michael Derrick Ronnie Engelbert Paul Filmer David Hastings	Yoav Landau-Pope Tim Lutton John Rattenbury David Stone	Bumper *
---	--	--	----------

* Guest performer

MERIDIAN SINFONIA

Leader Eleanor Gilchrist	Double Bass Cath Ricketts	Bassoon Claire Durr-Sorensen	Trombone Tom Lees	Harmonium John Flinders
2nd Violin Ellen Gallagher	Flute and Piccolo Caroline Welsh	Horn 1 Richard Wainwright	Timpani Nick Cowling	
Viola Charlie Cross	Oboe Jeremy Foster	Horn 2 Thomas Findlay	Percussion Lewis Blee	Orchestral Management Richard Thomas
Cello Ruth Alford	Clarinet Karl Durr-Sorensen	Trumpet Richard Thomas	Piano Catherine Borer	



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

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. 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 basses - and invite interested singers of all voice 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 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





WINDSOR CASTLE

Supporters of the North London Chorus

The Walks / East Finchley / N2 8DL

Open Tuesday to Sunday

Seasonal British Menu served:
Wednesday to Friday: 5pm to 9pm
Saturday: 12–noon to 9pm
Sunday (Roasts): 12–noon to 7pm

Craft Beers / Cask Ales
European Wines / Premium Spirits

BOOK NOW:
020 3649 7513
www.windsorcastlen2.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

Ann Beaton
John Davies
Julia Fabricius
Vivienne Gross

Vivienne Mitchell
Harvey Ratner
Laura Sabbadini
Phyllis White

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

SAMMY MARGO PHYSIOTHERAPY

CHARTERED PHYSIOTHERAPISTS

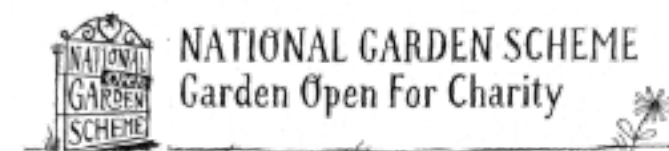
- Sports Injuries
- Back & Neck Pain
- Pilates
- Rehabilitation
- Home Visits
- Musculoskeletal acupuncture
- Same day appointments
- Early/late/weekend appointments
- Recognised by insurance Companies

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

Highgate Physiotherapy
244 Archway Road
London
N6 5AX

020 7435 4910

SAMMYMARGOPHYSIOTHERAPY.COM



**24 Twyford
Avenue**
N2 9NJ

Sunday 20 July
2 - 6pm

Adults £5 Children free

Pre-booking available, visit ngs.org.uk for details.
Home-made teas & plant sale.



More information at ngs.org.uk



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.

Come and hear us at one of our Open Days.

Highgate, N6 5HF | www.channing.co.uk



Scan the QR code to book your visit:



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 | 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

With best wishes from

NIMROD
CAPITAL

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

PAST CONCERTS - THE LAST TWELVE YEARS

20 Apr 2013	J S Bach <i>Mass in B Minor</i>	25 Mar 2017	Dove <i>The Passing of the Year</i>	2 Jul 2022	Cherubini <i>Mass in C minor</i>
29 Jun 2013	Various <i>Summertime</i>		Brahms <i>Liebeslieder, Neue Liebeslieder</i>		Bach <i>Cantata 51 Jauchzet Gott</i>
21 Nov 2013	Britten <i>War Requiem</i>				Mendelssohn <i>Wie der Hirsch schreit</i>
15 Mar 2014	Schubert <i>Mirjams Siegesgesang</i>	1 Jun 2017	Mozart <i>Requiem</i>	3 Dec 2022	Handel <i>Dixit Dominus</i>
	Korngold <i>Passover Psalm</i>		King <i>Out of the Depths</i>		Charpentier <i>Messe de Minuit pour Noël</i>
	Mendelssohn <i>Hear My Prayer</i>	25 Nov 2017	Mendelssohn <i>Die erste , Walpurgisnacht</i>	22 Apr 2023	Vaughan Williams <i>A Sea Symphony</i>
	Bernstein <i>Chichester Psalms</i>		Vaughan Williams <i>In Windsor Forest</i>	22 Jul 2023	A Night at the Opera <i>Arias and choruses from favourite operas and operettas</i>
14 Jul 2014	Mendelssohn <i>Verleih uns Frieden</i>	17 Mar 2018	Haydn <i>The Creation</i>		
	Brahms <i>Nänie</i>		<i>Insanae et vanae curae</i>	25 Nov 2023	Bach <i>Magnificat, Gloria in Excelsis Deo.</i>
	Brahms <i>Ein deutsches Requiem</i>	14 Jul 2018	Salieri <i>Requiem</i>		Handel <i>Laudate pueri</i>
22 Nov 2014	Beethoven <i>Mass in C</i>		Puccini <i>Messa di Gloria</i>	16 Mar 2024	Smyth <i>The Prison</i>
	Haydn <i>Te Deum</i>	17 Nov 2018	Britten <i>The Company of Heaven</i>		Beethoven <i>Meeresstille und glückliche Fahrt</i>
21 Mar 2015	Fauré <i>Requiem Mass</i>		Haydn <i>Nelson Mass</i>		Brahms <i>Nänie</i>
	Kodály <i>Missa Brevis</i>	9 Mar 2019	JS Bach <i>St John Passion</i>	22 Jun 2024	Verdi <i>Requiem</i>
	Liszt <i>Die Seligkeiten</i>	22 Jun 2019	Rutter <i>Magnificat</i>	23 Nov 2024	Durufié <i>Requiem</i>
16 May 2015	Britten <i>War Requiem</i>		Vaughan Williams <i>Flos campi</i>		Poulenc <i>Gloria</i>
4 July 2015	Handel <i>Acis and Galatea</i>		Dyson <i>Hierusalem</i>	29 Mar 2025	Bach <i>Mass in B minor</i>
28 Nov 2015	Bach <i>Magnificat, Christmas Oratorio Parts 1,2,3</i>	30 Nov 2019	Rossini <i>Petite Messe Solennelle</i>		
12 Mar 2016	Mendelssohn <i>Elijah</i>		Verdi <i>Ave Maria, Va pensiero</i>		
11 Jun 2016	Bernstein <i>Mass (Choral Suite)</i>	27 Nov 2021	Britten <i>St Nicolas</i>		
	Whitacre <i>Five Hebrew Love songs</i>	9 Apr 2022	Brahms <i>Ein deutsches Requiem, Geistliches Lied</i>		
20 Nov 2016	Copland <i>Old American Songs</i>				
	Verdi <i>Requiem</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
Shaun Davies
Pasco Fearon
Bernadette Gillespie
Debbie Goldman
Kate Hodgkin
Amanda Horton
Yoav Landau-Pope
Tim Lutton
Keith Maiden

Programme Production

Lucy Ellis
Paul Filmer
David Hastings
Murray Hipkin
Jo Hulme

Advertising

Alan Chandler

Publicity

Alan Chandler
Lucy Ellis
Rhona Graham
Jo Hulme

Ticketing

Gary Bilkus
Kate Hodgkin

Committee

Gary Bilkus (Chair)
Alan Chandler (Treasurer)
Alison Salisbury (Secretary)
Viv Canter
Shaun Davies
Rhona Graham
David Hastings
Tim Lutton
Tessa Padel
David Stone

Thanks to our sponsors:

GOODMAN JONES Chartered Accountants

NIMROD CAPITAL Financial Services