

# summer concert

leonard bernstein  
chichester psalms  
excerpts from west side story

and a selection of jewish music and light  
summer tunes

conductor: benjamin wolf  
sunday 16 june, 2013  
7.00 pm



Royal *f*ree  
Music Society

**The Zemel Choir**  
UK's leading mixed voice Jewish Choir

programme £12



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# programme

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i was glad - hubert parry (rfms)  
thou wilt keep him - samuel sebastian wesley (rfms)  
procession to prayer - benjamin wolf (zemel)  
song of the sea - cecilia mcdowell (zemel)  
mah y'didot - charles salaman (zemel)  
chichester psalms - leonard bernstein (both choirs)

## *interval*

zadok the priest - george frideric handel (both choirs)  
linden lea - ralph vaughan williams (both choirs)  
drunken sailor - jonathan willcocks (arr.) (rfms)  
the dark eyed sailor - ralph vaughan williams(rfms)  
the spring time of the year - ralph vaughan williams  
(rfms)  
just as the tide was flowing - ralph vaughan williams  
(rfms)  
adio kerida - roderick skeaping (arr.) (zemel)  
hava nagila - daniel faktori (arr.) (zemel)  
halelujah - leonard cohen (zemel)  
oseh shalom - roman grinberg (zemel)  
west side story - leonard bernstein (both choirs)

child soloist: ella inwald  
soloists: carmel byers, anthony cohen, deborah  
cooper, angela lawrence, richard newman  
harp: anneke hodnett  
piano and organ: michael cayton  
percussion: geoff boynton

# Welcome

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Dear audience

Welcome to our summer concert, and something a little different. We are delighted to perform with the Zemel choir, the UK's leading mixed voice Jewish choir. Whilst this may seem an unusual pairing, we have one very important thing in common - our musical director! Ben leads both choirs and we welcome this opportunity to join together for a concert of Jewish music and light summer tunes.

The RFMS continues to prosper and grow. We have recently enjoyed a quiz night which tested all our brains and are looking forward to a sponsored bike ride in September which will better suit some of the membership! We have successfully achieved charitable status which enables us to access different fundraising opportunities. 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.

We appointed a new committee in February and we are pleased to welcome some new faces to the team. We are very grateful for the dedication of the committee members without whom the society would not run.

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 we are enjoying developing our friendship with the Rev. William Gulliford.

All that remains is to wish you a happy summer - may the sun shine!

Sally Rochford and Diana Parkinson  
RFMS Co - chairs

# programme notes

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by Benjamin Wolf, Daniel Tunkel, Gary Tucker and Andrew Rochford

## **Hubert Parry (1848 - 1918), *I Was Glad***

Although Parry was famous in his time as a composer of instrumental as well as choral music, at present he is most familiar for his triumphant choral anthems (*I Was Glad* and *Blest Pair of Sirens*) and his unison song, *Jerusalem*. These pieces have frequently been used at occasions associated with the Royal Family, including the recent Jubilee celebrations and the wedding of Prince William and Catherine Middleton. *I Was Glad* is written in several sections, including a middle fanfare section (intended to be used when the monarch is present) that calls out for the King or Queen to have a long life, and a more gentle, reflective section that asks for peace.

## **Samuel Sebastian Wesley (1810-1876), *Thou wilt keep him in perfect peace***

A beautiful and gentle anthem written in contrasting sections, this piece was included in the order of service for the Queen's coronation in 1953. It begins with a slow section for full choir (which recurs twice more during the anthem). This is contrasted with faster sections in which different voice-parts enter only gradually. Like the Handel anthems, the text may be seen as a piece of advice offered to the new monarch: God will give peace to those whose minds remain fixed on him.

## **Benjamin Wolf, *Procession to Prayer***

This piece for double choir was written for the Zemel Choir in August 2010, and slightly revised in 2013. The text comes from the opening of the Amidah (a traditional sequence of prayers used in Jewish worship during which the congregation stands to pray), though the words are familiar from both Jewish and Christian prayer. The music is influenced by plainchant and also by Medieval and Renaissance polyphony (particularly in its use of open intervals and a double choir), as well as incorporating elements of Jewish prayer modes. The larger of the two singing groups is in procession (if in concert, through the hall onto the stage), while the smaller group occupies a static position that allows for antiphonal singing.

## **Cecilia McDowell, *Song of the Sea***

**Solo: Richard Newman**

*Song of the Sea* was commissioned by The Liberal Jewish Synagogue, St John's Wood, London, for the occasion of its Centenary and was first performed as

part of the Sabbath morning service by the Choir of the Synagogue, organist Timothy Farrell, conducted by Cathy Heller-Jones on 5 February, 2011.

*Song of the Sea* opens with a gentle solo to give expression to the words, 'Truly You are first and You are last; we have no redeemer but You.' The ladies of the choir then sing 'Who is like You, Eternal One, among the gods people worship?' followed by the entire choir. The setting employs the melody traditionally used by the Spanish & Portuguese Jews for the chanting on Sabbaths and Festivals of the full text of the Song of the Sea, also familiar as their melody for the *Bendigamos* tune preceding Grace After Meals. It was used in the hope of drawing in as many as possible within a worship context.

**Charles Salaman, *Mah Y'didot***

**Soloists: Angela Lawrence and Carmel Byers**

This setting (or to be more precise, the opening solo verses) has become *de rigeur* for inclusion in traditional Anglo-Jewish wedding services. It is sadly rather rare to hear the whole piece. Salaman had some pretensions to a career in general music and composition, though nowadays he is largely remembered for a few contributions to the Synagogue repertoire, composed in association with the West London Synagogue, the UK's first Reform congregation. This piece is self-indulgently Victorian in style (the likes of Parry or Stainer might have produced it, had they worked with original Hebrew texts).

**Leonard Bernstein, *Chichester Psalms***

**Soloists: Ella Inwald, Angela Lawrence, Deborah Cooper, Richard Newman and Anthony Cohen**

**Harp: Anneke Hodnett; Percussion: Geoff Boynton**

Leonard Bernstein ranks as one of the outstanding composers and musicians of the 20<sup>th</sup> century. He is one of the few composers to have bridged the worlds of classical/concert music and the Broadway stage, excelling in both spheres. His career included periods as musical director of the New York Philharmonic Orchestra and as guest conductor of leading orchestras around the world. His orchestral and concert hall output includes three symphonies and a famous setting of the Mass. In the world of Broadway and popular music he is probably best known for his score for the hit musical *West Side Story*.

The *Chichester Psalms* owes its existence to Walter Hussey, who as Dean of Chichester Cathedral commissioned the work for the 1965 Three Choirs Festival. The original accompaniment was for strings, harp, brass and percussion (a scoring which perhaps represents in terms of modern orchestral equipment the sort of instrumentation that might have been used in the Temple Orchestra). Tonight's performance will use the reduced version for organ, harp and percussion.

The work divides into three movements. The first is a forceful version of Psalm 100, regarded as perhaps the ultimate expression in the Psalter of praise for God. The second movement is very different in character, and commences with a boy solo accompanied by the harp (possibly evoking the boy King David, to whom a great many of the Psalms are attributed in Jewish tradition). The soloist sings from Psalm 23, *The Lord is my shepherd: I lack nothing ...* He is joined at first by the female voices from the choir, but the tranquillity is shattered by the male voices, who ask: *Why do the nations of the world rage ...?* Tranquillity is restored as the two melodies wind around each other. A brief musical interlude precedes the third movement, which is a lyrical setting of Psalm 131, a text with considerable significance in Hasidic tradition as being a means by which man can subdue his own worst inclinations. The work closes with the full choir in a *cappella* chant of the opening verse of Ps 133: *How good it is to see brothers dwelling together in peace.* The melody is a gentler version of the opening of the first movement

Hussey in his commission requested that Bernstein should introduce music in the style of his famed compositions for Broadway. Bernstein obliged, in a perhaps more surprising way than Hussey might have expected. The two component melodies in the central, slow movement both derive from Broadway. The soloist's and women's first theme is actually from a song entitled *Spring Will Come Again*, from a largely unsuccessful musical *The Skin of Our Teeth*, which Bernstein scored in 1964. The second theme, sung by the men, was intended for a song entitled *Mix*, which was cut from the eventual production of *West Side Story*.

I  
**Psalm 108 verse 2**  
 Awake, psaltery and harp!  
 I will rouse the dawn!

**Psalm 100**  
 Make a joyful noise unto the Lord all ye lands.  
 Serve the Lord with gladness.  
 Come before His presence with singing.  
 Know ye that the Lord, He is God.  
 It is He that hath made us, and not we ourselves.  
 We are His people and the sheep of his pasture.  
 Enter into His courts with praise.  
 Be thankful unto Him, and bless His name.  
 For the Lord is good, His mercy is everlasting,  
 And his truth endureth to all generations.

**Psalm 23**  
 The Lord is my shepherd, I shall not want.  
 He maketh me to lie down in green pastures,  
 He leadeth me beside the still waters,  
 He restoreth my soul  
 He leadeth me in the path of righteousness,  
 For His name's sake.  
 Yea, though I walk  
 Through the valley of the shadow of death.  
 I will fear no evil,  
 For Thou art with me.  
 Thy rod and Thy staff  
 They comfort me.  
 Thou preparest a table before me  
 In the presence of mine enemies,  
 Thou anointest my head with oil,  
 My cup runneth over.  
 Surely goodness and mercy  
 Shall follow me all the days of my life,

II

And I will dwell in the house of the Lord  
Forever.

**Psalm 2 verses 1-4**

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break, their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

III

**Psalm 131 verse 1**

Lord, Lord  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

**Psalm 133 verse 1**

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

Please note that 'Adonai', (The Lord), is being sung 'Adomai' as the Psalms are not being recited in prayer.

## INTERVAL

### **George Frideric Handel, *Zadok the Priest***

*Zadok the Priest* (along with three other anthems) was commissioned from George Frederick Handel (1685 - 1759) for the coronation of George II in 1727. The text is the biblical account of the anointing of Solomon by Zadok and Nathan and the people's rejoicing at this event. Handel's setting has been used at every coronation since 1727. It is traditionally performed during the sovereign's anointing.

The opening was clearly intended to make an overwhelming effect. The slow build-up of sound throughout the orchestral introduction leads to an impressive outburst with the choir's initial full-blooded entry. The mood is suitably festive throughout all three sections of the anthem and in the second part 'And all the people rejoic'd', the orchestra (or, tonight, the organ) joins in the fun with a dance-like accompaniment against the choir's more sober rhythms. The final section, 'God save the King', continues the celebratory theme and after a few irrepressible bars of joyful semiquavers for all the voice parts in turn, Handel brings the festivities to a close with repeated Allelujahs and Amens.

### **Ralph Vaughan Williams (arr.Arthur Somervell), *Linden Lea***

This is a choral arrangement of a folk-like melody written by one of Britain's finest composers and folk music collectors, based on a nineteenth-century poem. The words are a hymn to nature and the virtues of escape from the drudgery of work - a message that appealed strongly to many people in the age of industrialisation and since.

**Jonathan Willcocks (arr.), *What shall we do with the drunken sailor?***

Sea shanties are thought to have originated in the early 19<sup>th</sup> Century and were used predominantly on naval vessels to ‘motivate’ a ship’s crew whilst working. *What shall we do with a drunken sailor?* is arguably the most popular and well-known shanty. This arrangement uses uneven rhythms and humorous vocal effects to augment the lyrics.

**Ralph Vaughan Williams, *The Dark Eyed Sailor, The Spring Time of the Year, Just as the Tide was Flowing***

Ralph Vaughan Williams was one of the most prominent participants in the late nineteenth and early twentieth-century quest to collect and work with traditional folksong. Alongside figures such as Cecil Sharp and Percy Grainger, he collected and made arrangements of many folksongs (as well as writing pieces that were inspired by folksong without necessarily using actual traditional melodies). These three arrangements of folk songs are taken from a collection of five published in 1913.

**Roderick Skeaping (arr.), *Adio Kerida***

*Goodbye my love. The day your mother bore you she did not give you the heart to love another.*

Ladino (sometimes referred to by other names such as Spaniole and Judezmo) is the vernacular language of Jews descended from those expelled in 1492 from Spain. They settled communities all around the Mediterranean, from Morocco to the Levant to the Balkans. These communities, many of which have now vanished, created and perpetuated a great many songs in Ladino, which is based on medieval Spanish but has acquired a scattering of words in Hebrew, Turkish and other host culture languages. The Ladino-speaking Jews perpetuated a good many songs and verses dealing with the bitter-sweet nature of love, relationships, breaking up and starting again. Here, the singer spurns his lover, whose mother gave her no heart to love with, and sets himself ready to look elsewhere. There is no evidence that this verse has a specifically Jewish origin. However, following the expulsion from Spain in 1492, songs such as this, of unrequited love and of bitter and unworkable relationships, are thought to have struck a particular chord with the Ladino-speaking Jews, for whom Spain was at one and the same time the land they loved and the land whose people hated them. In later centuries, as some of the Judeo-Spanish diaspora communities were themselves forced to move on, this sentiment acquired a contemporary resonance.

**Daniel Faktori (arr.), *Hava Nagila***

*Let’s rejoice and celebrate; let’s make merry; stir yourselves, brothers, with a glad heart!*

This must be one of Israel’s best-known folksongs (indeed, it was one of several plausible candidates for the country’s national anthem in 1948). But the melody is much older. Abraham Zvi Idelsohn notates it twice in his *Thesaurus of Hebrew and Oriental Melodies*: Vol. IX No. 716 represents it with

the words we know; and in Vol. X No 155 we find it without words and marked as a Sadigora/Krilovich melody (i.e. from the Sadigora Chassidim of what is now NW Romania). Idelsohn first published it in 1915 and in a choral arrangement three years later.

The origin of the words is disputed. Idelsohn claims them for himself; however, one of his students, Moshe Nathanson, who studied in Mandate Palestine prior to having a distinguished career in Jewish music in the USA, is a rival claimant.

This is an extremely popular arrangement for mixed chorus, and was made by Daniel Faktori, a young pupil of the father of Israeli classical and art music, Paul Ben Haim. Faktori's untimely death at the age of 25 deprived the newly-formed State of Israel of a composer and arranger of great potential.

### **Leonard Cohen, arr. Roger Emerson, *Hallelujah***

Canadian Leonard Cohen (b. 1934) is a world-famous singer-songwriter, musician, poet and novelist. This song was originally released in 1984. Cohen in fact created numerous different sets of lyrics for the song (and not a few musical arrangements exist also). This version most closely follows the one used in the film *Shrek*. It is replete with biblical imagery (particularly referring to King David and the Psalms), as well as employing the word 'Hallelujah' (praise to God) in a somewhat enigmatic way.

### **Roman Grinberg, *Oseh Shalom***

This is an arrangement of a well-known text that is featured at all Jewish Shabbat and Festival services. The text asks for peace. This arrangement was made by the musical director of the Vienna Jewish Choir and introduced to the Zemel Choir at its first International Jewish Choral Festival in June 2012. It is written in a call-and-response gospel style.

### **Leonard Bernstein arr. William Stickles, *Choral Selections from West Side Story***

#### ***Tonight; I feel Pretty; Make of our Hands; Maria; America***

We conclude tonight's concert with selections from what is perhaps Leonard Bernstein's most famous composition, *West Side Story*, a musical (or perhaps a musical-opera) based on the story of *Romeo and Juliet* but updated to New York in the middle of the twentieth century. Americans and Puerto Ricans battle for respect and acceptance, and in the midst of their quarrels we encounter the love between an American boy (Tony) and a Puerto Rican girl (Maria).

# Michael Cayton (Piano/Organ)

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After training at Kneller Hall, Michael served with the Grenadier Guards as a trumpeter before studying piano at the Royal College of Music, where he gained his BMus and ARCM and won the Hilda Anderson Deane prize for conducting and improvisation. While completing postgraduate *répétiteur* studies he was appointed the first organ Scholar at the Royal Hospital Chelsea. Since his debut as an organist at the Royal Festival Hall in 1988, Michael has been in demand as a recitalist and accompanist and has appeared all over the country and in Europe, with notable London appearances at St Martin-in-the-Fields, Westminster Abbey, Blackheath Concert Halls and the Wigmore Hall. Since 2003 he has simultaneously held the posts of Director of Music at St John's Wood Church, organist at Belsize Square Synagogue and conductor of the Chiltern Choir. He has conducted the Watford Philharmonic Chorus, Goldsmiths Choral Union, City Chamber Choir, Aeolian Singers and English Chamber Choir and has broadcast on Radio 2, Radio 3, Radio 5 Live, the World Service and on BBC1's *Songs of Praise*. His church music is published by Redemptorist, the responsorial psalms now a staple of parish churches up and down the country. With broad musical tastes, a hunger to learn new styles and a particular talent for improvisation, he may often be found performing jazz, German cabaret and Judeo-Spanish Ladino music as well as fusion and funk.

## the royal free music society

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The Royal Free Music Society is a group of healthcare professionals, local residents 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*, *Harmoniemesse*, *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.

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# conductor

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## 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 Royal Free Music Society, Choirmaster of Belsize Square Synagogue and a regular conductor of the Quorum Chamber Choir. Performances with the Zemel Choir have included Holocaust memorial services for the Mayor of London, concerts at the South Bank and St John's Smith Square, a broadcast for the BBC's Songs of Praise and tours to Europe, Israel and the USA. 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 documentaries for BBC radio and television.

As composer, he has written music for the concert hall and the stage, including works using the texts and modes of Ancient Greek (performed in London and Oxford), a piano concerto (performed in 2003) and a cello concerto commissioned for the 70th anniversary of Belsize Square synagogue. He has written a number of pieces for the Zemel Choir, while he will be performing his latest work, *Cocaine Overture*, at the Chichester Festival in June 2013. As pianist, he works as both accompanist and solo recitalist, while his singing is primarily focussed on performances with his own Jewish barbershop quartet, bOYbershop, for which he has written a number of arrangements and original compositions.

Following the award of a PhD in 2010, he has worked as a visiting lecturer at Royal Holloway and Bristol University, while in 2011 he was appointed as Lecturer in Music at Regent's University, London. He has given conference papers in the UK and America, and was on the organising team for a conference at the IMR in January 2013 (focussing on music in twentieth-century Britain). He has also worked as a researcher on a Royal Holloway project investigating the use of music to accompany silent films.

## the royal free music society committee

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# the royal free music society

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Lucinda Sturgis  
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Jessie Twiest  
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Barbara Foster  
Wilder Gutterson  
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Andrew Rochford  
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Christian Ardley  
Phil Halliday  
Stuart Houghton  
Nick Jackson  
James Kennedy  
Phil Mackney  
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James Ridler  
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# the zemel choir

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## Sopranos

Vivienne Beber  
Linda Chainey  
Andi Colley  
Blanche Eckman  
Natalie Gies  
Bobby Jacobs  
Angie Lawrence  
Geraldine Luder  
Rosalind Regan  
Pauline Silver  
Ruth Sonntag  
Helen Stone  
Shirley Wagner

## Altos

Kay Bagon  
Laura Brody

## Linda Brody

Patricia Brooke  
Carmel Byers  
Deborah Cooper  
Rusty Davis  
Ruth Freedman  
Suzanne Goodman  
Doreen Havardi  
Jenny Kay  
Diane Sheer  
Maureen Weigert  
Viviane White

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Merrill Dresner  
Peter Pollack  
Richard Newman  
Stephen Rabin

## Simon Tabbush

Daniel Tunkel  
Chaggai Weisler  
Tom Westcott

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