

Royal *f*ree
Music Society



*Hampstead
Sinfonietta*

Allegri Miserere
Mozart Symphony no. 38

MOZART REQUIEM

St Mark's Church

Saturday 4th November, 7.30pm



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Programme

Allegrì's Miserere

performed by the Royal Free Music Society Choir
and conducted by Benjamin Wolf

Mozart's Symphony No. 38

performed by the Hampstead Sinfonietta
and conducted by Robert Chatley

Interval

Mozart's Requiem in D Minor

performed by the Royal Free Music Society
& the Coro Polifonico Giorgio Giovannini,
accompanied by the Hampstead Sinfonietta
and conducted by Benjamin Wolf

Soloists:

Maud Millar (soprano)

Lilly Papaioannou (mezzo-soprano)

Edmund Hastings (tenor)

Benjamin Seifert (baritone)

Welcome

Dear Audience

Welcome to our Autumn 2017 concert. For this evening's concert, we are thrilled to be performing one of the world's most popular choral works – Mozart's exquisite *Requiem*. The concert will also include Allegri's *Miserere* – another favourite piece of choral music – and Mozart's *Symphony No. 38*, one of his most popular orchestral works.

We are delighted to be joined both by the Hampstead Sinfonietta, our sister orchestra under the baton of Robert Chatley, and by members of the Coro Polifonico Giorgio Giovannini who have travelled from Fermignano in Italy to perform with us this evening.

As ever, we would like to extend thanks to our fantastic music director, Ben Wolf, and 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; the Royal Free Hospital which provides our rehearsal space; the Reverend William Gulliford and the parish of St Mark's for welcoming us once again to this wonderful concert venue; and our valued patrons for their continued support.

We hope you enjoy the evening.

The image shows two handwritten signatures in black ink. The first signature, on the left, is 'Lucinda' and the second, on the right, is 'Diana Parkinson'. Both are written in a cursive, flowing style.

Lucinda Sturgis & Diana Parkinson

RFMS Co-Chairs

Programme notes

by Benjamin Wolf & Robert Chatley

Miserere

Gregorio Allegri (c. 1582 – 1652)

Allegri's *Miserere* has become one of the most popular pieces of choral music, famous in particular for the soaring high notes of its solo soprano line. It was composed for use in the Sistine Chapel and sung for the Tenebrae ceremony during Holy Week. Evidence suggests that the papal choir developed a tradition of embellishing Allegri's original composition so that the embellishments themselves gradually became a part of the composition. Mozart famously heard the piece in 1770 (when he was just fourteen years old) and, as the score of the composition was kept secret, transcribed it from memory. However, his transcription is different from the version familiar today.



The magic of the piece – and its role in the Tenebrae service – was recorded by the Swedish composer Gunnar Wennerberg, when he visited the Sistine Chapel in 1852. Wennerberg described how candles were arranged to light up Michelangelo's fresco, *The Last Judgement*. He tells how, as the choir sang a series of monotonous psalms, the candles were extinguished one by one. When a single candle remained, illuminating the figures who were being dragged down to hell, the Pope, bishops and cardinals knelt

before the altar. And when that last candle was extinguished, the choir began to sing the *Miserere*, a plea for divine mercy.

Symphony No. 38 in D major - KV504

I - Adagio—Allegro

II - Andante

III - Finale (Presto)

Wolfgang Amadeus Mozart (1756–1791)

Mozart's Symphony no 38, known as the "Prague" symphony, was written and premiered in that city whilst Mozart was visiting, following the success there of his opera, *Le Nozze di Figaro* (the Marriage of Figaro). Unusually for a symphony, the piece has only three movements – missing out the minuet. This would have been a big surprise for the concert-goers of his home city of Vienna, but perhaps reflects a more old-fashioned form that was more familiar to the audiences in Prague.

After a slow, dramatic opening, with hints of an operatic overture – letting everyone know that events are beginning – we get a brisk allegro, a shapely andante, and an energetic presto to conclude the piece.

Requiem Mass in D Minor

Requiem; Dies Irae; Tuba Mirum; Rex Tremendae; Recordare; Confutatis;

Lacrimosa; Domine Jesu; Hostias; Sanctus; Benedictus; Agnus Dei

Wolfgang Amadeus Mozart (1756–1791)

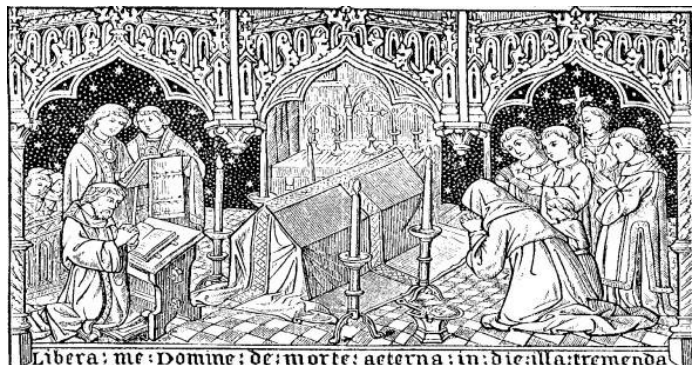
Mozart's *Requiem* has become the stuff of musical legend, for reasons that are not difficult to fathom. It was commissioned in Mozart's final year, and was the composition that most occupied his mind as he lay dying. Indeed, the image of the dying composer creating his own Requiem mass has proved tantalisingly attractive to historians, particularly those who were writing in the romantic years of the nineteenth century, when Mozart began to be viewed as a transcendently gifted figure. In more recent years, it has proved equally attractive to playwrights and film producers.

Scholars believe that the work was commissioned under conditions of secrecy by Count Walsegg-Stuppach at some point in mid-1791. Busy composing *La Clemenza di Tito* and *Die Zauberflöte* (The Magic Flute), Mozart didn't actually start work on the *Requiem* until later that year. He was still working on it when he fell ill with what proved to be a terminal illness. He died leaving the piece unfinished. It was subsequently completed by his pupil, Franz Xaver Süssmayr, whose contribution has often been dismissed or denigrated (probably unfairly so) by biographers and musicologists. Yet Süssmayr's contribution should not be underestimated, even if he was working from sketches (some probably now lost) that were made by Mozart.

As with Mozart's other large-scale sacred work (the 'Great' *Mass in C Minor*), this is an intensely dramatic piece, filled with operatic elements as well as elements that are familiar from the earlier history of sacred composition. The drama stems in part from the nature of the text, a traditional mass for the dead which contains references to judgement and torment, as well as to peace and rest.

The first movement (the *Requiem Aeternam*) provides a wonderful example of Mozart's

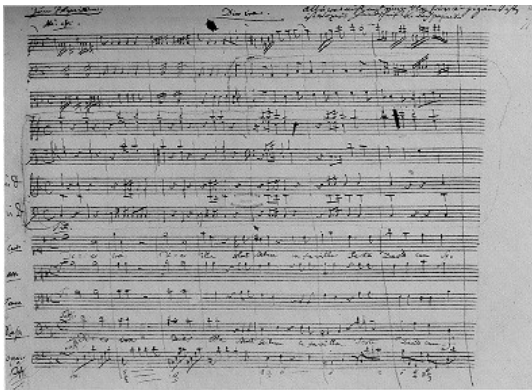
synthesis of various elements. The imitative texture of the opening '*Requiem*' gives way to a gentle soprano solo. This is followed by a dramatic and pleading section



('exaudi orationem meam' – "hear my prayer") which recalls the pointed

style of earlier Baroque oratorio. A brief moment of contrapuntal complexity (involving the opening '*Requiem*' melody and a more gentle '*dona eis*' motif) is then followed by a strict fugue for the '*Kyrie Eleison*' section.

The next movement, the *Dies Irae*, telling of the Day of Judgment, is suitably dramatic, particularly in its use of fast orchestral accompaniment and slow choral declamation (a technique which was later to be borrowed by Verdi).



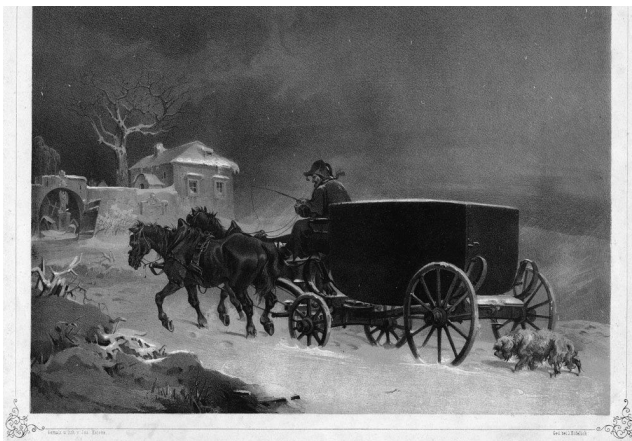
Autograph score of
the opening of the
Dies Irae movement

The *Tuba Mirum* is an operatic quartet, which asks what we will say to the divine judge when we come before him. The answer comes in the subsequent choral movement, the *Rex Tremendae Majestatis* ("we will ask the king of glory for salvation"), which uses a dotted accompaniment figure to conjure up an image of grandeur (again, a technique borrowed from earlier oratorio).

The search for forgiveness returns in the gentle *Recordare* (again, a solo movement), while the drama of the *Dies Irae* is revived in the *Confutatis* (which tells of the souls condemned to eternal damnation). The gentle mood returns in the *Lacrimosa*, which speaks of the emotion (the tearfulness) of the day of judgement, and which again asks for divine forgiveness. The *Domine Jesu* manages to combine both moods, using an

intensely dramatic counterpoint section at the moment when Christ is asked not to condemn the souls to hell. This movement also reminds God of the promise that he made to Abraham and his descendants. The *Hostias* is again gentle, speaking of the prayers that are brought before God, though it finishes with a reminder of the divine promise to preserve and guard the descendants of Abraham.

The final three movements share their texts with the Mass Ordinary (the usual text employed for regular church masses), and so have no specific reference to the fate of the dead. They are in many ways reminiscent of other sacred compositions by both Mozart and his contemporaries. The *Sanctus* includes a fugal setting for the words of the *Osanna* ('glory to God in the highest'), while the *Benedictus* is a solo quartet. The *Agnus Dei* is not quite as might be expected. This text (asking forgiveness from the "lamb of God") is often set with gentle and even peaceful music. However, the gentle chords of the choir are disturbed by an energetic and perhaps even dark orchestral accompaniment. The mass finishes in grand style, with a recapitulation (a return) of the initial *Requiem* and a final fugue on the words '*cum sanctis tuis in aeternum*' ("let them rest with your saints for eternity").



Engraving by Joseph Heicke, dated about 1860, of the journey of Mozart's coffin through a storm to the cemetery.

The Royal Free Music Society

The Royal Free Music Society Choir was formed in 1995 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 performs three concerts a year and recent performances have included Haydn's *Nelson Mass*, Puccini's *Messa di Gloria*, Mendelsohn's *Elijah* and Vivaldi's *Gloria*. Last year, the choir made its second visit to Genoa, Italy and we are travelling to Paris in December to perform with a French choir. We also regularly raise funds to support charities such as St Mungo's, the Royal Free Hospital Charity and The Helen Bamber Foundation. For more information, please visit our website: www.royalfreemusicsociety.org.uk.

Conductor: Benjamin Wolf

Benjamin Wolf works as a conductor, pianist, composer, singer and academic. He is Music Director of the Royal Free Music Society, the Zemel Choir, the Wallace Ensemble and the 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 Music Society have included large-scale oratorios such as Mendelssohn's *Elijah* and tours to Italy in 2015 and 2016.



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David Gluckman**

The Hampstead Sinfonietta

The Hampstead Sinfonietta

The Hampstead Sinfonietta was formed in the early 2000s and has co-existed with the Royal Free Music Society ever since. The orchestra performs two or three times a year and draws players from across London who are attracted by the opportunity to perform varied repertoire, including choral works which may not be available to more traditional orchestras, as well as chamber works, symphonies and concertos.



In this evening's performance, the orchestra is led by Tanya Barringer, with Ellie Wood fixing woodwind and brass players and Nick Roberts managing the music library.

Conductor: Robert Chatley

Robert is a graduate of the London Conducting Academy, where he studied with Denise Ham. He has also studied with Rodolfo Salimbegni and Robert Houlihan at Sherborne summer school. Before taking up conducting, Robert studied violin with Mark Levy and later with Clare Duckworth. As well as his involvement with Hampstead Sinfonietta, he plays regularly with Kensington Symphony Orchestra and several other ensembles in London. Professionally, Robert trained as a software engineer, and now maintains a consulting practice and holds a position as a Principal Fellow at Imperial College London.

Il Coro Polifonico Giorgio Giovannini

The “Giorgio Giovannini Polyphonic Choir” was set up in 1974 by a group of music-lovers in Fermignano, Italy. Initially a male-voice choir, in 1975 the choral director, Mr Giorgio Giovannini, decided to introduce female voices and to start to perform more complex songs for four and five parts. Since then, the commitment of its members to perform an ever more challenging repertoire together with a deep friendship between them has allowed the choir to increase the number of its members and the quality of its performance.

We have now taken part in numerous national and international festivals, exchanges and meetings, including visits to German (1988); Croatia (1989); Greece (1990); Morocco (2008); UK (2009); Sweden (2010); Denmark (2010); France (2011); and Ireland (2014).

Our repertoire consists largely of renaissance polyphonic music but we also sing national and international folk songs. The choir is now conducted by Massimo Sabbatini.



Soloists

Maud Millar (soprano)

Maud Millar is a graduate of Clare College, Cambridge, where she held a choral scholarship, and the Guildhall School of Music & Drama. She currently studies with John Evans.

Maud's concert work includes Stravinsky's *Mass* with the London Symphony Orchestra and Valery Gergiev, Thomas Adès' *Five Eliot Landscapes* under the composer himself and, in her BBC Radio 3 debut, Oliver Knussen's *Trumpets* with the BBC Symphony Orchestra. In 2013 she also performed Britten's *Cabaret Songs* at the Barbican and made her debut at the Leipzig Gewandhaus in a programme of Schumann and Mendelssohn Lieder under Peter Schreier. She has performed in concert such operatic roles as Musetta/*La Bohème* at Cadogan Hall and Gretel/*Hansel and Gretel* at LSO St. Luke's.



Maud's operatic work includes Nella/*Gianni Schicchi*, Mademoiselle Jouvenot/*Adriana Lecouvreur* and Miss Ellen/*Lakmé* for Opera Holland Park, Fiordiligi/*Così fan tutte* for Hampstead Garden Opera and the title role in Katarzyna Brochocka's *The Young Wife* for OperaUpClose. On the 2014 Signum Records recording of *Alice's Adventures in Wonderland*, which spent several weeks at Number 1 on the Classical Chart, she recorded the roles of Bottle, Humpty Dumpty and Duchess, and thereafter added the role of Duchess to her 2015 performances. Recent engagements have included Arvo Pärt's *Passio* with the Choir of King's College, Cambridge at Kings Place, *Donna Elvira* for the Ahmadi Music Group in Kuwait, and a transfer of *Alice's Adventures in Wonderland* to the Linbury Studio at the Royal Opera House.

Lilly Papaioannou (mezzo-soprano)

Greek-born Mezzo, Lilly Papaioannou was educated at Chetham's School of Music in Manchester, the Royal Conservatoire of Scotland with Patricia MacMahon, the Royal Academy of Music and Guildhall School of Music and Drama in London.

Operatic performances include Ottone in Monteverdi's *L'incoronazione di Poppea*, Baba the Turk in British Youth Opera's *The Rake's Progress*, Aeneas in *Dido and Aeneas* at Bury Court with Southbank Sinfonia, Princess Nicolette in Grange Park Opera's *For the Love of Three Oranges*, Maddalena in Bury Court Barn's *Rigoletto*, Xiu in Tête à Tête's production of *Circus Tricks*, 3rd Lady in Garsington's *Magic Flute* production at West Green House, Meg Page in Opera de Berbiguieres' *Falstaff*, The Fairy Queen at Bury Court Opera, Carmen for Opera UpClose and Opera Brava and two seasons as part of the Glyndebourne Festival Chorus.



Edmund Hastings (tenor)

Originally a treble at Bath Abbey, Edmund sang at King's College, Cambridge and New College, Oxford, going on to study at the Royal Academy of Music with Ryland Davies and Dominic Wheeler. His operatic experience stretches from the very earliest – the title role in *Orfeo* for Hampstead Garden Opera – to the very new – creating the role of Gabriel in *Hagar in the Wilderness* by Sally Beamish for the Presteigne Festival with Opera Nova. Other recent opera includes Remendado in *Carmen* (OperaUpClose), Offenbach's *Vert-Vert* (cover *Vert-Vert*) for Garsington Opera, *First Armed Man*, *Magic Flute* (Ryedale Festival),

Harlekin in *Der Kaiser Von Atlantis* (Grimeborn Opera Festival), Cinea in *Cajo Fabricio* for the London Handel Festival, Nik in *La Fanciulla del West* (OperaUpClose), Ariocho in *Belshazzar* (Theatre du Capitole, Toulouse), Jupiter Semele, and Lysander in *Midsummer Night's Dream* (Rosslyn Chapel).

With an extensive performing repertory, encompassing the majority of the oratorio canon, Edmund began his concert career in 2008, singing Bach cantatas with Laurence Cummings at the Barbican. Since then, he has worked with many leading conductors, including Sir John Eliot Gardiner, Richard Egarr, Paul McCreesh and René Jacobs, performing in venues such as the Wigmore Hall, The Chapel of King's College, Cambridge, St George's Bristol and Saint John's, Smith Square.

He is much in demand internationally, with particular highlights including a French tour of a staged recital anthology of English World War I song in collaboration with Tchéry Karyo, the first performance of Handel's *Messiah* in Goa , a song recital at the Parisian British Ambassadorial Residence with Matthew Fletcher, Beethoven's Ninth Symphony with CUMS in the Pallazzo Vecchio, Florence, and a *St Matthew Passion* tour across Israel with the Israeli Camerata. He has broadcast and recorded with many leading orchestras, including a BBC Radio 3 broadcast of the Bach *Magnificat* with the AAM and a recording of the Monteverdi *Vespers* with Fiori Musicali.



Benjamin Seifert (baritone)

Benjamin Seifert (baritone) read Modern Languages at St Peter's College, Oxford. He then trained on ENO's *The Knack* and at the Royal Academy of Music. In 2004, he performed as a soloist in Orlando Gough's *For the Public Good* at ENO and has since sung at the Queen Elizabeth Hall, the Cadogan Hall, the Purcell Room and the Wigmore Hall.

He has worked with the Gilbert and Sullivan Opera Company at Buxton, British Youth Opera, Grange Park Opera, Opera Holland Park, Opera by Definition, Tête à Tête Opera and Arcola Opera. Operatic roles include Colas (*Bastien & Bastienne*), Zaretsky (*Eugene Onegin*) Harlekin (*Ariadne auf Naxos*), Don Giovanni, the Count, (*Le Nozze di Figaro*), Bill Bobstay (*HMS Pinafore*), the Foreman (*Trial by Jury*) and Marcello (*La Bohème*) at the Soho Theatre, winning the Olivier Award for Best New Opera Production. He was recently seen as the Mayor in Pop Up Opera's *Docteur Miracle*, a short excerpt of which was performed live on Radio 3's *In Tune*. Oratorio work includes *Messiah*, Haydn's *Nelson Mass*, Rossini's *Petite Messe Solennelle*, Fauré's *Requiem* and the *St Matthew Passion*.



*Benjamin Seifert
rehearsing Elijah
with the RFMS in
2015*

Singing in tonight's concert

Soprano

Alessandra Fabbri, Ann Lloyd, Catherine Hughes, Daniella Tomassini, Danielle Cahill, Dorothy Connell, Edna Young, Eleanor Blackman, Elisa Moser, Elizabeth Segu, Gillian Cracknell, Hilary Cohen, Jane Hassid, Janet High, Janice Tunny, Justine Cohen, Leonida De Montfort, Lucy Swart-Mallett, Maggie Sinclair, Mary Goyder, Roszie Omoregie, Sara Henley, Sarah Hammond, Sarah Pepperrell, Teresa Elkins, Veronica Soskin

Alto

Anna de Angelis, Barbara Bryant, Catherine Bercusson, Catherine Moore, Diana Muggleston, Diana Parkinson, Emily Hurrell, Gill Clissold, Jacquie Hamel, Janet Paraskeva, Jessie Twiest, Katharine Hodgson, Kate Salusbury, Kay Bagon, Libby Harris, Lucinda Sturgis, Mariella Fabbri, Mariella Roberti, Marzia Bortonlini, Mireille Levy, Rachel Davies, Reshmi Marmion, Simona Fucili, Sophie Jackson, Tricia Pank

Tenor

Barbara Foster, Dennis Bury, John O'Shea, Massimo Ercolani, Peter Davies, Richard Haydon, Robert Salmon, Sarah Carrier, Wilder Gutterson

Bass

Ashitey Ollennu, Bill Aldridge, Claudio Bastianelli, Edoardo Fanelli, James Kennedy, Joseph Marrah, Kazuhjro Hiraki, Matteo Leoni, Nick Jackson, Paul Styles, Roberto de Bartoli

Playing in tonight's concert

Violin:

Tanya Barringer *
Heather Bingham
Riley Court-Wood
Ceri Evans
Martin Fraenkel
Eva Gawkowska
Sian Harrison
Arisa Nemoto
Varuni Paranavitane
Jonathan Smith
Abigail Tan
Richard Vidler

Cello:

Eric Bloomfield
Emily Farell
Paul McLoughlin
Claire Parker
Nicholas Rose
Ed Tricklebank

Clarinet:

Simon Leese
Win Swarr

Trumpet:

Giles Taylor
Josie Cater

Double Bass:

Dominic Nudd
Hilary Wood

Bassoon:

Michael Elderkin
John Wingfield-Hill

Viola:

Carlos Contreras Galvez
Jeremy Cook
Rosemary Cook
Mark Denza
Janet Farell

Flute:

Sarah McLellan
Kim Westbrook

Trombone:

Ben Cater
Frances Reynolds

Timpani:

Ellie Wood

Oboe:

Felicity Cliffe
Helen Cockcroft

Horn:

Emily Burley
Adrian Norris

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