

REQUIEM in C minor
Salieri

MESSA DI GLORIA
Puccini

Saturday 14th July 2018
7:30pm
St James Church, Muswell Hill

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SALIERI
Requiem in C Minor

PUCCINI
Messa di Gloria

Saturday 14th July 2018
St James Church, Muswell Hill

Yvette Bonner *soprano*
Martha Jones *mezzo*
Christopher Turner *tenor*
James Cleverton *baritone*

North London Chorus

Meridian Sinfonia
Eleanor Gilchrist *leader*

Murray Hipkin *conductor*

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REQUIEM IN C MINOR

ANTONIO SALIERI

Antonio Salieri (1750-1825): *Requiem in C minor* (1804)

He heard and saw with all his attention, and from the overture to the last choir there was not a piece that didn't elicit a 'Bravo' or a 'Bello!' from him.

Thus wrote Mozart in 1791, in his last letter to his wife, of Salieri's response at a performance of *The Magic Flute* to which Mozart had invited him, having driven Salieri to the theatre in his own carriage. This surely gives the lie to Peter Shaffer's dramatic fantasy, in his 1979 play *Amadeus*, given even greater exposure when filmed by Milos Forman in 1984, that Salieri was so jealous of Mozart's greater success that he conspired to kill him. Yet Shaffer was not the first to dramatise the fiction: Alexander Pushkin's 1830 play *Mozart and Salieri*, which was made into an opera by Rimsky-Korsakov in 1898 gave it wide currency. This patently false version of their relationship might also have stemmed initially in part from Leopold Mozart writing to his daughter, Nannerl, on the occasion of Salieri gaining appointment in preference to Mozart as Princess Elizabeth of Württemberg's music teacher that 'Salieri and his tribe will move heaven and earth to put him down.' And Salieri's confidant, Anselm Huttenbrenner, stated in his recollections of their relationship that whilst 'Salieri always spoke of Mozart with exceptional respect and did not harbour a grudge against him...whenever he spotted a weak point in Mozart he drew his students' attention to it.'

The evidence points much more to a friendly rivalry between the two contemporaries: they often competed for appointments and shared Lorenzo da Ponte as their librettist. After 1785, once Mozart



was established in Vienna, Salieri, who was at the time by far the better known of the two and whose works were more frequently performed, was instrumental in securing premieres of several of Mozart's works. They studied old scores together in the imperial court library and collaborated, with Da Ponte as librettist, on a recently rediscovered cantata for voice and piano, *Per la ricuperata salute di Ofelia*, celebrating the return to the stage of the singer Nancy

Storace. Salieri was one of the few who were present at Mozart's funeral procession, acting as a pall-bearer, and he undertook responsibility for educating Mozart's son, Franz Xaver, born in the same year as that of his father's untimely death.

Ironically though, it was not until the occasion of his own funeral, more than two decades after he had composed it, that Salieri's *Requiem* was first performed. Well before then

he had resigned himself to being out of sympathy with musical taste, which he saw as 'changing in a manner completely contrary to that of my own times. Eccentricity and confusion of genres replaced reasoned and masterful simplicity.' This response seems surprising, given that as the long-serving Imperial Court Hofkapellmeister in Vienna, he was known and revered for his willingness to give free tuition to many penurious young musicians, most famously Beethoven, Liszt and Schubert – principal agents of the very changes he claimed to dislike. His relationship with Beethoven was particularly close, instructing the young pianist and composer in counterpoint, vocal composition and Italian text-setting methods. Beethoven, in turn, dedicated to him the *Three Violin Sonatas* of 1797 (Opus 12), as well as a set of piano variations based on the 'La stessa, La stessissima' duettino from Salieri's opera *Falstaff*, composed in the following year. Their tutorial relationship ended in 1809 but they remained close and Salieri directed the percussion at the premiere of Beethoven's seventh symphony at the University of Vienna in December, 1813.

As these relationships indicate clearly, Salieri was at the centre of the intensely creative musical culture of Vienna from the performance of his first opera, *Le donne letterate* in 1770, until his death more than 50 years later. Orphaned in his birthplace Legnano, near Verona in the Venetian republic, at the age of 13, he was taken to Venice two years later by Giovanni Mocenigo, an aristocratic friend of his late father, who introduced him to the composer and musical impresario Florian Gassman, with whom he lived until Gassman's death in 1774 and who made himself responsible for Salieri's education

in music and literature. Gassman took Salieri to Vienna in 1766, introducing him to the poet and librettist Pietro Metastasio and the composer Christoph Gluck, as well as the Holy Roman Emperor Joseph II who appointed him director of the Habsburg court's Italian opera in 1774, a post he held until 1792, and who recalled him from Paris in 1788 to become Austrian Imperial Kapellmeister, a post he retained until his death 36 years later.

Salieri was justifiably considered, for most of his life, the most important and successful composer of his time. He composed across several genres: more than 40 operas, to libretti in French and German as well as his preferred Italian; the sacred choral music required of him as imperial Kapellmeister, and supplementary secular choral pieces. He was also renowned as a master of orchestration, though his purely instrumental pieces were the least in number of his considerable total of over 600 works. He was being, perhaps, wisely diplomatic in attributing changes in musical taste to the loss of public favour for his work at the turn of the 18th/19th century. But in the court society of the Hapsburg Empire, public taste was inevitably influenced strongly by the Emperor. His patron, Joseph II, an enthusiast of opera, accepted – if reluctantly – that Salieri had established the superiority of Italian opera over the Germanic form of Mozart's late works. After Joseph's death in 1790, his son and successor Leopold II asserted his comparative and contrasting lack of interest in music alongside general distrust of the court administration left by his father. Salieri was granted his request to be relieved of directorship of the court opera in this unsympathetic

environment on condition that he remained court Kappelmeister. This committed him to continuing to compose sacred works, almost a hundred of them, including four accompanied masses and one to be sung *a capella*. His last (1804) opera, *Die Neger (The Negroes)*, a melodramatic German-language Singspiel to a text by Treitschke, Beethoven's librettist for *Fidelio*, was set in colonial Virginia and was a theatrical failure. This may well have been what prompted him in the same year to compose his *Requiem* with the strict instruction that it was not to be performed until his own funeral, and to confide subsequently to Huttenbrenner:

'I feel that the end of my days is drawing near; my senses are failing me; my delight and strength in creating songs are gone; he, who was once honoured by half of Europe, is forgotten; others have come and are the objects of admiration; one must give place to another. Nothing remains for me but trust in God and the hope of an unclouded existence in the Land of Peace.'

To stipulate, nevertheless, that his *Requiem* should not be performed until after his death surely indicated Salieri's confidence in both his contemporary significance and what would be his posthumous reputation. He continued to be musically active for more than another decade, conducting several premieres of Beethoven's work and the (1808) performance of *The Creation* at which the frail Haydn collapsed. He composed several large-scale secular cantatas compatible with changing Viennese imperial and emerging bourgeois tastes, and, in 1815, a major study

in late-classical orchestration: *Twenty-six Variations for the Orchestra on a theme called La Folia di Spagna*. These were not supplanted in significance until Brahms' (1873) *Saint Anthony Variations* (also known as *Variations on a Theme by Joseph Haydn*).

The *Requiem* is organised conventionally into seven numbers, but is musically quite innovative for its time, the work of a confident master of his art, notwithstanding Salieri's plaintive insistence that his music was no longer compatible with contemporary taste. Although soloists are included, they appear modestly in only three numbers (Sequenz, Sanctus and Responsoy) and always in simultaneous harmony, never individually against one another. The chorus, by contrast are required at crucial points (in the Offertory, Sanctus and Agnus Dei) to execute brief but complex fugues and close harmonies. The orchestration shows similarly innovative diversity: trombones, trumpets and percussion variously express splendour and majesty, wrath and terror - as Verdi would emulate, 70 years later, in his own similarly structured *Requiem*. Strings are used alone to give tonal colouring for a great deal of the accompaniment, complemented and at times supplanted by wind instruments - especially the English horn - to suggest particularly elegiac moods and lamentation. This combination is used quietly to open the Introit, before basses plead softly, in a gently undulating rhythm, for the dead to be granted eternal rest, followed after the briefest of pauses by the supplementary plea of the entire chorus, in full voice, for perpetual light to shine upon them. Chorus and orchestra develop the plea through repetition before insistent strings underpin the

woodwind as the choir expands it further with 'te decet...' and 'omnis caro...', then moving gently into the Kyrie and on to a concluding crescendo of 'Christe eleison'.

The Sequenz opens with the chorus's cries of 'Dies irae! Dies illa!' to accompaniment of strings and bassoon, joined by brass and percussion as they embark on the terrifying narrative of divine wrath and judgment. By far the longest of the seven numbers, it is, as for any requiem mass, the defining core of the work and for Salieri, the movement in which he displays the distinctive character of his setting. The point of significant change in his musical life when he composed it suggests also that it is a conscious display of the full range of his considerable talent. Strings set the vocal rhythm, as well as supporting it firmly through the early alternating staccato and legato iterations of 'teste David...', 'Quantus tremor...' and 'cuncta stricte...' The 'tuba mirum...' progresses in deep, rich tonal colours at different tempi and dynamics to the climactic invocation of 'Rex tremendae'. The quiet injunction for salvation which follows moves into a soft andante orchestral passage of strings and horn, generating a sweet lyricism through the dialogic alternation of female with male voices on 'salva me...', introducing the soloists' first contribution: the offer of a lengthy prayer for absolution that is the Recordare. Alternating with the chorus, they elaborate it at length through its stages of guilt, contrition, retribution and hope for salvation in tones and rhythms which reflect its various moods, concluding with the defiant majesty of 'Lacrimosa dies illa...' and an assertive 'Amen' to follow an appropriately plaintive 'Pie Jesu'.

Here, Salieri works with chorus and soloists in much the same conversational style of enlightenment individualism that Mozart developed in his instrumental concerti. The soloists collectively follow the patterns of choral singing which precede them, intensifying the prayer's progressive narrative search for contrition, absolution and redemption. But the unusual absence of virtuosic solo singing here joins the soloists in reflexive conversational dialogue with each other, as well as with chorus and orchestra. This is especially clear in the 'confutatis...', about which there is nothing fierce, rather a pensive, resigned acceptance of guilt and the consequences of sin. The setting of the Lacrimosa has, in its sad majesty, a sense of collective and justifiable unity of purpose in accepting this responsibility. Hence the conclusiveness of 'Amen': so be it.

The opening andante maestoso of the Offertory which follows reinforces this mood before a brisk change of tempo into the choral fugue celebrating the divine promise of 'Quam olim Abrahae...' Comparably contrasting tempi characterise the repeated largo e maestoso invocations of Sanctus, which open the next number before the quicksilver allegretto fugue of the Osanna, again ending in firmly extended resolution on 'excelsis'. A celebratory 'Osanna' also concludes the Benedictus which follows, in which soloists and chorus alternate at a gentle andante, reinforcing their shared assertion of divine beatitude with soft insistence and at a pace fitting for those who come to receive it.

Horn and strings announce the forceful larghetto opening of the Agnus Dei, modifying through 'qui tollis...' to quiet repetition of the

work's opening plea for final rest and everlasting light. The chorus then alternates this with the Communion, as basses lead them into a rolling fugue on *cum sanctis...* before a concluding crescendo on *'...pius es'*. For the work's closing Responsory, Salieri returns to the conversational interaction between soloists and

chorus introduced earlier in the Sequenz. Remarkably, though, the soloists' passage uses *Singspiel* (the dominant mode of expression, though in German, of his final opera) for *'Requiem aeterna...'* and *'lux perpetua...'* - the key elements of the definitive plea of this form of the Mass. They are at the centre

of this quiet simple number, calmly praying for deliverance and ending the work, almost abruptly, with a quietly confident musical certainty on *'quando coeli...et terra'*.

Paul Filmer, June 2018

Libretto

I Introitus / Kyrie

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

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

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

II Sequenz

Dies Irae

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus.

Tuba Mirum

Tuba mirum spargens sonum,
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be
When the Judge shall come
To judge all things strictly.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex Tremendae

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tamus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis Maledictis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Lacrimosa

Lacrimosa dies illa
 Qua resurget ex favilla
 Judicandus homo reus.
 Huic ergo parce, Deus,
 Pie Jesu Domine,
 Dona eis requiem.
 Amen

Mournful that day
 When from the dust shall rise
 Guilty man to be judged.
 Therefore spare him, O God.
 Merciful Jesu,
 Lord Grant them rest.
 Amen

III Offertorium**Domine Jesu**

Domine, Jesu Christe, Rex gloriae,
 libera animas omnium fidelium defunctorum
 de poenis inferni, et de profundo lacu:
 libera eas de ore leonis,
 ne absorbeat eas tartarus,
 ne cadant in obscurum,
 sed signifer sanctus Michael
 repraesentet eas in lucem sanctam,
 quam olim Abrahae promisisti
 et semini ejus.

Lord Jesus Christ, King of glory,
 deliver the souls of all the faithful
 departed from the pains of hell and from the bottomless pit.
 Deliver them from the lion's mouth.
 Neither let them fall into darkness
 nor the black abyss swallow them up.
 And let St Michael, Thy standard-bearer,
 lead them into the holy light
 which once Thou didst promise
 to Abraham and his seed.

Hostias

Hostias et preces, tibi, Domine,
 laudis offerimus:
 tu suscipe pro animabus illis,
 quarum hodie memoriam facimus:
 fac eas, Domine, de morte transire ad vitam,
 quam olim Abrahae promisisti
 et semini ejus.

We offer unto Thee this sacrifice
 of prayer and praise.
 Receive it for those souls
 whom today we commemorate.
 Allow them, O Lord, to cross from death into the life
 which once Thou didst promise to Abraham
 and his seed.

IV Sanctus

Sanctus, Sanctus, Sanctus,
 Dominus Deus Sabaoth!
 Pleni sunt coeli et terra gloria tua.
 Osanna in excelsis.

Holy, holy, holy,
 Lord God of Sabaoth.
 Heaven and earth are full of Thy glory.
 Hosanna in the highest.

V Benedictus

Benedictus qui venit in nomine Domini.
 Osanna in excelsis.

Blessed is He who cometh in the name of the Lord.
 Hosanna in the highest.

VI Agnus Dei / Communio

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

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

Lux Aeterna

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

May eternal light shine on them, O Lord.
 with Thy saints for ever, because
 Thou art merciful.
 Grant the dead eternal rest, O Lord,
 and may perpetual light shine on them,
 with Thy saints for ever,
 because Thou are merciful.

VII Libera me

Libera me, Domine, de morte aeterna, in die illa
 tremenda
 Quando caeli movendi sunt et terra
 Dum veneris iudicare saeculum per ignem.

Deliver me, O Lord, from death eternal on that fearful
 day,
 When the heavens and the earth shall be moved,
 When thou shalt come to judge the world by fire.

Tremens factus sum ego, et timeo, dum discussio
 venerit, atque ventura ira.
 Quando caeli movendi sunt et terra
 Dies illa, dies irae, calamitatis et miseriae, dies
 magna et amara valde.

I am made to tremble, and I fear, till the judgment be
 upon us, and the coming wrath,
 When the heavens and the earth shall be moved.
 That day, day of wrath, calamity and misery, day of
 great and exceeding bitterness,

Dum veneris iudicare saeculum per ignem.
 Requiem aeternam dona eis, Domine: et lux perpetua
 luceat eis.

When thou shalt come to judge the world by fire.
 Rest eternal grant unto them, O Lord: and let light
 perpetual shine upon them.

Libera me, Domine, de morte aeterna, in die illa
 tremenda
 Quando caeli movendi sunt et terra.

Deliver me, O Lord, from death eternal on that fearful
 day,
 When the heavens and the earth shall be moved.

INTERVAL

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

MESSA DI GLORIA

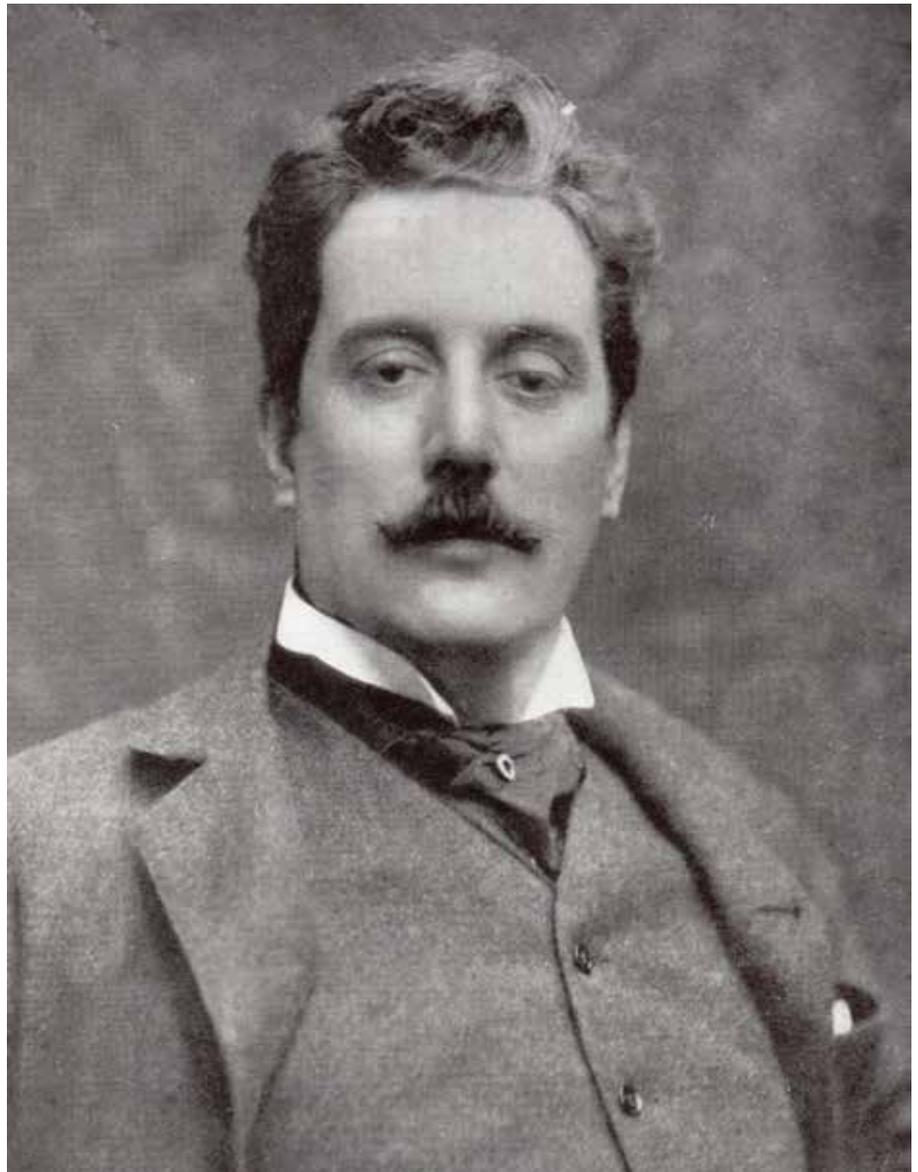
GIACOMO PUCCINI

Giacomo Puccini (1858–1924): *Messa di Gloria* (1880)

I have to put real emotions into my music, I have to feel them grab me, shake me.

Puccini reflected in these terms on his attitude to composition during his later years but, as this early work makes quite clear, it was at the core of his aesthetic from the outset of his career. He was destined initially to be a composer of religious music. For four generations before him, since 1739, a member of his family had been regarded as the 'official musician' of the city of Lucca - organist and choirmaster at the Duomo San Paolino, the cathedral of its patron Saint - a role handed down from father to son. Thus, when Puccini's father, Michele, died in 1864, his uncle, Fortunato Magi, was appointed to the post by the city council, with the stipulation that he 'should and must' abdicate in favour of Giacomo as soon as the latter became qualified. To this end, Puccini entered the Istituto Musicale Pacini in his early teens, and at 14 moved from being a choirboy to becoming organist at the Duomo San Martino, earning a reputation for his precocious and, at times, irreverent improvisations on Tuscan folk songs and contemporary popular opera. At 16 he began composing seriously and by 1877 had already attracted serious critical attention for *Plaudite Populi*, a motet for baritone solo, mixed chorus and orchestra. This was first performed at a student concert on the eve of the feast day of Lucca's patron saint Paolino and showed, according to a reviewer in the local newspaper, *La Provincia di Lucca*, that Puccini "could become a composer of considerable skill, since he shows a suitable aptitude for his art."

By this time, however, though he had not yet declared it, Puccini had



already chosen the future direction of his career, which was to be in dramatic opera rather than liturgical music. He had been sufficiently eager, during the spring of 1876, to walk the twenty miles from Lucca to Pisa and back for a performance of Verdi's *Aida*, and it is this experience which seems finally to have decided him on becoming a composer of musical theatre. He said later in life that he "felt that a musical window had opened for me." More than a

glimpse through that window into the future was offered by Puccini in his graduation exercise for the Pacini Institute, composed to be performed, as had been his earlier motet, on the eve of the Feast of San Paolino, in July 1880.

The work was entitled by Puccini, simply and accurately, *Messa a quattro voci*, though it has come to be better known under the apocryphal name of *Messa di Gloria*, around

which a curious legend grew during the second half of the 20th century. The change of title occurred with the alleged 'rediscovery', in 1951, of 'the aged manuscript' among the collection of Puccini's works held by the family of his musical secretary, Vandini. This occurred when the family assisted the research of an emigré Italian priest, Father Dante del Fiorentino, who had known Puccini when a young curate at nearby Torre del Lago and was visiting Lucca to collect material for a biography of the composer, subsequently published under the effusive title of *Immortal Bohemian*. On his return home to New York, Fr Dante arranged for the first US performance of the mass in Chicago by the Swedish Choral Club, under the direction of Alfredo Antonini at the Grant Park Concerts on July 12 1952, 72 years, almost to the day, after its first performance in Lucca. 'Program Notes' detailing the 'rediscovery' of 'this musical treasure', which seem to have established the legend that still surrounds it, were published on the verso of the cover of the score published in America by Mills Music in 1951 and in Europe by Ricordi in 1952, when it was performed in Naples by the Orchestra e Coro Scarlatti in December of that year. In fact, 'rediscovery' was not necessary - the work was never lost, nor had it disappeared, and was always known to Puccini scholars, amongst whom Fr Dante would not have been the first to consult the Vandini collection. The rarity of performance, until its entry into the modern choral repertoire where it now occupies an important place, was almost certainly a result of Puccini's intention that it should stand as a summation, however early in his career, of his style as a composer of liturgical music, and as his valediction to the genre. It may have been for this reason that

it included a Credo that he had composed in 1878 as well as his successful motet of the previous year, which was inserted after the Gloria. By the end of 1880, Puccini had made his break with family tradition and left Lucca to further his studies - but now of operatic and orchestral composition - in Milan.

If Puccini's contemporaries harboured any doubts that his musical future was to be in the theatre, hearing this mass would surely have dispelled them. From the outset, with the soaringly sweet, fugal elaborations of 'eleison' in the opening lines of the Kyrie, the chorus begins an unequivocally dramatic celebration of the ritual accompanying the sacrament, which is sustained throughout its performance. Moreover, several passages of this work, as with pieces from his other, early non-operatic compositions, appear subsequently, in scarcely disguised form as themes in his operas.

Relatively short though it is (just 67 bars), the Kyrie nevertheless contains two distinct themes, structured in three parts; the first and last is stated in an orchestral introduction and brief conclusion, dominated by strings, and developed with exquisite fulsomeness in the phrase 'Kyrie eleison' itself in A-flat major, which opens and closes the choral passages of the movement. Between these, the 'Christe eleison', in F minor, offers a brief, almost stentorian fugal endorsement of the plea for mercy, led *forte* and rapidly by the basses. Puccini puts the same sumptuous melody to different, but equally effective use for the prayer and Tigrana's entrance in Act I of *Edgar* (1889), his second opera, repeating it in Act II, at Tigrana's words 'Quel che sognavi un di' (All that you dreamed one day).

The Gloria makes clear how the Mass came to acquire its apocryphal title. A breathtaking tour de force of compelling excitement for choir, orchestra and audience, it takes up almost half the entire work - indeed, divided into nine separable parts, it constitutes almost a work in its own right for choir and tenor soloist. It opens with 'Gloria in excelsis Deo', the theme of which foreshadows the beginning of the *Inno a Diana* (1897). It is set as a light and joyously happy choral fugue, *allegro* in C major, begun *piano*, by sopranos and altos, repeated *mf* by tenors and basses, then *ff* by the full choir, punctuated briskly with staccato brass. With a sudden change to *andante* and *piano*, the sopranos develop the fugue solemnly into 'Et in terra pax' whilst, in the background, occasional echoes from the horns anticipate the explosive brass fanfare that precedes a 'Laudamus te' reminiscent of Verdi in its majesty. Moving through a climax, this modulates, with a mellifluous 'adoramus te', into a soft, closing orchestral interlude. A dramatic and distinctly operatic tenor solo on 'Gratias agimus' follows, through most of which the orchestra seems to pursue its own narrative path, until the choral reprise of 'Gloria in excelsis', this time as a prelude to the brief 'Domino, deus'. The mood changes again to one of initial solemnity, punctuated by brief calls from the orchestral brass, as the basses introduce the 'Qui tollis', *andante mosso*. Fittingly, this develops into a slow, sprightly march, involving some flashy, irregular changes of step, as if for a marching band, on 'deprecationem nostram, suscipe'. Majesty returns, with a declaratory statement of the 'Quoniam', intervalled by the orchestral brass and concluding with four huge chords. Basses

then commence the fugue 'Cum sancto spiritu' at a brisk allegro, developing with increasing speed and polyphonic complexity to incorporate an anticipation of the concluding 'Amen' as well as a final reprise of 'Gloria in excelsis'. This takes the slightly altered form of a counter melody to the fugue subject, in order to incorporate it, before moving to a rousing, final elaboration of 'Amen'.

Conceived initially as a self-contained work of eight parts in C minor, though not quite as long, the Credo has a similarly architectonic structure to the Gloria. It opens with a forceful statement of 'Credo in unum Deo' which is linked to the following 'Patrem omnipotentem' and 'Qui propter' by a chromatic orchestral accompaniment in which woodwind play as important a part as did the brass in the Gloria. 'Et incarnatus' is scored operatically, in G major for tenor and chorus, effectively dramatising the narrative of the incarnation with a ringing, concluding endorsement: 'et homo factus est'. The lowering

tragic narrative of the crucifixion is comparably dramatised as a bass solo in G minor, before the choral basses move up to the major key, beginning a brisk, *allegro* choral fugue in celebration of the resurrection and ascension. The opening orchestral chromatics of the Credo are reprised to accompany 'Et in spiritum sanctum', whilst the basses hold the tune until the sopranos lead into the quiet conclusion: 'con glorificatur'. A confident calm, swelling to occasional crescendi, permeates a return to C major for the graceful, pastoral melody of 'Et unum sanctam' and trumpets precede the statement of 'Et expecto resurrectionem mortuorum' before an orchestral passage builds to the emphatic concluding fugue on 'Et vitam venturi saeculi'.

No more than a simple liturgical statement, the Sanctus follows in a manner that seems almost perfunctory by comparison. It is opened by the chorus at a dignified *andante*, before breaking briefly

into a brisker pace for 'Pleni sunt coeli' which is concluded by a rather clamorous initial 'hosanna' and moves to a smooth, confident baritone solo for the Benedictus before a final, choral hosanna. The baritone solo provides a phrase which Puccini uses later for the minuet in Act II of *Manon Lescaut* (1893). For the same opera, where it is termed 'madrigale' and sung by a bored heroine as she performs her morning toilet, he used the music of the Agnus Dei in its entirety. Here its gentle pastoral melody is sustained by a lilting tenor solo, elaborated at recurrent intervals by the chorus on 'miserere nobis' until they are joined by solo baritone in a duet for 'Agnus dei qui tollis'. The final entry of the chorus comes with the triplets of the final plea of 'dona pacem', echoed by the orchestra in the closing bars of the work.

Paul Filmer, June 2018

Mark Layton 1944-2018

It is with great sadness we announce the death of Mark Layton following a prolonged period of ill health. Mark was a member of North London Chorus tenor section from 1984 for 25 years. He was a sociable, well-liked character who participated fully in choir life. We send our condolences to his widow and family. A celebration of Mark's life is to be arranged - for details please contact MarkLaytonMemorial@gmail.com.

Kyrie*Chorus:*

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria*Chorus:*

Gloria in excelsis Deo; et in terra pax hominibus
bonae voluntatis.
Laudamus te; benedicimus te; adoramus te;
glorificamus te.

Glory be to God on high, and on earth peace,
goodwill towards men.
We praise thee, we bless thee, we worship thee, we
glorify thee,

Tenor:

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to thee for thy great glory.

Chorus:

Gloria in excelsis Deo
Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite Jesu Christe; Domine Deus,
Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

Glory be to God on high.
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only begotten son Jesus Christ; O Lord
God, Lamb of God, Son of the Father. Thou that
takest away the sins of the world have mercy upon
us.

Qui tollis peccata mundi, suscipe deprecationem
nostram.

Thou that takest away the sins of the world, receive
our prayer.

Quoniam tu solus sanctus: tu solus Dominus: tu
solus altissimus, Jesu Christe, cum Sancto Spiritu, in
gloria Dei Patris. Amen.

For thou only art holy: thou only art the Lord; thou
only, O Christ, with the Holy Ghost, art most high in
the glory of God the Father. Amen.

Credo*Chorus:*

Credo in unum Deum, Patrem Omnipotentem,
factorem coeli et terrae, visibilium omnium et
invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei
unigenitum, et ex Patre natum ante omnia saecula.
Deum de Deo; Lumen de Lumine; Deum verum de
Deo vero.
Genitum Non factum; consubstantialem Patri : per
quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem, descendit de caelis.

I believe in one God the Father Almighty, Maker
of heaven and earth, and of all things visible and
invisible.

And in one Lord Jesus Christ, the only-begotten Son
of God, Begotten of His Father before all worlds.
God of God; Light of Light; Very God of Very God.

Begotten not made; being of one substance with the
Father, by whom all things were made:

Who for us men, and for our salvation, came down
from heaven,

Tenor and chorus:

Et incarnatus est de Spiritu Sancto, ex Maria Virgine:
et homo factus est.

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

Bass:

Crucifixus etiam pro nobis: sub Pontio Pilato passus
et sepultus est.

and was crucified also for us under Pontius Pilate.
He suffered and was buried.

Chorus:

Et resurrexit tertia die secundum Scripturas; et
ascendit in coelum, sedet ad dexteram Patris.

And on the third day he rose again according to the
Scriptures, and ascended into heaven, and sitteth on
the right hand of the Father.

Et iterum venturus est cum gloria iudicare vivos
Et mortuos: cujus regni non erit finis.

And he shall come again with glory to judge both the
quick and the dead: whose kingdom shall have no end.

Et in Spiritum Sanctum Dominum, qui ex Patre
Filioque procedit.

And in the Holy Ghost, The Lord, who proceedeth
from the Father and the Son.

Qui cum Patre et Filio simul adoratur et
conglorificatur; qui locutus est per Prophetas.

Who with the Father and the Son together is
worshipped and glorified : who spake by the Prophets.

Et unam sanctam Catholicam et apostolicam
Ecclesiam. Confiteor unum baptisma in remissionem
peccatorum. Et expecto resurrectionem mortuorum;
et vitam venturi saeculi.

And I believe in one Holy Catholic and Apostolic Church.
I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come.

Amen.

Amen.



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BIOGRAPHIES



YVETTE BONNER SOPRANO

Lyric Soprano Yvette Bonner's career has taken her to many major opera houses and festivals throughout Europe and the United States. She is admired for her warm bright voice and fine qualities as a communicator of honesty and conviction. A trained dancer, she has distinguished herself

in productions requiring a particularly physical interpretation.

Yvette graduated from the Royal Academy of Music with the Dip. RAM, the Academy's highest award for performance. She was also the winner of the prestigious Blyth-Buesst Operatic Prize.

She has performed with opera companies including the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Opera North, La Monnaie and Houston Grand Opera. Festivals include Garsington Opera, Grange Park Opera and Buxton Opera Festival.

Yvette's roles include Vixen *The Cunning Little Vixen* for the Aix-en-Provence Festival, Tina in Jonathan Dove's *Flight* at the Vlaamse Opera and Iseut in *Le Vin Herbé* in Rotterdam. Other roles include Oscar *Un Ballo in Maschera*, the title role Rusalka, Gretel *Hansel and Gretel*, Susanna *Le Nozze di Figaro*, Zerlina *Don Giovanni*, Dorinda *Orlando*, Eurydice *Orfeo*,

Dido *Dido and Aeneas*, Esmeralda *The Bartered Bride*, Sophie Werther, Semele in R. Strauss *Die Liebe der Danae*, Erste Dienerin *Die Agyptische Helena* and Monica *The Medium*.

Excelling in the field of contemporary opera, Yvette created the roles of Alice in Knaifel's *Alice in Wonderland* and most recently Sarah in Michel Van der Aa's acclaimed production '*After Life*', both for the Nederlandse Opera.

A renowned concert performer and recitalist she has performed at the Royal Albert Hall in the BBC Proms and with orchestras including the RPO, Royal Concertgebouw Orchestra, CBSO, ECO, Scottish Opera Orchestra and the Academy of St Martin's in the Fields.

Yvette has appeared on TV and radio both in the UK and abroad and has featured on several recordings. She received a Grammy Award nomination for the role of Esmeralda in *The Bartered Bride* for the Royal Opera House, Covent Garden.



JAMES CLEVERTON BARITONE

James trained at the Royal Conservatoire of Scotland and the Zürich International Opera Studio.

He has performed principal roles at the Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Scottish Opera, Opernhaus Zürich, Salzburg Festival,

Stadttheater St Gallen, Opéra de Rennes, Opera Holland Park, Grange Park Opera and Garsington Opera.

Recent performances include *The Protector Written on Skin* (Benjamin) and Pablo *Exterminating Angel* (Adès) for the Royal Opera House, Kyoto in *Iris* (Mascagni) for Opera Holland Park, Frank *Die Fledermaus* for Welsh National Opera and Dulcamara *Elixir of Love* for Scottish Opera.

Equally in demand on the concert platform, James regularly performs oratorios throughout the UK and internationally. Recent highlights include *The Messiah* with the CBSO at the Birmingham Symphony Hall and Haydn's *Harmoniemesse* at the Cadogan Hall with the Royal Philharmonic Orchestra. He also appears as the baritone soloist for the Raymond Gubbay *Classical Spectaculars* at the Royal Albert Hall with the RPO.

James recently recorded the role of Arrostino in Cellier's *The Mountebanks* with the BBC Concert

Orchestra. He can also be heard singing the role of Sir John Copeland in Rogers & Hart's *Dearest Enemy* (New World Records), and as the White Rabbit on the original cast recording of Will Todd's *Alice's Adventures in Wonderland*.

Earlier this year James appeared as Escamillo in a performance of *Carmen* at Dartmoor Prison, given for HRH Prince Charles. He can also be seen as the Mandarin in *Turandot* in the film *Mission Impossible Rogue Nation* starring Tom Cruise.

Future plans include returns to WNO, ENO and Opera Holland Park, Orff's *Carmina Burana* with the RPO at the Royal Albert Hall, Mozart by Candlelight at the Barbican and his Buxton International Festival debut singing Gusmano in a new production by Elijah Moshinsky of Verdi's rarely performed opera *Alzira*.

His last performance with NLC was Haydn *Creation* in March this year.



MARTHA JONES

MEZZO

Martha Jones studied at the RCM International Opera School, where

she won various awards including the Susan Chilcott Scholarship. She has participated in Young Artist programmes at Carnegie Hall and the Ravinia Festival (Chicago).

Recent engagements include Annina *La Traviata* English National Opera, Fanny Price *Mansfield Park* Grange Park Festival and Second Lady *The Magic Flute* Mid-Wales Opera. Other engagements include Dorabella *Così fan tutte* West Green House Opera and Oxford Philomusica, Lisetta *Il mondo della luna* Festival de Sédières and English Touring Opera, Daughter Glass' *Akhnaton* Vlaamse Opera Antwerp, Nancy Albert *Herring* and Melanto/*Amore Ulysses' Homecoming* English Touring Opera, Countess Ceprano *Rigoletto* Opéra-Théâtre Limoges, Goffredo

Rinaldo Longborough Festival, Olga *Eugene Onegin* Southbank Sinfonia, Edith *Pirates of Penzance* and Second Witch/Lady in Waiting *Macbeth* Scottish Opera and Sandman *Hänsel und Gretel* (cover) Glyndebourne

Recitals include Mahler *Rückert-Lieder* New English Ballet Theatre, Sampling Showcase Wigmore Hall, Haydn *Arianna a Naxos* St. John's Smith Square, Mahler *Das Lied von der Erde* London Mahler Orchestra, Mahler *Lieder eines Fahrenden Gesellen* RCM Philharmonia, Bessie Weill *Mahagonny-Songspiel* Kings Place, and Henze *Stimmen* at Queen Elizabeth Hall. Recordings include Schubert *Romanze* BBC Philharmonic (with Paul Daniel).

Her last performance with NLC was Mozart *Requiem* in June 2017.



CHRISTOPHER TURNER

TENOR

Born in Birmingham, Christopher Turner read Music at the University of Hull, furthering his studies with Barbara Robotham at the Royal Northern College of Music and at the National Opera Studio, where he was sponsored by the Scottish Endowment Trust and The Friends of Covent Garden. He has received many prizes, including the Michael and Joyce Kennedy Prize for Singing Strauss, the Frederic Cox Prize, the Elizabeth Harwood Prize, and, most recently, a Countess of Munster 'Young Star' Award and the Sybil Tutton Award from the Musicians Benevolent Fund.

He was also a major scholar of the Sir Peter Moores Foundation.

Christopher made his professional début as Dr Blind *Die Fledermaus* for Scottish Opera On Tour before joining the Young Singers Programme at ENO where roles include Robert Wilson *Doctor Atomic*, First Armed Man/First Priest *The Magic Flute*, Beppe *Pagliacci*, Simpleton *Boris Godunov*, Spoletta *Tosca*, Pong *Turandot* and Messenger *Aida*. Since then he has sung Don Ottavio *Don Giovanni* (Opera North/Diva Opera in France), Roderigo *Otello* (Opera North), Janek *The Makropulos Case* and Esquire *Parsifal* (English National Opera) Borsa *Rigoletto* and Pong *Turandot* (Scottish Opera), Dr Caius *Falstaff* (Opera Holland Park), Damon *Acis and Galatea*, Prunier *La Rondine* and Iro *The Return of Ulysses* (Iford Arts), title role *Albert Herring* (Mid Wales Opera), Tebaldo *I Capuleti e i Montecchi* (Chelsea Opera Group), Ecclitico *Il Mondo della Luna* (English Touring Opera) and Artemidoro in Salieri's *La grotta di Trofonio*, Sempronio in Haydn's *The Apothecary*, Jupiter in Gluck's *Philemon and Baucis* and the title role in Arne's *The Judgement of Paris* (Bampton Classical Opera). In summer 2015 he made his Italian debut singing Inquisitor/Sultan Achmet

in *Candide* (Opera de Firenze).

He performs regularly in concert and his performances have taken him throughout the UK, Europe and the Far East. Recent engagements include Beethoven *Ninth Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall and with the Philharmonia at the Lichfield Festival, Mozart *Requiem* and Handel *Messiah* with the Orchestra of St John's Smith Square, and *Messiah* at Cadogan Hall with the London Chamber Orchestra. He has recorded Aubrey *Maria di Rohan* and Keeper of the Tower *Pia de' Tolomei* for Opera Rara, Mozart *Requiem* (CD) and Handel's *Messiah* (DVD) with the Orchestra of St John's.

Last season included Augusto in Leoncavallo's *Zazà* with the BBC Symphony Orchestra at the Barbican (also recorded by Opera Rara), Tibrino in Cesti's *Oronthea* with La Nuova Musica at the Wigmore Hall, Fabio in Handel's *Berenice* with La Nuova Musica in Göttingen and Macduff *Macbeth* for Iford Arts.

Plans include a return to Florence to sing Giuliano in Handel's Rodrigo with La Nuova Musica, Dormont *La Scala di Seta* and Rodolfo *La bohème* (Scottish Opera), title role *Jephtha* with Iford Arts and further contracts with Scottish Opera.



MURRAY HIPKIN CONDUCTOR

Murray Hipkin studied at York University, the Guildhall and the National Opera Studio before joining the Music Staff of English National Opera (1983–1988) and then working for Opéra de Lyon, La Monnaie, Opera Factory, Scottish Opera and, as Musical Director, Opera Brava. Since returning to ENO in 1995, he has appeared in *Mahagonny*, *The Silver Tassie*, *Leoncavallo's La bohème*, *The*

Rake's Progress and *Trial by Jury*; as Senior Répétiteur his productions over 24 seasons have included Phyllida Lloyd's *Ring Cycle* and Terry Gilliam's *The Damnation of Faust*; as Assistant Conductor he worked on, most recently, *Sweeney Todd* (with Emma Thompson and Bryn Terfel), *The Barber of Seville*, *Akhnaten*, *Sunset Boulevard* (starring Glenn Close), *The Pearlfishers*, *Carousel*, *Satyagraha* and *Chess*. In 2013 he played the solo piano in a revival of Deborah Warner's production of Britten's *Death in Venice* (available on DVD). He has conducted *La bohème* (Surrey Opera, Opera Box); Salieri *Falstaff*, Haydn *La vera costanza*, Mozart *Apollo and Hyacinth*, Gluck *Le cinesi* (Bampton Classical Opera), and for ENO, *The Pirates of Penzance*, *The Mikado*, *The Gondoliers*, *Kismet*, Torsten Rasch *The Duchess of Malfi* (Associate Conductor) and, in 2017, two performances of *Carousel* starring Katherine Jenkins and Alfie Boe. This May he conducted three performances of *Chess* with Michael Ball and

Alexandra Burke. Other highlights include assisting the composer John Adams and conducting on location for the Channel 4 film *The Death of Klinghoffer*, and *Pierrot Lunaire* with Björk at the Verbier Festival. In September 2012 he assisted John Adams once again on *Nixon in China* at the BBC Proms and the Berlin Philharmonie. In February 2009 Murray completed an eight-month sabbatical from ENO as Musical Director of *The Sound of Music* at the London Palladium, conducting over 170 performances. He has been Musical Director of NLC since January 2003 and of the Pink Singers, Europe's longest running LGBT choir, since November 2010. He also leads ENO's Community Choir. Other recent and upcoming projects include ENO's productions of *The Turn of the Screw* at Regents Park Opera Air Theatre, *Paul Bunyan* at Wilton's Music Hall and *War Requiem* at the Coliseum.

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

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NORTH LONDON CHORUS



We are a talented and versatile amateur choir and have established a reputation for performances of a high standard since our first concert in 1977 under the direction of the late Alan Hazeldine. Our Musical Director since 2003 has been Murray Hipkin, Senior Répétiteur at English National Opera and also Musical Director of London's longest running LGBT+ choir, the Pink Singers. Murray's considerable experience of both choral music and opera, together with his enthusiasm and skills as teacher and conductor 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 specially commissioned work from contemporary composers. The choir benefits greatly from working with our vocal coaches Mark Oldfield, Andrea Brown and Yvette Bonner, and is privileged to have as its patrons the renowned operatic soprano Janis Kelly, and the baroque musicologist and Handel scholar and performer Laurence Cummings. Both perform regularly with us: in 2015 we were delighted to have Janis perform with us in Benjamin Britten's *War Requiem* at Bury St Edmunds Cathedral and Laurence conduct us in a workshop and concert performance of Handel's *Acis and Galatea* in London.

We rehearse weekly on Thursday evenings from 7.45pm to 10pm at Martin School in East Finchley and on additional Wednesdays as concert dates approach. We give public concerts three times a year, usually to a full house at St James Church in Muswell Hill, though we are continuing to explore performing at larger venues in Central London after a successful performance of Brahms' *German Requiem* with the Berlin choir Cantus Domus at Milton Court in the Barbican Centre in 2014. This reciprocal visit by Cantus Domus was the follow-up to our visit to Berlin in November 2013 to perform the *War Requiem* with them at the Berliner Konzerthaus. As a result of that very positive experience we are maintaining a triennial reciprocal touring programme with choirs in

other countries. Last November (2017) we performed in concert with the Swiss choir Contrapunto at the City Church of St Jakob, Staffauer in Zurich, in celebration of their 30th anniversary. They, in turn, came to London later that month for a joint concert with us in Shoreditch Town Hall. The programme for both concerts included works by Mendelssohn and Vaughan Williams and a new composition by their artistic director, Beat Dähler.

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

We are a friendly choir and hold social events each year which include a fundraising quiz evening and a residential Weekend Workshop. As well as enabling us to work intensively on vocal technique and choral repertoire under expert specialist tuition, the workshop has as one of its highlights an enjoyable and relaxed Saturday evening concert of cabaret-style performances of music, song and humour displaying the considerable variety of our members' talents.

As a registered charity, one of whose aims is the promotion, maintenance and improvement of the public's 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 welcome new members and invite singers interested in joining us to attend rehearsals prior to auditioning for membership. There are currently vacancies in all sections.

NORTH LONDON CHORUS

SOPRANO

Jean Airey	Jenny Cohen	Katheryn Ferin	Amanda Lebus	Jennifer Somerville
Gloria Arthur	Heather Daniel	Bernadette Gillespie	Alice MacKay	Patricia Whitehead
Helena Beddoe	Sheila Denby-Wood	Debbie Goldman	Ainsley McArthur	Andrea Whittaker
Amy Beswick	Katherine Dixey	Amanda Horton	Verity Preest	
Jenny Bourne Taylor	Suzie Edwards	Enid Hunt	Sazia Samad	
Michaela Carlowe	Penny Elder	Marta Jansa	Susan Segal Horn	

ALTO

Anna Armbruster	Hélène Gordon	Susan Le Quesne	Joan Reardon	Julia Tash
Eloise Beckles	Sue Heaney	Lynne Mark	Alison Salisbury	Pauline Treen
Marian Bunzl	Katharine Hodgkin	Kathryn Metzenthin	Josephine Salverda	
Lucy Ellis	Jo Hulme	Judith Moser	Judith Schott	
Eleanor Flaxen	Helen Jones	Kitty Nabarro	Jane Spender	

TENOR

Vivienne Canter	Pasco Fearon	Wilhelm Skogstad
Alan Chandler	Keith Maiden	Alan Wills

BASS

Marcus Bartlett	Andrew Elder	Simon Gibeon	David Loxely-Blount	Andrea Sabbadini
John Crouch	Mark Evans	David Hastings	Dan Newman	Tony Shelton
Shaun Davies	Paul Filmer	Yoav Landau-Pope	Harvey Ratner	Gershon Silins

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Leader

Eleanor Gilchrist

Violin 1

Gavin Davies

Jane Gomm

Gavin Rhind

Ellen Gallagher

Jack Greed

Violin 2

Emma Penfold

Annemarie McDade

Oliver Cave

Eloise McDonald

Helen Brown

Viola

Charlie Cross

Nichola Blakey

Geoff Irwin

Lisa Bucknall

Cello

Joe Crouch

Jackie Philips

Celine Barry

Double Bass

Tim Amherst

Elena Gomez

Flute

Robert Manassa

Chris Hankin

Caroline Welsh

Oboe

Rachel Harwood-White

Jemma Bausor

Cor Anglais

Rosalie Watson

Clarinet

Karl Durr-Sorensen

Karen Hobbs

Bassoon

Graham Hobbs

Claire Durr-Sorensen

Horn

Richard Wainwright

David Bentley

Trumpet

Fraser Tannock

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Timpani

Matthew Turner

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Friends of NLC

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Photo Alex May

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

We would be delighted to welcome more friends to the scheme. Donations to **Friends of NLC** 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.

Membership of **Friends of NLC** will entitle you to the following benefits:

- Acknowledgement of your generous support in our concert programme (optional).
- Complimentary programmes for our concert season.
- A complimentary glass of wine or soft drink at each concert.
- Being amongst the first to hear about our concerts and events via our mailing list.

Membership costs £40 per year but supplementary donations are always welcome.

Sign up at www.northlondonchorus.org/friends

North London Chorus would like to acknowledge with thanks all those who support our activities through their generous donations.

Ann Beaton
Helen Brown
Robert Brown
John Davies
Julia Fabricius

Vivienne Gross
Jo Hulme
Vivienne Mitchell
Ruth Pitman
Isabelle Valentin

Phyllis White
Jack Whitehead
and those who wish
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PAST CONCERTS - THE LAST TEN YEARS

- 15 Mar 2008 **Haydn** *The Seven Last Words*
Rossini *Stabat Mater*
- 28 Jun 2008 **Britten** *Cantata Misericordium*
Jenkins *The Armed Man*
Tippett *Five Negro Spirituals*
- 22 Nov 2008 **Brahms** *Ein Deutsches Requiem*
Schubert *Mass in G*
- 21 Mar 2009 **Beethoven** *Missa Solemnis*
- 27 Jun 2009 **Purcell** *O Sing Unto the Lord*
Haydn *Nelson Mass*
Handel *Four Coronation Anthems*
- 28 Nov 2009 **Mendelssohn** *Elijah*
- 20 Mar 2010 **Buxtehude** *Membra Jesu Nostris*
Bach *Mass in F*
Handel *Dixit Dominus*
- 3 Jul 2010 **Mozart** *Solemn Vespers*
Bliss *Pastoral 'Lie Strewn the White Flocks'*
- 27 Nov 2010 **Orff** *Carmina Burana*
Elgar *From the Bavarian Highlands*
- 26 Mar 2011 **Mozart** *Davidde Penitente*
Beethoven *Christus am Ölberge*
- 25 Jun 2011 **Rossini** *Petite Messe Solennelle*
Lauridsen *O Magnum Mysterium*
Barber *Agnus Dei*
- 19 Nov 2011 **Britten** *Rejoice in the Lamb*
Taverner *Syati*
Durufié *Requiem*
- 24 Mar 2012 **Handel** *Israel in Egypt*
- 30 Jun 2012 **Dvorak** *Mass in D*
Howells *An English Mass*
- 15 Dec 2012 **King** *Out of the Depths* (First performance)
Mozart *Mass in C Minor*
- 20 Apr 2013 **J S Bach** *Mass in B Minor*
- 29 Jun 2013 **Various** *Summertime*
- 21 Nov 2013 **Britten** *War Requiem*
- 15 Mar 2014 **Schubert** *Mirjams Siegesgesang*
Korngold *Passover Psalm*
Mendelssohn *Hear My Prayer*
Bernstein *Chichester Psalms*
- 14 Jul 2014 **Mendelssohn** *Verleih' und 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 Galetea*
- 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 erst Walpurgisnacht*
Vaughan Williams *In Windsor Forest*
Dähler *Byzantium*
- 17 Mar 2018 **Haydn** *Creation*
Insanae et vanae curae

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

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