

spring concert

wolfgang amadeus mozart
symphony no. 41 in c major (jupiter)
vesperae solennes de confessore
overture from lucio silla

joseph haydn
insanae et vanae curae

conductors: benjamin wolf, andrew rochford



Hampstead

Sinfonietta

Royal **f**ree
Music Society

7.30 pm
Programme £12



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programme

Insanae et Vanae Curae - Joseph Haydn

Symphony No. 41 in C major K.551 "*The Jupiter*" -
Wolfgang Amadeus Mozart

1. *Allegro vivace*
2. *Andante cantabile*
3. *Minuetto: Allegretto*
4. *Allegro molto*

Interval

Overture to *Lucio Silla* K.135 - Wolfgang Amadeus Mozart

1. *Molto allegro*
2. *Andante*
3. *Molto allegro*

Vesperae Solennes de Confessore - W.A.Mozart

1. *Dixit Dominus*
2. *Confitebor*
3. *Beatus Vir*
4. *Laudate Pueri*
5. *Laudate Dominum*
6. *Magnificat*

Pianist: Gill Cracknell

The Hampstead Sinfonietta is led by Tim Miller

Welcome

Dear audience

Spring is in the air and we hope that our concert will welcome it in with a rousing celebration. The music that we share with you tonight will include Mozart's *Vesperae Solennes de Confessore* and Haydn's *Insanae et Vanae Curae*.

Spring is a time for new starts. The society has recently appointed the 2013 committee and we welcome the members who have offered to commit some extra time to the choir. We have lots of plans for the year and are delighted to have some more hands on deck. We have also welcomed lots of new members to the choir and we hope they will enjoy music making with us.

We would like to thank the Parish of St Marks for letting us use this wonderful church and particularly William Gulliford who has made all the arrangements for our rehearsals and performances here. We would also like to acknowledge the support of the Williams Church Music Trust whose financial contribution is essential to the choir, and to the Royal Free London NHS FoundationTrust for the use of our rehearsal venue.

Finally, please make a note of our concert dates for the rest of the year and if you feel you would like to join the performers rather than the audience, our website www.royalfreemusicsociety.org.uk holds information and details of rehearsals. New members are always welcome.

Now sit back & enjoy the concert!

Diana Parkinson and Sally Rochford
RFMS Co-chairs

programme notes

Joseph Haydn (1732-1809) - *Insanae et Vanae Curae*

This dramatic motet is one of Haydn's most popular pieces for choir. Haydn originally wrote it as part of his oratorio *Il Ritorno di Tobia*, composed in 1774-75. At that point the music was set to an Italian text, *Svanisce il momento*. However, when it became apparent that the oratorio would be forgotten, Haydn decided to rescue this chorus and rewrite it as a separate motet with a new text (this time in Latin). It is divided into two contrasting musical moods: first, a fast and dramatic section that tells of dread (but unspecified) fears that fill the hearts of the singers, and then a softer, more lyrical section that declares that there is no hope unless God is on our side. Each section occurs twice.

W.A.Mozart (1756-1791) - *Vesperae Solennes de Confessore*

1. *Dixit Dominus*
2. *Confitebor*
3. *Beatus Vir*
4. *Laudate Pueri*
5. *Laudate Dominum*
6. *Magnificat*

This setting of the Vespers was written in 1780 for Salzburg Cathedral, and was therefore one of the last pieces that Mozart wrote for that city before his move to Vienna. The scale of the piece suggests that it was written for a major feast day. Since the Vespers setting formed part of a religious ceremony, the music would not have been performed continuously, and so it is best to imagine the different sections being separated by chanted antiphons or other ceremonial events.

The text of the Vespers is not as familiar to modern concert audiences as the texts of the Mass Ordinary or the Requiem Mass, though some of the words are used in settings such as Handel's *Dixit Dominus*. These words are frequently dramatic. The first section ('Dixit dominus') promises divine support for the church, while also threatening punishment for unbelievers. The second ('Confitebor') is a hymn of praise to God, and a reminder of the help that he brings to

the righteous. This theme of righteousness then continues in the 'Beatus Vir' ('Blessed is the man that fears the Lord'). The fourth section ('Laudate Pueri'), which is set as a fugue, calls upon us to praise the Lord and to remember his good works. This is followed by the most famous part of the work, a beautiful and elegiac setting of the 'Laudate Dominum' ('Praise the Lord') for soprano solo and choir. The Vespers then conclude with a setting of Mary's hymn to God (the 'Magnificat'), whose text is taken from Luke's Gospel and is part of both the Catholic and Anglican liturgies.

Wolfgang Amadeus Mozart - Symphony No. 41 in C major K.551 "The Jupiter"

- 1. *Allegro vivace***
- 2. *Andante cantabile***
- 3. *Minuetto: Allegretto***
- 4. *Allegro molto***

The Jupiter was Mozart's last symphony; it was written, together with symphonies 39 and 40, in the summer of 1788. Symphony No.41 is Mozart's longest symphony and is composed in four movements, typical of the classical era. It is unlikely that the work was performed in Mozart's lifetime and it has been speculated that the three symphonies were part of a concert series planned for a new Casino that had opened.

The first movement opens with a tutti fanfare which is followed by a more lyrical response. The motifs are extended and developed until a second theme in a minor key is introduced. The movement ends on a coda that quotes from another of Mozart's works '*un bacio di mano*' K.541.

The middle two movements are very traditional in style and structure. The slower second movement is a French sarabande, a style that was frequently used by J.S. Bach.

The symphony finishes with a series of fugues based on a four note motif that dates back to a 16th century plainchant. This plainchant motif was popular with Mozart and it can be heard in several other works including the first symphony and the Missa Brevis in F. Other composers have used minimal fugal motifs in their final movement, including both the Haydn brothers. It is possible that Mozart collaborated with the younger brother, Michael, who composed and pub-

lished his symphony No. 39 at the same time as Mozart completed the Jupiter. Michael Haydn's symphony uses a fugue based on two notes in his final movement.

The Jupiter has been described by Sir George Grove as "the greatest orchestral work that precedes the French revolution"; it is without doubt a masterful display of Mozart's brilliance.

Wolfgang Amadeus Mozart - Overture to Lucio Silla K.135

- 1. *Molto allegro***
- 2. *Andante***
- 3. *Molto allegro***

Lucio Silla is an opera set over three acts which was composed in 1772. Interestingly, it was premiered in the UK in 1967 at the Camden Town Hall. The story centres around a Roman Emperor, Lucio Silla, who lusts after the daughter of one of his enemies; she, in turn, is in love with an exiled senator.

The opera was composed by Mozart at the age of 16 but is now rarely performed although the overture remains a popular choice for concert programmers. The overture was originally composed in the style of an Italian *Opera Sinfonia* and has three movements. The overture was written after the opera had been completed but the music bears no resemblance to the music of the opera. The overture has been converted to a symphony of the same name by the addition of a fourth movement.

conductors

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 has recently been appointed to a consultant post at Barts Health NHS Trust and has a special interest in Intestinal Failure and Clinical Leadership.

Benjamin Wolf

Benjamin Wolf works as a conductor, pianist, composer, singer and academic. He is Musical Director of the Zemel Choir, the Wallace Ensemble and the Royal Free Music Society, Choirmaster of Belsize Square Synagogue and a regular conductor of the Quorum Chamber Choir. He recently retired as Musical Director of the Rushmoor Choir. With the Zemel Choir he has performed at venues including the Queen Elizabeth Hall, the Purcell Room and St John's, Smith Square. In January 2005 he conducted the Zemel Choir in a special edition of the BBC's Songs of Praise, and in November of the same year he conducted them in their 50th anniversary concert at St John's, Smith Square. Recent engagements have included tours to Europe (2007/2011) and Israel (2009), a new CD recording and the Zemel Choir's annual festival, Celebrate with Song. Activities with the Wallace Ensemble (a young, professional chamber orchestra) have included performances at the Queen Elizabeth Hall and other London venues.

Increasingly active as a composer, his work Siren Song (set to a text from Homer's Odyssey and using ancient Greek modes) has been performed at Guildhall School of Music and Drama, King's College, London, and Magdalen College, Oxford. A second work in a similar style, entitled Song of Demodocus, received its first performance at the Ekon Festival of Greek Music in June 2009. His first piano concerto, L'Chaim, was performed

by The Wallace Ensemble in 2003, while his cello concerto (entitled Etz Chayim), commissioned for the 70th anniversary of Belsize Square synagogue, received its first performance in March 2009, and was performed again in November 2010. He has also written works for the theatre and has composed a number of pieces for both choir and barbershop quartet.

As pianist, he has performed with a number of singers and instrumentalists, including cellist Gemma Rosefield, tenor Marc Finer and mezzo-soprano Ruti Halvani. He has also played for cantors Robert Brody, Avromi Freilich and Yitschak Meir Helfgott. As singer, he is founder of the Jewish barbershop quartet, bOYbershop.

He initially studied classics at University College Oxford, following this with study at Trinity College of Music and the music department of King's College, London. He was awarded a PhD at Royal Holloway (University of London) in 2010, and has worked as a visiting lecturer at both Royal Holloway and Bristol universities in 2011 and 2012. He is currently Lecturer in Music at Regent's College, London, Senior Associate Teacher in the Music Department of Bristol University and a Visiting Lecturer at Royal Holloway. He has also worked as a researcher on a Royal Holloway project investigating the use of music to accompany silent films.

performers

John Milne - Bass

Born in Dublin, John studied at the Guildhall School of Music (singing and the viola da gamba) and later at the National Opera Studio. A repertoire which includes Seneca, Colline, Raimondo, Don Pasquale, Don Basilio, Ramfis, Zaccaria, Kaspar, Fasolt, Osmin, Sarastro and Commendatore has brought him contracts with Scottish Opera, Glyndebourne Touring Opera, Kent Opera, Buxton Festival, Longborough, English Touring Opera, Birmingham Opera Company, Opera Holland Park, Opera a la Carte and Welsh National Opera and taken him to Madrid, Paris, Lyon, Rome, Munich, Stockholm, Copenhagen, Amsterdam and throughout Ireland with Opera Ireland, Opera Theatre Company and Lyric Opera Productions. He has sung at the Barbican (*St John Passion*) with the English Chamber Orchestra under George Malcolm, St John's Smith Square (*Dioclesian*) with the Academy of Ancient Music, the Queen Elizabeth Hall (*King Arthur*), the BBC Proms (*Stravinsky Mass*) under Andrew Parrott, the Wigmore Hall with the Tallis Scholars and the Hilliard Ensemble, the National Concert Hall, Dublin (*St Paul*), the Ulster Hall, Belfast (*Messiah*), and at the Heinz Chapel, Pittsburgh (*Monteverdi Vespers 1610*) under Nicholas McGegan.

William Petter - Tenor

William Petter began his musical life as a chorister at New College, Oxford, under the direction of Edward Higginbottom. Whilst studying for a degree in Neurosciences at University College, London, he started singing as a tenor, and went on to study as a postgraduate at the Royal Academy of Music, for which he gained the highest award, distinction with DipRAM.

He is based in London and divides his time between singing, conducting and singing teaching. As a singer, he enjoys a busy oratorio career, working for groups including Oxford Bach Choir, Oxford Harmonic Society, Hull Bach Choir, Queens Park Singers, Chigwellian Singers and Benson Choral Society. He gives recitals and has performed *Die Schöne Müllerin* in Oxford, Petts Wood and Burgh House, Hampstead, and an English song recital in Oxford, for which he was given an award by the John Ireland trust. He also enjoys consort work, and sings with The Sixteen, the Choir of the Enlightenment, Philharmonia Voices, Britten Sinfonia Voices, Westminster Abbey Choir, and other London church choirs. He is the musical director at the Church of St Magnus the Martyr and also of the chamber choir Concordia Voices. Future plans include Bach St John Passion (arias and evangelist) for Sine Nomine Singers, and two tours to Spain with the Sixteen.

Marie Degodet - Alto

Marie Degodet was performing at 16 and recording with several Baroque ensembles in France and gradually came to specialise in the French Baroque repertoire.

She graduated in 2005 from the Guildhall School of Music and Drama and in 2010 completed the English National Opera "Opera Works" programme.

Solo performances include the revival of Destouches' *Callirhoé* with *Le Concert Spirituel* (H Niquet), *Ramiro La Finta Giardiniera*, *St Matthew Passion* in St John's Smith Square, *Messiah*, *Petite Messe Solennelle*, *Mozart's Requiem*, *Waltraute (Die Walküre)* for *Midsummer Opera* and recently with the *Mastersingers (D. Syrus)*; *Mrs Grose and Miss Jessel (The Turn of the Screw)* in Budapest for *The Anglo-Hungarian Opera Company* and the cover of *Idamante* for *Midsummer Opera*. In 2011, she participated in most productions at the Paris National Opera.

In January, she incarnated the Sorceress in a psychedelic production of Dido and Aeneas at the Bussey Building (in Peckham) with Opera in Space. She is now starting to rehearse Werther as she is to cover Charlotte for Midsummer Opera in April. Future projects include Mary Magdalene in Elgar's The Kingdom, and The Female Chorus (The Rape of Lucretia) in Budapest.

Leah Jackson - Soprano

Leah Jackson began her musical training as a chorister at Wells Cathedral School, performing upon a number of recordings and live radio broadcasts, and touring to the USA and Namibia. After completing her schooling in Somerset, Leah went on to gain a Bachelors Degree in Music at King's College London and the Royal Academy of Music where she graduated in 2005. In 2008 Leah was awarded a scholarship from the Seary Charitable Trust to continue her vocal studies with Shelia Barnes.

Highlights of her oratorio performances include Handel's Messiah and Dixit Dominus, Haydn's Creation and Nelson Mass, St John Passion by Bach, Purcell Come Ye Sons of Art and Dido and Aeneas, The Monteverdi Vespers and Mozart's Requiem, many of these performances taking place at St. Martin in the Fields, The Cadogan Hall, St John's Smith Square, St James Palace, Spenser House, The Royal Hospital Chelsea, Exeter Cathedral, Wells Cathedral and Sherbourne Abbey.

In Opera Leah has sung with Opera Holland Park in performances of La Boheme and in September joined British Youth Opera at the Peacock Theatre in performances of The Rakes Progress.

Leah also enjoys singing with a number of professional consort groups, and has toured with The Academy of Ancient Music, the Armonico Consort and London Voices.

Leah has enjoyed performing as a soloist at a number of festivals including the Wells Vocal Festival, the Doncaster Festival, and the Beaminster Festival where she performed Vivaldi's unusual cantata Ostro Picta and the Stafford Music Festival where she performed the role of Fillia in Carissimi's Jephtha.

In Recital Leah has performed both in the UK and abroad and recent engagements have taken her to Germany where she performed a mixed programme of popular opera arias, German lieder and English song at a number of venues in Stuttgart.

the choir

Soprano

Elizabeth Bowman
Danielle Cahill
Cathy Cale
Gill Cracknell
Teresa Elkins
Sarah Hammond
Jane Hassid
Sara Henley
Sally Kirkpatrick
Ann Lloyd
Sophia Meredith
Louise Morton
Ruth Muscat
Roszie Omoregie
Tricia Pank
Sarah Pepperrell
Maggie Sinclair

Alto

Silja Andrez
Barbara Bryant

Lynn Bryden
Victoria Dublon
Adriana Garcia-Warren
Jemima Gore
Catherine Haw
Sue Henderson
Katharine Hodgson
Cecilia Istria-Dorland
Sophie Jackson
Diana Muggleston
Adriana Pacheco
Diana Parkinson
Sally Rochford
Annie Sedley
Darlene Stevens
Lucinda Sturgis
Gillian Sutherland
Xenia Taliotis
Jessie Twiest
Ellie Wood

Tenor

Barbara Byth
Sarah Carrier
Barbara Foster
Wilder Gutterson
Di Howard
John O'Shea
Andrew Rochford
Robert Salmon
Caryl Vytelingum

Bass

Marc-Olivier Andrez
Christian Ardley
Phil Halliday
Stuart Houghton
Nick Jackson
James Kennedy
Phil Mackney
Andy Miller
James Ridler
Nick Roberts

the hampstead sinfonietta

Violin I

Tim Miller
Sarah Harper
Ewa Gowkowska
Rebecca Hirsch
James Perry
Varuni Paravanitane

Violin II

Alex Pudney
Robert Chatley
Keiko Thiele
Gavin Topham
Nick Roberts

Viola

Helen Dodd
Sarah Nichols

Sophie Evans
Janet Farrell
Leah Broadfield
Christine Scarsbrook

Cello

Rebecca Miller
Hannah Donovan
Hannah Booth
Angie Laycock
Irene McMillan

Flute

Corinne Bass
Tracy James

Oboe

Estelle Gouws

Juliette Murray-Topham

Bassoon

John Wingfield

Horn

Jon Frank

Trombone

Ben Cater
Frances Reynolds

Timpani

Ellie Wood

... and friends

the royal free music society committee

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the royal free music society

The Royal Free Music Society is a group of healthcare professionals, local residents and their friends, who meet on a weekly basis in the Royal Free Hospital to stage four concerts a year. We sing a wide variety of music. Performances have included Pergolesi's *Stabat Mater*, Haydn's *Creation*, *Harmoniemesse*, *Heiligmesse* and *Paukenmesse*, Schubert's *Mass in G*, Faure's *Requiem*, Mozart's *Requiem*, *Grand Mass in C Minor* and *Coronation Mass*, Brahms's *German Requiem*, Elgar's *The Music Makers*, Dvorak's *Mass in D Major*, Rutter's *Magnificat*, Stainer's *Crucifixion*, Gounod's *St Cecilia Mass*, Handel's *Coronation Anthems* and *Chandos Anthems*, and many concerts of light music. We have also premiered work, such as Stephen Gillespie's *Gloria*. For the major works, we are joined by an orchestra of hospital members and their friends: the Hampstead Sinfonietta.

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and www.HampsteadSinfonietta.org.uk

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RFMS, c/o Wilder Gutterson, 11 Croftdown Road, London NW5 1EL

Our heartfelt thanks to our loyal Patrons: Adrian Cahill, Rev. & Mrs. Devonshire-Jones, Billy Elkins, David Gluckman, and Rev Peter Baker.

