

**Heathfield
Choral Society**

presents:



Johannes Brahms

A German Requiem

Sung in English

Plus music by Fauré, Vaughan Williams and Elgar

with

The Camerata of London

Ella de Jongh *soprano* **Thomas Niesser** *baritone*

Brian Newman *conductor*

Saturday 18th May 2019 7.30pm

PROGRAMME



Bravissimo!

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Programme

Cantique de Jean Racine

Serenade for Strings

Five Mystical Songs

Soloist: Thomas Niesser

1. Easter
2. I got me flowers
3. Love bade me welcome
4. The call
5. Antiphon

Gabriel Fauré

Edward Elgar

Ralph Vaughan Williams

~~ Interval ~~

A German Requiem

Johannes Brahms

1. Blest are they that sorrow bear
2. Behold all flesh is as the grass
3. Lord, make me to know

Soloist: Thomas Niesser

4. How lovely are all thy dwellings fair
5. Ye now are sorrowful

Soloist: Ella de Jongh

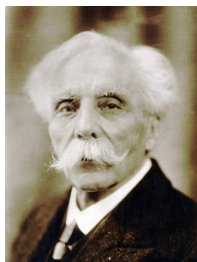
6. Here on earth we have no continuing home

Soloist: Thomas Niesser

7. Blessed are the dead

In Memoriam

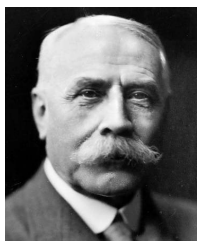
Heathfield Choral Society would like to dedicate this evening's performance to the memory of **Peter Jameson**, who died in July 2017. Peter was a dedicated member of the choir for twenty five years, and served as chairman from 2000 - 2014.



Gabriel Fauré was born in 1845 in France, the youngest of 6 children. He showed early promise as a musician, and from the age of 9 studied piano and organ with Camille Saint-Saëns. After serving in the army in the Franco-Prussian war, he moved to Switzerland before returning to France as an organist. Although initially well established in Parisian intellectual circles, a failed romance caused him to fall into depression and led to a lengthy period of

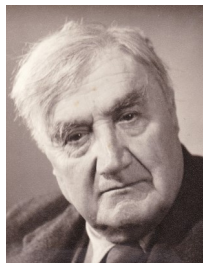
travelling. Eventually he returned to Paris and married, but success as a composer proved elusive. He continued to work primarily as an organist and teacher, before breaking in to administrative positions with the Government, ending up as director of the Conservatoire de Paris in 1905. Like Beethoven, he suffered from increasing deafness in his later years, and he died in 1924.

Cantique de Jean Racine. Although perhaps best known for his Requiem, Fauré was a prolific writer of vocal music. “Cantique” was written when he was just 20 and still a student, and is the earliest of his works to enter the standard repertoire. The text is a French paraphrase by Jean Racine of a Latin hymn for Matins, and the song won Fauré first prize in a composition competition. It was first performed in 1865.



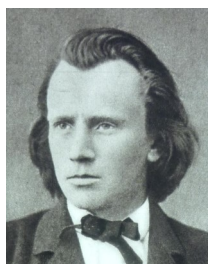
Edward Elgar is one of the most loved English composers. Born in 1857, he received piano and violin lessons at a young age, but did not start formal musical training until his late teens. On leaving school he started work in a solicitor’s office before deciding that office life was not for him. He embarked on a career as a player, teacher and conductor, but it is as a composer that he is now best remembered. He was equally at home with large scale choral works (such as The Dream of Gerontius) and orchestral pieces. His Enigma Variations, Pomp and Circumstance marches and Cello Concerto are among the most requested pieces in the classical repertoire. Elgar died in 1934, having become one of the first composers to record most of his major works.

Serenade for Strings was written in 1892, and is reportedly one of the earliest works with which the composer declared himself satisfied. The middle movement remains among his most loved work. The suite is in three movements, and is believed to be a re-working of a piece he had written earlier in his life.



Ralph Vaughan Williams, like Elgar, has become established as one of the pillars of the English musical establishment. Born in 1872, he also studied the piano and violin, but his trajectory was more conventional for a musician, studying at both the Royal College of Music and Trinity College, Cambridge. He was heavily influenced by the First World War, in which he served on active duty despite his age. Although perhaps best known as a symphonist, he wrote a number of choral works, several of which the choir has sung in previous years. He died in 1958.

Five Mystical Songs was written between 1906 and 1911. A cycle of 5 short songs, unlike much of Vaughan Williams' choral works it does not draw on English folk songs for inspiration. Although Vaughan Williams was an atheist when he wrote the piece, he used lyrics based on poems by the 17th century priest and poet George Herbert.



Johannes Brahms (1833 to 1897) is one of the three great "B"s of German composition, alongside Bach and Beethoven. Born in Hamburg to a double-bass player father and seamstress mother, he made his first public performance at the age of ten and could have built a career as a concert pianist, but composing was always his primary interest. However, Brahms was a monumental perfectionist, and destroyed almost all his early work rather than allow anything to remain that he deemed not quite right. This was a trait that was to continue throughout his life—it took him 15 years to write his first symphony. It is sad to think just how much great music was lost that Brahms preferred to destroy rather than release to his publisher.

In 1853, Brahms was introduced to and mentored by the well established Robert Schumann but this guidance was short-lived, as Schumann died in 1856 following a mental breakdown. But the relationship spawned Brahms' lifelong infatuation with Schumann's wife/widow, Clara, herself an internationally famous pianist. Brahms was never to marry - the reasons for which are hotly debated - but his relationship with Clara was to be one of the constants in his life, and they supported each other through correspondence and mutual affection.

Although many of his works met with a less than enthusiastic reception on

their first performances, Brahms grew in stature and recognition to become one of the towering figures of his age. Viewed by many as a successor to Beethoven, he was actually a contemporary of (and maintained a healthy mutual dislike for) such figures as Wagner and Liszt. But his music is rooted in classicism, for Brahms was a diligent student of traditional forms and structures while at the same time incorporating the romanticism and harmonic developments that were emerging at the time. A master of counterpoint, he blended this with his expertise in rhythm and meter in a way that few others could achieve.

After failing to be offered the post of conductor of the Hamburg Philharmonic, Brahms moved to Vienna, and lived there the rest of his life. Stout, and with the bushy beard which he adopted later in life, he became a familiar figure on the streets of Vienna. Gruff, moody and self deprecating, he lived life as simply as his celebrity status would allow, and he was taken to heart by the music loving Viennese. He died in 1897 from cancer of the liver, and was buried in the central cemetery in a service attended by thousands.

A German Requiem

Brahms' motivation for writing the Requiem is not clear. Some attribute it to the death of his mother, others to that of Robert Schumann. Written between 1865 and 1868, it is Brahms' longest work. Originally conceived with 6 movements, Brahms added an extra one (what is now the 5th movement) following a mixed reception of the first performance due to errors in the orchestral parts. But the revised - and corrected - version was an immediate success, and marked a turning point in Brahms' career. It now occupies a position to the German concert-going public similar to that occupied by "Messiah" to the British - one guaranteed to fill halls, and hugely popular.

Brahms makes no use of the traditional Latin text for a Requiem - it is after all a German Requiem. The text is sacred but non-liturgical, being drawn from a variety of Biblical passages. The first movement is reflective, rarely straying above a mezzo-forte, and is based on part of the Beatitudes.

The second movement is dramatically different. A funereal introduction presages the concept of mortality - "All flesh is as grass", which Brahms contrasts (dynamically as well as stylistically) with more uplifting passages celebrating the coming of the Lord. The movement ends with a tremendous

allegro, “And the ransom’d of the Lord”, lifting the mood even further.

The baritone soloist then makes an appearance in movement three as he and the chorus ponder the transience of human existence “Lord, Make me to know”.

The middle movement (number four) has understandably achieved a status in its own right as a standalone chorus - “How lovely are they dwellings”. It provides a peaceful and beautiful interlude. Then it’s the turn of the soprano soloist in the fifth movement, with the central theme of maternal comfort interplayed between the soloist and chorus.

The sixth movement is monumental by any standard. A rhythmic opening section introduces “We shall all be changed”, which builds to a tremendous climax around the phrase “Death, where is thy sting?” This would arguably have been a suitable end to any movement, but Brahms dashes headlong into a great fugue, “Lord, thou art worthy”, which manages to build the intensity even further to finish the movement.

After that, it’s almost a relief to return in the last movement to the gentler theme of the first, as the work ends as beautifully and peacefully as it started - we are indeed, all “Blessed”.



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Ella de Jongh (*soprano*) is currently studying under Professor Janice Chapman on the Artist Masters course at the Guildhall School of Music and Drama, and has secured a place on the prestigious Opera Course from September 2019. She previously studied at Royal Holloway University, graduating with a First in Performance in 2013. She has been fortunate enough to participate in masterclasses with Tobias Truniger, Susan Bullock, Rudolph Piernay, Lillian Watson, Elaine Kidd and Roderick Williams. Ella is an Alvarez Young Artist with Garsington Opera, rehearsing Smetana's *The Bartered Bride*.

Recent notable engagements include performing at the Barbican Hall with the London Symphony Orchestra conducted by Sir Simon Rattle in the UK Premiere of Andrew Norman's newly commissioned opera *A Trip to the Moon*. Operatic roles include *The Witch*, *Hansel und Gretel* and *First Lady*, *The Magic Flute*. Scenes roles include Elizabeth 1st, *Gloriana*, Marschallin *Der Rosenkavalier* and Lady Billows, *Albert Herring*. As an oratorio soloist, concerts include Mendelssohn's *Elijah*, Vivaldi *Gloria* and *Magnificat*, Bach *Magnificat*, Tippett *A Child of Our Time*, Handel *Messiah* and Mozart *Requiem*. Ella recorded a number of CDs with Faber & Faber, as part of the national *Sing Up!* campaign and in 2014, completed a commercial for Apple under award winning Marketing and Advertising director Ian Thatcher.

Ella's studies are generously supported by the Mario Lanza Foundation, private anonymous donors and the Guildhall School Trust.



Thomas Niesser (*baritone*) Welsh-German Thomas graduated in Music and German from the University of Bristol in 2017 where he studied under Angela Hickey and Jeff Howard. As part of his degree, he spent a year in Heidelberg, Germany, where he had the privilege of working with the studio at Stuttgart Opera. At University he sang with a number of ensembles including the opera society, chamber choir, madrigal ensemble, baroque ensemble and university singers.

He has given recitals and concerts in Austria, Czechia, France, Germany, Hungary, Italy and Spain. Recent roles include Alfio, Mephistopholes, Marcello, Malatesta, Don Pizarro and Guglielmo. He looks forward to playing the title role in *Don Giovanni* with the Berlin Opera academy,

Mendelssohn in the UK premiere of *Clara* with Felici Opera and to the Easter tour of *Fidelio* with Opra Cymru. He is in the first year of his masters at the Guildhall school of Music and Drama in London, where he studies under Professor Janice Chapman.

Camerata of London was founded by a diverse group of musicians whose common goal is to bring great live music to as wide an audience as possible. A modern-instrument chamber orchestra with a repertoire ranging from the early baroque to the contemporary, it has performed in London venues including Queen Elizabeth Hall, St John's Smith Square, St Martin-in-the-Fields, St James' Piccadilly, Fairfield Halls, and in community halls and churches throughout the Southeast of England. Membership includes young musicians starting out on their professional careers, together with a core of experienced orchestral and chamber players. Often working without a conductor, the orchestra has developed a strong sense of internal cohesion and musical vision. They also provide high quality musical entertainment for private and corporate functions and parties.



Gavin Stevens has been accompanist for Heathfield Choral Society since 1999. He works as a teacher of piano and guitar. As a composer, Gavin has written a wide range of works for piano and a growing number of pieces for guitar, among works for other instruments and voices. Gavin gives frequent piano recitals and he likes to include works by 20th century British composers in these concerts alongside his own music and more standard repertoire.

For more details of his next concert, please see page 15.



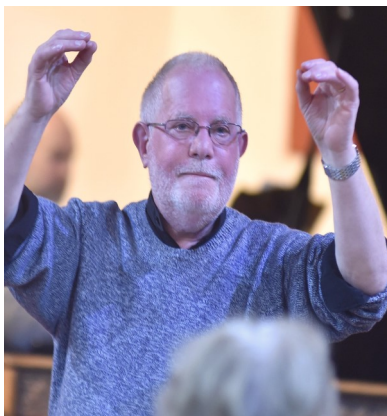
Brian Newman (conductor) This evening is in many ways a sad one for the choir as it is the last concert to be held under the direction of our Musical Director, Brian Newman. Brian is retiring after an astonishing twenty-three years in charge. He has been a great inspiration to many singers in the area over the years, and all describe how Brian's enthusiasm and support have encouraged them. He has helped the choir grow both in numbers and

ability. We owe Brian a huge debt of gratitude for all he has done, and he will be greatly missed. Overleaf, Brian reflects on his time as MD. News about his replacement can be found on page 16.

Brian writes:

The last 23 years with the choral society have been exhilarating, exhausting at times, but always incredibly rewarding. At the start of my time, the choir numbered about 35, we rehearsed in a small hall at Christ Church in Horam and performed in Heathfield Community College Hall. It now numbers 80, meets at the Union Church (where the choir was formed in 1945) and presents its concerts at the State Hall (Kings Church) with staging and lighting.

Throughout those years, some things have remained constant - the sense of community, the striving after excellence and the mutual support of its members - and some things have changed. These include the first East Sussex performances of new works by Howard Goodall, Laura Rossi and



Stuart Johnson, amongst others; increasingly large orchestras; as well as open rehearsals and singing days and overseas trips, including a concert with other choirs at Carnegie Hall in New York.

There have been many memorable performances, made possible by the sheer hard work and commitment of the singers: Vaughan Williams' **Sea Symphony** and Haydn's **Creation** as examples, and some in conjunction with other groups, such as our friends in France, South Downs Opera,

and student groups within Heathfield. We have made many friends en-route with members of other choirs, soloists and orchestras, including Camerata of London whose playing has inspired many a performance from the choir.

Audiences have grown over the years and the continuing support of local communities has been very rewarding, including All Saints Church in Old Heathfield and the Parish Church in East Hoathly.

Brahms' **Requiem** was the first major choral work I sang in alongside my father when I was 16, with a combined churches choir in Southfields, South London. It was the work The Grove Singers performed in St Richards Church and to which members of the HCS committee came, followed by an invitation to audition for the post of MD, so I think it is fitting that it should be the final work I conduct with the Choral Society.

cont/...

The time has come for me to hand the baton on to the next generation of musicians and I am delighted that Sebastian Charlesworth will be the new Musical Director. I am confident that the choir will continue to thrive under his leadership and look forward to becoming a member of the audience at future events.

The Singers

Sopranos

Sue Carter
Phyllis Chalk
Sarah Christie
Philippa Clark
Kerry Dean
Kathryn Dewhurst
Sally Difabio
Rita Dimsdale
Kathy Fisher
Sue Hyden
Francesca Hunt
Carol Kemp
Vivienne Lindley
Yvonne Lloyd
Ruth McDermott
Anne Nelson
Sarah Norris
Gillian Phelps
Heather Pryce
Maureen Ramsay
Colleen Robinson
Lucy Smith
Gillian Stevens
Marion Underwood
Mary Wilce
Hillary Wilson
Maureen Wilson
Jeni Woodhouse
Pat Wright
Alison Wright-Reed

Altos

Judith Berkeley
Alma Burch
Carolyn Burgess
Helen Comyns
Jenny Crisford
Linda Davis
Linda Dearsley
Liz Delves
Rosemary Docker
Vivienne Durne
Shineen Galloway
Pat Harwood
Moirá James
Sandra Lay-Flurrie
Jenny Mayhew
Kate Peckham
Audrey Smith
Wendy Stimpson
Jane Thomas
Susan Tranter
Cornelie Usborne
Chrissie White
Pam White
Annette Wood
Anne Yarrow

Tenors

Ian Clegg
Dudley Dean
Mike Dimsdale
Richard Gray
Nick Howard
Lily James
Peter Lewis
Rod McDermott
Nick Rees

Basses

Howard Burgess
Martin Clay
Nick Clennett
Ray James
John Jenkins
Howard Jones
Bernard Maishman
Richard Penticost
Peter Perry
Stan Sylvester
Chris Thompson
Colin Thompson
Richard White

Words & Translation

Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!
Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, soit favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!
Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed
upon it!

Five Mystical Songs

1. Easter — from Herbert's *Easter*

Rise heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part with all thy art.

The cross taught all wood to resound his name, who bore the same.

His stretched sinews taught all strings, what key
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;

Or since all music is but three parts vied and multiplied.

O let thy blessed Spirit bear a part,

And make up our defects with his sweet art.

2. I Got Me Flowers — from the second half of *Easter*

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East.

Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love Bade Me Welcome — from *Love (III)*

Love bade me welcome: yet my soul drew back.
Guilty of dust and sin.

But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.

I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame
Go where it doth deserve.

And know you not, says Love, who bore the blame?
My dear, then I will serve.

You must sit down, says Love, and taste my meat:
So I did sit and eat.

4. The Call – from *The Call*

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon – from *Antiphon (I)*

Let all the world in every corner sing:
My God and King.
The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing:
My God and King.
The Church with Psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing:
My God and King.

A German Requiem

Movement 1.

Blest are they that sorrow bear, for to them shall
be given comfort.

Matthew 5:4

They that sow lamenting shall reap a joyful
harvest.

Who goeth forth with weeping, and beareth
precious seed for sowing, shall come home
rejoicing and bring his good sheaves with him.

Psalm 126: 54

Movement 2.

Behold all flesh is as the grass, and all the
goodliness of man is as the flower that fadeth.
The grass is now withered and the flower
thereof is fallen.

1 Peter 1:24

Now therefore be patient, my dear brethren, unto
the coming of the Lord. See how the
husbandman waiteth for the earth's precious
fruit to ripen, and long he waiteth with
patience, until the coming of morning rainfall
and evening showers.

James 5:7

But yet the Lord's word standeth for evermore.

1 Peter 1:25

And the ransomed of the Lord shall return with
singing, unto Zion coming rejoicing.
Unending gladness forever on their heads shall
be. Pleasure and gladness ever shall possess
them, and grief and sorrow, they shall vanish.

Isaiah 35:10

Movement 3.

Lord, make me to know that the measure of my
days is set; that my life hath an ending, and I
must go hence.

Surely, all my days here are but a span long to
thee, and my whole life is as naught to thee.

Ah, as nothing every man living, he trusts
himself but vainly.

He walketh about as a shadow; he is disquieted
and is greatly troubled in spirit; his riches, he
knoweth not who shall gather them.

Now Lord, wherein is my comfort? My hope is in
thee.

Psalm 39:4-7

For the righteous souls are in the hand of God,
and no more pain touches them now.

Solomon 3:1

Movement 4.

How lovely are all thy dwellings fair, O Lord of hosts!

For my soul now is yearning and longing sore for the blest courts of the Lord; my heart and flesh cry out for joy unto the living God.

Psalms 84: 1-2

How blest are they that in thy house are dwelling; they give thee praise ever-more.

Psalms 84: 4

Movement 5.

Ye now are sorrowful, but yet I will again behold you and then your hearts shall be joyful, and this your joyfulness no man taketh from you.

John 16:22

Now behold me: I had but for a little while labour and trouble to bear, and yet great comfort now I have found.

Ecclesiasticus 51: 27

For I will comfort, like as a mother giveth comfort.

Isaiah 66:13

Movement 6.

Here on earth have we no continuing home, rather we seek one to come.

Hebrews 13: 14

Lo, I will show unto you a mystery: we shall not all slumber, but we shall all be changed, in a moment, the twinkling of an eye, at the sounding of the last trumpet. Then the trumpet shall be sounded, and the dead shall all be raised up incorruptible, and we shall all be changed.

1 Corinthians 15:51-52

Then shall be fulfilled the word that is written thus: Now death is swallowed up in victory; Death, where is thy victory? Hades, where is thy sting?

1 Corinthians 15:54-55

Lord thou art worthy to gather praise and honour and power, for it is thou hast all things created, and for thy will's sake they are and have their being, and were created.

Revelation 4:11

Movement 7.

Blessed are the dead, which in the Lord are sleeping from henceforth: Yea, saith the Spirit, they may rest now from all their labours; their works shall follow after them.

Revelation 14: 13



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Choral Society News



HCS is delighted to announce that we have appointed a new Musical Director to succeed Brian. Sebastian Charlesworth, who many of you will have heard perform with us as a soloist, will be taking up the post of MD from the start of our 2019/2020 season. A graduate of the Guildhall School of Music and Drama, where he formally trained as a bassoonist, Sebastian sings as a soloist and chorally in the UK and abroad whilst continuing his studies privately with Linda Hutchison and Lucinda Houghton.

As a professional chorister, Sebastian has worked with recording groups including Metro Voices and RSVP Voices and can be heard on many recent blockbusters such as Guardians of the Galaxy 2, Pirates of the Caribbean 5, Life, Dumbo, and Alice Through The Looking Glass, as well as recording projects for artists such as Adele, Susan Boyle and Katie Melua. He is a core member of the choir Blossom Street, with whom he has done recordings, recitals and multiple Radio 3 broadcasts.

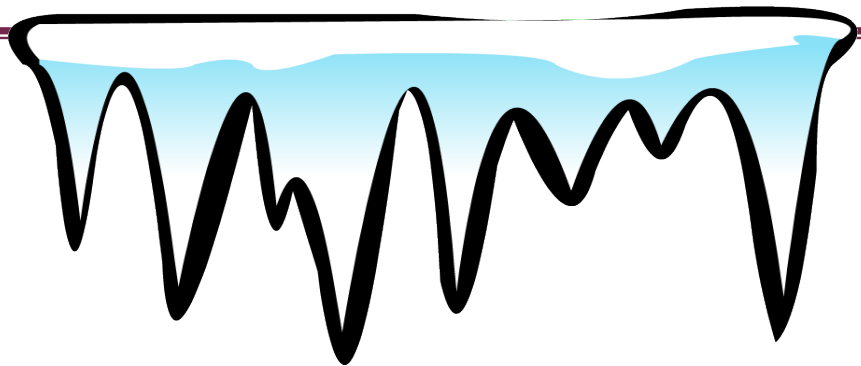
We are confident that Sebastian will continue the work Brian has done with the Society to make it such an enjoyable group to sing with and - hopefully! - to listen to. We very much hope that you will be able to attend our first concert with Sebastian in December, more details of which can be found opposite.

Ever fancied having a go from the platform rather than being in the audience?

On Monday 2nd September we will be having an **Open Evening** to which all are invited, whether you've sung with a choir before, or just in the bath! We'll be spending a fun evening singing through a couple of well known choruses from the classical repertoire. Most of the choir will be there as well, so you won't be on your own. It's completely free, and all music and light refreshments will be provided. You don't need to read music.

If interested, please register by sending an email to

chairman@heathfieldchoral.org.uk We hope to see you there!



Our next concert..

Heathfield Choral Society presents:

When Icicles Hang..

A collection of secular and sacred seasonal works, including the song cycle

“When Icicles Hang” by John Rutter.

Saturday 14th December 2019

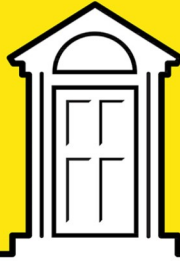
7.30 pm State Hall, Heathfield

Directed by Sebastian Charlesworth

With the Camerata of London

Ticket information nearer the time

Please reserve the date!



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Heathfield Choral Society was formed in 1945 and now has a membership of around 80 singers drawn from Heathfield and the surrounding towns and villages. They are recognized as one of the most enterprising choirs in the area, performing regularly with professional orchestras and soloists. Their concerts have included a wide variety of sacred and secular works and first performances in the area. In 2009 they gave the first performance in East Sussex of Howard Goodall's work, *Eternal Light*, and in November 2016 joined an international group to perform this work in New York's Carnegie Hall – a great honour for the choir, of whom around 25 were able to take part.

As a founder member of the Eastbourne and District Choirs' Association, the Society has played a pivotal role in extending the work of choirs in the area, by promoting open rehearsals, combined concerts and co-operation between member choirs. The choir supported South Downs Opera's productions of *Tosca* (2012) and *Aida* (2015).

The Society welcomes new singers, and is very happy for you to try a couple of rehearsals before joining. **There are no auditions!** Please contact Kate at membership@heathfieldchoral.org.uk for more information, or speak to a choir member.

*If you would like to be included on our mailing list, please email
publicity@heathfieldchoral.org.uk or visit our website
www.heathfieldchoral.org.uk*

We would like to thank: Mike Baker, Colin Harwood and Mike Woodhouse for Front of House support; and Nick Howard and Jeni Woodhouse for Concert Management. Also all our advertisers for their support.



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