



EQUINOX

a spring concert by the aubreysingers

Five Mystical Songs

by Ralph Vaughan Williams
and works by Lili Boulanger,
Cecilia McDowall, Gabriel
Fauré, Stephen Paulus
and Kerry Andrew

conducted by Jamie Powe
with Felix Gygli, baritone
2023 Winner of the
Kathleen Ferrier Award
and The Amaia Quartet

Sunday 17th March 6.30pm
St George's Church, Aubrey Walk, London W8 7JG
for more information see www.theaubreysingers.com

THE AUBREY SINGERS

EQUINOX

Welcome to the Aubrey Singers' first concert of 2024. It is also the Aubrey Singers' fifth concert since the choir was set up two years ago under our director Jamie Powe and we hope that this evening's programme, with its eclectic mix of musical styles and genres, celebrates both the choir's progress to date and the arrival of spring. "Equinox" evokes a sense of rebirth and new life; of hope in a world very much in need of it.

We are thrilled to welcome tonight baritone Felix Gygli, winner of the 2023 Kathleen Ferrier Award and to introduce, amongst the choir's ranks, our first Aubrey Singers' choral scholars. We very much hope their time with us helps them at this early stage of their careers – and in turn, we have very much enjoyed singing with them and have benefitted already from their youthful talent and enthusiasm as we have prepared for this evening.

*Cover painting: "March to November", 2020
by Guy Goodbody, Tenor*

Look out for our
summer concert featuring
Vivaldi's Gloria
which will be on
Sunday 16th June 2024
at St. George's Church,
Campden Hill

*We would like to thank the
Reverend Dr James Heard, Vicar of
St George's Church, W8 and the
Reverend Neil Traynor, Associate
Vicar of St John the Baptist Church,
W14 for their continued support of
the Aubrey Singers.*

EQUINOX

A CONCERT FOR SPRING

Lili Boulanger

Hymne au Soleil

Gabriel Fauré

Madrigal

Kerry Andrew

All things Are Quite Silent

Stephen Paulus

The Road Home

Cecilia McDowall

Ave Maris Stella

Schubert

Quartettsatz D703

Ralph Vaughan Williams

Five Mystical Songs

Felix Gygli – Baritone

The Amaia Quartet

Tom Morgan – Double Bass

Elsbeth Wilkes – Piano

PROGRAMME

Lili Boulanger *Hymne au Soleil*

Lili Boulanger (1893-1918) – her given name was Marie-Juliette – was born into a strongly musical Franco-Russian family in Paris in 1893. Her musical ability was such that, at the age of two, she was reportedly singing melodies by ear, and she was attending classes at the Paris Conservatoire with her sister Nadia before she turned five. Even given the difficulties facing women in music at that time, a promising career seemed likely: she showed promise on a variety of instruments (organ, piano, violin and cello), was a good singer and musical theorist. But her health was always poor, leading to a ten-year hiatus in her studies, and she died tragically young, probably from tuberculosis, at the age of just 24. Yet between the ages of 16 and her death, she flowered artistically, notwithstanding extra strains put on her by organising relief work for French troops during the First World War. Her music embraced the popular theories of the Symbolist movement as well as that of impressionism. Given her battles against ill-health, it is not perhaps surprising that many of her works also suggest sadness and isolation. After her death, her sister Nadia championed her memory, and her reputation has consistently grown. *Hymne au Soleil* was composed in 1912.

*Du soleil qui renaît bénissons la puissance.
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève, il s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant le Dieu contient à
peine,
Enflamment l'horizon de leur brûlante haleine.*

*O soleil fécond, tu parais!
Avec ses champs en fleurs, ses monts, ses bois
épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de rosée.*

*Let us bless the power of the reborn sun.
With all the universe let us celebrate its return.
Crowned with splendor, it rises, it soars.
The waking of the earth is a hymn of love.
Seven rushing steeds that the God scarcely
holds back
Ignite the horizon with their scorching breath.*

*Oh, vivid sun, you appear!
With its fields in bloom, its mountains, its thick
forests,
The vast sea set ablaze by your fires,
The universe, younger and fresher,
With morning vapors are glistening with dew.*

(Translation from French to English
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Gabriel Fauré *Madrigal (Op 35)*

One of the great French composers of the late 19th and early 20th centuries, Gabriel Fauré (1845-1924) lived long enough for his life and career to encompass several major musical movements – from the Romanticism of composers such as Chopin to modern jazz and atonalism. Born in the south of France, his middle-class family was not particularly musical, but as a boy, he discovered the harmonium in a local chapel, learned to play and was recognised as having talent. He trained in Paris at the Ecole de Musique Classique et Religieuse, where the composer Camille Saint-Saëns became one of his teachers and a life-long friend. His early employment was as a church organist, though it is said he was easily bored, often stealing out during services for a crafty smoke, and was eventually fired after turning up for work in the evening dress he had been wearing at a ball the previous night.

The Franco-Prussian War of 1870-71 changed the direction of Fauré's life. He enlisted in the French army, winning the Croix de Guerre, and thereafter, though he continued to work as an organist and pianist, his composing and teaching became his principle artistic focus. He also developed a taste for travel (possibly due to his somewhat unsuccessful marriage in 1883 to Marie Fremiet; Fauré subsequently had a string of affairs, notably with the pianist Marguerite Hasselmans). His teaching at the Paris Conservatoire, where he was appointed head in 1905, influenced students ranging from Ravel to Nadia Boulanger. Increasingly suffering from deafness in his later years, Fauré continued to compose until shortly before his death, upon which his stature was recognised by a state funeral. Fauré's Requiem, first performed in 1888, is today one of the most popular works in the classical canon. His Madrigal, Op.35, composed in 1883, sets to music a poem by Paul-Armand Silvestre and was dedicated as a wedding present to one of Fauré's students, André Messager.

(Les jeunes gens)

Inhumaines qui, sans merci,
Vous raillez de notre souci,
Aimez ! Aimez quand on vous aime !

(Les jeunes filles)

Ingrats qui ne vous doutez pas
Des rêves éclos sur vos pas,
Aimez ! Aimez quand on vous aime !

(Les jeunes gens)

Sachez, ô cruelles Beautés,
Que les jours d'aimer sont comptés.
Aimez ! aimez quand on vous aime !

(Les jeunes filles)

Sachez, amoureux inconstants,
Que le bien d'aimer n'a qu'un temps.
Aimez ! aimez quand on vous aime !

(Ensemble)

Un même destin nous poursuit
Et notre folie est la même :
C'est celle d'aimer qui nous fuit,
C'est celle de fuir qui nous aime !

(The young men)

Inhuman women, who mercilessly
Mock our cares,
Love! Love when we love you!

(The young women)

Ungrateful men, who do not suspect
The dreams you provoke as you go,
Love! Love when we love you!

(The young men)

Know, O cruel beauties,
That the days of love are numbered.
Love! Love when we love you!

(The young women)

Know, fickle lovers,
That true love lasts a single season
Love! Love when we love you!

(All)

The same destiny pursues us
And our folly is the same:
It is loving those who flee us,
It is fleeing those who love us!

Kerry Andrew *All Things Are Quite Silent*

Kerry Andrew, composer, author, broadcaster and performer, was born in 1978 in High Wycombe, Buckinghamshire, and studied music at the University of York, eventually earning a doctorate in composition. Subsequently, Andrew was composer in residence at the Handel House museum in London, a visiting professor at Leeds College of Music, and has been the winner of numerous musical awards across several genres including alt-folk (under the name You Are Wolf) and jazz, as well as having works performed at the Proms and at the memorial service for victims of the 2005 London bombings. As a writer, Kerry Andrew has published novels including *Swansong* (2019) and *SKIN* (2021), and is an award-winning short story writer. Many of Kerry Andrew's musical works explore folklore, while nature, water and the sea are recurrent images. *All Things Are Quite Silent* (2012) arranges a traditional folk song with vocal lines that include the atmospheric, imagined sounds of the sea.

*All things are quite silent, each mortal at rest,
When me and my love were snug in our nest.
When a bold set of ruffians entered our cave
And they forced my dear jewel to plough the salt*

*I begged hard for my sailor, as though I begged for life,
They'd not listen to me, although a fond wife
Saying 'The King he needs sailors, to the sea he must go.'
And they've left me lamenting in sorrow and woe.*

*Through green fields and meadows, we oft-times did walk,
And sweet conversation of love we had talked,
With the birds in the woodland so sweetly did sing,
And the lovely thrushes voices made the valleys to ring*

*Although my love's gone I will not be cast down
Who knows but my sailor may once more return.
And may make amends for all trouble and strife
And my true love and I might be happy for life.*

Stephen Paulus *The Road Home*

The American composer Stephen Paulus (1949-2014) was born in the state of New Jersey, but soon afterwards his family moved west to Minnesota, where he grew up and went to university. He had a prolific and varied musical output, but was particularly known for his choral works, notably the opera *The Postman Always Rings Twice*, as well as works composed for the funerals of US presidents Ronald Reagan and Gerald Ford. *The Road Home* is one of his most popular choral works; it was commissioned in 2001 by the Dale Warland Singers of Minnesota. Paulus based the tune on a melody dating from 1835 and the Southern Harmony Songbook. He worked with the poet Michael Dennis Brown, a regular collaborator, and the song has become a staple of American choirs.

Tell me, where is the road
I can call my own
That I left, that I lost
So long ago?
All these years I have wandered
Oh, when will I know
There's a way, there's a road
That will lead me home

After wind, after rain
When the dark is done
As I wake from a dream
In the gold of day
Through the air there's a calling
From far away
There's a voice I can hear
That will lead me home

Rise up, follow me
Come away, is the call
With the love in your heart
As the only song
There is no such beauty
As where you belong
Rise up, follow me
I will lead you home

Cecilia McDowall *Ave Maris Stella*

Cecilia McDowall was born in London in 1951 and studied music at the University of Edinburgh, before returning to London and completing her formal academic training at Trinity College of Music. She has since written extensively, and won – among several awards – the 2014 British Composer Award for the choral work, *Night Flight*. Many of her works are influenced by the sea, or nautical imagery, including a 2011 work including the words of the BBC radio *Shipping Forecast*, and the piece performed tonight, *Ave Maris Stella*, which received its premiere on Armistice Day, 2001. McDowall has subsequently written that the 9/11 terrorist attacks on the United States that year influenced the composition, moving it away from her original intention to use a selection of war poetry for the text. Instead, it features text from the Vesper hymn to the Virgin Mary, *Ave Maris Stella* (Hail, Star of the sea) and Psalms 106 (They that go down to the sea in ships) and 26 (The Lord is my light). The piece was commissioned by Portsmouth Grammar School for its choir, and bears the simple dedication, *pro pace*.

*Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.*

*Solve vincla reis,
Profer lumen caecis
Mala nostra pelle,
Bona cuncta posce.*

*Dominus illuminatio mea et salutare meum.
Dominus fortitudo vitae meae quem formidabo?*

*Qui descendunt in mare navibus facientes opus
in aquis multis
Ipsi viderunt opera Domini et mirabilia eius in
profundo
Dixit et surrexit ventus tempestatis
Ascendunt in caelum et descendunt in abyssos
Clamabunt autem ad Dominum in tribulatione
sua et de angustia educet eos
Statuet turbinem in tranquillitatem.*

Dominus illuminatio mea et salutare meum

*Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collaetemur.*

*Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.*

Hail, Star of the sea,
nourishing mother of God,
and ever a virgin,
auspicious gate of heaven.

Release the chains of the guilty,
bring light to the blind,
take away our sins,
For all blessings pray.

The Lord is my light, and my salvation.
The Lord is the strength of my life; of whom then
shall I be afraid?

(Psalm 26/27)

They that go down to the sea in ships: and occupy
their business in great waters;
These men see the works of the Lord: and his
wonders in the deep.
For at his word the stormy wind ariseth.
They are carried up to the heaven, and down again
to the deep.
So when they cry out unto the Lord in their
trouble: he delivereth them out of their distress.
For he maketh the storm to cease.

(The Book of Common Prayer)

The Lord is my light and my salvation.

Display a pure life,
prepare your way
till we find Jesus,
Joy for evermore.

Praise to God the Father,
glory to Christ the great,
the Holy Spirit,
One honour in three.

(Ave Maris Stella)

Franz Schubert *Quartettsatz D703*

In his short life, the Austrian composer Franz Schubert (1797-1828) wrote an extraordinary amount of music, including seven completed symphonies and more than 600 vocal works. His pieces for small string ensembles are among his most powerful and admired – the Trout Quintet, or his String Quartet No. 14, “Death and the Maiden”, for example. Tonight, the Amaia Quartet play Schubert’s Quartettsatz in C minor, which he composed in December 1820 as the first movement, Allegro assai, of a quartet he never completed- a fact the listener would be forgiven for not realising as, despite being a mere nine minutes long, there seems nothing, in this powerful and moving piece, to indicate its incompleteness.

Ralph Vaughan Williams ***Five Mystical Songs***

At his death, Ralph Vaughan Williams (1872-1958) was the beloved Grand Old Man of English music, and it is not surprising that subsequent young composers in the decades that followed – an era of minimalism and atonality – reacted against the traditions he had helped create. More recently, however, Vaughan Williams's works have enjoyed a reappraisal, and such works as the intensely evocative *The Lark Ascending* have found an enduring place in the nation's musical vocabulary. And it is now accepted that he changed the face of English classical music.

Born in Gloucestershire into a well-connected middle class family (his mother was a niece of Charles Darwin) with progressive, liberal views, Vaughan Williams developed a love for rural England that informed much of his composition, and after schooldays at Charterhouse and Trinity College, Cambridge, he also studied at the Royal College of Music. As a young man, he married Adeline Fisher, who he had met at Cambridge. He was enthused by the study and collection of English folk songs and tunes and had lasting friendships with thinkers and artists including Gustav Holst and Maurice Ravel, with whom he studied in Paris. He also worked enthusiastically in adult education in London and was already an established composer when the First World War broke out. He volunteered, at the age of 42, driving ambulances and later serving in the Royal Artillery. His experiences changed him and his music, which became darker and more reflective in the post-war period.

In 1938, he met and fell in love with Ursula Wood, wife of an Army officer. Ursula became Vaughan Williams' artistic muse, and – after her husband died suddenly in 1942 – moved in with him and Adeline, whom she befriended and nursed during her final illness. Adeline died in 1951 and Vaughan Williams and Ursula married two years later. The composer's final decades were marked by composition, travel – he lectured and conducted in the United States – and an active social life, supporting music and the arts. All consolidated the public affection in which he was held, and after his death, his ashes were interred in Westminster Abbey.

The *Five Mystical Songs*, written between 1906 and 1911, set to music four poems by the Welsh metaphysical poet and priest George Herbert (1593-1633). The first four songs have a quiet spirituality, while the fifth, the *Antiphon*, has a triumphant air and rousing conclusion. Vaughan Williams described himself religiously as “cheerfully agnostic”, but he had an enduring affection for the language of the Authorised Version of the Bible, and the *Five Mystical Songs* show an appreciation for Herbert's own devotion. The work was first performed at the Three Choirs Festival in Worcester in 1911.

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more,
Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I got me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love Bade Me Welcome

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my
shame
Go where it doth deserve.
And know you not, says Love, who bore the
blame?
My dear, then I will serve.
You must sit down, says Love, and taste my
meat:
So I did sit and eat.

Come My Way, my Truth, my Light

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!



BIOGRAPHIES

Jamie Powe - *Musical Director and Conductor*

Jamie was awarded a scholarship to study at the Royal Academy of Music, where he achieved a distinction in his choral conducting MA. He was also awarded the Thomas Armstrong prize for outstanding choral leadership. Jamie was one of the 2018/19 Young Conducting Scholars with Sing for Pleasure and has worked with Genesis Sixteen as conducting scholar, and he is currently Musical Director of Laurelin Voices, The Fourth Choir, The New London Singers, Putney Choral Society and The Aubrey Singers. He was Director of The Arcadian Singers 2019-23, the Chapel Choir of Regent's Park College, Oxford 2019-2021, and was also Associate Director of Ware Choral Society 2022-23. In 2022, he conducted at the Royal British Legion Festival of Remembrance at the Royal Albert Hall in front of the royal family and on prime time BBC 1.

He completed his BA degree in Music at Somerville College. Alongside his degree, he also studied choral conducting with Paul Spicer and directed the Somerville Orchestra. Jamie studied composition at Oxford with Toby Young and Deborah Pritchard, achieving a first class grade for his composition portfolio. He continued his studies at The Royal Academy of Music with David Gorton and Gareth Moorcraft, alongside his choral conducting MA. His latest commission, *The Gun Mass* was performed both in the US and UK in April 2023, and recorded in Oxford. He is currently one of the 2024/25 National Youth Choir Young Composers.

As a tenor, Jamie was a choral scholar at Somerville College (2015-2018), St Mary's Church, Primrose Hill (2018-20). He has also performed operatic roles with Handmade Opera, Opera in the City and has performed at the Dorset Opera Festival. Roles include Flute (*Midsummer Night's Dream*), Daniel (*Witch* - a new opera by Toby Young), Trio (*Trouble in Tahiti*) and Bill (*A Hand of Bridge*).

Felix Gygli - *Baritone*

Swiss Baritone Felix Gygli is a current member of the International Opera Studio at Opernhaus Zurich where he will appear as Starveling in Britten's *A Midsummer Night's Dream* in May 2024. He is the winner of the 2023 Kathleen Ferrier Awards and of the Lied Prize of the Queen Sonja Competition in Oslo.

He performed the role the 2nd Handwerksbursch in *Wozzeck* at the Verbier Festival 2023, where he was awarded the Prix Thierry Mermod for the most promising singer of the Academy.

In 2024 he will appear as the Baritone Soloist in Brahms's *Deutsches Requiem* with the Orchestra of Theater Biel-Solothurn.

Felix is a keen recitalist and appears regularly with pianists JongSun Woo and Tomasz Domanski in recitals across the UK, France and Switzerland. A regular performer of oratorio repertoire, he has performed Fauré's *Requiem*, Mendelssohn's *Elijah*, Bach's *St Matthew Passion* and multiple Bach cantatas around Europe.

In 2022, he made his operatic debut singing Papageno in Mozart's *Die Zauberflöte* with Ouverture Opéra Sion and has since appeared in multiple opera scenes productions with the National Opera Studio, where he was a Young Artist 22/23.

He is a graduate of the Guildhall School of Music and Drama in London where he studied under the tutelage of Prof. Rudolf Piernay. In 2022/23 he attended and completed the Young Artist Programme at the National Opera Studio in London.

Elspeth Wilkes - *Piano*

Elspeth studied at King's College, London and the Royal Academy of Music. She has performed in London's top classical music venues including the Royal Opera House and St Martin-in-the-Fields as well as recitals in Spain, France and South Africa.

She has worked with BBC Wales, the Royal Ballet and the Royal Shakespeare Company amongst others. She works as a repetiteur/musical director with Opera up Close (winning an Olivier award for *La Bohème*), Opera Brava, Northern Ireland Opera and Opera de Bauge. Elspeth conducts Thurrock Choral Society, is assistant conductor with Barnes Choir and is a member of the Bridgetower Ensemble.

We are pleased to welcome Elspeth back : she played the Harpsichord for us in our performance of *Dido and Aeneas* last summer.

Tom Morgan - Double Bass

Tom is a classical double bassist based in London. Studying at Guildhall under Kevin Rundell, Tom has since gone on to have a varied freelance career playing with orchestras such as the London Philharmonic Orchestra, Royal Philharmonic Concert Orchestra and the National Symphony Orchestra.

From 2020-22, Tom was one of the 33 members of Southbank Sinfonia, a 10-month fellowship for some of the most promising young graduate musicians from around the world.

As well as orchestral playing, he has worked in a variety of settings, from outreach work with young adults to touring China for 10 weeks with Andrew Lloyd Webber's *Love Never Dies*.

The Amaia Quartet

The Amaia Quartet has risen to prominence as an exceptional string quartet based in London. Graduates of the Royal Academy of Music, Royal College of Music, Guildhall School of Music and Drama and Hochschule für Musik, Theater und Medien Hannover, their accolades include awards at Enescu International Violin Competition, Orlando International Chamber Music Competition, Hattori Foundation Senior Award UK, Massimo Antonelli Chamber Music

Competition, Philip and Dorothy Green Young Artists Award by the Making Music Foundation, Associates of the Royal Academy of Music and Aboyne Cello Festival Young Artist. They have been broadcast on BBC Radio 3, Radio Nacional de España, Radio Vatican, and NDR Kultur and recorded for the Brilliant Classics record label. The members of the Amaia Quartet have performed extensively worldwide, in France, Spain, Germany, Peru, Brazil, Uruguay, Chile, China, South Korea, Russia, Israel and Singapore and beyond. Closer to home, they have performed across the UK at venues and festivals, including The Barbican Hall, Conway Hall, St Margaret's Westminster, Kings Place, City Music Society, Lincoln International Concert Series, Bradford Cathedral Chamber Series, Buxton International Festival and the King's Lynn Festival.

The Quartet *Alexandra Lomeiko* – Violin; *Milan Berginc* – Violin;
George White – Viola; *Raphael Lang* – Cello

CHOIR

Sopranos

Joelle Alfillé-Cook †
Susan Balgarnie
Vanora Bennett
Alice Booth
Carol Brunell
Ruby Cheney
Sheila Clarke
Kate Cullinan
Elisabeth Meunier
Samantha Penwarden
Eleni Rochat
Myrto Rochat
Anne-Catherine Santambrogio
Anne Sutton *†
Jane Vago
Paula Vega

Tenors

James Botcher (guest)
Gilles de Chanterac
Guy Goodbody
Chris Hugh-Jones
Cornelius Kelly
Beatrice Larsen

Altos

Susan Bartholomew
Zeina Charara
Mai Davies
Anne Glover
Camilla Gordon
Finn Lacey *†
Catherine Manach
Judith Rivkin
Paola Rossin
Vivien Thompson

Basses

Nigel Crump
Robin Easton
David Fishwick
Nick Hewson
Owen Huxford *
Greg Neale
Andrew Peck

* *Aubrey Singers' choral scholar*

† *Soloist*

The Aubrey Singers

The Aubrey Singers was set up two years ago and is now a thriving choir of some forty voices, based in Notting Hill. It is an un-auditioned choir which aspires to combine musical excellence with a friendly atmosphere and a strong sense of community.

We aim to sing a wide-ranging and inspiring repertoire covering many different composers and styles, from baroque through classical to more modern and contemporary composers. We put on two or three concerts a year and although we all share our love of singing, we also love the camaraderie, the making of new friends and the connections that are all part of the experience. We want singing to be fun.

Since its creation in March 2022, the choir has blossomed under the expert guidance and conducting of Jamie Powe, our Musical Director, with whom we have performed four successful and enjoyable concerts.

We rehearse every Sunday evening at
St George's Church,
Campden Hill, W8.

We are keen to recruit new members, particularly lower voices, and welcome singers from all backgrounds.

If you are interested in joining us or would like more information, please contact Zeina Charara at theaubreysingers@gmail.com.

www.theaubreysingers.com



Piano : **David Harrod**, whom we would like to thank as our trusted and patient rehearsal accompanist.

Programme notes: **Greg Neale**, journalist and bass.

Thanks to **Lucy Taylor** for help with producing this programme.

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