

Saturday 26 March 2011  
at Harrow High School,  
Gayton Road, Harrow



The World Premiere of  
**Voices that  
should be heard**

A new choral song cycle  
with music by Bryan Kesselman

These two performances are dedicated to those who inspire others to make music. In particular, Kenneth Waller and the late Arthur Haley whose enthusiasm and dedication brought music to generations of students at Harrow County School and encouraged their voices to be heard.

*Commissioned by the  
Old Gaytonians  
Association as part  
of the school's  
centenary celebrations*



*This event has been part-funded by a grant from the  
Voluntary & Community Grants Programme of Harrow Council*

## MESSAGE FROM HEADTEACHER



Two years ago Philip Barnett suggested that the school become involved in a music performance to celebrate our centenary. Since then, he and Bryan Kesselman have devoted their energies to give life to this performance. The school has benefited from their enthusiasm and our learners have found their voice.

The performances reflect the crossing of cultural boundaries and the collaboration between many groups. The themes of the

concert, listed in more detail later in this programme, include slavery and the reactions and resolutions to intolerance. These serious issues have provided a powerful platform for bringing music to the learners of Harrow High School.

The School would like to thank the Old Gaytonians Association for their tireless support and dedication not only for *Voices that should be heard* but the organisation of the events that continue throughout the centenary year.

Bryan Kesselman and Philip Barnett deserve a very special thank you. Without their efforts this concert would not have been possible.

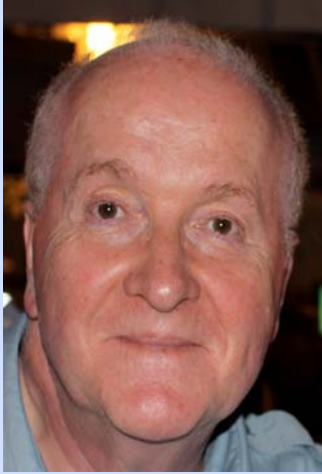
## LIGHT UP THE CENTENARY

We have had to hire much of the stage lighting for tonight's concert. For the remainder of the Centenary events and beyond we would rather buy the lights as this would be financially much more sensible. That is why we are seeking to raise £3,000 for the Stage Lighting appeal.

We are pleased to record generous donations (at the time of printing) from:

Mr David Bateman	Mr Robin Moore
Mr Gordon Catto	Mr Hans Neubroch
Mr Colin Dickins	Mr William Swan
Mr Keith Harrison	and anonymous

If you would like to help us 'Light up the Centenary' by giving a donation, you may do so by visiting our website [www.gaytoncentenaries.co.uk](http://www.gaytoncentenaries.co.uk) and clicking on the **Donations** link.



## CELEBRATION

In 2007 the Old Gaytonians Association [OGA] (former students and staff of the School) and the School agreed that the School's centenary needed celebrations befitting of its illustrious history as the first state secondary school in Harrow.

## MUSIC

The story of the three schools on the Gayton Road site provides a mirror to social change over the past 100 years. Throughout all that time music has been central to life in the school. It was obvious that a concert

performed by past and present students should be a focal point of the celebrations.

## ORGANISERS

We were very fortunate when Philip Barnett (producer) and Bryan Kesselman (composer/musical director), both OGs and talented musicians, stepped forward and offered to go beyond our simple proposal and to organise a ground-breaking musical event for the Centenary – 'Voices that should be heard' premiered this evening. They (and the scores of contributors on and off stage) have worked tirelessly to create something very special.

## WORKING TOGETHER

Bryan and Philip were keen to create a musical event that crossed all ages, ethnicities and cultures, bringing communities together and re-establishing music and musical performance at the core of School life. This reflected the objectives and ambition of Harrow Council, and we were successful in obtaining substantial funding from the Council's Voluntary and Community Grants Programme. We are most grateful for this support.

Keith Baker  
Harrow County School for Boys  
1958-1964

Chair, Centenary Organising Committee

## Musical Director

\*Bryan Kesselman

## Soloists

Nadine Mortimer-Smith      \*Philip Barnett      \*Jonathan Coad

## Narrators

\*Nigel Grant Rogers      Stevie Pegg      Benjamin Obinale

## Dancers

Sana Kamall      Rohma Khan      Anastasija Lazovska  
Jayna Halai      Alexandra Hodorogia      Nirubana Tharmalingam  
Rowena Pomampalam      Geeta Rabadia

## Sopranos

Adrienne Mansell      Suzie Vanner      Angela Gold  
Dharshika Sabaratnam      Joan Bouldstridge      Eileen Barnett  
Cheryl Gordon      Norma Morgan      Kathy Walley  
Susan Marston      Elizabeth Shaine      Miriam Bartlett

## Altos

Lindsey Jackson      Joan Pollack      Avril Witte  
Claudia Mernick      Susan Mount      Sue Wonghen  
Helen White      Jennifer Culberson      Caroline Fewkes  
Kirsten Hughes

## Tenors

Ronnie Davidson      David Marston      Tony Botten  
\*Michael Woods      Malcolm Jackson

## Basses

\*Keith Baker      \*Gareth Davies      \*Steve Jones  
Giles Clayton      \*John Abbott      \*Bruce Boyd  
Michael Fox      John Jardine      Russ McAnulla  
Stephen Walzer      Brian Sass

## Learners

Murinah Sawyers      Anca Buciuara      Mohammad El'moudden  
Ionut Fusle      Thomas Gbadamosi      Jimmy Olagbegi  
Kayne Henry McCalla      Rajae Heslop      Natalia Jadach  
Talia John-Baptiste      Jordan Kehoe      Luiza Czubkowska  
Pravina Moktan      Pragya Ale      Adrianna DeKaniewska  
Hamza Laiche      Anna Jasnogorska      Gloria Miguel

## Learners (cont.)

Micheal Mensa	Samiya Ahmed Mohamoud	Pawel Lesniak
Michael Oates	Zachary Omoshebi	Jeoffrey Sarpong
Kotryna Savickaite	Mirucya Vijayarajah	James York
Lwiza Malungo	Mukina Malungo	Billy Martinez
Jordan Taylor	Fuaad Ofey	Cory Beccan

## Orchestra

Donna Chapman (Violin)	Charles Beldom (Violin)	Robert Winqvist (Viola)
Robert Dent (Cello)	Tamara Beldom (Clarinet)	Jenny Bond (Flute)
David Hulley (Percussion)	*Chris Coote (Piano)	Jenny Gould (Keyboard)
Manohar Kambo (Tabla)	Vijay Jagtap (Sitar)	

## Marketing

Alexandra Best

## Design

Lesley Gore

## Reprographic

Kateryna Samoylova

## Sound recording

\*Sim Hill

## Photography

\*Alex Bateman

## Video recording

\*Graham Bernard

## Choreographer

Kirsty Diers Trindad

## Stage Manager

\*Howard Weisbaum

*\*signifies an Old Gaytonian, that is a past student at Harrow County School ,  
Gayton High School or Harrow High School.*

## SINCERE THANKS

The following individuals and organisations have been very supportive of  
Voices and we extend our sincere thanks to them all:

Harrow Council

Old Gaytonians Association

Ian New of Stage Control  
([www.stagecontrol.com](http://www.stagecontrol.com))

Michael Blake of Harrow Music Service

Ruth Dennison, Gavin Baker, Kirsten Hughes  
and Steve White of Harrow High School

## THE VISION

In October 2008 I responded to a call for someone to organise a concert of past and present pupils. This was to be the musical element of the school's centenary year.

By the time of the first meeting in early February 2009 I had developed a 'vision', if that is not too strong a word. No longer just a concert, now my aim was to raise some money and commission a new work that could be performed by students past and present, crossing age, ethnic and cultural boundaries.

The new objectives for the project included:

- To create a memorable musical entertainment drawing on the diverse cultures of those who attended the three schools that have occupied the site since 1911.
- To perform the piece with a group of past and present students, staff and friends of the school.
- To involve no less than 100 people and extend this involvement by running linked activities in the school.
- To inspire a renaissance of music making at the school, creating a legacy for the benefit of future students.

At time of writing it looks as though we are well on the way to achieving most of these objectives. Only time will tell if music can once again become a popular activity in the school.

The project has been far larger and more complex than I envisaged and has only reached a conclusion with the help of many people. Most of their names appear somewhere in this programme. To all of them I extend my sincere gratitude.

It proved difficult to contact many past students of the school and so special thanks are due to members of the Amici Chamber Choir and Tonic Choir for their support and participation.

Finally, a heartfelt 'thank you' to all of you who have come to sit in the audience. You are also playing an important part this evening. I hope that you enjoy the performance and will be moved to let music play a bigger part in your lives.

Philip Barnett  
Project Manager

## THE WORK

The title of this work refers to the authors of the texts rather than to the singers.  
The themes are:

*From Slavery to Freedom*

*Rights of the individual*

*Intolerance, Misunderstanding and Anti-Social Behaviour*

*A Sort of Understanding*

*Hospitality and Friendship*

*Fellowship*

*Regret for the Passing of Youth and the Passage of Time*

*Onward to the stars*

Musically, the piece runs through a number of movements each with its own style though there is an intended unity in concept. The music uses a variety of instruments not only from the western classical tradition, but also, from India and Africa in order to make a fusion of some world music styles where appropriate.

The piece is intended ultimately as a celebration of mankind's ability to triumph over adversity. Some of the texts are very old, but also very powerful. At first when faced with the task of selecting texts for this project, it seemed impossible to choose from such an enormous range of available literature. I read through more pages of poetry in a month than I had done in years, making lists of those which appealed most, and then reducing the shortlist to those you hear today. Included is a text by a present student of Harrow High School.

The powerful text by Frederick Douglass is followed by a call for freedom, and then a brief text from the Magna Carta – important because it established habeas corpus freedom from unjust imprisonment. Two lyrics from the fourteenth century follow with a short linking passage between. The sense of understanding arrived at as the first part reaches its conclusion, is celebratory although the understanding reached is by no means yet universal – assuming as it does an air of superiority of one language over others.

The second part opens with a calm but hypnotic movement to a text by the great Indian poet Rabindranath Tagore. This is where the Hospitality/Friendship theme is explored and this eventually gives way to a dance movement celebrating Love.

The third and final part begins with the Fellowship idea and passes through an anthemic movement full of hope for the future. Then, after a moment of self doubt, we move on to the closing lyric which lifts us up to hope for a bright destiny.

Bryan Kesselman  
Composer

## VOICES THAT SHOULD BE HEARD

*Over the next few pages you will find the entire text of Voices. You may find this helpful when following the performance. Please take the programme home and enjoy the poems at leisure.*

### **PART ONE**

*from 'Narrative of the Life of Frederick Douglass an American slave' (1845) by Frederick Douglass - (c.1818-1895)*

"You are loosed from your moorings, and free;  
I am fast in my chains, and am a slave!  
You move merrily before the gentle gale, and I sadly before the whip!  
You are freedom's swift-winged angels, that fly around the world;  
I am confined in bands of iron!  
O, that I were free!  
O, that I were on one of your gallant decks, and under your protecting wing!...  
... Could I but swim! If I could fly!...  
... The glad ship is gone; she hides in the dim distance.  
I am left in the hottest hell of unending slavery...  
... It cannot be that I shall live and die a slave.  
I will take to the water. This very bay shall yet bear me into freedom.  
The steamboats steered in a north-east course from North Point.  
I will do the same; and when I get to the head of the bay,  
I will turn my canoe adrift, and walk straight through Delaware into Pennsylvania.  
... There is a better day coming.

***Freedom is my destiny*** – by Manan Mohamed

*(Manan is currently a Year 10 student at Harrow High School and won a competition for a piece of text to be included in Voices that should be heard.)*

Freedom is my destiny  
Freedom is the end to conflict and the start to peace  
Freedom is what unites us to become one  
Freedom is a privilege for some but a desire for others  
Freedom is to help and to receive; to feed the poor.

*from Magna Carta (1215) Chapter thirty-nine (Adapted—Bryan Kesselman)*

No free man shall be arrested or imprisoned or dispossessed or outlawed  
or exiled or in any way destroyed,  
nor will we set upon him or set any upon him,  
except by the lawful judgment of his peers and by the law of the land.



***Swart Smekyd Smiths*** (*Satire on Blacksmiths*) Anonymous (14th Cent.)  
(Adapted-Bryan Kesselman)

Swart smekyd smiths, besmattered with smoke,  
Drive me to death with din of their dints.  
Such noise on nights ne'er heard men, - never!  
What knavish cry and clattering of knocks!  
They cry, "Coal, coal!"  
And blow their bellows that all their brains burst.  
"Huff, puff!" saith that one, "haff, paff!" that other.  
They spit and sprawl, they gnaw and gnash,  
Their shanks are shielded 'gainst fire-flinders.  
Heavy hammers they have,  
Stark strokes they strike on a steely stock.  
Luss, buss, lass, dass,  
Such a doleful dream, devil take it!  
Tik! tak! hic! hac! tiket! taket! tik! tak!  
Luss, buss! lass, dass! None can have his rest at night!

***Tangled Words***

by Bryan Kesselman

And though I listen all the day, I still can't make out what they say,  
For each and every word is tangled, confused and badly mangled,  
That never, ever could there be a meaning that means less to me.

from ***Speculum Vitae*** attributed to William of Nassyngton (14th Cent.)  
(Adapted - Bryan Kesselman)

In English tong I shall you tell,  
If ye with me so long will dwell.  
No Latyn will I speak nor waste,  
But English, that men use most,  
That can each man understand,  
That is born in Ingelande.  
For that language is most showed,  
As well among learned as unlearned.  
  
Latyn, as I trow, ken none  
But those that haveth it in school taken.  
And some ken of Latyn a part,  
That ken of French but feebly.  
And some understand well English,  
That ken neither Latyn nor French.  
Both learned and unlearned, old and yong,  
All understonden English tong.

## **PART TWO**

*Traveller, Must You Go? (from The Gardener - 1913) by Rabindranath Tagore (1861-1941) translated from Bengali by the author*

Traveller, must you go?

The night is still and the darkness swoons upon the forest.

The lamps are bright in our balcony, the flowers all fresh, and the youthful eyes still awake.

Is the time for your parting come?

Traveller must you go?

We have not bound your feet with our entreating arms.

Your doors are open. Your horse stands saddled at the gate.

If we have tried to bar your passage it was but with our songs.

Did we ever try to hold you back it was but with our eyes.

Traveller, we are helpless to keep you. We have only our tears.

What quenchless fire glows in your eyes?

What restless fever runs in your blood?

What call from the dark urges you?

What awful incantation have you read among the stars in the sky,

that with a sealed secret message the night entered your heart, silent and strange

If you do not care for merry meetings, if you must have peace, weary heart, we shall put our lamps out and silence our harps.

We shall sit still in the dark in the rustle of leaves, and the tired moon will shed pale rays on your window.

O traveller, what sleepless spirit has touched you from the heart of midnight?

*The Morning Will Surely Come (from Gitanjali – 1912)*

*by Rabindranath Tagore (1861-1941) translated from Bengali by the author*

The morning will surely come, the darkness will vanish,

and thy voice pour down in golden streams breaking through the sky.

Art thou abroad on this stormy night on thy journey of love, my friend?

The sky groans like one in despair.

I have no sleep tonight. Ever and again I open my door and look out on the darkness, my friend!

Yet stars will watch at night, and morning rise as before, and hours heave like sea waves casting up pleasures and pains.

*The Indian Serenade by Percy Bysshe Shelley (1792-1822)*

I arise from dreams of thee

In the first sweet sleep of night,

When the winds are breathing low,

And the stars are shining bright.  
I arise from dreams of thee,  
And a spirit in my feet  
Hath led me—who knows how?  
To thy chamber window, Sweet!

### ***PART THREE***

***Abou Ben Adhem*** by Leigh Hunt (1784-1859)

Abou Ben Adhem (may his tribe increase!)  
Awoke one night from a deep dream of peace,  
And saw, within the moonlight in his room,  
Making it rich, and like a lily in bloom,  
An Angel writing in a book of gold:

Exceeding peace had made Ben Adhem bold,  
And to the Presence in the room he said,  
"What writest thou?" The Vision raised its head,  
And with a look made of all sweet accord  
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"  
Replied the Angel. Abou spoke more low,  
But cheerily still; and said, "I pray thee, then,  
Write me as one who loves his fellow men."

The Angel wrote, and vanished. The next night  
It came again with a great wakening light,  
And showed the names whom love of God had blessed,  
And, lo! Ben Adhem's name led all the rest!

***From the Rubaiyat of Omar Kkayyam*** (1048-1131)

***Paraphrased*** (1859) by Edward J. Fitzgerald (1809-1883)

For in and out, above, about, below  
'Tis nothing but a Magic Shadow show  
Played in a Box whose Candle is the Sun  
Round which we Phantom Figures come and go.

The moving finger writes: and, having writ,  
Moves on.

Alas, that Spring should vanish with the Rose!  
That youth's sweet-scented Manuscript should close!  
The nightingale that in the Branches sang,  
Ah, whence, and whither flown again, who knows?

***Shifting Sands*** by Philip Barnett

*(The voice of youth)* The future's a land where nothing is sure,  
No way of knowing what's in store.  
There are no maps to point the way,  
So I must journey day by day.  
I have my plans, no room for doubt,  
The path to follow is well laid out,  
And I will walk on shifting sands  
To a future in unexpected lands.

*(The voice of experience)* The past is a place where try as I might  
Not everything could turn out right,  
I wandered off course, left too much to fate,  
Can I try again, or is it too late?  
I had my plans, there was no doubt  
The path I followed was well laid out,  
But as I walked on shifting sands  
I found myself in surprising lands.

*(All voices together)* The future's unsure, the present won't last,  
We only know what's in the past.  
Move forward we will, to do what we must,  
And the road that we use will return to the dust,  
We have our plans, no room for doubt,  
The path to follow is well laid out,  
And we will walk on shifting sands  
To a future in amazing lands.

*from **Tales of a Wayside Inn** – by Henry Wadsworth Longfellow (1807-1882)*

Suddenly comes the dark, with hardly a pause in its coming,  
Hardly a moment between the two lights, the day and the lamplight;...  
Ships that pass in the night and speak each other in passing,  
Only a signal shown and a distant voice in the darkness;  
So on the ocean of life we pass and speak one another,  
Only a look and a voice, then darkness again and a silence.

*from **Inferno** - by Dante Alighieri (1265-1321) translated by Longfellow*

"Rise up," the master said, "upon thy feet;  
The way is long, and difficult the road."  
The Guide and I into that hidden road  
Now entered, to return to the bright world,  
And without care of having any rest  
We mounted up, he first and I the second  
Till I beheld through a round aperture  
Some of those beauteous things which Heaven doth bear;  
Thence we came forward to rebehold the stars.

## Philip Barnett

After leaving Harrow Country School in 1970, Philip had a successful career in business. He now spends his time as an entertainer, musician, choir director and compère.

Philip gained early performing experience in light opera including Colonel Calverley (Patience), John Wellington Wells (The Sorcerer), Major General Stanley (Pirates of Penzance), King Gama (Princess Ida), Sir Joseph Porter (HMS Pinafore), Lord Chancellor (Iolanthe), Jack Point (The Yeoman of the Guard), Cox (Cox and Box), and Frank (Die Fledermaus).



Career highlights include creating the title role of Dreyfus in a new musical written by Bryan Kesselman, first performed at St Giles Cripplegate in the Barbican, London. Philip sang in the 2007 Channel 4 recording of the BAFTA winning War Oratorio, a new work by Dominic Muldowney. He sang in the Royal Gala celebrating the reopening of the Royal Festival Hall and The Singing Circle in the Paul Hamlyn Hall at the Royal Opera House. [www.entertainingpeople.co.uk/philip.html](http://www.entertainingpeople.co.uk/philip.html)

## Bryan Kesselman

Bryan left Harrow County School in 1977 going on to study singing and piano at the Guildhall School of Music and Drama.



Compositions include the music theatre piece Dreyfus: Prisoner of Devil's Island, and a cantata for chamber orchestra and choir Maccabee for which he received a Millennium Award. He is resident composer for Hatstand Opera, and joint musical director of Entertaining People, originators of the Quiz Cabaret and the Tonic choir.

He has musically directed a number of stage productions including The Mikado, Salad Days, Honk!, Little Shop of Horrors, Follies, and The King and I.

Opera roles include Dr Bartolo (The Barber of Seville); Papageno (The Magic Flute); Macheath (The Beggars Opera); Figaro (The Marriage of Figaro); Dr Malatesta (Don Pasquale); Ko-Ko (The Mikado) and Jack Point (The Yeomen of the Guard). As a soloist, highlights include a performance of Bloch's Avodath Hakodesh (Sacred Service) at St Paul's Cathedral conducted by Yehudi Menuhin and appearing as M. André in The Phantom of the Opera. [www.kesselmanmusic.co.uk](http://www.kesselmanmusic.co.uk)

## Nadine Mortimer-Smith



Soprano Nadine Mortimer-Smith was born in Surrey to Jamaican/Arawak Indian parents and has studied on the opera courses at City Lit and Morley College, as well as with ENO Opera Works at the London Coliseum.

Nadine is currently mentored by the British soprano Dame Josephine Barstow and studies with the Welsh tenor Jeffrey Talbot. In October 2009 Nadine was awarded the prize for the Most Promising Voice at the inaugural Voice of Black Opera Competition, chaired by the legendary Grace Bumbry.

Her professional operatic work has recently involved creating the roles of Alicia, Swaharaga and Lucia in a new opera called Naciketa by Nigel Osborne and Ariel Dorfman with Opera Circus, Opera North and ROH, Dido with Southbank Sinfonia, Countess (Le Nozze di Figaro) with Dartington.

Please see [nadineopera.com](http://nadineopera.com) for further details.

## Jonathan Coad

Jonathan was a pupil at Harrow County from 1969 to 1976, where he had his first opportunities to appear on stage in Gilbert and Sullivan.

Following study at the Royal College of Music he spent seven years in the Choir of Winchester Cathedral. Free-lance work followed with various vocal ensembles, notably the Groupe Vocal de France, before obtaining his first theatrical engagement in 'Fiddler on the Roof' .

He then joined the D'Oyly Carte Opera Company as a member of the chorus, understudying several roles. He was also in the ensemble of 'Candide' at the Old Vic.

Since 1989, Jonathan has been a member of the Chorus of the Royal Opera House, Covent Garden where he has played numerous small roles.



## GUEST CHOIRS

Tonight's performances would not have been possible without the support of singers from two local choirs.

### The Amici Chamber Choir

The Amici Chamber Choir is also celebrating a significant anniversary this year – its 25th – and sends Harrow High School best wishes for its Centenary celebrations. We are one of northwest London's leading amateur choirs. Our repertoire covers both sacred and secular works, from Renaissance church music and madrigals to music of the present day. We give at least three concerts a year, including one in a Central London venue such as St James's Church, Piccadilly and two in the Harrow area, where most of us live. We rehearse in Pinner on Thursday evenings and are always looking for experienced singers to join the choir.



Our next concerts:

Saturday 25th June at 7:30 pm – St. George's Church, Headstone. French music for a Summer evening.

Saturday 26th November at 7:30 pm – St James's Church, Piccadilly, London – 25th Anniversary concert. Bach – Cantata BWV 140: Wachet auf, ruft uns die Stimme  
Handel – Dixit Dominus. [www.amicichamberchoir.org.uk](http://www.amicichamberchoir.org.uk)

### The Tonic Choir

Formed in October 2009 the choir quickly grew and now has over 200 members. Our aim is to have fun through singing a wide range of secular music. We welcome singers aged 16+ irrespective of ability. There are no auditions and you don't have to be able to read music. Our repertoire is broad and includes folk, pop, world music, musical theatre, classical, opera and humorous.



As most members do not read music, we include short tutorials to help demystify all those Italian words and squiggles. We invite guest practitioners to lead workshops, thereby further broadening members' experience. We are fortunate to have already worked with Helen Chadwick and Mary King. [www.tonicchoir.co.uk](http://www.tonicchoir.co.uk)  
STOP PRESS: A new daytime Tonic Choir starts May 9th in Radlett.

## FORTHCOMING CENTENARY EVENTS

'Voices that should be heard' is part of a year-long celebration of the centenary of the School. Then, in 2012, we celebrate the centenary of the Old Gaytonian Association – the school's alumnus organisation.

We would be delighted if you would join us at the events shown below. They all take place at the School during 2011.

- |  |   |
|--|---|
| <b>BBC Radio 4 'Any Questions?'</b>  | Friday, 6 May   |
| <b>Gayton Centenary Lecture</b><br><i>Old Gaytonian, Sir Nigel Sheinwald, British Ambassador to the USA<br/>'From Gayton Road to Pennsylvania Avenue: education, diplomacy and the special relationship'</i>       | Saturday, 21 May  |
| <b>Gayton Centenary Lecture</b><br><i>Old Gaytonian, Sir Paul Nurse, President of the Royal Society<br/>'Great Ideas of Biology'</i>   | Wednesday, 7 September  |
| <b>Centenary Celebration Weekend</b> <ul style="list-style-type: none"><li>- <b>Grand Centenary Dinner</b></li><li>- <b>Exhibition and Tours at the School</b></li><li>- <b>Sunday Cinema and Social</b></li></ul> | Saturday/Sunday 15/16 October<br>Saturday, 15 October<br>Sunday, 16 October<br>Sunday, 16 October |
| <b>Remembrance Day Service</b>   | Friday, 11 November   |

Full details and booking arrangements are given on our website

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

Contact us at

[oga@behamlet.demon.co.uk](mailto:oga@behamlet.demon.co.uk)

