

Sunday 10 April 2022



**CHRIST CHURCH, ESHER
WEEKEND SPECIAL**

A CONCERT *for* PALM SUNDAY

The Parish of Esher Choir & Oatlands Singers

Conductor - Stuart Whatton

Organist - Samuel Ali

Sunday 10 April 2022
at 7.00pm

Introduction



Music on the Green

Quality music in the heart of Esher

Music on the Green (MOTG) is the Parish of Esher's musical outreach programme based at Christ Church, overlooking Esher Green. At MOTG we believe that music should be accessible to all. Whilst having our firmest foot planted at the classical end of the spectrum, we seek to offer a rich and varied programme, presenting live music in interesting and rewarding ways so that it can be widely appreciated and enjoyed.

In belated celebration of Beethoven's 250th anniversary - this event was originally due to happen in March 2020 and had to be postponed several times as a result of pandemic lockdowns! - the Parish of Esher is pleased to present this Palm Sunday concert, performed by its own parish choir in collaboration with the Weybridge-based Oatlands Singers.

The first and shorter half of the concert features a selection of motets and anthems suitable for Passiontide, whilst also reflecting the theme of peace, much needed in our currently troubled world. It may here be apt to quote (in translation) the opening verse of the 'Cantique de Jean Racine':

*Word equal to God, the Almighty, our only hope,
Eternal day of the earth and heavens;
We break the silence of the peaceful night,
Divine Saviour, look upon us!*

After an interval (during which refreshments will be served), we turn to this evening's main musical focus, Ludwig van Beethoven's rarely performed oratorio 'Christ on the Mount of Olives'. This is a dramatic early work by Beethoven, portraying the emotional turmoil of Jesus in the Garden of Gethsemane prior to his crucifixion.

We hope this programme will nourish you both musically and spiritually as we embark upon Holy Week.

Programme

PART I

Verleih uns Frieden

(Grant us peace)

Felix Mendelssohn (1810-1849)

Adoramus te, Christe

(We adore thee, O Christ)

Orlande de Lassus (1532-1594)

Ach arme Welt

(Alas, vain world)

Johannes Brahms (1833-1897)

Sicut cervus

(Like as the hart)

Giovanni da Palestrina (1525-1594)

Christus factus est

(Christ became flesh)

Felice Anerio (1560-1614)

O vos omnes

(All ye people)

Tomás Luis de Victoria (1548-1611)

Cantique de Jean Racine

(Racine's Song)

Gabriel Fauré (1845-1924)

PART II

Oratorio 'Christus am Ölberge'

(Christ on the Mount of Olives), Op. 85

Ludwig van Beethoven (1770-1827)

- 1 Introduction (Organ)
- 2 Recitative - Jesus
- 3 Aria - Jesus
- 4 Recitative - Seraph
- 5 Aria - Seraph
- 6 Chorus with Seraph
- 7 Recitative - Jesus
- 8 Duet - Seraph and Jesus
- 9 Recitative - Jesus
- 10 Chorus
- 11 Recitative - Jesus, segue into Chorus
- 12 Recitative - Peter and Jesus
- 13 Trio - Peter, Jesus and Seraph
- 14 Chorus with Jesus
- 15 Closing Chorus: 'Hallelujah!'

Vocal soloists

Seraph - Isla MacEwan

Jesus - John Twitchen

Peter - Matthew Secombe

Oratorio Libretto

1. Sinfonia

[Grave–Adagio]

2. Recitative (Jesus)

My Father, O my Father, be thou my comfort, give me strength to bear: now is the hour approaching when I suffer. I chose to meet this hour, before the world at thy command in order newly stood. I hearken to the voices of thy seraphs - they cry aloud: 'Who will, in place of man, before thy judgement-seat appear?' O Father! I appear at this their call. A Saviour will I be, atoning - I alone - for all mankind. How could this feeble race, from dust created, ever meet a judgment which I, your only Son, can scarce endure? Behold how fearfulness, how pains of death, upon my soul have seized. My heart is faint, my Father, O comfort me!

3. Aria (Jesus)

*All my soul within me shudders
At the torments drawing near;
And my members greatly tremble
With an overwhelming fear.*

*I am full of heavy sorrow
At the thought of mortal pain;
Drops of blood, the sweat of anguish,
From my forehead fall like rain.*

*Father! Bowed with fear and sorrow,
Lifts thy Son his prayer to thee;
By thy power to save unbounded,
Take this cup away from me.*

4. Recitative (Seraph)

Now tremble, nature, for this is God's own son! Behold him, for on the earth he lies; of his Father quite forsaken, enduring unspeakable pain. The Holy One! He is prepared a bitter cruel death to suffer, so that the sinners whom he loves, from death may be delivered and enter life eternal!

5. Aria (Seraph)

*Praise the Redeemer's goodness;
Mankind, proclaim his grace:
He dies in loving-kindness
To save your sinful race.*

*O triumph, all ye ransomed;
Ye shall to bliss attain
If ye in love unfailing,
In faith and hope, remain.*

*But woe to those despising
The blood for them poured out;
A curse from God awaits them,
And judgment is their lot.*

6. Solo and Chorus (Seraph with Choir of Angels)

*O triumph, all ye ransomed;
Ye shall to bliss attain
If ye in love unfailing,
In faith and hope, remain.*

*But woe to those despising
The blood for them poured out;
A curse from God awaits them,
And judgment is their lot.*

7. Recitative (Jesus, Seraph)

[Jesus]

Canst thou, O Seraph, now declare the mercy of my heavenly Father? Will he remove the fear of death from me?

[Seraph]

Thus saith Jehovah: Until is quite fulfilled the mystery of death to make atonement, so long the race of man is cast away, deprived of any part in life eternal.

8. Duet (Jesus and Seraph)

[Jesus]

*On me, then, fall thy heavy judgment;
Its weight, my Father, let me bear;
On me be poured the stream of anguish,
If thou but Adam's children spare.*

[Seraph]

*Down-stricken do I see the Great One,
For grief and pain his spirit fails;
I tremble, and myself am feeling
The mortal fear which him assails.*

[Jesus, Seraph]

*Though great the pain, the grief, the terror,
From God's own hand on me/him outpoured;
Yet greater far the love and mercy
Wherewith his heart doth man regard.*

9. Recitative (Jesus)

Then welcome, death, which I shall suffer, for man's redemption on the cross! O ye who in the cold grave are lying, whom eternal sleep within its arms holds fast, ye shall rejoice, to bliss ye shall awaken.

10. Chorus

[Soldiers]

*We surely here shall find him,
And take and safely bind him,
Escape is quite in vain;
Yea, this deceiver shall be slain.*

11. Recitative and Chorus

[Jesus]

They who to take me have been hither sent are drawing nigh. My Father! O let the hours of pain in rapid flight pass over me; let them fly swift, as the clouds, by a storm wind driven, across the sky are borne. Yet not my will - nay, thine rather - be accomplished.

[Soldiers]

Behold him, the deceiver, who dares to say that he is King instead of Caesar! Then seize and bind him fast.

[Disciples]

What means this crowd and tumult? Our deadly foes are nigh us! With cruel soldiers round us, ah, whither can we fly? 'Tis in vain, we cannot fly! Have mercy, oh, have mercy!

12. Recitative (Peter, Jesus)

[Peter]

Not unchastised shall this audacious band on thee, O Lord, my Friend and Master, their shameless hands be laying.

[Jesus]

O let thy sword within its sheath remain! Were it the will of my heavenly Father from out the hand of these my foes to save me, more than twelve legions of his angels would now be sent for my defence.

13. Trio (Peter, Jesus and Seraph)

[Peter]

*Mine inmost heart is burning
With righteous wrath and zeal,
I would that all my vengeance
Thine impious foes might feel.*

[Jesus]

*Thou shouldst not ask for vengeance,
For thou hast come to know
That men should love each other
And pardon every foe.*

[Seraph]

*Give ear, O man, and hearken:
By God alone is taught
The holy lore of loving
In deed and word and thought.*

[Jesus, Seraph]

*O sons of men, with gladness
This holy law fulfil;
To love who'er may hate you,
As God himself doth will.*

14. Chorus and Recitative

[Soldiers]

*Haste and seize upon the traitor,
Here no longer let us stay;
Death awaits the evildoer,
Drag him quickly hence away!*

[Disciples]

*Ah! for his sake we shall suffer,
They will drag us hence away;
They will cast us into bondage,
And our Master they will slay.*

[Jesus]

*All my pain will soon be over,
My redeeming work be done;
Soon will death and hell be vanquished
And the fight be wholly won.*

15. Closing Chorus

*Hallelujah unto God's Almighty Son!
Praise the Lord, ye bright angelic choirs,
in holy songs of joy.
Man, proclaim his grace and glory:
Hallelujah!*

Programme Notes

PART I

Mendelssohn *Verleih uns Frieden*

In 1830 Franz Hauser, a Viennese singer and Bach enthusiast, sent a Lutheran hymnal, the *Lutherisches Liedbüchlein*, to Mendelssohn, who was in Italy as part of his Grand Tour. This treasury of words and music inspired Mendelssohn to compose six chorale cantatas, two motets and tonight's hymn-setting – which takes only Luther's text, the music being entirely Mendelssohn's own. He wrote to Hauser in January 1831: "I intend to set the little song '*Verleih uns Frieden*' as a canon with cello and bass", and by February the piece was complete. In the event, the canonic opening was for divided cellos, its theme both recalling the second subject from the Hebrides overture of 1830 and anticipating the opening clarinet motif from another overture, *Die schöne Melusine*, of 1833.

Lassus *Adoramus te, Christe*

The sacred music of Lassus is often held up alongside that of Palestrina as one of the twin peaks of late 16th century composition. However, while Palestrina spent his whole life in or near Rome and devoted himself predominantly to sacred music, Lassus was a cosmopolitan who travelled widely and

composed vocal music in every genre, sacred and secular. Born in Mons (now in Belgium) he was a choirboy in the service of the Duke of Mantua, whose retinue he accompanied to Italy. His first important adult post was as choirmaster at the church of St John Lateran in Rome (1553-55). After various travels, in 1556 he joined the court of Albrecht V of Bavaria in Munich, first as a singer and later as *maestro di cappella*. There he remained for the rest of his life – though continuing to visit other musical centres – composing prolifically and enjoying widespread fame. After a flirtation with reform, the Bavarian court had returned to Catholicism by the late 1560s, and Latin motets were required throughout Lassus' 30-year tenure in Munich. *Adoramus te* is based on the Gregorian chant set to those words as a Responsory at the Feast of the Holy Cross.

Brahms *Ach, arme Welt*

This brief, chorale-like setting belongs to a set of three motets written in 1889, shortly after the *Fest- und Gedenksprüche* (Op. 109); they were Brahms' last choral compositions. The anonymous text is an old German hymn. Comparisons can be made between the opening phrase of the melody and the chorale *Es ist genug*, used by Bach in his Cantata BWV 160.

Palestrina *Sicut cervus*

This has always been one of the most familiar of Palestrina's motets, frequently reprinted and anthologised since the 19th century, and justly held up as a model of Renaissance imitative polyphony. Its psalm text was appropriately appointed as the first part of the Tract at the blessing of the font on Holy Saturday.

Anerio *Christus factus est*

Like his younger brother Giovanni, Felice Anerio was a composer and priest whose sacred music follows closely in the tradition of Palestrina. Born in Rome, he sang as a boy in the choir of S. Maria Maggiore, and then in the papal Cappella Giulia under Palestrina. On the latter's death in 1594 he was appointed composer to the papal choir, for which he wrote masses, motets and other polyphonic music. *Christus factus est*, perhaps his best-known piece, does not appear in any contemporaneously published volumes of his work; the earliest extant source dates from 1840, just a quarter of a century before Bruckner's more famous setting of the same text.

Victoria *O vos omnes*

Victoria set this poignant Holy Week text twice, first as an individual motet (published in 1872), and then as the fourteenth of eighteen Tenebrae Responsories which formed part of his monumental *Officium Hebdomadae Sanctae* [Office of Holy Week] published in 1585. The present setting is the latter one, and considered the finer of the two. As rendered by Victoria, it was the fifth Responsory at Matins for Holy Saturday, actually observed on Good Friday evening; the text recurs later in the Office as an antiphon.

Fauré *Cantique de Jean Racine*

From 1854 till 1865, Fauré was a pupil at the École Niedermeyer in Paris, a newly founded school for training future church musicians. He composed the *Cantique* in his final year there and entered it for the school's composition prize, which it won. Some ten years later it was published in a church music series called *Écho des Maîtrises*; this series was edited by Romain Bussine, co-founder with Saint-Saëns of the Société Nationale de Musique, an organisation dedicated to the promotion of French music. Racine's text comes from his own collection entitled *Hymnes traduites du bréviaire romain* ('Hymns translated from the Roman Breviary').

[Part I programme notes courtesy of
John Rutter and Oxford University Press.]

PART II

Beethoven

Oratorio '*Christus am Ölberge*'

Composed in 1802, one year before his 'Eroica' Symphony when the composer was still in his early thirties, *Christus am Ölberge* (or, in translation, 'Christ on the Mount of Olives') is Beethoven's one and only oratorio. The original scoring is for full orchestra (tonight rendered as an organ reduction) and SATB choir with soprano, tenor and bass soloists (the Seraph, Jesus and Peter respectively).

The oratorio is a dramatic retelling of the story of Jesus in the Garden of Gethsemane: immediately following the Last Supper, Jesus retires to a quiet place, Gethsemane, accompanied by three of his disciples. While the disciples sleep, despite being asked to stay awake, Jesus prays in anguish, troubled by the knowledge of events soon to unfold. It is on this night that he will be betrayed by Judas, who will bring a group of guards to arrest Jesus, ultimately leading to the Crucifixion. Countless artists across all mediums have seen fit to depict this short final period of Jesus' life, commonly known as the Passion.

Unlike other more commonly known musical settings of this story – supremely, perhaps, the Bach St John Passion – Beethoven's oratorio is a much more humanistic portrayal. There is an intense sadness to it, or

as Sir Simon Rattle has put it, a 'dark night of the soul'. It was over this period that Beethoven's hearing began to deteriorate, gradually worsening until he became completely deaf around 1811, and as we hear Christ reflect on the situation to come, it is by no means fanciful also to hear a tormented and vulnerable Beethoven lamenting his own lot; the torture as a musician of losing this most fundamental ability.

The composition of Christ on the Mount of Olives sits within a period of mental fragility for Beethoven. Just one year earlier he had written a letter to his siblings (the Heiligenstadt Testament) in which he revealed that his increasing deafness, causing him great difficulty and sadness both in his social life and as a performer, had prompted him to have suicidal thoughts. Nevertheless, he also wrote in his Testament of his resolution to live for and through his art. There is a similar sense of naïve optimism at work in Christ on the Mount of Olives, ending as it does with a celebratory 'Hallelujah' chorus.

Christ on the Mount of Olives can be compared to the music Beethoven was writing around the time of his Third Symphony, the 'Eroica', with its vast expressive range covering everything from jovial to lyrical, tragic to heroic – but also bears comparison with the Fourth Symphony, showing a composer capable of combining tender and searching melodies with



in a work all the while propelled by some unstoppable momentum.

This oratorio is an intriguing kaleidoscope of musical ideas, revealing Beethoven's own growth as a composer, and acting as a treasure chest of ideas foreshadowing what he was yet to create. Not only that, it reveals influences from other now household names in the musical canon: there are moments reminiscent of Haydn's *The Creation* and Mozart's *The Magic Flute*. A soprano line for the angel is again akin to Mozart and his concert arias, while the grand opening of the concluding 'Hallelujah' chorus calls to mind the harmonic progressions of Handel's *Zadok the Priest* (and the whole of Beethoven's 'Hallelujah' chorus bears interesting comparison with its more frequently performed namesake from Handel's *Messiah*).

For composers to come, as Simon Halsey has remarked, Beethoven's youthful oratorio "laid the groundwork for Schubert's late masses, oratorios by Schumann, Mendelssohn and Berlioz, and even Gilbert and Sullivan operettas – they didn't come out of nowhere!".

[Part II programme notes courtesy of London Symphony Orchestra]



**CHRIST CHURCH, ESHER
HOLY WEEK EVENTS**

MUSIC IN THE TOWER 2022

The annual highlight of our cultural calendar, after a two-year break, is returning with the soothing sounds of the harp. This year's artist will be the stunning harpist Oliver Wass. Oliver is the only harpist ever to have won the prestigious Guildhall Gold Medal. His programme, 'Love & Loss, Dance & Death', will include music by Ravel, Prokofiev and de Falla.



The audience will be limited to 16 people per performance, so please book your place now!

Tuesday 12 April, 1pm & 8pm ~ Wednesday 13 April, 1pm & 8pm
Tickets £10 per person

Reservations can be made with the Parish Office.
Light refreshments ~ donations welcome.

For further information contact the Parish Office. Tel: 01372 462282
Email: office@esherparish.org.uk. Website: www.esherparish.org.uk
Christ Church, Church Street, Esher, Surrey KT10 8QS

Biographies

Stuart Whatton

Stuart's musical education began at Canterbury Cathedral Choir School and later took him to University College Oxford, where he



was organ scholar from 1981 to 1984. After 14 years in the Civil Service, including two years as Private Secretary to the Attorney General (his original degree having been law), he decided to follow his heart into music full-time, and this led to a B.Mus with 1st class honours from King's College London, where he also won the Purcell Prize. Following PGCE studies at Cambridge, Stuart pursued a school-teaching career for eight years, running a variety of school music departments in Dorset, Essex and Scotland.

A Fellow of both the Royal College of Organists and the Royal Society of Arts, Stuart has been Director of Music for Esher Parish since 2011, and he took over the conductorship of the Oatlands Singers (formerly the A Cappella Singers) in 2019. In past chapters of his life, Stuart has been Assistant Organist to the Parish of Waterloo, Organist of the Ealing-based Questors Choir, and Director of Music at St Matthew's Church,

Southwark. His varied performing career has included appearing in a jazz piano sketch on Channel 4's Banzai!, accompanying an international youth choir at a plenary session of the United Nations in Geneva, and a role in the Opening Ceremony of the 2012 London Olympics, as part of Danny Boyle's 'cast of thousands'.

Samuel Ali

Samuel was born in Gravesend, and has Turkish and Italian heritage. He is currently Organist of Christ Church, Chelsea, Associate Organist of St



Pancras Old Church and School Organist at Thomas's Schools in Kensington and Clapham (part of the group of schools currently educating Prince George and Princess Charlotte), as well as accompanist of Streatham Choral Society and of the West Barnes Singers. He combines this with extensive freelance work across London and is in much demand as a teacher.

Samuel studied the organ at the Royal College of Music as a postgraduate and at the Royal Northern College of Music as an undergraduate, and was awarded scholarships to both institutions. Prior to his conservatoire

studies, he was the Organ Scholar of Rochester Cathedral. He has performed across the UK, as well as in Paris, Moscow and Slovakia. Whilst at the RCM, he was the soloist in Poulenc's Organ Concerto in 2018, and he undertook a solo concert tour of Slovakia the following year.

Isla MacEwan

Scottish soprano Isla is studying for her MA at the Royal Academy of Music under Alex Ashworth, James Baillieu and Matthew Fletcher. Isla graduated from the Royal Northern College of Music in 2017 with first class honours. An experienced oratorio soloist, Isla has performed across the UK, most recently singing Bach's St John Passion with Philippe Herreweghe and Händel's Messiah with the Manchester Camerata.



This year Isla has joined Nevill Holt Opera as an Associate Artist and will cover the role of Musetta and sing in the chorus of their production of *La Bohème*. Later this summer Isla will join West Green Opera for their production of *L'elisir d'amore*. As a recitalist, Isla has performed at Liverpool Philharmonic Recital Hall, Bradford Cathedral and the Rekstensamlingene Recital Hall in Bergen, Norway. Isla's studies are generously supported by the Nan Copeland Award and the Baird Trust.

John Twichen

John grew up in Sussex and Kent. A member of Glyndebourne Youth Opera, he took a B.Mus in Vocal Performance at the Chichester



Conservatoire, graduating with first class honours, also spending a year at the London College of Music under Anthony Roden, winning the Silver Medal in the Ealing Music Festival.

John is currently on the St Martin-in-the-Fields scholarship programme under their director of music Andrew Earis. His most recent engagements include singing on BBC Radios 2 & 3 for Easter and Good Friday with St Martin's Voices, and 'Super Choral, Super Excellent' with the Sackbut Ensemble and I Fagiolini. He has also sung solo and chorus in Monteverdi's *L'Orfeo* with Ensemble Orquesta, and chorus in the Brahms and Verdi Requiems under Marcio da Silva.

Matthew Secombe

Matthew graduated from the Royal Academy of Music in 2020 and currently studies privately with John Evans. He will start his Masters degree at the Royal Northern College of Music in September. His recent engagements have included



bass solos for Beethoven's Mass in C with East Cornwall Bach Choir, and playing the roles of Wang Feng, Hua An and the Crab General for the world premiere of The Monk of the River by Anna Vienna Ho at Tête-à-Tête opera festival. He has also performed in voice-violola-piano trio recitals at the Royal College of Music, and at St Margaret's Church, Putney. This summer he will be playing the role of Masetto in Surrey Opera's production of Don Giovanni. Other performances have included the roles of the Dog and the Milkman in Hans Kraza's children's opera Brundibar with Boco Arts, and Handel's Messiah solos at Truro Cathedral.

The Parish of Esher Choir

Our parish choir is based here at Christ Church and provides the main choral input to regular Sunday worship and major weekday services throughout the year. We are currently an adult voluntary choir of around a dozen singers, and rehearse weekly on Monday evenings. A new choral scholarship scheme, due to launch next academic year, will fund four scholarships (one on each voice part) aimed at young musicians of sixth form or university age, who will primarily work alongside the existing voluntary singers.

The parish choir performs a wide range of music, ranging from Renaissance polyphony through the standard canon of 18th to 20th century repertoire to more contemporary composers including Bob Chilcott, Ola Gjeilo and Philip Stopford. There is usually at least one substantial performance each year of a relatively

major work; repertoire in recent years has included the Fauré Requiem, Stainer's Crucifixion, Schütz's Seven Last Words from the Cross and Vaughan Williams' Five Mystical Songs.

Over the past decade the choir has performed at Coventry, Guildford and Southwark Cathedrals, as well as singing a joint Choral Evensong at Wadham College Oxford. A weekend in Cambridge, originally due to have happened in June 2020, is being rescheduled for later this year, and we also have plans for tours to France and Ireland.

Oatlands Singers

The choir was originally founded as the A Cappella Singers in 1963 by a small group of enthusiasts to sing madrigals and unaccompanied motets from the 16th century onwards; the first concert was given in 1965. Our first conductor was Donald Willis, a keen amateur musician who led the choir for many years.

Notable performances during the early years included Monteverdi's Magnificat for Double Choir and Bernstein's Chichester Psalms. From the start, concerts were given to raise money for local charities.

In 2020 we changed our name to the Oatlands Singers, to recognise that we sing a mix of accompanied and a cappella works, and the repertoire is considerably broader than it was. We rehearse on Tuesday evenings at St Mary Oatlands church hall in Weybridge.

The choir has been directed by Stuart Whatton since March 2019.

A white dove is shown in flight against a blue sky in the upper right corner. Below it, a Ukrainian flag with blue and yellow horizontal stripes is draped across the middle of the image. The background behind the flag is a soft, out-of-focus landscape.

Parish of Esher events

Christ Church, Esher
**Charity Gala
Concert for Ukraine**

Saturday 21 May 2022
5pm

Guest artists from Ukraine will perform a selection of folk music and classical favourites to fundraise for the country's emergency relief.

After the Esher May Fair, join us for a memorable evening of culture, food and fellowship and help raise money for this urgent charitable cause.

Individual ticket £25 or Family ticket £45 (two adults and up to three children) includes concert and full buffet supper. Advance booking recommended.

Parish of Esher, Christ Church, Esher with St George's, West End

Christ Church, Church Street, Esher KT10 8QS + St George's Church, West End Lane, Esher KT10 8LF
Telephone: 01372 462282 + Email: office@esherparish.org.uk + Website: www.esherparish.org.uk



FUTURE LUNCHTIME CONCERTS AT CHRIST CHURCH

Third Wednesday of the month

Doors open 12.30pm - Concert from 1.15pm

2022 Programme

- Apr 20 *No concert (Easter week)*
May 18 Christopher Herrick, organ
Jun 15 The Lawrence Family
Jul 20 Belinda Jones & Gamal Khamis (two pianos)
Aug 17 *No concert (Summer break)*
Sep 21 Toby Hughes, double bass
Oct 19 Joanne Rozario, clarinet & Neil Crossland, piano
Nov 16 Dieci Corde (cello & guitar)
Dec 21 Come & Sing Carols

Music on the Green Weekend Special

Sunday 26 June, 5pm Christ Church, Esher

BOYCE CAMERATA

Conductor Yassine Taoude Benchekroun *Piano soloist* Adam Heron

This vigorous young chamber orchestra will be treating us to a programme of British and Viennese repertoire including symphonies by William Boyce and a Mozart piano concerto. Tickets £12 (children free) ~ Interval refreshments.