



spring concert

Beethoven, Elgar and Mozart

Conductor: Andrew Rochford

Saturday, 12 April 2008 at 7.30pm
Programme: £10.00

welcome

Dear audience,

Welcome to the spring concert of the Royal Free Music Society.

More than ever this year it has been difficult to know when winter has melted into spring. For many the spring holiday have fallen two weeks after Easter and as I write this heavy snow has fallen even though it is officially British summertime! Well just to add to the confusion we decided to move our major concert of the year from autumn to spring and we hope tonight's music will lift your spirits.

The Hampstead Sinfonietta is now an essential part of the Royal Free Music Society experience. In recent years this group of talented musicians have come together under the conductorship of Andrew Rochford to support the choral music making of the choir. We are delighted that on this occasion they sit centre stage and are showing their talents with a great programme of orchestral music. We are also delighted to welcome all the soloists, vocal and instrumentalists, who are joining us for this programme. I think it is the largest number we've ever had for one concert.

Inside your programme you will find a flyer outlining the other concerts we have planned for the rest of 2008. Do mark the dates in your diary now.

We hope you enjoy the evening.

Katherine Hopkins
Chairperson 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 concerts, access to masterclasses 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.

programme

Beethoven

Opus 34 Egmont Overture

Mozart

K 299 Flute & Harp Concerto in C

Allegro ~ Andantino ~ Rondeau: Allegro

Harp Solo: Peggy Guglielmino

Flute Solo: Tiffany Hore

Interval

Elgar

Opus 47 Introduction & Allegro

Mozart

K 317 Mass in C Major 'Coronation'

Kyrie eleison ~ Gloria ~ Credo ~ Sanctus ~ Benedictus
~ Agnus Dei

Soprano Solo: Laura Armstrong

Alto Solo: Tiffany Hore

Tenor Solo: James Dooley

Baritone Solo: Anthony Ordman

programme notes

Opus 84 'Egmont' Overture

Ludwig van Beethoven (1770 – 1827)

Composed: Vienna, 1809 - 1810

Beethoven was born in Germany and is considered one of the most influential composers of Western classical music. He moved to Vienna and studied with Joseph Haydn (who famously walked out of the premier of Beethoven's 3rd Symphony, *Eroica*). He had originally hoped to study with Mozart but he died the year before Beethoven's arrival in the city.

The overture is taken from a set of incidental music written by Beethoven for the tragic play 'Egmont' by Johann Wolfgang van Goethe. The score comprises the orchestral overture and nine other pieces for orchestra with soprano solo. The plot of the drama follows the historical narrative of the life of the Count of Egmont, the Flemish nobleman who, although a Catholic, opposed the government which Philip sought to establish in the Netherlands and became one of the associates of William of Orange in his struggle for Netherlandish liberty. By a treacherous conspiracy on the part of the infamous Duke of Alva, he was captured and executed, September 9, 1567.

The overture is in two sections, an *Andante* introduction followed by an Allegro, the main body of the piece. The piece opens with the strings playing a *marcato* theme in Sarabande style, a slow dance in triple time where the stress is on the second beat of the bar. The F minor key and dark theme are reminiscent of parts of both *Fidelio* and *Coriolan*. This is countered by a melody played quietly in the woodwind section. The *Allegro* opens with an impressive crescendo which culminates in a repetition of the original Sarabande theme. The theme is developed and diminishes to a pause followed by a soft bridging section from the wind into the coda, a triumphant *Allegro con brio*, now in F major. The piece builds to an exciting climax with full orchestra and anticipates the 'victory symphony' with which the incidental music ends.

K. 299 Flute & Harp Concerto in C

Wolfgang Amadeus Mozart (1756 – 1791)

Movements: Allegro. Andantino. Rondeau: Allegro

Composed: Paris, 1778

Harp Solo: Peggy Guglielmino

Flute Solo: Tiffany Hore

The concerto was composed for Duc Adrien-Louis de Guines (1735-1806), the governor of the province of Artois and a fine flautist, and his daughter, a pupil of Mozart's. He was teaching her composition (at which she was not very good) and he was clearly captivated by her ability to play the harp. Much of the background information about the concerto comes from letters written by Mozart to his father Leopold. Mozart was not paid for the composition and it is likely that he wrote it in the hope that the Duc would increase his salary for teaching his daughter.

In the late 20th Century the harp was not recognised as a standard instrument in the symphony orchestra. Technical improvements in the design of the instrument and the *Symphonie Fantastique* (by Berlioz, first performed in 1830), which features four harps, led to its more frequent use as an orchestral instrument. This concerto therefore was composed for the home rather than the concert stage and can be considered more a 'salon' piece than a classical concerto. However, there can be no doubt that the music show cases the virtuosity of the solo performers and there is a challenge for the accompanying orchestral players to match the delicacy of the solo instruments. Interestingly, the orchestral part contains a *divisi* viola part which provides a luxurious texture to the accompaniment.

There are three movements with solo cadenzas in each movement. The first movement (*Allegro*) is in traditional sonata form. Both themes are introduced by the orchestra in the opening passage and then developed by the soli. A recapitulation follows with the movement ending with a cadenza (by Carl Reinecke) and orchestral coda. The second movement (*Andantino*) has probably the most recognised theme which is gradually extended by the soli. There is no wind in this movement; the cadenza is by John Thomas. The concerto ends with a *Rondeau: Allegro* which is slightly different from the traditional *Rondo* structure where one would expect an A-B-A-C-A structure (where A is the principal theme). In this final movement the structure is more A-B-C-D-C-B-[cadenza]-A(coda) but there are hints of the principal theme in episodes C and D. It becomes more a *Rondo* in the style of a *Gavotte*. The cadenza is again provided by Carl Reinecke.

In the same year that the Flute & Harp concerto was composed Mozart's mother died and he returned to Salzburg. Mozart stayed in Salzburg until moving to Vienna in 1781 where he remained until his death in 1791.

Opus 47 Introduction & Allegro Edward Elgar (1857 – 1934)

First Performance: 8 March 1905 Queen's Hall, London by London Symphony Orchestra

Dedicated to: Professor SS Sanford, Yale University (Elgar received an honorary degree from the University in 1905).

The idea for the Introduction and Allegro was first put to Elgar by August Jaeger ('Nimrod' of the Enigma Variations) who suggested that he write a piece to showcase the string section of the recently founded London Symphony Orchestra. Jaeger's proposal was for "a brilliant, quick scherzo", an apt description for this exhilarating work.

Elgar's normal method of composition included the use of themes which he had jotted down in his sketchbooks as they occurred to him, often years earlier, waiting for the right work in which to use them. The Introduction and Allegro contains one such theme in particular, what Elgar himself referred to as the 'Welsh tune'. It had come to him in August 1901 when the family had been on holiday in Cardiganshire, West Wales, supposedly inspired by the distant singing of Welsh folk tunes. Elgar believed it to capture a Welsh musical idiom and had planned to use it in a projected Welsh Overture. That work never materialised, however, so Elgar used the theme in this work instead.

The piece has been composed in the style of a *concerto grosso* with a group of soloists (the *concertante*) and orchestra (*ripieno*). In this work the *concertante* is a string quartet that is embedded within the *ripieno* and the concertante strings are divided throughout adding to the polyphonic sound of the music. Elgar drew on his personal experience as a violinist to exploit the richness of texture and tones provided by the string orchestra.

The introduction involves four themes that are passed between the quartet and the main strings without being fully developed. The 'Welsh tune' features a solo viola. The themes are developed in the *Allegro* and interspersed with a contrapuntal development and prominent, electrifying fugal theme. The piece builds to a thrilling finale (coda) where the 'Welsh tune' is played out by the quartet and full orchestra.

The Elgar Society writes 'despite a number of early champions, the work took many years to gain the popularity and esteem it has today. After an initial handful of performances which were generally coolly received, the work remained largely ignored for the next thirty years or so. Perhaps the complexity of the work deterred performers, for it was only with the general improvement in the standard of orchestral string sections since the Second World War that the work gained a foothold in the concert repertoire'.

The Introduction & Allegro is widely believed to rank close to Tchaikovsky's *Serenade for Strings* as the epitome of string orchestral composition.

K. 317 Mass in C major, 'Coronation' Wolfgang Amadeus Mozart (1756 – 1791)

Composed: Salzburg, 1779.

Movements: Kyrie Elison, Gloria, Credo, Sanctus, Benedictus and Agnus Dei

Soprano Solo: Laura Armstrong

Alto Solo: Tiffany Hore

Tenor Solo: James Dooley

Baritone Solo: Anthony Ordman

This mass in C major (one of seventeen mass settings, seven of which are in the key of C major) is a short mass, *Missa brevis*, rather than a fuller *Missa solemnis*. All of Mozart's mass settings were written before he left Salzburg for Vienna. While they often lack the complexity of Mozart's later works they nonetheless display his skill at writing elegant and appealing melodies; and they certainly conformed to the accepted Austrian church idiom of the time.

There is some debate as to when the mass was first performed and for whom it was written. It certainly featured at the coronations of Leopold II in Prague 1791 and Francis I of Austria in 1792, hence its popular title of 'coronation' mass. For a long time it was thought to be associated with the pilgrimage church of Maria Plain on the outskirts of Salzburg, where a statue of the Virgin Mary was crowned each year. However, it was probably first composed for the Prince-Archbishop of Salzburg and performed on Easter Sunday at the city's Cathedral.

The Kyrie, Gloria and Credo all begin emphatically in C major with an almost military rhythm. The soloists are often juxtaposed with the chorus in a *concertante* style and

this is beautifully demonstrated in the Credo which is unusually structured in a *Rondo* form. Listen out for the quite stunning '*Et incarnatus est*'. There are also other structural variations from the norm, for example in the Benedictus where there is a solo reprise following the *Hosanna* from the chorus.

The final movement, Agnus Dei, features the soprano solo singing a melody that is a precursor for the famous aria 'Dove sono' from *Le nozze di Figaro*. The mass ends with a symphonic and choral flourish that pushes the traditional boundaries of a *Missa brevis* and anticipates the late high masses of Haydn. You can compare and contrast the two in our Autumn concert when we perform the *Harmoniemesse*.

performers

Peggy Guglielmino

Peggy Guglielmino was born in Nice, where, at the age of 4, she started to study piano. At 9, she began studying the harp under the tuition of Ms. E. Fontan-Binoche and obtained her Musical Diploma at the *Conservatoire National de Région de Nice* with distinction in 1996. The same year, she was offered a place at the *Conservatoire de Paris-CNR* to study with Marielle Nordmann on a Master-class course. In 2000 Peggy won an *Elsie Martin Award* to study at the *Royal College of Music*, with Ieuan Jones. In 2002 she won a scholarship, the French *Award Lavoisier* from *Ministère des Affaires Étrangères* to continue her study at the *RCM*. Peggy has participated in many master classes with the world's leading harp teachers and has won a number of international prizes. Peggy's orchestral experience includes performances with, among other, Maurice Ravel Orchestra, Orchestre Pasdeloup, Orchestre DPMO in France, Sinfonietta and Symphony orchestra of RCM-London, Bloomsbury chamber orchestra, London Philharmonic Youth Orchestra, and Southbank Sinfonia. In 2006 Peggy took part in the London Philharmonic Orchestra future first project. In addition to solo recitals, Peggy has worked with many of the world leading conductors. Peggy recently performed the Boildieu's Concerto in C in London and has been invited to play in the *Vertuosi Chamber music Festival* in Brazil in 2004. Concert experiences include events at Kensington Palace, The National Gallery, The Victoria and Albert Museum, Wallace Art Collection, Royal Garden Hotel, Ritz Hotel, Royal Lancaster Hotel, Orangery–Holland Park, Institute of Contemporary Art, Loseley Park, The Conservatory Venue, Stationers Hall and in the presence of HRH Princes William and Harry at Coworth Park, Ascot.

Tiffany Hore

Tiffany Hore grew up in West Sussex and has been playing the flute since the age of six. She has given numerous recitals both as a soloist and as a member of the baroque group 'Opus 4' and the wind quintet 'Five' and has also staged various chamber concerts with ad hoc groups. She has played with Worthing Philharmonic Orchestra, various Cambridge University Orchestras and was principal flute of UCL Symphony Orchestra. She plays regularly with Hampstead Sinfonietta. Tiffany was a Choral Scholar at Selwyn College Cambridge and St Martin in the Fields, London. She sings professionally in several London churches and is a member of the Holst Singers and the Joyful Company of Singers with whom she has recorded for Hyperion and Naxos. As a soloist with the Clemens non Papa concert she has appeared in Handel's Messiah

and Dixit Dominus, Bach's Christ lag in Todesbanden and works by Schutz, Buxtehude, Carissimi, Praetorius, Byrd and Monteverdi. She has also played the Sorceress in Purcell's Dido and Aeneas for Opera Underground.

Laura Armstrong

Laura is from Neath in South Wales and moved to London to study as a scholar at the Royal College of Music where she was awarded the Peter Pears Duo Prize. More recently she graduated from the Musical Theatre Course at the Royal Academy of Music for which she was a recipient of the Ian Fleming Musical Theatre Award. Concert performances include the Soprano solo in Handel's *Messiah*, Fauré's *Requiem*, Haydn's *Creation* and *Nelson Mass*, and Rutter's *Magnificat*. Laura has also performed as soloist for the Thursford *Last Night of the Proms* and as guest soloist with Sir Willard White and Aberavon Male Voice Choir (Princess Royal Theatre, Port Talbot). Laura's Opera performances range from Ensemble in *The Mikado* and *Patience* with the Buxton G&S Festival Company, to the title role in *Polly* (The Purcell Room), three consecutive Summer seasons with the chorus at Opera Holland Park and Ensemble with the British Youth Opera in *Le Nozze di Figaro* and *Ophéus in the Underworld*.

Anthony Ordman

Anthony Ordman was Vice President of the Royal Free Music Society as a student and is now a consultant at the Royal Free and head of the Pain Management Service. Anthony studied voice under Adrian de Peyer and Vivienne Bellos and his reputation as a baritone soloist is growing, particularly in North London. He has performed as a soloist in the North London Music Festival accompanied by Gill Cracknell, coming first in his Class. His return to singing with the Royal Free Music Society is very much appreciated. He will be performing Vaughan Williams Five Mystical Songs with the choir in our summer concert.

James Dooley

James Dooley is a Reader in Medicine at Royal Free & University College Medical School (RUFMS) and a Consultant Liver Specialist at the Royal Free. He studied piano, organ and singing at school. Throughout his medical student days at the Middlesex, and his life as a practicing doctor, he has studied singing and performed in and around London, at the Edinburgh Fringe Festival, and in Italy, France and Sweden. He has a wide repertoire which includes oratorio, English, German and Italian song, Cole Porter and Argentinean Tango songs. 'In 2007 he recorded a CD of songs by Francesco Paolo Tosti with Antonio Piovano in Italy'

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 is currently working in gastroenterology specialist registrar at Newham Hospital. 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 is currently studying with Gareth Newman (London Mozart Players & Royal Academy of Music) and plays regularly with the Lawyers Music Symphony Orchestra and other amateur orchestras when time allows.

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*, Mozart's *Grand Mass in C Minor*, Brahms' *German Requiem*, Elgar's *The Music Makers*, Dvorak's *Mass in D Major*, Rutter's *Magnificat*, Stainer's *Crucifixion* and many concerts of light music. We have been invited to sing in the chapels of several London Hospitals and often sing the 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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Fund-raising	Neil McLelland
Music Librarian	Nick Roberts
Musical Director	Andrew Rochford
Orchestra Administrator	Ellie Wood

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, and is a member of the Court of Assistants 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.



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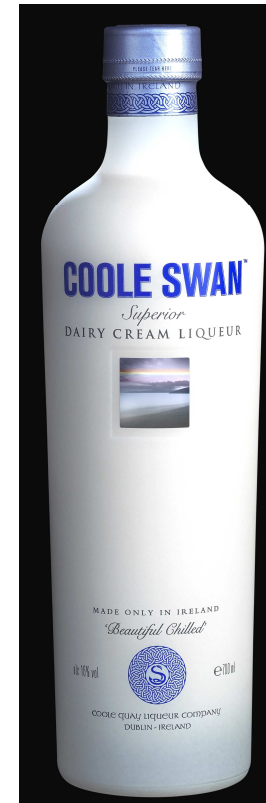
the choir

Gill Adams	Catherine Haw	Tricia Pank
Barbara Beyer	Monica Holmes	Tracy Rice
Barbara Bryant	Katherine Hopkins	James Ridler
Maria Bryden	Stuart Houghton	Nick Roberts
Barbara Byth	Di Howard	Andrew Rochford
Danielle Cahill	Lisa Jaques	Davina Ross - Anderson
Cathy Cale	Liz Joyce	Alan Skea
Sarah Carrier	Poornima Kumar	Katie Skea
Gill Cracknell	Clare Lawson	Penny Smith
Sarah Crawford	Osnat Lipson	Emma Thompson
Sally Dootson	Ann Lloyd	Katrina Trew
Teresa Elkins	Philip Mackney	Ellie Wood
Barbara Foster	Neil McLelland	
Wilder Gutterson	Andy Miller	
Philip Halliday	Louise Morton	
Jane Hassid	Alex Owens	

hampstead sinfonieta

Violin 1	Joe Erlanger	Double Bass	John Wingfield
Tim Miller	Gavin Topham	Dominic Nudd	Trumpet
Stuart Poyser		Oliver Bates	Tom Semple
Nick Roberts	Viola		Peter Budden
Nerys Richards	Helen Dodd	Flute	
David Giles	Sophie Evans	Tiffany Hore	
Sarah Johnson	Lucy Macken	Louise White	Trombone
Eva Gawkowska	Dan Perry		Frances Reynolds
Gregoire D'allone	Janet Farrell	Clarinet	
Andrew Titmas	Freda Ward	Kelvin Giles	Horn
	Carlos Fu	Ashley Morrison	Katriina Nichols
Violin 2			Julie Rooke
Sharon Jennings	Cello	Oboe	Sophie Kerthaler
Robert Chatley	Rebecca Miller	Lysander Tennant	
Amanda Bass	Jennifer Choi	Juliette Murray-	Timpani
Tracy Hyman	Helen Kingshorn	Topham	Ellie Wood
Karen Wells	Petra Saxy	Bassoon	
Jon Denbigh	Claire Pickett	Cippora Lenglet	And friends

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COOLE SWAN is beginning to fly. In addition to Selfridges, we are now in Harrods, Vinopolis and a variety of European Duty Free's. We also have a strong presence in Ireland and have recently launched in the US.

We would like to thank the Royal Free Music Society and friends for their support.