Patron *HRH The Duke of Kent, KG*
Founder: *Caroline Brown*

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

TRUSTEES' REPORT AND ACCOUNTS FOR THE TWELVE MONTHS ENDED 31 DECEMBER 2025

CHARITY INFORMATION 3

THE HANOVER BAND - BACKGROUND AND ETHOS 4

THE HANOVER BAND - BIOGRAPHY 7

TRUSTEES REPORT 8

STATEMENT OF FINANCIAL ACTIVITY 10

BALANCE SHEET 11

NOTES ON THE FINANCIAL STATEMENTS 12

INDEPENDENT EXAMINER'S REPORT 15

CHARITY INFORMATION

Trustees	Laurie Watt David Cooper MBA FCA Stephen Neiman
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Correspondence Address	129 Clive Road London SE21 8DF
Bankers	The Co-operative Bank Plc Metro Bank Plc
Website	www.thehanoverband.com

BACKGROUND AND ETHOS

The Hanover Band was formed in 1980 and since then then its primary objective has been to enable audiences to gain a better feeling for what earlier music sounded like when heard in favourable circumstances. Historical instruments are key to this; as one prominent conductor says, 'they have more colour, shape and less weight than modern instruments. They are more tangy, more piquant. We can play full out with the greatest passion and still sound like Mozart.'

Since musicians work within the medium of sound, the challenge of recreating earlier performances is formidable. Indeed, as Mozart's contemporary Daniel Türk wrote in 1789, 'some musical effects cannot be described; they must be heard.' There is of course a sense in which the entire history of music disappeared before recording was invented during the latter stages of the nineteenth century. Even a large library of musical dictionaries, biographies and analytical tomes cannot do more than hint at how music used to sound. Although such contextual information is useful, one remains only too aware that words are inadequate to communicate certain aspects of art, whether quality of timbre or those tiny differences of emphasis and timing that distinguish a great performance from a merely good one.

An earlier composer's intentions (or even expectations) can be difficult to determine. The Hanover Band draws on a huge variety of historical evidence, including literary sources, archives, treatises, autographs, early editions and iconography. Research into musical style informs its approach to national idioms, articulation, melodic inflection, accentuation, tempo, ornamentation, embellishment and improvisation. It takes rigorous account of conditions and practices in terms of historical pitch, temperament, venues and programmes, orchestral constitution and musical direction. The Band's ethos recognises that the use of period instruments must be complemented by musical understanding, an awareness of social and cultural context, acoustical considerations and concert-giving situations.

Over a decade ago one celebrated critic noted that ‘there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement.’ The Hanover Band, under its inspirational artistic director Caroline Brown has played a major part in bringing about this state of affairs. In the very year of The Band’s foundation The New Grove Dictionary of Music and Musicians (1980) noted how revealing it would be to hear Beethoven symphonies on period instruments but added that ‘the practical difficulties of assembling and equipping such an orchestra would be almost insuperable…’. Within two years The Band had produced an LP of the First Symphony and during the 1980s recorded a complete cycle; it is no cause for embarrassment 30 years later that one reviewer of the time described the disc simply as ‘Beethoven as he would have heard it’. Throughout The Band’s many recordings and concert tours, Caroline has insisted on maintaining The Band’s original pioneering spirit, never succumbing to the ‘standardised’ period style which others have so readily embraced. Indeed, The Hanover Band’s distinctive approach lies well outside Richard Taruskin’s notorious description of period performance as ‘the most modern sound around.’

What are the special qualities of The Hanover Band? 45 years ago there was a general consensus that the ‘authentic’ musician aspired merely to act willingly in the service of the composer, denying any form of glorifying self-expression, attaining this by following text-book rules for ‘scientific method’ with a strictly empirical programme to verify historical practices. These were somehow magically transformed into the composer’s ‘intentions’. Yet Caroline immediately recognised that the craft of music-making must be held in equal balance with the art, even though historical evidence often seems heavily biased in favour of the former.

In a pre-digital age, those precious interactions between composer and performer have been largely lost forever. The artistic aspiration of The Hanover Band has never compromised historical accuracy on the altar of practical expediency, whilst recognising that judicious selection from the plethora of historical evidence does not constitute compromise.

Hearing earlier music as it was performed 'in favourable circumstances' requires a sensitive interpretation of Bach's shortage of players and singers for his weekly service at Leipzig; Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult - culturally, politically and musically. And how are we to react to Mozart's evident delight at a very active audience response during the première of his Paris Symphony?

In interpreting the past, The Hanover Band has demonstrated an artistic integrity that has become all too rare within the realm of historical performance.

Professor Colin Lawson CBE
Director of the Royal College of Music



"The experience was wonderful and it would be great to do more projects like this."



" I enjoyed every minute of it and hope to do it again. Thank you"



"The bass coaches were very nice and told us a lot about period bass playing which is very interesting for me."



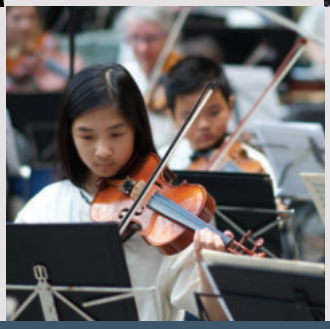
"I have made new friends. I have played new pieces of work and it has forced me to read the music instead of playing by ear"



"Great sound with the orchestra. Nice to play in front of the public"



"The smiles and memories of a musical experience like this last forever!"



"It was good to work with young musicians again. I feel we could do much more."



"What an inspirational event. What an experience for the children."

The HANOVER Band™

nurturing emerging talent

"I really liked meeting the professional musicians and getting the opportunity to chat with them about their careers."



"I liked performing in front of people, giving me a sense that it was special."



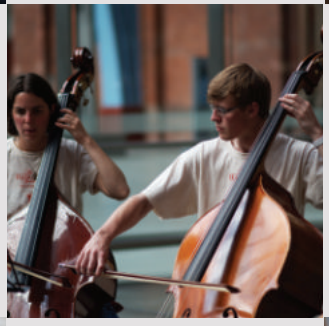
"It was exciting and fun. I would like to do it again sometime."



"Great to see the way that the younger players - especially those with less orchestral experience or perhaps technical ability, rose to the challenge"



"I really valued seeing the young players' interest in the historical instruments"



"It was such an amazing opportunity to play along side professional band members."



"Good to play to a 'real' audience rather than just parents."



"Lovely to see the enthusiasm of the young players collaborating in a public landmark to bring the project to a great finale."



From its inception, The Hanover Band has pushed back the frontiers of period instrument performance, defining its core repertoire as the music of the Hanoverian Era, 1714 to 1901. That bold decision, to pick up the repertoire where most baroque orchestras left off, has allowed The Band to chart a course from the scores of the quintessential Hanoverian, George Frederic Handel and his contemporaries, through Haydn and Mozart, Beethoven and Brahms, all the way to Arthur Sullivan and Edward Elgar, discovering and deploying the performing practices and the original instruments (or replicas of them) from the composers' own time as they go.

Building on nearly half a century of pioneering achievements, The Hanover Band today is one of the UK's most versatile chamber orchestras, as at home in a Bach cantata as a Schumann symphony, presenting works conceived on every scale from the intimacy of the drawing room to the grandeur of the Great Exhibition.

On the way, The Hanover Band has clocked up an impressive range of accomplishments.

Its complete cycle of Beethoven symphonies, the first to be recorded on period instruments, was released to great acclaim in 1988, and the performance materials it commissioned from Jonathan del Mar for this project now form the basis of the go-to Barenreiter edition. Other highlights of its 176-disc recorded catalogue include Lucia di Lammermoor (Mackerras, Sony, "Donizetti's evocative orchestration sounds more impressive than ever", BBC Music Magazine), Handel's Serse (BMG, McGegan, "among the best of Handel opera on disc", BBC Music Magazine), Mozart Horn Concertos (Eastop, Halstead, "Hanover Band sounds terrific", American Record Guide), and many of the Haydn Symphonies (Hyperion, Goodman, "an unmitigated pleasure", International Record Review).

The Hanover Band appears live on many of the world's greatest concert platforms. In its home country, the UK, it appears at venues such as Cadogan Hall, Royal Albert Hall (BBC Proms), Usher Hall, Edinburgh and Bridgewater Hall, Manchester. It has visited most of Europe, including venues such as Concertgebouw Amsterdam, the Haydnfest, Eisenstadt Austria, De Doelen Rotterdam and Berlin's Philharmoniesaal, and has toured throughout North America. Its Carnegie Hall debut was attended by The Band's patron, HRH The Duke of Kent, and Sir David Attenborough, and it subsequently appeared at Lincoln Center New York, Harvard, Princeton Universities and UCLA Los Angeles amongst other venues in the USA, Canada and Mexico.

Sharing its core repertoire with new audiences has always been central to the aims of The Hanover Band. Recent projects have seen The Band embed in schools to support pupils as they prepare for performance and explore their own creative work, at every scale from a single concert with a community choir to a consortium of schools joining The Band on St Pancras station platform in a musical commemoration of the Battle of Waterloo. Through its Nurturing the Next Generation programme, The Hanover Band supports emerging artists as they transition from students to professional performers in the period instrument sphere.

After almost half a century of performing, recording and connecting with audiences, The Hanover Band is looking to "50 and Beyond" with imminent tours including Schubert's "Great" C Major Symphony, Bach's B Minor Mass and Handel's Messiah with Robert Howarth, and a major project already underway with conductor Leon Bosch to record the orchestral oeuvre of Johannes Sperger - an undeservedly neglected contemporary of Beethoven in Vienna - for Chandos.

The Hanover Band has characteristically ambitious plans both for the Beethoven 200 commemoration year, 2027, and The Band's 50th anniversary in 2030. Expect to hear much more soon, as we look to a future unlocking the sounds of the past.

The Trustees present their report and accounts for the year ended 31 December 2025.

The Trustees have informally assessed the major risks to which the charity is exposed and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

Statement of Public Benefit
The Foundation has complied with the Charities Act 2011 requiring the organisation to have due regard to the public benefit guidance published by the Charity Commission. The Foundation's charitable objectives are to educate and inform the public in the performance practices of the 17th, 18th and 19th centuries, via concerts and outreach programmes which are undertaken through the following activities:

1. Expanding educational projects that link historical events and inventions with music. Such projects, under the generic title 'Nurturing the Next Generation', give opportunities to young students to engage in tutorials, courses and performances with members of The Hanover Band;
2. Encouraging attendance at concerts by children and young adults through a subsidised ticket scheme, and, where practicable, encouraging young students to attend rehearsals and engage with the players on a one-to-one basis;
3. Organising regular courses and workshops in music of the 17th-19th centuries for our audiences;
4. Performing baroque and classical repertoire in key supported communities in London and the South East;
5. The development of The Hanover Band record label, firstly by licensing Hanover Band recordings from the back catalogue and also through recordings for release on the new label;
6. Developing further The Hanover Band as an organisation of artistic excellence and ambitious vision.

Charity Structure and Risk
There are currently three Trustees who govern the charity and meet quarterly. Their duties, inter alia, include the assessment of artistic and financial plans to ensure that they are consistent with the Charity's objectives; and the evaluation of risks facing the Trustees in pursuing their aims.

The day-to-day administration of the charity is undertaken on a voluntary basis by the Chief Executive Officer and his team who conduct the charity's affairs, within the framework and budget set by the Trustees. The Trustees have resolved to broaden the skill base of the Board and have also appointed a separate advisory Development Board. Their primary responsibility is the identification and delivery of medium and long-term funding to enable the expansion of the orchestra's performance, recording and education activity.

Induction of New Trustees
As part of the process of induction of a new Trustee, consideration is given to their skills, knowledge and experience needed for the effective governance of the charity. New Trustees are given a copy of the trust deed, latest report and accounts, appraised of the application of the charitable objectives and advised of their legal obligations as laid down by statute.

Financial Review
The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities.

All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

The Statement of Financial Activities is shown on page 8. Total income for the year was £178,805 (2023: £214,856), and net surplus was £166,925 (2023 £32,725).

The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and, where necessary, have relied on borrowings to assist cash flow.

2025 was again a significant year of rebuilding, regularly reviewing finances and improving governance, procedures and sustainability in an era of uncertainty for the Charity and the classical music industry. As part of that process the Trustees are in the process of merging the activities of The Hanover Band Foundation with a newly formed Charitable Incorporated Organisation (CIO).

In order to mitigate the effect of the previous 36 months' loss, we have reduced the number of concerts and have moved our attention from promoting our own concerts to seeking new partnerships with those organisations that would engage the orchestra both for live performances, education projects and recordings.

While the Trustees confirm that the Charity's assets, together with pledged income, are available and are adequate to fulfil the Foundation's obligations, we also acknowledge the need to establish a robust reserve policy. Without the support of the musicians the charity engages (albeit on short-term, self-employed contracts) we would not have been able to continue to operate. I pay tribute to those musicians, many of whom have donated their fees or have suffered delays in payment during this difficult, but manageable period.

During the year, we have had the pleasure of working with Dulwich College, The Royal Naval College Greenwich, The Crouch End Chorus, The City of London Choir, The London Chamber Music Society and the Canterbury Cathedral Choir. We have signed a recording contract with Chandos Records and Conductor/Musicologist Leon Bosch to record the works of Sperger (a prolific composer of the early eighteenth century), and the charity has engaged with new management at Hennessy Brown Music (HBM) who have taken on the management of external concerts for the Charity.

Looking to the future, we will be announcing the appointment of a Principal Director, who will also be responsible for Artistic Planning from August 2027.

The Charity does not employ administrative staff but continues to rely on volunteers, hence I am indebted to my co-trustees, who spent an infinite amount of time ensuring that the Charity can operate and deliver its objects. The rebuilding (since the devastating effects of Covid on our work) is not complete yet, but we have turned a corner and can look forward to the Orchestra's continued success as we approach its fiftieth season in 2029/30.

Laurie Watt
Chairman
27th October 2026

STATEMENT OF FINANCIAL ACTIVITIES

	General Funds	2025 £	2024 £
INCOME			
Voluntary donations		178,805	128,219
Event and engagement income		0	113,637
Grant Income	-	-	-
Total Income		**178,805**	**241,856**
EXPENDITURE			
Charitable expenditure		(4,523)	150,150
Administrative expenditure		10,474	47,921
Bank Charges and Interest		5,929	10,660
Total Expenditure		**11,880**	**209,091**
Net (deficit)/income		166,925	32,765
Net movement in funds		166,925	32,765
Total funds brought forward		(45,414)	(78,179)
Total funds carried forward		**121,511**	**(45,414)**

NOTES TO THE FINANCIAL STATEMENTS
BALANCE SHEET AT 31 DECEMBER 2025

	2025	2024
FIXED ASSETS	**£**	**£**
Intangible Assets	21,000	21,000
Computer Equipment	2,000	2,666
	23,000	**23,666**
CURRENT ASSETS		
Stocks and Goods for Resale	30,865	30,865
Debtors	226,959	45,039
Cash at Bank	1,667	-9,789
	259,491	**66,115**
CURRENT LIABILITIES	**148,711**	**-127,150**
Net current(liabilities)/assets	**110,780**	**-37,369**
Total assets less current liabilities	**133,780**	**-37,369**
LONG TERM LIABILITIES		
Loans greater than 1 year	12,268	-8,045
TOTAL ASSETS LESS TOTAL LIABILITIES	**121,512**	**-45,414**
CAPITAL AND RESERVES		
Brought Forward	-45,414	-78,178
Surplus/Deficit for the Year	166,925	32,764
General Funds	121,511	-45,414
Restricted Funds	-	-
TOTAL FUNDS	**121,511**	**-45,414**

The financial statements were approved by the Trustees and authorised for issue on 27th October 2026 and signed on their behalf by:

Laurie Watt
Chairman

Stephen Neiman
Trustee

NOTES TO THE FINANCIAL STATEMENTS

1. **Principal accounting policies**

Basis of accounting

The financial statements have been prepared in accordance with applicable law and UK Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations and grants are accounted for on receipt or when receivable from donors who have pledged with reasonable certainty, at the estimated value of investments donated, or the actual value of cash donated. Project grants are accounted for either upon receipt or when in the case of a specific project grant crossing two or more financial years the project grant shall be recognised at the beginning of the project planning by the charity and recognised in the Statement of Financial Activities. Other voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and payable grants are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic life of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	Nil
Equipment & fittings	20% straight line basis
Computers & peripherals	20% straight line basis

Reserves

The charity holds reserves to fund future charitable activities and grants in furtherance of the charitable objectives.

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2025

2. Charitable Expenditure	Unrestricted funds £	2025 £	2024 £
Event Costs	-5,273	-5,273	65,771
Artists' Fees	0	0	83,789
Education Projects	0	0	0
Recording Costs	0	0	0
Fundraising Costs	750	750	950
		-4,523	**150,510**

3. Administrative Expenses	2025 £	2024 £
	0	10,736
Rent and Rates	5,600	7,452
Wages and Salaries	38	4,432
Staff Training and Welfare	0	0
Pension Payments	0	90
Telephone and Communication	0	3,321
Advertising and Leaflet Distribution	0	10,678
Travel and Subsistence	383	301
Printing, Postage and Stationery	97	1,024
Repairs and Maintenance	0	88
Depreciation	667	862
Insurance	78	1,783
Accountancy and Legal	2,035	2,795
Computer and Website Costs	268	1,485
Subscriptions and Conference Costs	0	0
Social Security Payments	0	0
Entertainment	1,308	2,073
	10,474	**47,921**

4. Financial and Governance Expenditure:	2025 £	2024 £
Bank Charges	50	725
Bank Interest	77	3,309
Other Interest	5,400	6,088
Bounce Back Loan Interest	402	538
Independent Examiners' Fee	0	0
	5,929	**10,660**

5. Debtors	2025 £	2024 £
Debtors and Accrued Income	1,665	5,000
Other Debtors	15,109	21,539
Loan to HB Promotions Ltd	211,851	0
	228,625	**26,539**

6. Creditors: amounts falling due within one year	2025	2024
	£	£
Trade Creditors	60,486	24,644
PAYE/NIC	65,850	93,944
Sundry Creditors and Accruals	3,000	1,500
Bank Overdraft	8,125	7,062
Loans	11,250	0
	148,711	**127,150**

7. Creditors: amounts falling due after one year	2025	2024
	£	£
Loans greater than one year	12,268	8,045
	12,268	**8,045**

A "Covid Bounce Back" Loan of £42,000 was received in May 2020 and increased by a further £8,000 in December 2020.
The Foundation has taken advantage of the Pay as you Grow Scheme and extended the term of the loan for a further four years.
The minimum repayable within the next year is £2,895 (2024 £8,400)

8. Fixed Assets	Music	Equipment	Total
Cost	£	£	£
Brought Forward	21,000	14,920	35,920
Additions	0	0	0
Disposals	0	0	0
Carried Forward	**21,000**	**14,920**	**35,920**
Depreciation			
Brought Forward	0	12,254	12,254
Charge for the period	0	666	666
Estimated Disposal	0	0	0
Carried Forward	**0**	**12,920**	**12,920**
Net book value			
at 31 December 2025	**21,000**	**2,000**	**23,000**
at 31 December 2024	**21,000**	**2,666**	**23,666**

All fixed assets are held in furtherance of the charity's objects.

9. Analysis of fund balances: movement in resources

	1st January 2025	Incoming	Outgoing	31 December 2025
	£	£	£	£
Unrestricted General Funds	**-45,414**	**178,805**	**-11,880**	**121,511**

10. Registered Charity
The Hanover Band is registered in England (no 1138061) with the Charity Commission of England and Wales. The Charity is not liable to tax.

11. Related Party Transactions
The productions of concerts and events are managed and administered by HB Promotions Ltd (Company No 09488841). The Charity is intending to form a Charitable Incorporated Organisation.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES ON THE UNAUDITED ACCOUNTS OF THE HANOVER BAND FOUNDATION

Respective responsibilities of trustees and examiner
I report on the accounts for the year ended 31 December 2025 set out on pages 8 to 11. The charity's trustees are responsible for the preparation of the financial statements. The charity's trustees consider that an audit is not required for this year (under section 144 of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

Basis of independent examiner's statement
It is my responsibility to

- examine the financial statements (under section 145 of the 2011 Act),
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act), and
- state whether matters have come to my attention.

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records.

It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement
No matter has come to my attention:
(1) which gives me reasonable cause to believe that in any material respect the requirements
    - to keep accounting records in accordance with section 130 of the 2011 Act; and
    - to prepare financial statements which accord with the accounting records and to comply with the accounting requirements of the 2011 Act have not been met; or
(2) to which, in my opinion, attention should be drawn to enable a proper understanding of the financial statements to be reached

Richard James FCA (Retired)
27th October 2026

The HANOVER Band™

Patron *HRH The Duke of Kent, KG*
Founder: *Caroline Brown*

FORTHCOMING CONCERTS

SATURDAY 29TH AUGUST 2026 - 7.00pm
St Nicholas Church Arundel

BEETHOVEN Coriolan Overture in C minor
MOZART Symphony No 5 in Bb
HAYDN Trumpet Concerto in Eb
SCHUBERT Symphony No 9 in C

SATURDAY 5TH SEPTEMBER 2026 - 7.30pm
Malvern Festival Theatre Great Malvern

BEETHOVEN Coriolan Overture in C minor
MOZART Symphony No 5 in Bb
HAYDN Trumpet Concerto in Eb
SCHUBERT Symphony No 9 in C

SUNDAY 8TH NOVEMBER 2026 – 7.00pm
Centenary Hall Benenden School Cranbrook Kent

MOZART Divertimento in D K167a
MOZART Clarinet Concerto in A
MOZART Requiem in D minor

FRIDAY 18TH DECEMBER 2026 - 7.00pm
Hospital of St Cross Winchester

HANDEL Messiah

Hanover Band Chorus
Phillipa Hyde *Soprano*, Bradley Smith *Tenor*,
Director Robert Howarth

SATURDAY 19TH DECEMBER 2026 - 7.30pm
G Live London Road Guildford

HANDEL Messiah

Hanover Band Chorus
Phillipa Hyde *Soprano*, Bradley Smith *Tenor*,
Director Robert Howarth

MONDAY 21ST DECEMBER 2026 - 7.30pm
Kings Place 90 York Way London

HANDEL Messiah

Hanover Band Chorus
Phillipa Hyde *Soprano*, Bradley Smith *Tenor*,
Director Robert Howarth

SATURDAY 6TH MARCH 2027 - 7.00pm
Canterbury Cathedral Canterbury

BACH St Matthew Passion

Canterbury Choral Society and CCS Youth Choir
Jimmy Holliday *Christus*, Nicholas Madden *Tenor*
Conductor Richard Cooke

SATURDAY 13TH MARCH 2027 - 7.00pm
Greyfriars Church Reading

BACH B Minor Mass

Reading Bach Choir
Conductor Daniel Mahoney

SUNDAY 21ST MARCH 2027 - 7.30pm
St John's College Cambridge

BACH B Minor Mass

Fairhaven Singers
Alexandra Kigell, Eleanor Cramer, David Allsopp,
Sebastian Hill, Alex Ashworth
Conductor Ralph Woodward

MAUNDY THURSDAY MARCH 25TH 2027 - 7.30pm
Kings Place 90 York Way London

BACH B Minor Mass

Hanover Band Chorus
Soloists to be announced
Director Robert Howarth

GOOD FRIDAY, MARCH 26TH 2027 - 7.00pm
St Nicholas Church Arundel

BACH B Minor Mass

Hanover Band Chorus
Soloists to be announced
Director Robert Howarth

SATURDAY 10TH APRIL 2027 - 7.30pm
Cadogan Hall London

BEETHOVEN Symphony No 1
CHERUBINI Requiem
BEETHOVEN Equali for 4 Trombones

Wimbledon Choral Society
Soloists to be announced
Conductor Daniel Mahoney

WEDNESDAY 28TH JULY 2027 - 7.30pm
Three Choirs Festival Worcester

The HANOVER Band™

All tickets and further information are available from: www.thehanoverband.com
or by phone on: **0333 666 3366**

Concerts are managed by HB Promotions Ltd on behalf of The Hanover Band Foundation