

Autumn Concert



Sunday 17th November 2019, 6pm

The Free Church

Hampstead Garden Suburb

Amber Rose

6 The Market Place, Hampstead Garden Suburb, London NW11 6JG

Telephone 020 8455 4050

amberroseflowers@gmail.com

www.amberroseflowers.co.uk

Instagram: [amberroseuk](https://www.instagram.com/amberroseuk)



51 The Market Place, Falloden Way, London, NW11 6JT

Tel: 0208 731 7766

Email: sales@coraffcarpets.co.uk

Carpet –

Wood Flooring – Amtico



Your local family run flooring business since 1927.

Come into our showroom for advice on all your flooring needs.

Programme

Mozart's Ave Verum Corpus
Mozart's Coronation Mass in C

Interval

Beethoven's Symphony No. 3, "Eroica"

The Royal Free Music Society is conducted by Benjamin Wolf.
The Hampstead Sinfonietta is conducted by Andrew Rochford.

Soloists:

Susanna Hurrell (soprano)
Lilly Papaioannou (mezzo soprano)
Edmund Hastings (tenor)
Benjamin Seifert (baritone)

Welcome

Good evening and welcome to our Autumn 2019 concert.

We are very happy to be back at the Free Church, Hampstead Garden Suburb, where we sang last autumn with the Zemel choir. This evening we will be accompanied by the Hampstead Sinfonietta orchestra for our performance of Mozart's *Coronation Mass in C*. Under the direction of our conductor, Benjamin Wolf, we will be joined by four wonderful soloists: Susanna Hurrell, Lilly Papaioannou, Edmund Hastings and Benjamin Seifert.

Andrew Rochford will then conduct the orchestra in a performance of Beethoven's *Symphony No. 3, "Eroica"*.

We extend thanks to our music director, Benjamin Wolf, for improving and refining our knowledge of this magnificent and joyful Mass, picking up from Mark Oldfield who stood in whilst Ben was away on paternity leave. Thanks also to our wonderful accompanist at weekly rehearsals, Gill Cracknell, and of course to Andrew Rochford for bringing together and conducting the orchestra, along with Nick Roberts and Ellie Wood for helping to organise the musicians.

Thanks also to you for coming to support us this evening. We hope you enjoy the concert



Diana Parkinson and Lucinda Sturgis,
Co-Chairs, Royal Free Music Society Choir

Programme notes

by Benjamin Wolf & Andrew Rochford

Ave Verum Corpus (Hail True Body) (K. 618),
Wolfgang Amadeus Mozart (1756 – 1791)

This beautiful motet in D major was composed by Mozart in 1791. It is a setting of the Latin hymn Ave Verum Corpus. He wrote it for the feast of Corpus Christi for Anton Stoll, a friend who was the church musician of St. Stephan in Baden bei Wien. He died only six months after finishing the piece, and it is often suggested that he was half way to heaven when he wrote it.

Coronation Mass in C (K. 317)

Wolfgang Amadeus Mozart (1756 – 1791)

Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei,

This short, lively setting of the Mass Ordinary is one of Mozart's most popular liturgical works. The 'Coronation' nickname was not his, but became widely used in the nineteenth century, perhaps a consequence of performances that are believed to have taken place at coronation ceremonies in Prague in 1791 and 1792. He wrote this mass in Salzburg, to which he had returned in 1779 after an unsuccessful job-hunting trip to Paris (during which his mother died). His relationship with the Salzburg rulers was a difficult one, but his association with its cathedral produced many beautiful mass settings. His wife Constanze later recalled that 'the higher forms of church music had always appealed to his genius', and this affinity for church music comes across beautifully in tonight's work.

In Salzburg there was pressure to keep mass settings short. In this piece, the result is a short *Kyrie* section, a lack of elaborate fugal writing, and a *Credo* in which the words often go by extremely quickly. The *Kyrie* functions as a grand, triumphant opening to the mass. The march-like dotted rhythms in the orchestral part recall Baroque music, reinforcing the repeated words of the choir. The centrepiece of the movement is a

lyrical solo section for soprano and tenor, a kind of interplay between solo voices and choir that recurs throughout the work. It was also a common feature of Mozart's other, grander masses, and provided an opportunity to bring more operatic elements into his religious compositions.

The *Gloria* provides a sudden contrast – a spirited *allegro* composed as a dance in triple time. Yet it is a movement of contrasts. Note, for example, the gentle phrasing of the 'bonae voluntatis' near the beginning of the movement and the 'Jesu Christe' near the end, the interplay between solo quartet and choir, and the dramatic choral interjections on 'qui tollis peccata mundi'. Note too the extended 'amen' section with which it concludes.

The *Credo* section is the most complex of the whole mass, as Mozart rushes to get through the words of the creed without losing the flavour of their meaning (which lends itself to musical word-painting at every turn). The opening lines are given life through repeated notes in the choir and a clever use of accents. The word-painting first appears in his setting of lines that describe Christ's descent from heaven using similarly descending scales.

The middle of the *Credo* provides a sudden break from the frenetic energy of the opening, as the solo quartet sings of Christ's incarnation and birth and the chorus turns to more dramatic harmonies to describe his crucifixion. The energy returns for Christ's resurrection, before ebbing away in a description of the dead who await their own resurrection. The belief in the life everlasting, however, requires happier music, and the movement ends with another extended 'amen' and an unexpected reiteration of the opening line, 'Credo in unum deum'. ('I believe in one God')

The *Sanctus* brings us back to the mood of the opening *Kyrie*, with similar dotted rhythms in the orchestra, but it concludes with another lively triple time dance, this time to the words 'Osanna in excelsis. Amen' (words which were traditionally set to fast and happy music).

The *Benedictus* is composed for solo quartet (another performance convention of the time), and is a slightly gentler dance (marked *allegretto*). It too concludes with the 'osanna in excelsis'. The final *Agnus Dei* again follows convention, describing the forgiveness of sins in a gentle, lyrical *andante*. Yet Mozart evidently desired a dramatic ending to his mass, and his 'dona nobis pacem' ('grant us peace') section provides a level of energetic excitement similar to the *Gloria* and the opening of the *Credo*.

Symphony No. 3 in E Flat Major 'Eroica'

Ludwig van Beethoven (1770 – 1827)

Allegro con brio

Marcia funebre. Adagio assai

Scherzo. Allegro vivace – Trio

Finale. Allegro molto – Poco Andante – Presto

Beethoven's 3rd *Symphony* was completed in the spring on 1804. It was planned to be dedicated to "celebrate the memory of a great man", Napoleon Bonaparte, but during its composition Napoleon crowned himself emperor which infuriated Beethoven and on publication it was dedicated to his patron Prince Lobkowitz and titled *Sinfonia Eroica* (Heroic Symphony) subtitled "Composed to celebrate the memory of a greatman."

The symphony was written after a significant period of ill health for Beethoven marked by bouts of depression as his hearing failed. It is considered by many to be the greatest symphony ever written and the benchmark to which all subsequent symphonies are compared. The symphony is grandiose with a heady mix of complex chords, wonderful themes and delicate orchestral interplay; however, what makes this symphony unique is its disregard for the accepted symphonic structures that predated it.

It has been suggested that Beethoven was writing without themes at the beginning of the first movement; the comment is not meant disparagingly, but as proof that the essence of Beethoven's language is not melody, but tension and movement. The symphony opens not with a melody but with two E flat major chords; a C sharp appears in the 'cello line by bar 7, and a musical odyssey begins taking the audience to places that they would never expect. The first movement ends with a coda which is large enough to be a movement in its own right but is necessary to make sense of the adventure.

The Adagio is a funeral march of measured solemnity, pushed forward by the low rumble of the basses, like the sound of muffled drums. Beethoven raised some eyebrows by placing the funeral music so early in the symphony, but this is music, not biography, and chronology is beside the point. The two interludes are particularly moving; the first, because it casts a sudden ray of sunlight on the grim proceedings; the second, because it carries the single thread of melody into a vast double fugue of

almost unseemly magnificence.

The third movement is a quite brilliant scherzo. It is worth considering it in the light of a more traditional third movement from a Haydn or Mozart symphony; it shows how this symphony truly changed the symphonic landscape.

The final movement is a set of variations on a theme Beethoven had used several times before, principally in his ballet *The Creatures of Prometheus*. This is an unusually complex and multifaceted piece of music. Beethoven begins with a simple, unattached bass line before introducing the theme itself. The variety and range of style are extraordinary: a fugue on the bass line, a virtuoso showpiece for flute, a swinging dance in G minor, an expansive hymn. Beethoven moves from one event to the next, making their connections seem not only obvious, but inevitable. Some of it is splendid solemnity, some high humour, and he touches on much in between. A magnificent coda, which continues to stake out new territory even while wrapping things up, ends with bursts of joy from the horns.

Beethoven himself conducted the public premiere of the *Eroica* at the Theater an der Wien in April 1805, following a private performance at the home of Prince Lobkowitz. Until he composed the Ninth, this work remained the composer's favourite among all his symphonies. He must have known that, just as Napoleon had changed the face of Europe, he himself, in this work, had permanently changed all previously held notions on the nature of the symphony.

Would you consider becoming a Patron of the Royal Free Music Society?

The vital contribution made by our patrons enables our choir to offer subsidised membership to those on low incomes and supports our charitable work in the community - singing for St Mungo's Charity, the Royal Free Hospital Charity and others.

If you enjoyed tonight's concert and can help the choir flourish, a minimum annual donation of £100 entitles you to free tickets for our concerts. Your name will be in our concert programme and our website. If interested please email info@royalfreemusicsociety.org.uk.

The words of Ave Verum

Ave verum Corpus
natum de maria virgine.
Vere passum immolatum
in Cruce pro homine.
Cujus latus perforatum unda fluxit sanguine,
Esto nobis praegustatum
in mortis examine.
O dulcis.
O Pie.
O Jesu...

Hail, true body
born of the Virgin Mary,
Who truly suffered, sacrificed
on the Cross for man,
From whose pierced side flowed blood,

Be for us a foretaste
In the trial of death.
O sweet,
O merciful,
O Jesus

The words of Coronation Mass

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Gloria

Glory be to God on high,
and on earth peace, good will towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have mercy upon us.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord
Thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

Credo

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.
And was crucified also for us under Pon-
tius Pilate: suffered, and was buried.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sits at the right hand of the Father
And He shall come again
with glory to judge the living and the
dead: His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father & Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis
pacem.

And in one holy catholic and apostolic
church.

I acknowledge one baptism
for the remission of sins.

And I look for the resurrection of the dead
And the life of the world to come.
Amen.

Sanctus

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest

Benedictus

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who taketh away the sins of
the world, have mercy on us.
Lamb of God, who taketh away the sins of
the world, grant us peace.

FUTURE RFMS CONCERTS:

End of March 2019: Handel's Messiah

If you would like to receive our occasional letter to friends of the choir.
reminding you of future concerts, please go to the Support Us page on
our website www.royalfreemusicsociety.org.uk
or email us at info@royalfreemusicsociety.org.uk.

The Royal Free Music Society

The Royal Free Music Society Choir was formed in 1995 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 concerts a year and recent performances have included Haydn's *Nelson Mass* and Mozart's *Requiem*. Last November, we performed a new composition by Benjamin Wolf, our musical director, in collaboration with the Zemel Choir. This summer we invited a French choir to join us at our summer concert, and we have a trip next week to sing in Rome. If you would like to sing with us, we don't audition newcomers, please visit our website: www.royalfreemusicsociety.org.uk.

Conductor: Benjamin Wolf

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.

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, the USA, Germany and Russia.

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.

Recent performances with the Belsize choir have included Westminster Abbey's 'Service of Solemn Remembrance and Hope on the 75th Anniversary of Kristallnacht' and performances for the International

Louis Lewandowski Festival in Berlin. In February 2015, he conducted both the Zemel and Belsize choirs at a service at Westminster Abbey commemorating the liberation of Auschwitz-Birkenau.

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



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

**Adrian Cahill, Billy Elkins, Patsy Henley and
David Gluckman**

The Hampstead Sinfonietta

The Hampstead Sinfonietta was formed in the early 2000s and has co-existed with the Royal Free Music Society ever since. The orchestra performs two or three times a year attracting players from across London with its varied repertoire that might not be available to more traditional orchestras. These include choral works as well as chamber pieces, symphonies and concertos.



Conductor: Andrew Rochford

Andrew studied singing with Geraldine Hackett-Jones and started playing the bassoon at the age of 10 under the tutelage of Charles Cracknell, OBE. He has since had tuition from Gareth Newman (London Mozart Players & Royal Academy of Music, and an old pupil of Charles). Andrew has performed solo concerti with Lawyers Music and the Abbots Langley Symphony Orchestra; and when time permits, he plays with the London Charity Orchestra. After leaving school in Canterbury, Andrew completed a degree in Medical Biochemistry at King's College, London. He then studied Medicine at the Royal Free where he was a founding member of the choir in 1995. Andrew trained in London and is a Gastroenterologist at Newham University Hospital, Barts Health NHS Trust; he has a special interest in Clinical Nutrition and has recently been seconded to NHS Improvement as Regional Clinical Director for the Emergency Care Improvement Programme in the South of England.

Soloists

Susanna Hurrell (soprano)

Susanna Hurrell was born in London and trained at the Royal College of Music and the National Opera Studio with Patricia Rozario and Jeffrey Talbot. She was recipient of numerous awards including the Miriam Licette scholarship, Peter Hulsén Orchestral Song, Countess of Munster and Sybil Tutton awards, the RCM English Song, John Kerr English Song and the Dean & Chadlington competitions. In 2013 she was awarded the Grange Park Opera Aria Prize at the Hampshire Singing Competition.



Recent operatic highlights include her debut at the Festival d'Aix-en-Provence as Aldimira in Cavalli's *Erismena*, Mélisande in Debussy's *Pelléas et Mélisande* with Norwegian National Opera and for Glyndebourne (cover), the title role in the world premiere of Ravi Shankar's *Sukanya* for the Royal Opera House and London Philharmonic Orchestra, the world premiere of Philip Venables' *4.48 Psychosis* for the Royal Opera at the Lyric Hammersmith, and Rosalinde in Strauss' *Die Fledermaus* for Opera Holland Park.

On the concert platform, Hurrell has performed Britten's *Les Illuminations* with the English Chamber Orchestra, the world premiere of David Oppenheimer's *Deborah* with the Southbank Sinfonia, Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia, and Mozart Festival Orchestra; and Bach's *Mass in B Minor* with the BBC Singers.

Lilly Papaioannou (mezzo-soprano)

Greek-born Mezzo, Lilly Papaioannou was educated at Chetham's School of Music in Manchester, the Royal Conservatoire of Scotland with Patricia MacMahon, the Royal Academy of Music and Guildhall School of Music and Drama in London.

Operatic performances include Ottone in Monteverdi's *L'incoronazione di Poppea*, Baba the Turk in British Youth Opera's *The Rake's Progress*, Aeneas in *Di-do and Aeneas* at Bury Court with Southbank Sinfonia, Princess Nicolette in Grange Park Opera's *For the Love of Three Oranges*, Maddalena in Bury Court Barn's *Rigoletto*, Xiu in Tête à Tête's production of *Circus Tricks*, 3rd Lady in Garsington's *Magic Flute* production at West Green House, Meg Page in Opera de Berbiguières' *Falstaff*, The Fairy Queen at Bury Court Opera, Carmen for Opera UpClose and Opera Brava and two seasons as part of the Glyndebourne Festival Chorus.



Edmund Hastings (tenor)

Originally a treble at Bath Abbey, Edmund sang at King's College, Cambridge and New College, Oxford, going on to study at the Royal Academy of Music with Ryland Davies and Dominic Wheeler. His operatic experience stretches from the very earliest – the title role in *Orfeo* for Hampstead Garden Opera – to the very new – creating the role of Gabriel in *Hagar in the Wilderness* by Sally Beamish for the Presteigne Festival with Opera Nova. Other recent opera includes Remendado in *Carmen* (OperaUpClose), Offenbach's *Vert-Vert* (cover *Vert-Vert*) for Garsington Opera, *First Armed Man*, *Magic Flute* (Ryedale Festival),

Harlekin in *Der Kaiser Von Atlantis* (Grimeborn Opera Festival), Cinea in *Cajo Fabricio* for the London Handel Festival, Nik in *La Fanciulla del West* (OperaUpClose), Arioch in *Belshazzar* (Theatre du Capitole, Toulouse), Jupiter Semele, and Lysander in *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 Rene Jacobs, performing in venues such as the Wigmore Hall, The Chapel of King's College, Cambridge, St George's Bristol and Saint John's, Smith Square.

He is much in demand internationally, with particular highlights including a French tour of a staged recital anthology of English World War I song in collaboration with Tche ky Karyo, the first performance of Handel's *Messiah* in Goa ,

a song recital at the Parisian British Ambassadorial Residence with Matthew Fletcher, Beethoven's Ninth Symphony with CUMS in the Pallazzo Vecchio, Florence, and a *St Matthew Passion* tour across Israel with the Israeli Cam-



erata. He has broadcast and recorded with many leading orchestras, including a BBC Radio 3 broadcast of the Bach *Magnificat* with the AAM and a recording of the Monteverdi *Vespers* with Fiori Musicali.

Benjamin Seifert (baritone)

Benjamin read Modern Languages at St Peter's College, Oxford. He then trained on ENO's *The Knack* and at the Royal Academy of Music. In 2004, he performed as a soloist in Orlando Gough's *For the Public Good* at ENO and has since sung at the Queen Elizabeth Hall, the Cadogan Hall, the Purcell Room and the Wigmore Hall.



Benjamin has worked with the Gilbert and Sullivan Opera Company at Buxton, British Youth Opera, Grange Park Opera, Opera Holland Park, Opera by Definition, Tête à Tête Opera and Arcola Opera.

Operatic roles include Colas (*Bastien & Bastienne*), Zaretsky (*Eugene Onegin*) Harlekin (*Ariadne auf Naxos*), Don Giovanni, the Count, (*Le Nozze di Figaro*), Bill Bobstay (*HMS Pinafore*), the Foreman (*Trial by Jury*) and Marcello (*La Bohème*) at the Soho Theatre, winning the Olivier Award for Best New Opera Production.

Benjamin had the role of the Mayor in Pop Up Opera's *Docteur Miracle*, a short excerpt of which was performed live on Radio 3's *In Tune*. His oratorio work includes *Messiah*, Haydn's *Nelson Mass*, Rossini's *Petite Messe Solennelle*, Fauré's *Requiem* and the *St Matthew Passion*.

Singing in tonight's concert

Soprano

Catherine Hughes, Dorothy Connell, Edna Young, Elizabeth Bogard, Elizabeth Segu,
Gill Cracknell, Jane Hassid, Janet High, Janice Tunney, Jen McClelland,
Justine Cohen, Kat Mountford, Maggie Sinclair, Mary Goyder, Roszie Omoregie,
Sara Henley, Teresa Elkins, Veronica Soskin

Alto

Ana Hallgarten, Annie Sedley, Catherine Bercusson, Darlene Stevens, Diana Parkinson,
Emily Hurrell, Fiona Brocklesby, Jacquie Hamel, Jane Matheson, Janet Paraskeva,
Judi Leighton, Katharine Hodgson, Libby Harris, Lucinda Sturgis, Mireille Levy,
Sophie Jackson, Tricia Pank

Tenor

Ann Miller, Barbara Bryant, Barbara Foster, John O'Shea, Peter Davies, Robert Salmon,
Sarah Carrier, Wilder Gutterson

Bass

Ashitey Ollennu, Bill Aldridge, David Thomas, James Kennedy, Max Zanetti,
Michael McKay, Nick Jackson, Paul Styles, Richard Meares

Playing in tonight's concert

Leader: Robert Chatley

Violin

Robert Chatley
Ceri Evans
Ryutaro Ikeda
Varuni Paronavitane
Elena Pavoncellos
Sharon Philbey
Alma Vink

Viola

Helen Dodds
Janet Farrell
Tim Gluck
Mrs Hurrell
Paul Silverman

'Cello

Giorgia Bertazzi
Paul McLoughlin

Double Bass

Dominic Nudd

Flute

Kim Westbrook

Oboe

Tony Baker
Ilana Gluck

Clarinet

Mark Heyes
Kara Settle

Bassoon

Rebecca Thorne
John Wingfield-Hill

Horn

David Cropper
Adrian Norris

Trumpet

Giles Taylor

Percussion

Ellie Wood

And guests

Tomas
KITCHEN LIVING



TOMAS LONDON | 2 THE MARKET PLACE | LONDON | NW11 6JG