

Saturday 17 December 2022 at 7.30pm

St Andrew's Church
Maple Road
Surbiton KT6 4DS

A painting of a family gathered around a Christmas tree in a grand room. The scene is warm and festive, with a large, brightly lit Christmas tree in the center. A woman in a dark dress stands on the right, holding hands with children. Other children and adults are gathered around the tree, some looking at it and others looking towards the camera. The room is decorated with garlands and framed pictures on the walls.

MAKE WE MERRY

Gavin Roberts Organ

Andrew Griffiths Conductor

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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 100 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 2023 at 7.30 pm

Haydn: *Insanae et vanae curae*

Luigi Gatti / Haydn: *Creation Mass*

Mozart: *Mass in C Minor*

Andrew Griffiths - Conductor

With the Thames Sinfonia

All Saints Church, Market Place, Kingston KT1 1JP

For further details contact the Box Office on 020 8390 3252

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 ~ ~

Up! Good Christen Folk and Listen (KCS)

O come, O Come Emmanuel (All)

Adam lay ybounden (KCS)

Infant lowly (KCS)

Once in Royal David's City (All)

Nativity Carol (KCS)

Good King Wenceslas (All)

Buxtehude: *Wie schön leuchtet der Morgenstern* (Organ)

Personent Hodie (KCS)

O Come, All Ye Faithful (All)

Ding dong merrily on high (KCS)

Sussex Carol (KCS)

~ ~ INTERVAL ~ ~

Bednall: *Make We Merry* (KCS)

Hark! The herald angels sing (All)

Con brio

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BUXTEHUDE (c 1637 - 1707)

Little is known of the life of Dietrich Buxtehude. There is debate about the birthplace of this famous organist and composer of the Baroque period, as well as about the year of his birth. It is likely, however, that Diderik Hansen Buxtehude, as he was christened, was a Danish subject from Holstein, most likely born in the town of Oldesloe. His early musical education was from his organist father, Johannes. Later, as organist, he held posts at Halsingborg and Elsinore, before, in the late 1660s, moving to Lübeck, to the important church of St Mary (*Marienkirche*), where he remained.

What is not contested is that Dietrich Buxtehude, as he styled himself in his later years, was a leading figure in the North German school of composition. The fact that a young Johann Sebastian Bach (allegedly) walked the 260 or so miles, from Arnstadt to Lübeck, staying for several months, attests to the aging composer's high reputation for musicianship, as well as his performance on the organ.

Buxtehude might even have been succeeded, as organist, by JS Bach. However, his vacated post would most likely have been offered with the stipulation - not rare in such times - that his successor marry his daughter. Buxtehude's eldest surviving daughter was still unmarried in her thirties. Apparently, Georg Friedrich Handel, who had visited, two years earlier, being interested in a future post of organist at Marienkirche, had not agreed to such contractual terms. Perhaps Bach was similarly deterred. It is not known. Buxtehude, himself, had married the daughter of his predecessor, Franz Tunder (1614-1667) and he and his wife, Anna Margarethe, produced seven daughters.

Maintaining a tradition set up by his father-in-law, Buxtehude produced regular, midweek, evening concerts: *Abendmusik*. They attracted prominent musicians from far and wide, including Johann Mattheson and Georg Philipp Telemann, as well as Handel and Bach. These events were essentially entertainments for businessmen attending the Lübeck Exchange. Although taking place in Marienkirche, they were funded by the businessmen. Buxtehude extended the musical scope of these performances, some of his finest music being specially composed for such occasions.

WIE SCHÖN LEUCHTET DER MORGENSTERN

Buxtehude was variously influenced by earlier composers, especially Heinrich Schütz (1585-1672), through the latter's pupils, Christoph Bernhard and Matthias Weckmann. Such influence, in combination with his passionate imagination, developed his talent to transform modest thematic material into works of great art. Specific texts, secular or spiritual, often served as creative sparks for this gifted composer, as with this work for organ.

The words and music of *Wie schön leuchtet der Morgenstern* ('How brightly shines the morning star') were composed by Philipp Nicolai (1556-1608) as a Lutheran hymn, in the aftermath of an epidemic afflicting the congregation where he was Pastor. Based on Psalm 45, its seven verses refer to the spiritual marriage between the faithful soul and Jesus Christ, the heavenly groom.

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THE HOME EXPERTS

The final verse translates:

*Oh, joy to know that Thou, my Friend,
Art Lord, beginning without end,
The First and Last, Eternal!
And Thou at length, o glorious grace!
Wilt take me to that holy place,
The home of joys supernal.
Amen, Amen!
Come and meet me! Quickly greet me!
With deep yearning
Lord, I look for Thy returning.*

(Henry Harbaugh, 1817-1867).

Buxtehude's organ setting of the hymn is on a large scale, in the manner of a Fantasia. The piece is sectional, demonstrating Buxtehude's indefatigable musical imagination. The piece begins with a section in which the first part of the melody is given in long notes, first to the pedals and then to the uppermost voice. The chorale's subsequent notes become the subject of a free-sounding passage. The second section is an exuberant jig fugue, whose initial subject is based on the melody's first few notes. This celebratory conclusion reflects the mood of Nicolai's text, where the idea of one's death is embraced as reunion with the souls of loved ones.

DAVID BEDNALL

David Bednall is one of the leading choral composers of his generation with an extensive freelance playing and conducting career. He was Organ Scholar at The Queen's College, Oxford, then at Gloucester Cathedral (2000-2002), worked at Wells Cathedral (2002-2007), Organist of The University of Bristol, and is now Sub-organist at Bristol Cathedral, and conducts The University Singers. He has studied with distinguished organ teachers including David Briggs and Naji Hakim, and he quotes his influences as being Herbert Howells (1892-1983) and French organ music.

He has won prizes in improvisation and performance at the examination for FRCO, and has improvised on live radio, and performed extensively in the UK and abroad. He appeared as stunt-organist on 'Dr Who'. He is most prominent as a composer, and recordings of his works have been extremely well received. A number of his works have been broadcast on radio, and he has been commissioned by St Paul's Cathedral, and The Queen's College, Oxford. His 40-part motet *Lux orta est iusto* closed the Bristol Proms 2015 and December 2018 saw the première of *Make We Merry* for upper voices, brass, and organ.

MAKE WE MERRY (2018)

'Make We Merry' was 'originally commissioned for Edward Whiting and the Benenden Chapel Choir'. It is an eight-movement piece which sets texts from the 15th to 19th centuries to a variety of choral textures with a highly characterful accompaniment. The original version was for upper voices, and we believe that tonight will be the first performance of the recently released SATB version.

The first movement is an upbeat and exuberant movement in F major, marked 'fairly fast and with great joy'. The second movement is marked 'slow and mysterious' and shows the influence of Herbert Howells in the organ writing. The poem speaks of a troubled soul contemplating death who, upon hearing the Christmas bells heralding the birth of Christ, feels his 'sorrow touched with joy'. Every time the bells are mentioned, the music swells and brightens. The third movement lullaby is marked 'slow and gentle' and is underpinned by rocking quavers. The fourth movement is 'fairly fast and with great joy'. It starts with a fanfare figure which depicts the crowing of the rooster Chanticleer as he joyously wakes everyone on Christmas Day. The fifth movement brings us back to 'slow and mysterious' contemplation of the hope and promise that the birth of Christ brings us. The sixth movement is also a lullaby. It is marked 'very loving and gentle' but is quite energetic. The seventh movement, marked 'slowly and with great warmth', is in a gently flowing, devotional mood. The final movement, 'Fast and lively, with great joy' returns us to the mood of the opening movement and brings back motifs from the earlier movements to bring the piece to an exhilarating end.

Programme notes courtesy of Paul Chambers and Kingsley Norton

Retiring Collection for the Church

After tonight's concert, there will be a retiring collection for the Parish of St Andrew and St Mark. On top of the difficulties caused by the pandemic and the current economic pressures, the parish has had to cope with some difficult building issues this year, including the closure of St Andrew's since June for ceiling repairs. In addition, two boilers have been replaced and the toilets refurbished. Despite having large bills to pay, the parish has kindly frozen hire charges for this concert, allowing KCS in turn to freeze ticket prices so our concerts remain as accessible as possible. We would be grateful if you could give generously to support the parish in its efforts to continue to provide safe facilities of a good standard.

Kingston Choral Society Come & Sing *A German Requiem – Brahms*

Led by KCS Musical Director Andrew Griffiths
with Accompanist Gavin Roberts

Join KCS on Thursday 30 March 2023 to work on Brahms' much loved choral masterpiece. This superbly tender work was inspired by the deaths of two people dear to Brahms - his mentor, Robert Schumann, and his mother.



With text derived from Luther's German Bible, rather than traditional Latin, *Ein Deutes Requiem* bypasses standard liturgy, and its fearsome *Dies Irae*. Rather than dwelling on the judgement of the dead, Brahms is concerned with consoling the living. It is this spiritual empathy that makes his "human Requiem" as he called it so moving for us today.

If you love this marvellous music, and would like to know it better, or if you just want to give singing with KCS a try, save the date. In the New Year our website www.kingstonchoralsociety.org.uk will provide booking information.

Save the Date: Thursday 30 March 2023 at 7.15-10pm
The Hollyfield School, Surbiton Hill Road, KT64TU

Tickets: £10 (£5 for students) plus £2 with score hire.

Interval tea & cake included

~ ~ KCS SUMMER CONCERT ~ ~

24th June 2023 at 7.30 pm

***This Shining Night:*
Schubert, Barber, Lauridsen & Chilcott**

**Andrew Griffiths - Conductor
Gavin Roberts - Piano and Organ**

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

For further details contact the Box Office on 020 8390 3252

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

Up! Good Christen Folk, and Listen

Ding-dong, ding:
Ding-a-dong-a-ding:
Ding-dong, ding-dong:
Ding-a-dong-ding.

Tell the story how from glory
God came down at Christmastide,
Bringing gladness, chasing sadness,
Show'ring blessings far and wide,

Up! good Christen folk, and listen
How the merry church bells ring,
And from steeple bid good people
Come adore the new-born King:

Born of mother, blest o'er other,
Ex Maria Virgine,
In a stable ('tis no fable),
Christus natus hodie.

Born of mother, blest o'er other
Ex Maria Virgine,
In a stable ('tis no fable),
Christus natus hodie.

Adam lay ybounden

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

Ne had one apple taken been,
The apple taken been,
Ne had ne'er our Lady
Abeen heavene queen.

And all was for an apple,
An apple that he took,
As clerkes finden written
In their book

Blessed be the time
That apple taken was;
Therefore we moun singen:
Deo gracias!

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

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

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

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

Nativity Carol

Born in a stable so bare,
Born so long ago;
Born 'neath light of star
He who loved us so.

Wise men from distant far land,
Shepherds from starry hills
Worship this babe so rare,
Hearts with his warmth he fills.

*Far away silent he lay
Born today, your homage pay;
For Christ is born for aye,
Born on Christmas Day.*

*Far away silent he lay
Born today, your homage pay;
For Christ is born for aye,
Born on Christmas Day.*

Cradled by mother so fair,
Tender her lullaby;
Over her son so dear
Angel hosts fill the sky.

Love in that stable was born
Into our hearts to flow;
Innocent dreaming babe
Make me thy love to know.

*Far away silent he lay
Born today, your homage pay;
Christ is born for aye,
Born on Christmas Day.*

*Far away silent he lay,
Born today, your homage pay;
Christ is born for aye,
Born on Christmas Day.*

Personent Hodie

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

Magi tres venerunt,
Parvulum inquirunt,
Bethlehem adeunt,
Stellulam sequendo,
Ipsum adorando,
Aurum, thus, thus, thus,
Aurum, thus, thus, thus,
Aurum, thus, et myrrham ei offerendo.

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

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

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!

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!

E'en so here below, below,
Let steeple bells be swungen,
And "Io, io, io!"
By priest and people sung.
Gloria, Hosanna in excelsis!
Gloria, Hosanna in excelsis!

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.

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.

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.

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 forever more, Amen.

Make We Merry - David Bednall

I Make we merry

Make we merry, both more and less,
For now is the time of Christmas!

Let no man come into this hall,
Nor groom, nor page, nor yet marshall,
But that some sport he bring with all.

Make we merry....

If he say that he cannot sing,
Some other sport then let him bring,
That it may please at this feasting.

Make we merry....

If he say naught can he do,
Then for my love tell him no,
But to the stocks then let him go.

Make we merry....

Anonymous (c. 1500)

II The time draws near (1849)

The time draws near the birth of Christ:
The moon is hid; the night is still;
The Christmas bells from hill to hill
Answer each other in the mist.

Four voices of four hamlets round,
From far and near, on mead and moor,
Swell out and fail, as if a door
Were shut between me and the sound.

Each voice four changes on the wind,
That now dilate, and now decrease,
Peace and goodwill, goodwill and peace,
Peace and goodwill, to all mankind.

This year I slept and woke with pain,
I almost wished no more to wake,
And that my hold on life would break
Before I heard those bells again:

But they my troubled spirit rule,
For they controlled me when a boy;
They bring me sorrow touched with joy,
The merry bells of Yule.

Lord Alfred Tennyson (1809-1892)

III The Christ-child lay on Mary's lap (1900)

The Christ-child lay on Mary's lap,
His hair was like a light.
(O weary, weary were the world,
But here is all aright.)

The Christ-child lay on Mary's breast,
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)

The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)

The Christ-child stood at Mary's knee,
His hair was like a crown.
And all the flowers looked up at him,
And all the stars looked down.

Gilbert Keith Chesterton (1874-1936)

IV All this night shrill chanticleer (1630)

All this night shrill chanticleer,
Day's proclaiming trumpeter,
Claps his wings and loudly cries,
'Mortals, mortals, awake and rise!

See a wonder Heaven is under,
From the earth is ris'n a sun,
Shines all night though day be done.

Wake O earth, wake ev'rything,
Wake and hear the joy I bring,
Wake and joy for all this night,
Heaven and ev'ry twinkling light,

All amazing, still stand gazing,
Angels, powers and all that be,
Wake and joy this sun to see.

Hail, O Sun, O blessed Light,
Sent into the world by night,
Let thy rays and heav'nly powers
Shine in this dark soul of ours;

For most duly Thou are truly
God and man we do confess.
Hail, O Sun, of Righteousness!

William Austin (1587-1634)

V Moonless darkness stands between

Moonless darkness stands between.
Past, the Past, no more be seen!
But the Bethlehem-star may lead me
To the sight of him who freed me
From the self that I have been.

Make me pure, Lord: Thou art holy;
Make me meek, Lord: Thou wert lowly;
Now beginning, and alway:
Now begin on Christmas day.

Moonless darkness stands between.
Past, the Past, no more be seen!

Gerard Manley Hopkins (1844-1889)

VI Sweet was the song

Sweet was the song the Virgin sang,
When she to Bethlem Juda came,
And was delivered of a Son,
That blessed Jesus hath to name.
Lulla, lulla, lulla, lullaby, lulla, lullaby.
'Sweet babe,' quoth she,
And rocked him sweetly on her knee.

'Sweet babe,' quoth she,
'My Son, and eke a Saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn.'
Lulla, lulla, lulla, lullaby, lulla, lullaby.

Sweet was the song the Virgin sang,
When she to Bethlem Juda came,
And was delivered of a Son,
That blessed Jesus hath to name.
Lulla, lulla, lulla, lullaby, lulla, lullaby.
'Sweet babe,' quoth she,
And rocked Him sweetly on her knee.

Anonymous (16th Century)

VII Let others look for pearl and gold

Let others look for pearl and gold,
Tissues, or tabbies* manifold:
One only lock of that sweet hay
Whereon the blessed baby lay,
Or one poor swaddling-clout*, shall be
The richest New-Year's gift to me.

Robert Herrick (1591-1674)

*tabbies = silk taffetas

*clout = cloth

Agnoscat omne seculum,
[Let every age perceive (that)]
A bright star made three kings come
Him for to seek with their presents,
Verbum supernum prodiens.
[The high Word forthcoming]
Eya.

A solis ortus cardine
[From the rising of the sun]
So mighty a lord is none as he;
And to our kind he hath him knit,
Adam parens quod polluit.
[Which our father Adam defied]
Refrain.

Maria ventre concepit,
[Mary conceived in her womb]
The Holy Ghost was ay her with,
Of her in Bethlem born he is,
Consors Paterni luminis.
[Sharing in the light of his Father]
Refrain

O Lux beata Trinitas,
[O Light of the Holy Trinity]
He lay between an ox and ass,
Beside His mother maiden free,
Gloria tibi, Domine!
[Glory to thee, O Lord!]
Refrain

VIII Make we joy now

Refrain

Make we joy now in this fest
In quo Christus natus est.
[In which Christ is born]
Eya!

A Patre Unigenitus
[The Only-begotten of the father]
Is through a maiden come to us:
Sing we of him and say 'Welcome,
Veni, Redemptor gencium'.
[Come, Redeemer of the nations]
Refrain.

Anonymous (15th Century)

ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach & Music Consultant at the National Opera Studio with a busy freelance career in the worlds of opera and choral music.

A graduate of the Royal Opera's Jette Parker Young Artist Programme, he has conducted productions for The Royal Opera (Linbury Theatre), The Royal Ballet, Welsh National Opera, Opera North, Opera Theatre Company, Opera Collective Ireland, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, and with the BBC Symphony and Scottish Symphony Orchestras, and regularly joins the music staff at The Royal Opera, working alongside such conductors as Pappano, Bychkov, 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 50 years. He is much in demand as a vocal coach, and works frequently with the Young Artists at The Royal Opera, as well as overseeing the training of the singers and pianists at the National Opera Studio.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included the world première of John Pickard's *Mass in Troubled Times*, recordings of Brahms, Hassler, Barber, Ives and Giles Swayne, and broadcasts of Howells, MacMillan and Martinů, as well as a Barbican debut directing music from the Flemish Renaissance. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, received wide critical acclaim. He regularly conducts for Dartington International Summer School, and has appeared as a guest conductor with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*.

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 addition to his work at the National Opera Studio, Andrew's engagements in the 2022-3 season include reinvestigations to the Royal Opera for *Alcina*, Opera Collective Ireland for *Semele*, and to the Orchestra of the Swan to conduct music by Paul Patterson.

GAVIN ROBERTS - Piano & Organ



Gavin Roberts enjoys a varied career as a piano accompanist. He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series Song in the City. He has appeared at The Cheltenham Festival, Dartington International Festival, The Ludlow Weekend of English Song, The Ryedale Festival and The Oxford Lieder Festival. He works regularly with soprano Lucy Hall, with whom he was the winner of the Oxford Lieder Young Artist Platform, and actor Rosamund Shelley, with whom he performs her one-woman shows Novello & Son and War Songs.

He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a répétiteur for Sir Roger Norrington and the late Richard Hickox. Gavin has appeared regularly on BBC Radio broadcasts as a soloist and accompanist, often giving première performances of new works. He has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD recording of London-themed song commissions for Song in the City.

Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a professor. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College, London. Gavin is Organist and Director of Music at St Marylebone Parish Church.

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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.

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Rod Bellamy-Wood
Ray Elmitt
Chris Jacob
Luke Reader
Tom Rees
Jim Sleightholme
David Syrus
Peter Wickenden



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

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

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

Rehearsal Pianist: Gavin Roberts MA (Cantab), MMus, MPerf, FRCO

Chair: Debbie Lye OBE

Deputy Chair: Kate Cockle

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Kingston Choral Society is affiliated to Making Music
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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.

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