

spring concert

ludwig van beethoven
overture from the creatures of
prometheus

michael haydn
requiem in c minor

wolfgang amadeus mozart
symphony no. 25

gabriel fauré
requiem in d minor

conductors: benjamin wolf, andrew rochford



Hampstead
Sinfonietta

Royal *f*ree
Music Society

7.30 pm, saturday 15 march 2014, st mark's church, nw1
programme £12

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programme

ludwig van beethoven (hampstead sinfonietta)
overture from the creatures of prometheus

michael haydn (choir with hampstead sinfonietta)
requiem in c minor
Introitus et Kyrie
Sequentia: Dies Irae
Offertorium: Domine Jesu Christe; quam olim Abrahae
Sanctus
Benedictus
Agnus Dei et Communio; cum sanctis tuis
Requiem aeternam; cum sanctis tuis

interval

wolfgang amadeus mozart (hampstead sinfonietta)
symphony no. 25
Allegro con brio
Andante
Menuetto
Allegro

gabriel fauré (choir with hampstead sinfonietta)
requiem in d minor
Introit-Kyrie
Offertorium (O Domine)
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum

soloists

charlotte-anne shiplely (soprano)
ann sadan (alto)
matthew pochin (tenor)
gabriel gottlieb (bass)

the hampstead sinfonietta is led by tim miller

Welcome

Dear Audience,

Thank you for attending our first concert of 2014. We are looking forward to a musically interesting and challenging year. Tonight we are performing two longer pieces and in November we will perform Mendelssohn's Elijah, a full length piece. In the summer we will be joining the Beckenham Brass Band to perform a medley of pieces to mark the centenary of World War 1.

The Elijah will be performed with the Zemel choir, the UK's leading mixed voice Jewish choir. Ben, our conductor, leads both choirs and it will be splendid to sing together again, as we did last year.

Our sister orchestra, the Hampstead Sinfonietta, will be accompanying us in the Elijah, as they are doing tonight. We are fortunate to have the continued support of such a friendly local orchestra that has performed with us for so many years.

The choir is making steady progress in increasing its membership, but we always welcome new members, especially male voices. Our website www.royalfreemusicsociety.org.uk has information for new members. Anyone can join, there is no audition.

Our finances are also slowly improving, although we still rely on the generous support of the Williams Church Music Trust.

We would like to thank the Reverend William Gulliford and the Parish of St Marks for welcoming us to their lovely church yet again.

As new co-chairs we are looking forward to carrying on the work done by Diana Parkinson and Sally Rochford, and we thank them for all they have done. They are still singing with us so we would thank them again for that and all our other members, the committee, the Hampstead Sinfonietta, Ben our conductor, and Gill our rehearsal accompanist for their support in getting us here tonight. We hope you enjoy the programme.

Lucinda Sturgis and Nick Jackson
RFMS Co-chairs

programme notes

by Benjamin Wolf and Andrew Rochford

Overture to the Creatures of Prometheus Op. 43 - Ludwig van Beethoven (1770 - 1827)

Beethoven needs little in the way of introduction; however, the music from his ballet the Creatures of Prometheus is seldom recognised as part of the traditional Beethoven repertoire. The ballet was set and choreographed by Salvatore Vigano, one of the great ballet dancers of the 19th Century and the score written by Beethoven in 1801. The ballet played for 28 performances in the Burgtheater, Vienna that same year.

The Overture is typically Beethoven; the electric opening chord initiates a lyrical introduction in slow tempo. The main body of the Overture follows without pause. The first theme is an energetic display of rushing scales propelled by a vibrant rhythmic energy. The second theme is a more delicate melody, entrusted to the piping flutes in duet.

It is worth noting that Beethoven's hearing was deteriorating rapidly during this time and although the overture is the only remaining music from the ballet left in the concert repertoire, the main theme from the final act of the ballet was used by Beethoven in the final movement of Symphony No. 3, *Eroica* written in 1804.

Requiem - Michael Haydn (1737 - 1806)

Introitus et Kyrie

Sequentia: Dies Irae

Offertorium: Domine Jesu Christe; quam olim Abrahae

Sanctus

Benedictus

Agnus Dei et Communio; cum sanctis tuis

Requiem aeternam; cum sanctis tuis

Tonight's concert presents two contrasting settings of the Requiem Mass (the traditional Catholic mass for the dead). The first setting was composed by Michael Haydn, the brother of the more famous Joseph Haydn. He was based in Salzburg at the same time as the Mozart family and knew the young Mozart. This Requiem Mass was written in 1771 in memory of Sigismund Count Schrattenbach, Prince-Archbishop of Salzburg and Haydn's patron. Some writers believe that the Requiem also had a more personal meaning for Haydn, as this was the year in

which his own young daughter (his only child) died. This is a dramatic and beautiful work that employs many of the common stylistic elements of late eighteenth-century Austrian choral music. It is a concerted mass (a mass that employs orchestral accompaniment) and one that incorporates operatic elements. At the same time, there are parts of the mass that employ more traditional methods of sacred music composition, most evident in the use of counterpoint and fugue.

The *Introitus et Kyrie* is slow and pensive, as befits a text that asks for rest and mercy for the dead. The *Dies Irae* is more dramatic, describing the horrors of the day of judgement and employing stark contrast between gentle solo singing and louder choral singing. This is followed by the *Domine Jesu Christe*, which proclaims the glory of Christ and asks for his mercy upon the dead. This section also includes two iterations of the *quam olim Abrahae*, which is the first of two sections that employ imitative counterpoint. As is traditional, the *Sanctus* section is more gentle, proclaiming the holiness of God, while the *Benedictus* begins with a solo quartet. The *Agnus Dei* section is also traditionally set to gentle music, as it characterises Christ as a sacrificial lamb. However, while the Mass Ordinary always concludes with the *Agnus Dei*, in this case there is a repeat of part of the initial *Requiem* text, framed by a second section (the *Cum Sanctis Tuis*) that is set to imitative, or fugal, counterpoint. This provides a forceful ending to the mass as a whole.

Fans of Mozart's more famous *Requiem* (written twenty years after Haydn's) will notice many similarities between Mozart's composition and Haydn's, particularly in the dramatic *Dies Irae* section and the fugal *quam olim Abrahae*, as well as in the more general combination of operatic and traditional sacred elements.

Symphony No. 25 in G minor K. 183 - Wolfgang Amadeus Mozart (1756 - 1791)

Allegro con brio

Andante

Menuetto

Allegro

Mozart needs little in the way of introduction!

Mozart wrote a total of 41 symphonies, the initial dozen composed with the immaturity of a young boy, whilst the final three are acknowledged as "one of the most remarkable feats of composition ever accomplished". Symphony No. 25, the so-called 'little' G minor (compared to 'the great' Symphony No. 40) was written whilst Mozart was in Salzburg in 1773. In

the minor key, the music has a more moody, pessimistic style, which was exploited in the soundtrack to the film *Amadeus*.

This chamber symphony is in four movements with the first and last movements written in traditional sonata form (two halves repeated and ending with a coda). Unusually, there are four horns in addition to the oboes and bassoons which adds a certain depth to the timbre of this chamber work. It is alleged that this scoring was modelled on Haydn's Symphony No. 39 which was also in G minor.

Requiem - Gabriel Fauré (1845 - 1924)

Introit-Kyrie

Offertorium (O Domine)

Sanctus

Pie Jesu

Agnus Dei

Libera Me

In Paradisum

Fauré's *Requiem* has become one of the standards of the choral repertoire. Fauré was trained from an early age in the craft of sacred music composition, though he also had the good fortune to study with Saint-Saëns and to receive exposure to the latest developments in instrumental composition. He also spent some time travelling around Europe, which gave him the opportunity to listen to Wagner's operas and to encounter the new Wagnerian style in composition. His income, however, came primarily from teaching and from work as choirmaster (and ultimately chief organist) at the Madeleine in Paris. The *Requiem* was composed gradually (apparently over a period stretching approximately from 1877 to 1893), and combines Fauré's interest in advanced harmony with his background in sacred music. It is at once simple in texture and deceptively complex in its harmonic language. The *Introit-Kyrie* combines drama and gentleness, while the *Offertorium* is clearly influenced by the tradition of imitative counterpoint that was a part of sacred music from the early Renaissance onwards.

The *Sanctus* is again simple in texture, while the *Pie Jesu* has become one of the most famous soprano solos in the sacred repertoire. The *Agnus Dei* combines static choral textures with a beautifully flowing orchestral accompaniment (while also providing a delightful solo moment for the tenor section). Note the changing harmonies in the *Lux Aeterna* section of this movement. The *Libera Me* is a more dramatic movement,

beginning with a somewhat operatic baritone solo and incorporating brass instruments when the choir begins to sing of the terrors of the day of judgement. Yet the work finishes on a positive note, as we ascend gently to paradise accompanied by angelic singing.

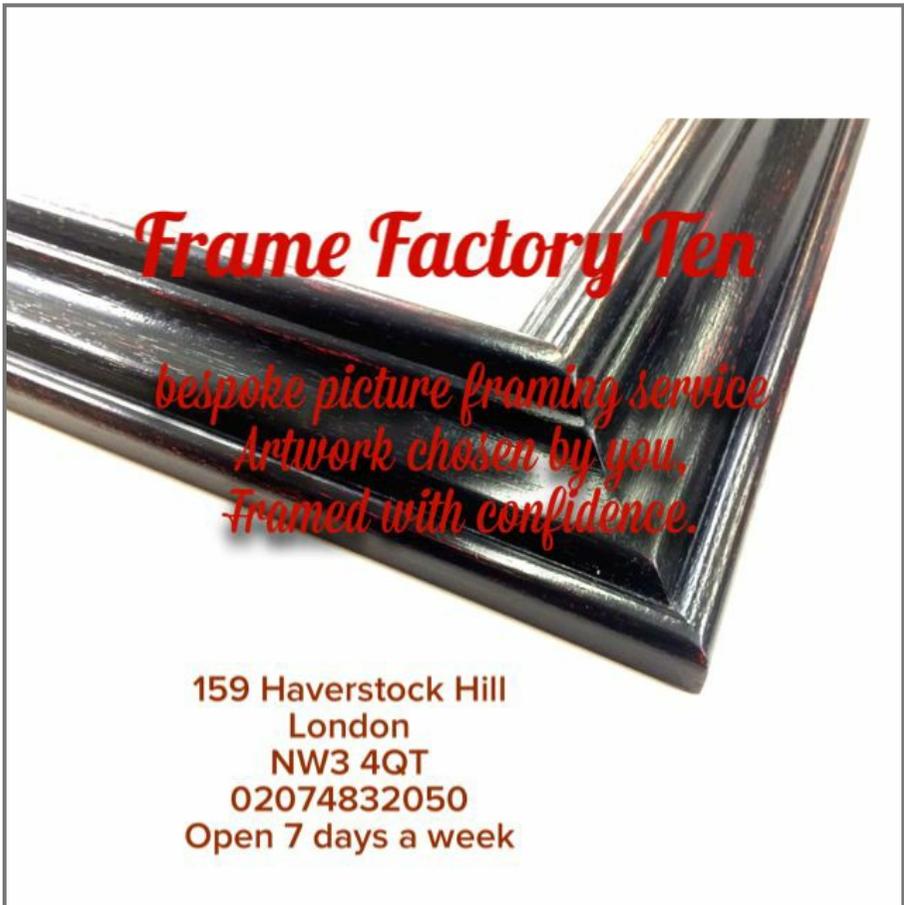
2014 concert dates

Please make a note of our upcoming concert dates in your diary!

14 June 2014: WW1 commemoration concert (with the Beckenham Concert Band)

1 November 2014 (tbc): Mendelssohn - Elijah (with the Zemel Choir)

13 December 2014: Christmas concert



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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 trained in North London and is now Clinical Lead for Gastroenterology at Newham University Hospital, 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. Performances with the Zemel Choir have included Holocaust memorial services for the Mayor of London, concerts at the South Bank and St John's Smith Square, 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 documentaries for BBC radio and television. Recent performances have included a Kristallnacht commemoration service at Westminster Abbey, while the Belsize choir will tour to Berlin in December.

As composer, he has written music for the concert hall and the stage, including works using the texts and modes of Ancient Greek

(performed in London and Oxford), a piano concerto (performed in 2003) and a cello concerto commissioned for the 70th anniversary of Belsize Square synagogue. He has written a number of pieces for the Zemel Choir, while he performed his latest instrumental work, *Cocaine Overture*, at the Chichester Festival in June 2013. As pianist, he works as both accompanist and solo recitalist, while his singing is primarily focussed on performances with his own Jewish barbershop quartet, bOYbershop, for which he has written a number of arrangements and original compositions, including comic songs *The Only Jewish Cowgirl* and *Fifty Shades of Hay*.

Following the award of a PhD in 2010, he has worked as a visiting lecturer at Royal Holloway and Bristol University. In 2011 he was appointed as Lecturer in Music at Regent's University, London, where he teaches both academic courses and runs the newly formed choirs of the Regent's School of Drama, Film and Media. He has given conference papers in the UK and America, and was on the organising team for a conference at the IMR in January 2013 (focusing on music in twentieth-century Britain). He has also worked as a researcher on a Royal Holloway project investigating the use of music to accompany silent films.

soloists

Charlotte-Anne Shipley (soprano)

Charlotte-Anne Shipley read Music at Oxford University, where she held a choral scholarship. Despite applying as an instrumentalist (piano & clarinet), during her three years as an undergraduate she became heavily involved in the choral scene and soon became sought-after as a soprano soloist with all the major university choirs.

Her concert performances have included Britten's *Les Illuminations*, Mozart's *Exultate Jubilate*, *Coronation Mass*, *Great Mass in C* and *Solemn Vespers*, Handel's *Dixit Dominus*, *Messiah*, & *Alexander's Feast*, Vivaldi's *Laudate Pueri* and *Gloria*, Bruckner's *Te Deum*, Haydn's *Nelson Mass*, Bach's *St John's Passion*, *Beethoven's 9th Symphony*, Strauss' *Four Last Songs*, Vaughan-Williams' *Serenade to Music*, and *Mahler's 8th Symphony*.

Charlotte studied at the *Rome Opera Studio* for two years, where she worked with Italian soprano *Renata Scotto*. Most recently, Charlotte was a finalist in both the *Concorso Lirico Magenta* (Milan), and the *Concorso Montserrat Caballe* in Zaragoza (Spain).

Her operatic repertoire includes *Mimi* (La Boheme), *Violetta* (La Traviata), *Dido* (Dido & Aeneas), *Contessa* (la Nozze de Figaro), *Liu* (Turandot), *Donna Anna* (Don Giovanni) and Pamina (Die Zauberflute). She has had the pleasure of working with *John Scott*, *Andrew Parrott*, *Bob Chilcott*, *Bruno Aprea* and *John Rutter*, and participating in Masterclasses with *Ann Liebeck*, *Ian Partridge*, *Gidon Saks* and *Emma Kirkby*.

Ann Sadan (alto)

Ann studied singing at the Guildhall School of Music and Drama and is a qualified Teacher of Singing. She is currently a practising Head of Music in Belmont School in the London Borough of Harrow, specialising in training Children's Choirs. Ann is also the Musical Director of Edgware & District Reform Synagogue where she writes and arranges music for various abilities of Choirs and Orchestra.

In recent years Ann has been a Mezzo Soprano/Alto soloist with the Zemel Choir and for the Royal Free Music Society, performing various solos with orchestra and chorus. She has also made numerous recordings as a soloist with the Zemel Choir.

Matthew Pochin (tenor)

Matthew began his singing career as a chorister at Hereford Cathedral where he later became a choral scholar and lay clerk. While a student at Cardiff University he also studied at the Welsh College of Music and Drama, where he played Hyllus in a production of Handel's Hercules. He continued his career on his return to Hereford, performing oratorios, recitals and several Gilbert and Sullivan operettas.

Matthew moved to South London in 2007 and, in addition to singing regularly at St. John's Wood Parish Church and Belsize Square Synagogue, he also sings at churches across the city, including St.

Margaret's, Westminster, St. Columba's, Knightsbridge (Church of Scotland), St. Nicholas', Chiswick and St. Anne's, Highgate.

Gabriel Gottlieb (baritone)

Gabriel studied Music at Cambridge University and Singing at the Royal Scottish Academy of Music and Drama. Recent solo work includes Fauré's Requiem with Ashtead Choral Society, Bach motets with Orpheus Britannicus in Cambridge under Andrew Arthur and a concert and recording with Mosaic Voices, the choir of New West End Synagogue in London. He has sung with the BBC Singers, Monteverdi Choir, Gabrieli Consort, Armonico Consort, Philharmonia Voices and The Hanover Band, as well as in the choirs of London's major churches, cathedrals and synagogues, and on recordings for CD, film, TV, and for commercial use.

Rôles include Figaro *The Barber of Seville* for Opera Loki, Doctor Malatesta *Don Pasquale* and Enrico *Lucia di Lammermoor* for Pavilion Opera; Schaunard *La Bohème* for Park Opera; Bartolo *The Barber of Seville* for Surrey Opera; Olin Blitch *Susannah* (Floyd) with Hampstead Garden Opera; Papageno *The Magic Flute* with Guildford Opera; and Marco *Gianni Schicchi* for Hand Made Opera.

As well as working freelance for their Education Department, Gabriel has sung with the Royal Opera chorus for Poulenc's *Gloria*, *Les Vêpres Siciliennes*, *Robert le Diable*, *Les Troyens*, *Macbeth*, *The Tsar's Bride* and all of the mature Wagner operas containing chorus. He returns this summer for *Manon Lescaut*. Gabriel recently sang as part of the chorus for English National Opera's recording of *Macbeth* for Chandos.

Contemporary work includes the world premiere of Andriessen's *La Commedia* with Synergy Vocals in Amsterdam, and USA premieres in Walt Disney Hall, Los Angeles and Carnegie Hall, New York. Future plans include bass solos in Mozart's Coronation Mass for Fortismere Community Choir.

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*, *Harmoniemasse*, *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.

Visit us at www.royalfreemusicsociety.org.uk
and www.HampsteadSinfonietta.org.uk

the royal free music society committee

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the royal free music society

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Anne Bradley
Ewa Gawkowska
Varuni
Paravanitane
Keiko Thiele

Josie Stein
Rhiannon Mayon-
White
Michael Hall
Anna McKane

Cello
Rebecca Miller
Irene Hadjipateras
Paul McLoughlin
Hannah Poulson
Roby Rakhit
Giorgia Bertazzi

Violin II
Jeannie Okikiolu
Robert Chatley
Tracy Hyman
Lydia Greeves

Viola
Helen Dodd
Niko Yiwen Chen

Double Bass
Sara Dixon
Dominic Nudd

Flute
Tracy James
Mariell Vain

Oboe
Estelle Gouws

Clarinet
Kelvin Giles
Ashley Morrison

Bassoon
James McNeil
John Wingfield

Horn
Simon Fraiss

Katherine Owen
Norman Owen

Trumpet
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Giles Taylor

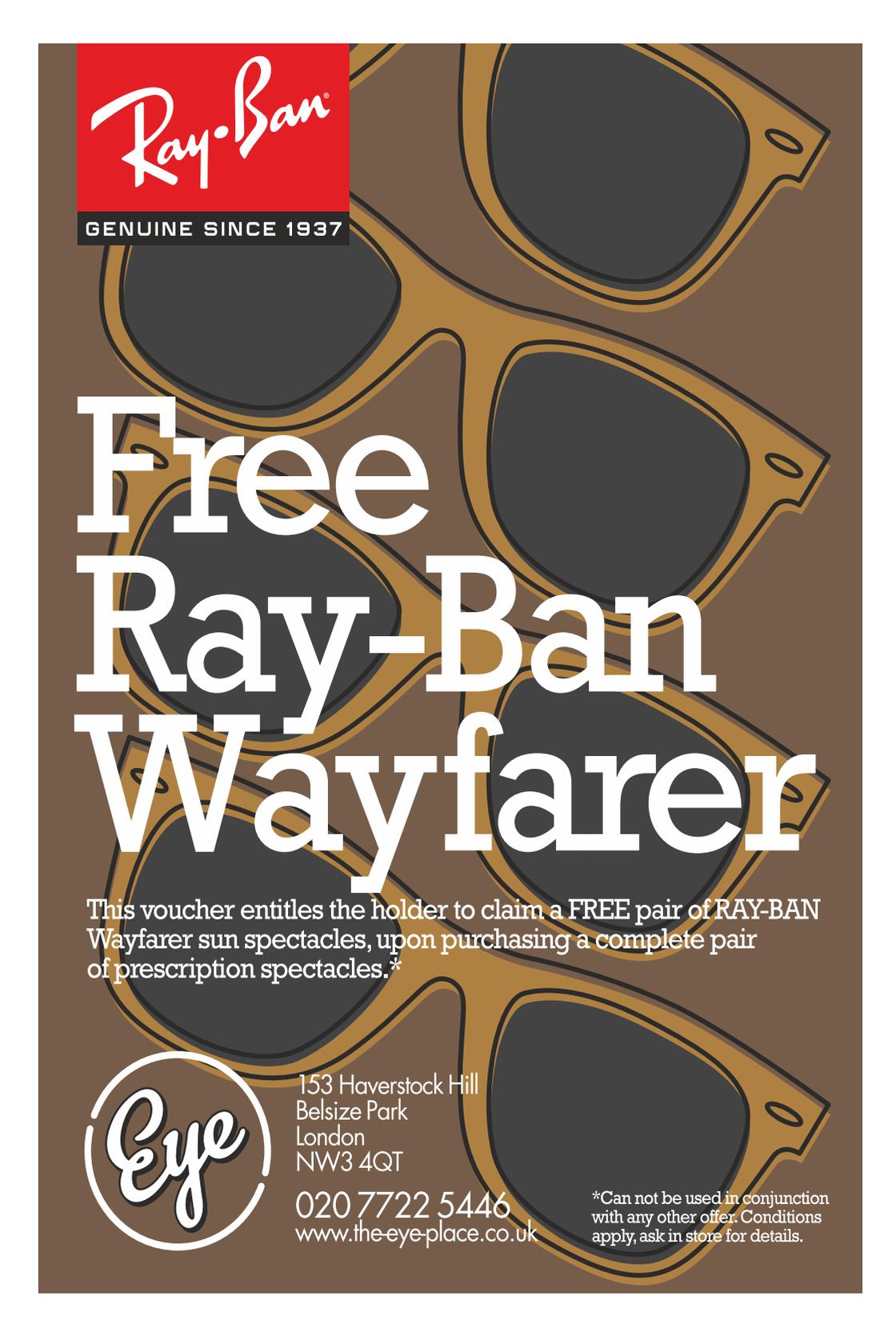
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Our heartfelt thanks to our loyal Patrons: Adrian Cahill, Rev. & Mrs. Devonshire-Jones, Billy Elkins, David Gluckman, Stuart Houghton and Rev Peter Baker.

