

Our most successful conference in years

Our AGM in June gave you the chance to meet us, meet each other and share experiences. This year's was entitled, 'Thriving or just surviving? - Top tips for successful voluntary music groups' and was held at Friends House on Saturday 9 June.

Over 40 people attended, representing nearly 30 vocal, instrumental and promoting groups. Judging by the feedback we received (and the fact that it sold out), we'd say it was one of our most successful conferences yet.

Guest speakers shared their success stories and insights, and we had a lively breakout session, discussing and forming the foundation of our Top Tips (see page 4).

Our speakers were:

Kate Lloyd (Chair) and Heather Tomala (London Development Officer)	Making the most of your membership
Paul McLoughlin (Barnet Symphony Orchestra)	Raising sponsorship / fundraising hints and tips
Phil Morris and Helen Sadler (Thames Philharmonic Choir)	Managing volunteers / use of subcommittees
Jean Leonard and Frédérique Genaux (Addison Group of Singers)	Encouraging and managing growth and use of a paid administrator

You can read the speakers' notes on our website.

Local consultations

First to be held in Richmond
Sunday 28 October 2007

We are planning a series of informal get-togethers for groups in local areas. Meeting fellow music-makers can be very useful – you might take the opportunity to start an anti-clash diary, share experiences or plan collaborations. From our perspective, we represent your voice, so it's vital for us to understand where you are and what you need.

As well as free refreshments, we are offering surgery slots with one or both of our London Development Officers, Heather Tomala and Tom Hammond, who are active musicians and are highly experienced in the voluntary music sector.

Our first event will be in the Richmond area (venue to be confirmed) on Sunday 28 October (probably in the afternoon), so if that's where you're based, please make sure you are available. Watch out for details on our website, www.makingmusiclondon.org.uk/london, and for a letter in the post.

London Harmony is also available in a large print format
Contact Making Music: 0870 903 3780



Friends House, London

Frances Maxwell writes about this year's Making Music London AGM.

Next year's AGM will be held on 7 June 2008. Please put the date in your diary!

Would your area benefit from a local consultation? Email us at f.maxwell@makingmusic.org.uk

Contact us

Editor: Anna Low
t: 020 8542 9659
e: londonharmony@makingmusic.org.uk

Diary editor: Phil Morris
9 Holmesdale Avenue,
London SW14 7BQ
e: phil.Morris4@btopenworld.com

Published by Making Music London
©2007 Making Music, and
Making Music London.
www.makingmusic.org.uk/london

Views expressed in articles and
contributions to London Harmony
are not necessarily those of Making
Music, or of Making Music London:
2-4 Great Eastern Street
London EC2A 3NW
t: 0870 903 3780
f: 0870 903 3785
e: info@makingmusic.org.uk
www.makingmusic.org.uk

London committee

Please direct all communications
for the London committee to the
chairperson.

Chairperson: Frances Maxwell
e: f.maxwell@makingmusic.org.uk

Secretary:

Jean Leonard

Treasurer:

Grace Jardine-Wilkinson

Players & singers list:

Frances Tew
e: frances.tew@testdata.co.uk

Making Music, the National
Federation of Music Societies.
A company limited by guarantee.

Registered in England no. 308632
Registered Charity no. 249219

New season, new arrivals

Hello and a warm welcome to the new season. We hope you've had a relaxing summer (despite the disappointing weather) and that you're enjoying a fresh bout of music-making.

Here at the London committee, we've had a few changes. At our June AGM, we said goodbye to several key people: Kate Lloyd, our Chair for the past four years, Andrew Harding, London Harmony's editor since 2004, and Tom Balogh. We are extremely grateful to all of them for their dedication, hard work and passion over the years. Congratulations also to Andrew who has recently become a father for the first time – welcome baby James!

Thanks to a successful recruitment campaign, we have several new arrivals of our own! Please extend a warm welcome to: Anna Low (editor of this very issue of London Harmony), Jean Leonard (secretary), Grace Jardine-Wilkinson (treasurer - taking over from Phil Morris), and Judith Scammell.

I am proud to have been elected Chair, and I look forward to working closely with you all. I've worked on the committee for over five years now, and I never fail to be impressed with the dedication shown by all of you in your musical pursuits. Please do get in touch with me or any of the committee – not only are we here to support you, but we also represent your voice as a region. Tell us how you're getting on, or how we might help you.

You can find out more about us (including our contact details) at our website:
www.makingmusic.org.uk/london

Are you up to date?

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



Frances Maxwell,
Making Music London Chair

Distribution

London Harmony goes out to arts officers in all London boroughs, the Arts Council, and almost 300 music groups, choirs and orchestras across London. There is also an expanding email list of people who are interested in the voluntary music sector.

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 January. Deadline: 20 December.

Looking for a new conductor? Looking for work as a soloist with a Making Music group?

Advertise here!

London Harmony goes out to nearly 300 MM reps in London, 33 borough arts officers, and other supporters.

Rates start at 50p per word for classifieds, with a quarter page costing £25, half page £50 and a full page £100.

For more information, contact: londonharmony@makingmusic.org.uk

We work for YOU

A reminder, or if you're new to London Harmony, an invitation, to make the most of your Regional Development Officers in London: Heather Tomala and Tom Hammond.

Ongoing support

We share the job, meaning that there is almost always someone at the end of the telephone or e-mail inbox to assist you with any problems, questions or indeed suggestions you may have about supporting voluntary music in the capital.

Hands on experience

As we are both active professional performers who have contact with and knowledge of the voluntary scene, the chances are that we've faced up to most of the issues that you face ourselves.

We can help

We maintain and create contact with various arts organisations across London and indeed nationally, and can be a source of advice on issues such as:

- Funding
- Recruitment
- Audience Development & Marketing
- Collaborations
- Repertoire
- Soloists
- Rehearsals and concert venues
- Borough arts services
- Equal opportunities
- New projects

Keep up-to-date

If you would like to be added to the e-mail list for our bi-monthly newsletter, London Orbital, please send an e-mail to the address below and you'll receive this easy to read publication from September onwards.

About us

Heather Tomala is a professional recorder player, pianist, MD/vocal coach and workshop leader. Her regular work includes the West End musicals, solo recorder recitals, coaching youth and adult vocal groups, musicianship tuition and piano accompaniment, and as artistic director of Musica Viva. She has worked for Making Music for nearly 5 years and has direct experience of many of London's member groups. Also a dedicated Irish dancer, Heather is the proud holder of a Grade 8 certificate in the genre!

Tom Hammond is the Sir Charles Mackerras Fellow in Conducting at Trinity College of Music, Greenwich. Having previously spent over a decade as a freelance trombonist with leading UK and European ensembles, he now combines the RDO role at Making Music with conducting all the ensembles at Trinity, as well as conducting his own professional ensemble sound collective, and on occasion voluntary ensembles such as Sinfonia Tamesa and the City of Southampton Orchestra.



Tom Hammond



Heather Tomala

More information about the resources available via the Regional Development Officers will be available in the next edition of London Harmony. In the meantime, if you have any questions, please do not hesitate to get in touch.

0870 909 2620

rdolondon@makingmusic.org.uk

Join us on Facebook!

Making Music London has joined the social networking craze. If you haven't yet heard of Facebook (where have you been?), it's a tool to keep in touch with friends, colleagues and loved ones. We think it's great fun, and provides a brilliant opportunity for like-minded individuals to come together and discuss their favourite topics. You can join our group here <http://www.facebook.com/group.php?gid=2379857891>

But it doesn't end there. Why not create your own group? We've noticed that several of you have done this already, and we're keen to know your experiences. Has it increased social interaction between your existing members? Have you attracted new members?

Top Facebook tips:

- Encourage existing members to join your online group – they'll get to know each other better
- Upload photos of your social events, tours, concerts, even rehearsals – and encourage your members to upload theirs too
- Make the group publicly viewable – it opens you up to potential new members, who can learn about your group's size and personality without committing to a rehearsal
- Advertise playing and singing opportunities (or even concerts) on:
 - similar (musical) groups' walls and discussion boards
 - local area group's walls and discussion boards

Top tips: Effective management of committee members & volunteers

Delegate

- Don't be a one man band. Share out the tasks among a large group. This makes everything more manageable.
- Be organised – plan ahead and set clear deadlines

Communicate

- Make sure people know what's going on
- Provide feedback along the way and regularly meet to evaluate progress

Motivate

- Make it worthwhile / satisfactory / enjoyable
- Always be diplomatic

Exploit skills

- Carry out a skills audit and assign tasks accordingly
- Offer training and development opportunities

Clear job descriptions

- Establish a clear remit
- Make sure everyone has a manageable workload

Manage like a business

- Create a business plan and an artistic plan (5 years)
- Appraise professional musicians
- Use evaluation forms to collect feedback
- Make sure you're aware of financial safeguards, e.g. guidelines laid down by The Charity Commission



We'd love to hear your thoughts on Facebook. Write on our group's wall, or email us at f.maxwell@makingmusic.org.uk

Following on from our successful AGM, we share some of the top tips we learnt. This issue we're looking at effective committee management.

For more information and guidance on how to motivate and organise your committee, contact us: f.maxwell@makingmusic.org.uk

Take it away, Sam

The scheme is available through a network of 85 musical instrument retailers across the country and offers the opportunity for people to apply for a loan of up to £2,000 with which to buy a musical instrument. The loan is repaid in nine monthly instalments, completely interest free.

New research from the Music Industries Association (MIA) shows that there are an estimated 18 million lapsed musicians in the UK, of whom around 8 million would like to start playing again. There are a further 7 million people across the country who would like to learn an instrument for the first time, so it would seem that the 'Take it away' scheme is timely.

All instruments are included in the scheme and, to help musical development and manage costs, equipment and services such as amplifiers, sheet music and tuition can be included with the purchase.

'Take it away' is open to UK residents over the age of 18, although an adult can use the scheme to purchase an instrument for a child.

The Arts Council has a range of promotional material available to order. If you would like to receive some promotional postcards or posters, or to discuss the scheme in more detail, please contact Philippa Staff on 020 7973 6434 or at philippa.staff@artscouncil.org.uk.

Further information and a list of the stores participating in the scheme can be found on the 'Take it away' website, www.takeitaway.org.uk.

Meet Zemel Choir

The Zemel Choir was formed in 1955 and is regarded as the leading, mixed voice Jewish Choir in the UK, and one of the most famous in the world. We have about 40 members and are mostly self-funded, generating income from concerts and social activities.

This season's highlight has been our 'Celebrate With Song' event which was designed to promote Jewish Choral music to new singers of all abilities and backgrounds. The event attracted 35 participants, and many had never sung in a choir before. They gave an impressive performance in a concert at St John's, Smith Square, in London, on 17 June along with the Zemel Choir. The event was so successful that we are planning to make 'Celebrate With Song' an annual event.

We have been a member of Making Music since 1995 and recently tried to take advantage of the marketing assistance that the organisation offers its members. Much of the success in attracting so many workshop attendees for this event was due to the close marketing work that we undertook in conjunction with Making Music.

We attended a 'Play It Again' (Making Music/BBC) event and had 'Play It Again' branding on our marketing material which added kudos. We responded to an article in Highnotes by sending some recordings to BBC Radio 3's 'The Choir' programme. This resulted in free national publicity just before our event took place. Incorporating Making Music's advice, we managed to generate six pages of Google links promoting our event on the internet. We also used the Making Music label service to encourage singers from other choirs to take part.

We strongly recommend that other choirs and music groups take advantage of Making Music's support.



Take it away

Lucy Jamieson writes about a new initiative from Arts Council England which aims to make musical instruments more affordable for aspiring musicians, especially younger people, beginners and those on lower incomes.



The Zemel Choir
UK'S leading mixed voice Jewish Choir

Anthony Cohen, Zemel Choir's marketing manager, explains how membership of Making Music has helped the choir.

Celebrating music in Hook

Hook has recently seen the opening of the Hook Recording Studio, a brand new facility that is host to live performances and recording sessions featuring musicians from around the area. Sarah Piddington, the studio manager, approached Making Music with the idea of a project that would demonstrate the ways in which the studio can be of benefit to music-making in Hook. Making Music volunteers from local groups will join forces with pupils from Chessington Community College with the task of creating a piece of music to be recorded in the studio. There will also be a live performance of the piece in the studio's foyer space at the end of the spring term.

We are going to meet and rehearse on several occasions beginning in January, and I have already started composing some material to get everyone started. Once the sessions are under way, who knows how this material will develop? At this stage we know only that the theme of the piece is to be "Celebration": celebration of the new Hook Recording Studio, celebration of local community music-making, and celebration of the opening of the new site of Chessington Community College.

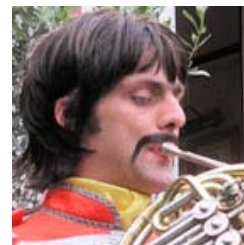
I'll be visiting the school during the autumn term in order to meet the pupils who will be participating in the project. The idea is that our piece should reflect the musical backgrounds and tastes of all those involved so I'll be interested to hear about the musical reference points of all the pupils and of the Making Music volunteers.

A recording and performance of a new piece that captures the musical personality of a local community could really be something worth celebrating.

About Adam

Adam Walters is a freelance professional horn player who trained at Cambridge and the Royal College of Music. As well as performing with leading ensembles such as the Scottish Chamber Orchestra, BBC Concert Orchestra, London Mozart Players and Royal Opera House, Adam composes and specialises in working with young people. He has written especially for beginner brass, helped run courses for the National Children's Orchestra and initiated a 'Wider Opportunities' project for Waltham Forest Music Service.

In 2007 he was one of the four horn players who donned costumes and appeared with Sir Paul McCartney in the opening number for Live8, broadcast live to billions around the globe. The nerves he must have experienced will seem nothing compared to running the first Making Music London community project in Hook, south west London...



Adam Walters

Adam Walters writes about his forthcoming project to act as amateur for a project with Chessington Community College in spring 2008.

We'll catch up with him in 2008 to find out how he gets on.

GET INVOLVED

This project will be based on the Notting Hill/Elgin Centre model, and we are once again looking for volunteers from Making Music member groups to assist in the workshops, earning a donation for their group at the same time.

Please contact Heather and Tom on **0870 909 2620** or **rdolondon@makingmusic.org.uk** for more details

Bloomsbury Woodwind Ensemble adopt a composer

From Bach to Britten and Bernstein, the Bloomsbury Woodwind Ensemble entertains its audiences with a varied repertoire. Musical director Shea Lolin invents themed concert programmes which the group performs with soloists. We have been known to play music from the shows, sing motets from our instruments and harp our way into Christmas with a Ceremony of Carols. Our Summer concert of European Baroque Music featured an arrangement of the Corelli/Barbirolli Concerto for oboe and strings with soloist Veda Lin and Dido's Lament with singer Alison Rose. The programme for our Christmas concert in December will have a Russian theme.

As a professional clarinettist, Shea is a sympathetic conductor of our wind group. He regularly arranges music for our rehearsals and concerts. Once a year the group organises a weekend workshop with Shea and other tutors. This provides opportunities for us to play in smaller groups as well with the whole ensemble and to make music in a concentrated and focused way.

The group has learnt the hard way about playing in the rain. We have played while sheltering in the cloisters of Westminster Abbey. It rained this year when we performed in Brunswick Square gardens for the celebrations at the opening of the refurbished Brunswick Centre. It rained again in the gardens of the Marie Curie Hospice in Hampstead when we entertained visitors to its Summer Fayre.

We are excited that the ensemble is one of just six music groups selected nationally to take part in the 2007/8 Adopt-a-Composer Scheme run by Making Music, the Society for the Promotion of New Music (SPNM), and the PRS Foundation for New Music (PRSF). We are looking forward to collaborating with 'our' composer Christopher Hussey.

The ensemble rehearses in Bloomsbury but welcomes players from all over the capital. We have grown so much in strength in the last twelve months that we now have a waiting list for some sections. We do not audition. Players of all standards who might like to join the group are invited to a trial rehearsal for free.

For further details visit our website www.bloomsburywoodwind.org.uk



Members of the Bloomsbury Woodwind Ensemble out of the rain at the Marie Curie Hospice in Hampstead Summer Fayre in 2007

**Andrew Hunt, Secretary
for Bloomsbury Woodwind
Ensemble, writes of their
excitement about being picked
to take part in the Adopt-a-
Composer Scheme**

Find out how Making Music's training grants have been put to good use.....

Marketing Barnet Symphony Orchestra

The Barnet Symphony Orchestra has reached the grand age of 40 - and is still in very good health! This milestone has been an opportunity to review our marketing material. We play three concerts a year and produce posters for each concert. In addition we have a recruitment leaflet, a concert programme, details of our programme for the year ahead and, of course, the website. All of these elements have been developed separately so we wanted to get some new design ideas, a consistent look using templates that we could re-use and, most importantly, some more content.

Words we were fine with, but we had very little in the way of photographs. The best opportunity to take photos is on a concert day but as we play in a church with artificial lighting it's not easy to get good results. Therefore we asked for a training grant to cover the cost of getting a professional photographer to come along to the rehearsal – and to take some pictures that wouldn't frighten anyone off!! "Informal and less posed" was the remit. And in addition we wanted funding to pay for some training in presenting these pictures.

With the help of Making Music London we found Susanne, who has experience of working in the arts. She came along to our concert rehearsal in December 2006 and took a large number of photos, from which she chose the best for our use.

Once we had pictures, the next stage was help in using them effectively. Fortunately it turned out that Susanne, our photographer, has a lot of experience of Desktop Publishing software and producing leaflets. So the second half of the training grant covered a half day training session, involving four of us from the orchestra, to learn some basic DTP principles and to use publicity templates that Susanne had created for us. We were taught using an open source (i.e. free) DTP package with enough features to keep us happy so all of us were able to leave the session with software, photos and files – enough for any publicity requirements.

The experience was very worthwhile. We now have a set of eye-catching posters and leaflets, the website has been revamped and we have colour and black and white, small, medium and large photographs for online and print use. Combined with the templates, this means that we have material for a number of years worth of future leaflets and four people who are able to make changes and, where necessary, show someone else how to do so.



Paul McLoughlin explains how Barnet Symphony Orchestra used their training grant to eye-catching effect.

Visit their website for more information:

website.lineone.net/~barnet.orchestra/

Successful ‘Come and Sing’ workshop in Lewisham

Lewisham Choral Society (LCS) used their award to hold a Come and Sing workshop with vocal animateur and well-known TV personality Mary King. As well as working on specific musical and vocal techniques, the sessions focused on preparation for their forthcoming performance of Bach’s B Minor Mass. The day was felt to be a huge success, with eighty four members of the choir attending, plus thirty non-members arrived to swell the ranks. Thankfully, there were enough copies of the score to go round!

As well as energising the choir with her talent and energy, the event helped to raise the choir’s profile. Some attendees travelled from the far corners of London to take part. Stefan Reid and Andrew Dutson, the LCS Musical Director and Pianist respectively, were also on hand to ensure that the work done could be taken forward at future rehearsals.



Colin Nash and Tom Hammond write about energetic singing at Lewisham Choral Society’s ‘Come and Sing’ workshop

www.lewishamchoral.org

Kensington Chamber Orchestra upgrade their image

Kensington Chamber Orchestra is thriving and getting better all the time. We perform works in the small orchestral repertoire to a high standard, and offer a sociable and demanding rehearsal programme to a broad range of London-based amateur musicians. We have found a focus in working with talented young conductors and soloists, and the next stage of our development involves stepping up our publicity and profile to attract wider and larger audiences. With the support of the Making Music grant our plan was to create a new logo for the orchestra and produce a range of photographic images to be used on printed and electronic publicity for our 2007/08 season onwards.

We established a working group of orchestra members to prepare a brief for designers regarding creating a new logo/identity for KCO. This encouraged us to think about what the orchestra is about, and what image we want to project to prospective audience and players. We then commissioned a young photographer to take a range of photos of the orchestra at play and in ‘down time’ which we now have as an electronic resource. A graphic designer set to work with our brief and came up with a modern, fresh identity for KCO which is flexible for use in a variety of ways but distinctive and bold enough to be instantly recognisable.

This has been a very interesting process – at times challenging, particularly in the process of pulling together the different views of those involved – and has resulted in a really positive and energising outcome. The logical next step has been to agree to invest more budget in producing higher quality publicity materials, developing a template which will be used consistently to aid recognition, and to target potential audience in a more systematic and proactive way. Our first performance of the new season is a family concert centred around Peter & the Wolf; we have approached a number of local schools to generate interest and are investigating possibilities of linking in workshops with children. Tom and Heather are providing excellent support and advice and I would encourage any London members to get in touch with them if they are considering embarking on projects aimed at developing their audiences.

This has been a terrific experience for KCO and one which has set us off on a new path, which we are looking forward to exploring over the coming season.

Sarah Rogers describes the process of creating Kensington Chamber Orchestra’s new identity.

To view their logo and find out more about their concerts, visit their website www.kco.org.uk

Long-lasting benefits for South London Community Music

The proposal was that recognised professional tutors develop and present workshops and masterclasses to four groups of musicians within the band. These were intended to be small sectors of the band, quite separate from the all-brass or all-woodwind sectionals which are a regular feature of their operations.

Four groupings were identified as beneficiaries of the grant: percussion, flute and piccolo, double reeds and lower clarinets, and lower brass. In each instance the Conductor worked with the guest experts in preparing approaches which would best suit the requirements of the individual members and which might have the most lasting impact on the work of the SCB.

Paul Sarcich, Australian Composer and percussionist and London resident, whose Concerto for Wind Orchestra and Bass Trombone has been performed by the SCB, led the percussion sectionals. He focused his sessions on the repertoire of the SCB Spring Concert to be held at the Great Hall of Dulwich College, the SCB's local venue for formal performances. Sarcich worked to develop cohesiveness within the large section of drummers, timpanist and various tuned percussionists.

Stephen Maw, renowned bassoonist and clinician worked with the most diverse group. His several sessions followed a master class approach and included the SCB cor anglaisist, oboists, and bassoonists as well as the lower clarinetists on alto, bass and contra-bass. Of special help was his solo bassoon work with principle bassoonist Eloise Carpenter as she prepared for a performance of the haunting soliloquy in Gustav Holst's little-performed Japanese Suite.

Lower brass specialist Dickie Halliday worked with the members of the tuba section, principal euphoniumist John Holland who was preparing a Faure solo for the ensuing concert, and the SCB trombone section, headed by Frannie Hewitt, who had joined in putting the original proposal together. Halliday quickly developed a sound rapport with the musicians and managed to bring cohesiveness to their output, notwithstanding widely disparate skills levels.

Finally, Anna Stokes provided detailed instruction and performance practice advice to the flute and piccolo sections, one of the larger sections within the band. Section Manager Sarah Evett has remarked at the great enthusiasm that Anna brought to their sessions and the very positive and immediate impact on the playing of the membership. Subsequently Stokes was joined at a masterclass with James Galway by one member of the SCB flute section, Mary Sutherland, who also serves as Chair of the South London Jazz Orchestra, within the SLCM stable.

We are very appreciative of the Making Music Training Grant award to the SCB and we are now passing on the experience to others. Several years ago, a schools workshops grant was awarded to SLCM by the Arts Council. The members of the SCB –and other organisations within SLCM– now pass on the received wisdom of these experts and are pleased to see the delight of young school musicians who are embracing this passing-on of expertise. Kate Start, Chair of SLCM has remarked, "...all in all, the Making Music grant has been observed as a hugely successful programme indeed..."



Southwark Concert Band at the Great Hall, Dulwich College.



Goose Green Primary School pupils enjoy the music.

Students throughout south London are reaping the benefit of the Making Music Training Grant awarded to South London Community Music (SLCM) in 2007.

Bob Bridges, founding Music Director and Conductor of SLCM larger ensembles and Frannie Hewitt, Secretary, explain how.

Sunday 18th, 7.30 pm

- Royal Albert Hall
 Goldsmiths Choral Union with Royal Philharmonic Orchestra perform Elgar's Dream of Gerontius.
 Further info from www.gcuchoir.org.uk

Friday 23rd, 7.30 pm

- Royal Albert Hall
 Goldsmiths Choral Union with Royal Philharmonic Orchestra present "Classical Spectacular".
 Further info from www.gcuchoir.org.uk.

Saturday 24th, 7.45 pm

- John Keble Church, Deans Lane, Edgware
 Hendon Music Society present Megumi Fujita, piano, with the Dominant Quartet of Russia in a programme of works by Borodin, Brahms and Shostakovich with pre-concert interview at 6.45 pm. Tickets: £14, (conc. £12.50), phone 020 8202 5393.

Saturday 24th, 7.30 pm

- Emmanuel Church, High St., Northwood
 Hillingdon Choral Society perform Karl Jenkins's Requiem. Further info. from pamela@hillingdonchoral.plus.com.

Sunday 25th – at 7.30 pm

- Royal Albert Hall
 Goldsmiths Choral Union with Royal Philharmonic Orchestra present "Classical Spectacular".
 Further info from www.gcuchoir.org.uk.

Thursday 29th, 7.30 pm

- St Andrew's Church, Holborn Viaduct
 National Westminster City Chorus concert incl. Vivaldi's Gloria, Handel's Foundling Hospital Anthem and Anthem on the peace.
 Tickets: £10 and £15 incl. glass of wine, phone 020 7820 0104.

Saturday 1st, 7.30 pm

- All Saints Church, East Sheen Ave., East Sheen
 The Barnes Choir perform "Christmas Glorias" by Vivaldi and Poulenc. Tickets: £10 (children £5),
 contact angela.hoggarth@blueyonder.co.uk.

Saturday 1st, 7.45 pm

- Kingston Parish Church
 Thames Philharmonic Choir perform Bach's Christmas oratorio, parts IV, V and VI.
 Further info. and tickets from 020 8392 1851

Saturday 1st, 7.45 pm

- St George's Church, High St., Beckenham
 Beckenham Chorale with Albemarle Orchestra concert incl. Haydn's St Cecilia mass and Vivaldi's Gloria. Tickets: £6 and £12,
 phone 020 8778 6519.

Saturday 8th, 7.30 pm

- St John's Church, Auckland Rd., Upper Norwood
 Jubilate Choir perform Geoffrey Bush's Christmas cantata and Vivaldi's Gloria.
 Tickets: £2 to £7.50 (conc. £6.50), phone 020 8670 3300.

Saturday 15th, 7.30 pm

- St Paul's Church, Knightsbridge
 St Paul's Festival Choir concert incl. Britten's St Nicolas, Blackford's Mirror of perfection and carols for choir and audience.
 Tickets: £15, phone 020 8677 6194.

Saturday 15th, 7.30 pm

- St Peter's Church, Hammersmith
 St Peter's Singers Christmas concert. Details from 07734 294 639.

Saturday 15th, 7.30 pm

- Kingston Parish Church. Kingston Choral Society give their "Carols for All" concert with Charpentier's Messe de minuit in the first half. Further info. from 020 8940 6469.

Saturday 15th, 7.30 pm

- Richmond Parish Church
 Cantanti Camerati with harp and brass quartet give their Christmas concert. Further info. from 020 8898 8020 (6-7 pm).

Sunday 16th, 7.30 pm

- Royal Albert Hall
 Goldsmiths Choral Union with Highgate Choral Society and Royal Philharmonic Orchestra present Handel's Messiah.
 Further info from www.gcuchoir.org.uk.

Thursday 20th, 7.30 pm

- Southwark Cathedral, SE1
 Goldsmiths Choral Union present "Celebrate Christmas" – carols for choir and audience with seasonal music and readings.
 Further info from www.gcuchoir.org.uk

Friday 28th, 7.30 pm

- Blackheath Concert Halls
 South London Singers, Blackheath Choir and Lewisham Concert Band present a New Year Gala Concert – "Blackheath Greet Vienna". Further info. from 020 8656 2815.

Contact name:

Phone:

Fax:

Email:

Website:

Box office:

**PLEASE RETURN TO PHIL MORRIS, 9 HOLMESDALE AVENUE, LONDON SW14 7BQ
 BY 20TH DECEMBER FOR SUBMISSION IN THE NEXT EDITION OF LONDON HARMONY**