

Saturday 17 December 2016 at 7.30pm

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



A Light in the Stable

Christmas Carol Concert

William Vann Organ

Andrew Griffiths Conductor

Programme £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 All Saints Church, Kingston, and St Andrew's Church, Surbiton. 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 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

25th March 2017 at 7.30 pm

Haydn *The Seasons*

Soprano: Aoife Miskelly

Tenor: Benjamin Hulett; Bass: Robert Davies
with Thames Sinfonia

Andrew Griffiths - Conductor

All Saints Church, Market Place, Kingston KT1 1JP

For further details contact the Box Office on 020 8977 4801

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



**Please remember to turn
off your mobile phone
before the performance!**



~ ~ PROGRAMME ~ ~

Once in Royal David's City (All)

Adam Lay Ybouden (KCS)

Infant Holy (KCS)

Personent Hodie (KCS)

O Little Town of Bethlehem (All)

A Virgin Most Pure (KCS)

Ding Dong! Merrily on High (KCS)

Bach: St Anne Prelude (Organ)

Good King Wenceslas (All)

Gloucestershire Wassail (KCS)

New Year Carol (KCS)

O Come, All Ye Faithful (All)

~ ~ INTERVAL ~ ~

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BULLARD: A LIGHT IN THE STABLE

Prologue: Of our Maker's love begotten

READING (Luke 2:1-5)

As Joseph was a-walking

READING (Luke 2:8-12)

Go tell it on the mountain / While shepherds watched

READING (Luke 2:13-14)

Glory to God in the highest

Hark! the herald-angels sing

READING (Luke 2:7)

The Little Lord Jesus

READING (Luke 2:15-17)

He is born

READING (Luke 2:18-19)

Sing lullaby!

The wise men

As with gladness men of old

READING (Matthew 2:11)

A Light for Today

Of our Maker's love begotten

JS BACH (1685 - 1750)

Born into a musical family, Bach received his earliest instruction from his father. After his father's death in 1695, Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. Bach's first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed, taught, and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist, and after 1714, as concertmaster. During this period, he composed many of his best known organ compositions. In his capacity as concertmaster, Bach was also expected to produce a cantata each month. In Weimar, Bach's style was influenced by his study of numerous Italian compositions (especially Vivaldi concertos).

Bach's next position, as Music Director for Prince Leopold of Cöthen (1717-1723), involved entirely different activities; the court chapel was Calvinist, so there was no need for church compositions. His new works were primarily for instrumental solo or ensemble, to be used as court entertainment or for instruction.

In 1723, Bach was appointed cantor at the St. Thomas Church and School, and Director of Music for Leipzig, positions which he retained for the rest of his career. His official duties included the responsibility of overseeing the music in the four principal churches of the city, and organizing other musical events sponsored by the municipal council. Bach's most impressive compositions were his sacred cantatas (four yearly cycles), and the *St. John* and *St. Matthew Passions*. After 1729 Bach no longer concentrated so completely on composing sacred vocal music. For services, he re-used his own substantial repertory of cantatas, and turned increasingly to the music of his contemporaries. In 1729-1737 and 1739-1741, he was director of the Leipzig Collegium Musicum, an organization which had been founded by Telemann in 1704. During the 1730s, Bach renewed his interest in keyboard compositions, and prepared the first three volumes of his *Clavier-Übung* (Keyboard Practice) for publication (1731, 1735, 1739); the fourth volume appeared in 1741-1742. In the 1730s, he also showed considerable interest in the royal court at Dresden, and was named "Hofkomponist" (court-composer) in Dresden in 1736.

During Bach's last decade (the 1740s), he completed or revised several large-scale projects which he had started earlier. *The Well-Tempered Clavier*, Vol. II; a manuscript collection of chorale preludes (known as the "*Leipzig 18*", comprising revisions of Weimar pieces), and the *B minor Mass*. Other new works showed an increased interest in fugal and canonic writing: *Musikalische Opfer* (Musical Offering); the canonic variations for organ on "*Vom Himmel hoch*"; and *Die Kunst der Fuge* (The Art of Fugue).



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ST ANNE PRELUDE

Bach published the third part of his *Clavier-Übung* (Keyboard Practice) in Leipzig in 1739. This was a prestigious year for Leipzig as it was commemorating the 200th anniversary of Martin Luther (1483 - 1546) preaching there. The *Clavier-Übung III* is a miscellaneous collection of liturgical settings, chorale preludes and duos, flanked by a grand Prelude and Fugue. Albert Schweitzer (1875 - 1965), the French-German organist, theologian, philosopher and physician, called the collection an "organ mass". The Prelude and Fugue were not written at the same time and are not printed next to each other so, despite being in the same key, there is no indication that they were intended to be played together. During the eighteenth century they were frequently copied separately in musical collections. It was only in the early nineteenth century, with the advocacy of Felix Mendelssohn (1809 - 1847), that they became joined as the *Prelude and Fugue in E flat major, BWV 552*. The name St Anne relates to a theme in the fugue that is similar to William Croft's hymn tune "St Anne".

Along with the *Tocatta in F major, BWV 540*, the *Prelude in E flat major, BWV 552* is one of the longest of Bach's organ preludes. It is marked "pro Organo pleno", indicating that it is for a full organ with pedals. The prelude consists of three sections each in a distinct style with its own series of themes. The fact that the work is in three sections and is written in a key with three flats, made Schweitzer see it as a depiction of the Trinity.

The themes appear in the order 1 2 1 3 1 2 3 1. The first theme, depicting the Father, is majestic and severe. It contains elements of the French Overture (dotted rhythms, short runs and emphatic appoggiatura chords) with a 'modern' basso continuo style pedal part. The second theme, depicting the Son, is more gentle and galant. It is in the Italian Concerto style (contrasted episodic material in a ritornello form) with a quasi-staccato bass line. The third theme, depicting the Holy Ghost, is fluid, sinuous and incorporeal. It is in the German style with an 'old' style pedal line, with semiquavers to allow alternate notes to be played by alternate feet.

ALAN BULLARD (b1947) - A LIGHT IN THE STABLE

Alan Bullard was born in South London in 1947 and moved to Blackheath in 1950. He studied composition at the Royal College of Music with Herbert Howells (1892-1983), and musical analysis at Nottingham University with Arnold Whittall. He taught freelance for a few years, moved to Essex in 1975 and has lived in Colchester for over thirty years. He was the head of Composition at Colchester Institute for many years and was an examiner for the associated Board. In 2005 he left the Colchester Institute to concentrate on composing music. In 2008 he was awarded an Honorary Doctorate from the University of Essex and in 2010 two of his publications, *Joining the Dots* and *The Oxford Book of Flexible Carols*, received awards from the Music Industries Association.

The appeal of his music can be judged by the wide variety of commissions that he has undertaken - including music for a number of professional soloists and ensembles, many amateur choral societies and children's choirs, a semi-professional chamber orchestra, wind band and recorder festivals, a television programme about the Suffolk landscape, music for educational albums and examination syllabuses. He is published by Oxford University Press, Associated Board of the Royal Schools of Music, Chester Music, Peacock Press and Spartan Press, and appears on a number of CDs.

A Light in the Stable was written in 2014 for the Minneapolis-based choral group Vocalessence, directed by Philip Brunelle. It is intended for both concert and church choirs and tells the Christmas story through a mix of traditional carols and original settings. The work is very flexible in the way it can be performed; the movements may be sung or spoken, or replaced with other appropriate readings. The new settings include the lively 'Glory to God in the highest'; 'Sing Lullaby', in which Mary foreshadows the events of Jesus' life; and the reflective 'A Light for today', an evocation of the traditional Nativity tableau. The audience is also encouraged to sing in some of the carols including 'Hark! the herald-angels sing' and 'As with gladness men of old'.

In the introduction to the recording of the première performance of *A Light in the Stable*, which is available on the internet, the composer explains how he approached setting the words. "Well there are two tunes for *Away in a Manger* and they fit together rather nicely and I've got each of them sung separately and then for the third verse brought together with the different voices; and that was rather nice, a sort of lucky chance. And then I found that actually you could do the same thing with the traditional carol *While shepherds watched* and the folk carol *Go tell it on the mountain* and they fit together as well. And so I sort of found myself going all the way through the pieces I was writing thinking well I can get a bit of this in here and so once or twice a little bit of *The First Noël* pops up while something else is going on. So that all felt to me like I was writing something which really had a sense of togetherness about it and welcoming the Christmas season".

Programme notes courtesy of Paul Chambers

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Christmas Lunch Menu available to view on our website: www.thefrenchtable.co.uk

CHRISTMAS CALENDAR

Our Christmas Lunch Menu starts on Thursday 1st December.

As well as our usual Tuesday - Saturday, we will also open on the following Sundays
and Mondays during December only:

Sunday Lunch: 4th, 11th, 18th

Monday Lunch & Dinner: 12th, 19th

We will be closed on Sunday 25th December 2016 until Tuesday 3rd January 2017.

Bonne Année

THE FRENCH TABLE 020 8399 2365

Adam lay ybounden

Adam lay ybounden,
Bounden in a bond;
Four thousand winter,
Thought he not too long.

And all was for an apple,
An apple that he took.
As clerkes finden,
Written in their book

Ne had the apple taken been,
The apple taken been,
Ne had never our lady
Abeen heavené queen.

Blessed be the time
That apple taken was,
Therefore we moun singen.
Deo gratias!

Infant Holy, Infant Lowly

Infant holy, infant lowly
For His bed a cattle stall
Oxen lowing, little knowing
Christ, the babe is Lord of all

Swift are winging, angels singing
Noels ringing, tidings bringing
Christ, the babe is Lord of all
Christ, the babe is Lord of all

Flocks were sleeping, shepherds keeping
Vigil till the morning new
Saw the glory, heard the story
Tidings of a gospel true

Thus rejoicing, free from sorrow
Praises voicing greet the morrow
Christ, the babe was born for you
Christ, the babe was born for you

Personent Hodie

Personent hodie
Voces puerulae,
Laudantes jucunde
Qui nobis est natus,
Summo Deo datus,
Et de vir-, vir-, vir-,
Et de virgineo ventre procreatus.

In mundo nascitur,
Pannis involvitur,
Praesepe ponitur
Stabulo brutorum
Rector supernorum.
Perdidit, -dit, -dit,
Perdidit spolia princeps infernorum.

Omnes clericuli,
Pariter pueri,
Cantent ut angeli:
Advenisti mundo,
Laudes tibi fundo.
Ideo, -o, -o,
Ideo Gloria in excelsis Deo!

Let resound today
the voices of children,
joyfully praising
Him who is born to us,
given by most high God,
and conceived in a virginal womb.

He was born into the world,
wrapped in swaddling clothes,
and laid in a manger
in a stable for animals,
the master of the heavens.
The prince of Hell has lost his spoils.

Let all priests
just like the boys
sing like angels:
"You have come to the world,
I pour out praises to you.
Therefore, glory to God in the highest!"

Ding dong! Merrily on high

Ding dong! merrily on high,
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angel singing.
Gloria, Hosanna in excelsis!
Gloria, Hosanna in excelsis!

E'en so here below, below,
Let steeple bells be swungen,
And "Io, io, io!"

By priest and people sungen.
Gloria, Hosanna in excelsis!
Gloria, Hosanna in excelsis!

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers.
Gloria, Hosanna in excelsis!
Gloria, Hosanna in excelsis!

Gloucestershire Wassail

Wassail! wassail! all over the town,
Our toast it is white and our ale it is brown;
Our bowl it is made of the white maple tree;
With the wassailing bowl, we'll drink to thee.

So here is to Cherry and to his right cheek
Pray God send our master a good piece of beef
And a good piece of beef that may we all see
With the wassailing bowl, we'll drink to thee.

And here is to Dobbin and to his right eye,
Pray God send our Master a good Christmas pie;
And a good Christmas pie that may we all see,
With our wassailing bowl we'll drink to thee.

So here is to Broad May and to her broad horn
May God send our master a good crop of corn
And a good crop of corn that may we all see
With the wassailing bowl, we'll drink to thee.

And here is to Filipail and to her left ear
Pray God send our master a happy New Year
And a happy New Year as e'er he did see
With the wassailing bowl, we'll drink to thee.

And here is to Colly and to her long tail,
Pray God send our master us never may fail
A bowl of strong beer: I pray you draw near,
And our jolly wassail it's then you shall hear.

Come butler, come fill us a bowl of the best
Then we hope that your soul in heaven may rest
But if you do draw us a bowl of the small
Then down shall go butler, bowl and all.

Then here's to the maid in the lily white smock
Who tripped to the door and slipped back the lock
Who tripped to the door and pulled back the pin
For to let these jolly wassailers in.

New Year Carol

Here we bring new water
From the well so clear,
For to worship God with
This happy New Year.
Sing levy dew, the water and the wine;
The seven bright gold wires
And the bugles that do shine.

Sing reign of Fair Maid,
With gold upon her toe,

Open you the West Door
And turn the Old Year go.
Sing levy dew, the water and the wine, etc.

Sing reign of Fair Maid,
With gold upon her chin,
Open you the East Door
And let the New Year in.
Sing levy dew, the water and the wine, etc.

A LIGHT IN THE STABLE

Prologue: Of our Maker's love begotten

Of our Maker's love begotten,
Ere the world began to be,
From Alpha to Omega,
Stretching to eternity.
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore.

By your word was all created,
You commanded and 'twas done,
Earth and sky and boundless ocean,
Universe of Three in One.
All that sees the moon's soft radiance,
All that breathes beneath the sun,
Evermore and evermore.

READING

As Joseph was a-walking

As Joseph was a-walking,
He heard an angel sing:
'This night there shall be born
On earth our heav'nly King.

'He neither shall be born
In mansion nor in hall,
Nor in the place of Paradise,
But in an ox's stall.

'He neither shall be clothed
In purple nor in pall,
But all in fair linen
As wear babies all'.

'He neither shall be rocked
In silver nor in gold,
But in a wooden cradle
That rocks upon the mould'.

As Joseph was a-walking,
He heard an angel sing:
'This night there shall be born
On earth our heav'nly King':
As Joseph was a-walking.

READING

Go tell it on the mountain

Go tell it on the mountain
Over the hills and ev'rywhere,
Go tell it on the mountain
That Jesus Christ is born.

While shepherds kept their watching
O'er silent flocks by night,
Behold, throughout the heavens
There shone a glorious light.
Go tell it on the mountain (etc.)

The shepherds feared and trembled,
When lo, above the earth
Rang out the angel chorus
That hailed our Saviour's birth.
Go tell it on the mountain (etc.)

Down in a lonely manger
The humble Christ was born,
And God sent us salvation
That blessed Christmas morn.
Go tell it on the mountain
That Christ is born!

While shepherds watched

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

'Fear not' said he (for mighty dread
Had seized their troubled mind);
'Glad tidings of great joy I bring
To you and all mankind.

'To you in David's town this day
Is born of David's line
A Saviour, who is Christ the Lord;
And this shall be the sign:

'The heav'nly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid'.

READING

Glory to God in the highest

Glory to God in the highest heav'ns, and
on earth peace, goodwill toward all people.
Gloria in excelsis Deo!

Hark! the herald-angels sing

Hark! the herald-angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
*Hark! the herald-angels sing
Glory to the new-born King.*

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with us to dwell,
Jesus, our Emmanuel.
*Hark! the herald-angels sing
Glory to the new-born King*

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born that we no more may die,
Born to raise us from the earth,
Born to give us second birth.
*Hark! the herald-angels sing
Glory to the new-born King.*

READING

The Little Lord Jesus

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

READING

He is born

He is born, the holy child,
Bagpipers pipe, merry fiddlers play;
He is born, the holy child, Jesus
Christ, come to us today.

Countless centuries have passed
Since the prophets announced his coming,
Countless centuries have passed;
Now our Saviour is come at last.
He is born (etc.)

He is gentle, meek, and mild,
Perfect in grace, with radiant beauty,
He is gentle, meek, and mild;
Calmly sleeps the Holy Child.
He is born (etc.)

Cradled in a cattle stall,
Friendly beasts around him lowing;
Cradled in a cattle stall,
Precious gift of God to all.
He is born (etc.)

Heav'n and earth are joined in one
By this child of mighty power,
Heav'n and earth are joined in one;
Welcome to God's glorious Son!

He is born, the Son of God,
Bagpipers pipe, merry fiddlers play;
He is born, the Son of God,
Jesus Christ, come to us today!

READING

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selected lines

Sing lullaby!

Sing lullaby!
Lullaby baby, now reclining,
Sing lullaby!
Hush, do not wake the Infant King.
Angels are watching, stars are shining
Over the place where he is lying:
Hush, do not wake the Infant King.

Sing lullaby!
Lullaby baby, now a-sleeping,
Sing lullaby!
Hush, do not wake the Infant King.
Soon will come sorrow with the morning,
Soon will come bitter grief and weeping:
Hush, do not wake the Infant King

Sing lullaby!
Lullaby baby, now a-dozing,
Sing lullaby!
Hush, do not wake the Infant King
Soon comes the cross, the nails, the piercing,
Then in the grave at last reposing:
Hush, do not wake the Infant King.

Sing lullaby!
Lullaby! is the babe awaking?
Sing lullaby!
Hush, do not wake the Infant King.
Dreaming of Easter, gladsome morning,
Conqu'ring death, its bondage breaking:
Hush, do not wake the Infant King.

The wise men

Behold, there came wise men from the east to
Jerusalem, saying, 'Where is he that is born
King of the Jews? for we have seen his star in
the east, and are come to worship him' When
Herod the king had heard these things, he was
troubled, and he said: 'Go and search diligently
for the young child; and when ye have found
him, bring me word again, that I may come and
worship him also'.

And the wise men, being warned of God in a
dream that they should not return to Herod, they
departed; and, lo, the star, which they saw in the
east, went before them, till it came and stood
over where the young child was. When they saw
the star, they rejoiced with exceeding great joy.

As with gladness men of old

As with gladness men of old
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So, most gracious God, may we
Evermore be led to thee.

As with joyful steps they sped
To that lowly manger-bed,
There to bend the knee before
Thee, whom heav'n and earth adore,
So may we with willing feet
Ever seek thy mercy-seat.

As they offered gifts most rare
At that manger plain and bare,
So may we with holy joy,
Pure, and free from sin's alloy,
All our costliest treasures bring,
Christ, to thee our heav'nly King.

Holy Jesus, ev'ry day
Keep us in the narrow way;
And, when earthly things are past,
Bring our ransomed souls at last
Where they need no star to guide,
Where no clouds thy glory hide.

In the heav'nly country bright
Need they no created light;
Thou its light, its joy, its crown,
Thou its sun which goes not down:
There for ever may we sing
Alleluias to our King.

READING

A Light for Today

A light in the stable, a light for today:
A heavenly marvel, this joyous birth;
The Son of God in a bed of hay,
The child, who on this sacred day
Brings a kingdom that stretches from heaven to earth.
A light in the stable so bare; a light for today.

The wise men's gifts lie at Jesus' feet:
The gold a tribute to a King,
The frankincense, with its odour sweet,
Drifts heav'nwards in the rising heat,
The myrrh for the body's burying.
A light in the stable so bare; a light for today.

And Mary wonders and bows her head,
And sits as still as a statue of stone;
Her heart is troubled yet comforted,
Remembering what the angel had said
Of an endless reign, and of David's throne.
A light in the stable so bare; a light for today.

Of our Maker's love begotten

Of our Maker's love begotten,
Ere the world began to be,
From Alpha to Omega,
Stretching to eternity.
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore.

By your word was all created,
You commanded and 'twas done,
Earth and sky and boundless ocean,
Universe of Three in One.
All that sees the moon's soft radiance,
All that breathes beneath the sun,
Evermore and evermore.

O that time for ever blessed,
When the Virgin, full of grace,
Brought to birth our holy Saviour,
Light for all the human race.
And this babe, the world's Redeemer,
First revealed his sacred face,
Evermore and evermore.

You, the one of whom the prophets
Spoke in ages long gone by,
Now to all the earth revealed,
As your Name we glorify.
Shining now, the long-expected,
Let us loud hosannas cry,
Evermore and evermore.

Sing, ye heights of heav'n, in praises,
Angels and archangels sing!
Wheresoever we are gathered,
Let our joyful anthems ring.
Ev'ry tongue your Name confessing,
Countless voices answering,
Evermore and evermore!

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).

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WILLIAM VANN – Organist

William Vann comes from Bedford and was a Chorister at King's College, Cambridge. He subsequently read law and took up a choral scholarship at Gonville and Caius College, Cambridge, where he was taught the piano by Peter Uppard, and studied piano accompaniment at the Royal Academy of Music with Malcolm Martineau and Colin Stone. He has recently been awarded an Associateship of the RAM and a Fellowship of the Royal College of Organists.

He has been awarded many prizes for his piano accompaniment, including the Wigmore Song Competition Jean Meikle Prize for a Duo, the Gerald Moore award, the Royal Overseas League Accompanists' Award, a Geoffrey Parsons Memorial Trust award, the Concordia-Serena Nevill Prize, the Association of English Singers and Speakers Accompanist Prize, the Great Elm Awards Accompanist Prize, the Sir Henry Richardson Scholarship and the Hodgson Fellowship in piano accompaniment at the RAM.

William has collaborated on stage with a vast array of singers and instrumentalists, among them Sir Thomas Allen CBE, Mary Bevan, Allan Clayton, James Gilchrist, Thomas Gould, Guy Johnston, Jennifer Johnston, Ann Murray DBE, Brindley Sherratt, Nicky Spence, Andrew Staples, Kitty Whately and the Benyounes and Navarra Quartets. Recent performances have included appearances at Wigmore Hall, Cadogan Hall, the ROH Crush Room, Sage, Gateshead and St John's, Smith Square, at the Aldeburgh, Edinburgh, Oxford Lieder, Machynlleth, and City of London Festivals and the Northern Ireland Festival of Voice (broadcast on Radio 3) and abroad in South Africa (National Arts Festival), Nigeria, Germany (on live ZDF television), Sweden and Ireland. His recent discography includes recordings with Albion Records, Champs Hill Records and SOMM.

He is a Trustee of the Ralph Vaughan Williams Society, a Samling Artist, a Yeoman of the Worshipful Company of Musicians, the Co-Chairman of Kensington and Chelsea Music Society, the Artistic Director of Bedford Music Club and a conductor and vocal coach on the Dartington and Oxenford International Summer Schools. He is also the Director of Music at the Royal Hospital, Chelsea, where he directs the choir and a programme of concerts in the Royal Hospital's Wren Chapel, and the founder and Artistic Director of the London English Song Festival, the seventh season of which will take place in 2017 at Wilton's Music Hall.

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