

Royal *f*ree  
Music Society

The *Z*emel  
Choir

**Sunday 18th November, 2018**

# ARMISTICE DAY CENTENARY CONCERT



**Conductor: Benjamin Wolf**

**The Royal Free Music Society & The Zemel Choir**

**Soloists: Charlotte-Anne Shipley (soprano)**

**Edmund Hastings (tenor)**



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# Programme

*Jerusalem* - Parry (RFMS)

*Shema Koleinu* (Zemel)

*Fear No More the Heat o' the Sun* - Finzi (RFMS & Zemel )

*Armistice* - Wolf (RFMS, Zemel and soloists)

Interval

*Trois Oiseaux de Paradis* - Ravel (Soloists and mini-choir)

*Der Yudisher Soldat* - Thomashefsky/Rumshinsky (mini-choir)

*Ständchen* - Schubert (Tenor and strings)

*Au Bord de l'Eau* - Fauré (Tenor and piano)

*The Spirit of England* - Elgar (RFMS, Zemel and soloists)

**Conductor:** Benjamin Wolf

The Royal Free Music Society

The Zemel Choir

Members of the Wallace Ensemble

Organ / piano: Michael Cayton

Soloists:

Charlotte-Anne Shipley (soprano)

Ed Hastings (tenor)

# Welcome

Welcome to our Autumn concert in commemoration of the centenary of Armistice Day. The concert brings together the Royal Free Music Society and the Zemel Choir who will be accompanied by members of the Wallace Ensemble (strings) and Michael Cayton (organ/piano). Our wonderful soloists this evening are Charlotte-Anne Shipley (soprano) and Edmund Hastings (tenor).

Last week, the world remembered the millions of servicemen and women who were killed by war; this week on the day on which Jewish ex-servicemen commemorate their dead and also on Mitzvah Day – a peace initiative created for all faiths to work together as volunteers to help those in need – we are commemorating the centenary of the end of the Great War and all those who gave up their lives.

In honour of the occasion, Benjamin Wolf, Musical Director of both choirs, has composed an oratorio, *Armistice*, which receives its premiere tonight. He has been inspired to take World War I poems and songs and has woven these together to create a composition of remembrance for this special concert. We have thoroughly enjoyed learning this piece, together with Elgar's *The Spirit of England*, both fitting compositions in commemoration of the Armistice Centenary.

Our thanks go to Benjamin for all his work in helping us to master the pieces, as well as our accompanists, Gillian Cracknell (RFMS), Franklyn Gellnick (the Zemel Choir) and to Nicky Gluch, the Zemel Choir's Junior Conducting Fellow. We also thank everyone within the choirs who has been working hard to bring this venture to fruition. Finally, we thank you, our audience, for coming to support us.

Diana Parkinson,  
Lucinda Sturgis,  
*RFMS Co-chairs*

Diane Sheer  
*Chairman of the Zemel Choir*

# Programme notes

by Benjamin Wolf

Tonight's concert includes various kinds of music. Some of the pieces were composed at the time of the First World War. Others were written by composers who lived in the countries involved in the war. We also include a new piece written in memory of the war, which includes both poems and songs from the time.

## Jerusalem (C.H.H. Parry)

Hubert Parry composed this song in 1916, in the midst of the Great War, using words by the painter and poet, William Blake. Parry originally composed the piece as an anthem for a patriotic organisation called Fight for Right, though it rapidly became a popular hymn. In 1917, it was performed at the Royal Albert Hall at a concert to celebrate the Votes for Women campaign — a performance for which Parry received direct thanks from Millicent Fawcett. In 1926, Charles Graves, a journalist and writer, commented that, 'at the very close of his life, [Parry] wrote a great tune to great words — Blake's Jerusalem — which has won favour with the multitude as well as the elect. Jerusalem has been adopted by the Federation of Music Competition Festivals as the National Hymn of that movement, which now numbers 250,000 performers, 180 Festivals in Great Britain and the Dominions, and is the greatest amateur force in the music of the Empire.' It has subsequently been used by the Women's Institute and at royal weddings, sporting occasions and other nation-building moments.



## Shema Koleinu (traditional arr. F.L. Cohen)

This is a popular hymn from the Jewish tradition. It is performed as part of the High Holyday services (the holidays of Rosh Hashanah - "Jewish New Year" and Yom Kippur - "Day of Atonement") and asks God to look upon us kindly. The traditional melody was arranged by Rabbi Francis Lyon Cohen, who was born in England but spent much of his life as a Rabbi in Sydney, Australia. He was a passionate supporter of the British Empire, and in 1909 became chaplain to the Australian Military Forces. During World War One, he was Vice President of the Universal Service League and was outspoken in favour of conscription because he saw support of the war effort as 'an act of religious virtue'.

## **Fear No More the Heat o' the Sun (Gerald Finzi, arr. Jonathan Rathbone)**

Gerald Finzi was born in London at the beginning of the twentieth century to Jewish parents. He was too young to serve in the war himself, but he lost his music teacher and three brothers in the fighting. An agnostic of Italian Jewish origin, he composed a number of Christian choral works and has been described as one of the most characteristically English of composers. This piece, composed in the 1940s, was originally a solo song for baritone but has been rearranged for choir. The text is from Shakespeare's play *Cymbeline*, and it describes how everyone, from kings to chimneysweeps, must ultimately find peace in death.

## **Armistice (Benjamin Wolf)**

This is an extended oratorio (or mini-oratorio) composed in 2018 especially for this concert. It combines texts by poets who served in World War One, religious and funerary texts and choral arrangements of popular wartime songs. In some ways, it takes its inspiration from the oratorios of British composers, Benjamin Britten and Michael Tippett. Britten's *War Requiem* interwove the Latin mass for the dead with the words of war poet, Wilfred Owen, while Tippett's *A Child of Our Time*, used popular African American spirituals as choruses in the midst of a text about the events of the late 1930s in Germany.

In tonight's piece there is a very loose narrative structure, with poems and songs juxtaposed to form continuations of each other. In some cases, the choruses can be viewed as commentaries on the poems that precede them (and vice versa). Some of the solo passages are conceived as complete songs and take on a more lyrical character which contrasts with the more abrasive sections set in recitative style. In many cases, the lyrics are fragments of a complete poem. The choral arrangements are sometimes straightforward versions of an original World War One song. In other cases, different melodies are intertwined (listen out for *Keep the Home Fires Burning*). The arrangement of the song *And When They Ask Us* incorporates both the original Broadway hit and a parody of this from the point of view of a soldier. As a whole, the piece has quite a stark tone and seeks to portray the experiences of the soldiers who fought in the war. However, the final movement takes on a deliberately folksong-like character and is intended to be a little more positive in mood.



## 1. Introduction – The Armistice

Incorporating musical quotations from the early twentieth century, alongside spoken text.

## 2. They shall grow not old (Laurence Binyon) [Choir and Soprano]

They shall grow not old, as we that are left grow old:

Age shall not weary them, nor the years condemn.

At the going down of the sun and in the morning

We will remember them.

As the stars that shall be bright when we are dust,

Moving in marches upon the heavenly plain;

As the stars that are starry in the time of our darkness,

To the end, to the end, they remain.

## 3. And each day (John Peale Bishop) [Tenor solo]

And each day one died or another

Died: each week we sent out thousands

that returned by hundreds

Wounded or gassed. And those that died

We buried close to the old wall

Within a stone's throw of Perigord

Under the tower of the Troubadours.

And because we had courage;

Because there was courage and youth

Ready to be wasted; because we endured

And were prepared for all the

endurance;

We thought something must come of it.



## 4. Roses of Picardy (First World War Song) [choir]

She is watching by the poplars,

Colinette with the sea-blue eyes,

She is watching and longing, and waiting

Where the long white roadway lies,

And a song stirs in the silence,

As the wind in the boughs above,

She listens and starts and trembles,

'Tis the first little song of love.

Roses are shining in Picardy,  
In the hush of the silver dew,  
Roses are flow'ring in Picardy,  
But there's never a rose like you!  
And the roses will die with the summertime,  
And our roads may be far apart,  
But there's one rose that dies not in Picardy,  
'Tis the rose that I keep in my heart

And the years fly on forever,  
Till the shadows veil their skies,  
But he loves to hold her little hands,  
And look into her sea-blue eyes,  
And she sees the road by the poplars,  
Where they met in the bygone years,  
For the first little song of the roses,  
Is the last little song she hears.

### 5. Magpies in Picardy (T.P Cameron Wilson) [Soprano solo]

The magpies in Picardy  
Are more than I can tell.  
They flicker down the dusty roads  
And cast a magic spell  
On the men who march through Picardy,  
Through Picardy to hell.



### 6. Requiem (combined texts from The Book of Common Prayer (1662), Psalm 144, Pindar's Pythian Ode no.8 and Rupert Brooke's 'The Dead')

Man, that is born of a woman, hath but a short time to live, and is full of misery. He cometh up, and is cut down, like a flower; he fleeth as it were a shadow, and never continueth in one stay. In the midst of life we are in death: of whom may we seek for succour, but of thee, O Lord.

Adonai, mah adam vateidaieihu; ben enosh vat'chashveihu

Adam laheivel damah; yamav k'tseil over

*(Lord, what is man that you see him? Or the son of man, that you take account of him? Man is like a breath, his days like a shadow)*

Man is a dream of a shadow.

These laid the world away; poured out the red

Sweet wine of youth; gave up the years to be

Of work and joy, and that unhoped serene,

That men call age; and those who would have been,

Their sons, they gave, their immortality.'

### 7. The Silent One (Ivor Gurney) [Tenor Solo]

There was no hole, no way to be seen  
Nothing but chance of death, after tearing of clothes.  
Kept flat, and watched the darkness, hearing bullets  
Whizzing –  
And thought of music – and swore deep heart's deep Oaths  
(Polite to God) and retreated and came on again,  
Again retreated – and a second time faced the screen.

### 8. In the Trenches (Isaac Rosenberg) [Tenor Solo]

I snatched two poppies  
From the parapet's edge,  
Two bright red poppies  
That winked on the ledge.

The sandbags narrowed  
And screwed out our jest,  
You tore the poppy  
You had on your breast...  
Dawn – a shell! O! Christ  
I am choked...safe...dust blind, I  
See trench floor poppies  
Strewn. Smashed, you lie.

Behind my ear  
I stuck one through,  
One blood red poppy  
I gave to you.



### 9. Tipperary (First World War Song) [Choir]

It's a long way to Tipperary,  
It's a long way to go.  
It's a long way to Tipperary,  
To the sweetest girl I know!

Goodbye, Piccadilly,  
Farewell, Leicester Square!  
It's a long long way to Tipperary,  
But my heart's right there

### 10. The Rainbow (Leslie Coulson) [Soprano Solo]

I watch the white dawn gleam,  
To the thunder of hidden guns.  
I hear the hot shells scream  
Through skies as sweet as a dream  
Where the silver dawnbreak runs.

And stabbing of light  
Scorches the virginal white.  
But I feel in my being the old, high,  
sanctified thrill,  
And I thank the gods that dawn is  
beautiful still.

From death that hurtles by  
I crouch in the trench day-long  
But up to a cloudless sky  
From the ground  
where our dead men lie  
A brown lark soars in song.

Through the tortured air  
Rent by the shrapnel's flare,  
Over the troubles dead he carols his fill,  
And I thank the gods that the birds are  
beautiful still.

### **11. When you See Millions of the Mouthless Dead (Charles Sorley) [Choir]**

When you see millions of the mouthless dead  
Across your dreams in pale battalions go,  
Say not soft things as other men have said,  
That you'll remember. For you need not so.  
Give them not praise. For, deaf, how should  
they know

It is not curses heaped on each gashed  
head?

Nor tears. Their blind eyes see not your  
tears flow.

Nor honour. It is easy to be dead.

Say only this, 'They are dead.' Then add  
thereto,

'yet many a better one has died before'...

Then scanning all the overcrowded mass,  
Should you perceive one face that you loved here-to-fore,  
It is a spook. None wears the face you knew.  
Great death has made all his for ever more.



### **12. Back (Wilfrid Gibson) [Tenor Solo]**

They ask me where I've been,  
And what I've done and seen.  
But what can I reply  
Who know it wasn't I,  
But someone just like me,

Who went across the sea  
And with my head and hands  
Killed men in foreign lands...  
Though I must bear the blame,  
Because he bore my name.

### 13. And When They Ask Us (First World War Parody Song) [Choir]

And when they ask us, how dangerous it was,  
Oh, we'll never tell them, no, we'll never tell them:  
We spent our pay in some cafe,  
And fought wild women night and day,  
'Twas the cushiest job we ever had.  
And when they ask us, and they're certainly going to ask us,  
The reason why we didn't win the Croix de Guerre,  
Oh, we'll never tell them, oh, we'll never tell them  
There was a front, but damned if we knew where.

### 14. Who Made the Law (extracts)/Here Dead We Lie (Leslie Coulson / A.E.Housman) [Soprano and Tenor duet]

Who made the Law that men should die in meadows?  
Who spake the word that blood should splash in lanes?  
Who gave it forth that gardens should be bone-yards?  
Who spread the hills with flesh, and blood, and brains?  
Who made the Law?...

*Those who return shall find that peace endures,  
Find old things old, and know the things they knew,  
Walk in the garden, slumber by the fireside,  
Share the peace of dawn, and dream amid the dew –  
Those who return.*

Who made the Law? At noon upon the hillside His ears shall hear a moan, his  
cheeks shall feel a breath,  
And all along the valleys, past gardens, croft, and homesteads,  
He who made the Law shall walk along with Death.

*Here dead we lie because we did not choose  
To live and shame the land from which we sprung.  
Life, to be sure, is nothing much to lose;  
But young men think it is, and we were young.*



## 15. In Flanders Fields (John McCrae) [Soloists and Choir]

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.



### INTERVAL

## Trois Beaux Oiseaux de Paradis (Maurice Ravel)

The French composer, Maurice Ravel, was nearly forty when the first World war broke out. He attempted to enlist in the French Air Force, but was rejected on medical grounds, and so he became a lorry driver for the French artillery. He composed this beautiful song for soloists and mini-choir in 1915.

Three beautiful birds of paradise  
(My love is gone to the war)  
Three beautiful birds of paradise  
Have passed this way.

"Beautiful little birds of paradise  
(My love has gone to the war)  
Beautiful little birds of paradise  
What do you bring here?"

"You red bird of paradise  
(My love has gone to the war)  
You red bird of paradise  
What are you bringing me?"

The first was bluer than the sky  
(My love has gone to the war)  
The second was the colour of snow  
The third was red as vermillion.

"I carry an azure glance  
(Your love has gone to the war)  
And I must leave on a snow-white brow  
A kiss, even purer."

"A loving heart, flushing crimson."  
(Your love has gone to the war)  
"Ah, I feel my heart growing cold . . .  
Take that with you as well."

### **Der Yudisher Soldat (Thomashefsky/Rumshinsky)**

Taken from the play 'Jewish War Brides', published in 1917, this song represents the Jewish American Yiddish theatre tradition. It tells of the Jewish experience during World War One, and the desire for Jewish soldiers to live in a Jewish land in Israel.

### **Ständchen (Franz Schubert)**

We continue our concert with a representation of the German musical tradition. German music was more or less boycotted in the UK during World War One, though many British musicians acknowledged their debt to this rich musical Tradition, despite popular hostility to German music. This is one of Schubert's most beautiful songs, in which a lover pleads to his love to come and join him.

### **Au Bord de l'Eau (Gabriel Fauré)**

This is a gentle love song, written towards the end of the nineteenth century, in which two lovers sit by a flowing stream and escape from the world's troubles, content in their love for each other.

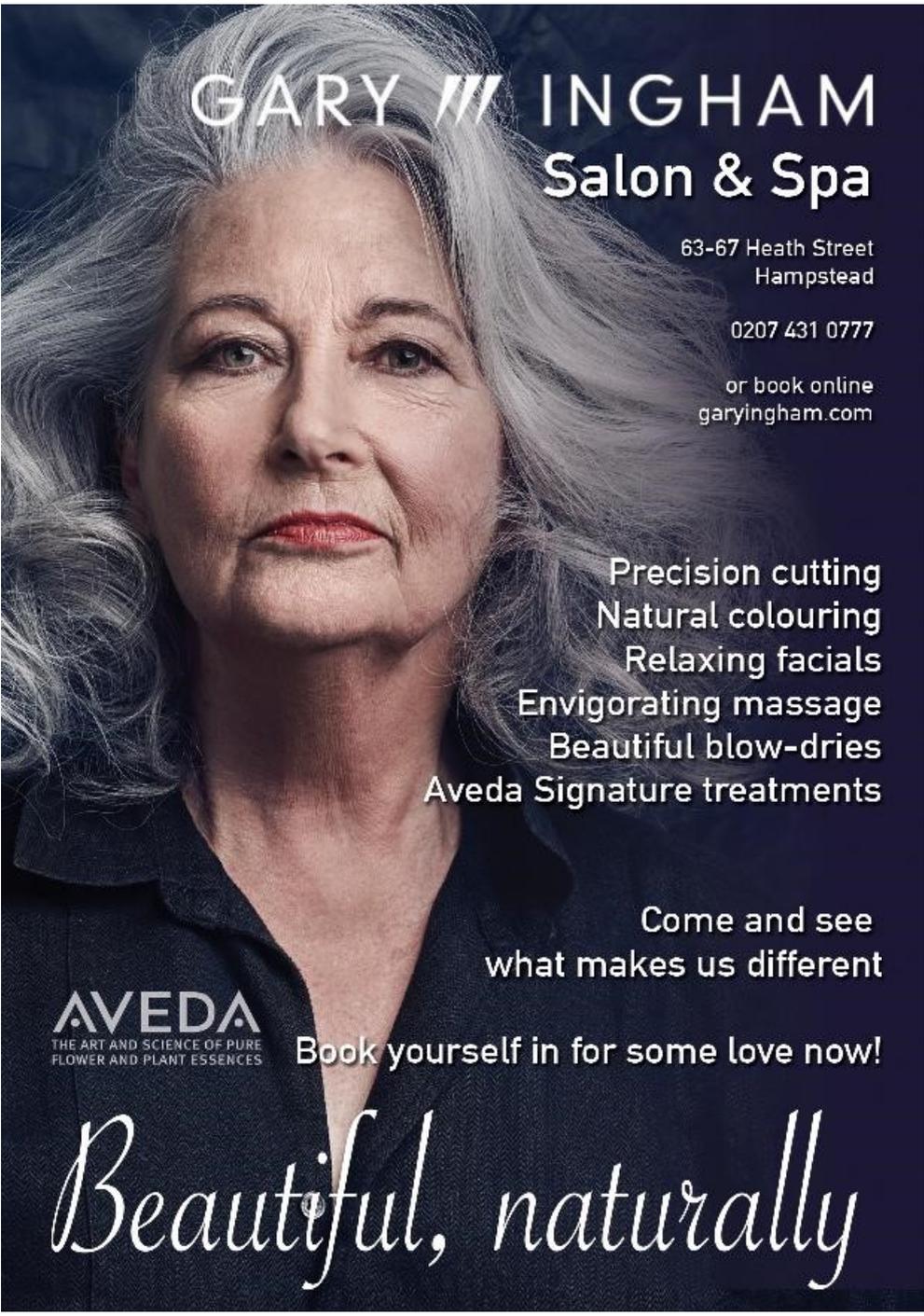
### **The Spirit of England (Sir Edward Elgar)**

The Fourth of August

To Women

For the Fallen

Elgar wrote this extended work between 1915 and 1917 and is set to three poems by Laurence Binyon. The first poem is the most triumphant of the three, and Elgar's music here is grandiose and inspiring. The other two movements are more thoughtful. The second poem, which may seem slightly curious in modern, less patriarchal times, is a hymn to the women who were forced to stay at home while their men went to war. Here, we find that Elgar's music is sympathetic and lyrical. Although the war did provide some emancipation for women, this song portrays the fear experienced by many women who had to wait at home for news from the front. The third is the most famous of the three poems. This is a setting of the complete poem, part of which we have already heard in the first choral movement of Wolf's *Armistice*. While at times the music seems to suggest the glorification of so many deaths in battle, the chromatic ending fades to a quiet pianissimo as we remember the millions who died in the war.



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## 1. The Fourth Of August (Laurence Binyon)

Now in thy splendour go before us,  
Spirit of England, ardent eyed,  
Enkindle this dear earth that bore us,  
In the hour of peril purified

For us the glorious dead have striven,  
They battled that we might be free.  
We to their living cause are given;  
We arm for men that are to be.

For her immortal stars are burning;  
With her, the hope that's never done,  
The seed that's in the Spring's returning,  
The very flower that seeks the sun.

Endure, O Earth! and thou, awaken,  
Purged by this dreadful winnowing-fan,  
O wronged, untameable, unshaken  
Soul of divinely suffering man.

## 2. To Women (Laurence Binyon)

Your hearts are lifted up, your hearts  
That have foreknown the utter price.  
Your hearts burn upward like a flame  
Of splendour and of sacrifice.

Swift, swifter than those hawks of war,  
Those threatening wings that pulse  
the air,  
Far as the vanward ranks are set,  
You are gone before them, you are there!

Amid the thunder of the guns,  
The lightning's of the lance and sword,  
Your hope, your dread, your throbbing  
pride.  
Your infinite passion is outpoured.

The cares we hugged drop out of vision,  
Our hears with deeper thoughts dilate.  
We step from days of sour division  
Into the grandeur of our fate.

Among the nations noblest chartered,  
England recalls her heritage,  
In her is that which is not bartered,  
Which force can neither quell nor cage.

She fights the fraud that feeds desire on  
Lies, in lust to enslave or kill,  
The barren creed of blood and iron,  
Vampire of Europe's wasted will....



For you, you too, to battle go,  
Not with the marching drums and cheers  
But in the watch of solitude  
And through the boundless night of fears.

And not a shot comes blind with death,  
And not a stab of steel is pressed  
Home, but invisibly it tore  
And entered first a woman's breast.

From hearts that are as one high heart,  
Withholding naught from doom and  
bale  
Burningly offered up, - to bleed,  
To bear, to break, but not to fail!

### 3. For The Fallen (Laurence Binyon)

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal  
Sings sorrow up into immortal spheres.  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncounted,  
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,  
Hunger, nor legions, nor shattering cannonade.  
They laughed, they sang their melodies of England,  
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the Night;

As the stars that shall be bright when we are dust,  
Moving in marches upon the heavenly plain,  
As the stars that are starry in the time of our darkness,  
To the end, to the end, they remain.

# Benjamin Wolf

## Conductor

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 and Senior Lecturer in Music Regent's University London .

Performances with the Zemel Choir have included appearances at the 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.

Earlier this month, he conducted both the Zemel and Belsize choirs at a service at Westminster Abbey commemorating the 80th anniversary of Kristallnacht.

Performances with the Royal Free Music Society have included large-scale oratorios such as Mendelssohn's *Elijah* and tours to Genoa in 2015 and 2016 and Paris in 2017.



# Charlotte-Anne Shipley (soprano)

Charlotte-Anne Shipley began her musical studies as a pianist, flautist and clarinetist, but started singing during her degree in musicology at the University of Oxford. She went on to the National Academy of Santa Cecilia in Rome where she studied with Renata Scotto, and then with Montserrat Caballé at the Liceu theatre



in Barcelona. She has won numerous prizes in international competitions, including the Concorso Riccardo Zandonai, the Concorso Umberto Giordano, the Benvenuto Franci International Competition, the Salvatore Licitra Competition, the La Fenice International Competition, the Voci InCanto Competition for Puccinian Voices, the International Competition Spazio Musica, the International Competition of Lyrical Singing Federico II and the Montserrat Caballé International Singing Competition.

An active oratorio and concert soloist, her concert performances have included Britten's *Les Illuminations*, Mozart's *Exultate Jubilate*, *Mass in C & Requiem*, Bach's *St John's & St*

*Mathew's Passions*, Beethoven's *9th Symphony*, Handel's *Esther*, Strauss' *Four Last Songs* and Mahler's *8th Symphony*.

In 2016, Charlotte-Anne made her Italian debut as Mimi in the opera with *La Bohème* at the Teatro Mancinelli in Orvieto. Following this, she sang Ellen Orford in *Peter Grimes* at the Teatro Comunale di Bologna and the title role in *Suor Angelica* in Padova. This year, she has sung the title role in *Tosca* in Como, Cremona, Brescia, Bergamo, and Pavia, and will return to Italy for a reprise in Reggio Emilia. Future plans include *La Wally (Catalani)* in Bolzano, and Mahler's *Second Symphony in Bologna* under the baton of Maestro Asher Fisch.

# Edmund Hastings (tenor)

Having sung at King's College, Cambridge and New College, Oxford, Edmund then went on to study at the Royal Academy of Music with Ryland Davies and Dominic Wheeler.

Recent opera includes Remendado *Carmen* (OperaUpClose), Offenbach's *Vert-Vert* (cover Vert-Vert) for Garsington Opera, First Armed Man *Magic Flute* (Ryedale Festival), Harlekin *Der Kaiser Von Atlantis* (Grimeborn Opera Festival), Cinea *Cajo Fabricio* for the London Handel Festival, Nik *La Fanciulla del West* (OperaUpClose), Arioch *Belshazzar* (Theatre du Capitole, Toulouse), Jupiter *Semele*, and Lysander *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 Kings College, Cambridge, St George's Bristol and Saint John's, Smith Square. He has performed live on BBC R3 and has recorded Monteverdi *Vespers* with Fiori Musicali. His recent concert appearances include the first performance of Handel's *Messiah* in Goa with the Symphony Orchestra of India, a WW1 anthology tour in Picardie with Tcheky Karyo, Bach *B Minor Mass* (Bristol Bach Choir), Bach *St Matthew Passion* arias (Israel Camerata), Bach *St John Passion* Evangelist with the choir of Christ's College, Cambridge and Mozart *Requiem* (St Martin in the Fields).

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# The Royal Free Music Society Choir

The Royal Free Music Society Choir was formed over 20 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 performs three or four concerts a year and recent performances have included Bach's *Magnificat in D*, Brahms' *Liebesliederwaltzer* and Mozart's *Requiem in D Minor*. The choir also regularly raises funds to support charities such as St Mungo's, the Royal Free Hospital Charity and The Helen Bamber Foundation. For more information, please visit: [www.royalfreemusicsociety.org.uk](http://www.royalfreemusicsociety.org.uk).

**The Royal Free Music Society is a registered charity (1151170)**

## The Zemel Choir

The Zemel Choir, was established in 1955 and is one of the world's finest mixed-voice Jewish choirs, performing a wide-ranging repertoire that embraces all the traditional Jewish cultures, Ashkenazi, Sephardi, Yiddish and Israeli. The choir regularly performs in major venues throughout the UK and overseas, and has recently returned from a tour to Ukraine. Besides singing well-known favourites, they are particularly proud to present new music, often specially commissioned, from contemporary composers. In addition to singing in synagogues and non-Jewish venues, the choir has also performed at Westminster Abbey and, in 2012, the choir hosted the first European Jewish Choral Festival. The choir is also committed to educational, mixed faith and charitable activities, working with a mixed culture Primary School and raising funds most recently for Dementia Cafés. For more information, please visit: [www.zemelchoir.org.uk](http://www.zemelchoir.org.uk).

**The Zemel Choir is a Charitable Incorporated Organisation (1170254)**

# Singing in tonight's concert

## Soprano

Elizabeth Alpen, Deborah Binstock, Elizabeth Bogard, Vivienne Buren, Linda Chainey, Dorothy Connell, Justine Cohen, Gillian Cracknell, Teresa Elkins, Blanche Eckman, Judie Finesilver, Natalie Gies, Marilyn Grant, Mary Goyder, Jane Hassid, Janet High, Bobbie Hood, Catherine Hughes, Bobby Jacobs, Angela Lawrence, Henrietta Levin, Geraldine Luder, Susan Michelson, Kat Mountford, Roszie Omoregie, Sheree Oxenham, Katherine Rose, Pauline Silver, Rosie Simmons, Judith Skinner, Ruth Sonntag, Hazel Stein, Helen Stone, Lucy Swart-Mallett, Danielle Trainis, Janice Tunney, Shirley Wagner, Edna Young.

## Alto

Esta Adams, Kay Bagon, Fiona Brocklesby, Linda Brody, Carmel Byers, Gill Clissold, Deborah Cooper, Rusty Davis, Jayne Donegan, Emma Dunning, Ruth Freedman, Suzanne Goodman, Ana Hallgarten, Jacquie Hamel, Libby Harris, Doreen Havardi, Katharine Hodgson, Emily Hurrell, Sophie Jackson, Debora Jedwab, Jennifer Kay, Mireille Levy, Charlotte Marks, Jane Matheson, Tricia Pank, Janet Paraskeva, Diana Parkinson, Emma Russell, Shanta Row, Annie Sedley, Diane Sheer, Sharon Tyler, Maureen Weigert.

## Tenor

Lorraine Benton, Peter Davies, Merrill Dresner, Judith Field, Barbara Foster, Jeffrey Freeman, Wilder Gutterson, Richard Haydon, Peter Pollak, Stephen Rabin, Robert Salmon, Geoffrey Simmons, Simon Tabbush, Daniel Tunkel, Chaggai Weissler.

## Bass

Bill Aldridge, Tim Beasant, Martin Benton, Anthony Cohen, Michael Druce, Jonathan Fenton, Nick Jackson, James Kennedy, Saul Lanyado, Mark Levy, Stuart Luder, Michael Morris, Ashitey Ollennu, Philip Roth, Jay Schlesinger, Peter Strauss, Paul Styles, Gary Tucker.

# The Wallace Ensemble

The Wallace Ensemble was founded in 2001 by Benjamin Wolf, Andrew Morley and Hazel Cropper while they were conducting students at Trinity College of Music. Since 2004 it has been led by Benjamin Wolf. Although it usually performs as a chamber orchestra, it can also appear as a smaller group.

Highlights have included Jewish music concerts at the Queen Elizabeth Hall and Purcell Room, a composition competition, schools concerts, and concerts in venues including Marylebone Parish Church, St James' Church, Piccadilly, and St John's, Smith Square.

The Wallace Ensemble has regularly performed at Belsize Square Synagogue, and also in concerts with the Zemel Choir. It has performed works by a number of living composers, including Kyla Greenbaum, Rohan Kriwaczek, and its founder, Benjamin Wolf.

## **Playing in tonight's concert:**

Violin: Bogdan Vacarescu, Ariel Lang

Viola: Stella Nedeva

Cello: Helen Downham

# Future events and concerts

## **The Zemel choir:**

10 February: Supper Quiz

17 March: Come & Sing: Bloch's Sacred Service

1 May: Yom HaShoah Commemorative Concert

16 June: Charity Concert: In Memory of Beatrice Fingerhut

27 June - 1 July: European Jewish Choral Festival: Ferrara, Italy

More details on [www.zemelchoir.org.uk](http://www.zemelchoir.org.uk)

## **The Royal Free Music Society:**

Spring Concert: Saturday 30th March 2019

Summer Concert with Antara choir from Paris, Saturday 15th June 2019

Autumn Concert: Sunday 17th November 2019

**The Royal Free Music Society would like to thank their loyal Patrons:**

Adrian Cahill, Billy Elkins, Patsy Henley and  
David Gluckman

# WHY NOT JOIN US?

**Ever thought about joining a choir or playing in an amateur orchestra?**

## **The Royal Free Music Society**

The Royal Free Music Society is a non-auditioning choir open to anyone aged over 16. Members do not need to be able to read music however an ability to sing reasonably well in tune is expected. The choir is based at the Royal Free Hospital and welcomes hospital staff, current and former patients as well as members of the local community. We are an inclusive choir and aim to ensure that our activities are accessible to all. Rehearsals are usually held on a Thursday evenings at the Royal Free Hospital. You are welcome to come and try us out for a week or two before you decide whether to join the choir.

Our sister orchestra, **the Hampstead Sinfonietta**, also recruits amateur orchestral musicians to play alongside the choir in many of our concerts. If you are interested, please email [info@HampsteadSinfonietta.org.uk](mailto:info@HampsteadSinfonietta.org.uk) for more information.

## **The Zemel Choir**

The Zemel Choir sings music from all the traditional Jewish cultures, Ashkenazi, Sephardi, Yiddish and Israeli. We are open to people from all religions and backgrounds and rehearse every Monday evening (with the exception of Bank Holidays and Jewish festivals) in North London. To maintain the high standard for which we are known, potential choristers are expected to audition with the Musical Director after they have attended a few rehearsals.

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