

**Royal Free Music Society Choir
with the Hampstead Sinfonietta
Spring Concert**

in aid of the Helen Bamber Foundation

Saturday 19th March, 7.30pm

Duruflé: Requiem

Schubert: Symphony no. 5 in B flat

Conductors: Benjamin Wolf & Andrew Rochford

Royal *f*ree
Music Society

Helen Bamber 
Foundation
working with survivors of human cruelty

Hampstead
Sinfonietta

Zoe & Morgan

ENGAGEMENT & WEDDING



- **Welcome to our salon**, winner of the NHF's Britain's Best competition 2014/15. A small, friendly place in leafy Primrose Hill where everyone is made to feel important and given the care and attention they need to walk out feeling confident and happy.
- Our experience enables us to offer expert advice and ideas on cut and colour to keep your hair looking great. Whether you're looking for a smart cut for every day or creative and magical ideas for that special occasion. From celebrities to the girl next door, we give everyone the same individual service.
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Programme



Fauré: Cantique de Jean Racine (*choir and organ*)

Poulenc: Le Bestiaire (*Mezzo-soprano and piano*)

Schubert: Symphony no. 5 in B flat (*orchestra*)

- Interval -

Plainchant from the Liber Usualis (*choir*)

Durufié: Ubi Caritas (*choir*)

Durufié: Requiem (*choir, organ, harp and orchestra*)

Conductors

Benjamin Wolf (choir)

Andrew Rochford (orchestra)

Soloists

Rose Martin (mezzo-soprano)

Gallin Hornick (baritone)

Accompanists

Ian Shaw (organ & piano)

Cecily Beer (harp)



Welcome



Dear Audience

Welcome to our Spring concert! As always, we are very happy to see many familiar faces and are delighted to welcome those who are joining us for the first time. Tonight the choir will be singing Duruflé's *Requiem*, as well as *Ubi Caritas*, another short work by Duruflé, the beautifully lyrical *Cantique de Jean Racine* by Fauré and some evocative plainchant. We are very pleased to be accompanied once again by the Hampstead Sinfonietta, who will also be playing Schubert's *Symphony No. 5*, and to have the soloist, Rose Martin, performing with us.

This evening's concert is being given in aid of the Helen Bamber Foundation, a charity that provides vital support to survivors of cruelty -such as torture and trafficking - from some of the most troubled countries of the world. Any profits we make from the concert will be donated to the Foundation, and volunteers from the charity will be making a collection at the end of the concert - please give generously!

Once again, we would like to extend thanks to our music director, Benjamin Wolf, who does his very best to get the most out of us, and to our excellent accompanist, Gill Cracknell; to the members of the committee who put a lot of time and effort into organising and managing the choir in all its aspects; to the Royal Free Hospital who provide our rehearsal space; to the Rev. William Gulliford and the parish of St Mark's for this wonderful concert venue; and to our valued patrons for their continued support.

Please make a note of our future concert dates to be found later in this programme, and, if you would like to join the performers rather than the audience, all details are on our website: www.royalfreemusicsociety.org.uk. We are always ready to welcome new members. Please also note that we are holding a pub quiz at the Roebuck next Thursday evening, which will be great fun and should raise some additional funds for the choir. Please do come along!

We hope you enjoy the evening.

Nick Jackson, Lucinda Sturgis and Diana Parkinson

Co-Chairs



The Helen Bamber Foundation



The Helen Bamber Foundation is a small, inspiring charity with a difference. We have an international reputation and work for people from all over the world who have suffered human rights abuses and extreme cruelty such as people who have been tortured, brutally harmed both physically and psychologically, who have suffered extreme loss, bereavement and injustices. We therefore work with some of the most vulnerable and marginalised people in society, people who are haunted by memories of injustice, rape, torture, trafficking, imprisonment, who suffer unbearable flashbacks, nightmares or are under continual threats from traffickers and other perpetrators against themselves and their families.

Our specialist teams of therapists, doctors, legal and welfare rights experts, musicians, artists, writers, film-makers and teachers of various disciplines provide all kinds of care, medical and psychiatric consultation, a range of psychological therapies, legal protection and practical support. Our inspiring Creative Arts programme, which includes groups for music, art, knitting, film-making and photography, highlights the power of art as a catalyst for positive change through self-expression. The process of creating increases one's self esteem and sense of identity and in all its forms seem to have a unique power to help us make sense of past experiences. For more information, please visit our website: www.helenbamber.org.

We value your support and thank the Royal Free Music Society for this opportunity.

"I am what I am today because of the Helen Bamber Foundation." Anita, survivor



Programme notes



by Benjamin Wolf and Andrew Rochford

Cantique de Jean Racine

Gabriel Fauré (1845 -1924)

Tonight's concert includes several examples of music by French composers, culminating in the mellifluous Requiem by Duruflé. Many French composers of the nineteenth and twentieth centuries served the Catholic church, particularly as organists and choirmasters. Fauré, who is himself best known for his Requiem, spent many years working for churches in Paris. This piece is one of his earliest compositions, written when he reached the end of his studies at the Ecole Niedermeyer, and it earned him a *premier prix* in composition. The text was written by the famous seventeenth-century playwright Jean Racine, and was published in his *Hymnes traduites du Bréviaire romain*.

Le Bestiaire

Francis Poulenc (1899 - 1963)

- | | | | |
|-----|--------------------|----|-------------|
| I | Le Dromadaire | IV | Le Dauphin |
| II | La Chèvre du Tibet | V | L'Écrevisse |
| III | La Sauterelle | VI | La Carpe |

This cycle of six songs were the first poems that composer Francis Poulenc chose to set to music. They are based on a set of poems entitled *Le Bestiaire* by the French surrealist poet, Guillaume Apollinaire. The quatrains (four line poems) tell of the dromedary, the Tibetan goat, the grasshopper, the dolphin, the crayfish and the carp. They were originally published in 1911 in an ornate edition, comprising of one quatrain to each page, accompanied by intricate illustrative woodcuts. Poulenc was given a copy by the bookshop owner Adrienne Monnier, whose establishment facilitated his meeting of many other artists and writers.

From the plodding bass-line of *Le Dromadaire* to the playfulness of *Le Dauphin*, and the deep, watery soundworld of *La Carpe*, Poulenc's remarkable settings evoke every detail of these delightful and vibrant poems. Poulenc wrote that 'ever since *Le Bestiaire* [he had] felt a definite and mysterious affinity with the poetry of Apollinaire.' He tells of how he was struck by the 'special tone' of Apollinaire's voice: 'half ironic, half sad.' Others commented on the similarities between Poulenc's music and the sound of Apollinaire reciting his own poetry, including the poet's close friend, Marie Laurencin, who praised *Le Bestiaire* saying: 'You cannot realise how well you have been able to express the nostalgia and the lyricism of these admirable quatrains. And what touches me so deeply is that I could believe it is Guillaume's voice speaking these verses.'



Symphony No. 5 in B-flat major D.485

Franz Schubert (1797 - 1828)

- | | |
|---------------------|------------------------------------|
| I Allegro | III Menuetto. Allegro molto - Trio |
| II Andante con moto | IV Allegro Vivace |



Franz Schubert, a pupil of Antonio Salieri, was a prolific composer who wrote more than 600 secular vocal works and 7 complete symphonies. However, during his lifetime his work was known only to a small circle of friends in Vienna and only came to prominence after his untimely death at the age of 31 when it was discovered and promoted by Mendelssohn, Brahms and others. Today, Schubert is one of the most popular composers of the late classical and early romantic period.

Aged 19 when he wrote the symphony, Schubert had already composed a large amount of music (he composed 145 *Lieder* in 1815 alone). The symphony is written for a small chamber orchestra and is scored without clarinets, trumpets or timpani; the orchestration is very similar to Mozart's Symphony No. 40 and the melody in the *Andante con moto* bears close resemblance to the *finale* of Mozart's Violin sonata in F.

The symphony opens with a lilting violin melody and warm woodwind chords evoking his memories of "the pleasures of a walk in the country on a hot summer's evening". The *Allegro* is structured in sonata form but has a brilliant and complex development section and, in a variation from the norm, the recapitulation is in the subdominant key. The second movement, *Andante con moto* opens with a theme in two repeated stanzas. Schubert drops into a new key (C flat) a major third lower for the second theme to magical effect. The *Minuet* and *Trio* share similarities with Mozart's Symphony No. 40: a gradual layering of instruments building to a dominant 7th chord. The *Trio* opens with only bassoon and strings and is quiet and reflective. The symphony ends with a short, quick, and unashamedly merry *Allegro Vivace*.

The symphony was first performed by a private orchestra that met at the house of a friend soon after it was composed. It is difficult to imagine them not being enchanted by the work.

Plainchant from the Liber Usualis

Anon.

The *Liber Usualis* is a collection of Gregorian Chant compiled by the monks of Solesmes, a monastery in northwest France which is devoted to the preservation of the Gregorian Chant tradition. It contains chants for both regular and irregular celebrations within the church and runs to nearly 2000 pages. These chants have formed the basis for Catholic worship for many centuries and have influenced a number of composers, including Maurice Duruflé. A number of the chants found in the *Liber Usualis* form the basis of the movements of his *Requiem*. We will be singing five of these chants – the *Requiem Aeternam*, the *Kyrie*, the *Sanctus*, the *Agnus Dei*, and the *Lux Aeterna*.



Ubi Caritas

Maurice Duruflé (1902 -1986)



This beautiful motet is one of four that Duruflé composed using Gregorian chant models. In this case he uses a very well-known chant, *Ubi caritas et amor, Deus ibi est* ('where there is charity and love, there too is God'). The principal phrase is first sung by the altos, while the middle phrase ('let us exult and rejoice in him') is performed more passionately by the sopranos. The piece ends by returning to the gentler spirit of the opening. Duruflé's composition captures the ebb and flow of the chant as well as some of its rhythmic flexibility, combining these with unexpected and evocative harmonies. It is a fine example of the technique that he uses on a larger scale in the Requiem.

Requiem

I	Introit	IV	Sanctus	VII	Lux Aeterna
II	Kyrie	V	Pie Jesu	VIII	Libera Me
III	Domine Jesu Christe	VI	Agnus Dei	IX	In Paradisum

Duruflé's setting of the traditional *Requiem Mass* (the mass for the dead) is his most popular work, and is often performed alongside Fauré's setting of the same text (though Fauré's work predates Duruflé's by sixty years). The text of the *Requiem Mass*, which combines a longing for peace and resurrection with a fear of the day of judgement, is one of the most evocative in the Catholic tradition, and it has inspired composers for many generations (in the modern world, the most popular settings are those by Mozart and Verdi). Duruflé's setting is less dramatic than some, but it has a gentle beauty that matches the spirit of the plainchant on which it is based.

In textual terms, Duruflé's setting is different from the settings by some other composers. Like Fauré, he adds some words from the burial service while also omitting sections of the traditional Requiem Mass (most notably the dramatic *Dies Irae*). As a result the work is more peaceful, and perhaps more hopeful, than might have been the case. He also imitates Fauré by setting one of the movements – the *Pie Jesu* – for soloist rather than choir. In general terms, the movements contain a variety of musical inspirations – the plainchant tradition that is so important to French Catholicism, the tradition of Renaissance polyphony (which Duruflé studied as a young man), the French organ tradition, and the tradition of scrunchy, chromatic harmony that was developed during the nineteenth century. For its time, Duruflé's work was relatively traditional in conception, particularly when compared with some of the experiments of the post-war French avant-garde, but it has achieved a lasting reputation and widespread popularity.

Of the various movements, the one most evidently influenced by Renaissance polyphony is the *Kyrie*, in which the voice parts overlap and intermingle as if in a mass by the Italian Renaissance composer, Palestrina. The most dramatic moments are found in the third movement (*Domine Jesu Christe*), where the choir asks for the souls of the dead to be saved from the torment of hell. The remaining movements are mostly gentle in feel, though the mood of drama returns in the *Libera Me*, where the text asks for salvation from the fires of judgement and speaks of the fear of divine anger. The ending, however, is hopeful, as a chorus of angels transports the dead to paradise and eternal rest.





Conductors



Benjamin Wolf

Benjamin Wolf works as a conductor, pianist, composer, singer and academic. He is Musical Director of the Royal Free Music Society, the Zemel Choir, the Wallace Ensemble and Belsize Square Synagogue. In addition he is a regular conductor of the Quorum chamber choir. Performances with the Zemel Choir have included appearances at the new European Jewish Choral Festivals, Holocaust memorial services for the Mayor of London, a broadcast for the BBC's Songs of Praise and tours to Europe, Israel and the USA. Activities with the Wallace Ensemble have included performances at the Queen Elizabeth Hall and Purcell Room, while the professional choir of Belsize Square Synagogue has been featured on BBC radio and television. Recent performances with the Belsize choir have included Westminster Abbey's 'Service of Solemn Remembrance and Hope on the 75th Anniversary of Kristallnacht' and performances for the International Louis Lewandowski Festival in Berlin. In February 2015 he conducted both the Zemel and Belsize choirs at a service at Westminster Abbey commemorating the liberation of Auschwitz-Birkenau. Performances with the Royal Free have included large-scale oratorios such as Mendelssohn's *Elijah* and a tour to Genoa in spring 2015.

Andrew Rochford

Andrew has a variety of musical interests. At school he studied singing with Geraldine Hackett-Jones and started playing the bassoon at the age of 10 under the tutelage of Charles Cracknell, OBE. He has since had tuition from Gareth Newman (London Mozart Players & Royal Academy of Music, and an old pupil of Charles). Andrew has performed solo concerti with Lawyers Music and the Abbots Langley Symphony Orchestra; and when time permits, he plays with the London Charity Orchestra. After leaving school in Canterbury, Andrew completed a degree in Medical Biochemistry at King's College, London. He then studied Medicine at the Royal Free where he was a founding member of the choir in 1995. Andrew trained in London and is a Gastroenterologist and Deputy Medical Director at Newham University Hospital, Barts Health NHS Trust; he has a special interest in Clinical Nutrition.

Soloist

Rose Martin (mezzo-soprano)

Growing up in Kent, where there are some excellent youth choirs, Rose developed an obsession for choral singing at a young age. She subsequently fuelled this addiction, going on to study at Chetham's School of Music in Manchester, and King's College London, where she was a choral scholar, learning from the expertise of the late David Trendell. At this time she took vocal lessons at the Royal Academy of Music. Rose was an inaugural member of The Sixteen's training programme, Genesis Sixteen, and has since gone on to sing with many of London's professional choirs, founded the Fieri Consort and is a regular member of the Platinum Consort. Rose enjoys a mixed schedule of choral, solo singing and teaching projects.



The Royal Free Music Society



The Royal Free Music Society Choir was formed over 15 years ago by a group of healthcare professionals working in the Royal Free Hospital. It has grown into a large and vibrant choir with members from the hospital and the local area. The choir meets weekly for rehearsals and puts on three or four concerts a year, often joined by the Hampstead Sinfonietta. The choir has had a number of successful collaborations, including with the Beckenham Concert Band, and with the Zemel Choir in a performance of Mendelssohn's Elijah. Last year, the choir undertook its first ever "tour" abroad, to Genoa, Italy, and is looking forward to a return trip later this year.

Singing in tonight's concert

Soprano:

Ann Lloyd
Danielle Cahill
Edna Young
Elizabeth Elaine Segu
Jane Lewis
Jane Hassid
Justine Cohen
Lesley Gould
Leonida De Montfort
Lucy Swart-Mallett
Maggie Sinclair
Mary Goyder
Mireille Levy
Roszie Omoregie
Sara Henley
Sarah Hammond
Sarah Pepperrell
Siobhan Templeton
Teresa Elkins
Tricia Pank
Veronica Soskin

Alto:

Annie Sedley
Barbara Bryant
Catherine Haw
Diana Parkinson
Emma Dunning
Francesca Johnson
Janet Paraskeva
Julia Lawrence
Katharine Hodgson
Katy Makin
Libby Harris
Lucinda Sturgis
Maike Wennemer
Reshmi Marmion
Sophie Jackson
Yee-Fun Lord

Tenor:

Barbara Foster
Dennis Bury
Di Howard
John O'Shea
Peter Davies
Richard Haydon
Ronja Altmann

Bass:

Ashitey Ollenwu
Bill Aldridge
Gallin Hornick
James Kennedy
Kazuhiro Hiraki
Nick Jackson
Paul Styles
Richard Newton

Our heartfelt thanks to our loyal Patrons:

Adrian Cahill, Billy Elkins, Patsy Henley and David Gluckman



The Hampstead Sinfonietta



The Hampstead Sinfonietta was formed from the ashes of the Royal Free Medical School Orchestra in the early 2000s and has co-existed with the Royal Free Music Society ever since. The orchestra performs three or four times a year and draws players from across London. The orchestra does not regularly rehearse but players are attracted by the opportunity to perform varied repertoire, including choral works which may not be available to more traditional orchestras.

The Hampstead Sinfonietta has performed a varied repertoire including chamber works, symphonies and concertos. The orchestra is led by Rob Chatley, managed by Ellie Wood and Helen Dodd with Nick Roberts managing the music library.

Playing in tonight's concert

Violin:

Robert Chatley
Stuart Poyser
Rachel Cook
James Perry
Rafael Fernández Nieto
Eva Gawkowska
Tanya Barringer
Varuni Paronavitane
Anne Bradley
Nick Roberts
Amanda Bass

Flute:

Corinne Bass
Tracy James

Bassoon:

James McNeil

Viola:

Helen Dodd
Rhiannon Mayon-White
Paul Silverman
Nilanthi Kelsey

Cello:

Ricky Chatto
Irene Hadjipateras
Eve Townsend

Oboe:

Lisa Hamblin

Horns:

Simon Frais

Sue Hadley Strings

Sue Hadley runs a range of music courses for string players who enjoy making music in a relaxed and informal environment. Each course is held at the Primrose Hill Community Centre in Chalk Farm and coached by professional tutors. Players of all levels are welcome.

Check Sue's website for more information and specific course dates.



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