

spring concert 2009
wolfgang amadeus mozart

overture: don giovanni
clarinet concerto in A
requiem in D minor

conductor: Andrew Rochford
saturday 28 march, 2009



Hampstead
Sinfonietta

Royal *f*ree '09
Music Society

7.30pm
Programme £10

welcome

Dear audience

How time flies when you are having fun! We find it hard to believe it is 10 years since the Royal Free Music Society was founded as an independent music society having originated in the Royal Free Medical School Music Society. Throughout that time a number of key elements have sustained the Society in its core activity of good quality amateur music making. Firstly, we have been fortunate to have the support and guidance of a number of outstanding musical directors, most notably Andrew Rochford, our conductor tonight. Andrew has been the guiding light of the Society giving up huge amounts of time in what is a very busy life and we are immensely grateful for his time, patience, skill and knowledge.

We have also been most fortunate in maintaining our links with the Royal Free Hampstead NHS Trust who provide us with free rehearsal space each week. Thirdly has been our enduring and most enjoyable relationship with St. Mark's Church and its parish that allow us to perform in this magnificent venue regularly. We thank both communities for their continued support.

In recent years we have been delighted to see our sister organization, the Hampstead Sinfonietta, develop. This talented group of musicians not only accompanies us in the great choral works but has also provided a wide and varied repertoire of orchestral music in recent years. We have also been delighted to receive the continued support of the Williams Trust who has provided financial support that has enabled us to pursue our musical ambitions.

And finally there is you, the audience, our families, friends and patrons who have loyally supported us through all our musical endeavours. Thank you for your continued support. We wouldn't be here without you. And what better way to celebrate than with some Mozart!

With very best wishes

Katherine Hopkins

Chair of the Royal Free Music Society.

programme

an 'evening of indulgence'
with wolfgang amadeus mozart

overture: don giovanni

clarinet concerto in A major K.622

soloist: Kelvin Giles

interval

requiem in D minor K.626

soprano: Vivienne Bellos

alto: Ann Sadan

tenor: Marc Finer

bass: Anthony Ordman

Andrew Rochford – Conductor

programme notes

Wolfgang Amadeus Mozart, 1756-1791

The final four years of Mozart's life were framed by high points, namely the success of his operas *Don Giovanni*, in October 1787, and *The Magic Flute*, in September 1791. The intervening years, however, were marked by disappointment and distress.

Wolfgang had failed to find the sort of permanent court position he craved and so was constantly in debt. Both his and his wife's health became costly concerns. He was failing to gather enough sponsors for his subscription concerts.

In the 12 months from 1787-88 alone, Mozart lost his father, Leopold, who had been the principal guiding presence in his life, as well as an infant daughter, a close friend (of 29 years) and his pet parrot. Another child also died, shortly after her birth, the following year.

Despite these trials, he wrote some of his most inspired masterworks during this period, including the operas *Così fan Tutti* and *La Clemenza di Tito*, the last three symphonies, piano concerto in B flat, clarinet quintet, string quintets in C and G, *Eine Kleine Nachtmusik*, *Ave Verum Corpus*, and the clarinet concerto.

The opera *Don Giovanni* was the second completed collaboration between the Venetian poet Lorenzo da Ponte and Mozart, the others being *La Nozze di Figaro* and *Così fan Tutti*. It was the former's success in Prague in January 1787 that led to the commissioning of *Don Giovanni*, and its premiere was given in the same National Theatre in October of that year. The warmth with which it was greeted led da Ponte to note that the audiences of Prague had a special love and understanding for the music of Mozart. Though an 'opera buffa', it is Mozart's darkest comedy, and the Overture reflects this nature with disturbing harmonic twists, the most striking being the dramatic, ominous rising and falling violin scales.

The *Clarinet Concerto in A major* is an altogether brighter piece, with sublime melodies in all movements. It was probably the last major work Mozart completed, finished off 'with a black coffee and a glorious pipe of tobacco' on October 8th 1791. It was composed for Anton Stadler, for whom Mozart wrote the equally delightful *Clarinet Quintet* two years earlier.

programme notes

The latter half of 1791 had already been a year of frantic musical activity. *The Magic Flute* had been nearly finished when, in July, Mozart was interrupted by two commissions – one for an opera seria, *La Clemenza di Tito*, to celebrate the new emperor's coronation as King of Bohemia, the other by a "mysterious messenger" on behalf of an anonymous patron, for a ***Requiem Mass***.

The *Requiem* was commissioned by Count Walsagg von Stuppach, an associate of Mozart's friend Michael Puchberg, in honour of his recently-deceased wife. As a keen amateur musician, he had a habit of trying to pass off other people's work as his own, and was to attempt the same thing here. While 'Tito' and 'the Flute' premiered on September 6th and 30th respectively, to great popular acclaim, the *Requiem Mass* was never finished by Mozart. In November he suffered chronic renal failure, followed by probable acute rheumatic fever brought on by a streptococcal infection. Though he had time to discuss details of the Mass's completion with his pupil, Franz Sussmayr, Mozart died on December 5th 1791, aged 35.

A common misconception is that Salieri was somehow involved in a plot to see Mozart off and then do what Count Walsagg had attempted but, while the Kapellmeister may have blocked Mozart's attempts at gaining court positions, the notion that anything more sinister had occurred is fiction, brilliantly entertained by Peter Schaffer in his play, (and later film), *Amadeus*.

If the *Requiem* lacks perfection in its completion, it is perhaps Mozart's greatest achievement in terms of its sheer drama. The impact of his astounding word painting is emblazoned across the music and, in contrast to the lightness of mood found in *The Magic Flute* and the *Clarinet Concerto* of only months earlier, the anguish of a dying creative genius screams from the page.

Introitus	Lacrimosa
Kyrie	Domine Jesu
Dies Irae	Hostias
Tuba Mirum	Sanctus
Rex Tremendae	Benedictus
Recordare	Agnus Dei
Confutatis Maledictis	Lux Aeterna

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* and *Harmoniemesse*, 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 have sung services in the Royal Free Hospital chapel.

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

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

the royal free music society committee

Chair	Katherine Hopkins
Secretary	Sally Rochford
Membership Secretary	Philip Mackney
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Publicity & Advertising	Barbara Byth
Events Organiser	Louise Morton
Fund-raising	Neil McLelland
Music Librarian	Nick Roberts
Musical Director	Andrew Rochford
Orchestra Administrator	Ellie Wood

become a patron

If you enjoyed 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 (for one) to four RFMS concerts and invitations to master classes and social events for the year of patronage. The support of named patrons is also acknowledged in concert programmes. For further information, please speak to one of the RFMS Committee.

We would like to recognise and thank Clarice Richards, David Gluckman (on behalf of Coole Swan™ Irish Cream Liqueur), Billy Elkins and Campbell McLelland as current patrons of RFMS. We are delighted to welcome five new patrons for 2009: Anthony and Sandra Ordman, Adrian Cahill, Susan Byrne and Corie Byrne.

performers

Vivienne Bellos LRAM ARCM

Vivienne Bellos trained at Dartington College of Arts and the Royal Academy of Music where she won several prizes for singing and on leaving was awarded scholarships to further her training. A finalist in the Kathleen Ferrier Competition of 1974 she made her debut at Wigmore Hall recital in 1975 and has appeared as soloist in all the major concert halls in London.

Vivienne has taken various operatic roles including Mimi in *La Boheme*, Amelia in *Masked Ball* and the Countess in *Marriage of Figaro*. She has given concerts in New York, Vilnius, Zurich as well as many appearances in oratorio and recital throughout this country.

She became the Director of Music at the North Western Reform Synagogue in 1980 where she founded the Alyth Choral Society, Alyth Chamber Choir, the Alyth Youth Singers, Alyth Kids Choir and the young adults choir Pandemonium as well as the youth drama group the Alyth Academy of Performing Arts. In 1999 she was appointed Musical Director of the Zemel Choir, the only woman to have held the post. During her four years as conductor the choir gave concerts at St Johns Smith Square, broadcast for the BBC, toured Prague and Budapest and gave concerts at the Logan Hall, War Museum and in Cambridge.

In 2007 Vivienne was awarded the Lady Hazel Groves Prize for an outstanding contribution to music in the community.

Marc Finer

Marc Finer first took a keen interest in singing in the Chamber Choir at University College School, and he later sang in two chapel choirs and in the elite University Chamber Choir whilst reading geography at Girton College, Cambridge. In 2004 he was awarded the London Girton Association music award, given annually to a talented vocalist or instrumentalist. Marc remains the only singer ever to have won the award.

Marc is in regular demand as an oratorio soloist, and recent engagements include *The Seasons* (Wellingborough), Bach's *St John Passion* (Southwell Minster), Monteverdi *Vespers* (Derby Cathedral), Bach's *Christmas Oratorio* (Derby Cathedral), Mendelssohn's *Elijah* (Alyth Choral Society) and the role of the Evangelist in Bach's *St Matthew Passion* (Nottingham). He also appears regularly as a soloist in concerts given by the Zemel Choir, and can be heard on the choir's recent CD, *Celebrate with Song*.

Marc has given numerous solo concerts and recitals of English, French and German art-songs, operatic arias and songs from musical theatre. He sings in

performers

a male-voice sextet based in Nottingham, The Sheriff's Men, specialising in Renaissance polyphony and close harmony. He is the cantor at Edgware and District Reform Synagogue, and also acts regularly as cantor at Jewish weddings.

Although he spends a great deal of his time singing, Marc's full-time profession is as a solicitor at international law firm Freshfields Bruckhaus Deringer LLP, where he advises in the field of banking.

Kelvin Giles

Kelvin began playing the clarinet at the age of eight and has maintained a keen interest in performing ever since. He currently studies with Marie Lloyd (Chamber Orchestra of Europe). He has enjoyed performing in several concerts with Hampstead Sinfonietta since 2006. For a short time he studied Music Performance at London College of Music where highlights included masterclasses with François Leleux and Kristian Steenstrup. During this time he also took part in a performance of *Gagarin*, a work for military band by Nigel Clarke with the Band of the Grenadier Guards under Major Denis Burton, and at a special showcase concert performed Debussy's *Premiere Rhapsody* with pianist Jill Crossland.

During his studies at University College London, Kelvin was involved in many UCL Music Society concerts and University College Opera productions, singing bass in the symphony and opera choruses and playing principal clarinet and bass clarinet with UCL Symphony Orchestra under Charles Peebles. He maintains a keen interest in chamber music performing chamber and solo repertoire in concerts at UCL Chamber Music Club.

After graduating in 2007 Kelvin now works in south London as a Town Planner. Tonight's performance will be his concerto debut.

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. Last year, he performed Mozart's *Coronation Mass* and Vaughan Williams' *Five Mystical Songs* with the choir and sinfonietta/ His return to singing with the Royal Free Music Society is very much appreciated.

performers

Andrew Rochford

After leaving school in Canterbury, Andrew completed degrees in Medical Biochemistry at King's College, London and 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 at the age of 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). Andrew has recently joined the London Charity Orchestra and previously played for the Lawyers Music Symphony Orchestra and a variety of other amateur orchestras. He has performed solo concerti with Lawyers Music and the Abbots Langley Symphony Orchestra. When time permits he sings with the London Philharmonic Choir. Andrew has taken time out from his job as a specialist registrar in gastroenterology and general medicine in North East Thames to take a position as Honorary Clinical Lecturer and Darzi Fellow at Newham University Hospital, East London.

Ann Sadan

Ann Sadan began her singing career with the Zemel Choir at the age of 14. She then studied with Esther Hulbert at the Guildhall School of Music and Drama, and later with Alison Truefitt of the Welsh National Opera.

She sang for 10 years with Quartissimo, a female Barber Shop quartet, and with the Pro Musica Chorus of London, with whom she travelled to France every year to perform various operas, as well as performing regularly in Rome and Barcelona. In 2006, Ann celebrated 25 years of conducting the choir at the Edgware and District Reform Synagogue. Whilst in this role, she has arranged various pieces of liturgical music, organised 2 children's musicals and arranged music for, and conducted an orchestra created to help celebrate the synagogue's 70th anniversary in 2005.

Ann was the Alto soloist in the UK premiere of Erich Zeisl's *Requiem Ebraico*, performed and recorded live at North Western Reform Synagogue at Alyth Gardens Reform Synagogue. Ann currently teaches music at Belmont Middle School in Harrow and is an occasional soloist with the Zemel Choir having made several recordings with them as the Alto soloist, including their latest CD (2008). She is also the Musical Director of EDRS.

the choir

Barbara Beyer	Barbara Foster	Poornima Kumar	Judith Regan
Barbara Bryant	Stephen Gillespie	Ann Lloyd	James Ridler
Maria Bryden	Wilder Gutterson	Philip Mackney	Nick Roberts
Barbara Byth	Philip Halliday	Neil McLelland	Andrew Rochford
Danielle Cahill	Jane Hassid	Louise Morton	Sally Rochford
Cathy Cale	Catherine Haw	Manuela Mura	Penny Smith
Sarah Carrier	Katherine Hopkins	Claire Murray	Lucinda Sturgis
John Carrier	Stuart Houghton	R Muscat	Emma Thomson
Gill Cracknell	Diana Howard	Tricia Pank	Ellie Wood
Sarah Crawford	Lisa Jaques	Diana Parkinson	
Teresa Elkins		Niamh Quillinan	

the hampstead sinfonietta

first violins	violas	Lucy Earle
Eva Gawkowska	Helen Dodd	flute
David Giles	Sophie Evans	Tiffany Hore
Sarah Harper	Janet Farrell	clarinet
Kathryn Marsden	Zami Jalil	Kelvin Giles
Tim Miller	Sarah Nichols	Jennifer Hunting
Jeannie Okikiolu	Dan Perry	Ashley Morrison
Varuni Paranavitane	Rowena Tozer	bassoon
Amanda Roberts	cellos	Sarah Potter
Johanna Saarinen	Giorgia Bertazzi	John Wingfield
Karen Wells	Angie Laycock	trumpet
second violins	Paul McLaughlin	Elma Appassamy
Robert Chatley	Rebecca Miller	trombones
Jon Denbigh	Clare Press	Frances Reynolds
Susan Field	Ed Tricklebank	Ben Carter
Tracy Hyman	double bass	timpani
Sharon Philbey	Dominic Nudd	Ellie Wood
Rita Solanke	oboe	And friends
Gavin Topham	Juliette Murray-Topham	

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.



2009

**10th anniversary
season**

saturday 27 june

Gloria by Stephen Gillespie
world premiere

remaining programme to be confirmed

saturday 10 October

Haydn – Trumpet Concerto

Haydn – Heiligmesse

programme to be confirmed

saturday 12 december

Christmas music

Hampstead
Sinfonietta

cut out and keep

