

Concordia  *voices*

Inspired by Dance

Palmeri: Misatango

Conte: Mexican folk songs

Telemann: Jehovan omnes gentes

Whitacre: Hebrew love songs

With string quartet, accordion and piano

Soprano: Lily Platts

Accordionist: Ben de Souza

Pianist: Benjamin Frost

Chamberlain Ensemble

Conductor: Jack Apperley

Saturday 20th April, 2024 at 7.30pm

St Mary's Church

Twickenham, TW1 3NJ

Registered Charity No 1112448

Mexican Folk Songs

David Conte

Jehovam Omnes Gentes

Georg Philipp Telemann

Accordion solos

Five Hebrew Love Songs

Eric Whitacre

INTERVAL

Misatango

Martin Palmeri

Mexican Folk Songs

David Conte (b.1955)

Born in Denver, Colorado, composer David Conte attended Bowling Green State University, travelled to France (where he was one of the last students of the eminent teacher, Nadia Boulanger) and then returned to the USA where he gained a doctorate at Cornell University. Conte has over 150 published works in wide ranging genres including choral, solo vocal, orchestral, chamber and moving image and is also known for conducting and extensive work in the field of music education.

His set of Three Mexican Folk Songs was commissioned in 2013 by the San Francisco Symphony to be premiered on 2nd November at the Dia de los Muertos concert. The Day of the Dead is a Mexican celebration when families and friends dress up, often wearing skull masks, to honour the deceased. The day combines both macabre and absurd elements, but is essentially joyful. Originally scored for guitar, two violins and double bass or piano, these charming and idiomatic songs may also be sung to the accompaniment of the piano. In tonight's concert, we sing numbers 1 and 3.

La Martiniana

Niña cuando yo muera,
no llores sobre mi tumba,
Cántame un lindo son, ay mamá,
cántame la Sandunga.

Little girl, when I die
don't cry over my grave.
Sing me a beautiful song, oh mother
sing to me "La Sandunga".

Lucero de la mañana,
el rey de todos los sonos
canta la Martiniana, ay mamá,
que rompe los corazones.

Star of the morning,
the king of all songs,
sings the Martiniana, oh mother
that breaks my heart.

No me llores, no, no me llores, no,
porque si lloras yo peno,
En cambio, si tu me cantas
yo siempre vivo y nunca muero,
en cambio, si tu me cantas
yo siempre vivo y nunca muero.

Do not cry for me, no, do not cry for me
because if you cry I will keep suffering.
On the contrary, if you sing to me
I will always live, I will never die,
on the contrary, if you sing to me
I will always live, I will never die.

Si quieres que te recuerde,
Si quieres que no te olvide
canta sones del alma, ay mamá,
música que no muere

Niña cuando yo muera,
no llores sobre mi tumba,
Cántame un lindo son, ay mamá,
cántame la Sandunga.

No me llores, no, no me llores, no,
porque si lloras yo peno,
En cambio, si tu me cantas
yo siempre vivo y nunca muero,
en cambio, si tu me canta
yo siempre vivo y nunca muero.

Llorona

Salías del templo un día, llorona,
cuando al pasar yo te vi.
Hermoso huipil llevabas, llorona,
que la virgen te creí.

Llorona de azul celeste.

Dicen que no tengo duelo, llorona,
porque no me ven llorar,
Hay muertos que no hacen ruido,
Llorona,
y es más grande su penar.

Llorona de azul celeste.

If you want me to remember you,
if you want me to never forget you,
sing happy songs, oh mother
music that will never die.

Little girl, when I die
don't cry over my grave.
Sing me a beautiful song, oh mother
Sing to me "La Sandunga".

Do not cry for me, no, do not cry for me
Because if you cry I will keep suffering.
On the contrary, if you sing to me
I will always live, I will never die,
on the contrary, if you sing to me
I will always live, I will never die.

The Weeping Woman

You were going out of the temple, Llorona
When I saw you passing by.
A beautiful huipil you were wearing,
Llorona
That I thought you were the virgin.

Llorona of heaven's blue colour.

People say I'm not in mourning, Llorona
Because they don't see me cry.
There are dead ones that don't make
noise, Llorona
And whose suffering is so much greater.

Llorona of heaven's blue colour.

Jehovam Omnes Gentes

Georg Philipp Telemann (1681 – 1767)

Telemann is one of the most prolific composers in music history, having written over 2,000 works in a range of genres, both secular and sacred, including solo organ pieces, sonatas, concertos, operas, cantatas and passions. He was widely travelled and highly regarded by his peers (including JS Bach, who was a friend, and Handel) both in his native Germany and further afield. His music bears influences of a variety of European styles and he is considered to be an important link between the Baroque and Classical.

As a boy, Telemann had shown a keen interest in music, but his parents disapproved of his career ambitions. Despite discouragement from his family, he taught himself to play a variety of instruments and began to compose. At university, he began studying law – the preferred profession of his family - but eventually settled on a career in music. Telemann held a variety of posts as composer and director of music in churches and courts in Leipzig, Frankfurt and Hamburg.

His setting of Psalm 117, the shortest of all the psalms, was composed in 1758 for the Feast of Epiphany. The music is basically Baroque in style, but with a harmonic simplicity which anticipates the Classical period. Telemann sets the text in three distinct sections, opening with an exuberant outburst of joy, followed by a reflective central section and concluding with an affirming Alleluia. Two violins and a keyboard provide the spirited accompaniment.

Laudate Jehovam omnes gentes!
Laudibus efferte omnes populi.

O Praise the LORD, all ye nations:
praise him, all ye people.

Quia valida facta est super nos
Misericordia ejus, et veritas Jehovae
In aeternam.

For his merciful kindness is great
toward us: and the truth of the LORD
endureth for ever.

Alleluia!

Alleluia!

Accordion solos

Five Hebrew Love Songs

Eric Whitacre (b.1970)

Whitacre grew up in Nevada and in his early years joined a marching band and played synthesizer in a techno-pop group. He discovered classical choral music – described as “like seeing colour for the first time” – at university, and began composing, eventually gaining a Master’s degree at the Juilliard School. Whitacre is now widely known as a conductor and composer of choral music and has introduced the concept of the virtual choir to the internet.

In the spring of 1996, Whitacre and his girlfriend, the soprano Hila Plitmann, were staying with their friend, the violinist Friedmann Eichhorn in the German town of Speyer. Eichhorn asked the composer to write a set of “troubadour” songs for the trio to perform and Whitacre suggested that Plitmann write the text in her native Hebrew. The resulting five short “postcards” capture some brief, intimate moments shared by the couple on this trip.

The music is strongly influenced by the melodies and rhythms of traditional Jewish folk music. In the fourth song, *Eyze sheleg*, Whitacre includes an aleatoric section in which an element of the music is left to chance. Here, the performers randomly interpret the rhythm of specified notes to give an impression of cathedral bells. Whitacre writes that the bell sounds are the “exact pitches that awakened us each morning” in Speyer.

Temuná

Temuná belibí charutá;
Nodédet beyn ór uvey n ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paná'ich kach nófel.

Kalá Kallá

Kalá kallá
Kulá shelí.
U'vekalút
Tishák hí lí!

A Picture

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Light Bride

Light bride
She is all mine,
And lightly
She will kiss me!

Laróv

“Laróv,” amár gag la’shama’im,
“Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna’im,
Uveynéynu nishár sentiméter echád.”

Éyze Shéleg

Éyze shéleg!
Kmo chalamót ktaním
Noflím mehashamá’im;

Rakút

Hu hayá malé rakút
Hi haytá kashá
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakach otá el toch atzmó,
Veheníach
Bamakóm hachí, hachí rach.

Mostly

“Mostly,” said the roof to the sky,
“the distance between you and I is
endlessness;
But a while ago two came up here,
and only one centimeter was left
between us.”

What Snow!

What snow!
Like little dreams
Falling from the sky.

Tenderness

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

Hila Plitmann

INTERVAL

Tango – a history

At the end of the 19th Century, immigrants from Europe and Africa were attracted to seek employment in the impoverished port areas on either side of the River Plate, the natural border between Argentina and Uruguay. It was from this community and rich cultural mix that the Tango dance emerged, combining elements of the Milonga (an Argentinian dance similar to the Tango), the Spanish-Cuban Habanera and the Candombe (a dance performed at Carnival by Uruguayans of African ancestry).

Tango music was characterised by a duple metre, sharp articulations, accents and syncopation with basic diatonic chords and progressions. Traditionally, a small ensemble of 2 violins, a double bass, piano and 2 bandoneons (an instrument

similar to the accordion) accompanied the distinctively stealthy, sensuous and dramatic dance movements.

At the beginning of the 20th Century, when tango dancers and musicians from Argentina travelled to Europe and the USA, the dance increased widely in popularity. The first tango music by known composers was published in 1910. In the mid 20th Century, the Argentinian composer Astor Piazzolla (1921-1992) introduced a new, more complex musical style – known as “Tango Nuevo” - designed to transfer tango music to the concert stage. Piazzolla played the bandoneon and performed in tango ensembles, but he had studied classical music and composition and also enjoyed jazz. His aim was to combine the rhythms and instrumentation of the original tango dance music with elements of jazz, and the dissonance and harmony inspired by such composers as Stravinsky and Bartok.

Misatango

Martin Palmeri (b. 1965)

Palmeri was born in Buenos Aires and trained in his native city and New York. His musical studies included singing, piano and composition and he is now a choral conductor, composer and arranger. His works include operas, choral and instrumental pieces, many of which were inspired by the form and harmony of Piazzolla's Tango Nuevo. By setting a sacred text for a mixed choir and solo mezzo-soprano, the MisaTango written 1995-6, Palmeri takes the style into new territory. He wrote “From two important musical experiences in my personal musical history – arranging tango music and directing choirs - the idea emerged to write a work that somehow integrates these.”

Following the musical models of 18th and 19th Century Mass settings, the work is in six movements. Traditional elements of sacred music can be heard, notably the choral fugal passages in the Kyrie, Gloria and Agnus Dei movements, but the melodies, syncopated rhythms and harmonies are definitely in tango style with an occasional influence of jazz. The accompaniment is scored for a tango ensemble of bandoneon (in our performance replaced by an accordion), 2 violins, cello, double bass and piano.

MisaTango was premiered in Buenos Aires in 1996. In October 2013 during the International Festival of Music and Sacred Art at the Vatican, the work was performed in the Church of St. Ignatius of Loyola. That year, the piece was also chosen to be performed in honour of the enthronement of Pope Francis, a former cardinal of Buenos Aires and keen tango dancer in his youth.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum sancto Spiritu, in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.
Crucifixus etiam pro nobis, sub Pontio Pilato.
Passus et sepultus est.

Kyrie

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

Gloria

Glory to God in the highest
and on earth peace, good will to all people.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you for your great glory,
Lord God, heavenly King, God the Father
almighty.
Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
who take away the sin of the world, have
mercy on us. You who take away the sin of the
world, receive our prayer.
For you only are holy, you only are the Lord,
you only, Jesus Christ, with the Holy Spirit,
are most high in the glory of God the Father.
Amen.

Credo

I believe in one God, the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
being of one substance with the Father;
through whom all things were made.
For us and for our salvation he came down
from heaven,
and by the Holy Spirit was incarnate
of the Virgin Mary, and became man.
For our sake he was crucified under Pontius
Pilate. He suffered and was buried.

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

Credo in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.
Credo in unam sanctam catholicam et
apostolicam ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

And on the third day he rose again, in
accordance with the Scriptures. He ascended
into heaven and is seated at the right hand of
the Father. He will come again in glory to
judge the living and the dead, and his
kingdom will have no end.

I believe in the Holy Spirit, the Lord and giver
of life, who proceeds from the Father and the
Son, who with the Father and the Son is
worshipped and glorified, who has spoken
through the prophets.

I believe in one, holy, catholic and apostolic
Church.

I confess one baptism for the forgiveness of
sins.

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

Sanctus

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

Benedictus

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

Agnus Dei

Lamb of God, who takes away the sins of the
world, have mercy on us. Grant us peace.

Programme notes by Jane Purser

Lily Platts - Soprano

Lily recently graduated from King's College London, reading Music, receiving her performance tuition at the Royal Academy of Music under John Lattimore. Since graduating, Lily has begun working with Paul Farrington. She currently sings regularly as a Choral Scholar at St Martin-in-the-Fields. She also enjoys a freelance career as a Soprano soloist. Alongside her work at St Martin's, Lily regularly sings with other professional ensembles across London. Prior to university, Lily held a Choral Scholarship at Llandaff Cathedral whilst studying at The Royal Welsh College of Music and Drama Junior Conservatoire. Whilst in Cardiff, Lily enjoyed performing with the BBC National Chorus of Wales for various TV and Radio broadcasts, including multiple BBC Proms. Last year, she was awarded a Conducting Fellowship with the Milton Keynes Chorale and still pursues conducting opportunities. In recent years, Lily has taken part in various summer courses across Europe with directors including Mark Spyropoulos, Massimo Palombella, David Hill and John Rutter.

Ben de Souza - Accordionist

Ben de Souza is one of a growing number of British classical accordionists at the forefront of promoting the instrument in this country. His playing shows "great technical assurance and control, beautifully understated expression, and real soul." Ben is in demand as a solo artist and chamber musician, and performs regularly as part of Duo Fisarco alongside violinist Chlöe Meade. He has collaborated with West Forest Chamber Ensemble, The Assembly Project, Bloomsbury Festival, and Newbury Spring Festival, and has performed with the Philharmonia Orchestra, under the baton of Vladimir Ashkenazy. Ben has made a name for himself playing the harmonium part of Rossini's Petite Messe Solennelle with choirs up and down the country. He has also workshopped new music for the accordion with composition students at the Royal Academy of Music, Trinity Laban and the University of Cambridge. The accordion takes Ben across the UK and has seen him perform in venues such as St David's Hall, Royal Festival Hall, Royal Birmingham Conservatoire, Stoller Hall, Hampton Court Palace and South Hill Park Arts Centre. Having previously studied with Romano Viazzani, Ben completed his undergraduate studies with Owen Murray at the Royal Academy of Music. He has also received tuition from many of the world's leading accordionists including Friedrich Lips, Mario Stefano Pietrodarchi, Bjarke Mogensen, Mie Miki, Iñaki Alberdi and Matti Rantanen among others.

Ben is passionate about educating the next generation of accordionists and has a busy private teaching practice encompassing students of all ages and abilities. He also holds the position of Accordion Teacher at Salisbury Cathedral School and The Purcell School.

Ben has trained as an accordion repairer and tuner with Beltrami Accordions, Italy, and works part-time as an accordion repairer for ZZ Music. He is also leader of the Cumberland Ceilidh Band, and plays with a number of other ceilidh bands across England.

Benjamin Frost - Pianist

Ben studied music at Exeter University, graduating with Distinction in performance, was Organ Scholar at Exeter Cathedral and became an associate of the Royal College of Organists. After University he studied at the Guildhall School of Music and Drama where his tutors included Gordon Back and Graham Johnson, and trained as a repetiteur at the National Opera Studio. He has worked with the BBC, Lesley Garrett, Nelly Miricioiu, Marianne Cornetti, Sally Matthews, English National Opera and The Opera Group on several productions including Die Fledermaus, Carmen, Madam Butterfly, Cosi fan tutte, Magic Flute, La Boheme, La Cenerentola and Eugene Onegin. His experience as an accompanist and chorus master ranges from silent films at the Queen Elizabeth Hall, to The Boy Friend, Cabaret, Bernstein's Trouble in Tahiti and several rarely performed operas with Chelsea Opera Group. He has also accompanied the London Philharmonic Chorus, the BBC Singers, the BBC Symphony Chorus and the Monteverdi Choir.. He is currently working as a freelance repetiteur and until 2011 was Assistant Director of Music at St. Luke's, Chelsea, where John Ireland and John Goss were organists. He has also appeared on In Tune for Radio 3 and Operatunity for Channel 4. He has given many organ recitals, including Exeter and Bristol Cathedrals and Westminster Abbey. His conducting experience includes Mozart's Coronation Mass with Stanley Hall Opera and The Barber of Seville and Don Pasquale with Opera A La Carte. In 2014, he played for Birmingham Contemporary Music Group on Stravinsky's one act chamber opera, Renard. He worked with Philharmonia Voices on A Prussian Requiem, a new oratorio by John Powell, composer of How to Train Your Dragon. On Christmas Day, he accompanied the winning carols for Classic FM in King's College Chapel Cambridge with Stephen Cleobury. In 2015, he accompanied Rebecca Front on Radio 4 for With Great Pleasure. In 2017, he was appointed Chorus Accompanist of the London Symphony Chorus. He worked with the BBC Singers on Moth Requiem by Birtwistle, and worked on the premiere of Belongings

with Glyndebourne Youth Opera. He recently played the organ for the UK premiere of Simon Johnson's Gloria with the Waverley Singers. In 2018, he was one of four pianists for Stravinsky's Les Noces at Queen Elizabeth Hall. In December, he conducted Guildhall Symphony Orchestra in preparation for Marin Alsop in Bernstein's West Side Story Symphonic Dances. In 2019, he was one of two pianists for a performance of Carmina Burana with London Symphony Chorus at the Barbican. In 2021, he was the pianist for Never to Forget, a memorial piece composed by Howard Goodall commemorating the NHS workers who died in the 2020 Covid pandemic and performed at St. Paul's Cathedral. In 2022, he played the organ in the Duruflé Requiem with London Symphony Orchestra at Southwark Cathedral.

Jack Apperley - Conductor

Jack Apperley is a London based freelance conductor. Under the tutelage of Patrick Russill, he graduated from the Royal Academy of Music where he obtained a Masters in Choral Conducting. He was awarded a Distinction and received the Sir Thomas Armstrong Choral Leadership Prize. Prior to this, Jack read Music at the University of Birmingham where he was mentored by Simon Halsey CBE. In 2019 Jack competed in the Jazep Vitols International Choral Conducting Competition and the World Choral Conducting Competition in Hong Kong, reaching the semi-finals on both occasions. Jack was awarded Second Prize at the inaugural London International Choral Conducting Competition 2018.

Jack is the Music Director of Goldsmiths Choral Union and Concordia Voices. He is also the conductor of Epsom Chamber Choir.

Previously, Jack was an Assistant Chorus Master of the London Symphony Chorus. This role saw Jack prepare the chorus for performances of Liszt's Faust Symphony, Bernstein's Chichester Psalms, Beethoven's Ninth Symphony and Britten's Spring Symphony, Mahler's Eighth Symphony, Orff's Carmina Burana and Luther Adams' In the Name of the Earth. In Spring 2019 Jack conducted the London Symphony Orchestra Community Choir in David Lang's The Public Domain in the Barbican Centre. Jack has also held posts at the University of Birmingham and Imperial College.

Jack is in increasing demand as a conductor and Chorus Master both in the UK and across Europe. Recently, Jack has been engaged by the Hungarian National Choir, the Gothenburg Symphony Orchestra and Chorus as well as the Gothenburg

Symphony Vocal Ensemble and Choeur de Radio France. This year sees Jack work with the Berlin Radio Choir in their International Masterclass Series.

Concordia Voices

Concordia Voices is a well-established chamber choir of about 30 mixed voices and is directed by Jack Apperley. Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and we have a keen interest in performing the work of contemporary composers.

Concordia Voices rehearse on Sunday evenings from 6.45pm to 9pm in Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.org or visit our web site for information on how to join the choir. www.concordiavoices.com

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lindsey Baldwin	Barry Fisher	Alan Baldwin
Lynda Beament	Rebecca Bevan	Colin Flood	Philip Congdon
Viviane Hardy	Clare Brown	Clive Hall	Martin Hinckley
Helen Head	Julie Hall	David Wilson	Christopher Johnson
Julia Lavery	Peggy Hannington		Tim Rowett
Margaret Lord	Jane Newman		
Kato Oosthuizen	Barbara Orr		
Ruth Parker	Jane Purser		
Fiona Rowett	Anne Rowett		
Helen Sugiyama			

Concordia  voices

Shakespeare and All That Jazz

Sunday 30 June 2024, 6pm

St Mary's Church, Twickenham, TW1 3NJ

Todd *Jazz Missa Brevis*

Bernstein *West Side Story Medley*

*and settings of Shakespeare songs and sonnets
by Shearing, Rutter and Emma Lou Diemer*

Conductor:
Jack Apperley

Accompanist:
Paul Ayres

Tickets: £13
in advance from
choir members or
[www.ticketsource.co.uk/
concordiavoices](http://www.ticketsource.co.uk/concordiavoices)
plus booking free or
£15 on the door

www.concordiavoices.com
Registered Charity No 1112448



Concordia Voices Future Concerts

**Sunday, 30th June 2024, 6.00 pm,
St Mary's Church, Twickenham**

Shakespeare and all that Jazz

Todd – Jazz Missa Brevis

Bernstein – West Side Story medley

Diemer – Three Madrigals

Rutter – Birthday Madrigals

Shearing – Songs and Sonnets of Shakespeare

Saturday 23rd November 2024

St James's Church, Hampton Hill

To Music

A concert for St Cecilia's Day (22nd November) celebrating the joy of music making in song and the spoken word, with readings by actors from Richmond Shakespeare Society.