

Important dates for 2006

London AGM:

When: Saturday, June 3,
1.30 - 5pm

Where: Friends House, Euston Rd,
NW1

The theme of this year's event will be funding and grants. More details will be provided in the next issue in May.



Making Music 2006 conference

When: Saturday, September 23

Where: Birmingham

To register your interest, contact Orla Lonergan at Making Music central office.

e: orla@makingmusic.org.uk

t: 0870 903 3780

Setting up a London visiting scheme

Plans are underway to build better networks between the diverse range of 290 London members. The emphasis will be on building knowledge and experience across areas such as finance, promotions, recruitment, etc, with further opportunities for training.

Funding is in place to recruit volunteers who will contact member groups in their area. More details will be in the May London Harmony. If you would like more information or have one evening a month to get involved, please contact Kate Lloyd.

t: 020 7607 0290

e: kate.makingmusic@gmail.com

inside London *Harmony*.....

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Training and development

Funding has been received for the 2006 training grants scheme, following the rousing success of the 2005 awards. The 2006 scheme will be similar to last year's. Further information and the application process will be provided on the London website and in the next London Harmony; please wait until this information is provided before applying.

General enquiries to training and development:

e: tdolondon@makingmusic.org.uk

t: 0870 909 2620

English National Opera say thank you to Making Music members

The response to English National Opera's project to rehearse and perform a new commission alongside standard operatic choral repertoire in July has been very positive. 400 people from 11 Making Music member choirs signed up. ENO were extremely pleased by the response from choirs, but cannot accept any more registrations now.

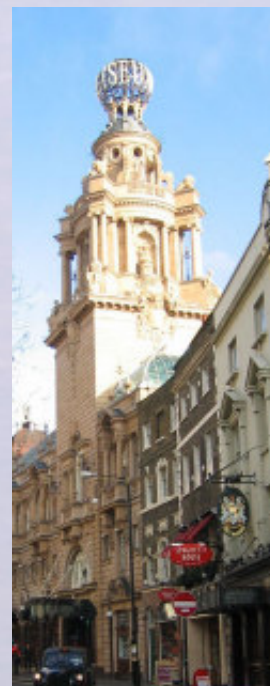
The weekend will be led by ENO's Mary King and Matthew Morley who both have a wealth of experience as trainers and collaborate regularly on ENO projects for singers.

The performance will be on Sunday 2 July at The Coliseum in St Martin's Lane, with an informal early evening performance of various choral works and the newly commissioned a-cappella piece by Richard Taylor.

Full details will be in the next London Harmony.

Remember to send your concert details for 2006 to the London Harmony concert diary by April 16.

e: phil.Morris4@btopenworld.com



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Distribution

London Harmony goes out to arts officers in most London boroughs, the Arts Council, and almost 300 music groups, choirs and orchestras across London.

Write for London Harmony

Your contributions are very welcome on issues relevant to all types of music performance and promotion groups. I look forward to your articles, letters, criticisms and ideas for the next issue in May.
Deadline: April 9

Are you up to date?

If your society rep has changed, please contact Making Music central office with the new details.

from the editor

What is it about classical music for new audiences?

One of the less appealing but still memorable moments from A-level music was our teacher's comment on the purpose of music analysis. "When you go to a concert you will be able to talk about the way each piece is written and its development, whereas other people won't know that," he once said. 'So what,' I thought. I wasn't interested in telling other people about that, even if I fully understood it - which I didn't. Perhaps I take it for granted that I know what a concerto is and that you don't normally clap between each movement - because I know what a movement is.

That aside, I am puzzled when people say to me: "I don't know much about classical music - I'm not very good at it." But it's a different story in music administration. Last year I joined the committee of my choir. Here, knowledge and skills are paramount. While you certainly learn on the job, the more you know about how to raise the profile of the choir and promote it in meaningful ways, the better. I don't think it's the case in music though. Does not knowing the details of how each piece is written and why, make me an inferior singer to someone who does?

The Making Music London committee has some changes. Katherine Robson and Dominic Mortimer have moved on after a couple of years. Thank you both for your contributions. One of the Making Music London training and development officers, Bethany Cook, is returning to Sydney this month, after getting married in December.

Congratulations and best wishes for your future. It's been good having you on the team.

Andrew Harding

Advertising rates

London Harmony goes out to nearly 300 member societies in London, borough arts officers, and other supporters.

Looking for a new conductor?
Looking for work as a soloist with a society?

Rates for 2006:

Full page	A4	£100
Half-page		£50
Quarter-page		£25
Classified ads:		50p per word

Please send advertisements in a Word document with logos and pictures attached, or as a high resolution PDF file to:
londonharmony@makingmusic.org.uk

Please supply your postal address with your advertising copy for invoicing purposes. We shall invoice you to the address you have supplied after the advert has appeared.

Please pay by cheque, made out to Making Music London and post to:
Phil Morris,
MM London Treasurer,
9 Holmesdale Avenue, London SW14 7BQ.

London member group Chorus Mundi would like to report the following:

This choir contracted with the producer Andrew Cozens of Tunbridge Wells in Kent to provide singers for a concert at Trinity Theatre, Tunbridge Wells, on 2 July 2003, for £1000. The concert took place but Mr Cozens' cheque was dishonoured and Chorus Mundi was obliged to take legal action. Judgment in default was obtained against Mr Cozens in the County Court in August 2004 and enforcement action continues against him.

your next concert date - speed dating for composers and performers

... meet, relax, have a drink and make connections ...

If you are a composer/creator looking for performers to play your work, or a performer looking to seek out a specially composed work for you, then this event is for you.

In a friendly and relaxed environment you will be given a series of five minute, one to one slots in which you get the chance to discuss your work, your plans for the future, as well as swap materials and contacts. It will be an excellent opportunity for amateur groups (choirs, bands, orchestras, percussion groups, folk groups etc) to meet with a large selection of active composers who themselves are keen to meet players or groups who want new pieces.

The speed dating is open to individuals or representatives of larger groups of all ages and all levels of experience. Participants will also be provided with guidelines for how to get the best out of this fun and unique opportunity.

Following the success of last year's event, it returns again at Bush Hall in Shepherds Bush. It will be a way to get a quick, tailor-made new composition and hopefully lead to a longer relationship.

The event will be hosted by composer Colin Riley, co-artistic director of the Isleworth Festival and 'cellist Zoe Martlew, known for her performance of a huge range of new music.

The speed dating will be preceded by a drinks reception and a chance to mingle. You are also invited to stay for the evening concert at Bush Hall with the Camberwell Composers Collective and Alexanders Annexe (tickets at concessionary rate for all SD participants).

This is a date not to be missed. We can confirm your place on the

When: Sunday 12th March @5.30pm

Where: Bush Hall 310 Uxbridge Rd, W12 7LJ
(nearest tube Shepherds Bush)

speed dating as soon as we receive both your booking form and cheque for £10 made out to 'The Isleworth Festival' to the address below.

Colin Riley
165 Amyand Park Rd
St Margarets
Twickenham
TW1 3HN

For further information contact:
music@colinriley.co.uk
www.if-festival.co.uk

Name: _____

Composer or performer? _____

Email: _____

Phone: _____

Address: _____

Where did you hear about the speed dating?:

Share a concert with a leading US college choir

The Concordia Choir from Concordia College in Minnesota with their Principal Choral Director, René Clausen, will be on tour in Ireland and the UK in May 2006. The tour is due to end in London where Mr Clausen is very keen for the choir to give a joint performance with another choir of a similar standard. This renowned undergraduate choir from the United States is keen to meet fellow choristers and to share musical experiences.

I envisage a joint performance allowing each choir to perform their programme of music separately during the evening. It would be too much for the choirs to try to sing together but I think a joint evening show would be wonderful for both participants and the audience. The Choir will be in London on Friday 12 and Saturday 13 May 2006 and would be delighted to perform on either evening. I am able to send the 2005 tour programme of The Concordia Choir, which details the biography of the Choir and of René Clausen, should this be required and also a CD.



Katherine Roberts
Manager
JAC "live"
Tel: 020 7870 8415
e: katherine.roberts@jactravel.co.uk

What a Making Music training grant can do

Having worked hard to pass his audition, David Southgate was able to go on a rigorous training weekend for excellence in barbershop singing.

When I saw the flier advertising a harmony-singing course organised by the Bromley Barbershop Harmony Club I immediately knew I had found what I had been looking for, an opportunity to get back into some serious singing. Unaccompanied male voice singing had always been my first love and I quickly realised why all over again. Nothing quite grabbed and stirred and moved me like that. We were soon into parts, in the capable hands of our directors, and there they were, those chords, those harmonies, those close, close harmonies. Ahhhh. And was that really something extra ringing around way up in the roof?

Overtone were they called? I definitely heard them, I had the tingle down my spine to prove it.

In the months that followed I found myself on a steep learning curve. This was fun singing but the approach was surprisingly thorough. Everything had to be learned by heart and consistent attention was given to the detail of singing technique. I found myself seriously stretched. With the excellent support provided by the club I eventually tackled the audition and was pleased, delighted and honoured when I passed. It quickly became apparent that there was now an awful lot more to come, the real work was ongoing and demanding. There were others who had completed the course with me and it was always a comfort to compare notes with them and share mutual support.

When the club chairman announced details of the annual Barbershop Harmony College weekend at Worcester University it seemed like a splendid opportunity for the new guys in the club to accelerate their learning and help them come up to speed with the rest of the chorus. The chairman also announced that a generous subsidy was being offered to help new members attend the course, made possible by funding from Making Music.

And so it was that two of us new guys, along with seven others from the club, set off to Worcester for a blitz of barbershopping tuition. Space will only allow the briefest mention of the excel-



lent accommodation, the wicked catering, the jewels of wisdom from the guest American tutor and the general top rate tuition from the college staff, the exhilarating experience of singing in a chorus numbering over a hundred voices, the absorbing 'pick and mix' extras (like the session explaining the mathematics of harmony, dissonance and expanded sound), the singing of Land of Hope and Glory (always the height of patriotism as we know but this time lifted out of earth orbit by that day's performance in the cricket!)

It is a credit to the Bromley club and its Directors and tutors that most of the things I learned at the college I first encountered at Bromley. Attention to detail over vowel sounds until they became second nature, following the director closely, phrasing the music to match the speech patterns of the lyrics, singing softly enough to hear the other parts and blend with them, breathing at appropriate times to avoid disruption of the flow.... All very basic stuff but the essence of which polished performances are made. The rounded performance given by the chorus in the final college show illuminated the many things we had been taught during the course and sent us on our way with a thirst for even greater excellence in this magic we call barbershop.

And now I hear the pursuit of that excellence, back home at Bromley, is to be further facilitated by Making Music. This time the whole club will benefit from a generous grant to cover expenses for visiting tutors to attend a number of club nights and help the chorus enhance its standard. Hopefully this will show itself in an even better performance by the club at next year's Barbershop Convention! I am personally indebted to Making Music for subsidising my attendance at Harmony College but I am sure the whole club would join me in expressing gratitude for the more general support they are affording us.

southgate@classicfm.net

Can you help with storage space for music?

The Blackfriars Sinfonia need storage space for our music library of eight small cabinets (holding 450 pieces of standard orchestral repertoire and light classical music).

Our income comes from music hire (not very much) and members' subscriptions (we have only about 20 regular players), so cannot afford commercial storage costs, but if we sold the music we would have to fold. We are therefore looking for a place to store the music for the foreseeable future, either for free or a very small charge. If any other London orchestra wanted to share or have some use of the music with us, in return for storage in a church hall, office basement or anywhere, that would be fantastic.

The Sinfonia is a small rehearsal orchestra which meets weekly

just south of Blackfriars bridge. We used to be the orchestra of the London Electricity Board and until recently, our library was stored in the basement of the Electoral Reform Society. Owing to refurbishment of their building, they are no longer able to store our music.

It would be a shame if this 60-year old orchestra had to fold because we couldn't store our music and we're trying everything we can to find a solution. Any thoughts or ideas would be greatly appreciated. Anywhere in South or Central London would be possible. Contact details are:

Kevin Danaher (conductor) e:kdanaher@fsmail.net

David Moore. e:dmoore56@fsmnet.co.uk or 020 8653 3625

Training grant gives professional guidance

Saint Bartholomew's Orchestra used their training grant to work with three people from the London Mozart Players to provide coaching to its string, woodwind and brass sections.

Members of the brass section worked with Dr Ian White, principal trombone, and enjoyed an evening of music that varied from baroque transcriptions, folk song arrangements and a short expedition by Debussy into jazz, all the time concentrating on phrasing, balance and tone and breath control, and experimenting with different tempos. Some of this music was included in a Christmas concert with the orchestra's neighbour Saint Bartholomew's Polyphony Choir.

The woodwind section was coached through the first and third movements of Dvorak's eighth symphony by Celia Nicklin, principal oboe, concentrating on projection and how to make music out of the printed page. Like the brass coaching, this session was very much appreciated by the eight members of the section, and the lessons learnt were put into effect immediately afterwards in a rehearsal of the same work with the orchestra's string section, again supervised by Celia Nicklin. The overall effect of her teaching was very pronounced, and the work was included in a concert a fortnight later that was the best the orchestra has given for a long while.

The string section, under the direction of Martin Smith, rehearsed the Adagietto from Bizet's L'Arlesienne Suite and the final movement of his symphony, both of which will be included in the orchestra's next concert. The Adagietto is a good exercise in string tone and contrasting dynamics, and the coaching concentrated on these two aspects of the work. The symphony requires brisk staccato playing with plenty of attack as well as extreme dynamics, and these were the main areas of attention in this work, all in all a very successful evening, again thanks to expert tuition.

Apart from the more obvious improvements in the orchestra's playing that resulted from the coaching, there has been a marked uplift in enthusiasm and feeling of achievement. The orchestra has gained new



Saint Bartholomew's Orchestra was founded in 1972 and is based in south London with a membership of about 45 players. It holds four concerts a year, mainly in local churches, but other venues have included a small village church in Somerset, Saint George's and Southwark Cathedrals, Arundel Castle and the Clocktower and Fairfield Hall, Croydon.

members from a recruiting campaign associated with the coaching, and the success of the enterprise is itself breeding more success, which the orchestra expects to put to good effect with a concert on 24 February and a Mozart birthday concert on 23 April.

The orchestra thanks Making Music for this most helpful and successful funding, also the members of the London Mozart Players for their incisive yet friendly and encouraging tuition. The coaching has done us a power of good and made everyone realise how much we have to work to improve our playing.

Singers wanted to join a tour to Italy

The East London Chorus will be travelling to the Veneto region of Italy for a week at the end of May/early June.

There are a few vacancies for experienced singers in all voice parts. If you would like more information about the tour, which includes a day in Venice, please contact the tour manager, Sue Davis.

Tel: 07984 927 344
e: sue.davis300@ntlworld.com

The Disability Discrimination Act (DDA): implications in brief for Making Music members

By Linda Young, Making Music board member

The **DDA** gives disabled people rights in a number of areas but the area of most relevance to Making Music societies is that of access to goods, facilities and services. The Act has been implemented in stages from 1996 and came into full force in October 2004.

The onus is on a service provider not to discriminate against a disabled person by failing to provide a service which is made available to other members of the public, or by providing service of a lesser standard or by failing to make reasonable adjustments in order that a disabled person can avail themselves of a service. A service provider is defined as anyone who provides a service to the public or a section of the public. Any group or society promoting a concert is providing a service; likewise, by opening its doors to members who wish to play or sing, a society is providing a service to its performers. Therefore the terms of the DDA apply equally as much to a society's membership as to its audience.

The term disability covers any condition that is permanent and affects someone's way of life, and it includes a wide range of impairments such as reduced mobility, sensory impairments, heart conditions, mental health, epilepsy and incontinence – so not simply wheelchair users. There are around 10 million disabled people in the UK.

How does this affect societies?

Every society has a legal duty to **anticipate** that disabled people could want to use their services and to consider what reasonable steps can be taken to facilitate this. The message is "Don't wait until you're asked". Things to think about are:

Venues (both for rehearsals and for concerts) – most societies do not own their own venue and therefore have little or no control over physical adjustments, but there is nothing to prevent them from carrying out their own access audit. This would involve checking the venue for such things as level access/ramps/lifts, disabled toilet facilities, doors wide enough to accommodate wheelchairs, a telephone mounted low enough to be accessible to a wheelchair user, the height of the box office counter, the provision of a loop system for the hearing impaired etc. In case of emergency, there should also be adequate provision for disabled people to be safely evacuated. If there are disabled society members, access to the stage/platform and changing room facilities should also be examined. If the venue is found to be well short of the required standard, there can then be a discussion with the management as to their plans to make the building DDA compliant. As well as internal features, look at disabled parking provision or at the very least the availability of set-down space close to the entrance. If a venue is totally unsuitable for disabled use, then by the terms of

the Act a society should be considering seriously the possibility of seeking an alternative, although it is accepted that some may not have a choice.

Some venues with fixed seating will have designated wheelchair spaces incorporated in the design. Where the seating arrangements are within the society's control, wheelchairs should not be relegated to the back row or an odd corner 'out of the way' and there should always be enough space allowed for them to manoeuvre. Those who are deaf or hard of hearing prefer an uninterrupted view of the performers. If a disabled person requires a carer to be in attendance, the carer should be admitted free of charge.

Print and publicity – this area is within a society's control and it is not difficult to ensure that publicity material is produced in print that is easily read. If activities are also publicised via a web site, consider whether the site could be accessed via specialist software used by a disabled person and think about a text-only option for the visually impaired. Whatever means are used for the sale and distribution of tickets for concerts, a disabled person should be able to acquire a ticket as easily as an able-bodied person. Advance publicity should also ideally include some form of words indicating that special requirements will be catered for to the best of a society's ability. An example might be:

(name of society) will make every attempt to accommodate everyone comfortably. Please let us know of any special requirements you may have by contacting (phone number/email address). The venue is suitable for the mobility impaired. All information relating to this event can be made available in large print on request.

For the actual concert, it is a relatively simple matter to organise a few enlarged photocopies of the printed programme and to publicise the fact that these are available if required. Alternatively offer the services of one of the front-of-house helpers to read the programme to a sight-impaired person. For society members, be prepared to accommodate those who might need music in larger print or even in Braille.

Of those 10 million disabled, there are going to be many who are potential concert-goers, if not society members. So many of the steps that can be taken are relatively simple, and a society which anticipates need and demonstrates a willingness to make provision to the best of its ability will attract not only the disabled, but also their family and friends as potential new audience.

Making Music London Concert Diary February - May 2005

NOTE: Contact numbers are given for ticket details and other information where they have been provided to us. It is assumed that concert tickets are available at the door on the day of the performance unless otherwise stated. To advertise your event in our diary, please use the form below or contact Phil Morris.

IMPORTANT INFORMATION REGARDING ACCESSIBILITY OF VENUES

Making Music is committed to ensuring that events promoted by the organisation are accessible to all. Member societies are also encouraged to consider accessibility when choosing venues for their concerts, but inevitably this is sometimes out of a society's control. If you plan to attend any of the concerts listed below, are unfamiliar with the venue and accessibility is an issue for you, we recommend that you make enquiries in advance. Contact details are supplied for all societies whose concerts are listed.

FEBRUARY

Saturday 11th – at 7.30 pm. St Luke's Church, Knight's Hill, West Norwood. **Lambeth Orchestra** concert incl. Glinka's *Kamarinskya*, Elgar's *Cello concerto* and Brahms's *Symphony No. 2*. Tickets: £6 to £8 (children £1), phone 07855 299939.

Saturday 11th – at 7.30 pm. St Barnabas Church, Pitshanger Lane, W5. **Ealing Symphony Orchestra** concert incl. Elgar's *Cello concerto* and Mahler's *Symphony No. 5*. Tickets: £10 (conc. £8, children £1), phone 020 8567 4075.

Saturday 11th – at 7.45 pm. Trinity Church, Nether St., N12. **Finchley Chamber Choir** with Finchley Chamber Wind Ensemble perform works by Bruckner, Stravinsky and Mozart. Tickets: £8 and £10, phone 020 8446 6151.

Saturday 11th – at 7.45 pm. John Keble Church, Deans Lane, Edgware. **Hendon Music Society** presents John Lill, piano, in a programme incl. works by Mozart, Schumann, Prokofiev, Chopin and Beethoven. Tickets: £13, (conc. £11 and children and students free), phone 020 8202 5393.

Monday 20th – at 7.30 pm. Barbican Centre, Silk St., EC2. **London Concert Choir** present "American Nighr" with works by Gershwin and Tippett's *Spirituals from A child of our time*. Tickets: £7 to £26, phone 020 7638 8891.

Friday 24th – at 8.00 pm. United Reform Church, 20 Widmore Rd., Bromley. **Bromley Music Society** presents Morgan Szymanski, classical guitar, with violin and soprano. Tickets: £10 (students and children free), phone 020 8402 0743.

MARCH

Friday 3rd – at 7.30 pm. York House, Twickenham. **Cantanti Camerati** present a light-hearted entertainment "Just a Song at Twilight No. 30". Tickets: £9 (conc. £7), phone 020 8898 8020.

Saturday 4th – at 2.30 and 7.30 pm. Cantanti Camerati as above.

Saturday 4th – at 7.45 pm. St Barnabas Church, Pitshanger Lane W5. **Ealing Choral Society** perform *Rossini's Petite messe solennelle* and Schubert's *Miriam's song of triumph*. Tickets: £10 and £13, phone 020 8991 2374.

Saturday 4th – at 7.30 pm. Kingston Parish Church. **Kew Wind Orchestra** and Kingston Youth Band present an evening of film and stage music. Tickets: £4 and £7, phone 01372 842938.

Saturday 11th – at 7.30 pm. All Hallows Church, Savernake Rd., NW3. **Highgate Choral Society** with The New London Orchestra perform Bach's *St John Passion*. Tickets: £12 to £20 (conc. £9), phone 07952 508234.

Saturday 11th – at 8.00 pm. Kingston Parish Church. **Thames Philharmonic Choir** present Dvorak's *Stabat Mater*. Tickets: £5 to £16 (conc. £13.50), phone 020 8998 3529.

Saturday 18th – at 8.00 pm. St Matthew's Church, Durham Rd, SW20. **The Hill Singers** and Wimbledon Chamber Choir Easter concert with Mozart's *Dominican vespers* and other works with orchestra. Tickets: £8 (conc. £6), phone 020 8644 3794.

Saturday 18th – at 7.30 pm. St Michael's Church, Northcote Rd., E17. **London Forest Choir** perform Bach's *B minor mass*. Tickets: £10 (conc. £8), phone 020 8531 4837.

Saturday 18th – at 7.30 pm. Queen Charlotte Hall, Richmond. **The Barnes Choir** perform Mozart's *Solemn vespers* and *Requiem*. Tickets: £8 (children £4), phone 020 8876 5261.

Saturday 18th – at 8.00 pm. Holy Trinity Church, Rickmansworth Rd., Northwood. **Trinity Music Society** perform Schubert's *Mass in G* and Handel's *Passion of Christ*. Tickets: £8 (under 16s £4), phone 01923 776557.

Saturday 18th – at 7.45 pm. John Keble Church, Deans Lane, Edgware. **Hendon Music Society** presents The Barkham Harp Quartet in a programme incl. works by Handel, Saint-Saens, Corelli, Naderman and Khachaturian. Tickets: £13, (conc. £11 and children and students free), phone 020 8202 5393.

Saturday 18th – at 7.30 pm. St Andrew's Church, Cheam. **Sutton Symphony Orchestra** concert incl. Tchaikovsky's *Hamlet overture*, Shostakovich's *Piano concerto No. 2* and Dvorak's *Symphony No. 9*. Tickets: £8 (conc. £6, children £2), phone 020 8642 8590.

Saturday 18th – at 8.00 pm. Ilford County High School, Fremantle Rd., Barkingside. **Woodford Symphony Orchestra** performs Bizet's *Symphony in C* and Grieg's *Piano concerto*. Tickets: £6 (children £3), phone 020 8530 8559.

Saturday 18th – at 7.30 pm. Kingston Parish Church. **Kingston Chamber Orchestra** concert incl. works by Beethoven, Dvorak, Greenway, Delius and Prokofiev. Tickets: £9 (conc. £6).

You can advertise your concert or other event in the Making Music London Diary listing by using this form. Return it to Phil Morris, 9 Holmesdale Avenue, London SW14 7BQ. Why not do it now?

The diary is also posted on our website at www.makingmusiclondon.com. Please send your entry by April 16 and include contact details. Please confirm that access to the venue for your concert complies with the Disability Discrimination Act.

Event date _____ Time _____ Venue _____

Name of society _____ Ticket prices (lowest and highest only) _____

Brief description of event _____

continued over

concert diary

Sunday 19th – at 3.00 pm. Sutton House, Homerton High St., E9. **Sutton House Music Society** presents Poppy Holden, soprano, and Will Hancox, piano, in a programme of French songs. Tickets: £9 (conc. £6), phone 01494 755 572.

Saturday 25th – at 7.30 pm. St Michael's Church, Mill Hill, NW7. **London Pro Arte** Choir concert incl. Willcocks's *Magnificat*, Vaughan Williams's *O clap you hands* and Bruckner's *Ecce sacerdos*. Tickets: £10 and £12, phone 020 8346 8367.

Saturday 25th – at 7.30 pm. St Luke's Church, Knight's Hill, West Norwood. **Lambeth Orchestra** concert incl. Haydn's *Symphony No. 90*, Stanford's *Clarinet concerto* and Dvorak's *Symphony No. 9*. Tickets: £6 to £8 (children £1), phone 020 7738 4919.

Saturday 25th – at 7.30 pm. St John's Church, Auckland Rd., Upper Norwood. **South London Chorus** sing Bach's *Passion according to St Mark* (reconstructed version). Tickets: £10 and £12, phone 020 7274 6388.

Saturday 25th – at 7.30 pm. Waltham Abbey. **Felicitas** concert incl. Poulenc's *Gloria*, Vierne's *Messe solennelle*, Mozart's *Laudate Dominum* and Durufle's *Four motets*. Tickets: £9 (conc. £7, children £4), phone 01992 627348.

Saturday 25th – at 7.30 pm. Hawes Lane Methodist Church, West Wickham. **Bromley Philharmonic Choir** sing Vivaldi's *Gloria* and Purcell's *Dido and Aeneas*. Tickets: £8 (conc. £7), phone 020 8325 7678.

Thursday 30th – at 7.45 pm. Holy Trinity Church, Sloane St., SW1. **London Concert Choir** present "Music and Readings for Passiontide". Tickets: £5 to £16, phone 020 7937 7540.

Friday 31st – at 7.30 pm. St Anne's Church, Newell St., E14. **The London Docklands Singers** concert incl. Campling's *Jesus of Nazareth*, Bernstein's *Chichester Psalms* and Dvorak's *Te Deum*. Tickets: £10 (conc. £8).

Friday 31st – at 8.00 pm. St Paul's Church, Crofton, Orpington. **The Mossman Singers** present a selection of songs for female voices incl. seasonal music and modern and traditional songs. Further info. from 65 Tintagel Road, Orpington.

APRIL

Saturday 1st – at 7.30 pm. Emmanuel Church, Northwood. **Hillingdon Choral Society** concert incl. Brahms's *Liebeslieder waltzes* and Nielsen's *Springtime in Funen*. Tickets: £10, phone 020 8841 6371.

Saturday 1st – at 7.30 pm. St Barnabas Church, Pitshanger Lane, W5. **Ealing Symphony Orchestra** concert incl. Walton's *Johannesburg Festival overture*, Shostakovich's *Violin concerto No. 1* and Scriabin's *Symphony No. 2*. Tickets: £10 (conc. £8, children £1), phone 020 8567 4075.

Saturday 1st – at 7.30 pm. St Peter's Church, Acton Green, W4. **Chiswick Choir** concert incl. works by Mendelssohn, Alistair Jones, Victoria. Bach and Fauré. Tickets: £12 (conc. £10), phone

Saturday 1st – at 7.30 pm. St Lawrence Church, Bridle Rd., Eastcote. **The Sine Nomine Singers** concert incl. Bach's *Jesu mein freude* and Britten's *Rejoice in the lamb*. Tickets: £8, phone 020 8868 7915.

Saturday 1st – at 7.30 pm. St Paul's Church, Wilton Place, SW1. **St Paul's Festival Choir** perform Schubert's *Mass in E flat* and Mendelssohn's *Die erste Walpurgisnacht*. Tickets: £12, phone 020 7730 8599.

Saturday 1st – at 7.30 pm. St Martin-in-the-Fields, Trafalgar Square. **East London Chorus:** Mozart - Overture: *La finta giardiniera*, and Litaniae Laretanae K195; Haydn - *Stabat Mater*. Tickets: £6 to £22 Phone: 020 7839 8362

Sunday 2nd – at 7.30 pm. St Margaret's Church, Brandram Rd., Lee. **Blackheath Choir** concert with works by Bach, Schubert and Michael Hurd. For tickets phone 020 8303 3439.

Saturday 8th – at 7.30 pm. St John's Church, Auckland Rd., Upper Norwood. **Jubilate Choir** perform Mendelssohn's *Hymn of praise* and Schubert's *Shepherd on the rock*. Tickets: £8 (conc. £7, children £3), phone 020 8670 3300.

Saturday 8th – at 7.30 pm. St Luke's Church, Thurleigh Rd., SW12. **Festival Chorus** sing Elgar's *Music Makers*, Howell's *Requiem* and songs by Stanford and Sumsion. Tickets: £8 (conc. £5), phone 020 8675 5804.

Saturday 8th – at 7.30 pm. Kingston Parish Church. **Kingston Choral Society** concert incl. Orff's *Carmina burana* and motets by Dvorak. For info. phone 020 8940 6469.

Saturday 8th – at 7.30 pm. St James's Church, Hampton Hill. **Teddington Choral Society** with orchestra perform Haydn's *The seasons*. Tickets: £10, phone 020 8894 7371.

Saturday 8th – at 7.45 pm. John Keble Church, Deans Lane, Edgware. **Hendon Music Society** presents Howard Shelley, piano, and The London Mozart Players Chamber Ensemble in a programme of works by Mozart. Tickets: £13, (conc. £11 and children and students free), phone 020 8202 5393.

Sunday 23rd – at 3.00 pm. Sutton House, Homerton High St., E9. **Sutton House Music Society** presents The Fitzwilliam String Quartet in a programme incl. works by Haydn and Shostakovich. Tickets: £9 (conc. £6), phone 01494 755 572.

Saturday 29th – at 7.30 pm. St Andrew's Church, Northey Ave, Cheam. **Carshalton Choral Society** sing Verdi's *Requiem*. Tickets: £12, phone 020 8715 5079.

MAY

Saturday 6th – at 7.45 pm. Trinity Church, Nether St., N12. **Finchley Chamber Choir** "The Grand Tour: An Extravaganza in Music and Words across Europe". Tickets: £8 and £10, phone 020 8446 6151.

Sunday 7th – at 3.00 pm. Sutton House, Homerton High St., E9. **Sutton House Music Society** presents The R.A.M Baroque Ensemble in a programme incl. works by Couperin and Marais. Tickets: £9 (conc. £6), phone 01494 755 572.

Saturday 13th – at 7.30 pm. Cadogan Hall, Sloane Terrace, SW1. **Thames Philharmonic Choir** perform Mozart's *Requiem* and *Solemn Vespers*. Box Office phone 020 8998 3529.

Saturday 13th – at 7.30 pm. St Albans Abbey Church. **Harrow Choral Society, Stanmore Choral Society and Harrow Philharmonic Choir** concert incl. Rachmaninov's *The bells* and Finzi's *Intimations of immortality*. Tickets: £5 to £15, phone 020 8422 6486.

Saturday 20th – at 7.00 pm. Cadogan Hall, Sloane Sq., Chelsea. **Ealing Choral Society** perform Mendelssohn's *Elijah*. Tickets: £12 to £22, phone 020 7730 4500.

Saturday 20th – at 7.30 pm. St Anne's Limehouse, Commercial Road, E14. **East London Chorus:** inc. Mendelssohn - *Hear My Prayer*, John Rutter - *Requiem*, Britten - *Jubilate in C*, Stanford - *Magnificat* & *Nunc Dimittis in C*. Tickets: 020 8660 3998

Society contact name _____

Address _____

Phone _____ Fax _____ Email _____

Website _____ Box office phone _____