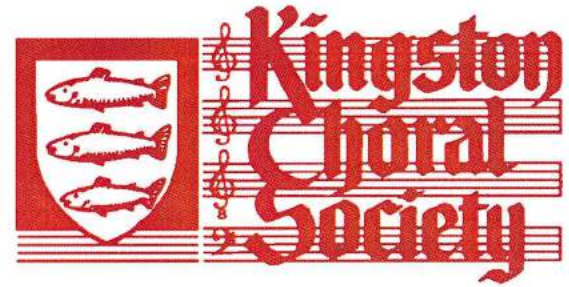


RUSSELL-COOKE | SOLICITORS

specialist **advice**
for **individuals**
and **businesses**



O Come, O Come Emmanuel

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

**19 December 2015
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 ~ ~

5th March 2016 at 7.30 pm

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

**Marcus Farnsworth - Baritone
Leanne Singh-Levett - Piano
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



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



~ ~ PROGRAMME ~ ~

Come, Thou Redeemer (KCS)
(arr. Willcocks)

Come, Thou long-expected Jesus (All)
(arr. Griffiths)

Es ist ein Ros entsprungen (KCS)
(Praetorius/Vulpus)

Virga Jesse (KCS)
(Bruckner)

O Come, O Come Emmanuel (All)
(arr. Willcocks)

Nun komm, der Heiden Heiland (Organ)
(Bach)

Dixit Maria (KCS)
(Hassler)

Angelus ad virginem (KCS)
(arr. Willcocks)

Lo, he comes with clouds descending (All)
(arr. Willcocks)

Magnificat in A major (KCS)
(Stanford)

~ ~ INTERVAL ~ ~

~~ INTERVAL ~~

The Truth From Above (KCS)
(arr. Vaughan Williams)

Of the Father's heart begotten (All)
(arr. Willcocks)

Adam lay ybounden (KCS)
(Ord)

O Thou the Central Orb (KCS)
(Wood)

Zion hört die Wächter singen (KCS)
(Bach)

O Come, All Ye Faithful (All)
(arr. Willcocks)

Masters in this hall (KCS)
(arr. Willcocks)

Noël Suisse (Organ)
(Daquin)

Sussex Carol (KCS)
(arr. Willcocks)

Hark the Herald (All)
(arr. Willcocks)

*This concert is dedicated to the memory of
Rita Johnston and Wesley Johnson, who died recently.
They were both long-standing members of the choir
and will be much missed.*

The text to "**Come, thou redeemer of the earth**" was written in the 4th century by St. Ambrose (340-397) and reminds us that Advent is a time of waiting and longing - a time of preparation for Christmas. This arrangement is by Michael Praetorius (1571-1621), arr. Willcocks.

The text for "**Come, Thou long-expected Jesus**" is by the prolific hymn writer Charles Wesley, and it is sung to the tune *Cross of Jesus* by John Stainer (1840-1901).

"**Es ist ein Ros' entsprungen**" probably originates from a folk hymn written during the late 15th or early 16th century. In England the tune is more familiarly known as "*A great and mighty wonder*." The reference to a "cold, cold winter" makes this one of the earliest known hymns to give a wintry setting to the Nativity story. Several composers have set this melody and text including the German Hugo Distler, Johannes Brahms and Herbert Howells. The melody that we sing tonight starts and ends with the familiar harmonization by Michael Praetorius (1571-1621) from his 1609 *Musae Sioniae*. The middle section is polyphonic treatment by Melchior Vulpus (1570-1615).

The text for "**Virga Jesse floruit**" is for the Feast of the Annunciation from the *Liber Usualis*, a book of commonly used Gregorian chants in the Catholic tradition, compiled by the monks of the Abbey of Solesmes in France. It is based on Isaiah 11, which establishes the lineage of Jesus from the House of David (Jesse was the father of King David). The music was composed by Anton Bruckner (1824-1896), who was a member of the Cecilian Movement, which strove to restore Gregorian Chant and Renaissance polyphony to Austrian Church music. *Virga Jesse floruit*, composed in 1885, is therefore written in the *stile antico*, but it is very dramatic and is informed by Bruckner's symphonic style. Of particular note is the way Bruckner sets the text "*God hath given back peace to man, reconciling the lowest with the highest*". He illustrates this by climaxing at the extremes of range and dynamics—writing a *fortississimo* high A for soprano and *forte* high B for tenors marked *falsette*, sounding against a low pedal E in the basses. The reconciliation is effected by having the whole choir descend to a lower register, on a *pianississimo* E major chord.

"**O come, O come, Emmanuel**" is derived from a 15th century French Franciscan Processional plainchant, making it one of the oldest carols. It was first linked with these words in 1851 when Thomas Helmore published it in the Hymnal Noted. Each of the five verses expounds upon one of the names for the Messiah: *Emmanuel* ("God with us"), *Adonai* (a name for God, the giver of the law), *Branch of Jesse* (refers to Jesus' lineage), *Oriens* (the morning star), *Key of David* (again refers to Jesus' lineage).

"**Nun komm, der Heiden Heiland**" (Come now, Saviour of the heathen), BWV 661, is an example of a *cantus firmus* chorale prelude. The *cantus firmus* (literally translated as fixed song) is heard in the pedal beneath a three-part keyboard fugue. The fugue is typical of Bach's large scale free organ fugues, with an angular quaver theme derived from the melody. The fugal theme, its counter-subject and their inversions are combined in numerous ways in the course of the piece.

"**Dixit Maria**" is Mary's reply to the Angel's announcement that Mary is to be the mother of the Son of God. This setting by Hans Leo Hassler (1564-1612) set it in a typical Renaissance style, the tenors begin with the first theme, which is then imitated four notes lower by the altos, then by the sopranos eight notes higher, and finally by the basses who sing exactly what the tenors sang. At the words "*Ecce ancilla Domini*" a new point of imitation is introduced in order to emphasise the beginning of Mary's reply to the Angel.

Angelus ad Virginem is a fourteenth-century Irish carol which tells the story of the Angel Gabriel's visit to Mary. The hymn recounts Chapter 1 of the Gospel according to St. Luke, in Latin. This arrangement by David Willcocks starts with a perky organ introduction which is answered by the choir. In the third verse a soprano semi-chorus sings the melody while the rest of the choir provide the accompaniment before all joining to sing unison in the final verse.

Charles Wesley's text to "**Lo! He comes with clouds descending**" is based on verses by the Reading born John Cennick (1718-1755). The tune was written by Thomas Olivers who derived it from a country dance, itself possibly by Thomas Arne, which he heard whistled in the street. This appeared in John Wesley's *Select Hymns with Tunes Annexed* under the name 'Olivers' in 1765. Vaughan Williams reharmonised it for the first edition of *The English Hymnal*.

The "**Magnificat in A**" by Charles Villiers Stanford (1852-1924) comes from his *Evening Service in A major*, Op. 12, and was commissioned by John Stainer (1840-1901) for the Annual Festival of the Sons of Clergy at St Paul's Cathedral. It was first performed on 12 May 1880, with over 300 singers and 50 players, conducted by the composer. Unlike his other services, which were written for choir and organ, this was initially conceived for chorus and orchestra, which accounts for the difficulty of the organ transcription. The Magnificat is in ABA (ternary) form, and is developed from the motif stated at the beginning of the work, on the notes C, D, E and A, which reappears in the Gloria.

"**The truth from above**" is an English folk carol. Cecil Sharp (1859-1924) collected an eight stanza version of the carol in Shropshire. Ralph Vaughan Williams (1872-1958) collected a different Dorian mode version of the carol in Herefordshire in July 1909. This version, which contains only four stanzas, is therefore sometimes referred to as the Herefordshire Carol. Vaughan Williams first published the melody in the *Folk-Song Society Journal* in 1909 and later used it to open his *Fantasia on Christmas Carols* of 1912. Gerald Finzi, with permission from Vaughan Williams, also used the melody as the basis of his 1925 choral work *The Brightness of This Day*, substituting the text for a poem by George Herbert.

"**Of the Father's heart begotten**" is based on the Latin poem *Corde natus* by the Roman poet Aurelius Prudentius (b.348), from his *Liber Cathemerinon*. The poem was paired with a medieval plainchant melody, *Divinum mysterium*, from the *Piae Cantiones*. The original text of the *Divinum mysterium* was substituted for Prudentius's poem when it was published by Thomas Helmore in 1851 in a translation by John Mason Neale. Dissatisfied with Neale's translation, Roby Furley Davis (1866-1937), a scholar at St. John's College, Cambridge, wrote a new version for the *English Hymnal* of 1906. This is the version used in the popular *Carols for Choirs* series by David Willcocks.

SPONSORSHIP

Kingston Choral Society welcomes enquiries from individuals, families or businesses who would like to help the choir by sponsoring a soloist or orchestral instrument for a particular concert or season.

Sponsors will be acknowledged by name, or anonymously if preferred, in concert programmes and will be helping us to maintain a high standard of performance with professional soloists and musicians, whilst keeping ticket prices affordable for all.

For further information please contact info@kingstonchoralsociety.org.uk or phone 020 8942 2275

The text to "**Adam Lay Ybounden**" comes from an anonymous 15th century carol found in the British Library's Sloane Manuscript. It refers to Adam's consumption of the apple, an act that kept mankind in bondage until the coming of Jesus. However, if Adam had not eaten the apple, Mary never would have become the Queen of Heaven. No contemporary settings of the text exist, but it has been set by several 20th century composers, including Peter Warlock, John Ireland, Benjamin Britten (as *Deo Gracias* in his *Ceremony of Carols*) and Boris Ord.

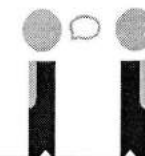
Charles Wood's (1866-1926) anthem "**O Thou, the central orb**", published in 1915, is a setting of a text attributed to Henry Ramsden Bramley (1833-1917). It is a reverential setting with a weighty conclusion of real splendour. The paeon's flexible text and Wood's mood-shifting musical nuances render the piece suitable for almost any occasion. There are two controversies that have arisen concerning this anthem. First, there is concern over the author of the poem as there is no manuscript in existence. Second, there is much debate about the penultimate line of the poem, should it be "transforming day to souls erewhile unclean," or "transforming clay to souls erewhile unclean"?

"**Zion hört die Wächter singen**" is the fourth movement of Bach's cantata *Wachet auf, ruft uns die Stimme* (Awake, calls the voice to us), BWV 140, written between 1724 and 1731 to complete his second annual cycle of cantatas to a text by Phillip Nicolai (1556-1608). The organ provides a tuneful, arpeggiated accompaniment over which the tenors sing the *cantus firmus*. Bach used this movement as the first of his *Schübler Chorales*, BWV 645. The chorale that follows sets the same tune for four part choir, with the *cantus firmus* in the soprano.

Citation
PROFESSIONAL SOLUTIONS

The first thing we do is...

Listen.



We create solutions that really work for you, leaving you free to run your business.

Employment Law and Health & Safety compliance solutions.
To find out more, visit www.citation.co.uk

☎ 0845 844 1111

✉ enquiries@citation.co.uk

Although "**Adeste fideles**" (O Come, all ye faithful) sounds like an ancient Latin hymn both the words and music to this carol were actually written about 1741 by John Francis Wade (1711-1786), an English music engraver and teacher who had emigrated to a Catholic community in Douay, France.

The English translation was provided about a century later by Frederick Oakeley (1802-1880), an Anglican priest who later converted to Roman Catholicism and ministered to the poor in London.

The tune to "**Masters in this Hall**" was composed by Marin Marais (1656-1728), as a contredance in his opera *Alcyone* (1706). In 1710 John Essex (d. 1744) published it in an English collection of dances. The text was written in 1860 by William Morris (1834-1896) when he was working as an apprentice architect.

The French have had a tradition of including *Noëls* - vernacular Christmas verses - during the Christmas Mass since medieval times. During the 17th century they came to be used by organists as a basis for extended improvisations. Louis-Claude Daquin (1694-1772) began writing a set of twelve *Noëls* in 1740. It is on these that his fame principally rests. **The Noël Suisse, grand jeu et duo** is the last in the set.

The text and tune to the "**Sussex Carol**" were discovered and written down by Cecil Sharp in Buckland, Gloucestershire and Ralph Vaughan Williams, who heard it in Monk's Gate, near Horsham, Sussex (hence "Sussex Carol"). The tune to which it is generally sung today is the one Vaughan Williams took down and published in 1919.

The lyrics to "**Hark! The herald angels sing**" were written in 1739 by Charles Wesley (1707-1788), brother of John Wesley, the founder of the Methodist church. They were originally sung to a sombre tune, as requested by Wesley himself. One hundred years later, Felix Mendelssohn (1809-1847) set the words to a new jubilant melody.

Tonight's concert is, in part, a commemoration of **David Valentine Willcocks** (1919-2015), the much loved, respected and highly influential choral conductor, who died on 17th September, aged 95. Born in Newquay, Cornwall, he was a chorister at Westminster Abbey, then a music scholar at Clifton College, Bristol, and an organ scholar at King's College, Cambridge. During the war he was involved in action at Normandy, and was decorated with an MC by Field Marshall Montgomery. After the war he returned to Cambridge and became a fellow of King's College, spending three years as organist at Salisbury Cathedral, and then at Worcester.

In 1957 he became the Organist and Director of Music at King's College, Cambridge, succeeding Boris Ord. It was the annual broadcast of *Nine Lessons and Carols* services from King's College that brought him international fame and recognition. The pure, vibrato-free, sound of his choristers was instantly recognisable. For 38 years he was director of the Bach Choir and made several important recordings with them - the Britten *War Requiem* and Bach *St Matthew Passion* in English.

To the amateur musician, he is remembered for having edited several volumes of *Carols for Choirs*, along with Reginald Jacques and John Rutter, which, with their attractive harmonies and soaring descants have become a mainstay of choirs during the Christmas season.

Programme notes courtesy of Paul Chambers

sale starts

Boxing Day at 9am

Bentalls is proud
to support the
Kingston Choral Society
at their annual
Christmas concert on
Saturday 19 December

Bentalls

KINGSTON

A FENWICK STORE

www.fenwick.co.uk

Come, thou Redeemer of the earth

Come, thou Redeemer of the earth,
And manifest thy virgin birth:
Let every age adoring fall;
Such birth befits the God of all.

Forth from His chamber goeth he,
That royal home of purity,
A giant in twofold substance one,
Rejoicing now his course to run.

From God the Father he proceeds,
To God the Father back he speeds;
His course he runs to death and hell,
Returning on God's throne to dwell.

O equal to the Father, thou!
Gird on thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.

Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene.

All laud, eternal Son, to thee
Whose advent sets thy people free,
Whom with the Father we adore,
And Holy Ghost for evermore
Amen.

St. Ambrose (340-397)
Translated J.M. Neale (1818-1866)

Es ist ein Ros' entsprungen

Es ist ein Ros entsprungen,
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
und hat ein Blümlein 'bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Das Röslein, das ich meine,
davon Jesaia sagt,
ist Maria, die Reine,
die uns das Blümlein bracht'.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
und blieb doch reine Magd.

A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
Through God's great love and might
The Blessed Babe she bare us
In a cold, cold winter's night.

Anon

Catherine Winkworth (1827 – 1878)

Virga Jesse floruit

Virga Jesse floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se reconcilians ima summis.
Alleluja.

The rod of Jesse hath blossomed:
a Virgin hath brought forth God and man:
God hath restored peace,
reconciling in Himself the lowest with the
highest.
Alleluia.

after Isaiah:11

Dixit Maria

Dixit Maria ad angelum:
Ecce ancilla Domini,
fiat mihi secundum verbum tuum.

Mary said to the Angel:
Behold, I am the handmaid of the Lord,
let it be done to me, according to your word.

after Luke 1:38



Beanstalk
CHILDREN'S CHARITY

Do you love reading? Would you like to make a difference?

Beanstalk is a charity that trains volunteers to help children aged 6-10 to become confident and literate. You need to have time to visit a school for two half-days a week and commit to stay for at least one year. Being a reading helper is a rewarding, enjoyable experience that can make a real difference to a child's life.

For more information contact Beanstalk's West London office on 020 7730 8259

email innerlondon@beanstalkcharity.org.uk or visit the main website www.beanstalkcharity.org.uk

Angelus ad Virginem

Angelus ad Virginem
Subintrans in conclave,
Virginis formidinem
Demulcens, inquit,
'Ave! Ave, regina virginum;
Coeli terraeque Dominum
Concipies Et paries Intacta
Salutem hominum;
Tu porta caeli facta,
Medela criminum'

'Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?'
'Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas, Sed gaudeas,
Secura Quod castimonia
Manebit in te pura
Dei potentia.'

Ad haec virgo nobilis
Respondens inquit ei:
'Ancilla sum humilis
Omnipotentis Dei.
Tibi coelesti nuntio,
Tanti secreti conscio,
Consentiens, Et cupiens
Videre Factum quod audio;
Parata sum parere,
Dei consilio.'

Eia mater Domini,
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti;
Tuum exora filium
Ut se nobis propitium
Exhibeat, Et debeat Peccata:
Praestans auxilium
Vita frui beata
Post hoc exilium.

Gabriel, to Mary came,
And entered at her dwelling,
With his salutation glad
Her maiden fears dispelling,
'All hail, thou queen of virgins bright!
God, Lord of earth and heaven's height,
Thy very Son, Shall soon be born in pureness,
The saviour of mankind.
Thou art the gate of heaven bright,
The sinners' healer kind.'

'How could I a mother be
That am to man a stranger?
How should I my strong resolve,
My solemn vows endanger?'
'Pow'r from the Holy Ghost on high
Shall bring to pass this mystery.
Then have no fear: Be of good cheer,
Believing That still thy chastity
In God's almighty keeping
Shall all unsullied be.'

Then to him the maid replied,
With noble mien supernal
'Lo! the humble handmaid I
Of God the Lord eternal!
With thee, bright messenger of heav'n,
By whom this wondrous news is given,
I well agree And long to see
Fulfilled Thy gracious prophecy.
As God my Lord doth will it,
So be it unto me!

Hail! thou Mother of the Lord,
Who bring'st of gifts the rarest,
Peace to angels and to men,
When Christ the Lord thou barest!
Do thou, we pray, entreat thy Son
For us our long'd redemption
Himself to win, And from our sin Release us;
His succour for to give,
That, when we hence are taken,
We too in heav'n may live
Tr. W. A. C. Pickard-Cambridge (1879 - 1957)

Magnificat

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded
the lowliness of his handmaiden.
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me
and holy is his name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm.
He hath scattered the proud in the imagination
of their hearts.

He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.
He remembering his mercy hath holpen his
servant Israel
as he promised to our forefathers Abraham and
his seed forever.
Glory be to the Father
and to the son, and to the Holy Ghost
As it was in the beginning, is now, and ever shall
be world without end,
Amen.

Luke 1:46-55

The truth from above

This is the truth sent from above,
The truth of God, the God of love,
Therefore don't turn me from your door,
But hearken all both rich and poor.

The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell
Woman was made with man to dwell.

Thus we were heirs to endless woes,
Till God and Lord did interpose;

And so a promise soon did run
That He would redeem us by His Son.

And at that season of the year
Our blessed Redeemer did appear;
He here did live, and here did preach,
And many thousands he did teach.

Thus He in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what He did say.

Anon.

Raise money for KCS when you shop online!

All you need to do is register with Easyfundraising and choose Kingston Choral Society
as your cause, using the link below. Then select your retailer on the Easyfundraising
website, purchase the item and check out as normal.

The retailer will give KCS a commission on all your purchases. Simple!

<https://www.easyfundraising.org.uk/support-a-good-cause/>

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!

Anon. (15th Century)

O thou the central orb

O Thou, the central orb of righteous love,
Pure beam of the most High, eternal Light
Of this our wintry world, Thy radiance bright
Awakes new joy in faith, hope soars above.

Come, quickly come, and let thy glory shine,
Gilding our darksome heaven with rays Divine.

Thy saints with holy lustre round Thee move,
As stars about thy throne, set in the height

Of God's ordaining counsel, as Thy sight
Gives measured grace to each, Thy power to
prove.

Let Thy bright beams disperse the gloom of sin,
Our nature all shall feel eternal day,
In fellowship with thee, transforming clay
To souls erewhile unclean, now pure within.
Amen.

Henry Ramsden Bramley (1833 -1917)

Zion hört die Wächter singen

Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.

Zion hears the watchmen's voices,
With gladness all her heart rejoices
She eager wakes to greet the day.
See, her Lord from heav'n descending
With grace and truth and power unending,
Her day star dawns with brightest ray.
O come, thou blessed One,
Lord Jesu, God's own Son,
Hosianna!
We follow there
Thy feast to share,
And taste the joys beyond compare

Chorale

Gloria sei dir gesungen
Mit Menschen und englischen Zungen,
Mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.

Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh, io, io!
Ewig in dulci jubilo.

P. Nicolai (1556 – 1608)

Chorale

Glory now to God we render,
Who reigns on high in heav'nly splendour;
Let ev'ry tongue in praise unite.

Lo, we enter heav'n's bright portal
To join the song of saints immortal
With angels round thy throne of light.

No mortal joy can e'er
with heav'n's true bliss compare;
Alleluia!
Rejoice below, io, io!
Sing out *in dulci jubilo*.

Translated John Rutter

Masters in this Hall

Masters in this hall,
Hear ye news today
Brought from over sea,
And ever I you pray:

*Nowell! Nowell! Nowell!
Nowell, sing we clear!
Holpen are all folk on earth,
Born is God's son so dear:
Nowell! Nowell! Nowell!
Nowell, sing we loud!
God today hath poor folk raised
And cast a-down the proud.*

Going o'er the hills,
Through the milk-white snow,
Heard I ewes bleat
While the wind did blow:

Shepherds many an one
Sat among the sheep,
No man spake more word
Than they had been asleep:
Chorus

Quoth I, "Fellows mine,
Why this guise sit ye?"

Making but dull cheer,
Shepherds though ye be?"

"Shepherds should of right
Leap and dance and sing,
Thus to see ye sit,
Is a right strange thing"
Chorus

Quoth these fellows then,
"To Bethlem town we go,
To see a mighty lord
Lie in manger low":
Chorus

"How name ye this lord,
Shepherds?" then said I,
"Very God," they said,
"Come from Heaven high":
Chorus

This is Christ the Lord,
Masters be ye glad!
Christmas is come in,
And no folk should be sad:
Chorus

William Morris (1834-1896)

Sussex Carol

On Christmas night all Christians sing,
To hear the news the angels bring,
On Christmas night all Christians sing,
To hear the news the angels bring,
News of great joy, news of great mirth,
News of our merciful King's birth.

When sin departs before his grace,
Then life and health come in its place.
When sin departs before his grace,
Then life and health come in its place.
Angels and men with joy may sing
All for to see the new-born King.

Then why should men on earth be so sad,
Since our Redeemer made us glad,
Then why should men on earth be so sad,
Since our Redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty?

All out of darkness we have light,
Which made the angels sing this night:
All out of darkness we have light,
Which made the angels sing this night:
"Glory to God and peace to men,
Now and for evermore, Amen!"

English Traditional

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).

WILLIAM VANN - Organist

William Vann's musical education began while a Chorister of King's College, Cambridge and then as a Music and Organ Scholar at Bedford School. He subsequently read law and held a Choral Scholarship at Gonville and Caius College, Cambridge before studying as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone. He graduated with distinction and has recently been made an Associate of the RAM in recognition of his services to the music profession. He has been awarded many prestigious prizes for his piano accompaniment, including the Gerald Moore award, the Royal Overseas League Accompanists' Award, the Wigmore Song Competition Jean Meikle Prize for a Duo, the Association of English Singers and Speakers Accompanist Prize, the Great Elm Awards Accompanist Prize, a Geoffrey Parsons Memorial Trust award, the Serena Nevill Prize, the Sir Henry Richardson Scholarship and the Hodgson Fellowship in piano accompaniment at the RAM. He is also a Fellow of the Royal College of Organists and holds the position of Organist and Director of Music at the Royal Hospital Chelsea.

Recent performances as a pianist, choral director, harpsichordist and organist have included several appearances at Wigmore Hall, concerts at the Aldeburgh Festival, the Handel Festival, the Oxford Lieder Festival, Sage, Gateshead, St Martin-in-the-Fields and St John's, Smith Square and abroad in Germany (on live ZDF television), Ireland, Sweden, Nigeria (on live Lagos television) and South Africa (in the National Arts Festival). He has given guest recitals for the Lennox Berkeley, Elgar, Finzi, Gurney and Ireland Societies and performed the music of Master of the Queen's Music, Judith Weir, in the presence of the composer on more than one occasion. He recently recorded his first commercial CD with baritone Njabulo Madlala on the Champs Hill label.

He is the founder and artistic director of the London English Song Festival, a Samling Scholar, a Yeoman of the Worshipful Company of Musicians, a Young Songmaker, a Britten-Pears Young Artist, the co-chairman of Kensington and Chelsea Music Society, the assistant conductor and chorus master at Bury Court Opera, a visiting member of staff at King's College, London and a coach on the Oxenford International Summer School.

KINGSTON CHORAL SOCIETY



Registered Charity No. 261522
website: www.kingstonchoralsociety.org.uk

Patron: The Worshipful the Mayor of the Royal Borough of Kingston upon Thames

President: Joan Child MA, DPSA (Oxon), GRSM, ARCM

Honorary Vice President: Robin Page MA (Cantab), LRAM

Musical Director: Andrew Griffiths MA, MPhil (Cantab), MMus

Rehearsal Pianist: Leanne Singh-Levett AdvPgDip

Chairman: Helen Julia Minors PhD

Deputy Chairman: Michèle Barrons

Honorary Secretary: Chris Johns

Honorary Treasurer: Emma Powell

Membership Secretary: Rachel Ward

Advertising: Val Moeri

SOPRANOS

Valerie Bagley
Michèle Barrons
Maggie Bradshaw
Bryony Bridges
Molly Brown
Cathy Chandler
Kate Cockle
Anna Cronin
Shirley Davenport
Claire Day
Sue Edwards
Gill Eyers
Wendy Faulkner
Selina Fenwick
Caroline Flynn
Amy Graham
Yvette Graham
Jane Hamden
Marigold Haworth
Gillian Holdsworth
Christina Jablonski
Pat Keep
Nora Lack
Debbie Lye
Clare Mannall
Valerie Moeri
Judith Pelham
Ruth Rees
Mary Reid
Elizabeth Salzman
Magdalen Spooner
Sarah Stokes
Marion Thorpe
Jacky Thurston
Keiko Walker
Rachel Ward
Dawn Winslow

ALTOS

Lois Aiken
Elizabeth Bawdon
Ruth Bolton
Sue Brodie
Anne Cooke
Gerry Dawson
Jill de Domingo
Catherine Gilonis
Helen Hadley
Dee Hipwell
Christine Hogh
Jane Jefford
Alison Jennings
Diane Keighley
Meg Lewis
Anne Miller
Helen Minors
Alison Mitchell
Sarah Moreton
June Pearson
Emma Powell
Veronica Skates
Gill Stock
Lucy Thomas

TENORS

René Barclay
Richard Clift
John Cracknell
Harry Gilmore
Nicholas Harris
Tim Holmes
Vitalis Inyang
Peter Lawson
Kingsley Norton
Rod Pearson
Roger Price
Richard Siberry

BASSES

John Bassett
Matthew Bell
Alan Brough
Paul Chambers
Denis Down
Ray Elmitt
Chris Johns
David Mrogan
Bob Pannell
Stathis Papadopoulos
Marcus Petrat
Luke Reader
Tom Rees
Tim Scott
Jim Sleightholme
Richard Thompson
David Wright

Kingston Choral Society is affiliated to Making Music
(the National Federation of Music Societies)

**making
music**

Kingston Choral Society needs your support.

It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances. Any donations or legacies would be used to purchase and hire music, to rent performance facilities or to pay the day-to-day operational expenses of the organisation.

Please send any donations to:

Kingston Choral Society, 20 Lynton Road, New Malden KT3 5EE