

# Welcome

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Dear audience

Welcome to our autumn concert. We have a spectacular evening in store for you! As well as Brahms' Academic Festival Overture, the evening will also include a performance of Haydn's Missa Sancti Nicolai and Beethoven's Symphony no. 9 in D major, in which we will be joined by singers from Medici Choir.

The choir has been busy recruiting new members over the last few months and following a very successful 'come and sing' event at the Royal Free Hospital, we have now increased the number of our regular singers considerably. We are delighted to welcome our new recruits on board!

We have also been busy maintaining our income. A wonderful rooftop garden party was held in the summer, thanks to one choir member, and we have also been successful in receiving a gift from the Williams Church Music Trust, for which we are extremely grateful. However, we always welcome other support and if you would consider becoming a Patron of the Royal Free Music Society, please see the back page of the programme for further information.

As ever, we would like to thank Ben, our musical director, for his dedication to getting the best out of us and Gill, our wonderful accompanist. We also thank the parish of St Marks for allowing us to perform in this marvellous venue and look forward to developing our friendship with the new vicar Rev. William Gulliford.

Sally Rochford and Diana Parkinson  
RFMS Co - chairs

# programme

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## act I

Academic Festival Overture Op. 80 - Johannes Brahms

Missa Sancti Nicolai (Mass No 6 in G major) - Joseph Haydn

- 1) Kyrie
- 2) Gloria
  - Gloria in excelsis
  - Quoniam
- 3) Credo
  - Credo in unum Deum
  - Et incarnatus
  - Et resurrexit
- 4) Sanctus
- 5) Benedictus
- 6) Agnus
  - Agnus Dei
  - Dona

*Interval*

## act II

Symphony No. 9 in D minor - Ludwig van Beethoven

- 1) Allegro ma non troppo e un poco maestoso
- 2) Molto vivace - Presto - Molto vivace
- 3) Adagio molto e cantabile
- 4) Finale

*Accompanied by the Medici Choir*

# programme notes

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## Act I

### Johannes Brahms, *Academic Festival Overture Op. 80*

The Academic Festival Overture was written by Brahms in 1880 following an invitation to become an honorary doctorate at Breslau's Friedrich Wilhelm University. It is speculated that the honorary doctorate was offered to Brahms with the expectation that he would compose a spectacular orchestral work as a gesture of gratitude to the university. However, Brahms instead premiered the Academic Festival Overture in 1881, two years after the honorary doctorate was awarded.

The work marks a change in style for the composer and is more in the style of Weber or Mendelssohn, an overture with symphonic 'ambitions'. The work features motifs from four popular student drinking songs and is thought by many to be a rather 'tongue in cheek' riposte to the academic establishment.

### Joseph Haydn, *Missa Sancti Nicolai*

Kyrie; Gloria in excelsis; Quoniam; Credo; Et incarnatus; Et resurrexit; Sanctus; Benedictus; Agnus Dei; Dona

Haydn was one of the most famous composers in eighteenth-century Europe, and is now generally remembered alongside Mozart and Beethoven as one of the leading composers of the 'classical style'. He spent much of his life in the service of the Esterházy family, a wealthy family of Hungarian aristocrats, and it was for their chapel that he wrote the *Missa Sancti Nicolai*. The mass was probably composed to mark the name day of his employer, Prince Nicolaus. Like many eighteenth-century masses, it is scored for singers and orchestral accompaniment, and there is much interplay between solo voices and chorus. The mass displays many of the hallmarks of late eighteenth-century musical style (and Haydn's style in particular). There are many moments of graceful lyricism, particularly in the *kyrie eleison* and the *et incarnatus*. There are also moments of dramatic contrast, often accompanied by a very rapid orchestral accompaniment (as in the *Gloria*).

# programme notes

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## Act II

### Ludwig van Beethoven, Symphony no.9

- 1) Allegro ma non troppo e un poco maestoso
- 2) Molto vivace - Presto - Molto vivace
- 3) Adagio molto e cantabile
- 4) Finale

Beethoven wrote his final symphony between the years of 1822 and 1824. It is grand in conception, and concludes with the now-famous choral setting of Schiller's *Ode to Joy*. The symphony's gestation was relatively long. Beethoven had first considered writing a setting of Schiller's poem in 1793, and returned to this idea on a number of occasions before deciding to incorporate it into his ninth symphony. This was not, however, the first time that Beethoven had incorporated a choir into an orchestral work. The *Choral Fantasy* of 1808 also combines an orchestral piece (in essence a piano concerto) with choir.

The ninth symphony was originally intended for the Philharmonic Society of London, but in the end it had its first performance in Vienna. It consists of four contrasting movements. The first movement begins in a quiet mood of uncertainty before the introduction of the dramatic rhythmic motives that dominate the movement. The second movement continues the somewhat jagged mood of the opening, though it also contains playful scherzo-like elements (particularly the use of solo timpani) and moments of three-in-a-bar minuet time. The third movement is the only truly lyrical movement in the symphony, combining a gentle melodic line with decoration in the first violin part. The finale contains many dramatic changes of mood. It begins with a section composed for orchestra alone, though the music contained in this section is then repeated with soloists and choir. The opening gesture of the final movement (a passage of fast and somewhat angry music) is interrupted by the now-famous tune of the *Ode to Joy*, thereby symbolising the replacement of discord with harmony and universal friendship. This distinction between discord and harmony is made explicit by the baritone soloist, whose first entry calls for a new music to replace the angry sounds that have come before. The words of the *Ode to Joy* constitute a kind of secular hymn, praising brotherhood and the attainment of friendship through happiness. Note also that, for reasons that remain unclear, the final movement contains a section for solo tenor using what was known as 'Turkish music' - music that includes cymbals and percussion effects in imitation of the janissary bands of the Ottoman empire.

# performers

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## **Andrew Rochford**

Andrew has a variety of musical interests. At school he 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 has recently returned to full-time clinical practice after taking time out to lecture at Barts & the London Medical School and complete an MSc in Medical Management. He is currently working at the University College London Hospital and will be taking up a consultant post at Newham later this year.

## **Benjamin Wolf**

Benjamin Wolf works as a conductor, pianist, composer, singer and academic. He is Musical Director of the Zemel Choir, the Wallace Ensemble and the Rushmoor Choir, and has recently been appointed conductor of the Royal Free Music Society. He is also Choirmaster of Belsize Square Synagogue and a regular conductor of the Quorum Chamber Choir. He has broadcast on Radio 3 and for the BBC's Songs of Praise, has performed at London venues including the South Bank and St John's, Smith Square, and has toured to Europe and Israel. He is founder of the bOYbershop quartet, and has written works for the concert hall and the theatre. These include works based on Ancient Greek texts and modes and works based on Jewish themes, including a number of choral works, a piano concerto and a cello concerto. He has played for many singers and instrumentalists, including both classical performers and cantors. He initially studied classics at University College Oxford, following this with study at Trinity College of Music and the music department of King's College, London. He was awarded a PhD at Royal Holloway (University of London) in 2010, and is now working as Senior Associate Teacher in the music department of Bristol University, and as Music Lecturer at Regent's College, London. He is also working on a Royal Holloway project investigating the use of music to accompany silent films.

# soloists

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**Richard Latham (bass)** was organ scholar at Emmanuel College, Cambridge (1997-2000) and choral scholar at King's College (2000-2001). After working in New York as an organist he trained as a singer at the Royal Academy of Music and the Royal Scottish Academy of Music and Drama.

On the concert platform he has performed as a soloist in Schumann's *Szenen aus Goethes Faust* with Stephen Cleobury and the Choir of King's College, Cambridge and Fauré's *Requiem* with the Philharmonia Chorus. At the Wigmore Hall, he has given performances of Bach's cantatas and Lully's *Grand Motets* with the Academy of Ancient Music. He has made a number of recordings, including verse anthems by Christopher Gibbons with the AAM and Monteverdi's *L'Orfeo* with the Tavener Consort and Players under Andrew Parrott. His operatic roles to date include Papageno, *Die Zauberflöte*, for Garsington Opera; Schaunard, *La Bohème*; Eugene Onegin; Father, *Hänsel und Gretel*; Harlekin, *Ariadne auf Naxos* and Guglielmo, *Così fan tutte*. He will be appearing in Cambridge Handel Opera's upcoming production of *Atlanta* in May 2013.

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**William Petter (tenor)** began his musical life as a chorister at New College, Oxford, under the direction of Edward Higginbottom. Whilst studying for a degree in Neuroscience at University College, London, he started singing as a tenor, and went on to study as a postgraduate at the Royal Academy of Music, for which he gained the highest award, distinction with DipRAM. He is based in London and divides his time between singing, conducting and singing teaching.

As a singer, he enjoys a busy oratorio career, working for groups including Oxford Bach Choir, Oxford Harmonic Society, Hull Bach Choir, Queens Park Singers, Chigwellian Singers and Benson Choral Society. He gives recitals and has performed *Die Schöne Müllerin* in Oxford, Petts Wood and Burgh House, Hampstead, and an English song recital in Oxford, for which he was given an award by the John Ireland Trust. He also enjoys consort work, and has sung with The Sixteen, the Choir of the Enlightenment, Philharmonia Voices, Britten Sinfonia Voices, Westminster Abbey Choir, and other London church choirs. He conducts the Orpington and District Free Church Choir, the amateur chamber choir Concordia Voices and is also the choral director at the Church of St Magnus the Martyr.

# soloists

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**Ann Sadan (alto)** studied singing at the Guildhall School of Music and Drama and is a qualified Teacher of Singing. She is currently a practising Head of Music in Belmont School in the London Borough of Harrow, specialising in training Children's Choirs. Ann is also the Musical Director of Edgware & District Reform Synagogue where she writes and arranges music for various abilities of Choirs and Orchestra.

In recent years Ann has been a Mezzo Soprano/Alto soloist with the Zemel Choir and for the Royal Free Music Society, performing various solos with orchestra and chorus. She has also made numerous recordings as a soloist with the Zemel Choir.

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**Charlotte-Anne (soprano)** read Music at Oxford University, where she held a choral scholarship. Despite applying as an instrumentalist (piano & clarinet), during her three years as an undergraduate she became heavily involved in the choral scene and soon became sought-after as a soprano soloist with all the major university choirs. Her concert performances have included Britten's *Les Illuminations*, Mozart's *Exultate Jubilate*, *Coronation Mass*, *Great Mass in C* and *Solemn Vespers*, Handel's *Dixit Dominus*, *Messiah*, & *Alexander's Feast*, Vivaldi's *Laudate Pueri* and *Gloria*, Bruckner's *Te Deum*, Haydn's *Nelson Mass*, Bach's *St John's Passion*, *Beethoven's 9th Symphony*, Strauss' *Four Last Songs* and Vaughan-Williams' *Serenade to Music*.

Charlotte studied at the *Rome Opera Studio* for two years, where she worked with Italian soprano *Renata Scotti*. Last year, Charlotte participated in the *Montserrat Caballé International Singing Competition* in Zaragoza, and she was a semi-finalist in the *International Musica Sacra Competition* in Rome. Her operatic repertoire includes *Mimi* (La Bohème), *Violetta* (La Traviata), *Dido* (Dido & Aeneas), *Contessa* (La Nozze de Figaro) and *Pamina* (Die Zauberflute). She has had the pleasure of working with *Andrew Parrott*, *Bob Chilcott*, and *John Rutter*, and participating in Masterclasses with *Ann Liebeck*, *Ian Partridge*, *Gidon Sachs* and *Emma Kirkby*. Future engagements include Mozart's *Mass in C* (St John's Smith Square), Duke Ellington's *Sacred Music* (Brandenburg Concert Series, London) and Mahler's mighty *8th Symphony* (Bristol).

# the choir

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Jan Aps  
Christian Ardley  
Elizabeth Bowman  
Barbara Bryant  
Lynn Bryden  
Barbara Byth  
Danielle Cahill  
Cathy Cale  
Sarah Carrier  
Kate Clark  
Gill Cracknell  
Victoria Dublon  
Teresa Elkins  
Barbara Foster  
Adriana Garzia-Warren  
Wilder Gutterson  
Sarah Hammond  
Jane Hassid

Catherine Haw  
Sue Henderson  
Sara Henley  
Katharine Hodgson  
Stuart Houghton  
Di Howard  
James Kennedy  
Sally Kirkpatrick  
Ann Lloyd  
Phil Mackney  
Rafina McGuire  
Louise Morton  
Diana Muggleston  
Ruth Muscat  
Tricia Pank  
Diana Parkinson  
Allyson Pascoe  
Roger Pascoe

Sarah Pepperrell  
James Ridler  
Nick Roberts  
Andrew Rochford  
Sally Rochford  
Bernadette Rodriguez  
Robert Salmon  
Christine Scarsbrooke  
Darlene Stevens  
Miriam Stone  
Lucinda Sturgis  
Gillian Sutherland  
Jessie Twiest  
Hermione White  
Robert Young  
Ellie Wood

# the hampstead sinfonietta

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## violin 1

Tim Miller  
Stuart Poyser  
Ewa Gawkowska  
Johanna Saarinen  
Rob Chatley  
David Wallace  
Jeannie Okikiolu  
James Perry

## violin 2

Sharon Philbey  
Sarah Harper  
Amanda Bass  
Varuni Paranavitane  
Emily Taylor  
Sagen Zac-Varghese

## viola

Helen Dodd  
Sarah Nichols

Rhiannon Mayon-White

Zami Jalil  
Janet Farrell  
Freda Ward

## cello

Becks Miller  
Rachel Bayliss  
Hannah Booth  
Hugh Larsen

Angie Laycock  
Paul McLoughlin  
Giorgia Bertazzi  
Irene McMillan

## double bass

Cat Stack  
Sara Dixon  
Jane Reeves

## flute

Corinne Bass

Tracy James

## oboe

Juliette Murray-Topham

## clarinet

Ashley Morrison

## bassoon

John Wingfield

## trumpet

Elma Appassamy

John Hackett

## horn

Jon Frank

## trombone

Ben Cater

Stephanie Dyer

Roy Young

## timpani

Ellie Wood

# the medici choir

## SOPRANO

Nicola Brindley  
Fiona Charman  
Patti Cook  
Siobhan Graham  
Jane Higginbottom  
Bernice Jackson  
Isabelle Knight  
Genevieve Larkin  
Amanda Lebus  
Iris Millis  
Roxane Nash  
Liz O'Donoghue  
Suzanne Ossa-Richardson  
Stella Parsons  
Amy Phung  
Julia Shephard  
Maggie Smith  
Hilary Stirling  
Rose Ward  
Kay Wood

## ALTO

Felicity Awdry  
Alessia Bolis  
Ana-Maria Clacagno  
Emma Dain  
Charlotte Darwin  
Vicky Dearing  
Ruth Fisher  
Jane Graham  
Lesley Henderson  
Elizabeth Hunt  
Mervion Kirwood  
Maeve Kuchemann  
Sophie Morgan  
Regine Nagel  
Alison Penny  
Susan Poston  
Alice Rogers  
Estelle Rouhaud  
Elizabeth Swing

## TENOR

Kevin Bourne

Chris Charlton  
Richard Grimshaw  
Chris Hammond  
Jenny Leishman  
Arthur Merlin-D'Estreux  
Kevin Ritchie  
Peter Smol  
Isabel Stobart  
John Whitehead  
**BASS**  
Philip Celner  
Terry Chapman  
Charles Collier-Wright  
Owen Davies  
Edward Green  
Justin Harmer  
Les Hearn  
Rodney McKee  
Christopher Pryse Hawkins  
Martin Spitaler



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# the royal free music society committee

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Fund-raising	Wilder Gutterson
Music Librarian	Nick Roberts
Musical Director	Benjamin Wolf
Orchestra Administrator	Ellie Wood
Choir Committee Members	Lynn Bryden, Teresa Elkins, Jane Hassid, Anne Lloyd, Tricia Pank, Hermione White

# the royal free music society

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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*, *Harmoniemasse*, *Heiligmesse* and *Paukenmesse*, 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 also premiered work, such as Stephen Gillespie's *Gloria*.

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](http://www.rfms.org) and [www.HampsteadSinfonietta.org.uk](http://www.HampsteadSinfonietta.org.uk)

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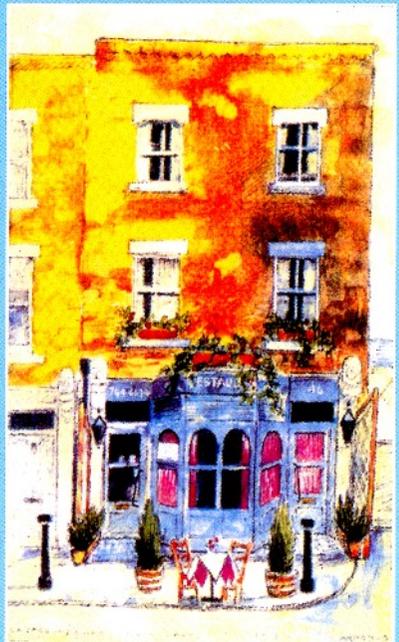
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Please contact Wilder Gutterson, [wgutterson@gmail.com](mailto:wgutterson@gmail.com) ( 020 7419 4252 for further information, or fill out the form below and give to a member of the choir this evening, or post to us:

\* RFMS, c/o Wilder Gutterson, 11 Croftdown Road, London NW5 1EL

Our heartfelt thanks to our Patrons: Neil McLelland, David Gluckman & Barbara Bryant, Adrian Cahill, Rev & Mrs. Devonshire-Jones, Rev Peter Baker, Liz Joyce.

autumn concert

Joseph Haydn  
**missa sancti nicolai**

Ludwig van Beethoven  
**symphony no 9 in D minor**  
(With the Medici Choir)

Johannes Brahms  
**academic festival overture**

conductors: Benjamin Wolf, Andrew Rochford

**saturday 13 october, 2012**



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