

Buxtehude    **Membra Jesu Nostri**  
 Purcell    Three Parts on a Ground  
 Marini    Passagallo  
 Matteis    Ground on the Scotch Humour  
 Vivaldi    Introduzione al Gloria  
 Vivaldi    **Gloria**



Denise Leigh    *soprano*

North London Chorus

The Musical and Amicable  
 Society

Murray Hipkin    *conductor*

Saturday 25 June 2005, 7.30pm

The Church of St Jude-on-the-Hill  
 Hampstead Garden Suburb

Programme £2



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Saturday 25 June 2005, 7.30pm  
The Church of St Jude-on-the-Hill  
Hampstead Garden Suburb  
London  
NW11 7AH

*Buxtehude* **Membra Jesu Nostr**

Interval of 20 minutes

*Purcell* **Three Parts on a Ground**  
*Marini* **Passagallo**  
*Matteis* **Ground on the Scotch Humour**  
*Vivaldi* **Introduzione al Gloria**  
**Gloria**

**Denise Leigh** *soprano*

**Soloists from the choir**

Shantini Cooray *soprano*  
Fran Lane *alto*

and in *Membra Jesu Nostr* in order of singing

Chris Siva Prakasam, Kate Onyett, Yoav  
Landau-Pope, James Brown, Kathryn Metzenthin,  
Tracey Clark Edwards, Heather Daniel, Paul Cairns,  
Shantini Cooray, Fran Lane, Alan Chandler, Lucy  
Allen, Jane Spender, Viv Gross, Tony Shelton, Sarah  
Falk, Gill Robertson

**North London Chorus**

**The Musical and Amicable Society**

**Murray Hipkin** *conductor*

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## Dietrich Buxtehude (1637-1707) *Membra Jesu Nostri* (1680) BUXWV75

Buxtehude was born in Helsingborg but was probably educated at the Latin school in Elsinore, where his father, from whom he received his musical education, was organist at St. Olai Kirche. After becoming organist at his father's former church in Helsingborg in 1657-8, he moved back to Elsinore as organist of the Marien Kirche. The congregation was German-speaking, and this may have helped him to secure the position of organist and Werkmeister at the Marien Kirche in Lübeck in 1668, where he remained until his death.

In addition to the normal range of his duties as organist, Buxtehude was also responsible for directing the *Abendmusiken* concert series at the Marien Kirche. Although the term has come to refer to concerts in churches in a general sense, its initial meaning was quite specific. Lübeck was one of the Hanseatic League of Baltic seaboard towns, which were as important to the development of mercantile capitalism and political republicanism in Europe as were the city states of northern Italy. The concerts had been instituted by his predecessor, Franz Tunder, as organ recitals to entertain businessmen awaiting the opening of the Lübeck stock exchange at noon on Thursdays, and were known informally as 'stock exchange' concerts. The

businessmen began sponsoring the concerts, following the practice of municipal sponsorship of organ recitals that had developed in the Netherlands, where the asceticism of the Reformed Church prohibited altogether playing of the organ during services. Buxtehude brought the concerts much closer to the centre of the Marien Kirche's musical activities, detaching them from the opening of the stock exchange on weekdays and moving them to four o'clock in the afternoon on five specific Sundays in the church

calendar - the last two in Trinity, and the second, third and fourth in Advent. Tunder had begun to include vocal and instrumental soloists, but Buxtehude went further, initially by introducing mixed programmes of choral and solo vocal music and, in 1678 - coinciding with the opening of the Hamburg Opera - dramatic sacred oratoria, requiring both orchestra and chorus. The business community responded from the outset by becoming the main source of funding for the concerts through patronage and commissions, enabling, in 1669, the building of four additional balconies at the Marien Kirche, to accommodate up to forty performers. Admission to the concerts was free to the townspeople, and donors were rewarded with printed copies of the libretti. Competition was reportedly fierce for the better seats at performances and resulting disorderly conduct amongst the audience seems to have been a recurrent problem. The concerts continued, nevertheless, into the 19<sup>th</sup> century and were brought to an end finally by the upheaval of the Napoleonic wars.

Buxtehude's compositions for the *Abendmusiken* enabled him to escape the constraints imposed on his compositions for the pietist Lutheran congregation of the Marien Kirche. Pietist practice was set against Latin

texts and Italianate concertal style, as well as artful organ and festive communion music. Even cantatas, in 17<sup>th</sup> century German music, were regarded as appropriate primarily for secular performance, and Buxtehude's compositions for church services were required to be set to German texts from the Lutheran bible. His ability to manoeuvre around these constraints in producing works reflecting a range of contemporary styles had become a feature of Buxtehude's considerable reputation, which had attracted a visit from Handel in 1705. The already internationally famous composer was feted by the town council of Lübeck, in the hope that he would agree to become Buxtehude's successor. The offer was declined, possibly because of the contractual requirement that he should marry Buxtehude's eldest surviving daughter, whose mother had been Tunder's younger daughter and had borne Buxtehude seven daughters, of whom four had survived into adulthood. More important for the subsequent development of German musical style, the mantle of responsibility for which Buxtehude had inherited from Heinrich Schutz (1585-1672), was a visit, later in the same year, from the twenty-year-old JS Bach, who had taken a leave of four weeks from his post as organist and choirmaster at the Neue Kirche in Arnstadt



The Crucifixion Andrea Mantegna (1431-1506)

to see Buxtehude at work. Bach walked the two hundred and fifty miles from Thuringia to Lübeck, drawn by Buxtehude's status as a virtuoso in the 'art of the organ' - specifically, his mastery of the freewheeling *stylus phantasticus* toccata. But Bach also had been recently reprimanded by the consistory of the Arnstadt council for his role in a dispute with one of his instrumentalists, Geyserbach, a bassoonist whose playing he had likened to the bleating of a goat. Geyserbach is alleged to have attacked Bach in public with a stick shortly afterwards,

at which Bach apparently drew his ornamental dagger. A brawl ensued until the pair were separated by Geyserbach's drinking companions, but not before the affray had been reported to the town authorities. Bach's leave may have been granted, in part, as a period in which he might cool off and consider how to work more constructively with his musicians and choristers - a problem that would recur famously when he moved to his final position at Leipzig some years later. Since Buxtehude's post of Werkmeister at the Marien Kirche had involved secretarial and fiscal as well as musical responsibilities, Bach might well have thought that his long experience as the effective director of all music in Lübeck except staged opera, could help him to do so. To the consternation of his employers, though with no apparent remorse on his own part, claiming nonchalantly that he had been able "to learn one thing and another...", Bach's sojourn extended to some four months. This may well have been so that he could witness at first hand the spectacular culmination of Buxtehude's myriad talents displayed in the splendid *Abendmusik* performances of the 2nd and 3rd December, 1705, commemorating the death of Emperor Leopold I and the accession of Joseph I. The works were both sacred and secular and involved several orchestras,

including two bands of timpani and trumpets, two horn and oboe ensembles and twenty five violins which played some passages in unison. Though the scores have not survived, contemporary reports indicate that they reflected the full range of influences that Buxtehude had incorporated into his music: Italianate arias, harpsichord suites in the French manner of Lebègue, passages for viola da gamba in the English style and choral movements fashioned like those of Lully.

Although an earlier and altogether more modest work, *Membra Jesu nostri patientis sanctissima* (Most Holy Members of our Suffering Jesus) displays at several points the strong influences of this range of musical forms and styles. It was composed in 1680 and dedicated to "a foremost man...most noble and honourable friend, Director of Music to his Most Serene Majesty, the King of Sweden". This was the influential musical connoisseur, Gustav Düben, in whose considerable collection over a hundred of Buxtehude's works have survived. *Membra Jesu Nostri* is a seven part passion meditation consisting of concerto-aria cantatas, focussed on seven different parts of Christ's body as he suffered on the cross: feet, knees, hands, side, breast, heart and face. It is the only one of Buxtehude's sacred cantatas which breaks with pietist requirements in being set to a Latin text, almost certainly condoned by the Pastor of the Marien Kirche, Bernhard Krechting. The text is drawn from the *Rhythmica oratio*, a devotional poem attributed to the twelfth century Cistercian, St Bernard of Clairvaux. Krechting cherished a particular familiarity with the Latin original, though it had been translated into German almost fifty years earlier, and had become popular among pietists for the metaphysical significance it attached to Christ's crucifixional wounds. Pietism found a deeply sensual meaning in the physical agony and fortitude of Christ's passion and His resurrectional triumph over the terrible bodily humiliations involved in the manner of His death. Buxtehude matches the intense, almost erotic quality of a form of devotion focused on dialectical synthesis of the bitterness of mortal pain and the sweetness of its redemptive transcendence, to music of a delicate, detached and sorrowful calm in this cycle of cantatas.

Musically, the cantatas make up a tonal circuit which begins and ends with the intensity of C minor, moving in succession through the related flat keys of E flat minor, G minor, D minor, A minor and E minor. All of the sections of each cantata are in the same key and follow much the same sequence: an opening sonata is followed by a chorus, a number of verses sung either as solos or a small group of voices, all above the same, strophic bass, before a concluding chorus. All but the last open and close with texts from the Latin Vulgate which allude metaphorically to the devotional significance of the part of Christ's dying body to be contemplated. The final cantata opens, like the others, with a biblical text but concludes the cycle as a whole with an *Amen* in a graceful five-part choral fugue.

The opening cantata, *Ad pedes* (Upon the feet) begins with a sonata for two violins, viola da gamba and organ continuo, the central ascending motif of which is taken up by the chorus in the optimistic injunction *ecce super montes*. Soprano and bass *solis*, each followed by an orchestral *ritornello*, then soberly evoke the fearful symbolism of sacrifice in the grievous wounds of Christ's nailed feet, before the initial text is reprised in the

closing chorus. A delicate sonata for strings *in tremulo* introduces the second cantata, *Ad genua* (Upon the knees), in anticipation of the prophetic introductory text on the Messiah's infancy from Isaiah 66:12: "You shall be borne upon her bosom and be dandled upon her knees", which is sung as a lilting chorus ("Ad ubera portabimini") before the tenor soloist depicts the grim spectacle of Christ hanging on the cross, bending on failing knees. Orchestral *ritornelli* then bracket an alto solo and an aria for double soprano and bass soloists, who introduce the theme of redemptive healing in Christ's sacrifice before a repetition of the bright opening chorus. The sonata which opens the third cantata, *Ad manus* (Upon the hands) is orchestrated for the same instruments as the first and leads into a choral setting for five soloists of a rhetorical text from Zechariah 13:6: "What are these wounds in the middle of your hands?", which is repeated at the close by the full chorus. Soprano soloists in succession, followed by a double trio of solo altos, tenors and basses continue the redemptive theme of the previous cantata with meditations on the sacred blood emanating from the nail wounds on Christ's hands stretched out on the cross. This is reinforced in the fourth cantata, *Ad latus* (Upon the side) after an opening sonata in a dance-like rhythm, with an anticipatory glimpse of redemption as the chorus sing verses from the Song of Solomon 2:13-14 with confident joy ("Arise my love...and come away"). Lively arias from soprano soloists surround a chorus in saluting the saviour's wounded side "in which the honey of sweetness lies hidden...the power of love, from which wells the fount of blood that washes unclean hearts".

The fifth and sixth cantatas, *Ad pectus* (Upon the breast) and *Ad cor* (Upon the heart) will not be sung this evening. Both develop the corporeal transcendence implicit in resurrection, the fifth by developing a text from I.Peter 2:2-3, on the sincere desire of the newborn for grace, as a prayer for mercy, redemption and a pure heart. The sixth develops another verse from the Song of Solomon 4:9 ("You have ravished my heart...") through a complex theological conceit as a metaphor for purification of a sinner's heart.

The opening sonata of the final cantata returns to the deep intensity of C minor and is followed by a yearning choral fugue on verse 16 from Psalm 31: "Let your face shine upon your servant: save me in your mercy". The chorus then offer an almost Manichean salute to Christ's "bloodied head, all crowned with thorns, shattered, wounded, beaten with a reed. Your face all smeared with spit". An alto solo develops this as a metaphor on the release granted by death, before the chorus elaborates the crucifixion still further into the sign by which Christ indicates His readiness to embrace those who seek salvation. The work concludes with the deeply textured undulations of a five-part fugal Amen.

## Membra Jesu Nostrī

<b>I Ad pedes</b>	<i>Upon the feet</i>
1 Sonata	
2 Concerto Ecce super montes pedes evangelizantis et annuntiat pacem.	<i>Behold upon the mountains the feet of him who brings good tidings and proclaims peace. (Nahum 1:15)</i>
3 Concerto Salve mundi salutare. Salve, salve Jesu care! Cruci tuae me aptare vellem vere, tu scis quare. Da mihi tui copiam.	<i>Hail Saviour of the world, hail, hail, dear Jesus! Truly I would fit myself to your cross - you know why. Give me of your abundance.</i>
3a Aria Salve mundi salutare <i>da capo</i>	
4 Aria Clavos pedum, plagas duras et tam graves impressuras circumplector cum affectu, tuo pavens in aspectu. Tuorum memor vulnerum.	<i>The nails in your feet, the harsh blows so heavily imprinted, I embrace with compassion, fearful of your glance and mindful of your wounds.</i>
5 Aria Dulcis Jesu, pie Deus, Ad te clamo; licet reus: Praebe mihi te benignum, Ne repellas me indignum; De tuis sanctis pedibus.	<i>Sweet Jesus, gracious God, I cry to you, though I am guilty: show yourself kindly to me, and do not drive me unworthy from your holy feet.</i>
6 Concerto Ecce super montes <i>da capo</i>	
<b>II Ad genua</b>	<i>Upon the knees</i>
1 Sonata in tremulo	
2 Concerto Ad ubera portabimini, et super genua blandientur vobis.	<i>You shall be borne upon her bosom and be dandled upon her knees. (Isaiah 66:12)</i>
3 Aria Salve Jesu, rex sanctorum, spes votiva peccatorum, crucis ligno tanquam reus, pendens homo, verus Deus, caducis nutans genibus!	<i>Hail Jesus, King of saints, promised hope of sinners, hanging like a criminal from the wood of the cross, a man, yet truly God, swaying upon your faltering knees.</i>
4 Aria Quid sum tibi responsurus, actu vilis, corde durus? Quid rependam amatori. Qui elegit pro me mori, ne dupla morte morerer?	<i>What can I answer you, vile in act and hard of heart? How may I repay the lover who chose to die for me so that I should not die a double death?</i>
5 Aria Ut te quaeram mente pura, sit haec mea prima cura, non est labor nec gravabor, sed sanabor et mundabor, cum te complexus fuero.	<i>To seek you with a pure mind, let this be my first care. This is no labour to oppress me; rather I shall be healed and cleansed when I have embraced you.</i>
6 Concerto Ad ubera portabimini <i>da capo</i>	
<b>III Ad manus</b>	<i>Upon the hands</i>
1 Sonata	
2 Concerto Quid sunt plagae istae in medio manuum tuarum?	<i>What are these wounds in the middle of your hands? (Zech. 13.6)</i>
3 Aria Salve Jesu, pastor bone, fatigatus in agone, qui per lignem es distractus et ad lignum es compactus expansis sanctis manibus.	<i>Hail, Jesus, good shepherd, worn out in the fight, who are torn apart by the cross, and nailed to the wood with holy hands outstretched.</i>

- 4 Aria  
Manus sanctae, vos amplector et gemendo condelector,  
grates ago plagis tantis clavis duris guttis sanctis dans  
lacrimas cum oculis.  
*Holy hands, I embrace you, and take delight in groaning. I give  
thanks for such great wounds, for the bitter nails, the holy  
drops, mingling tears with my kisses.*
- 5 Aria  
In cruore tuo lotum me commendo tibi totum, tuae  
sanctae manus istae me defendant, Jesu Christe, extremis  
in periculis.  
*Washed in your blood, I commend myself wholly to you. Let  
your holy hands defend me, Jesus Christ, in my final peril.*
- 6 Concerto  
Quid sunt plagae istae *da capo*
- IV Ad latus** *Upon the side*
- 1 Sonata
- 2 Concerto  
Surge, amica mea, speciosa mea, et veni: columba mea in  
foraminibus petrae, in caverna maceriae.  
*Arise, my love, my fair one, and come away: my dove, that are  
in the clefts of the rock, in the hollows of the wall.  
(Song of Solomon, 2 13-14)*
- 3 Aria  
Salve latus salvatoris, in quo latet mel dulcoris, in quo  
patet vis amoris, ex quo scatet fons cruoris, qui corda lavat  
sordida.  
*Hail, Saviour's side, in which the honey of sweetness lies  
hidden, in which the power of love lies open, from which wells  
the fount of blood that washes unclean hearts.*
- 4 Aria  
Ecce tibi appropinquo, parce, Jesu, si delinquo, verecunda  
quidem fronte, ad te tamen veni sponte scrutari tua  
vulnera.  
*Behold, I approach you, spare me, Jesus, if I fail, shamefaced as  
I am, still I have come to you freely to examine your wounds.*
- 5 Aria  
Hora mortis meus flatus intret, Jesu, tuum latus, hinc  
expirans in te vadat, ne hunc leo trux invadat, sed apud te  
permaneat.  
*At the hour of my death let my breath enter your side, Jesus. As  
it rushes forth, may it enter you, lest the savage lion invade my  
body, but may my soul abide with you for ever.*
- 6 Concerto  
Surge, amica mea *da capo*
- V Ad faciem** *Upon the face*
- 1 Sonata
- 2 Concerto  
Illustra faciem tuam super servum tuum; salvum me fac in  
misericordia tua.  
*Let your face shine upon your servant; save me in your mercy.  
(Psalm 31:16)*
- 3 Aria  
Salve, caput cruentatum, totum spinis coronatum,  
conquassatum, vulneratum, arundine verberatum. Facie  
sputis illita.  
*Hail, bloodied head, all crowned with thorns, shattered,  
wounded, beaten with a reed. Your face all smeared with spit.*
- 4 Aria  
Dum me mori est necesse, noli mihi tunc deesse. In  
tremenda mortis hora veni, Jesu, absque mora, tuere me  
et libera !  
*When the time comes for me to die, do not be far from me  
then. In the terrible hour of death come, Jesus, without delay,  
protect me and set me free !*
- 5 Concerto  
Cum me jubes emigrate, Jesu care, tunc appare. O amator  
amplectende, temet ipsum tunc ostende in cruce  
salutifera.  
Amen.  
*When you tell me to depart, dear Jesus, appear to me then. O  
lover to be embraced, show yourself to me then upon the  
saving cross.  
Amen.*

**Henry Purcell (1659-1695) *Three Parts on a Ground*, Biagio Marini (c. 1597-1665) *Passagallo*, Nicola Matteis (d.1714?) *Ground on the Scotch Humour***

The second half of tonight's concert begins with a selection of 17<sup>th</sup> century 'ground bass' compositions, all of which are based on a repeated bass-line or chord sequence. This form was widespread during the Baroque period, having been developed from Renaissance 'division' techniques, in which composers wrote sets of variations on contemporary popular tunes and dances.

The *passacaglia* was one such ground bass piece, originating from an early seventeenth century Spanish dance of stately character, which Baroque composers used often as a finale to suites or operas. The obscure Italian composer Marini's *Passagallo*, is an early example of the form.

Purcell's *Three Parts on a Ground* is set on a ground bass very similar to that used by Pachelbel in his famous *Canon*. The style of this piece is quite different, however, showing Purcell's compositional skills in the frequent changes of tempo and texture as the bass departs at times from its six-note pattern.

Matteis published his *Ground on the Scotch Humour* soon after his arrival in London, having walked from Naples with his violin strapped to his back. His reputedly fiery playing is evident in this folk-like piece.

**Antonio Vivaldi (1678-1741) *Introduzione al Gloria (RV 642)*, *Gloria (RV 589)***

The *introduzioni* of Vivaldi's time were similar to motets - sacred solo cantatas with Latin texts - and typically consisted of two arias and one or two recitatives. They were performed by a soloist following the *Credo* during Mass, but without the concluding "Alleluia" of the motet, since they were introductory movements to settings of liturgical texts. Vivaldi scored them invariably for either soprano or alto with strings and continuo, providing a relatively restrained instrumental accompaniment to set off a florid, at times even exhibitionistic vocal style. It is in part because of this, as well as for their melodic appeal, that his motets are often referred to as concertos for voice.

The first of Vivaldi's settings of the *Gloria* (RV588) has its own *introduzione* (RV639/639a), which is exceptional in being composed with the intention of leading into the full work without a break. It is not known which of his other *introduzioni al Gloria* might have served customarily as a prelude to his better known second setting (RV 589). However, 'Ostro picta, armata spina' (RV639/639a), which will be sung this evening and was composed as a separate work, has been chosen for its musical style and choice of key as a fitting companion. It consists of two solo arias for soprano, linked by a recitative, and whilst it is not certain that it was the work of Vivaldi, it seems to have originated during the years 1713-19, in which he wrote the *Gloria*. This was his second period of working at the Ospedale della Pieta, the most celebrated of the four Venetian orphanages for young girls because of the high standard of its musical performances. It would certainly appear to have been written for the patronal festival of the Pieta, the Visitation of the Blessed Virgin on July 2<sup>nd</sup>, since the recitative refers to Mary receiving a visit ("dum hodie visitatur").

The text mingles Arcadian with Christian imagery. The initial semistrophe of the first aria refers cheerfully to the beauty of a rose, while the second (the 'B' section of the *da capo* structure) provides a sombre contrast, describing how the rose droops and loses its fragrance in the evening. The recitative develops the metaphor by comparing the permanent glory of the humble mother of Jesus to the transitory character of worldly praise. The lilting, dance-like second aria goes on to sing in praise of the Virgin, prefiguring the liturgical text of the *Gloria* itself.

In both his settings of the *Gloria*, as in his other two great works in D major (the two settings of Psalm 110: *Dixit Dominus*), Vivaldi opens with the brilliance of the trumpet key for the *Gloria* itself. In this setting (RV589), he uses it also for the closing movement, a dignified, fugal 'Cum Sancto Spiritu' punctuated by trumpet solos. For the second movement, 'Et in terra pax hominibus', however, he moves to a contrasting, slower tempo in B minor, thus giving it a sense of scale and profundity well beyond that normally associated with *concerti* of the period. This is followed by a lively, tuneful orchestral introduction to the sparkling duet for two sopranos in 'Laudamus te' before two choral movements in E minor - the brief but emphatically ascending 'Gratias agimus tibi', from which sopranos lead each part in succession into the brisk fugue of 'Propter magnam gloriam'. Then comes the delightful Largo, in *siciliana* form, of the 'Domine Deus' as the soprano soloist engages in a lyrical dialogue with the instrumental accompaniment. Altos and basses take up the energetic orchestral introduction of the 'Domine fili unigenite', consolidating its brisk, rhythmic waves, into a sustained, fugal paean through which the sopranos sail confidently. The 'Domine Deus, Agnus Dei' is comparable in scale and sobriety to the second movement and elaborates its sustained call for divine mercy in a duet between contralto soloist and chorus. The chorus, led by basses, then move slowly and quietly into the brief 'Qui tollis...' before the alto soloist's aria 'Qui sedes...', in which Vivaldi introduces the five-note motif of the reprise of the opening 'Gloria', which provides the tune for the choral 'Quoniam tu solus Sanctus' that follows. Vivaldi reworked the final movement, 'Cum Sancto Spiritu', from a setting by his contemporary, G. M. Ruggieri, on the same text - having already adapted it for the final movement of his own earlier setting, to which it bears distinct similarities. As in the earlier work, he punctuates the movement with flourishing passages for solo trumpet as the choir move, from the basses' martial introduction, through their complex, carefully interwoven fugue, to the work's dignified conclusion.

*Introduzione al Gloria* (Denise Leigh soprano)

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|--|--|
| <p>1 Ostro picta, armata spina,<br/>Summo mane quae superba,<br/>Floruit pulchra, vaga rosa.</p> <p>Iam declinans vespertina<br/>Pallet, languet velut herba,<br/>Nec odora nec formosa.</p>   | <p><i>Purple-painted, armed with thorns,<br/>Splendid at height of morning,<br/>Flourished the fair rambling rose.</i></p> <p><i>Now at evening, already drooping,<br/>It pales and wilts like grass,<br/>No longer fragrant or shapely.</i></p>   |
| <p>2 Sic transit vana et brevis Gloria mundi,<br/>et quae originem suam traxit ex alto,<br/>non fluxa sed aeterna,<br/>et quae sanctorum est Gloria divina<br/>semper crescit eundo.<br/>Virgo in matrem electa<br/>omnipotentis Filii,<br/>typus humilitatis,<br/>dum hodie visitatur,<br/>humilis, pura et pia mage exaltatur.</p> | <p><i>So passes the vain and brief Glory of the world,<br/>but that glory which drew its origin from the depths,<br/>eternal, never changing,<br/>the divine Glory of the saints<br/>continually increases.<br/>A virgin chosen to be mother<br/>to the all-powerful Son,<br/>the model of humility,<br/>as she is visited on this day,<br/>humble, pure and holy, so the more is she exalted.</i></p> |
| <p>3 Linguis favete,<br/>Omnes silete,<br/>Voces prophanae,<br/>Et tantum resonet:<br/>Pax in terra.<br/>In coelo Gloria.</p> <p>Iam fausti diei<br/>Tam magnae rei<br/>Curat festivitas;<br/>Laeta solemnitas,<br/>Atque memoria,<br/>Curat memoria.</p>  | <p><i>Hold still your tongues,<br/>Be silent,<br/>all profane voices,<br/>And let these words resound aloud:<br/>Peace on earth,<br/>Glory in heaven.</i></p> <p><i>Now let the celebration of<br/>This great event's auspicious day begin;</i></p> <p><i>A joyful solemnity<br/>and memorial;<br/>Let the commemoration begin.</i></p>  |

*Gloria* (Denise Leigh soprano, Shantini Cooray soprano, Fran Lane alto)

- |   |   |
|---|---|
| <p>1 Gloria in excelsis Deo,</p>  | <p><i>Glory be to God on high,</i></p>  |
| <p>2 Et in terra pax hominibus bonae voluntatis.</p>                                      | <p><i>And on earth peace, goodwill towards men.</i></p>   |
| <p>3 Laudamus te. Benedicimus te. Adoramus te. Glorificamus te,</p>                       | <p><i>We praise you, we bless you, we worship you, we glorify you,</i></p>  |
| <p>4 Gratias agimus tibi propter magnam Gloriam tuam.</p>                                 | <p><i>We give thanks to you for your great Glory.</i></p>   |
| <p>5 Domine Deus, Rex coelestis, Deus Pater omnipotens.</p>                               | <p><i>O Lord God, heavenly King, God the Father Almighty.</i></p>   |
| <p>6 Domine Fili unigenite, Jesu Christe.</p>   | <p><i>O Lord, the only begotten Son Jesus Christ.</i></p>   |
| <p>7 Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.</p> | <p><i>O Lord God, Lamb of God, Son of the Father. You that takes away the sins of the world have mercy upon us.</i></p> |
| <p>8 Qui tollis peccata mundi, suscipe deprecationem nostram.</p>                         | <p><i>You that takes away the sins of the world, receive our prayer.</i></p>  |
| <p>10 Qui sedes ad dexteram Patris, miserere nobis.</p>                                   | <p><i>You that sits at the right hand of God the Father have mercy on us.</i></p>                                       |
| <p>11 Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe.</p>  | <p><i>For you only are holy. You only are the Lord. You only are most high, Jesus Christ,</i></p>                       |
| <p>11 Cum Sancto Spiritu in Gloria Dei Patris. Amen.</p>                                  | <p><i>With the Holy Ghost in the Glory of God the Father. Amen.</i></p>   |

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## Denise Leigh soprano

Since co-winning the English National Opera/Channel 4 competition 'Operatunity' in 2002 Denise has had a full diary of concerts, recordings and other professional engagements. Among the exciting venues at which she has performed and orchestras with whom she has been working are The Royal Albert Hall for Classic FM Live with The Royal Philharmonic Orchestra directed by Orwain Arwel Hughes, The Royal Liverpool Philharmonic Orchestra directed by Carl Davis, The BBC Concert Orchestra directed by Edward Warren on Radio 2's Friday Night is Music Night and at the BBC Proms in The Park once more with Carl Davis, the Symphony Hall in Birmingham with the British Police Symphony Orchestra, The Manchester Camerata under Tim Redmond, The Liverpool R.C. Cathedral for a BBC Songs of Praise special, the Chester Summer Music Festival and the St Stephens Festival in South Kensington for conductor Christopher Glynn.

Her passion for oratorio and early music has been flourishing with performances of Handel *Messiah* at Handel's own favourite concert venue, St Georges Church in Hanover Square with the London Handel Orchestra, Mozart *Requiem* with the Harrow Choral Society, Handel *Samson* in Cambridge with the Brook Ensemble and Choir 2000, Mendelssohn *Elijah* with the Keele Bach Society, Brahms *A German Requiem* and Poulenc *Gloria*.

She has kept up her contact with the world of opera, performing with Clonter Opera and has since returned to the London Coliseum, scene of the triumphant 'Operatunity Rigoletto', to work with English National Opera in their choral oratorio *For The Public Good* in a role written for her by composer/librettist team Orlando Gough and Tasmin Collinson.

Exciting and rewarding experiences have also come from her charity work: two recitals for Seeability at St James' Palace and Kensington Palace in the presence of members of the Royal Family including the Queen, Prince Edward and the Duchess of Gloucester, at Arley Hall in Cheshire before an audience of 7000 people for The Francis House Children's Hospice, the opening of a specially adapted recording studio at The RNIB College in Surrey and a Shooting Star Children's Hospice gala theatre night at Richmond Theatre. She is proud and honoured to have recently taken over the mantle of fundraising patron of the Douglas Macmillan Hospice at Home Appeal.

Denise was awarded the High Achieving Woman of the Year at the Midlands Woman of the Year 2003 Luncheon and was a guest at the Woman of the Year Luncheon at the London Savoy where she was nominated for the national title.

She and fellow soprano Jane Gilchrist, her Operatunity co-winner, were guests at the Classical BRITS award ceremony where their joint "surprise hit" CD was nominated in the best album category. The CD *Operatunity Winners* on EMI Classics, was a best seller in Britain and Northern Europe, gaining a silver disc, staying in the Classic FM top ten for 16 weeks and remaining at the number one position in the core Classical Chart for five months.

Her EMI Classics debut solo CD *Pie Jesu* was released in September 2004, with it she continues her collaboration with producer John Fraser.

During the autumn and winter of 2004 she toured more than 30 British venues with the concert show *A Night at The Opera* in company with Jane Gilchrist, tenor Alan Oke, baritone Wyn Pencarreg and special guests The Schomberg String Quartet.

Denise's musical studies began at age sixteen when she was talent spotted while featuring as the Narrator in a production of Joseph and the Amazing Technicolor Dreamcoat. She was offered sponsorship by The Gatsby Trust acting for the Sainsbury's Organisation and her classical training began almost immediately. The renowned teacher Clare Hogan Taylor recognised the possibilities in her precocious talent and in spite of her youth agreed to take her on. They are still working together.

Her on-going collaboration with Britain's top brass bands and male voice choirs is a logical progression of her earliest musical roots when, until ten years ago, she played cornet with a number of brass ensembles. At that time she renounced the instrument to concentrate her studies on music theory and voice. Projects and performances close to her brass-banding heart include arrangements for voice and band and voice and choir of Bach *Cantata no 51*, Richard Strauss *Four Last Songs*, Ivor Gurney *Five Elizabethan Songs* and many others.

She became Mrs Denise Leigh nine years ago when she married Mr Mark Leigh. They are the proud parents of Becky, Michael and Sam.

At the time of the final Operatunity broadcast there were suggestions in some of the media that Denise might live just those fifteen minutes of fame promised to us all by Andy Warhol ... but happily this doesn't seem to be the case. It is now clear that her musical career has taken off with great certainty. Not only that, but it is steadily gaining altitude and looks set for a long and very interesting journey.



## The Musical and Amicable Society

---

Kelly McCusker	<i>violin</i>
Elizabeth MacCarthy	<i>violin</i>
Kate Fawcett	<i>viola and violin</i>
Henrik Persson	<i>cello and viola da gamba</i>
Kate Aldridge	<i>violone</i>
Eligio Quinteiro	<i>theorbo and guitar</i>
Martin Perkins	<i>organ and harpsichord</i>
Joel Raymond	<i>oboe</i>
Richard Thomas	<i>trumpet</i>

The original Musical and Amicable Society was founded in 1762 by James Kempson, an enthusiastic Birmingham-based musician, who directed the chapel choir at St Bartholomew's Church. Together with musicians from St Philip's Church (now Birmingham Cathedral) they met at Cooke's in the Cherry Orchard, a local tavern situated in Cherry Street. Here they gathered on a regular basis "for practice and recreation".

In 2003, Kate Fawcett and Martin Perkins recreated this historic society as a collective of young professional period-instrument specialists, performing in combinations ranging from small chamber ensembles to full orchestra. Already in demand, performances have included Handel's *Theodora* in Leicester, *Messiah* in Birmingham and *Acis & Galatea* for the Ross on Wye International Festival, performances of Purcell *Dido & Aeneas* in Coventry and a tour of Vivaldi *Four Seasons* with four different soloists. Future projects include *Dido & Aeneas* and Mozart *Bastien und Bastiene* for the Ross Festival, more Seasons and a tour of Baroque concerti in December. The Society has a flexible line-up, depending on programme requirements. A special feature is the democratic nature of the group, with no one fixed 'leader'. This policy is central to the philosophy of an ensemble in which the presiding ethos is one of chamber music - however large or small the formation - where each and every performer has a significant role to play. Individual members performing tonight maintain successful freelance careers with prestigious period-instrument ensembles throughout Europe, including the Academy of Ancient Music, the English Concert, the Hanover Band, the Orchestra of the Age of Enlightenment, the Symphony of Harmony and Invention, the Corelli Orchestra, European Union Baroque Orchestra and the New Dutch Academy.

### Murray Hipkin conductor

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Murray Hipkin studied at York University (with Paul Roberts), the Guildhall (with John York) and the National Opera Studio before joining the Music Staff of ENO (1983-88). He then worked for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and Opera Brava (as Musical Director), before returning to ENO in 1995 where he has appeared in *Mahagonny*, *The Silver Tassie*, Leoncavallo's *La bohème* and *The Rake's Progress* and worked extensively as a coach and répétiteur. His most recent projects include *The Valkyrie*, *Siegfried*, *Twilight of the Gods* and *Così fan tutte*. He also appeared as Denise Leigh's accompanist in the ENO/Channel 4 series, *Operatunity*. He worked with the Icelandic singer Bjork on *Pierrot Lunaire* (Verbier Festival) and John Tavener's *Prayer of the Heart*. He conducted the Cookham-based Cantorum Choir for nine years (including Bach *B minor Mass*, Brahms *Requiem*, Rossini *Petite Messe Solonelle*, Britten *Cantata Misericordiam*) and has conducted *La bohème* (Surrey Opera, Opera Box). In February 2002 he assisted the composer John Adams and acted as conductor on location for the award-winning Channel 4 film *The Death of Klinghoffer*. For Bampton Classical Opera he conducted the UK premiere of Salieri *Falstaff* and Haydn *La vera costanza*, which he also translated.



Since January 2003 he has been Musical Director of North London Chorus (Mozart *Requiem*, Brahms *Requiem*, Bach and Rutter *Magnificat*, Bernstein *Chichester Psalms*, Kodály *Missa brevis*, *Opera Gala*, Haydn *The Creation*, Stravinsky *Symphony of Psalms*, Puccini *Messa di Gloria*).

He is currently rehearsing *Anna Bolena* at the Tower of London Festival and this August will work on *The Death of Klinghoffer* at the Edinburgh International Festival.

Conducting plans include Bach *Mass in B minor* with NLC and further performances with ENO during the 2005-06 season.

*Murray Hipkin appears by permission of English National Opera*

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## North London Chorus

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We draw our members and audience from a wide area and our concerts are warmly received and well reviewed.

Murray Hipkin, our Musical Director since 2003, works with us by kind permission of English National Opera and has brought to the choir his considerable experience of both choral music and opera. His enthusiasm and skills, as teacher and conductor, have enabled the choir to flourish and develop an exciting and ambitious programme of ongoing and future performances.

We promote at least three concerts each year at a number of local venues and festivals. We have performed also in central London and on tour, in Britain and overseas.

NLC is a friendly choir and organises a range of related activities, including residential weekends, day workshops, sectional rehearsals, as well as regular social events.

### *Interested in joining us?*

We welcome new members with a good ear and voice. Some sight-reading ability and previous choral experience are advantages, but are not essential. We are committed to ensuring that the choir provides enjoyment and relaxation for our members as well as our audiences, and we aim for high standards of performance. You are welcome to attend a few rehearsals whilst deciding whether to join us. If you do so, our Musical Director will ask you to audition, so that he can assess your voice and advise you how best to develop it.

Membership is subject to availability of places in each voice part. Currently we have no vacancies for altos, but we do have a waiting list to which we can add your name.

Rehearsals are held on Thursdays, from 8pm to 10pm, at Martin School, High Road, East Finchley, London N2. Additional rehearsals for the full choir are held usually on the two Wednesdays before each concert, and once a term for each section.

Contact details are on our website at  
[www.northlondonchorus.org.uk](http://www.northlondonchorus.org.uk)



Patron  
*Janis Kelly*

Committee  
*Jeremy Pratt (Chair), Norman Cohen (Secretary), Murray Hipkin (Musical Director), James Brown, Marian Bunzl, Alan Chandler, Sheila Denby-Wood, Paul Filmer, Helene Gordon, Dan Newman*

### **Soprano**

Lucy Allen \*  
Helena Beddoe  
Michaela Carlowe  
Tracy Clark Edwards \*  
Heather Daniel \*  
Sheila Denby-Wood  
Alex Edmondson  
Penny Elder  
Marie Gibbons  
Sue Heaney \*  
Jo Hulme \*  
Enid Hunt  
Jo Lunt  
Joanna Macdonald  
Louise McIntyre  
Ros Massey \*  
Kate Onyett \*  
Julia Peters  
Verity Preest  
Joan Reardon  
Janet Saunders  
Shantini Cooray \*  
Jennie Somerville \*  
Julia Tash  
Jenny Taylor  
Pauline Treen

Jane May \*  
Margaret McGuire  
Sarah McGuire \*  
Kathryn Metzenthin \*  
Vivienne Mitchell  
Alison Salisbury  
Judith Schott  
Belinda Sharp  
Joanna Shepherd  
Sonia Singham  
Jane Spender \*  
Lisa Sutton  
Phyll White  
Catherine Whitehead

### **Tenor**

Ridley Burnett  
James Brown \*  
Alan Chandler \*  
Jeremy Pratt  
Gill Robertson \*  
Stephen Sharp  
Chris Siva Prakasam \*  
James Smith

### **Bass**

David Berle \*  
William Brown  
Bill Bulman  
Paul Cairns  
Norman Cohen  
Paul Filmer  
Yoav Landau-Pope  
Stuart Little  
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Tony Shelton \*

### **Alto**

Marian Bunzl  
Deborah Cairns  
Alison Cameron  
Sarah Falk \*  
Eleanor Flaxen  
Helene Gordon  
Megan Greene  
Viv Gross \*  
Gill Healey  
Fran Lane  
Susan Le Quesne  
Alice Mackay \*

*Rehearsal accompanist* Bethany Phillips

\* denotes semi-chorus in *Membra Jesu Nostris*

## Acknowledgements

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Box office	<i>Chris Siva Prakasam</i>
Programme notes	<i>Paul Filmer (with thanks to Helene Gordon, Dan Newman Martin Perkins and Murray Hipkin)</i>
Latin translation	<i>Deborah Cairns</i>
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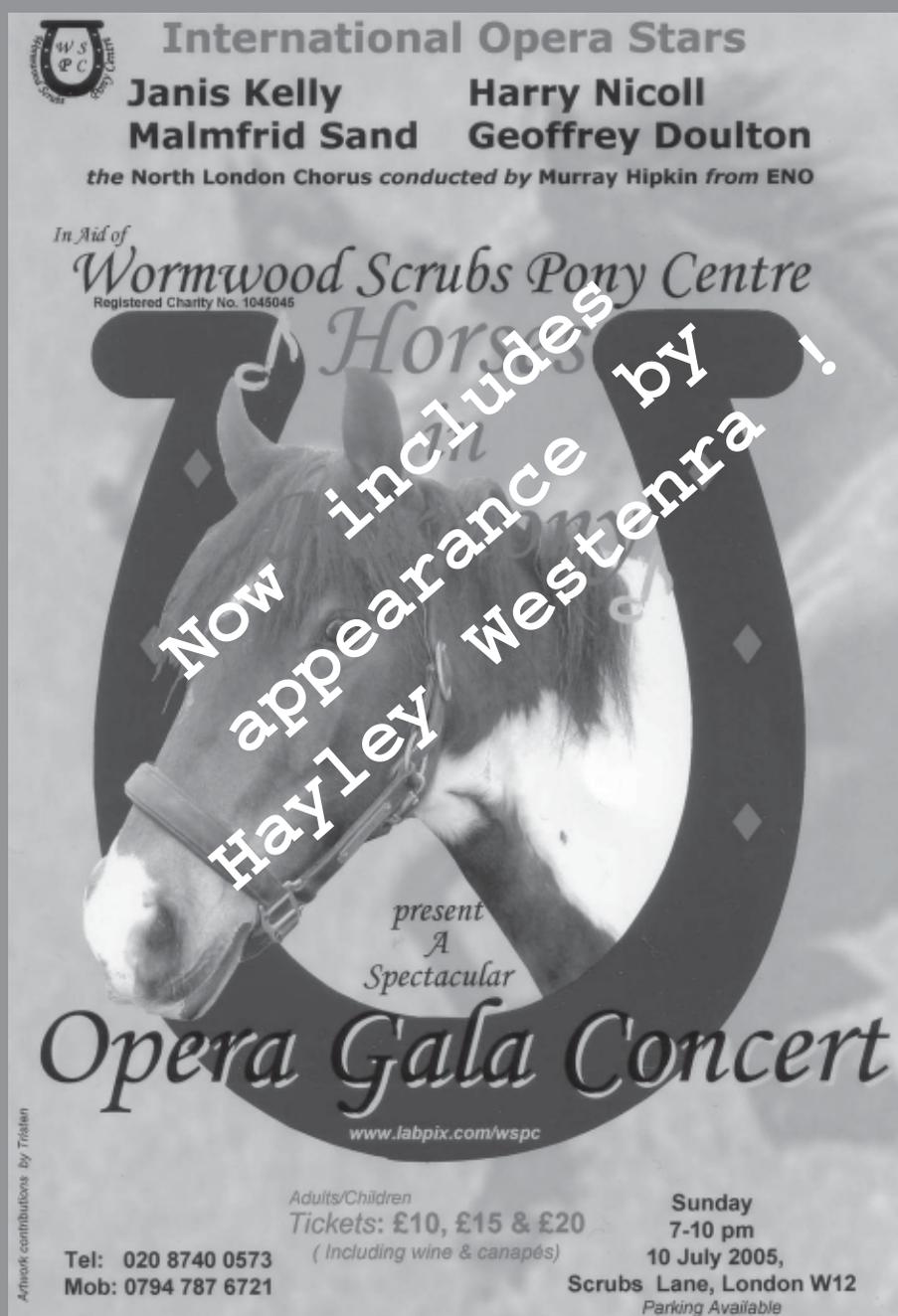
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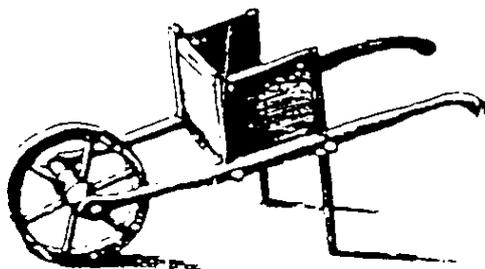
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## North London Chorus - previous concerts

<b>10 Dec 1977</b>	Schubert <i>Mass in G</i> Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	ATR
<b>13 May 1978</b>	Haydn <i>Nelson Mass</i>	ADR
<b>16 Dec 1978</b>	Various <i>Christmas Carols</i>	ADR
<b>30 Jun 1979</b>	Beethoven <i>Mass in C</i>	URT
<b>2 Feb 1980</b>	Vivaldi <i>Gloria</i> Bach <i>Magnificat in D</i>	SMH
<b>5 Jul 1980</b>	Songs by various English composers	CMH
<b>6 Dec 1980</b>	Fauré <i>Pavane, Requiem</i>	SJM
<b>4 Apr 1981</b>	Handel <i>Belshazzar</i>	SJM
<b>3 Apr 1982</b>	Rossini <i>Petite Messe Solennelle</i>	SJM
<b>27 Jan 1982</b>	Handel <i>Zadok the Priest, Dettingen Te Deum</i>	SJM
<b>29 Jan 1983</b>	Britten <i>Rejoice in the Lamb</i> Handel <i>Zadok the Priest</i>	BRE [1]
<b>26 Mar 1983</b>	Britten <i>Rejoice in the Lamb</i> Stravinsky <i>Mass</i>	URT
<b>12 Nov 1983</b>	Mozart <i>Ave Verum Corpus, Requiem</i>	EFM
<b>28 Jan 1984</b>	Mozart <i>Ave Verum Corpus, Dies Irae</i> from <i>Requiem</i>	BRE
<b>24 Mar 1984</b>	Bach <i>Cantata No 9</i> Haydn <i>Maria Theresa Mass</i>	SJM
<b>4 Jul 1984</b>	Handel <i>Messiah</i>	SMH
<b>23 Mar 1985</b>	Geoffrey Burgon <i>Short Mass</i> Victoria <i>O Quam Gloriosum</i> Kodály <i>Missa Brevis</i>	EFM [2]
<b>10 Nov 1985</b>	Handel <i>Zadok the Priest</i> Thomas Linley Jnr <i>Music in the Tempest</i> Mozart <i>Vesperae Solennes de Confessore</i>	SJS
<b>15 Mar 1986</b>	Haydn <i>Missa brevis, St. Joannis de Deo</i> Pergolesi <i>Magnificat</i> Vaughan Williams <i>Benedicite</i>	EFM
<b>21 Mar 1987</b>	Britten <i>Two Flower Songs</i> Messiaen <i>Sacrum Convivium</i> Bruckner <i>Christus Factus Est</i> Purcell <i>Te Deum Laudamus, Jubilate Deo</i>	EFM
<b>8 Nov 1987</b>	Beethoven <i>Mass in C major</i>	QEH
<b>19 Mar 1988</b>	Vivaldi <i>Beatus Vir</i> Rutter <i>Requiem</i>	ADR
<b>26 Nov 1988</b>	Mozart <i>Ave Verum Corpus, Mass in C minor</i>	SJS
<b>18 Mar 1989</b>	Palestrina <i>Missa Brevis</i> Brahms <i>Lieblieder Waltzer</i>	EFM
<b>18 Jun 1989</b>	Mozart <i>Kyrie in D minor</i> Haydn <i>Nelson Mass</i>	SJS
<b>25 Nov 1989</b>	Mozart <i>Mass in C major, Requiem</i>	SJS
<b>24 Mar 1990</b>	Fauré <i>Pavane, Cantique de Jean Racine</i> Rutter <i>Requiem</i>	URT
<b>10 Jun 1990</b>	Vivaldi <i>Gloria</i> Bach <i>Magnificat</i>	SJS
<b>1 Dec 1990</b>	Bach <i>Christmas Oratorio (Parts i-iv)</i>	ADR
<b>09 Mar 1991</b>	Fayrfax <i>Magnificat (Regale)</i> Pergolesi <i>Magnificat</i> Mozart <i>Ave Verum Corpus, Missa Brevis</i>	ADR
<b>30 Jun 1991</b>	Stravinsky <i>Mass</i> Mozart <i>Missa Longa in C</i>	SJS
<b>1 Dec 1991</b>	Rossini <i>Petite Messe Solennelle</i>	SJS
<b>21 Jun 1992</b>	Schutz <i>Aller Augen Warten Auf Dich,</i> <i>Herre Meine Seele Erhebt Den Herren</i> Bruckner <i>Three Graduals, Mass No 2 in E minor</i>	SJS
<b>29 Nov 1992</b>	Haydn <i>Te Deum Laudamus</i> Handel <i>Coronation Anthem No 4</i> Mozart <i>Vesperae Solennes de Confessore</i>	QEH [3]
<b>21 Mar 1993</b>	Copland <i>In The Beginning</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	LJS
<b>26 Jun 1993</b>	Vivaldi <i>Beatus Vir</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	ADR
<b>26 Feb 1994</b>	Bach <i>Mass in B minor</i>	SJM
<b>25 Jun 1994</b>	Byrd <i>Mass in Five Voices</i> Howells <i>Magnificat, Nunc Dimitis, Te Deum</i> Kodály <i>Missa Brevis</i>	SJM
<b>3 Dec 1994</b>	Handel <i>Messiah</i>	SJM
<b>5 Mar 1995</b>	Various <i>Opera choruses</i>	SJM
<b>10 Jun 1995</b>	Mendelssohn <i>Elijah</i>	SJM
<b>2 Dec 1995</b>	Britten <i>Saint Nicholas</i> Various <i>Christmas music</i>	SJM [4]
<b>23 Mar 1996</b>	Bach <i>Jesu, meine Freude, Mass in G minor</i>	SJM
<b>22 Jun 1996</b>	Mozart <i>Regina Coeli, Requiem</i>	SJM
<b>7 Dec 1996</b>	Haydn <i>The Creation</i>	SJM
<b>15 Mar 1997</b>	Palestrina <i>Tu es Petrus</i> Frank <i>Chorale no 3 in A minor</i> Vaughan Williams <i>Benedicite</i> Buxtehude <i>Prelude and Fugue in F# Minor</i> Ireland <i>Elegaic Romance</i> Kodály <i>Missa Brevis</i>	SJM
<b>28 Jun 1997</b>	Various	SSD [5]
<b>12 Jul 1997</b>	Various	SJM [5]
<b>6 Dec 1997</b>	Handel <i>Israel in Egypt</i>	SJM
<b>21 Mar 1998</b>	Bach <i>Lobet den Herrn, alle Heiden</i> Palestrina <i>Missa Aeterna Christi Munera</i> Brahms <i>Lieblieder</i>	SJM
<b>4 Apr 1998</b>	Handel <i>Israel in Egypt</i>	WLS[6]
<b>23 May 1998</b>	Beethoven <i>Symphony no 9</i>	REH
<b>20 Jun 1998</b>	Mozart <i>Mass in C Minor</i>	SJM
<b>5 Dec 1998</b>	Byrd <i>Various</i> Poulenc <i>Quatre Motets pour le Temps de Noel</i> Pinkham <i>Various</i> Holst <i>Christmas Day</i>	SJM [7]
<b>13 Mar 1999</b>	Bach <i>Mass in G minor</i> Handel <i>Dixit Dominus</i>	SJM

<b>12 Jun 1999</b>	Victoria <i>O Quam Gloriosum</i> Vaughan Williams <i>A Vision of Aeroplanes</i> Bernstein <i>Chichester Psalms</i>	SJM
<b>4 Dec 1999</b>	Mozart <i>Benedictus sit Deus</i> Haydn <i>Mass in B flat "Harmoniemesse"</i>	SJM
<b>9 Apr 2000</b>	Fauré <i>Cantique de Jean Racine</i> Mozart <i>Vesperae Solennes de Confessore</i> Sarah Rodgers <i>Windhover Te Deum [9]</i>	OLM[8]
<b>8 Jul 2000</b>	Bach <i>Jesu, meine Freude</i> Britten <i>Rejoice in the Lamb, Antiphon, Missa Brevis,</i> <i>Traditional Sprituals</i>	SJM [10]
<b>9 Dec 2000</b>	Bach <i>Christmas Oratorio</i>	SJM
<b>31 Mar 2001</b>	Rossini <i>Petite Messe Solennelle</i> Puccini <i>Requiem</i>	SMH
<b>30 Jun 2001</b>	Songs by Gershwin, Copland, Arlen, Rodgers and Hart	SJN
<b>8 Dec 2001</b>	Handel <i>Theodora</i>	SJM
<b>16 Mar 2002</b>	Mozart <i>Coronation Mass</i> Poulenc <i>Gloria</i>	SJM
<b>30 Jun 2002</b>	Elgar <i>The Later Part Songs</i> Burgon <i>Magic Words</i> Handel <i>Theodora (chorus highlights)</i> Vaughan Williams <i>Five Mystical Songs</i>	ADR [11]
<b>7 Dec 2002</b>	Handel <i>Messiah</i>	SJM
<b>5 Apr 2003</b>	Mozart <i>Requiem, Ave Verum Corpus, Dixit Dominus</i>	SJM
<b>29 Jun 2003</b>	Bruckner <i>Christus Factus Est, Locust Iste</i> Brahms <i>Geistliches Lied, Ein Deutsches Requiem</i>	URH
<b>6 Dec 2003</b>	Bach <i>Magnificat in D</i> Rutter <i>Magnificat</i>	SJM
<b>27 Mar 2004</b>	Bernstein <i>Chichester Psalms</i> Kodály <i>Missa Brevis</i> Pärt <i>The Beatitudes</i>	SMH
<b>14 May 2004</b>	Rutter <i>Magnificat (excerpts)</i> Pärt <i>The Beatitudes</i> Kodály <i>Missa Brevis (excerpts)</i>	STM [12]
<b>26 Jun 2004</b>	Various <i>Opera choruses</i>	JUD
<b>27 Nov 2004</b>	Haydn <i>The Creation</i>	ART
<b>17 Apr 2005</b>	Stravinsky <i>Symphony of Psalms</i> Puccini <i>Messa di Gloria</i>	ART

### Venue codes

ATR	All Saints, Talbot Road, Highgate
ADR	All Saints, Durham Road, East Finchley
URT	United Reformed Church, Tetherdown, Muswell Hill
SMH	St. Michael's Church, Highgate
CMH	Creighton School, Muswell Hill
SJM	St. James' Church, Muswell Hill
BRE	National Federation of Music Societies competition, Brent Town Hall
EFM	East Finchley Methodist Church
SJS	St. John's, Smith Square
QEH	Queen Elizabeth Hall, South Bank Centre
LJS	Liberal Jewish Synagogue, NW8
SSD	Sint Servaaskerk, Diepenbeek, Belgium
WLS	West London Synagogue, W1
REH	Regent Hall, W1
OLM	Our Lady of Muswell Church, Muswell Hill
SJN	St. James' Church, Nayland, Suffolk
URH	United Reformed Church, Highgate
STM	St. Thomas More Church, Maresfield Gardens, NW3
JUD	The Church of St. Jude-on-the-Hill, Hampstead Garden Suburb
ART	artsdepot, North Finchley

### Notes

1	Winners of National Federation of Music Societies competition
2	First concert as North London Chorus (previously The Hill Singers)
3	In aid of North London Hospice
4	Joint concert with Fitzjohn's Primary School Chamber Choir
5	Joint concert with Cantores Servadie, Hasselt
6	In aid of Youth At Risk, Barnet
7	Joint concert with St. James' Church Children's Choir
8	In aid of the Red Cross
9	First performance : commissioned by Muswell Hill Christian Council
10	Joint concert with Bella Cora
11	Part of East Finchley Arts Festival
12	Joint concert with Ensemble Patagonia

### Conductors

10 Dec 1977 to 8 Jul 2000 *	Alan Hazeldine
9 Dec 2000 to 30 Jun 2002	Matthew Andrews
7 Dec 2002	Colin Myles
5 Apr 2003 to date	Murray Hipkin

\*except 28 Jun and 12 Jul 1997 when jointly conducted with R Luts

## Next concerts

Sunday 10 July 2005, 7.30pm  
Wormwood Scrubs Pony Centre W12  
*Horses in Harmony : Opera Gala in aid of the Wormwood Scrubs Pony Centre*

Saturday 14 January 2006, 7.30pm  
St James' Church, Muswell Hill  
*Bach Mass in B minor*

Saturday 8 April 2006, 7.30pm  
St Michael's Church, Highgate  
*Holst Hymn of Jesus, Fauré Requiem, Britten Les Illuminations*