

November 7 and 10 at Round Hill Community Church and the Greenwich Historical Society. The program moves from Baroque precision to modern invention, tracing how music has reflected changing ideas of sound and expression.

The ensemble—drawn from principal musicians of the Greenwich Symphony—has

try to play together in chamber rooms and share music more directly with the community. More than fifty years later, that closeness remains the point. Their concerts take place in churches and civic spaces where audiences sit only a few feet away, hearing every breath and bow stroke.

This second program of

Quartet No. 11 in F minor, Op. 95 follows—a compact, storm-tossed experiment written as his hearing failed. Britten's Phantasy Quartet, composed when he was nineteen, brings youthful intensity and lyric unease. The concert ends with Amy Beach's Theme and Variations for Flute and

show what chamber music does best: reveal the structure of cooperation. With no conductor and nowhere to hide, each musician listens, adjusts, and responds. The result is not grand spectacle but direct exchange—music as conversation rather than display.

Together these works canonical works with those less often heard, keeping their programming both imaginative and familiar.

Heinichen's polished counterpoint, Beethoven's compressed force, Britten's restless imagination, and Beach's lyrical conviction form a program that honors tradition while reaching forward. For

focus and quiet. The Chamber Players perform Sunday, November 9 at 3 p.m. at Round Hill Community Church, 395 Round Hill Road, and Monday, November 10 at 7:30 p.m. at the Greenwich Historical Society, 47 Strickland Road, Cos Cob.

Tickets and information: chamberplayers@outlook.com

Requiem in Full Light at St. Barnabas

Few works in Western music are as consoling—or as unflinchingly human—as Johannes Brahms' *Ein deutsches Requiem*. Written not as a mass for the dead but as a meditation for the living, its quiet insistence on empathy felt especially vital in a community that values presence, gratitude, and shared experience. On Sunday, October 26, that empathy filled the radiant

concrete and glass of St. Barnabas Greenwich, as the church's choir, chamber orchestra, and soloists under the direction of Marnus Greyling performed what Brahms once called "a requiem for humanity."

It was a fitting phrase for the setting. St. Barnabas—an architectural landmark of mid-century modernism—seemed designed to hold both grief and grace. Its

long, clean lines and vaulting light turned sound into something almost tactile. When Brahms' opening bars unfurled—"Blessed are they that mourn"—the listener did not just hear consolation but felt it, the way light fills a room after a storm.

The program paired the Requiem with Gustav Mahler's *Ich bin der Welt abhanden gekommen* ("I am lost to the world"), from his

Rückert Lieder. If Brahms offered solace, Mahler offered surrender. His song, with its slow, dissolving calm, drifted between life and afterlife. Together, the two works formed an emotional diptych: one for those left behind, the other for the one who has already gone.

Soprano Mary McCue and baritone Kevin Ray anchored the performance, lending it the intimacy both composers

demand. Brahms' score resists grandeur—it is written in German, not Latin, and speaks in a language closer to home than to heaven. His vision of redemption is secular in the deepest sense: not through ritual, but through shared humanity.

The irony of a requiem is that it affirms life. Brahms, who lost his mother while writing it, knew as much. "Blessed are they

that mourn," he wrote—not because mourning is noble, but because it binds us together. On an autumn afternoon in Greenwich, that promise was made audible once more, the notes of Brahms and Mahler mingling with light, with breath, and with the quiet recognition that to listen is, perhaps, the purest form of remembrance.