

Lost & Found

Easter Monday, 9 April 2012
St. Luke's Church, West Holloway



Florella Burrey Born June the 19: 1758:
In The Parish off St. Pancras So Ho. not Baptized,
pray Let particular care be take'en off this child,
As it will be call'd for again;

The Partners and Staff at Gelbergs LLP would like to wish the Vox Holloway Choir every success in their concert to raise money for Home-Start Islington and Save the Children's East Africa Appeal



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Vox Holloway in association with St. Luke's Church, West Holloway presents

Lost & Found

A concert of 18th century music written for the orphans of London and Venice in support of Home-Start Islington and Save The Children (East Africa Appeal) www.charitygiving.co.uk/voxholloway

FROM HARMONY George Frideric Handel

FOUNDLING HOSPITAL ANTHEM George Frideric Handel

INTERVAL

A PARTICULARE CARE Harvey Brough

GLORIA IN D Antonio Vivaldi

Justin Butcher Conductor

Clara Sanabras soprano

Caitríona O'Leary soprano

Clare Wilkinson alto

Harvey Brough tenor

HOLLOWAY BAROQUE PLAYERS led by Peter Hanson

Peter Hanson violin

Jayne Spencer violin

Oliver Wilson viola

Catherine Rimer cello

Tim Amherst bass

Neil Brough trumpet

James Eastaway oboe

Leo Duarte oboe

Harvey Brough organ

Justin Butcher organ

VOX HOLLOWAY

SOPRANOS

Storm Moncur

Polly Barker

Sarah Bennison

Lucy Blair

Glenys Canham

Natalie Canham

Margaret Cawley

Marion Chadwick

Sheena Cruse

Kirsty Gardner

Barbara Grender-Jones

Kathy Grimes

Noriko Inagaki

Emma Leigh

Elizabeth King

Louise Lyon

Elizabeth McHale

Isobel Mitchell

Ruth Melhuish

Jean O'Reilly

Jenny Setterington

Kate Sheppard

Joanna Sholem

Franky Stephenson

Amanda Taylor

Laura Thornton

Susanna Awoliyi

Janette Ballard

Fay Clark

Marina Del Canto

Perpetual Emovon

Nicky Gill

Janet Henfrey

Joy Hinson

Linda Lewis

Shelley Malcolm

Richard Leigh
Ben Woolford

BASSES
Tim Bushe

Frixos Charalambous
David Chirico

Anthony Dunn
David Evans

Tim Gill
Yarik Kryvoi

Martin McEnery
Oliver Sheppard

Matthew Smith
Alexander Veal

ALTOS

Ruth Melhuish

Jean O'Reilly

Jenny Setterington

Kate Sheppard

Joanna Sholem

Franky Stephenson

Amanda Taylor

Laura Thornton

Susanna Awoliyi

Janette Ballard

Fay Clark

Marina Del Canto

Perpetual Emovon

Nicky Gill

Janet Henfrey

Joy Hinson

Linda Lewis

Shelley Malcolm

TENORS

Richard Leigh

Ben Woolford

Tim Bushe

Frixos Charalambous

David Chirico

Anthony Dunn

David Evans

Tim Gill

Yarik Kryvoi

Martin McEnery

Oliver Sheppard

Matthew Smith

Alexander Veal

Rehearsal sectional leaders: Luca Kocsmarszky, Ruth Melhuish, and Matthew Smith
Continuo Organ by Henk Klop Orgelbouw, Garderen 2007, supplied and tuned by Keith McGowan

Cover image reproduced with permission of the Thomas Coram Foundation for Children (Coram)
Programme design by Hannah Barton

TONIGHT'S CHARITY EVENT

The title of our concert, Lost & Found, and the decision to focus our fundraising efforts on families and children finds its roots in tonight's music and its connections to two extraordinary orphanages, the Pio Ospedale della Pietà in Venice and the Foundling Hospital in London.

The Pietà was established in the 14th century and developed a tradition of providing musical training to its girl orphans, while boys were taught a trade. By the time Antonio Vivaldi arrived as a violin teacher in 1703, the Pietà's all-female orchestra and choir had an exceptional reputation. Vivaldi composed music for the women of the Pietà during his long tenure there, including several works to challenge the considerable skills of their virtuosi.

Thomas Coram, a retired sailor sickened by the sight of dying children in London's streets, established the Foundling Hospital in 1739. The Hospital soon attracted its most famous patron, George Friderick Handel. A devoted philanthropist, Handel staged many benefit concerts for the Hospital, the first of which featured the *Ode to St. Cecilia* and the *Foundling Hospital Anthem*.

Earlier this year, Vox Holloway's patron, Harvey Brough, was inspired to write his own anthem following a visit to the Foundling Hospital, now the Foundling Museum. That anthem receives its premiere tonight, just as Handel's *Anthem* did over 250 years ago in a similar effort to improve the lives of children.

And, just as Handel asked his audience to be generous in 1749, we ask the same in 2012. Every pound we raise this evening, through ticket sales, bar sales, cash donations, or gifts via www.charitygiving.co.uk/voxholloway, will be split equally between Home-Start Islington and Save the Children's East Africa Appeal. Your generosity will provide practical and emotional support for young families in this borough as well as emergency feeding and health care to children in drought-ravaged East Africa.

A note of thanks to our sponsors

Vox Holloway thanks all our sponsors and advertisers for their generosity and support. In particular we are grateful to Gelbergs Solicitors, who sponsored the orchestra, and Exan Auto Repair Garage, who sponsored our conductor Justin Butcher. Our relationship with Gelbergs and Exan is invaluable to our work. With them, we are able to develop the musical experience and opportunities of the north Islington community. We look forward to continuing this work together.

Vox Holloway also thanks all those who sponsored Harvey Brough's new composition, 'A Particulare Care', premiered this evening. You too can sponsor Harvey's new work by making a post-concert donation via our CharityGiving page (www.charitygiving.co.uk/voxholloway) and labelling your donation 'Harvey Brough'. Finally, Vox Holloway extends its thanks to everyone who, in ways small and large, has helped us to keep our costs down for this charity event. St. Luke's has once again given us free use of the church for rehearsals and performance space. All of tonight's soloists and musicians, as well as our conductor, composer, organ supplier, and designer, have reduced or donated their standard fees. The Foundling Museum donated the cover image for our programme, which Trilogy Print Solutions produced at a reduced rate. Our other sponsors, whose advertisements appear in this programme, have offset several costs. And our front-of-house and bar staff are all volunteers.

All commercial and personal sponsorship as well as advertising revenue goes towards paying the costs of this concert. That means that more of the money from ticket sales, refreshments, programmes and further donations can go to charity. If you are a local business and would like to get involved we would be delighted to hear from you. Please email Janette at voxholloway7@gmail.com

An invitation to the next musical event at St. Luke's Church

A GALA CONCERT

with tenor Ezra Williams and friends, including Vox Holloway

FRIDAY 25 MAY 2012, 7.30PM, ST LUKE'S CHURCH

Programme to include Puccini, Verdi, classical favourites, and selections from film and musical theatre. The concert is in honour of Ezra Williams. All proceeds will go towards the Everyman cancer charity and the Marie Curie Hospice in Belsize Park.

Performers include:

Laura Parfitt & Anna Louise Costello sopranos

Alison Crookendale mezzo-soprano

Stephen Anthony Brown & Ezra Williams tenors

David Freedman bass

Lily Lowe Myers actress

Laurine Rochut violin

Christopher Evesham guitar

Tara Clifford piano

For further details, please ring 07970-785641

FROM HARMONY George Frideric Handel

words by John Dryden

*From harmony, from heavenly harmony, this universal frame began.
Through all the compass of the notes it ran, the diapason closing full in man.*

'From Harmony' is the third movement of Handel's *Ode for St. Cecilia's Day*, composed in 1739 and based upon John Dryden's poem, 'A Song for St. Cecilia's Day, 1687'. The invocation of Cecilia is fitting as she is the patron saint of music. The poem in part describes the creation of the universe with the help of music: the harmony of the spheres.

It was thought that each astrological body emits its own resonance, and that human lives are influenced by those celestial harmonics. The diapason referred to in the song is another term for a perfect octave, an interval that encompasses all possible notes - just as, in Dryden's view, man is the ultimate creation that encompasses all possibilities.

FOUNDLING HOSPITAL ANTHEM George Frideric Handel

words from Biblical texts

I solo tenor

Blessed are they that considereth the poor and needy;
the Lord will deliver them in time of trouble,
the Lord preserve them and comfort them.

II choir

They deliver the poor that crieth, the fatherless,
and him that hath none to help him.

III solo alto

O God who from the suckling's mouth ordaineth early praise:
of such as worship Thee in truth accept the humble lays.

IV alto and tenor, with choir

The charitable shall be had in everlasting remembrance,
and the good will shine as the brightness of the firmament.

V choir

Comfort them, O Lord, when they are sick;
make Thou their bed in sickness.
Keep them alive, let them be blessed upon the earth;
keep them alive, and not deliver them unto their foes.

VI soloists

The people will tell of their wisdom,
and the congregation will show forth their praise.
Their reward also is with the Lord,
and the care of them is with the Most High.

VII choir

Hallelujah! For the Lord God omnipotent reigneth.
The kingdom of this world is become
the kingdom of our Lord and of his Christ,
And He shall reign for ever and ever.
King of King and Lord of Lords, Hallelujah!

Handel composed the Foundling Hospital Anthem in 1749 to be performed in the first of his many benefit concerts for London's Foundling Hospital, Britain's first home for abandoned children. The *Ode for St. Cecilia's Day* was also part of that evening's programme. The Anthem draws upon music Handel composed for other works, most notably the 'Hallelujah' chorus that features so memorably in *Messiah*. When the Governors of the Foundling Hospital asked Handel to give another benefit concert one year later, the great composer chose to perform *Messiah*, and went on to provide at least one benefit concert every year until his death in 1759. Antiquary Daniel Lysons, in *The Environs of London* (1792-6), records that "When that great master presided [at the Foundling Hospital], at his own oratorios, it was generally crowded; and as he engaged most of the performers to contribute their assistance gratis, the profits to the charity were very considerable, and in some instances approached nearly to £1,000." It is estimated that Handel's annual concerts for the Hospital raised a total of almost £7,000 - equivalent to about half a million pounds today.

A PARTICULAR CARE Harvey Brough
words by William Blake and a parent of Florella Burney

HOLY THURSDAY from *Songs of Innocence*

'Twas on a Holy Thursday, their innocent faces clean,
The children walking two and two, in red and blue and green,
Grey headed beadle's walk'd before, with wands as white as snow,
Till into the high dome of Paul's they like Thames' waters flow.

Oh what a multitude they seem'd, these flowers of London town!
Seated in companies they sit with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of Heaven among.
Beneath them sit the aged men, wise guardians of the poor;
Then cherish pity, lest you drive an angel from your door.

HOLY THURSDAY from *Songs of Experience*

Is this a holy thing to see
In a rich and fruitful land,
Babes reduced to misery,
Fed with cold and usurous hand?

Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!

And their sun does never shine,
And their fields are bleak and bare,
And their ways are filled with thorns:
It is eternal winter there.

For where'er the sun does shine,
And where'er the rain does fall,
Babes should never hunger there,
Nor poverty the mind appall.

A NOTE LEFT WITH A CHILD AT THE FOUNDLING HOSPITAL, LONDON, IN 1758*

Florella Burney Born June the 19 1758: In The Parish off St Anns SoHo. Not Baptize'd, pray Let particulare Care be take'en off this Child, As it will be call'd for Again;.....

Between 1741 and 1760 the best part of twenty thousand children were admitted to the Foundling Hospital in London. The parents, mostly mothers, who left the foundlings were encouraged to leave a token or mark for their child so that they could be identified later. For the most part these tokens were fragments of fabric. Sometimes an object was left - a padlock and key for instance. And occasionally some words, a small poem or request that the child be treated kindly. One of these phrases really struck me - *pray Let particulare Care be take'en off this Child, As it will be call'd for Again;.....*

I also found that William Blake had written two poems about this very subject - one from *Songs of Innocence* and one from *Songs of Experience*. The first is rather a breathless description of the wondrous sight of the Foundling Children arriving at St Paul's Cathedral in London: *walking two & two . . . [t]ill into the high dome of Paul's they like Thames' waters flow.* The second is a much more hard-hitting series of questions and conclusions, which ask why *a rich and fruitful land is also a land of poverty!*

I chose to interweave the *Let particulare care* words between the two poems. As I wrote the piece I was very aware of the tragedy inherent in them - of the 16,282 children admitted, only 152 were ever reclaimed. And I was also uncomfortably aware that the questions Blake asks in his second poem are still so relevant to the world we live in today. Possibly more so if, in spite of all the advances in science and technology, so many of our fellow humans live in poverty.

Harvey Brough, February 2012

*A note on the fate of this child: Florella Burney (Foundling 8959) was admitted to the Foundling Hospital on 19 June 1758 - the day of her birth - and renamed Mary Dench by the hospital. She was nursed by Elizabeth Heath of Barking, Essex and finally apprenticed on 21 June 1769 as a milliner to Lawrence Heath of Barking. She was never reclaimed by her parents.

GLORIA IN D Antonio Vivaldi

I
Gloria in excelsis Deo
Glory to God in the highest

II
Et in terra pax hominibus bonae voluntatis.
and on earth peace to people of good will.

III
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
*We praise You, we bless You,
we adore You, we glorify You,*

IV
Gratias agimus tibi propter magnam gloriam tuam,
we give You thanks for Your great glory,

V
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
*Lord God, heavenly King,
God the Father Almighty.*

VI
Domine Fili unigenite, Iesu Christe,
Lord Jesus Christ, only begotten Son,

VII
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis;
*Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy on us;*

VIII
Qui tollis peccata mundi,
suscipe deprecationem nostram.
*You take away the sins of the world,
hear our prayer.*

IX
Qui sedes ad dexteram Patris,
miserere nobis.
*You are seated at the right hand of the Father,
have mercy on us.*

X
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe,
*For You alone are the Holy One,
You alone are the Lord,
You alone are the Most High, Jesus Christ,*

XI
Cum Sancto Spiritu:
in gloria Dei Patris. Amen.
*with the Holy Spirit,
in the glory of God the Father. Amen.*

In 1703, at the age of 25, Antonio Vivaldi became maestro di violino (master of violin) at an orphanage called the Pio Ospedale della Pietà (Devout Hospital of Mercy) in Venice. The Pietà was one of four in Venice, formed to shelter and educate abandoned or orphaned children. The boys learned trades and left the Pietà at age 15, but the girls, unless they married or became nuns, often stayed for life. Some of the girls were taught music, and the most talented became members of the Pietà's renowned orchestra and choir. Over the next thirty years Vivaldi composed most of his major works while employed by the Pietà, including several concertos, cantatas, and works of sacred music for the girls. The *Gloria* was written between 1713 and 1717, during Vivaldi's tenure at the Pietà, and it presents in eleven sections the traditional *Gloria* from the Roman Catholic Latin Mass. Some evidence suggests that Vivaldi intended it to be performed by an all-female choir, including the tenor and bass parts as written. In modern times the *Gloria* has several times been performed by all-female choirs, perhaps most famously by the Schola Pietatis Antonio Vivaldi for the BBC 4 documentary 'Vivaldi's Women'.



JUSTIN BUTCHER has worked all over the world as a director, writer, actor and musician, with writing credits including *Scaramouche Jones* (starring Pete Postlethwaite, directed by Rupert Goold, UK tour '02, world tour '03), *The Madness Of George Dubya* (Arts Theatre, London, Fringe Report Best Political Dramatist Award '03), *Go To Gaza, Drink The Sea* (London & Edinburgh Fringe, 2009), and as translator, *The Roman Bath* (Arcola Theatre, London). He recently directed the music for *Cinderella* at the Unicorn Theatre for Children, and performed *Scaramouche Jones* at the Adelaide Fringe in 2010 and 2012. He has written five plays for BBC Radio 4, including *Escape From Gaza*, co-written with Ahmed Masoud and broadcast in January 2010. He is a regular teacher & director at Drama Studio London. Justin has been Organist and Choirmaster of St Luke's, West Holloway, since 1992.



HARVEY BROUH is one of the UK's most accomplished and diverse musicians. Harvey and the Wallbangers had great success in the 1980s throughout Europe, recording five albums, one with Simon Rattle. He worked with Jocelyn Pook on the music for the films *Merchant of Venice* and *Eyes Wide Shut* and his television work includes the BBC2 series *In a Land of Plenty*. Harvey's composition *Requiem in Blue* (1999) has been performed more than 40 times all over Europe. Other compositions include *Valete in Pace* (2004), commissioned for the 60th anniversary of D-Day; *Thecla* (2008), commissioned by Wantage Parish Church; *A Fairy Dream* (2009), an operatic fragment based around Purcell's Fairy Queen, first performed at the Barbican, London; and *Beached*, an opera with librettist Lee Hall, commissioned by Opera North. Harvey is now arranging for Youth Music Voices, a national project for the 2012 Cultural Olympiad. *Requiem* and *Valete* were released on CD last year (Smudged Discs SMU603). Please visit www.harveybrough.com



PETER HANSON is a member of the Erioca Quartet, a group known for its radical interpretations of nineteenth-century music. As well as working with the quartet, he now leads Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique. He has played as guest-leader with the Hallé Orchestra, the Scottish Chamber Orchestra, and the Philharmonia Orchestra conducted by Rostropovich. He now travels abroad to lead the Mahler Chamber Orchestra, Les Musiciens du Louvre with Marc Minkowski, L'Orchestre des Champs-Elysées and La Chambre Philharmonique, a period instrument group specialising in classical and romantic repertoire. In April 2005, he completed a tour of Europe as guest-leader of the London Symphony Orchestra. He was recently invited to lead and instruct the Shanghai Opera orchestra in a unique performance of the *Messiah* in Shanghai.



CLARA SANABRAS, originally from Barcelona, moved to London to study music at the Guildhall School of Music and Drama. Since then she has performed around the world and recorded with some of the finest international artists and ensembles, including The Harp Consort, Theatre of Voices, The Royal Philharmonic Orchestra, The Israel Camerata, the Dufay Collective, Charivari Agréable, Natacha Atlas, and The Mazeeka Ensemble. clarasanabras.co.uk



CAITRÍONA O'LEARY is known for her intense and passionate performances of Early Music and Traditional Irish song. Her new CD *Ecstasy*, with her Traditional Irish band, Dúlra and *Shipwrecked* with eX have just been released on Heresy Records. As co-artistic director of eX, the Irish-based Early Music performance company she founded, she has conceived, led and sung in several critically acclaimed works for the stage including *Possessed*, *Shipwrecked*, *Motion of the Heart*, *Songs from a Gothic Room*, *The Rape of the Lock*, *BAROCK*, *Christ Lag in Todes Banden*, and *Ex Tenebris*. Caitríona has performed and recorded with such Early Music ensembles as The Harp Consort, Sequentia and Joghlaresa and has toured throughout North America, Europe, Mexico, Australia and Israel, including The Royal Albert Hall, Lincoln Center, Radio City Music Hall and Cité de la Musique.



CLARE WILKINSON, widely sought after particularly for her interpretations of Bach, performs all over the world with many conductors and orchestras. Highlights have been Cantata 170, *Vergnigte Ruh*, at the Spiegelsaal in Köthen and the *Matthew Passion* at the Thomaskirche in Leipzig, both with John Eliot Gardiner. Equally passionate about consort music, Clare works regularly with viols, in a repertoire ranging from Renaissance to freshly composed – she has premiered new works written for her at the Wigmore Hall with Fretwork – and vocal consorts, in particular I Fagiolini, with whom she was part of the ambitious 'secret theatre' opera project '*The Full Monteverdi*'. Clare has recorded numerous critically acclaimed CDs; her *Messiah* with the Dunedin Consort won a Gramophone Award. Please visit clarewilkinsonmezzo.co.uk

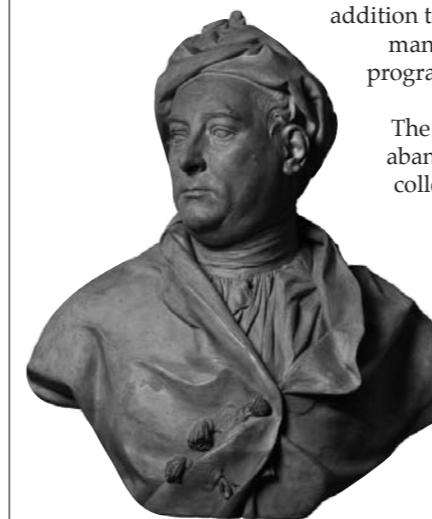
Clare Wilkinson photo: stefanschweiger.com

VOX HOLLOWAY (*the voice of Holloway*), founded in 2009 by Justin Butcher, is a community choir open to all: there are no auditions and members are not required to have previous singing experience, belong to any faith, or live in a particular postcode. VH performs three times per year, singing an eclectic range of classical, ecclesiastical, folk, pop, and world music. Previous concerts have included Handel's *Messiah*, Harvey Brough's *Requiem in Blue*, Tavener's *Ex Maria Virgine*, *Chorus Of Light* (a suite of songs arranged by Harvey Brough), Rachmaninov's *Vespers*, and Ariel Ramirez's *Misa Criolla*.

**The Triumph of Pleasure:
Vauxhall Pleasure Gardens 1729-1786
At the Foundling Museum
11 May – 9 September 2012**

This summer the exhibition The Triumph of Pleasure: Vauxhall Pleasure Gardens 1729-1786 will transform the Foundling Museum, revealing to visitors the dream like world of Vauxhall Pleasure Gardens. Where Britain's cultural consumption all began, Vauxhall Pleasure Gardens were a place where visitors enjoyed contemporary music and art, spectacular design, al fresco dining, gardens and supper boxes from which to see and be seen.

Paintings and prints will be drawn from the Foundling Museum's Gerald Coke Handel Collection and those of major museums and galleries across the country. The exhibition will include important objects associated with the Gardens and the Foundling Hospital. The Gardens inspired numerous compositions and popular songs. In addition to Handel, Thomas Arne and JC Bach were commissioned to compose works. Original manuscripts and song sheets will be on show. The exhibition will be accompanied by a programme of diverse and exciting events, including talks, concerts and late night openings.



The Foundling Museum tells the story of the Foundling Hospital, Britain's first home for abandoned children and London's first public art gallery. The Museum houses significant collections of eighteenth century art, interiors, social history and music and works with artists and marginalised children to explore life's possibilities together.

The Foundling Museum
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www.foundlingmuseum.org.uk

THE **foundling**
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