

# autumn concert 2008

**Donizetti  
Mozart  
Haydn**

**conductor: Andrew Rochford**

Saturday 11 October, 2008



Hampstead  
Sinfonietta

Royal **f**ree '08  
Music Society

7.30pm  
Programme £10

## welcome

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Dear audience

Welcome to the Royal Free Music Society autumn concert.

Once again we are delighted to be performing at St. Marks with the Hampstead Sinfonietta. Thank you to the parish, congregation and vicar of St. Marks Church for allowing us to perform here this evening despite our lack lustre performance in the annual church quiz earlier this year!

This autumn we have been challenged and inspired by the music of Franz Joseph Haydn. In 1790 Mozart advised Haydn not to visit England because he knew too little of the world and too few languages. Haydn replied; "But all the world understands my language." In our rehearsals this term we have developed our appreciation and admiration of that language and hope you can experience the learning through our performance this evening.

During the course of this year we have been delighted to welcome new members to the choir and also those who support the work of the Society through the development of our patrons' scheme. Thank you for supporting our endeavours and we hope you thoroughly enjoy your relationship with the Society and we look forward to our ongoing relationship.

Thank you to all for your support this evening.

With very best wishes

Katherine Hopkins

Chair of the Royal Free Music Society.

### become a patron

If you enjoy tonight's concert and would like to further support the choir, please consider becoming a patron of the RFMS. A minimum donation of £100 guarantees free entry to four concert per year, invitations to masterclasses and social events, and free copies of concert CDs for twelve months. Patrons will also be acknowledged in the programme. For further information, please speak to one of the Committee.

We are delighted to welcome our first patron, Clarice Marsh, who joins us in memory of Audrey Dootson.

## programme

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**Gaetano Donizetti**

### **Concerto for Violin & Cello**

Tim Miller – Violin

Rebecca Miller – Cello

**Wolfgang Amadeus Mozart**

### **Symphony No. 40**

molto allegro – andante – menuetto

– allegro assai

### *Interval*

**Franz Joseph Haydn**

### **Harmoniemasse**

kyrie – gloria – credo – sanctus – benedictus

– agnus dei

Elizabeth Weisberg – Soprano

Kate Symonds-Joy – Mezzo soprano

Richard Rowntree – Tenor

Patrick Ardagh-Walter – Bass

Andrew Rochford – Conductor

## programme notes

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### Double Concerto for Violin and Cello in D minor Gaetano Donizetti (1797-1848)

Soloists: Tim & Rebecca Miller

Gaetano Donizetti was born in Bergamo, Italy, in the same year as Franz Schubert. Their two styles could hardly be more contrasting. Donizetti gained notoriety for exuberant operas whilst Schubert's musical legacy is enjoyed daily throughout the world.

The youngest of three sons, Donizetti was born in 1797 in Bergamo's *Borgo Canale* quarter located just outside the city walls. His family was very poor with no tradition of music, his father being the caretaker of the town pawnshop. Nevertheless, Donizetti received some musical instruction from Johann Simon Mayr, a priest at Bergamo's principal church (and also himself a composer of successful operas).

Donizetti's wife, Virginia Vasselli, gave birth to three children, none of whom survived. Within a year of his parents' deaths, his wife died from cholera. By 1843, Donizetti exhibited symptoms of syphilis and what is known today as bipolar disorder. After being institutionalized in 1845, he was sent to Paris, where he could be cared for. After visits from friends, including Giuseppe Verdi, Donizetti was sent back to Bergamo, where he died in 1848 after several years in the grip of insanity.

In total, Donizetti composed over 600 pieces of music, the majority under commission, and as a result much is considered 'commercial'. His most famous work is the opera *Lucia di Lammermoor* which drew inspiration from the works of Schiller, Hugo and Walter Scott. However, together with Bellini, Donizetti was the forefather of Italian opera and Verdi used music by Donizetti for one of the Grand Arias in *Aida*.

Donizetti composed only a small number of instrumental works nevertheless they are evidence of the skill of the composer and make interesting additions to the solo repertoire of the instruments employed. The Concerto in D minor for violin, cello and orchestra is derived from the autograph preserved in the Paris Bibliothèque Nationale. The dating of the work is not clear, but its general lay-out suggests that it belongs to Donizetti's early life rather than his later works undertaken when he was in Paris. The piece is traditionally structured in three movements – *Allegro non troppo*, *Andante*, *Rondo allegro* – but the use of two main string instruments as soloists was revolutionary at the time.

## programme notes

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### Symphony No. 40 in G minor, KV. 550

#### Wolfgang Amadeus Mozart (1756 – 1791)

Molto Allegro – Andante – Menuetto – Allegro Assai

Wolfgang Amadeus Mozart needs no introduction but I am indebted to the use of Gill Cracknell's 'O-level' revision notes for the musical background.

Symphony No. 40 was written in Vienna in 1788 and is sometimes referred to as the "Great" G minor symphony, to distinguish it from the "Little" G minor symphony, No. 25. It was critically acclaimed at the time and described as 'modern'. The opening *piano* section, with an accompaniment waiting for a melody to accompany, went against established norms and was subsequently imitated by Beethoven and Bruckner, Mendelssohn and Rachmaninoff. It is widely believed to be the defining work that links the Classical and Romantic musical periods. Themes from the symphony have been used by Haydn and Schubert.

The symphony is structured in a classical style but there is a notable absence of trumpets and timpani. Every movement but the third is in sonata form; the minuet and trio are in the usual ternary form.

The symphony opens with violas and lower strings accompanying the first subject in the upper strings. The second subject begins as expected in the relative major but the use of chromatic semitones and the division of the theme between strings and woodwind is pathetically beautiful. The end of this subject is extended, unexpectedly, into the codetta where the first theme is again passed between the sections. There then follows a quite sublime development of the first theme leading to the recapitulation with the theme tossed between upper and lower strings. The second subject returns and the movement ends with a codetta that extends into a full-blown coda. The second movement is an *Andante* in sonata form in the relative major of E flat. It begins with a repeated note figure in the violas which is imitated by the upper strings and subsequently answered by the 'cellos and horns with a counter theme in the violins. There is extensive use of a paired demi-semiquaver phrase which is tossed about continuously between the strings and woodwind. The themes are carefully developed using chromaticisms, which, together with the dynamic colouration, help to create an intensely intriguing slow movement.

There is nothing particularly dance-like about the third movement, *Menuetto*. The syncopated rhythms, as revealed in the opening cross-accented hemiolas, create an air of restlessness that is unsettling. The movement opens with two repeated sections initially in the minor key and then in the relative major. However, the beauty of the movement is the stark contrast provided by the exquisite trio section. This is noticeably more gentle with a dialogue in G major between strings and woodwind with considerate use of the oboe and horns. The movement ends with the *da capo* which disrupts the tranquillity created by the trio and may unsettle the listener.

The fourth movement is written largely in eight-bar phrases, following the general tendency toward rhythmic squareness in the finales of classical-era symphonies.

## programme notes

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The first subject is in binary form with repeats and feels rather dance-like. It is quick and lively with a leaping crotchet figure contrasted with a quaver figure running around a solitary note. It is archetypal string writing. The subject is deconstructed by the violins, with countermelodies in woodwind, and hints of the original theme in the bassoon and double bass, during the transition to the quieter and more melodious second subject. Here we are presented with a graceful, longer phrase which again features a rising chromatic sequence seen elsewhere in the symphony.

A remarkable modulating passage, which strongly destabilizes the key, occurs at the beginning of the development section, in which every tone but one in the chromatic scale is played. The single note left out is in fact a G natural (the tonic). The recapitulation enters unexpectedly. The first subject is the same as the exposition except that the sections are not repeated. The same is true of the second subject but this time it is in the tonic minor and contains several modifications; the melody now being minor sounds much more plaintive than before.

Almost certainly, the common perception today is that the symphony is tragic in tone and intensely emotional; it was described by Charles Rosen (in *The Classical Style*) as "a work of passion, violence, and grief." Although interpretations differ, the symphony is unquestionably one of Mozart's most greatly admired works.

### Missa Solemnis in B Flat ('Harmoniemesse')

**Franz Joseph Haydn (1732 – 1809)**

Soloists: Elizabeth Weisberg  
Kate Symonds-Joy  
Richard Rowntree  
Patrick Ardagh-Walter

The Harmoniemesse is the last of Haydn's six great choral masses. The other masses include (in compositional order) *Paukenmesse* 'Mass in the Time of War', *Heiligmesse*, in honour of Bernard von Offida, *Missa in angustiis* or 'Nelson Mass', *Theresienmesse*, likely dedicated to the Empress, and *Schöpfungsmesse* 'Creation Mass', because of the reference to music from the famous oratorio. With the exception of the Nelson Mass and possibly the *Paukenmesse* the remaining four masses rarely feature on concert programmes. The *Harmoniemesse* was completed in 1802, when Haydn was 70 years old and arguably at the height of his creative powers. It has been labelled as 'the woodwind mass' because of its scoring which includes one flute, 2 oboes, clarinets and 2 bassoons. Several of the other late masses use as many winds but in the *Harmoniemesse* special emphasis is given to these instruments, both as soloists and as a choir.

Haydn manages to exploit all aspects of the woodwind timbre. He creates a celebratory tone in the opening of the *Gloria* and contrasts this to the warm and soothing melodies and accompaniment in the *Et incarnatus*.

## programme notes

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The mass begins with the *Kyrie* which is an extended *Adagio* movement. It is unusual – reflective, introspective, calming. Again the importance of the woodwind section is emphasised, with exquisite clarinet and bassoon entries preceding the choir. The string section provide accompaniment and support where necessary and there is the expected dialogue between soloists. There is a sense of expectation at the end of the movement but this is relinquished as the *Kyrie* draws peacefully to a close.

The *Gloria* is lively and joyous. The movement commences with a confident statement of intent from the soprano solo which is then developed and adopted by the choir. The mood changes completely for the *Gratias Agimus* section which is an *Allegretto* in triplet form. There is a marvellous opportunity for the soloists to introduce the theme but the *tutti* choir entries challenge the comforts of the listener until a compromise is reached just prior to the *Allegro spiritoso*; which finishes the movement with a celebratory theme and challenging fugal transition into the final *Amen*.

There is no respite from glorious celebration as the piece marches straight into the *Credo*. Here the challenge is for the strings to cope with intricate rhythms and ornamentations in the face of a lively *Vivace*. Haydn manipulates the music to emphasise the importance of the text using all his creative genius. Please look out for the stunning crescendo in the middle of the opening section – 'God of God, light of light, true God of true God'. As with the previous there is a middle section *Et incarnatus est* where the woodwinds and soloists combine in typical Haydn fashion. The religious sobriety of the section is reflected in the most stunning orchestration. The resurrection is represented by a troubled *Vivace* that commences in C minor and hurries the listener through until the (again) fugal finale in the more reassuring relative major, B flat.

The *Sanctus* is quite traditional in many respects but again, the woodwind and brass are used to maimal effect in the *Allegro Hosanna*. The *Benedictus*, however, is far from conventional. It is scored *Allegro molto*. This evening we will be performing it as *ore moderato* but I remain uncertain as to whether this is to make us feel more comfortable with the movement rather than being true to Haydn's intentions. It is certainly fiendishly difficult, if taken at literal tempo, however, the modern interpretation of tempo markings remains the subject of academic debate (fortunately for us!).

The format of the final movement, *Agnus Dei* is very traditional. If you hadn't picked up on the woodwind theme to the music by now this is your last opportunity! The opening section featuring winds and soloists is divine. However, much to the relief of the chorus the piece ends with a grand *finale* – *Allegro con spirit* which is satisfyingly grandiose. Full choir, full orchestra, full throttle to the very end! We very much hope that you enjoy this evening's programme.

A.R. October 2008

## performers

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### Patrick Ardagh-Walter

Patrick Ardagh-Walter trained in baroque opera in Paris, singing roles at the Opéra Comique and Opéra de Metz and recording sacred music and opera with some of France's foremost baroque ensembles. A lasting enthusiasm for new music brought work with the Ensemble Intercontemporain and Electric Phoenix and as a soloist for BBC Radio 3, Radio France, Swiss Radio and London Sinfonietta. As the bass voice of the Swingle Singers, the acapella vocal group, he sang in operas by Berio and Corghi at La Scala Milan and the Théâtre du Châtelet in Paris, whilst also fulfilling a busy calendar of international tours and recording. He now lives in Oxfordshire, mercifully near a good cheese shop, working in concert and opera. He can be heard on more than 60 CDs and in many films. He studies with David Jones in New York and Cathy Pope in England.

### Rebecca Miller

Rebecca is studying the cello with Pal Banda. She regularly leads the cello sections of Hampstead Sinfonietta and the London Charity Orchestra. She was a founding member of Bloomsbury Quartet, but now plays with a newly formed string trio. Rebecca is Head of Languages at Watford Grammar School for Girls. Her musical involvement at the school include a solo performance of the Bach Cello Suite no. 1 at their 2008 Summer Prom. Other solo performances include "The Swan" from the Carnival of the Animals at Guildford Cathedral.

### Tim Miller

Tim is studying the violin with Pauline Lowbury. He works as a Software Developer in the City. Between 2004 and 2007 he studied Music Performance part-time at the London College of Music. He is Leader of the Hampstead Sinfonietta and a member of Bloomsbury Chamber Orchestra. Solo performances include the Bach Violin and Oboe concerto in D Minor. As first violinist of the Bloomsbury Quartet, Tim performs regularly at the Mary Ward Centre in London. During September 2008, the quartet played at Barnado's head office in Essex and Addington Palace in Surrey.

### Andrew Rochford

After leaving School in Canterbury, Andrew completed degrees in Medical Biochemistry at King's College, London and the Medicine at the Royal Free & University College Medical School. He was a founding member of the choir in 1995. Andrew has a variety of musical interests. He studied singing with Geraldine Hackett-Jones whilst at school. With her encouragement he started

playing the bassoon when he was aged 10 and studied continuously with Charles Cracknell, OBE. He has since had tuition from Gareth Newman (London Mozart Players & Royal Academy of Music, and an old pupil of Charles Cracknell). When time permits Andrew plays with the Lawyers Music Symphony Orchestra and a variety of other amateur orchestras.

Andrew is currently working as a specialist registrar in gastroenterology and general medicine at Newham Hospital but plans to take some time out to develop his educational and management skills.

### Richard Rowntree

Richard Rowntree studied voice, viola and piano at Trinity College of Music, London. On leaving college, Richard became a tenor Vicar Choral at Wells Cathedral, a post he held from 1999 – 2007. Richard now sings in the choir of the London Oratory and combines this with a flourishing freelance career. Richard is greatly in demand as a soloist and consort singer and regularly appears with some of the country's leading groups including The Monteverdi Choir under Sir John Eliot Gardiner, The Gabrieli under Paul McCreesh, The King's Consort under Robert King and Matthew Halls, The Early Opera Company under Christian Curnyn, The London Handel Festival under Laurence Cummings and The Philharmonia Voices under Richard Hickox and Christoph von Dohnanyi. Richard has also sung on numerous recordings for labels including Deutsche Grammophon, Hyperion, Chandos, Naxos, Regent and has also broadcast regularly on BBC Radio 3 and 4. Richard regularly gives recitals with the talented composer and pianist David Bednall; their first disc together was released by Lammam Records in 2006. Recent performances have included the Nuremberg International Festival, the Queen Elizabeth Hall and concerts in Switzerland, Spain and Poland. In August 2008 Richard made his Proms debut with the Orchestra and Choir of the Age of Enlightenment under Sir Charles Mackerras performing Handel's *Belshazzar*. Future engagements include Bach's *Christmas Oratorio*, Handel's *Jeptha* and Haydn's *Creation*.

### Kate Symonds-Joy

Kate Symonds-Joy was educated at Cambridge University, where she graduated with a First Class Music degree from Gonville and Caius College. Kate then took up a scholarship for postgraduate vocal studies at The Royal Academy of Music, learning with Lillian Watson and Audrey Hyland, and winning the Michael Head Prize for English song, the Edna Balesford Prize and the Worshipful Company of Musicians Silver Medal. Recent projects include Ravel's *Chansons Madecasses* at the Purcell Room, a Handel project for the Bydgoszcz Philharmonic in Warsaw, a recital at the Wigmore Hall as part of the Royal Academy Song Circle, a recital for the Richard Strauss Society, Giles Swayne's *Stabat Mater* at St Johns, Smith Square, Handel's *Esther* in the London Handel Festival, the title role of Gluck's *Orpheus and*

*Euridice*, and *Baba the Turk* (cover) for Garsington Opera. Future projects include performances with the Sinfonia of Cambridge, the Manchester Camerata, the Norwich Philharmonic, the University of Manchester Chorus and Louth Choral Society, the Milton Keynes Chorale, CUMS1 and the Thaxted Festival. Upcoming contemporary works include Graham Ross' *Longevity* for mezzo-soprano and marimbas (2008 Commission), newly-commissioned works by Ross, Herford, and Atkins for mezzo, tape, piano and cello, and Evans' *Seven Songs* for Mezzo-soprano, Viola and Piano. Recitals include Wolf's complete *Mörke Lieder* at St Stephen's, Gloucester Road and a recital for Cambridge University's 800<sup>th</sup> Anniversary Celebrations.

## Elizabeth Weisberg

Originally from California, Elizabeth Weisberg received her B.A. in Music from Stanford University and graduated in 2004 from the Royal Academy of Music in London where she received the Dip.RAM, the Academy's highest award for performance, and the Clifton Singing Prize for her final recital. Now based in London as a freelance soloist, she learns with Elizabeth Ritchie and Ashley Stafford. On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Gloucester Three Choirs Festivals and with conductors including Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter. She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the New London Soloists and the Belmont Ensemble. In 2004 Elizabeth made her Barbican debut with the NLS performing Brahms *Requiem* as well as her Royal Albert Hall debut with the RPO singing Poulenc *Gloria* and Mahler *2<sup>nd</sup> Symphony*. Recent engagements include Haydn *Creation Mass*, Haydn *Creation*, *Bach St. Matthew Passion*, Mozart *Exultate Jubilate*, *Bach B Minor Mass* and *Handel Samson*, *Handel Messiah*, Pergolesi *Stabat Mater* and *Handel Gloria*, Vivaldi *Nulla in Mundo Pax Sincera* and *Bach Cantata 105*. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists. Recent opera work includes performances at the Temple Festival, the Opéra de Lille, Théâtre du Chatelet and Opéra National du Rhin, and Snape Proms. Elizabeth also performed in *Peter Grimes* at the Salzburg Easter Festival in 2005 under Sir Simon Rattle and Sir Trevor Nunn. Other operatic performances include *Belinda (Dido and Aeneas)*, *Sandman* and *Dewfairy (Hansel and Gretel)*, *First Lady (The Magic Flute)*, and scenes from *L'incoronazione di Poppea*, *Gluck Orfeo*, *The Marriage of Figaro*, *The Rake's Progress*, *The Turn of the Screw*, *Don Giovanni* and *Handel Riccardo Primo*. Forthcoming engagements include *Bach St. Matthew Passion* with the Manchester Camerata at Bridgewater Hall, *Brahms Requiem* for Wimbledon Choral Society in Southwark Cathedral, *Haydn Nelson Mass* for Henley Choral Society and a tour with Trevor Pinnock and the English Concert.

## the choir

|                 |                   |                 |
|-----------------|-------------------|-----------------|
| Barbara Bryant  | Wilder Gutterson  | Neil McLelland  |
| Maria Bryden    | Philip Halliday   | Louise Morton   |
| Barbara Byth    | Jane Hassid       | Claire Murray   |
| Danielle Cahill | Catherine Haw     | Tricia Pank     |
| Cathy Cale      | Katherine Hopkins | Niamh Quillinan |
| Sarah Carrier   | Stuart Houghton   | James Ridler    |
| John Carrier    | Di Howard         | Nick Roberts    |
| Gill Cracknell  | Lisa Jaques       | Andrew Rochford |
| Sally Dootson   | Poornima Kumar    | Penny Smith     |
| Teresa Elkins   | Ann Lloyd         | Ellie Wood      |
| Barbara Foster  | Philip Mackney    |                 |

## the hamstead sinfonietta

|                       |                           |                 |
|-----------------------|---------------------------|-----------------|
| <b>first violins</b>  | Carlos Fu                 | <b>flute</b>    |
| Tim Miller †          | Rowena Tozer              | Louise Brown    |
| Sarah Harper          | Janet Farrell             | Tiffany Hore    |
| Anand Sathe ‡         | Freda Ward                | <b>clarinet</b> |
| Sarah Carter          | Nilanthe Kelsey           | Kelvin Giles    |
| Nick Roberts          |                           | Ashley Morrison |
| <b>cellos</b>         | Rebecca Miller †          |                 |
| David Giles           | Jenny Nichols ‡           | <b>bassoon</b>  |
| Eva Gawkowska         | Paulina Mikolajczyk       | Sarah Potter    |
| Gregoire d'Ollone     | Alex Clunies-Ross         | <b>trumpet</b>  |
| <b>second violins</b> | Jenny Quinn               | Elma Appassamy  |
| Robert Chatley †      | Claire Pickett            | Gavin Hall      |
| Diana Muggleston      | Ed Tricklebank            | <b>horn</b>     |
| Amanda Roberts        |                           | Kelly- Ann Hall |
| Ian Gibson            | <b>double bass</b>        | Maria Lord      |
| Jeannie Okikiolu      | Dominic Nudd              | <b>timpani</b>  |
| Karen Wells           | † Section Leader          | Richard Hall    |
| Tracy Hyman           | ‡ Donizetti Tutti Section | And friends     |
| Jon Denbigh           | Leader                    |                 |
| <b>violas</b>         | <b>oboe</b>               |                 |
| Helen Dodd †          | Nancy Proudfoot           |                 |
| David Wallace         |                           |                 |

## acknowledgments

The choir and conductor are grateful to our accompanist, **Gillian Cracknell**, who makes an enormous contribution to the weekly rehearsals. A professional performer and piano teacher, Gillian is also actively involved on the committees of the Friends of the Musicians' Chapel and the Royal Academy of Music Club. Gill has recently been appointed as a liveryman of the Worshipful Company of Musicians and is a Governor of the Royal Society of Musicians of Great Britain.

We would like to thank **The Williams Church Music Trust** for their generous support of the Royal Free Music Society.

# the royal free music society

The Royal Free Music Society is a group of mainly healthcare professionals 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*, Schubert's *Mass in G*, Faure's *Requiem*, Mozart's *Requiem*, *Grand Mass in C Minor* and *Coronation Mass*, Brahms' *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 been invited to sing in the chapels of several London Hospitals and have sung services in the Royal Free Hospital chapel.

For the major works, an orchestra of hospital members and their friends are formed: the Hampstead Sinfonietta.



## the royal free music society committee

|                         |                   |
|-------------------------|-------------------|
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| Secretary               | Poomima Kumar     |
| Membership Secretary    | Sally Rochford    |
| Treasurer               | Penelope Smith    |
| Publicity & Advertising | Barbara Byth      |
| Events Organiser        | Louise Morton     |
| Fund-raising            | Neil McLelland    |
| Music Librarian         | Nick Roberts      |
| Musical Director        | Andrew Rochford   |
| Orchestra Administrator | Ellie Wood        |