

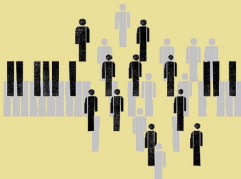


FORTISMERE COMMUNITY CHOIR PRESENTS

SONGS FOR MARY & OTHER CHRISTMAS MUSIC

CONDUCTOR **MARVIN L. PERROTT** | ALTO **MANUELA SCHÜTTE** | ORGAN **JOHN EADY**

INCLUDING
CHRISTMAS CAROLS, MONTEVERDI, HANDEL, FAURÉ, BRUCKNER AND MORE



FORTISMERE
MUSIC CENTRE

SATURDAY 9 DECEMBER at 7.30PM
ST ANDREWS CHURCH | N10 2DD

IMAGE: MADONNA IN ADORATION OF THE CHILD, FILIPPO LIPPI

CONCERT PROGRAMME **50p**

SONGS FOR MARY

Fortismere Community Choir

Marvin L. Perrott – musical director

Manuela Schütte – alto John Eady – organ

1. *Ave Maria* – JOSQUIN
2. *Vom Himmel hoch da komm ich her* – BACH
3. *O thou that tellest good tidings to Zion* – HANDEL
4. *Once in royal David's city* (audience carol)
5. *Ave maris stella* – MONTEVERDI
6. *O little town of Bethlehem* (audience carol)
7. *Salve Regina* – POULENC
8. *Ding dong merrily on high* (audience carol)
9. *Gloria in excelsis Deo* – BACH
10. *For unto us a child is born* – HANDEL

INTERVAL: The bar will be open before the concert and during the interval

11. *Lauda Jerusalem* – MONTEVERDI
12. *O come all ye faithful* (audience carol)
13. *Ave Maria* – STRAVINSKY
14. *Os justi* – BRUCKNER
15. *Christus factus est* - BRUCKNER
16. *Locus iste* – BRUCKNER
17. *Coventry carol* (audience carol)
18. *Cantique de Jean Racine* – FAURÉ
19. *And the glory of the Lord* – HANDEL
20. *Hark the herald angels sing* (audience carol)

PART 1

1. *Ave Maria* – Josquin des Prez

Regarded as Josquin's most well-known motet, this is one of the most famous pieces of the 15th century. The piece rose to extreme popularity in the 16th century, even appearing at the head of the first volume of motets ever printed. Its revolutionary open style featuring early imitative counterpoint and two-voice parts has added to its acclaim as one of the most influential compositions of its time.

*Ave Maria, gratia plena,
Dominus tecum,
virgo serena.*

*Ave cujus conceptio,
solemni plena gaudio,
coelestia, terrestria
nova replet lætitia.*

*Ave cujus nativitas,
nostra fuit solemnitas,
ut Lucifer lux oriens,
verum solem præveniens.*

*Ave pia humilitas,
sine viro foecunditas,
cujus annuntiatio
nostra fuit salvatio.*

*Ave vera virginitas,
immaculata castitas,
cujus purificatio
nostra fuit purgatio.*

*Ave præclara omnibus
angelicis virtutibus,
cujus fuit assumptio,
nostra glorificatio.*

*O Mater Dei, memento mei.
Amen.*

Hail Mary, full of grace,
the Lord is with thee,
serene Virgin.

Hail thou whose conception,
full of solemn joy,
fills heaven and earth
with new happiness.

Hail thou whose birth
was our solemn celebration,
like Lucifer the Eastern (star or light)
foretelling the rising of the true Sun.

Hail blessed humility,
fruitful without man,
thou whose annunciation
has been our salvation.

Hail true virginity,
immaculate chastity,
whose purification
has been our cleansing.

Hail thou most glorious
among all angelic virtues,
she whose assumption
has been our glorification.

O Mother of God, remember me.
Amen.

PART 1

2. Vom Himmel hoch – Johann Sebastian Bach

This is one of four Christmas hymns added by Bach to form the Christmas version of his famous *Magnificat* in 1723. The text is the first stanza of a hymn by Martin Luther paraphrasing the annunciation to and adoration of the shepherds. Where the Latin of the preceding *Magnificat* movements may have been largely incomprehensible for the congregation in Bach's time, here is a first movement that was not only recognisable for the words, but also for the melody: the chorale would have been sung by the congregation the preceding evening during the Christmas Eve service.

<i>Vom Himmel hoch, da komm ich her, Ich bring euch gute neue Mär; Der guten Mär bring ich so viel, Davon ich sing'n und sagen will.</i>	From heaven on high I come here, I bring good news to you; I bring so much good news Of which I will sing and speak.
------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------

3. O thou that tellest – George Frideric Handel

This is the first of three excerpts tonight from the *Messiah, Part 1*. Handel wrote the *Messiah* in 1741 in London in only 24 days, with words taken from the Bible telling of the birth, death and resurrection of Jesus. Here, a short recitative gives the prophecy of the virgin birth taken from Isaiah. As if the good news was spreading, the solo alto begins "*O thou that tellest good tidings to Zion*", and is taken over by the chorus.

[Recitative]

***Behold, a virgin shall conceive, and bear a son,
and shall call his name Emmanuel, GOD WITH US.***

[Air and chorus]

***O thou that tellest good tidings to Zion,
Get thee up into the high mountain.
O thou that tellest good tidings to Jerusalem,
Lift up thy voice with strength; lift it up, be not afraid;
Say unto the cities of Judah: Behold your God!
Arise, shine, for thy light is come,
And the glory of the Lord is risen upon thee.***

PART 1

4. *Once in royal David's city* – carol for audience and choir

- [SOLO] 1. Once in royal David's city
Stood a lowly cattle shed
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.
2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.
3. And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden
In whose gentle arms he lay:
Christian children all must be
Mild, obedient, good as he.
4. For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew:
And he feeleth for our sadness,
And he shareth in our gladness.
5. And our eyes at last shall see him
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.
6. Not in that poor lowly stable
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

5. *Ave maris stella* – Claudio Monteverdi

This is the first of two choruses we are singing from Monteverdi's *Vespro della Beata Vergine*, first printed in Venice in 1610 when Monteverdi was working at the ducal court in Mantua. *Ave maris stella* is an 8th century plainsong Vespers hymn set by Monteverdi for two choirs with soloists.

*Ave maris stella,
Dei Mater alma
atque semper Virgo
felix caeli porta.*

Hail, star of the sea,
bountiful mother of God
and ever Virgin,
happy gate of heaven.

PART 1

*Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.*

*Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.*

*Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.*

*Virgo singularis,
inter omnes mitis,
nos culpis solutos,
mites fac et castos.*

*Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætetur.*

*Sit laus Deo Patri,
summo Christo decus,
Spiritu Sancto
trinus honor unus. Amen.*

Taking that Ave
from the mouth of Gabriel,
preserve us in peace,
giving Eve a new name.

Loose the chains of the bound,
bring light to the blind,
drive out our ills,
invoke all things good.

Show thyself to be a mother,
may he who was born for us
receive our prayers
through thee.

Singular virgin,
more gentle than all,
absolve us from sin and
make us gentle again.

Grant us a pure life,
prepare a safe way,
that in seeing Jesus
we may rejoice for ever.

Praise be to God the Father,
glory to Christ on high,
and with the Holy Spirit
one triple honour. Amen.

6. O little town of Bethlehem – carol for audience and choir

[SOLO] 1. O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

2. O morning stars together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.

PART 1

3. How silently, how silently,
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

4. O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

7. *Salve Regina* – Francis Poulenc

In 1936 Poulenc began creating the more sombre, austere tones of religion after returning to his Catholic faith. *Salve Regina* was one of two motets Poulenc composed in 1941. The setting is exclamatory and triumphant, alternating between strict imitation and assertive homophony.

*Salve Regina,
Mater misericordiæ,
vita dulcedo
et spes nostra, salve.*

*Ad te clamamus,
exsules filii Evæ*

*Ad te suspiramus,
gementes et flentes
in hac lacrymarum valle.*

*Eja ergo
advocata nostra,
illos tuos misericordes oculos
ad nos converte.*

*Et Jesum
benedictum fructum ventris tui,
nobis post hoc exilium ostende,*

*O clemens, O pia,
O dulcis virgo Maria.*

Hail, holy Queen,
Mother of Mercy,
our life, our sweetness
and our hope.

To thee do we cry,
poor banished children of Eve

To thee do we send up our sighs,
mourning and weeping
in this vale of tears.

Turn then
most gracious advocate,
thine eyes of mercy toward us.

And after this our exile
show unto us the blessed fruit of thy
womb, Jesus;

O clement, O loving,
O sweet Virgin Mary.

PART 1

8. *Ding dong! merrily on high* – carol for audience and choir

1. Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angels singing.
Gloria, Hosanna in excelsis!

2. E'en so here below, below,
Let steeple bells be swungen,
And i-o, i-o, i-o,
By priest and people sungen.
Gloria, Hosanna in excelsis!

3. Pray you dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your eve-time song ye singers.
Gloria, Hosanna in excelsis!

9. *Gloria in excelsis Deo* – Johann Sebastian Bach

The text is a variant of the opening verse of the Gloria. The better known version from the Vulgate, ending "... *bonæ voluntatis*", is an incorrect rendering of the original Greek version of Luke 2:14, there said by angels in the Christmas night. This *Magnificat* interpolation is the only place where Bach uses this version of the text, more or less catching the spirit of the theologian-approved version.

Gloria in excelsis Deo
Et in terra pax hominibus
Bona voluntas.

Glory to God in the highest,
Peace on earth,
And good will towards men.

10. *For unto us a child is born* – George Frideric Handel

Our second excerpt from the *Messiah* tells the news of Christ's birth in Isaiah's words.

For unto us a child is born, unto us a son is given,
and the government shall be upon his shoulder:
and his name shall be called
Wonderful, Counsellor, The Mighty God,
The everlasting Father, the Prince of Peace.

PART 2

~ INTERVAL ~

11. *Lauda Jerusalem* – Claudio Monteverdi

Our second excerpt from Monteverdi's *1610 Vespers* is a setting of Psalm 147 for two choirs of three voices with tenor *cantus firmus*.

*Lauda Jerusalem, Dominum:
lauda Deum tuum, Sion.*

Praise the Lord, O Jerusalem;
praise thy God, O Zion.

*Quoniam confortavit seras portarum
tuarum:
benedixit filiis tuis in te.*

For he hath strengthened the bars of thy
gates;
he hath blessed thy children within thee.

*Qui posuit fines tuos pacem:
et adipe frumenti satiat te.*

He makes peace with thy borders,
and fills thee with the finest wheat.

*Qui emittit eloquium suum terræ:
velociter currit sermo ejus.*

He sends his commandment to the earth;
his word runs swiftly.

*Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.*

He giveth snow like wool;
he scatters hoar frost like ashes.

*Mittit crystallum suam sicut buccellas:
ante faciem frigoris ejus quis sustinebit?*

He casts forth his ice like morsels;
before his cold who can stand?

*Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquæ.*

He sends out his work, and melts them;
his spirit blows, and the waters flow.

*Qui annunciate verbum suum Jacob:
justitias et judicia sua Israël.*

He shows his word unto Jacob,
his statutes and judgements to Israel.

*Non fecit taliter omni nationi:
et judicia sua non manifestavit eis.*

He hath not dealt so with any nation;
and his judgements he hath not made
manifest.

*Gloria Patri et Filio
et Spiritui Sancto.*

Glory be to the Father and to the Son
and to the Holy Spirit.

*Sicut erat in principio, et nunc,
et semper,
et in sæcula sæculorum Amen.*

As it was in the beginning, is now,
and ever shall be,
without end. Amen.

PART 2

12. *O come all ye faithful* – carol for audience and choir

1. O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
*O come let us adore him
Christ the Lord.*

2. God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,
Begotten not created:
*O come let us adore him
Christ the Lord.*

3. See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps:
*O come let us adore him
Christ the Lord.*

4. Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:
*O come let us adore him
Christ the Lord.*

13. *Ave Maria* – Igor Stravinsky

All during the 1920s, when Stravinsky was radically changing his style of composition to a cooler classical aesthetic, he was writing occasional small-scale religious works in addition to the more well-known dance works. These small pieces reflect his sincere and deeply orthodox faith, as well as his continuing exploration of early music. This *Ave Maria*, from 1924, is a curious combination of Debussy-like watery harmony and an almost medieval choral texture. The resultant sound is, however, unmistakably Stravinskyian.

Notes ©Craig Smith

*Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostræ. Amen.*

Hail Mary, full of grace,
the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

PART 2

14. *Os justi* – Anton Bruckner

The text of *Os justi* comes from Psalm 37. This four-part setting was completed in 1879, creating an extraordinary motet which achieves striking harmonic effects without ever using a single sharp or flat note.

*Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium.*

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.

*Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluja.*

The law of his God is in his heart;
and his steps will not be impeded.
Alleluia.

15. *Christus factus est* – Anton Bruckner

This gradual is used as part of the Mass services during Holy Week, on Maundy Thursday, and its text comes from Philippians 2:8-9. This is Bruckner's third setting of this text, completed in 1884. It is a prime example of the way that Bruckner gradually develops harmonic tension, building to memorable climaxes and then easing away.

*Christus factus est pro nobis obediens
usque ad mortem,
mortem autem crucis.
Propter quod et Deus exaltavit illum
et dedit illi nomen,
quod est super omne nomen.*

Christ became obedient for us unto death,
even to the death,
death on the cross.
Therefore God exalted him
and gave him a name
which is above all names.

16. *Locus iste* – Anton Bruckner

The gradual *Locus iste* is used in Mass services for the dedication of a church; the sacrament is a visible manifestation of God's invisible grace. This setting in four parts was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz, where Bruckner had been the cathedral organist.

*Locus iste a Deo factus est,
inæstimabile sacramentum,
irreprehensibilis est.*

This place was made by God,
a priceless sacrament;
it is without reproach.

PART 2

17. *Coventry carol* – carol for audience and choir

*Lully, lulla, thou little tiny child,
By by, lully lullay.*

1. O sisters too,
How may we do
For to preserve this day
This poor youngling,
For whom we do sing,
By by, lully lullay?

2. Herod the king,
In his raging,
Char-ged he hath this day
His men of might,
In his own sight,
All young children to slay.

3. That woe is me,
Poor child for thee!
And ever morn and day,
For thy parting
Neither say nor sing
By by, lully lullay!

*Lully, lulla, thou little tiny child,
By by, lully lullay.*

18. *Cantique de Jean Racine* – Gabriel Fauré

Fauré wrote his *Cantique de Jean Racine* in 1865, when he was only nineteen years old. It won him the first prize when he graduated from the École Niedermeyer de Paris. The text *Verbe égal au Très-Haut*, is a paraphrase by the 17th century dramatist and poet Jean Racine of the pseudo-Ambrosian hymn for Tuesday matins, *Consors paterni luminis*.

*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!*

Verb 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!

PART 2

*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!*

Fan the fire of your powerful grace upon
us,
So that all Hell may flee at the sound of
your voice;
Shake off the sleep of a languishing soul,
Who has forgotten your laws!

*Ô Christ, sois 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!*

O Christ, be kind to these faithful people
Who have now gathered in thanks.
Listen to the chants they offer to your
immortal glory,
And may they come away fulfilled with
your gifts!

19. And the glory of the Lord – George Frideric Handel

This chorus is taken from early in Part 1 of the *Messiah* with text from Isaiah announcing the revelation of God's glory.

*And the glory of the Lord shall be revealed,
And all flesh shall see it together;
For the mouth of the Lord has spoken it.*

20. Hark the herald – carol for audience and choir

1. Hark the herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
*Hark! The herald angels sing
Glory to the new-born King.*

2. Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the God-head see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus our Emmanuel.
*Hark! the herald angels sing
Glory to the new-born King.*



PART 2

3. Hail the heav'n-born Prince of Peace!

Hail the Sun of Righteousness!

Light and life to all he brings,

Ris'n with healing in his wings;

Mild he lays his glory by,

Born that man no more may die,

Born to raise the sons of earth,

Born to give them second birth.

Hark! the heral angels sing,

Glory to the new-born King.

~~~~~

## **Fortismere Community Choir singers**

*SOPRANOS: Claire Murdoch (SOLO), Janet Dobney, Laura Fransella, Pip Hardaker, Jill Heath, Linda Hooper, Norma Hunter, Rose Lamberty, Jane Lauchlan, Geraldine McCullagh, Sarah McMenemy, Chris Mohr, Gill Morris, Sue Morrison, Diana Orton, Jenny Poirier, Josephine Power, Viola Sampson, Sally Stevens, Charlotte Wickers, Diane Winters, Laura Worsley*

*ALTOS: Margaret Battley, Mari-Wyn Burley, Tessa Campos, Julia Clarke, Caroline Elliott, Donna Feldman, Helen Finch, Maggie Garner, Angela Head, Anne Keogh, Lotta Kitchen, Buz Loveday, Judy Malek, Jo Maude, Catherine Mkhize, Anna Mullen, Gillian Phillips, Judith Rosen, Julia Utting*

*TENORS: Annie Coombes, Steve Dell, Catrin Dillon, Colette Dockery, Ruth Hogarth, Anne Hutchings, Michael Lewis, Sami Moxon, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Joe Winters, Carolyn Woodmason*

*BASSES: Justin Baron, Bernard Battley, Graham Bradley, James Dillon, Phil Dunn, Steven Goodlife, Dominic Green, Adrian Henriques, Nick Kitchen, Stuart Little, Gavin Lumsden, Tom Lyon, Rick Morrison, Michael Parfett, Andrew Wickham*

# ABOUT US

## **Marvin L. Perrott – musical director**

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin is also the guest conductor of the Lavenham Singers.



## **John Eady – organ**

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



## **Manuela Schütte – alto**

Manuela studied Singing at the Guildhall School of Music and Drama in London and continued her studies at Goldsmiths College, where she graduated with a Masters in Music. She performs in a wide range of genres, including church music, concert and opera. She is also lead vocalist with the classical-folk group 'Mishaped Pearls', with whom she has appeared at the Cambridge Folk Festival, the BBC6 Music Festival and London Southbank Centre.



*We will be making a donation from any profit from this concert to **All People All Places**, a local charity set up for the homeless or those at risk. APAP runs a night shelter in Muswell Hill and Hornsey churches from December until March. For more information see: [allpeopleallplaces.org](http://allpeopleallplaces.org)*



# ABOUT US

## FORTISMERE COMMUNITY CHOIR

Fortismere Community Choir started in 2009 and is an un auditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Mozart's *Requiem*, *Mass in C minor* and *Coronation Mass*, Handel's *Odes* and *Zadok the Priest*, Duruflé's *Requiem*, Gabrieli's *Hodie Christus Natus Est*, Tallis' *O Nata Lux*, John Rutter's *The Sprig of Thyme*, and Vaughan Williams' *Fantasia on Christmas Carols*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, picnics and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music.



We welcome new members, especially tenors and basses. For more information and tickets for concerts, please visit our website:

[www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk)

or contact Joseph Winters at: [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk)

## Upcoming concerts from Fortismere Music Centre

**17<sup>th</sup> March: Fortismere Community Symphony Orchestra**  
*Vaughan-Williams, Stevenson & Sibelius*

**12<sup>th</sup> May: Fortismere Community Choir**  
*Haydn 'The Seasons'*

**30<sup>th</sup> June: Fortismere Community Symphony Orchestra**  
*Stravinsky & Music of the Theatre*

**With thanks to Revd Antony F. Pybus and St Andrew's Church**