



**Let us Garlands Bring: A Musical
Celebration of Shakespeare**

**St Andrew's Church
Maple Road
Surbiton
KT6 4DS**

**5 March 2016
7.30 pm**

£2.00



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fundraising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8949 5253 for more information and arrange to come to a rehearsal.

~~ NEXT KCS CONCERT ~~

2nd July 2016 at 7.30 pm

Handel's Solomon

Anna Devin and Máire Flavin - Sopranos

James Laing - Countertenor and Anthony Gregory - Tenor

The Purcell Orchestra

Andrew Griffiths - Conductor

St Andrew's Church, Maple Road, Surbiton KT6 4DS

For further details contact the Box Office on 020 8942 2275

If you would like advance notice of concerts by email, please phone 020 8942 2275 or email info@kingstonchoralsociety.org.uk



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off your mobile phone
before the performance!**



~~ PROGRAMME ~~

Thomas Linley Jnr: *Shakespeare Ode* (excerpts)

O Guardian of that sacred land (Chorus)

Be Shakespeare born (Chorus)

Some drive the clam'rous owl away (Chorus)

But oh! What sudden gloom (Recit)

Fearful observer: See through the glimmering darkness (Recit)

What howling whirlwinds (Chorus)

Fearful observer: Whither ye beldames do ye roam? (Air)

The tempests cease (Chorus)

Yet, fancy, once again (Chorus)

Vaughan Williams: *In Windsor Forest*

The Conspiracy

Drinking Song

Falstaff and the Fairies

Wedding Chorus

Epilogue

~~ INTERVAL ~~

Finzi: *Let Us Garlands Bring*

Come Away, Come Away, Death

Who is Silvia?

Fear No More the Heat o' the Sun

O Mistress Mine

It Was a Lover and His Lass

George Shearing: *Songs and Sonnets from Shakespeare*

Live with me and be my love

When daffodils begin to peer

It was a lover and his lass

Spring

Who is Silvia?

Fie on sinful fantasy

Hey, ho, the wind and the rain

Thomas Linley, the Younger (1756–1778) - Shakespeare Ode

The Linleys were the most important and influential family of musicians in 18th century Bath. Thomas Linley the elder was the son of a builder and carpenter who had moved to Bath to take advantage of the building boom in the late 1740s. He became a harpsichordist, singing teacher and composer, and started to direct concerts there, taking over management of the Bath Assembly rooms in 1766. He had a large family who were talented musicians. His three daughters, Elizabeth, Mary and Maria, were gifted singers, Thomas junior played violin from an early age, whilst Samuel played the oboe, Ozias the organ, and William composed glees and songs. The music historian Charles Burney visited when the children were young and he described the family as "a Nest of Nightingales".

Thomas the younger was born on 7th May 1756 and showed his prodigious musical talent at an early age. One contemporary commentator wrote that he "gave such early and strong passion for music, as determined his Father to fix him in that Profession; and accordingly, the stripling studied the Rudiments of Music under his father, ...and was, by the tuition of his Parent, perfectly grounded in both Theory and Practice".

In July 1763, aged only 8, Thomas gave his first concert, playing a violin concerto. He also began music lessons with William Boyce (1711-1779) and started to compose. In 1767 Thomas and his sister Elizabeth, appeared at Covent Garden Opera House in the masque *The Fairy Favour* by Thomas Hull. An article in the *Lloyds Evening Post* reported "Nor can enough be said of the little boy, who plays the part of Puck; his singing, playing on the violin, and dancing the hornpipe, are all beyond expectation, ...in one, who must be considered a child."

In 1768, aged 12, Thomas went to Florence for three years to study with the violinist Pietro Nardini (1722-1793). Whilst in Florence he met Mozart, his exact contemporary. Leopold Mozart mentioned the meeting in a letter to his wife Anna Maria in Salzburg: "In Florence we found a young Englishman who is a pupil of the famous violinist Nardini. This boy, who plays absolutely beautifully, and has Wolfgang's height and age, came to the house of the learned poetess Sgr. Corelli, where we happened to be visiting on the recommendation of M. L'Augier. The two boys took turns performing all evening while constantly embracing one another. The next day, the little Englishman, a most charming boy, brought his violin to where we stayed and played all afternoon with Wolfgang accompanying him on the piano.....Little Thomaso accompanied us home and wept the bitterest tears because we were leaving the next day".

Charles Burney met the Linleys the following year and remarked that "The 'Tommasino', as he is called, and the little Mozart, are talked of all over Italy, as the most promising geniuses of this age".

On his return to Bath in 1771, at the ripe old age of 15, Thomas resumed lessons with William Boyce and became Bath's leading violinist. Between 1771 and 1776 he composed 20 violin concertos for performance at Drury Lane and his first large-scale work, *Let God Arise*, was performed in 1773 in Worcester. Unfortunately a significant amount of Linley's compositions have been lost, many in the Drury Lane Fire of 1809. The surviving works show his gift for melody and counterpoint and musical imagination.

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Linley composed violin sonatas and concertos as well as choral works, and provided most of the music for his brother-in-law Richard Brinsley Sheridan's opera *The Duenna* (1775). Among his surviving works are an *Ode on the Spirits of Shakespeare*, the *Lyric Ode* (1776), set to a text by his fellow-Bathonian French Laurence and an oratorio entitled *The Song of Moses*. Linley also assisted his father and their works (cantatas, madrigals, glees, elegies and songs) were published together in two volumes.

In 1778 he was staying with his sister Elizabeth at Grimsthorpe Castle, Lincolnshire as guests of the Duke of Ancaster and his family. He went out on the lake and was caught in a storm. His boat overturned and, whilst swimming ashore, Linley drowned. The *Morning Chronicle* on 11th August reported "...he remained under water full forty minutes, so that every effort made to restore him to life proved ineffectual. This accident has deprived the profession to which he belonged of one its principal ornaments, and society of a very accomplished and valuable member". He was buried at Edenham Parish Church.

The actor, playwright and theatre manager David Garrick (1717-1779) was almost single-handedly responsible for starting the Shakespeare "Industry". He had reignited interest in the plays with his new, naturalistic style of acting, he corrected some of the more obvious errors in the texts, and put forward the idea of Shakespeare as the national bard. In 1769, he arranged a three day Shakespeare Jubilee festival in Stratford-upon-Avon. The Jubilee opened with the firing of 30 cannons, and the ringing of church bells. On the second day a new statute was unveiled at the Town Hall, and for the third day a grand Pageant was planned, but had to be called off because of heavy rain. An unusual feature of the festival was that none of Shakespeare's plays was actually performed, though there were other poets' tributes to the bard, and most of the tributes were musical.

It was in the aftermath of this Jubilee, and in the atmosphere of Shakespeare idolatry, that Thomas Linley's *Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare*, to give it its full title, was composed. It received its première at the Drury Lane theatre on 20 March 1776, and was very well received. The *Morning Chronicle* next day reported that the work "must be allowed to be an extraordinary effort of genius in so young a man".

The text was written by the French Laurence (1757-1809), a fellow inhabitant of Bath. It owes more to the poetical style of John Milton than Shakespeare. Part one begins by addressing the *guardian of the sacred land of Avon*, and announces Shakespeare's birth. Then the *Spirit of Avon* calls on Jove to explain how the infant Shakespeare was entrusted to her care. Shakespeare's youth is described and then the fairy world of *A Midsummer Night's Dream* is evoked. In Part two we find ourselves in the horror-stricken world of *Macbeth*, complete with howling whirlwinds. The bass soloist becomes the *Fearful Observer* to the deeds of the witches in the gloomy cavern. The dawning of day brings peace of mind and an end to the tempests, whilst the final chorus calls on Fancy to *give another Shakespeare to our isle*.

The music shows several influences, including Purcell (1559–1595) in the first and last choruses (*O Guardian of that sacred land* and *Yet, fancy, once again*), Handel (1685-1759) in some of the airs, Thomas Arne (1710-1778) and JC Bach (1735-1782). Linley's own voice can be heard in *What howling whirlwinds*, which looks forward to the romantic era and the music of Weber (1786-1826), Mendelssohn (1809-1847) and Berlioz (1803-1869).

Ralph Vaughan Williams (1872–1958) - In Windsor Forest

Vaughan Williams was born in the Cotswold village of Down Ampney, Gloucestershire in 1872, where his father was the vicar. He was born into a privileged family; his mother was the great-granddaughter of the potter Josiah Wedgwood, and a great-niece of Charles Darwin. On the death of Vaughan Williams' father in 1875 his mother took him to live with her family at one of the Wedgwood family homes in Leith Hill Place, near Dorking.

Vaughan Williams' interest in music became evident early on; he played the violin, viola, piano and organ before deciding he wanted to compose. He went to the Royal College of Music and studied under Stanford and Charles Wood, and then went on to Trinity College, Cambridge, for three years to read history.

After his degree he returned to the Royal College of Music to study composition with Parry, where he made friends with Leopold Stokowski and Gustav Holst. Stokowski was later very active in introducing America to Vaughan Williams' symphonies. He conducted the first recording of the sixth symphony in 1949, and the US première of the ninth symphony in 1958. Holst became a close friend and they would read through each other's works, offering constructive criticism.

It was not until Vaughan Williams was 30 that he published his first piece of music, *Linden Lea*. At this time he was taking lessons with Max Bruch in Berlin, as well as lecturing and editing music, including *The English Hymnal* and *The Oxford Book of Carols*. He also began to show an interest in folk music. He was among the first to go out into the countryside and record the native folksongs. He was fascinated by their beauty and simplicity and started to incorporate them into his music. In 1908 he went to Paris to study orchestration with Ravel. In 1910 he had his first major success with *Fantasia on a Theme by Thomas Tallis*. Its familiarity to us these days belies its originality at the time it was written.

At the outbreak of World War I, Vaughan Williams enlisted as a private in the Royal Army Medical Corps. He served as stretcher bearer in France and Salonica and the carnage affected him deeply. In 1917 he joined the Royal Garrison Artillery and was again posted to France. The noise from the artillery affected his hearing, causing him to suffer from severe hearing loss in his old age.

After the war Vaughan Williams returned to the Royal College of Music as Professor of Composition and occupied the leading position as the musical successor to Elgar. He married twice. His first wife, Adeline, died in 1951 aged eighty, after suffering from crippling arthritis. His second wife, the poet Ursula Wood, became his personal assistant and advisor, provided texts for him and she later wrote his biography. Vaughan Williams died in 1958 in London and his ashes are buried in Westminster Abbey.

In 1913 Vaughan Williams spent a year as the music director of a Shakespeare festival in Stratford-upon-Avon. This kindled a desire in him to write an opera based on a Shakespeare play and he chose *The Merry Wives of Windsor* as his source. He called his opera *Sir John in Love*. He was aware of the existing operas based on this play: Otto Nicolai's *Die Lustigen Weiber von Windsor*, Gustav Holst's *At the Boar's Head* and Giuseppe Verdi's comic masterpiece *Falstaff*.

Undaunted, Vaughan Williams wrote his own libretto, and chose to emphasise the love interests between the characters. He poured some of his most lyrical music into *Sir John*. The première was held at the Parry Opera Theatre, Royal College of Music on 21st March 1929 but had to wait until 1946 for its first professional performance. Subsequent performances have been very rare, and it remained unstaged in the UK between 1958 and 2006.

In 1931 Vaughan Williams decided to extract five sections from the opera and create a cantata for chorus and orchestra called *In Windsor Forest*. He supplemented the text with poems by some of Shakespeare's contemporaries: John Still (c. 1543 – 1608), Thomas Ravenscroft (1588 – 1635), John Lyly (1554 – 1606), Ben Jonson (1573 – 1637), Thomas Campion (1567-1620) and Philip Rossiter (1568-1623).

The play tells of the aging Falstaff's attempt to seduce the wives of two prominent Windsor citizens, Mrs. Ford and Mrs. Page, in order to get to their money. The women are aware of what is happening, and play along in order to exact their revenge and expose Falstaff as a lecher. There is a secondary plot concerning the comical antics of a pair of would-be suitors for the hand of Anne Page. In the end, Anne Page marries her true-love, a poor young gentleman named Fenton. Falstaff is made a laughing stock, and then he is reconciled to the group.

There will be a collection on behalf of the Mayor's Charitable Trust,
which is supporting the Kingston Hospital Dementia Appeal

The Conspiracy: The text is from *Much ado about nothing* (Act II, Scene 3) when the merry wives, Mrs Ford and Mrs Page, aided by their friend Mrs Quickly, plot their revenge on Falstaff. Marked *Allegro* it is in E minor for woman's voices, this movement is celebratory and exuberant.

Drinking Song: The text comes from the play *Gammer Gurton's Needle* by John Still. Falstaff and his companions, returned from a thieving expedition, are celebrating in the Garter Inn. Marked *Allegro pesante* it is in A minor for male voices. This movement has a rollicking and witty folksong feel to it.

Falstaff and the Fairies: The text is an amalgamation of three sources: *The Merry Wives of Windsor*, Act V, Scene 5), *The Elves' Dance* by Thomas Ravenscroft, and *Fairy Revels* by John Lyly (1554-1606). It is midnight and the ladies lure Falstaff to Herne the Hunter's Oak in Windsor Forest. They pretend to be fairies and spirits who proceed to assault Falstaff. Marked *Allegretto* it is in E flat major for mixed voices. This movement moves along swiftly, and becomes, by turns, playful, mysterious and menacing.

The Wedding Chorus: The text is from *The Triumph of Charis* by Ben Jonson. At the end of the play Anne Page marries Fenton. The young men pull a flower-decked cart with the young couple on board and everyone celebrates. Marked *Andante moderato* it is in E flat major for mixed voices. This movement is the only slow movement and provides the musical climax of the work. It features a lovely, rich theme in Vaughan Williams' post-Romantic vein.

Epilogue: The text is by Philip Rossiter and Thomas Campion from their *Book of Airs*. Falstaff leads the final chorus summing up that "all the world is but a play." Marked *Moderato maestoso* it is in B flat major for mixed voices. This movement is noble, majestic and provides a suitably joyous ending to both the opera and the cantata.

Gerald Finzi (1901–1956) - Let Us Garlands Bring

Gerald Finzi was born in London on 14th July 1901. His parents were both Jewish émigrés, however Finzi grew up an agnostic. He was one of five children, but he recalled feeling like a stranger in his family, and having an unhappy and solitary childhood. His father died when he was seven and the family moved to Harrogate, Yorkshire where he was educated privately.

In 1914 Finzi started music lessons with Ernest Farrar (1885–1918), a former pupil of Stanford, and a genial, sympathetic teacher of the English pastoral school of composition, with whom Finzi got on very well. When Farrar was called up to serve with the Devonshire Regiment in 1918, Finzi had to go the 20 miles to York Minster to take lessons with organist Edward Bairstow (1874-1946). Bairstow was a much stricter teacher than Farrar, but Finzi's time in the organ loft had a lasting effect on him.

Finzi was no stranger to the fragility of life. By the age of 17 he had experienced the death of his father, of his first music teacher Farrar, who died at the Battle of Epehy Ronssoy soon after being called up to the Western Front, and of his three brothers, one of whom committed suicide. When, in 1922, the family moved to Painswick in Gloucestershire, the tranquillity enabled Finzi to compose, and his first compositions, songs to Hardy texts, were performed in London to favourable reviews.

In 1925, the conductor Adrian Boult suggested that Finzi should go to London and study counterpoint with Reginald Owen Morris (1886-1948), one of the outstanding teachers of the interwar period. The family moved to London and Finzi met many of the important composers of the time, including Edmund Rubbra, Arnold Bliss, Gustav Holst, Howard Fergusson, with whom he had a life-long friendship and his hero Ralph Vaughan Williams. Vaughan Williams got Finzi a teaching post at the Royal Academy of Music (1930-33).

Finzi never felt comfortable in London, and after he married Joyce Black in 1933, they moved to Aldbourne, Wiltshire. Here he was able to compose and indulge his other passions. He collected a huge library of over 700 books of music, poetry and philosophy. Finzi's tastes in literature extended to Thomas Traherne, and the metaphysicals, as well as Thomas Hardy, William Wordsworth and William Shakespeare, all of whose poetry he would set to music.

He also grew apples, having an orchard with over 400 varieties of apple, and was instrumental in saving several rare varieties from extinction.

The outbreak of war delayed the première of his cantata *Dies natalis*, Op. 8, which had been planned for the Three Choirs Festival that year. Had it gone ahead it could have established him as a major English composer. He opened his house to refugees from Germany and Czechoslovakia, much to the consternation of his neighbours. He worked for the Ministry of War Transport, an administrative job that was not very onerous. It also affected his mental state. He was so full of anguish that he was unable to settle down and compose anything. In 1943 he suffered a complete collapse and was sent home from work on a month's sick leave.

Things improved greatly after the war. In 1946 Finzi was commissioned by the Reverend Walter Hussey to write a piece for the Chichester Festival and by the BBC to write the incidental music for a broadcast of *Love's Labour's Lost*. The deadline for the BBC piece was only three weeks. For a man who was used to gestating his works over decades, and revising and refining them, it proved taxing, but it also seemed to free him up, and provide him with a compositional fluency that fuelled a spate of works. He wrote some of his best known works during this last decade.

Finzi had a frail constitution and, in 1951, he was diagnosed with Hodgkin's Disease, a form of leukaemia which, at that time, was untreatable. He was told he had, at most, ten years to live. In 1956, after a visit with Ralph and Ursula Vaughan Williams to Gloucester for the Three Choirs Festival, they went to visit Chosen Hill. They were invited into the village church warden's house, though they were warned that one of his children had chicken pox. Finzi had forgotten that he had not had the childhood illness and, due to the weakened state of his immune system, he developed shingles, which turned into chicken pox and progressed to become a "severe brain inflammation". He died in the Radcliffe Infirmary in Oxford, on 27 September, the night after the first radio performance of his last work, the *Cello Concerto in A minor*, Op. 40.

Finzi's *Let us garlands bring* Op. 18, comprises five settings of Shakespearean songs. It was written for the 70th birthday concert of Ralph Vaughan Williams on 12th October 1942. It was performed at the National Gallery lunchtime concert on that day in the version for baritone and piano with Robert Irwin and Howard Ferguson. A string arrangement was quickly prepared, and performed on the 18th October, again with Robert Irwin and the BBC Symphony Orchestra conducted by Clarence Raybould.

Come Away, Come Away, Death: The text is from *Twelfth Night* (Act II, Scene 4). This song is in B flat minor and marked *Lugubre*. With its heavy, ominous tread in the piano left hand, it has a dirge-like feel. The mood lightens when we get to *I am slain by a fair cruel maid* as we move to D major, perhaps this death is not so fatal after all. However, the ominous feeling returns and the song ends with open fifths in the piano accompaniment. Of particular note is the way that Finzi highlights the important words: through the descending seventh on 'death', the skilful use of jarring dissonances or through the expressive melisma on 'weep'.

Who is Silvia?: The text is from *Two Gentleman of Verona* (Act IV, Scene 2). This provides a complete contrast to the first song. It is in F major and simple ternary form, with light dancing feel.

Fear No More the Heat o' the Sun: The text is from *Cymbeline* (Act IV, Scene 2) and is a meditation on the passing of time. This is the emotional heart of the work and, whilst the other songs were newly written for the cycle, this was started in 1930. It is in B flat major and marked *Grave*. Despite its *Sarabande* rhythm it is filled with the bitter ache of regret. Vaughan Williams declared that the gentle melody was one of the finest ever written. The character changes dramatically in the final stanzas. We move to B flat minor, and the accompaniment becomes static. The soloist recites his words over a barely moving accompaniment before one final pianissimo rendition of the tune.

O Mistress Mine: The text is from *Twelfth Night* (Act II, Scene 3). This song is in E major and marked *Allegretto amabile*. Finzi described it as 'troubadourish' and it has the feel of a light carefree song with a gently strummed accompaniment.

It was a Lover and His Lass: The text comes from *As You Like It* (Act V, Scene 3). This song is in E major and is marked *Allegretto con moto*. It has a syncopated accompaniment which has a lively, invigorating feeling. There is a brief blip in verse three, before the jubilation returns in the last verse with its ecstatic coda.

George Shearing (1919-2011) – Songs and Sonnets

George Shearing was born on 13th August 1919 in London. Blind from birth, he started playing the piano at three, later studying classical piano at the Linden Lodge School for the blind, and learnt jazz from records. He started playing at pubs and clubs in his teens and began recording in 1936. After visiting America in 1936 he decided to settle there.

It was during the 1940s when Shearing was active in the New York club scene that he composed *Lullaby of Birdland*, which has become a jazz standard. He achieved particular success with a cover version of *September in the rain* in 1949. His style of playing was known as 'locked hands', it was characterised by keeping the hands close together and produced rich sounding block chords. In 1949 he founded a string quintet comprising piano, vibes, guitar, bass and drums, which played a popular, some have said lightweight, repertoire, rather than being experimental.

In the 1950s and 1960s, Shearing's interest in classical music resulted in performances with concert orchestras. His solos used the musical patterns of Claude Debussy (1862-1918) and Erik Satie (1866-1925), and his delicate touch and whimsical nature made him an ideal interpreter of Satie's work. During his career he played with such people as the singer Peggy Lee (1920-2002), the violinist Stéphane Grapelli (1908-1997), and singer Nat 'King' Cole (1919-1965).

In 1984 George Shearing wrote a series of five pieces for choir, jazz piano and bass, to texts by Shakespeare, entitled *Music to Hear*. They were very successful and, in 1999, the Mostly Madrigal Singers of St. Charles, Illinois, commissioned a second set. Shearing was assisted in writing the work by his amanuensis, Frank Metis, and his friend John Rutter. The first performance was given on 9th June 1999, conducted by John Rutter, and with Neil Swanson on bass.

The first song *Live with me, and be my love* is a gently swinging love song. In the score it is attributed to Shakespeare, from *Sonnets to Sundry Notes of Music*, but it is now believed to have been written by fellow dramatist, Christopher Marlowe (1564-1593). At the words *Melodious birds sing madrigals* the piano quotes the madrigal *Now is the month of maying* by Thomas Morley (1558-1603). The second setting *When daffodils begin to peer* comes from *The Winter's Tale* (Act IV, Scene 2), where it is sung by vagabond thief, Autolycus, and tells of his attitude to women. It is a flowing song with each verse introduced by a catchy piano tune. *It was a lover and his lass* is another jazzy setting with a gentle swing. It comes from *As You Like It* (Act V, Scene 3), where it is sung by a Page. The next song, *Spring*, has a pretty tune sung by the sopranos, accompanied by the rest of the choir humming. It comes from *Love's Labour's Lost* (Act V, Scene 2), and with its companion piece, *Winter*, forms the closing pageant to the play. The fifth song *Who is Silvia?* from *The Two Gentlemen of Verona* (Act IV, Scene 2) and is reminiscent of Schubert's 1826 setting of the same text, *An Silvia* D891. The next song, *Fie on sinful fantasy*, comes from *The Merry Wives of Windsor* (Act V, Scene 5), and is a short, forceful piece, sung in unison. It comes from the final scene in the play where Falstaff is tricked into appearing dressed with antlers, as Herne the Hunter, in the hope of having a liaison with Mistress Page. Instead he is burned by the other characters disguised as fairies, and berated for his lustfulness. The last song, *Hey, ho, the wind and the rain*, from *Twelfth Night* (Act V, Scene 2) has an accompaniment that, with its trills and double-bass continuo, provides a baroque feel, but finishes with a brief, jazzy riff.

Programme notes courtesy of Paul Chambers

LINLEY - SHAKESPEARE ODE

Chorus

O Guardian of that sacred land

O guardian of that sacred land
Where Avon's wood-crown'd waters stray;
Thou, whose all pow'rful magic wand,
The throng'd ideal train obey.
Who darrest on swift eagle wings,
Beyond the flaming bounds of things.
O Fancy, hear!

Chorus

Be Shakespeare born

Be Shakespeare born!
And now is come the fated hour;
Earth now shall see and own thy pow'r,
Forth beaming in thy sun.

Chorus

Some drive the clam'rous owl away

Some drive the clam'rous owl away,
That nightly wonders at their play.
Some pant with nobler war
T'invade the hostile rear mice crew;
And, sheathed in glitt'ring arms of filmy dew,
Their spears of thorn erect
Round Ob'ron's nutshell car.

Recit

But oh! What sudden gloom

But oh! what sudden gloom,
What horror overcasts the low'ring day!
Why yawns that shagged cave,
whose dreary womb
Ne'er felt the genial sun's enliv'ning ray?
Black, noisome, cheerless, Lo! how all around,
With feeble cries the gliding spectres throng!
Hark! now I hear, with hollow trem'lous sound,
The solemn mutter'd spell and
horrid magic song.
Save me! what wither'd forms my soul affright!

Recit – Fearful observer

See through the glimmering darkness

See, through the glimmering darkness of the
cave,
By paddock warn'd, their rites they sing,
And slowly stalk in dismal ring
Around the charmed cauldron's bubbling wave.

Chorus

What howling whirlwinds

What howling whirlwinds rend the sky!
Why shakes the ivy-mantled tow'r?
The conscious sun turns back his eye,
And nature, trembling, owns their pow'r.

Air – Fearful observer

Whither ye beldames do ye roam?

Whither ye beldames do ye roam?
Love ye Lapland's gothic night?
None now shall tread the cavern's gloom,
Nor spy your dreadful mystic rite.
None now shall see on yonder plain
The gambols of Titania's train

Chorus

The tempests cease

The tempests cease;
The charm'd deep sinks before the sound;
A purer glory dawns around;
Soft sigh the list'ning gales,
And all is peace.

Chorus

Yet, fancy, once again

Yet, Fancy, once again on Britain smile,
Yet choose some fav'rite son again
O'er all thy boundless realms to reign.
Oh, give another Shakespeare to our isle.

French Lawrence (1757-1809)

VAUGHAN WILLIAMS - IN WINDSOR FOREST

The Conspiracy

(For women's voices)

Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
to one thing constant never,
Then sigh not so, but let them go,
and be you blithe and bonny,
Converting all your sounds of woe into
Hey, nonny, nonny.

Sing no more ditties, sing no mo,
of dumps so dull and heavy,
The fraud of man was ever so
since Summer first was leavy.
Then sigh not so, but let them go,
and be you blithe and bonny,
Converting all your sounds of woe into
Hey, nonny, nonny.

Drinking Song

(For men's voices)

Back and side go bare, go bare,
Both foot and hand go cold;
But, belly, God send thee good ale enough,
Whether it be new or old.
Jolly good ale and old.

I cannot eat but little meat,
my stomach is not good;
But sure I think that I could drink
With him that wears a hood.
Though I go bare, take ye no care
I am nothing a cold
I stuff my skin so full within
Of Jolly good ale and old.

I love no roast but a nut brown toast,
And a crab laid in the fire,
A little bread shall do me stead,
Much bread I no desire
No frost nor snow, no wind I trow
Can hurt me if I would,
I am so wrapt, and throughly lapt
Of jolly good ale and old

Back and side go bare, go bare, etc.

And Tib my wife, that as her life
Loveth well good ale to seek,
Full oft drinks she, till ye may see
The tears run down her cheek.
Then doth she trowl to me the bowl,
Ev'n as a malt-worm should;
And saith 'sweet-heart, I've take my part
Of this jolly good ale and old'

Now let them drink, till they nod and wink,
Even as good fellows should do;
They shall not miss to have the bliss
Good ale doth bring men to.
And all poor souls that have scoured black
bowls,
Or have them lustily trowled,
God save the lives of them and their wives
whether they be young or old

Back and side go bare, go bare, etc.

Jolly good ale and old.

John Still (c1543-1608)

Falstaff and the Fairies

Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a,
All about, in and out over this green-a,

Fairies black, grey, green and white
You moon-shine revellers and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.

But till 'tis one o'clock,
Our dance of custom round about the oak
Of Herne the hunter, let us not forget.

Lock hand in hand, yourselves in order set,
and twenty glow worms shall our lanterns be,
to guide our measure round about the tree.

But stay! I smell a man of middle earth.
Vile worm, thou wast o'erlooked even in thy
birth.
Corrupt, corrupt, and tainted in desire!
A trial, come, come, will this wood take fire?

About him, fairies, sing a scornful rhyme;
and, as you sing, pinch him to your time.

Pinch him, pinch him black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing
Pinch him blue, and pinch him black,
Let him not lack, let him not lack
Sharp nails to pinch him blue and red,
Till sleep has rocked his addle head.
Pinch him fairies, mutually.
Pinch him for his villainy.

Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

Thomas Ravenscroft (1588-1635)

John Lyly (1554-1606)

Wedding Chorus

See the chariot at hand here of love
wherein my Lady rideth
Each that draws is a swan or a dove,
and well the car Love guideth;
As she goes, all hearts do duty
unto her beauty;
And enamoured do wish, so they might
but enjoy such a sight,
That they still were to run by her side,
through swords, through seas, whither she
would ride.

Do but look on her eyes, they do light
all that Love's world compriseth.
Do but look on her hair, it is bright
as Love's star when it riseth!

Do but mark, her forehead's smoother
than words that soothe her;
And from her arch'd brows such a grace
sheds itself through the face,
as alone there triumphs to the life,
All the gain, all the good, of the elements' strife.

Have you seen but a bright lily grow
before rude hands have touch'd it?
Have you marked but the fall of the snow
before the soil hath smutched it?
Have you felt the wool of beaver,
or swan's down ever?

Or have smelt of the bud of the brier,
or the nard in the fire?

Or have tasted the bag of the bee?

O so white, O so soft, O so sweet is she!

Ben Johnson (1573 - 1637)

[smutched: smudged

nard: aromatic ointment made from spikenard]

Epilogue

Whether men do laugh or weep,
whether they do wake or sleep,
Whether they die young or old,
whether they feel heat or cold,
There is underneath the sun,
nothing in true earnest done.

All our pride is but a jest,
None are worst, and none are best,
Grief, and joy, and hope, and fear,
Play their pageants ev'rywhere.
Vain opinion all doth sway,
and the world is but a play.

Thomas Campion (1567-1620)

Philip Rosseter (1568-1623)

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FINZI - LET US GARLANDS BRING

Come Away, Come Away, Death

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be
thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

Who Is Silvia?

Who is Silvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Fear No More the Heat o' the Sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorcisor harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

O Mistress Mine

O Mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further pretty sweeting;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

It Was a Lover and His Lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flow'r
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

SHEARING - SONGS AND SONNETS

Live with me and be my Love

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

LOVE'S ANSWER.

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

When daffodils begin to peer

When daffodils begin to peer,
With heigh! the doxy, over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and for my aunts,
While we lie tumbling in the hay.

It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass,
In the spring time, the only pretty ring time,
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Sweet lovers love the spring.

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For love is crown'd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Spring

When daisies pied and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,

Cuckoo;

Cuckoo, cuckoo - O, word of fear
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on ev'ry tree,
Mocks married men; for thus sings he,

Cuckoo;

Cuckoo, cuckoo: - O, word of fear,
Unpleasing to a married ear!

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That all our swains commend her?
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The heav'n such grace did lend her,
That she might admirèd be.

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For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Fie on sinful fantasy!

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire
Kindled with unchaste desire.
Fed in heart; whose flames aspire,
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

Hey, ho, the wind and the rain

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth ev'ry day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their
gates,
For the rain it raineth ev'ry day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth ev'ry day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads,
For the rain it raineth ev'ry day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you ev'ry day.

ANDREW GRIFFITHS – Musical Director

Andrew Griffiths enjoys an enviable reputation as a dynamic and versatile young conductor with a particular flair for opera and choral music.

A graduate of The Royal Opera's prestigious Jette Parker Young Artist Programme, Andrew has conducted productions for The Royal Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the orchestras of The Royal Opera and Opera North, Southbank Sinfonia and Orpheus Sinfonia, and is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, WNO, Chicago Opera Theatre and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including the *Ring* and the world première of *The Minotaur*), under such conductors as Pappano, Bychkov, Elder, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last fifty years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included an acclaimed performance of *Gawain* (BBC SO/Brabbins), recordings of twentieth-century American repertoire, and broadcasts of the Howells Requiem, Parry's *Songs of Farewell* and MacMillan's *Tenebrae Responses*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, and has appeared as a guest conductor with New London Chamber Choir, Hong Kong's Tallis Vocalis, and the choirs of Dartington International Summer School.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Highlights of Andrew's 2015-6 season include his début with Welsh National Opera (*Orlando*) and the European première performances of Tarik O'Regan's *The Wanton Sublime* (Arcola Theatre).

MARCUS FARNSWORTH – Baritone

Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition. He was a chorister at Southwell Minster and a pupil at Chetham's School of Music. Marcus read music at the University of Manchester, graduating with a first class honours degree. He is an Associate of the Royal Academy of Music where he completed his postgraduate studies in 2011, and he is the founder and artistic director of the highly acclaimed Southwell Music Festival.

In forthcoming seasons Marcus will appear at Wigmore Hall with Graham Johnson, James Baillieu and the Myrthen Ensemble, and at Musée d'Orsay, Paris with Songsmiths. Recent recital highlights include debuts at the Concertgebouw, Amsterdam and La Monnaie, Brussels with Mark Padmore and Julius Drake; a UK tour of Schubert *Winterreise* with James Baillieu; a recital for Opéra de Lille with Simon Lepper while appearances at Wigmore Hall include the Britten Festival with Malcolm Martineau and Julius Drake.

Concert plans this season and beyond include Orff *Carmina Burana* with the BBC Symphony Orchestra; Beethoven *Missa Solemnis* with the RTÉ National Symphony Orchestra, Dublin; Berlioz *L'enfance du Christ* with the Gulbenkian Foundation in Lisbon; Bach *St John Passion* with the Ulster Orchestra and Bach *St Matthew* and *St John Passions* on a European tour with the Gabrieli Consort and Paul McCreesh.

In the 2015/16 season he will make his debut with Welsh National Opera in the world premiere of *In Parenthesis* by Iain Bell, sing Demetrius *A Midsummer Night's Dream* with Bergen National Opera and Guglielmo *Così fan tutte* on tour in Belgium with Baart Van Reyn and The Ministry of Operatic Affairs. Recent highlights include Kelvin in Fujikura *Solaris* in Paris, Lille and Lausanne; Guglielmo, English Clerk in Britten *Death in Venice* and Novice's Friend in *Billy Budd* for ENO; Eddy in Turnage *Greek* for Music Theatre Wales on a UK tour including at ROH Linbury Studio.

LEANNE SINGH-LEVETT - Piano

Leanne has a varied career encompassing song, chamber music, operatic and choral repertoire. A staff pianist in the Royal College of Music Vocal Department, Leanne also coaches the Jette Parker Young Artists at the Royal Opera, Covent Garden. She plays for several choirs, including Kingston Choral Society, Imperial Male Voice Choir and the ViP Choir at John Lewis, and is also an accompanist and chamber music tutor in the RCM Junior Department. She has worked for a number of opera companies including Opera East/ROH2, Opéra de Baugé, Independent Opera at Sadler's Wells and Ryedale Festival Opera.

Following her studies with Roger Vignoles and Andrew Ball at the RCM, Leanne studied orchestral playing with the London Philharmonic Orchestra, and was a Britten Pears Young Artist. Leanne has performed in the Purcell Room, Royal Festival Hall, St Martin-in-the-Fields and the Academic Glinka Capella in St Petersburg. She has accompanied soloists including Jeremy White and Deborah Miles-Johnson, and opera workshops with director Kasper Holten of the Royal Opera. She is delighted to be working with Marcus Farnsworth again this evening.

ELENA HULL - Double Bass

Elena Hull is a double bass player from Somerset. She attended the Yehudi Menuhin School and subsequently the Royal College of Music. Since then she has been all over the place playing all sorts of music. She has been principal bass in the Trondheim Symphony Orchestra, in the John Wilson Orchestra, a soloist with London Sinfonietta and on Radio 3, playing by memory in the proms with Aurora Orchestra.

She is a member of the group CHROMA which is where she is allowed to be the most creative. Currently CHROMA is recording two discs of their own arrangements of Appalachian and gypsy music and brewing all sorts of exciting things for the new year.

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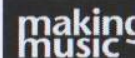
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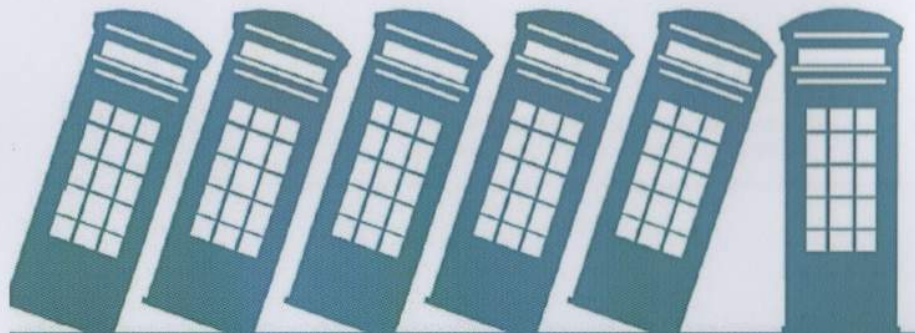
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