

**Summer Concert 2008
Vaughn Williams
Finzi and Mahler**

Conductor – Andrew Rochford

*St Mark's Church
28 June 2008*



welcome

Dear audience,

The Royal Free Music Society welcomes you to our summer concert and hopes you enjoy listening to our music making as much as we enjoy preparing and performing it.

We have had a busy early summer, this being our second performance within a few weeks. In early June the choir spent a hugely enjoyable weekend at the Great Braxted Arts festival in Essex, where we performed Fauré's Requiem and Handel's Coronation Anthems. It was great fun and I think encapsulated the ethos of the society which is to have fun whilst making good music.

Great Braxted church is very beautiful. It was challenging to sing in a building with a very different acoustic but it is lovely to return to St. Mark's church which is such a remarkable building. The society's strong connection with the parish is a source of much pleasure to us and we thank the Reverend Peter Baker and the members of the parish for their generosity in allowing us to perform here once again. We are also delighted to welcome the Hampstead Sinfonietta orchestra and to celebrate the developing relationship between orchestra and choir.

Our programme tonight includes Five Mystical Songs composed by Ralph Vaughan Williams and the society chose to perform this piece to commemorate the fiftieth anniversary of his death. Vaughan Williams once said;

"The reason those early musicians sang, played, invented and composed was simply and solely because they wanted to...When English musicians learn to do that – to write and play for the sake of the music and for the sake of nothing else, then I think that the music which is latent amongst us will come to the front."

We hope we are able to achieve that this evening.

Katherine Hopkins
Chairperson

programme

Ralph Vaughan Williams
Fantasia on Greensleeves
Harp: Peggy Guglielmino
Flutes: Louise Brown, Tiffany Hore

Linden Lea
Choir

Gerald Finzi
Romance for Strings

Gustav Mahler
Adagietto Symphony No. 5

Interval

Ralph Vaughan Williams
5 Variants on Dives & Lazarus

Five Mystical Songs
Bass-Baritone solo: Anthony Ordman
Organ: Edward Batting

programme notes

Ralph Vaughan Williams (1872 – 1958)

This year marks the 50th anniversary of the death of Ralph Vaughan Williams. Celebrating his work at St Mark's is all the more poignant as his late wife was a member of the parish.

Vaughan Williams ranks alongside Elgar and Britten as one of the most popular twentieth century English composers. He patiently developed his compositional skills and studied with Parry & Stanford at the Royal College of Music in England. He also travelled to Europe where he studied with Max Bruch in Germany and Maurice Ravel in France. It is the latter composer who is believed to be the greatest influence behind Vaughan Williams' orchestral scoring. Indeed, one of his most famous works, *Fantasia on a theme by Thomas Tallis*, was written on return from France. Interestingly, Vaughn Williams was a contemporary of the experimental composer Schoenberg. When comparisons were made Vaughan Williams replied "why need music be original to be enjoyed?"

His nine symphonies represent arguably the finest symphonic cycle ever produced in England. However, in this evening's concert we have focused on some of his collections of folk melodies. Many of his critics believed him to be a 'nostalgic sentimentalist' but if it wasn't for his meticulous cataloguing and scoring of traditional English songs many would doubtless have been lost. The popularity of his work also brought about a resurgence in English music comparable to those heard in Eastern and Central Europe.

Fantasia on Greensleeves (1928 - arranged by Ralph Greaves in 1934) is taken from the entr'acte to the Falstaff opera *Sir John in Love*. The piece is in essence two folk tunes – 'Greensleeves' and 'Lovely Joan'. The tune of Greensleeves can be traced back to the sixteenth century but even then it was known by a variety of titles in different areas of the country. A widely-believed (but completely unproven) legend is that it was composed by King Henry VIII (1491–1547) for his lover and future queen consort Anne Boleyn. However, it is most unlikely that King Henry VIII wrote it, as the song is written in a style which was not known in England until after Henry VIII died.

programme notes

Linden Lea is a work by the Dorsetshire poet William Barnes (1801 – 1886) set to music by Ralph Vaughan Williams. It is sung unaccompanied by the choir and represents the simple majesty of Vaughan Williams' choral composing. The song was his first composition to be published when he was 30.

Five Variants of Dives and Lazarus is a work for harp and string orchestra based on the folk tune "Dives and Lazarus", which is known regionally by different titles. For example,

"The Star of the County Down" (Ireland)

"Gilderoy" (Scotland)

"The Thresher"

"Cold blows the wind"

"The Murder of Maria Martin" (Norfolk)

The work was commissioned by the British Commission for the 1939 World's Fair in New York City with the first performance at Carnegie Hall in June of that year. The first UK performance was in Bristol in November. The folk tune was also arranged by Vaughan Williams as a hymn tune *Kingsfold*. The structure, key and tempo markings for the work are as follows:

Introduction and Theme: Adagio, B modal minor

Variant I: B modal minor

Variant II: Allegro moderato, B modal minor

Variant III: D modal minor

Variant IV: L'istesso tempo

Variant V: Adagio, B modal minor

The piece is richly scored for string orchestra and harp. There are no variations in the true sense of the term but rather the original theme is separated, explored and carefully woven back together.

In Vaughan Williams' preface to the score he comments that "these variants are not exact replicas of traditional tunes, but rather reminiscences of various versions in my own collection and those of others".

programme notes

The **Five Mystical Songs** feature the poetry of George Herbert scored originally for solo baritone, four part choir and full orchestra. This evening's performance will use an orchestral reduction for organ.

The first performance was conducted by Vaughan Williams himself in Winchester cathedral in 1911. The poetry draws heavily on musical imagery ('*Consort both heart and lute, and twist a song Pleasant and long*') and this clearly appealed to the composer. The piece was first conceived in 1906 and then substantially revised in 1910-11. They were also not composed in order. The first song, *Easter*, has a romantic opening with the orchestration strongly influenced by Elgar. *Love bade me welcome* was the final poem to be scored and has a theme that anticipates the famous 3rd Pastoral symphony. However, the poem ends with the chorus singing an ancient antiphon *O sacrum convivium* (a form of liturgical singing where responses are exchanged) which had been used by Elgar in *The Kingdom* five years earlier. The final movement, *Antiphon*, is celebratory in a style similar to the 8th symphony and *Dona nobis pacem*.

1. Easter

Rise heart, thy Lord is risen.
Sing his praise, without delays
Who takes thee by the hand, that
though likewise with him may'st rise:
That, as his death calcined thee to
dust,

His life may make thee gold, and
much more, just.

Awake, my lute, and struggle for thy
part with all thy art.
The cross taught all wood to resound
his name who bore the same.
His stretched sinews taught all
strings, what key is best to celebrate
this most high day.

Consort both heart and lute, and twist
a song pleasant and long:
Or since all music is but three parts
vied, and multiplied
O let thy blessed Spirit bear a part,
And make up our defects with his
sweet art.

2. I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with
thee.

The Sun arising in the East,
Though he give light, and the East
perfume;
If they should offer to contest
With thy arising they presume.

Can there be any day but this,
Though many suns to shine
endeavour?
We count three hundred but we miss:
There is but one, and that one ever.

3. Love bade me welcome

Love bade me welcome; yet my soul
drew back, guilty of dust and sin.
But quick-eyed Love, observing me
grow slack

programme notes

From my first entrance in,
Drew nearer to me, sweetly
questioning, if I lack'd anything.
"A guest", I answer'd, "Worthy to be
here:"
Love said, "You shall be he."

"I the unkind, ungrateful?
Ah, my dear, I cannot look on thee."
Love took my hand, and smiling did
reply, "Who made the eyes but I?"

"Truth, Lord, but I have marr'd them:
let my shame
Go where it doth deserve."
"And know you not," says Love, "who
bore the blame?"
"My dear, then I will serve."
"You must sit down" says Love, "and
taste my meat:"
So I did sit and eat.

4. The Call.

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death:

Come, My Light, my Feast, my
Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

Let all the world in every corner sing,
My God and King.
The heavens are not too high,
His praise my thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing
My God and King.
The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing
My God and King.

performers

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.

performers

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.

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 Region 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 *Ministere des Affaires Etrangeres* 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

performers

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.

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. He performed Mozart's Coronation Mass with the choir and sinfonietta at the Spring concert, and his return to singing with the Royal Free Music Society is very much appreciated.

Edward Batting

Edward studied with Richard Popplewell at the Royal College of Music. During his time at the RCM he was awarded an Exhibition Scholarship, the Haigh, Kistner, Canon Bark and Walford Davies organ prizes, the Lofthouse prize for Continuo, and gained his FRCO. He is currently Organist and Director of Music at St Alban's Holborn, where he conducts and accompanies the professional choir in a wide and varied repertoire (c.150 mass settings and c.400 motets)

He is much in demand as both recitalist and accompanist having appeared in major venues including Westminster Abbey and St. Paul's Cathedral, and performed and recorded with leading choirs including The Exmoor Singers, Chantage, and the National Youth Choir of Great Britain. He is a repetiteur at the RCM Opera School where he has worked on several critically acclaimed opera productions. He is also in demand as a vocal coach having worked in this capacity for the International Cantieri d'Arte, Montepulciano, the Al Bustan Festival in Beirut, the Teatro Massimo Palermo, and for the Young Artists' Programme at the Royal Opera House, Covent Garden.

the choir

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

the royal free music society committee

Chair	Katherine Hopkins
Secretary	Poornima 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

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'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 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 hampstead sinfonietta

First Violin

Tim Miller
Sarah Harper
Nick Roberts
Karen Wells
Andy Titmas
Eva Gawkowska
Gregoire Dollone
Jeannie Okikiolu

Amanda Bass
Chips Paul

Viola

Helen Dodd
Sophie Evans
Zami Jalil
Mandy Emerson
Kathy Reed
Dan Perry

Pamela Shorney
Kay Drage

Double Bass

Cat Stack
Dominic Nudd

Flute

Louise Brown
Tiffany Hore

Harp

Peggy Guglielmino

Organ

Edward Batting
And friends

Second Violin

Sharon Philbey
Robert Chatley
Diana Muggleston
Martin Young

Cello

Rebecca Miller
Clare Press
Paul McLaughlin
Claire Pickett

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.

11 October 2008

Haydn Harmoniemasse
Mozart Symphony No. 40
Donizetti Concerto for Violin & Cello

Concerts are held in St Mark's Church, Regents Park, London NW1

