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nlc north london chorus

Meridian Sinfonia

Mendelssohn
ELIJAH



Saturday 14 November 2026 7:30pm
St James Church, Muswell Hill

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Elijah

Mendelssohn

Saturday 14 November 2026
St James Church, Muswell Hill

Alaric Green *bass-baritone*

Madeline Boreham *soprano*
Clare Presland *mezzo-soprano*
Matthew McKinney *tenor*

North London Chorus

Meridian Sinfonia
Eleanor Gilchrist *leader*

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.

PROGRAMME NOTES

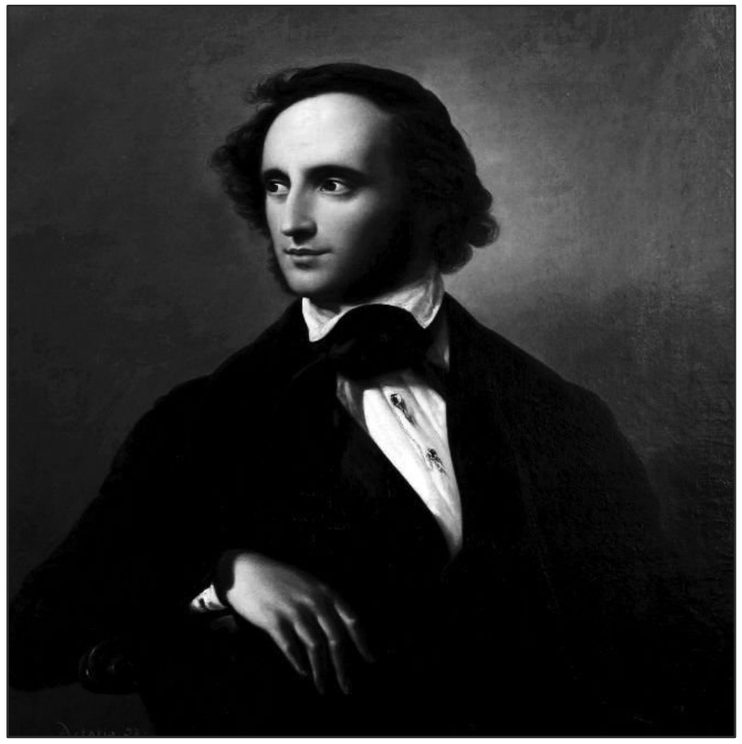
FELIX MENDELSSOHN BARTHOLDY
ELIJAH

Felix Mendelssohn Bartholdy (1809–1847): *Elijah* Op. 70 (1845-1846; revised 1847)

Performed this evening using the reduced orchestration by Joachim Linckelmann (Carus-Verlag 2021)

Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art.

Thus commented *The Times* on the immediate acclaim for Mendelssohn's oratorio at its première in Birmingham Town Hall on 26 August 1846. The work had been long in gestation, having been conceived initially almost a decade earlier, following the success of his first oratorio, *St Paul*, in 1837. Over the next two years he discussed the project in detail with Julius Schubring, his librettist and another friend, the writer Karl Klingemann. Tensions with Schubring over whether the emphasis should be on the dramatic or the religious aspects of the narrative, as well as other work, interrupted its progress, however, until June, 1845, when a commission from the Birmingham Festival Chamber of Commerce for 'a new oratorio, or other music' for the following year's festival provided Mendelssohn with the opportunity to resume it. By early 1846 he had outlined the score in full (although it was not finished until shortly before the first performance) and completed the German text of the libretto, choosing William Bartholomew for detailed collaboration on the English translation. Notwithstanding its initial success, Mendelssohn made several revisions to the work before he conducted the next four performances in the following April, by the Sacred Harmonic Society of London (who had been responsible for the first English performances of *St Paul* a decade earlier). The second of these was attended by his admirers Queen Victoria and Prince Albert. Mendelssohn was too ill to conduct the German première, in Hamburg in October 1847, only weeks before his early death whilst working on a third oratorio, *Christus*.



In 1838, during the early stages of their collaboration, Mendelssohn had written to Schubring that he pictured 'Elijah as a grand and mighty prophet of a kind we would do well to have in our own day – powerful, zealous, but also harsh and angry and saturnine…yet borne on the wings of angels'. This sense of a contemporary need for a redeemer may reflect the frustration Mendelssohn experienced at the political intrigues which surrounded appointments he had held in Berlin, Dusseldorf and Leipzig in the first half of the 1830s when he had attempted to lead a resurgence of Prussian music. Biedermeier culture in Mendelssohn's Germany had fully embraced the post-enlightenment project of modernity and Mendelssohn himself faced the dilemma of all serious modernist artists, which constellated around the problem of tradition. Although many of his immediate predecessors and contemporaries (Beethoven, Friedrich Schneider, Carl Loewe, Louis Spohr) had attempted dramatic and/or sacred oratorio, none had managed to develop a coherent style in contrast to the baroque form established by Bach, Handel and Haydn. At its most aesthetically extreme, modernism rejects tradition as a condition necessary to developing its own identity; yet the coherence and stability of that very identity ironically requires a tradition of its own – a paradox which the 20th-century art critic, Harold Rosenberg, captured in his concept of a 'tradition of the new'.

Mendelssohn's studies of earlier musical forms, in Germany and beyond, had convinced him that he should 'work on that which the great masters have left for me, for probably no one should start over from the beginning; but it should also be a further working according to one's powers, not a lifeless repetition of what already exists'. The confidence behind this thoughtful, proto-modernist sense of innovation had led Mendelssohn to choose, as key resources for *St Paul*, works of the two contrasting 'great masters' of the oratorio: Bach and Handel, and they continued to inspire him whilst he was working on *Elijah*. But whereas Bach's choral works were directed towards realisation of the scriptural basis of Lutheran pietism, and Handel's to the more worldly audiences of the 18th-century European – especially English – bourgeoisie, Mendelssohn had begun to question the sense of social functionality in baroque art, in favour of a more autonomous, self-referential aesthetic, both of artworks and, by association, for the artist and his social role. In this, as in other aspects of his thought, Mendelssohn was undoubtedly reflecting on the ideas of Hegel, who had taught him as an undergraduate and had been at the first performance of *St Paul*. If his own work showed 'similarities with Sebastian Bach', he insisted, 'I cannot do anything about it, for I have written it just as I had it in my heart'. His proto-modernist sense of innovation thus was dialectically imbued with a strong respect for the traditions of musical composition on which it depended for its differentiated, yet complementary, senses of continuity and contrast with the work of his most influential predecessors. The tensions this created in *Elijah* for some informed listeners at the time were picked up by the young Walt Whitman who wrote, in a review of a performance he attended in New York in 1847, that 'the music, judged by the rules of art, is of the highest importance, but it is…too heavy in its general character, and wants relief of a proper proportion of lightness and melody. There is scarcely a striking or pleasant air in it'. This anticipates a similar critique by Wagner, almost a decade later, who said of the audience at a performance in Birmingham: 'Four hours they sit…listening to one fugue after another in perfect confidence that they have done a good deed for which they will, one day, be rewarded in heaven by hearing nothing but the most beautiful Italianate operatic arias'. Both comments indicate that Mendelssohn's later compositional style was somewhat at odds with that of his contemporaries, yet neither indicates an appreciation of the lasting power of his musical invention which remains the key to the enduring quality and popularity of the work. Mendelssohn's choice of Elijah as his subject, however, can also be understood alongside the earlier choice of St Paul in relation to his own sense of religious identity. He was born a Jew, but his parents decided to have both Felix and his sister Fanny baptised as Christians in 1815, when both were young children. Their decision has to be seen, in turn, against the background of Jewish-Christian cultural relations in Germany at that time, which were changing and developing in subtle and complex ways, influenced significantly by the Mendelssohn family. Felix and Fanny's paternal grandfather, Moses Mendelssohn, was one of the most important of the post-enlightenment 18th-century German philosophers and, with the publication of his treatise *Jerusalem*, in 1784, initiated a debate on modern Jewish identity that continues to resonate. He argued that the worldly truth of Judaism was a basis for its compatibility with modern life. Modernisation of Jewish life itself, thus, should be seen as a condition of contemporary Jewish emancipation, the enactment of which, as part of the project of modernity, should not require conversion to Christianity but, rather, secularisation of Jewish culture. In its commitment to rationalism and its concession to secularisation, this constituted – and remains – a controversial rejection within Judaism of orthodoxy as tradition in favour of reform as engagement with modernity. The Hegelian character of the argument was taken further, but in a different direction, by Moses's son Abraham, Felix's father, with what he saw as the progressive conversion of his children – followed some years later (in 1822) by that of himself and his wife. Following that, in 1829, as Felix's reputation as a composer was

gathering momentum, Abraham decided that the family should adopt the non-Jewish surname of Bartholdy, insisting that 'A Christian Mendelssohn is an impossibility. A Christian Mendelssohn the world would never recognise. Nor should there be a Christian Mendelssohn…' In justification he recounted that his own father had changed his name to Mendelssohn from Moses Ben Mendel Dessau for reasons of social mobility, and that the name had thus come to 'stand for a Judaism in transition…seeking to transmute itself spiritually'. Felix's maternal uncle Jakob had changed his own surname from Salomon to Bartholdy – the name of the former owner of land that Jakob had purchased in Berlin – and had already successfully urged Abraham to baptise his children. Felix's response, however, was not to substitute the new surname but to append it to his existing one, as a way of differentiating the Lutheran Mendelssohns from the Jewish ones. By doing so, he took a stance that anticipated a multicultural sense of Jewish-Christian relations and identity, which contrasted constructively with the assimilationism of his grandfather and the conversionist practice of his parents. Any decision that he might have taken himself about his grandfather's recommendation of assimilation over conversion had been pre-empted by the action of his parents whilst he was still a child. Their own later decision to convert seems to have been a rejection of the re-assertions of orthodoxy, which had begun to dominate the debate on reform initiated by Moses. Each generation of the family, thus, had sought to confront the changing tensions between modernity and tradition in new and thoughtfully modern ways. In doing so, they had made important contributions to the continuing debate on German Jewish identity.

Mendelssohn's engagement with the issues surrounding the debate inevitably surfaced in his work. His choice of Elijah as a subject was taken only after some debate, with both Klingemann and Schubring, about whether it might not be St Peter, which he had also considered earlier before deciding on St Paul. It seems that Klingemann might have favoured St Peter, since he declined the invitation to write the libretto for *Elijah* once the decision, favoured by Schubring, was taken to focus on an Old Testament figure. The story of Elijah certainly provides Mendelssohn with a broader, if equally intense, narrative canvas, but it is tempting to conjecture that he sought also to balance his earlier Christian subject with a Jewish one, and that the choice of Christ himself as the central character of his third, unfinished oratorio was made in search of an aesthetic synthesis of the theological and cultural dialectic of his dual religious identity. This is given further plausibility by his rejection of Schubring's suggestion, on the grounds that 'Elijah must help to transform the old into the new covenant – that gives him his great historical importance', that the close of the work should be drawn from New Testament sources. For Mendelssohn, this would have been 'too historical and too far removed from the grouping of the (Old Testament) story', and it is from this source that Mendelssohn insisted the libretto should be drawn exclusively. For the central narrative of Elijah's deeds, the source is primarily the first book of Kings, supplemented at various points by other prophetic books – notably Isaiah – as well as the Pentateuch, Psalms and the Apocryphal Ecclesiasticus.

Considerable in scale, the work consists of 42 separate numbers, divided into two parts, for four soloists, eight-part chorus, orchestra and organ. For this evening's performance we have a reduced orchestration.

Part One opens in a striking and original way, not with an overture but with Mendelssohn's 'grand and mighty' Elijah announcing the words he addresses to King Ahab (I Kings 17:11), in the name of 'God, the Lord of Israel', that 'there shall not be dew nor rain these years, but according to my word'. Echoing the sombre portentousness of this warning, the overture begins gradually to reveal the full orchestral resources to introduce the chorus's opening cry of 'Help, Lord' as they despair at the continuing drought, lamenting the failure of the harvest and the hunger of their children. As they plead for their prayers to be answered, soprano and alto soloists reinforce their lament.

Taking the role of Obadiah, the tenor soloist reveals the cause of the drought: through the word of God, Elijah has sealed the heavens until the people forsake idolatry and return to worshipping Him alone. In chorus, the people vacillate between scepticism at God's jealous vengeance and His mercifulness to those obedient of His commandments. An angel, in the voice of the alto soloist, commands Elijah to hide in the desert where God 'shall give His angels charge over thee'. This lovely double quartet was originally composed for eight solo voices but is traditionally sung by the full chorus. From there, in a lengthy sequence of recitative and aria, Elijah is commanded to the house of a widow, whose son he raises from the dead. The careful narrative and musical development of this key passage in the unfolding of the drama, especially in the lyrical duet between Elijah and the widow, supports the indications that Mendelssohn was also contemplating writing an opera when he accepted the Birmingham festival commission.

After the concluding chorus: 'Blessed are the men who fear Him…' Elijah, confident now of his divine authority, presents himself three years later to Ahab, who accuses him of troubling Israel's peace. Elijah denies this, challenging the priests of Baal to a trial, consisting of the production of sacrificial fire, between their gods and the God of Israel. The contest swings between Elijah and the chorus of Baalim, centring on the prophet's wry taunts that their god is not producing fire because, perhaps, 'he talketh; or he is pursuing; or he is in a journey; or peradventure, he sleepeth'. Once again, Mendelssohn's presentation of the drama is operatic in character. Elijah's final call upon divine intervention is followed by a chorus of angels, *a capella*, in a Bachian chorale: 'Cast thy burden upon the Lord' punctuated by the orchestra, here reduced to providing lyrical connecting passages. Elijah's prayers finally draw down fire from heaven and an awestruck chorus turns upon the prophets of Baal, demanding that they be slain. Elijah reinforces the authority of the God of Israel in an Handelian aria ('Is not His word like a fire…'), the cadences and import of which are modelled unmistakably on the later passages ('For He is like a refiner's fire…') of the alto aria 'And who may abide…' in Part One of *Messiah*. After a suspenseful sequence of exchanges with a youth whom Elijah sends to look for clouds rising over the sea, God sends rain to relieve the drought-stricken land as the chorus gives thanks, celebrating rushing waters and stormy billows in a resounding crescendo to conclude the first part.

Part Two opens with a considerable aria for the soprano soloist: 'Hear ye, Israel!' reinforcing the message which concluded the first part by encouraging the people of Israel to trust in their God. The chorus respond at length with 'Be not afraid saith God the Lord '. Yet Elijah now returns to denounce Ahab for worshipping Baal and prophesying that God 'shall give Israel up'. Ahab's queen, Jezebel, overhears this and incites the people against Elijah for having 'closed the heavens and called down a famine upon the land'. In chorus, the people cry 'Woe to him…let the guilty prophet perish!' Obadiah warns Elijah of the peril he is now in, advising him to flee. In return, Elijah blesses him before leaving in despair for the wilderness. He announces 'It is enough' and begs God to take his life in a moving aria to solo cello accompaniment which echoes the alto's 'Es ist vollbracht' in Bach's *St John Passion*. Elijah sleeps beneath a juniper tree during the angelic chorus 'Lift thine eyes…' and the chorus, with gorgeous lyricism, reassure that the God 'watching over Israel, slumbers not nor sleeps'. The euphony of accompanying strings and timpani make this, for many listeners, the most exquisite passage in the work. Yet Elijah wakes, still in despair, to embark on the long journey to the holy mount Horeb. The angel counsels him to 'rest in the Lord', supported by the chorus: 'He that shall endure to the end, shall be saved'. Perhaps as a concession to Reverend Schubring, the text here is from Matthew 24:13.

Elijah prays once again and is ordered by the angel to stand on the mount and veil his face 'for there His glory will appear and shine on thee'. An extraordinary chorus then ensues in which the revelation occurs not in earthquake, storm, fire or flood, all of which Mendelssohn deploys the full panoply of orchestra and choir to evoke, but in 'a still, small voice' as the seraphim above cry to each other of His holiness. The chorus, led by tenors and basses, then sound God's command that Elijah return to the seven thousand in Israel who have not bowed the knee to Baal. Elijah goes 'in the strength of the Lord' with gladness and hope, his final ascension evoked by another frantic chorus as he is taken away, in a 'fiery chariot, with fiery horses…by a whirlwind to heaven'. The drama is concluded; but the music continues, in joyous contrast to the despairing lamentations that opened the work. The concluding movements draw the monotheistic moral from the story of Elijah and his ascension: that the Spirit of God rests upon him, as the chorus sing finally of the everlasting excellence and glory that his faith has revealed.

Paul Filmer

PART I

Introduction

Elijah
As God the Lord of Israel liveth, before whom I stand, There shall not be dew nor rain these years, but according to my word.

Overture

1 The People - Chorus
Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion? The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth. The infant children ask for bread, and there is no one breaketh it to feed them!

2 Two Women and The People - Duet and Chorus
Lord, bow Thine ear to our prayer! Zion spreadeth her hands for aid, and there is neither help nor comfort.

3 Obadiah - Recitative
Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

4 Obadiah - Aria
If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

5 The People - Chorus
Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us, His wrath will pursue us till He destroy us.

For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins upon the children to the third and the fourth generation of them that hate Him.
His mercies on thousands fall - fall on all them that love Him and keep His commandments.

6 An Angel - Recitative
Elijah! Get thee hence; depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

7 Angels - Double Quartet
For He shall give His angels charge over thee; that they shall protect thee in all ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

An Angel - Recitative
Now Cherith's brook is dried up, Elijah, rise and depart, and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

8 Recitative and Air
A Widow
What have I to do with thee, O man of God? art thou come to me to call my sin unto remembrance? - To slay my son art thou come thither? Help me, man of God! My son is sick! and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah
Give me thy son. Turn unto her, O Lord my God; in mercy in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

Widow
Wilt thou show wonders to the dead? Shall the dead arise and praise thee?

Elijah
Lord, my God, O let the spirit of this child return, that he again may live!

Widow
The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah
Now behold, thy son liveth!

Widow
Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

Both
Thou shalt love the Lord thy God; with all thy heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

9 Chorus
Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

10 Recitative and Chorus

Elijah
As God the Lord of Sabaoth liveth, before whom I standl; three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab
Art thou Elijah? Art thou he that troubleth Israel?

The People
Thou art Elijah, thou he that troubleth Israel!

Elijah
I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim! Now send, and gather to me, the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

The People
And then we shall see whose God is God the Lord.

Elijah
Rise then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices and call the God ye worship: and I then will call upon the Lord Jehovah: and the God who by fire shall answer, let him be God.

The People
Yea; and the God who by fire shall answer, let him be God.

Elijah
Call first upon your God: your numbers are many: I, even I, only remain, one prophet of the Lord! Invoke your forest-gods, and mountain deities.

11 Priests of Baal - Chorus
Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! hear us, O hear us, Baal! Hear, mighty god! Baal, O answer us! Let thy flames fall and extirpate the foe! O hear us, Baal!

12 Elijah - Recitative
Call him louder; for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth; so awaken him. Call him louder.

Priests of Baal - Chorus
Hear our cry, O Baal! now arise! wherefore slumber?

13 Elijah - Recitative
Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him, and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests of Baal - Chorus
Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

Elijah
Draw near, all ye people, come to me!

14 Elijah - Air
Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that I am Thy servant! Lord God of Abraham! Oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God. And let their hearts again be turned!



The Prophets of Baal

15 Angels - Quartet
Cast thy burden upon the Lord, and he shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed, that wait upon Thee!

16 Recitative and Chorus

Elijah
O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires; let them now descend!

The People
The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel hear! Our God is one Lord: and we will have no other gods before the Lord!

Elijah
Take all the prophets of Baal; and let not one of them escape you: bring them down to Kishon's brook; and there let them be slain.

The People
Take all the prophets of Baal; and let not one of them escape us: bring all, and slay them!

17 Elijah - Air
Is not His word like a fire: and like a hammer that breaketh the rock in pieces? For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow and made it ready.

Elijah Slaughters the Prophets of Baal



18 A Woman - Air
Woe unto them who forsake Him! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

19 Recitative and Chorus

Obadiah
O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah
O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief: help, help Thy servant now, O God!

The People
Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah
Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Youth
There is nothing. The heavens are as brass above me.

Elijah
When the heavens are closed up because they have sinned against Thee; yet if they pray and confess Thy Name, and turn from their sin when Thou dost afflict them: then hear from heaven, and forgive the sin! Help, send Thy servant help, O God!

The People
Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

Elijah
Go up again, and still look toward the sea.

The Youth
There is nothing. The earth is as iron under me!

Elijah
Hearest thou no sound of rain? Seest thou nothing arise from the deep?

The Youth
No, there is nothing.

Elijah
Have respect unto the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Youth
Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and wind: the storm rusheth louder and louder!

The People
Thanks be to God for all his mercies!

Elijah
Thanks be to God, for He is gracious, and His mercy endureth for evermore!

20 The People - Chorus
Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty!

Interval

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

LIBRETTO

Part II

21 Soprano - Air
Hear ye, Israel; hear what the Lord speaketh: 'Oh, hadst thou heeded My commandments!' Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by Tyrants: thus saith the Lord: 'I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.'

22 Chorus
Be not afraid, saith God the Lord, Be not afraid, thy help is near. God, the Lord thy God, sayeth unto thee, 'Be not afraid!' Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

23 Recitative and Chorus
Elijah
The Lord hath exalted thee from among the people: and over His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

Jezebel
Have ye not heard he hath prophesied against all Israel?

Courtiers
We heard it with our ears.

Jezebel
Hath he not prophesied also against the King of Israel?

Courtiers
We heard it with our ears.

Jezebel
And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me, and more; if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

Courtiers
He shall perish!

Jezebel
Hath he not destroyed Baal's prophets?

Courtiers
He shall perish!

Jezebel
Yea, by the sword he destroyed them all!

Courtiers
He destroyed them all!

Jezebel
He also closed the heavens!

Courtiers
He also closed the heavens!

Jezebel
And called down a famine upon the land!

Courtiers
And called down a famine upon the land!

Jezebel
So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

24 The People - Chorus
Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the Name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

25 Obadiah and Elijah - Recitative
Obadiah
Man of God, now let my words be precious in thy sight. Thus saith Jezebel; 'Elijah is worthy to die'. So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they say slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah
Though stricken, they have not grieved! Tarry here my servant; the Lord be with thee. I journey hence to the wilderness.

26 Elijah - Air
It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity. I have been very jealous for the Lord God of hosts; for the children of Israel have broken Thy covenant, thrown down Thine altars, and slain all Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

27 Tenor - Recitative
See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

28 Angels- Trio
Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, thy foot shall not be moved: thy Keeper will never slumber.

29 Angels - Chorus
He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish; He will quicken thee.

30 An Angel - Recitative
Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah
O Lord, I have laboured in vain; yea, I have spent my strength for nought, and in vain! O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways and hardened their hearts that they do not fear Thee? O that I now might die!

31 An Angel - Air
Oh rest in the Lord; wait patiently for Him; and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evildoers.

32 Chorus
He that shall endure to the end, shall be saved.

33 Elijah - Recitative
Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

Angel
Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear, and shine on thee! Thy face must be veiled, for He draweth near.

34 Chorus
Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.
And after the fire there came a still small voice; and in that still voice, onward came the Lord.

35 Alto - Recitative
Above Him stood the Seraphim, and one cried to another:

Angels - Semichorus
Holy, holy, holy is God the Lord - the Lord Sabaoth! Now His glory hath filled all the earth.

36 Recitative and Chorus

Angels
Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal: go, return upon thy way; thus the Lord commandeth.

Elijah
I go on my way in the strength of the Lord. For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

37 Elijah - Air
For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

38 Chorus
Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

39 Tenor - Air
Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

40 Soprano - Recitative
Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

41 Chorus
But the Lord from the North hath raised one, who from the rising of the sun shall call upon His Name and come on princes. Behold, My servant and Mine elect, in whom my soul delighteth! On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

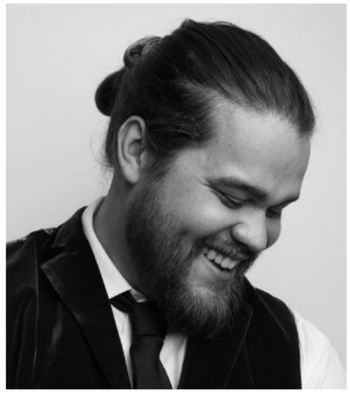
Quartet
O! come everyone that thirsteth, O come to the waters: O come unto Him. O hear, and your souls shall live for ever!

42 Chorus
And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. Amen!

NEXT CONCERT



BIOGRAPHIES



ALARIC GREEN
BASS-BARITONE

Alaric Green is a current Harewood Artist at English National Opera. In 2011 when he was 17, Alaric was the youngest ever person accepted to the London School of Musical Theatre.

Alaric discovered a love for carpentry and worked in various theatres across the West End whilst also pursuing a musical career with his alternative rock band. He eventually decided to explore his classical singing voice at the Guildhall School of Music and Drama where he studied with Robert Dean and Stephan Loges, generously supported by the Henry Oldfield Trust, the Countess of Munster Trust and the Biddy Baxter and John Hozier Trust. He completed his studies in 2024.

Since leaving Guildhall he has performed the roles of Steward *Lady Macbeth of Mtsensk* at BBC Proms, Guard 1 *Dead Man Walking* (ENO) and Bob Becket *HMS Pinafore* (ENO), Ashby *La fanciulla del West* (Opera Holland Park), Colline *La bohème* (Waterperry Opera Festival) and Angelotti *Tosca* (ENO)
He covered and went on for the role of Alidoro *La Cenerentola* (ENO) and also covered Pirate King *Pirates of Penzance* and Figaro *Le nozze di Figaro* (ENO).

Alaric's last performance with NLC was in Dvořák's *Stabat Mater* in March 2026.



CLARE PRESLAND
MEZZO-SOPRANO

Described by *The Times* as 'mesmerising, with an intensity that almost sears the flesh', Clare Presland is a former winner of the Chilcott Award and has established herself firmly on the international operatic and concert platforms.

Recent and forthcoming engagements include Pia in the world premiere of Turnage's *Festen* with the Royal Ballet and Opera and Finnish National Opera and Ballet; Prince Orlofsky in *Die Fledermaus* with Opera Holland Park; Mrs Sedley in *Peter Grimes* at Teatro dell'Opera di Roma; Ligeti's *Requiem* with the London Philharmonic Orchestra at the BBC Proms; Page in *Salome* at Staatsoper Hamburg; Hippolyta in *A Midsummer Night's Dream* with Teatro del Maggio Musicale Fiorentino, Glyndebourne and the Seiji Ozawa Matsumoto Festival in Japan; and Lucretia in *The Rape of Lucretia* with English Touring Opera. She has also performed in Dani Howard's one-woman show *The Yellow Wallpaper* at Sadler's Wells, the Copenhagen Festival and Opera Nova Festival in Prague.

On the concert platform, recent engagements include Schumann's *Frauenliebe und Leben* and the world premiere of Alexander Goehr's *Combat of Joseph de la Reina and the Devil* with the Nash Ensemble at Wigmore Hall; Francis Potts' *A Song on the End of the World* with the Royal Philharmonic Orchestra at the Three Choirs Festival; Beethoven's *Ninth Symphony* with the Royal Philharmonic Orchestra at the Barbican; Elgar's *The Dream of Gerontius* with the Cambridge Philharmonic at Saffron Hall; and Mahler's *Lieder eines fahrenden Gesellen* and Elgar's *The Music Makers* with the North London Chorus in July 2025.

Other recent concert appearances include the Al Bustan Festival, Weesp Chamber Music Festival and Musique à Marsac, performing works including Wagner's *Wesendonck Lieder*, Fauré's *La Bonne Chanson*, Berlioz's *Les Nuits d'été*, Mozart's *Requiem* and the *Stabat Mater* by Dvořák and Rossini.

When she's not singing, Clare loves 'pottering' in the garden, knitting and crocheting, cooking and going on walks.

BIOGRAPHIES



MADELINE BOREHAM
SOPRANO

British soprano Madeline Boreham is rapidly establishing herself as a compelling emerging artist, noted for the richness and power of her voice alongside a poised and intelligent stage presence. A recipient of Second Prize at the 2024 Kathleen Ferrier Awards, she is currently an ENO Harewood Artist.

Upcoming performances in the 2026/27 season include several major house and role debuts. She makes her Glyndebourne Festival debut in the Autumn Season as the Countess in Mozart's *Le nozze di Figaro*, before returning to Opera Holland Park in the same role. She also appears as the soprano soloist in Beethoven's *Symphony No. 9* and makes her Scottish Opera debut in the title role of Handel's *Alcina*.

Recent engagements include appearances as a soloist with the Hallé Orchestra in *Opera Favourites*, Fiordiligi in *Così fan tutte* at Opera Holland Park, as well as performing the role of Sister Rose in Jake Heggie's *Dead Man Walking*, where she was noted as a 'clarion-voiced standout'. She previously performed Mimì in *La bohème* prior to joining the ENO Harewood Artist programme, making a widely praised house debut in which she 'won the hearts of the audience'.

Madeline trained at the Royal College of Music, where her operatic roles included the Countess in *Le nozze di Figaro*, Valencienne in *The Merry Widow*, and the Princesse in Ravel's *L'enfant et les sortilèges*. On the concert platform, she performed as soprano soloist in Vaughan Williams' *A Sea Symphony* with the RCM Symphony Orchestra, and in a programme of Strauss songs conducted by Sir Antonio Pappano.

With a growing reputation for her interpretations of Mozart, Strauss, and lyric-dramatic repertoire, Madeline Boreham is quickly gaining recognition as one of the most exciting young sopranos to watch on the UK operatic stage.



Photo by Pablo Strong

MATTHEW MCKINNEY
TENOR

Hailed for his 'gorgeous lyric voice', Scottish tenor Matthew McKinney is quickly establishing a reputation for his nuanced artistry, innate musicality and expressive performance across opera, song and concert.

The 2026-2027 season sees Matthew reprise the role of Boy Angel in Du Yun's *Angel's Bone* for English National Opera following his debut in early 2026. On the concert platform, Matthew appears with Dunedin Consort in Bach's *St Matthew's Passion*, and The Sixteen as tenor soloist in Britten's *St Nicolas*, as part of their 'Ceremony of Carols' under the baton of Harry Christophers.

Highlights of recent seasons include a principal debut at Glyndebourne in the world premiere of Mark Anthony Turnage's *The Railway Children,* a debut at Carnegie Hall as a song studio artist, Nemorino *L'elisir d'amore* for Waterperry Festival Opera, Beethoven's *An die ferne Geliebte* as part of the newly compiled work *Do Not Take My Story for a Fairy Tale* for English Touring Opera, Bach's *St Matthew Passion* for Dunedin Consort, cover Bardolfo *Falstaff* for Glyndebourne Festival Opera, and Luigino *Il viaggio a Reims* and Rustighello *Lucrezia Borgia* in new productions for English Touring Opera. Other roles include Tsar *The Snow Maiden,* Damon *Acis and Galatea* (Ryedale Festival) and Henrik *A Little Night Music* (Opera North, Buxton International Festival).

Matthew is a graduate of The Royal Conservatoire of Scotland, where he was grateful for the support of the Robertson Trust, John Mather Rising Star scholarship, Help Musicians (Ian Fleming) Award, Sir James Caird Travelling Scholarship, WFT Anderson Scholarship, The Underwood Trust Scholarship and The Dale Scholarship. While studying, he was taught by Professor Stephen Robertson. Matthew now studies with Robert Dean and has regular coaching with Jane Robinson and Nicky Spence.



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) where he has conducted *The Pirates of Penzance, The Mikado, The Gondoliers, Kismet, Carousel, Chess* and *Man of La Mancha*. As répétiteur and assistant conductor he has worked on numerous productions over 37 seasons, most recently *HMS Pinafore* and the UK premiere of Du Yun's *Angel's Bone* in Manchester. 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, Albert Herring* and appeared onstage in *The Rise and Fall of the City of Mahagonny* and *The Magic Flute*. In 2022 he appeared as Music Supervisor in the Sky/ENO 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 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium. In 2023 and 2024 he conducted *The Pirates of Penzance, The Gondoliers, The Mikado, The Sorcerer* and *The Yeomen of the Guard* at the International Gilbert and Sullivan Festival in Buxton and in spring 2024 he worked on the Deutsche Oper Berlin production of *Nixon in China*. In June this year he stepped in as chorus director for the Groot Omroepkoor for a concert performance of Glass *Akhnaten* at Het Concertgebouw, Amsterdam. He has been with NLC since 2003 and from 2010 until 2023 was also MD of the Pink Singers.

Plans for the 2026/27 ENO season include *Angel's Bone, Adriana Mater* (Saariaho), *Breaking the Waves* (Mazzoli) and *Trial by Jury / The Zoo* (Sullivan). In 2025 Murray joined the Board of Trustees of The Choir With No Name.



RHONA GRAHAM
SOPRANO (The Youth)

Rhona Graham is singing the role of The Youth. Rhona joined NLC in 2022, and became a member of the committee in 2024. She has been singing in choirs since age 11, and has sung with the National Youth Choir of Wales, University of Southampton Light Opera Society and the BBC National Chorus of Wales. By day, she is a social researcher working with national surveys, and when she isn't doing that, she can be found taking pottery classes at Pot Hole in Muswell Hill, or reading fantasy novels with her cat Zig-Zag.

NORTH LONDON CHORUS

SOPRANO

Helena Beddoe
Naomi Braybrooke
Michaela Carlowe
Jenny Cohen
Shantini Cooray*
Laetitia Dimitriu*
Bernadette Gillespie
Debbie Goldman*
Rhona Graham *
Amanda Horton
Enid Hunt
Marta Jansa
Aliyah Knetsch
Alison Liney
Ros Massey
Helena Michaels
Ann Perkins
Verity Preest
Susan Segal Horn*
Verity Sherwood
Jennifer Somerville
Patricia Whitehead
Nobuko Yamao*

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Jennie Christian-Carter*
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Megan Greene*
Viv Gross
Katharine Hodgkin*
Jo Hulme*
Mary Instone
Helen Jones*
Alice MacKay
Kathryn Metzenthin
Judith Moser
Tessa Padel
Isobel Pick
Marianne Parke-Antonis*
Joan Reardon
Mehrnoosh Sadrzadeh
Alison Salisbury
Judith Schott
Julia Tash
Pauline Treen
Catherine Whitehead
Clare Winton-Alam
Rachel Winton

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Eileen Battye
Gary Bilkus
Alan Chandler
Pasco Fearon
Sue Heaney
Elisabeth Hewitt
Keith Maiden
Jeremy Pratt
Nigel Royden
Wilhelm Skogstad
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Violin 2
Gavin Davies
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Amy Goodwin
Celine Barry

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NORTH LONDON CHORUS

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 many members participated in the London Handel Festival's *Messiah Reimagined*, broadcast live on YouTube, as part of a pre-recorded digital choir. In November 2021 we performed Britten's *Saint Nicolas*, 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 concert in November 2025 included the cantata *Some Corner of a Foreign Field* by the contemporary English composer Cecilia McDowall, who attended one of our rehearsals to discuss her work with us. Our July 2026 concert opened with the lyrical orchestral *Overture in C major* by Fanny Hensel (née Mendelssohn) and included her seldom-performed cantata *Hiob*. Fanny was the equally talented but less well-known sister of Felix, whose oratorio *Elijah* we are performing this evening.

Every year we hold a weekend workshop, enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition. It also includes 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 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/.

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Supporting musical development with a little help from our friends



To mark our 40th Anniversary **Friends of North London Chorus** was launched in the summer of 2017, with a performance by our late **Friends of NLC** patron and renowned soprano Sally Silver.

We would be delighted to welcome more **Friends** to the scheme. Donations support and fund special projects, workshops, new commissions and similar activities within our charitable goals, and will also enable us to provide additional support to members in need who would otherwise find it difficult to sing with the choir.

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

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

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

www.northlondonchorus.org/friends

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Join our Choir!



Come and sing with North London Chorus and enjoy:

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

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

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15 Mar 2014	**Schubert Mirjams** *Siegesgesang*
	Korngold *Passover Psalm*
	Mendelssohn *Hear My Prayer*
	Bernstein *Chichester Psalms*
14 Jul 2014	**Mendelssohn** *Verleih uns Frieden*
	Brahms *Nänie*
	Brahms *Ein deutsches Requiem*
22 Nov 2014	**Beethoven** *Mass in C*
	Haydn *Te Deum*
21 Mar 2015	**Fauré** *Requiem Mass*
	Kodály *Missa Brevis*
	Liszt *Die Seligkeiten*
16 May 2015	**Britten** *War Requiem*
4 July 2015	**Handel** *Acis and Galatea*
28 Nov 2015	**Bach** *Magnificat,*
	Christmas Oratorio Parts 1,2,3
12 Mar 2016	**Mendelssohn** *Elijah*
11 Jun 2016	**Bernstein** *Mass (Choral Suite)*
	Whitacre *Five Hebrew Love songs*
	Copland *Old American Songs*
20 Nov 2016	**Verdi** *Requiem*
25 Mar 2017	**Dove** *The Passing of the Year*
	Brahms *Liebeslieder*, *Neue Liebeslieder*
1 Jun 2017	**Mozart** *Requiem*
	King *Out of the Depths*
25 Nov 2017	**Mendelssohn** *Die erste , Walpurgisnacht*
	Vaughan Williams *In Windsor Forest*
	Dähler *Byzantium*
17 Mar 2018	**Haydn** *The Creation*
	Insanae et vanae curae
14 Jul 2018	**Salieri** *Requiem*
	Puccini *Messa di Gloria*
17 Nov 2018	**Britten** *The Company of Heaven*
	Haydn *Nelson Mass*
9 Mar 2019	**JS Bach** *St John Passion*
22 Jun 2019	**Rutter** *Magnificat*
	Vaughan Williams *Flos campi*
	Dyson *Hierusalem*
30 Nov 2019	**Rossini** *Petite Messe Solennelle*
	Verdi *Ave Maria, Va pensiero*
27 Nov 2021	**Britten** *St Nicolas*
9 Apr 2022	**Brahms** *Ein deutsches Requiem, Geistliches Lied*
2 Jul 2022	**Cherubini** *Mass in C minor*
	Bach *Cantata 51 Jauchzet Gott*
	Mendelssohn *Wie der Hirsch schreit*
3 Dec 2022	**Handel** *Dixit Dominus*
	Charpentier *Messe de Minuit pour Noël*
22 Apr 2023	**Vaughan Williams** *A Sea Symphony*
22 Jul 2023	**A Night at the Opera Arias and choruses from favourite operas and operettas**
25 Nov 2023	**Bach Magnificat,** *Gloria in Excelsis Deo.*
	Handel *Laudate pueri*
16 Mar 2024	**Smyth** *The Prison*
	Beethoven *Meeresstille und glückliche Fahrt*
	Brahms *Nänie*
22 Jun 2024	**Verdi** *Requiem*
23 Nov 2024	**Duruflé** *Requiem*
	Poulenc *Gloria*
29 Mar 2025	**Bach** *Mass in B minor*
12 Jul 2025	**Brahms** *Schicksalslied*
	Elgar *The Music Makers*
22 Nov 2025	**Vaughan Williams** *Dona Nobis Pacem*
	McDowall *Some Corner of a Foreign Field*
21 Mar 2026	**Dvořák** *Stabat Mater*
4 Jul 2026	**Schubert** *Mirjams Siegesgesang*
	Hensel *Hiob*
	Mozart *Davide penitente*

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