



Festival News

ISSUE 53

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Chairman's Letter

In the last edition of Festival News I wrote about the importance of maximising our income by selling tickets and supporting fundraising. I am now writing to thank you all for rising to the challenge on both counts so magnificently - I do not yet know the financial result for the year but it should be a good one!

In this edition Jo Forrest announces that this will be her last as Festival News' editor. She has done a great job and developed the magazine hugely during the nine editions she has been in charge. She will continue to be actively involved in our publicity role, so she will not be lost to LHMF, but we now have to find an Editor for the next edition, due out in the New Year. Might you be the one to rise to this challenge? If so, please speak to Jo or I.

For many of you, the new Festival year will have already started. I hope you all enjoy the music chosen for your divisions and that the 2012 Festival will be as successful as the one just ended.

Graham Aslet

chairman@lhmf.co.uk 01737 243519



Editor's Letter

I was so pleased to see a virtually full house at this year's St Matthew Passion, and even more delighted that three of the singers who had taken part were happy to share their experiences in Festival News.

We are very lucky to have so many of Britain's greatest musicians involved with LHMF, and it was with humility that I approached our President and Music Committee member, John Rutter CBE, to congratulate him on his Royal Wedding Commission. He shares his excitement for the project on page 9.

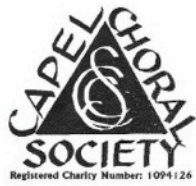
As Graham has said, I am now standing down as Editor and I want to thank everyone for not only their tremendous support, but also for their valuable contributions in so many different ways. Working on Festival News has been very rewarding and I've made many friends along the way. Unfortunately I haven't managed to visit all of the Festival choirs during my tenure, but I still hope to make the full dozen at some point! Enjoy the new season.

Jo Forrest

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Deadline for Spring edition 8th January 2012 (unless a new editor says otherwise!)





Capel Choral Society wish to announce a

Diamond Jubilee Concert

a 'Proms in the Park' special,
on Saturday 18th August 2012

The concert will include celebratory
'Coronation' music plus 'Proms' favourites

All singers are very welcome to join us to rehearse and
perform the music for this concert, and to celebrate
60 years of our Queen's reign

For full details contact Ian Moir:
secretary@capelchoralsociety.com
or phone 01306 889817



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Guest Instrumental appearance

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A friendly mixed village choir meeting every Monday evening at
East Horsley Village Hall.

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'for sheer pleasure and a mental workout'
'the buzz when the whole piece comes together'
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New members always welcome.
Come along for the evening and meet us !

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Autumn Season : starts 5th September (arrive from 7.45pm)
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Email : lindsey_hh@hotmail.com

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LHMF 50:50 Club

You can help to raise funds for the LHMF
by joining our 50:50 Club

Annual membership £12 -
Only 200 memberships available

50% to the Festival and 50% in prize money
Donation to the Festival
2010/11 - £936; 2011/12 - £1200?

Three draws a year:
AGM, OCS Christmas Concert, Festival Saturday

Top prize of £100
2010/11 top prizes won by members
of Capel, Holbury, Beare Green & Newdigate
This year could it be YOU?

INTERESTED?

Contact Sue at secretary@oxshottchoral.org.uk
or speak to your choir representative
Standing order forms available,
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ST MATTHEW PASSION

SUNDAY 13th MARCH



Eighty years since the St Matthew Passion was first performed at the Festival, this year's concert saw the highest audience numbers that our Box Office manager has ever seen. It can be no coincidence that there was a large group of independent singers taking part who threw themselves into the LHMf spirit, not only selling tickets and supporting the Swimathon, but also in agreeing to write down their thoughts on taking part. Here, three singers share their experiences.

Preparing for the St Matthew Passion A singer's view

Rehearsals for the St Matthew Passion began in the cold dank days of January. There were about 200 singers, some of them independent and some drawn from the choirs associated with the Festival. The ripieno choir from Dunnotar School rehearsed separately.

The nine rehearsals with Jean Douglas Tutt as pianist were on alternate Friday evenings and Sunday afternoons at the United Reformed Church Hall in Dorking. It was a privilege to have Robin Gritton as our director. Robin is a distinguished choral conductor and voice coach in great demand here and in Europe. He was for sometime director of the Berlin Radio Choir and this was evident on the odd occasion when a German expression came to mind more readily than the English one! Robin was a great source of advice, all delivered with good humour and a subtlety that inspired loyalty and a feeling that we should perform well for him, above all.

Great care was taken to emphasise the drama of the tragic story of the Passion which I think was appreciated by the audience. We were encouraged to sing the chorales with little reference to our scores; indeed, with only a little more rehearsal I believe the whole work could have been performed without scores. I don't think I have ever felt so well prepared for a performance.

We were handed over to Brian Kay for the last two rehearsals when it all came together; singing with Canzona with its special baroque sound was the icing on the cake, making the whole a thoroughly satisfying and memorable experience.

Garth Swanson

Hidden gems of Leith Hill 'Passion' Choir

Robin Gritton, chorus master of the Festival Choir, though publicly thanked, is not seen in action at the annual performances of the Bach Passion in the Dorking Halls. However, the participating singers see much of him in the rehearsals preceding the performance. Weekly we see him on the rostrum in the URC Hall, with a twinkle in his eye and a penetrating 'bon mot' for the singers. With our varied abilities, sitting in tightly packed rows, we may be called on to perform in sections: at a second 'curtain call' for falling short of the highest standard, comes the encouraging assurance "That's better – next time it will be right!" – and we know that we have work to do before the next practice! Sometimes there is a



Jean Douglas Tutt "A hidden gem"
Photo: Garth Swanson

brief pause, Robin's eyes look up at the corner of the ceiling for a moment, then he says "I want you to put your hands together and push hard while you sing 'Aahh' – start high, coming down going up again." Then "link your fingers, now pull hard, and do the same," and he observes "Now do you feel more relaxed? Now, everyone, sing the last chord of the chorale to 'mmm' – isn't that a lovely sound?" – and it is! But Robin hasn't finished with us yet. "Now I want you to sing the whole chorale to that sound!" and we do our best. A brief allusion to singing in German or to a performance in Berlin, and we remember that our chorus master does greater things in far flung places and we are inspired to new heights of

performance. Truly Robin is a gem of the Festival!

And there are other gems of the Passion Choir too, not seen by the audience on the day of the performance, but sparkling away beforehand! Our accompanist, Jean Douglas Tutt, whose instant performance of seemingly unplayable passages in the score, leaves us filled with admiration. Liz May, our Festival Organiser, whose buoyant efficiency, enthusiastic swimming and supervision of everyone and everything, not only moves us all – in exactly the right direction – but charms us at the same time. These all are somewhat hidden, but much appreciated jewels in the crown of the Leith Hill Passion Choir and we thank them from the bottom of our hearts.

Richard Broadberry

continues overleaf

Friendships renewed

A yen to sing the St Matthew Passion again before my time is up, hit me in about December 2007. I took to "google", searching for a choir which would be singing the St Matthew Passion in 2008. There is of course the London Bach Choir which gives an annual performance in the Royal Festival Hall, but then my eye lit upon the Leith Hill Musical Festival much closer to home and more likely to welcome someone who has sung it a number of times but not sung in a choir for a while. I think I missed the first rehearsal because I was slow to cotton on, but having discovered it was there and only half an hour up the road, I joined the rehearsals with Robin at the helm. It was a delight – to be singing under the baton of a choir conductor who really knew his stuff – who knew how to get his choir to delight him by its capacity to improve and perform as he knew it could.

All that was of course so that the choir would not let itself down when it came to the final rehearsals and performance under the baton of Brian Kay. When I approached Brian to tell him personally how much I had enjoyed the rehearsal, he was very chatty, so I told him how I had learned so much under the conductor of the Oxford Bach Choir, and organist and choir-master at Christ Church Cathedral Oxford. "Oh! Tommy you mean," and then regaled me with stories of how loved "Tommy", alias Sir Thomas Armstrong, had been, particularly in his latter years as an adjudicator, how generous he could be in his comments and, what I had not known before, that he was a very good mimic!

After the 2008 performance I joined up again for the St John Passion and the Messiah. Now we have got round again to St Matthew and this year there has been an additional pleasure to rehearsals. A fellow choir boy, Richard, from those long ago days at Christ Church has joined up with us. To my delight we have met up and remade a friendship which reaches back over sixty years!

Peter Addenbrooke

David Leach - the LHMf "critic" gives his personal review of the concert

Just before the concert began I could not see an empty seat in the hall from my position in the balcony. Unfortunately Diana Moore, the mezzo-soprano soloist, could not appear due to illness. We hoped she would recover in time to sing Brahms and Beethoven on Division I day.

Taking an overview of the ensuing performance, there is no doubt that Brian Kay inspired all participants to

give of their very best, but before I enthuse about this I hope you will excuse me if I get a couple of minor criticisms off my chest. Perhaps it is due to my advancing years, but at most Matthew Passions, including this one, it seems to me that the opening chorus "Come ye daughters, share my mourning" is taken at too fast a tempo and sounds too joyful. The interjections of Choir 2 – "See Him! Whom? How? What?" – appear almost exultant, rather than questioning and bewildered. The final chorus "In tears of grief, dear Lord, we leave Thee" again gives, in my opinion, the impression of being a too cheerful interpretation of the text. The Matthew Passion is unlike the John Passion which ends with a final chorale of supreme joy and exultation.

This evening Huw Rhys-Evans was on his usual top form throughout proceedings. He really lives the part and grips the audience as he tells the story. His

account of the temple's veil being rent in twain, the earth quaking and rocks being rent was so graphic that it brought to mind the recent earthquake in Japan.

Samuel Evans was also in fine voice as Christus, every word clear and meaningful. Martene Grimson used her lovely

rich soprano voice and clear diction to great effect, particularly in the arias "Break in grief" and "For love my Saviour now is dying". Clare Wilkinson, the last minute replacement for Diana Moore, joined Martene in a beautifully sung duet "Behold, my Saviour now is taken". I thought her finest moment of all came in the deeply moving aria "Have mercy, Lord, on me".

Tenor Daniel Auchincloss and bass Marcus Farnsworth were the other members of a team of excellent soloists, the latter's aria "Give, O give me back my Lord," with its incredible violin solo played by Teresa Caudle, being especially passionate.

The chorus, sometimes supported by girl sopranos from Dunnotar School, reached highest standards in many numbers, perhaps most notably in the chorales and the last movement in Part I – "O man, thy grievous sin bemoan". The audience were invited to sing five of the chorales with the choir, while remaining seated, but few chose to do so.

Throughout the evening Canzona, divided into two orchestras, were superb beyond any words I can find.

Brian's conducting, as always, was the inspiration on which everything was built. Miraculously it gets even better every year!



Photo: Simon Ames

DIVISION I

Thursday 7th April 2011

Review by David Leach

There were some fresh procedures this morning. The 'warm-up' of the choirs on stage was omitted. (During the *Festival Song* some voices sounded rather 'un-warmed'.) The Martineau Hall was used immediately after the full chorus test passage had been announced. The new time schedule didn't operate too smoothly as there were several gaps in proceedings when nothing was happening, other than chief steward Brian Smith bravely encouraging listeners to support future fund-raising events.

Holmbury St Mary started the day well with victory in the full chorus class – excerpts from *Beethoven's Mass in C*. A new rule meant that double marks were given in the main chorus class. Holmbury continued by also winning the men's song, women's song and madrigal classes, so qualifying to receive the Mary Wakefield Medal in the evening as 'aggregate champions'. Oxshott triumphed with their part-song and 'own choice' of Eric Whitacre's *The Seal Lullaby*, while Bookham's ensemble were clear winners of their class - having sung at about 9.20! If there had been a prize for the most smartly dressed choir I would have awarded it to Capel.



Brian Kay with soloists
Photo: Simon Ames

Sarah Tenant Flowers and Steven Roberts gave the choirs much helpful advice in their adjudications. Both were keen that all singers should visibly show they were both enjoying and fully engaged in their performances. Sarah particularly congratulated all choir conductors on their high standards. I noticed this brought a smile to the face of Martin Seymour, Bookham's new conductor.

After the National Anthem the evening concert began with Vaughan Williams' *In Windsor Forest*, arranged for women's voices by Guthrie Foote. The ladies immediately caught the mood of the opening of *Sigh no more ladies*, although the English Festival Orchestra seemed slightly too loud in this number. However, the orchestra later excelled as they accompanied the *Wedding Chorus* (from *In Windsor Forest*). Claire Watkins was the fine soprano soloist during the Falstaff and Fairies section. What a beautiful start to the evening!

The other competition pieces followed. Dowland's madrigal *Fine knacks for ladies* had an attractive rhythm and clear diction, praiseworthy for such a large group of singers. There were a few tuning problems in the unaccompanied *The water of Tyne* by W G Whittaker by the combined ensembles. Sterndale Bennett's part-song *Come live with me* had a nice bouncy character and those singing without copies really looked as though they were enjoying themselves, as did the men in an enthusiastic rendering of Martin Shaw's *With a voice of singing*.

The presenter of the competition trophies, Mark Stringer (Executive Director of London's Trinity College), remarked that chief steward Brian Smith, in his introduction, seemed to know more about him than he did himself! After handing over various banners, cups and medals Mark praised the sense of community achieved by the Festival, congratulated the Music Committee and thanked Brian Kay for his generosity of spirit. He said it was essential in the present time when the place of music in education was being debated that organisations like the Festival should keep going.

Before the interval Brahms' sad, but beautiful, *Rhapsody* for contralto, men's chorus and orchestra was for me the most deeply moving item in the concert. Diana Moore's voice, supremely rich throughout its range, reminded me of Kathleen Ferrier. What greater praise can one give? This was unforgettable.

Space is running out to give a detailed review of *Beethoven's Mass in C* which Brian brought to life as never before in my experience. Diana Moore was joined by Claire Watkins, Jeremy Budd (tenor) and Edward Grint (bass) as they sang short solos or combined as a quartet. The chorus excelled particularly in the Credo, a most powerful statement of faith. The orchestra were superb throughout the Mass. The *Agnus Dei* had a genuine sense of pleading for mercy and the *Dona nobis pacem* brought the work to an admirably prayerful conclusion. (Both full chorus test passages were from the *Beethoven Mass in C*)

	FULL CHORUS	MEN'S SONG	WMN'S SONG	MADRIGAL	PART SONG	AGGREGATE	ENSEMBLE 1	ENSEMBLE 2	OWN CHOICE
Bookham	166	84	84	85	84	503	87		82
Capel	168	85	81	83	81	498	85		79
Holmbury	172	87	90	86	87	522	81	83	85
Oxshott	170	86	87	84	89	516	82	84	87

DIVISION 2

Friday 8th April 2011

Review by David Leach

This morning the competition schedule ran much more smoothly than it had on Thursday. There were no long waits in either hall; we were allowed almost half an hour for coffee and conversation in the interval and proceedings finished shortly after 12.30, giving time for leisurely lunches. Steven Roberts was again one of the two adjudicators and Paul Spicer the other. The Festival Song sounded better than on the previous day. Perhaps the choirs had separately ‘warmed up’ beforehand?

Buckland & Betchworth, with their new conductor Ben Woodward, made an excellent start with highest marks in excerpts from Philip Ledger’s *Requiem* and Mozart’s *Solemn Vespers* in the full chorus class. Even before that, the first of their three ensembles in the Martineau Hall had sufficiently impressed Stephen Roberts with *This Joyful Eastertide* (arranged by Ledger) that he awarded them top marks.

Shalford’s ladies earned 90 marks, the highest of the morning, with Charles Wood’s *Music when soft voices die* at the same time as Buckland & Betchworth’s men were winning their class with Thomas Wood’s amusing *Salt Beef*. The latter choir later had another triumph with a Richard Edwards’ madrigal, which was sufficient to gain them the Highest Aggregate prize. Beare Green & Newdigate won the part-song class with John Rutter’s *Look at the world* and Mickleham’s ‘own choice’ of *Ride the Chariot* by W H Smith (presumably not the shop owner!) impressed Paul Spicer more than the others, so each choir secured at least one trophy.

Stephen Roberts’ adjudications were laced with humour in addition to sound advice, while Paul Spicer, amongst other things, encouraged choir members to read the texts of songs carefully so they could convey their meaning by the way they sang.

The concert began pleasantly with an arrangement for strings of Peter Warlock’s *Capriol Suite*, based on 16th century dance tunes. The first choral item stemmed from the same century. Before we listened to it, Brian Kay shared a joke from a Music Committee meeting when the madrigal *In going to my naked bed* had been chosen. Bill Llewellyn, Brian’s predecessor, remarked “The score

is marked ‘with or without accompanist?!’” On this evening the sensitive performance had no accompanist. However, Alan Brown accompanied the following four pieces in his usual masterly way. The first was our President John Rutter’s lovely part-song *Look at the world*, imbued with a sense of joy, even though taken at a rather fast tempo. The men’s *Salt Beef* had everyone laughing, its ever quicker speed being just right. Then the beautiful *Music when soft voices die* by the ladies was a marvellous contrast.

Before Sir Philip Ledger presented the trophies, we heard his arrangement of *This joyful Eastertide* sung by the combined ensembles who certainly conveyed the spirit of the title’s second word.

Sir Philip said he felt very much at home at the Festival as he had known Brian Kay and Bill Llewellyn for many years and had also met Vaughan Williams. He told us of a composition class at an American University who were instructed at the end of an unsatisfactory session: “If a tune should occur to you, write it down!” He added that he always tried to follow this advice.

The ensuing *Requiem: A thanksgiving for life* showed that he had indeed followed it with great success. The chorus was joined by soloists Martene Grimson (soprano) and Jeremy Budd (tenor) with a full orchestra. I was bowled over by my first hearing of this piece, as the music so wonderfully captured the message

of the text, consisting of the Latin Requiem Mass and three poems by Thomas Traherne. Short introductions to sections were superbly played by a variety of instruments. The chorus and soloists seemed to be inspired.

The second half was devoted to Mozart’s *Vesperae de Domenica*: settings of five psalms and the Magnificat. The two soloists we had already heard were joined by Cathy Bell (mezzo) and Jon Stainsby (bass). Martene had most to do and did it very well, even though her purity of tone did not extend to the very highest register. The whole work is one of praise and so much was forte or fortissimo. The chorus succeeded in maintaining their vocal enthusiasm to the work’s final ‘Amen’. *(The first of the full chorus marks is the Ledger)*



Sir Philip Ledger with Brian Kay
Photo: Simon Ames

	FULL CHORUS	MEN'S SONG	WMN'S SONG	MADRIGAL	PART SONG	AGGREGATE	ENSEMBLE 1	ENSEMBLE 2	ENSEMBLE 3	OWN CHOICE
Beare Green & Newdigate	86 & 85	86	89	87	87	520	85	84		88
Buckland & Betchworth	89 & 90	87	85	88	86	525	87	84	85	86
Mickleham	87 & 86	85	88	82	84	512	86			89
Shalford	85 & 84	83	90	86	85	513	84			87

DIVISION 3

Friday 9th April 2011

Review by David Leach

The order of things was rather different on the third morning of competitions. The full chorus class, first on stage previously, was programmed just before the final 'Own Choice' class. The men's and women's songs all took place in the main hall. The ensemble class (with more entries than on the other days) was the only one to be held in the Martineau Hall. This all worked very well and starting times of all classes were close to those printed in the programme book.

Marilynne Davies and Peter Wright, familiar faces behind the adjudicators' tables, obediently followed Liz May's instructions regarding the length of their remarks.

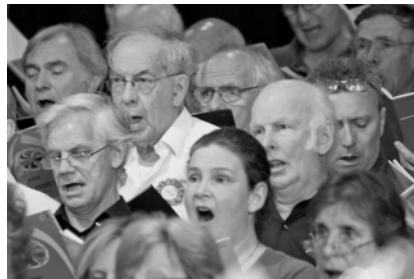
The part-song class was the first class and Horsley, conducted by Valerie Beynon, so impressed Peter Wright with John Gardner's *Everybody Sing!* that he awarded them 91 marks, the highest of the entire Festival. Horsley's one and only ensemble also won their class with Hugh Robertson's *Flow gently, sweet Afton*. What a good start to the day!

Epsom then won the madrigal class, Howells' *Before me, careless lying*. A considerable achievement by the largest of the four choirs. I'm not sure what the Dorking choir members consumed during the interval, but afterwards, conducted by Greg Batsleer, they gained first place in all four remaining classes – the men's and women's songs, the full chorus and the own choice. I have named three of the choirs, so you might ask who other one was. Well it was Leatherhead, conducted by Ian Assersohn who, in spite of not winning any class, maintained a consistently high standard throughout the morning and gained the Julian Armitage Smith Silver Salver for Highest Aggregate.

After the National Anthem, the evening concert began with the first Festival performance of Eric Coates's *London Suite*. This cheerfully toe-tapping collection rekindled memories of 1930s and 1940s 'light music'. As usual, the orchestral introduction was followed by the morning's short pieces. Herbert Howells' madrigal, written in the same period, was a complete contrast. I was reminded of Marilynne Davies's advice earlier in the day to "Make me believe what you are singing," as Austin Dobson's naughty words were sung. The ladies' pure voices did justice to Schubert's famous setting of *The Lord is my shepherd*. As in almost all Schubert songs, the piano plays an equal part and Alan Brown made sure this

was so. Finzi's men's song, *Let us now praise famous men*, wasn't quite in the same league, but Brian coaxed a thrilling crescendo in the final 'Their name liveth for evermore'.

The combined ensembles struggled to capture fully the atmosphere of Robertson's *Flow gently, sweet Afton*. Gardner's *Everybody Sing!* made a hilarious conclusion to the short pieces. It finished at an ever faster pace with a shortening of the word 'everybody' (verybody-erybody-rybody etc). After spontaneous applause Brian conducted an even quicker repeat, then peered at the score and threw his baton away to the amusement of the audience. The choir gallantly making it to the final shout of "why?".



Div 3 men & altos
Photo: Brian Bailey

After presenting the trophies, Peter Wright said he had enjoyed a feast of music all day. He shared a number of jokes and added that he thought the standard of the festival choirs was higher than he remembered on his previous visits as adjudicator.

The next item, Finzi's *For St Cecilia*, was another work splendidly brought to life by Brian. Ben Johnson (appearing on crutches) sang the tenor solo parts, expertly communicating the sense of the text, while the chorus and orchestra caught the many changes of mood and dynamics. The final stanza, beginning 'Wherefore we bid you to the full concert of St Cecilia's joyous argument', was absolutely thrilling.

After the interval came a performance of the two longer of Verdi's *Four Sacred Pieces*. They were a revelation – so much more moving than on the previous times I had sung or listened to them. The *Stabat Mater* describes the Passion as seen by Mary, Jesus' mother. The mood was perfectly captured by all participants. The purity of soprano tone in the unaccompanied *Eja Mater*, fons amoris was spine tingling. The *Te Deum* began with the men chanting like monks. There was a mind-blowing climax at *Sanctus Dominus, Deus Sabaoth*. The sopranos entered the stratosphere in *Tu, Rex gloriae*; and the peaceful *In te speravi* made a perfect ending.

God be with you till we meet again, sung or played by everyone in the hall, concluded an amazing festival.

(The first of the full chorus marks is the Finzi)

	FULL CHORUS	MEN'S SONG	WMN'S SONG	MADRIGAL	PART SONG	AGGREGATE	ENSEMBLE 1	ENSEMBLE 2	ENSEMBLE 3	OWN CHOICE
Dorking	86 & 87	87	87	84	81	512	85	86	84	87
Epsom	85 & 83	84	86	89	87	514	85	84	84	84
Horsley	83 & 82	85	84	87	91	512	87			84
Leatherhead	86 & 85	84	86	86	89	516	85	86	84	86



FOCUS ON FUNDRAISING

The year has been marked by lots of necessary fundraising.
Our thanks to everyone who rose to the challenge!



Sponsored Cycle ride

In the blazing heat of Sunday 3rd July a team of six cyclists rode 67 miles to raise money for the Festival. Their journey through Surrey took them between the towns and villages of the Festival choirs. The ride was organised by Amanda Begg from Buckland and Betchworth Choral Society.



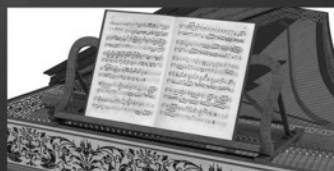
Swimarathon

Teams from the St Matthew Passion and Holmbury St Mary Choral Society took part in the Swimarathon organised by the Dorking Deepdene Rotary raising a fabulous **£1990!**

Alan Brown - Piano



Jean Douglas Tutt - Harpsichord



Philip Scriven - Organ



Supported by Stella Baylis - Flute
and Gillian Kirk - Harpsichord

LHMF Box Office

Almost every seat for the St Matthew Passion was sold, a terrific achievement, but we could still improve on the other Festival concerts. The LHMF Box Office sold **1,463** of the total available seats, an increase on last year of 184 seats. The Dorking Halls sold 107 less than last year so hopefully people are realising that the LHMF Box Office is the best option! Top choir selling 126 seats was Dorking. Breakdown of seats for the concerts:

St Matthew **624**, 7th April **506**, 8th April **445**, 9th April **524**.

Chris Beckley

Festival Shop

A good year for the Festival Shop with profits up by £400 with **£1850** raised. Other sales during the year included Bookham's coffee morning, The Capel Show, Dorking's Come & Sing and the Bridge Tea. Donations of goods at the St Matthew and combined choirs rehearsals brought in £303. Many thanks to fudge and marmalade makers Mr & Mrs Martin Evans, Myris Evans and Liz Wadlow. Thanks also to Karen Emerson who took not a penny for herself in the sale of her beautiful handmade cards. This year Christmas cards will also be available.

Kay Halley

Maytime Music

The recital at St Martin's Church, Dorking was a resounding success drawing many compliments from the audience not only for the fabulous music but also for the LHMF hospitality. Our thanks to all the performers for their contributions to the evening.

50:50 club

Total receipts for the year ended 30 April 2011 were £1872 giving a **£936** donation to the Festival.

£1 a month is a fairly painless way of helping the Festival and a Standing Order makes donating easy. There's also the possibility of a very good return! If anyone would like to join the club or can help rouse support and collect money in their choir, please email Sue Rees: secretary@oxshottchoral.org.uk.

FRIENDS & PATRONS

This has been a very positive season for the Friends and Patrons section of the LHMF fundraising scene. Eight new Friends and ten new Patrons have joined us bringing the total number of paying Friends and Patrons to 160, which is a steady improvement. This does not include the several honorary Patrons whom we also have. Those eighteen new members have kindly donated an additional **£770**. Existing Friends and Patrons have also donated an additional **£374** to their normal contributions.

So, all in all, this has been a very satisfactory year and my thanks to those who have encouraged others to become Friends or Patrons. Thank you to existing members whose generosity is very much appreciated.

Kate Ryder

Mickleham Choral Society Film Night raised £300.

Dorking Explorer

On 5th June 1876 Thomas Steele laid the foundation stone at the Baptist Church, Junction Road, Dorking, little knowing that 135 years to the day later, supporters of LHMF would be noting the stone on their answer sheets of the Dorking Explorer treasure hunt.

Eleven teams from seven of the twelve Festival choirs spent a damp Sunday afternoon acquainting themselves with parts of Dorking that other activities may not reach raising **£180** for the Festival. Following clues set by Ian and Gill Moir of Capel Choral Society, teams noted landmarks, dates, numbers and solved puzzles such as "Who were the two tall gentleman from Clapham?" Answer: the Long Humphreys (named on a drain cover in the recreation grounds).

The winners were from Beare Green and Newdigate, but we're not too sure who won the booby prize (a magnifying glass, which would have been a useful tool on the trail) as two teams didn't hand in their answer sheets at the finish line in the Sports Hall cafe. We assume they are not still out in the field...

A ROYAL REQUEST

Festival President John Rutter was commissioned to write an anthem for the wedding of the Duke and Duchess of Cambridge.

Sending him congratulations from the Festival, I asked him how it had come about.

How did you hear about the commission?

I was surprised and delighted to be invited to write for the Royal Wedding. The invitation was the initiative of the Organist and Master of Choristers at Westminster Abbey, James O'Donnell, supported by the Dean and Chapter of the Abbey, having first run the idea past the royal couple.

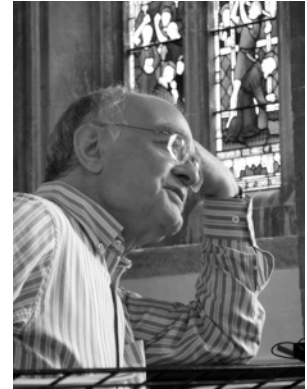


Photo: David Bradley - <http://imagingstorm.co.uk/>

Did you receive any guidelines?

The only 'given' was that the text had to be drawn from the psalms, and I used verses from five different psalms to express the ideas of rejoicing, and blessing.

Were you involved with the rehearsals of the piece?

Yes, I was, and excited to feel everything taking shape. The Royal couple most genuinely did take a close interest in all the musical aspects of the service. In fact they were interested enough to ask to hear my piece, and the other music for the service, in advance of the great day, and I'm glad to say that a private sing-through of my anthem met with their approval.

Were you at the service?

JoAnne and I were at the ceremony, and, as you will have seen on television, there was a happy and festive atmosphere in the abbey.

How were you feeling as it was played - any nerves?

None of the musicians were nervous - pleasantly keyed-up would be a more apt description, bearing in mind they are all seasoned professionals and nerves don't come into it. All the music, mine included, was beautifully performed, and I couldn't have wished for a better premiere.

Jo Forrest

The Curriculum in Song

REVIEW BY JO FORREST



Class 3 winners: St Peter's Catholic Primary School Choir - Photo: Robert Turner

Demonstrating their enthusiasm for choral singing, around six hundred and fifty school children in twenty-four choirs, competed on Saturday 19th March at the annual Open Competitions for Youth Choirs.

Many areas of the national curriculum were covered in the music chosen in the morning's competitions: The under 7s of St Christopher's School, Epsom, impressed us with their French in *O Nuit* by Jean-Philippe Rameau; The Wyke Choir from Normandy gave a dramatic interpretation of Negro Spiritual *Them Bones* demonstrating their understanding of biology with two children dressed as skeletons pointing to the correct body parts, and a geographical "voyage" was undertaken by Holmesdale Infant School, Reigate, in the song of that name with historical words by Christopher Columbus.

After lunch, the older children sang with animation, confidence and conviction in a variety of music genres. "When they hear me sing they'll be certain to watch me," was a line in *Pop Idol* by Alan Simmons sung by St Peter's Catholic Primary School. We couldn't help but do that as their theatrical zest shone through winning them the class.

Having two former members of The King's Singers on the LHMf Music Committee, I'm sure the Festival would be a good place to find new members for the group in years to come. The seven young men of Reed's Consort, Cobham and the seven from St Wilfrid's WSMS Barbershop, Crawley would all be worthy candidates. Their confident a cappella performances were superb. As was that of The Beacon Singers, Banstead, who gave a sensitive

performance of former King's Singer Bob Chilcott's arrangement of *Irish Blessing*.

Adjudicator Philip White, Registrar of the Royal Academy of Music, former conductor of Dorking Choral Society and conductor of Dorking's Martineau Singers, clearly enjoyed the day. He said, "It's so lovely to watch the children perform, I sometimes forget I have to be marking them!" But mark them he did and the results are below.

Results

Class 1 - 7 years and under choirs

Winner: St. Christopher's School (Epsom).
Presented with the Dorking Decorative and Fine Arts Cup.
Adjudicator's choice: Danes Hill Lower School Choir (Oxshott).
Presented with the Leith Hill Plate.

Class 2 - 11 years and under small choirs

Winner: Star Choir, St Francis of Assisi Catholic Primary School (Crawley).
Presented with the Original Youth Festival Cup.
Adjudicator's choice: The Wyke Choir, Wyke Primary School (Normandy).
Presented with the Leatherhead Choral Society Cygnet Cup.

Class 3 - 11 years and under large choirs

Winner: St. Peter's Catholic Primary School Choir (Leatherhead).
Presented with the Shalford and Capel Centenary Cup.
Adjudicator's choice: Sing Aloud, St. Dunstan's C of E School (Cheam).
Presented with the Charles Thompson Cup.

Class 4 - Mixed Youth Choirs

Winner: Rosebery Singers, Rosebery School (Epsom).
Presented with the Lionel Dakers Cup.

Class 5 - 18 years and under choirs

Winner: Reed's Consort, Reed's School (Cobham).
Presented with the Original Youth Festival Cup.



Out and About Horsley



Joining the Leith Hill Musical Festival in 1930, Horsley Choral Society rose through the ranks joining the 'Advanced Division' in 1979 with the 'Horsley Quartet' dominating the Quartet (and latterly ensemble) class for nearly three decades. However, the fortunes of the choir have not been so great in recent years until the arrival of conductor Val Beynon. "There is no question that Val has seriously upped the confidence of the choir and her total enthusiasm for the Festival has even softened those of us who don't enjoy competing!" said secretary Lindsey Holman-Hirst. The renewed confidence this year saw the Horsley ensemble once again win their class and the choir also scoop the Dr William Cole banner for the highest mark awarded during the Festival with an incredible score of 91 in the Part Song. "Horsley are back with bells on!" Lindsey assures me when I go to meet the choir one summer evening.

They are preparing for a joint summer concert with Val's other Festival choir, Oxshott. However Lindsey is quick to point out that Horsley have a life of their own. "It's lovely to be performing with Oxshott, but our first engagement this Autumn will be at a local wedding and shortly after the West Horsley Village Fete. Rehearsals will then begin for our autumn concert, which will feature Vivaldi's *Gloria* and a selection of spiritual and secular pieces. Later in the term, on 8th December we will hold our annual Christmas Carol Concert at St Mary's Church West Horsley when once again will welcome back St Teresa's Preparatory School Choir as our special guests."

Tonight we are rehearsing at St Martin's Church in East Horsley and accompanist David Harvey is delayed on a train so singer Gwenda takes his place in the meantime. Val takes us straight into a lively arrangement of *The Merchant of Venice* by Matthew Harris. We study dynamics carefully and Val tells us of a recording on YouTube of the piece that demonstrate the lightness she would like to hear. This is one of three Shakespeare songs that will be performed at the concert and is followed by *Love is the sweetest thing* in which the choir are asked to "tickle all the senses". After the very challenging "stompy but relaxed" arrangement of Fat's Waller's *Ain't Misbehavin'*, we take a short break but there are no facilities at the church for refreshments. The choir normally rehearse in the Village Hall but with reduced numbers in the summer they relocate to a smaller venue.

After the break we tackle Parry's *I was Glad* and the 40 or so singers cope well with the double choir arrangement. The evening ends with the peaceful *Agnus Dei* from Fauré's *Requiem*. I wish them well for the forthcoming concert and sincerely hope that their long awaited return to success at the Festival continues.

The Autumn concert will be held at The Chapel of St John's School, Leatherhead on 12th November at 7.30pm.

Box office 01483 280756. New members are always welcome. Please call 01483 283683 or email lindsey_hh@hotmail.com or come and visit us on a Monday evening at East Horsley Village Hall. www.horsleychoralsociety.com

Jo Forrest



*The victorious Horsley ensemble
Photo: Edward Swift*

- In September 1920, Horsley resident Mr Harold H. Coote wrote to several of his fellow villagers asking them to become either members or vice-presidents of a new choral group.
- 'The Horsley Glee Party' held concerts in the local village hall and following a fortuitous name change, finally became 'Horsley Choral Society'.
- In 1930, under conductor W.H. Maelor Jones, the choir joined the Leith Hill Musical Festival.

C H O I R N E W S

Conductor:
Jamie Cordell
07710 643861

Secretary:
Ann Zucker
01483 274784

Chairman:
Jeff Moss
01306 631501

Beare Green & Newdigate (Wednesdays)

Division 2

Following on from Mozart's *Vesperae De Dominica* at LHMF we launched straight into Bob Chilcott's *A Little Jazz Mass*. It is quite surprising that given the limited number of notes that are available, two composers can come up with something completely different!

Under our conductor Jamie Cordell we sang the Chilcott Mass at our Summer (Swing) Concert along with George Shearing's *Songs and Sonnets* to the amazing accompaniment of The Tim Boniface Jazz Trio. Our ladies opened the concert flying in on John Rutter's *Heavenly Aeroplane*. A wonderful concert, very well supported and enjoyed by all.

In June we took part in a fund raising event in St Paul's Church, Dorking, in aid of 'The Rosemary Fund', a fund set up by the charity 'Learning Space'. This was in memory of our friend Rosemary Revel, a founding member of 'Learning Space' and a loyal member of BGN for over 20 years.

We take a short break in the summer with rehearsals commencing on Wednesday 7th September, hopefully singing something in-between Mozart and Chilcott.

Jeff Moss

Conductor:
Martin Seymour
07813 079797

Secretary:
Janet Kay
01372 813102

Chairman:
Jill Strickland
01372 373235

Bookham (Tuesdays)

Division 1

Our well-attended summer concert in St Nicolas Church comprised all new repertoire and lifted us from our comfort zone! Martin put together a programme of jazz inspired choral classics which included George Shearing's beautiful versions of the Shakespeare Songs and Sonnets which we warmed to from day one. More demanding rhythmically were 3 songs arranged by Bob Chilcott: *The House of the Rising Sun*, *Tell My Ma* and *Hush Little Baby* plus 3 classics arranged by Berty Rice: *Angel Eyes*, *Dream a little Dream* and *Satin Doll*. We were accompanied by the excellent trio Jazz Shades who also played a lovely selection of jazz classics. Daniel Garel, a very talented local year 10 student, played saxophone solos and readings from Gregory A. Smith rounded off a most enjoyable evening.

We look forward very much to collaborating once more with Dorking Chamber Orchestra on November 19th at St Martin's Church, Dorking to sing Mozart's *Requiem*. If you sing bass or tenor (especially) and would like to join us for this concert please get in touch.

Cathy Green

Conductor:
Ben Woodward
07976 836717

Secretary:
Helen Mardell
01306 880061

Chairman:
Mike Hogger
01306 628110

Buckland & Betchworth (Wednesdays)

Division 2

In a busy and exciting year for BBCS, under new conductor Ben Woodward, we rose splendidly to all the challenges presented.

From the outset he worked us hard, everybody responding well to his energetic style and enthusiasm. After a successful Christmas concert, we were delighted at the first LHMF rehearsal with the progress we had made under Ben's direction. The Mozart 'Sunday' Vespers is hard but we came to enjoy it as much, if not more, than Ledger's *Requiem* and were thrilled on our Festival day to win the much coveted Full Chorus and for the third year sweep up the Highest Aggregate. This was beyond our wildest dreams in a year of transition. Highest accolades go to Ben, for getting us to 'peak' just at the right time.

In June, we held our first summer concert for years, performing Haydn's *Creation* with orchestra and soloists to a very appreciative and sizeable audience.

We look forward to the coming season with confidence and to welcoming Anna Tetsuya as accompanist, taking over from Carol Hibberd who has served us well for eight years.

Mike Hogger

C H O I R N E W S

Conductor:

Peter Ford
07936 358055

Secretary:

Ian Moir
01306 889817

Chairman:

Barbara Laird
01306 628240

Capel

(Mondays)

Division 1

The Choir enjoyed the 2011 Festival, and felt we gave a creditable performance, despite our small numbers.

Post Festival we looked forward to rehearsals for our summer concert, and to hosting the LHMf Quiz on the 14th May. It was disappointing that so few choirs wanted to join us in this fund-raising effort for the Festival with the result it had to be cancelled. We will be re-scheduling it for a date in the Autumn.

On a happier note, our summer concert, which included the delightful *Captain Noah and his Floating Zoo* (by Joseph Horovitz and Michael Flanders), was enjoyed by a good audience, who joined in with gusto in singing *The Hippopotamus*, by Flanders & Swann, and were treated to a lavish buffet supper afterward as a reward.

We are now looking forward to the 2011/12 LHMf Season, and Brahms' *Requiem*, a favourite of our conductor. If any singers from other Divisions have time to sing in a second choir, they are very welcome to join us to sing this wonderful and moving work. Rehearsals start on Monday 5th September.

Ian & Gill Moir

Conductor:

Greg Batsleer
0776 3300655

Secretary:

Chris Beckley
01403 240093

Chairman:

Ges Ray
07941 083722

Dorking

(Wednesdays)

Division 3

Following the discovery of a 'Members Ticket' detailing Dorking Choral Society 13th Season 1904-5, references have been unearthed of an 1890 performance by the Society, which arose out of the former Dorking Amateur Musical Society, founded in 1872. So at 139 years young, DCS celebrated the summer in style with an a cappella programme of Vaughan Williams songs in the splendid setting of St Barnabas Church, Ranmore, followed by magnificent picnics in the churchyard in glorious sunshine.

Everyone wants to sing Mozart *Requiem*, so DCS are delighted to oblige with a 'Come & Sing' – with professional soloists – on 8th October, Dorking United Reform Church as part of Arts Alive 2011. All welcome; Workshop: 1:00pm – 5:30pm Performance: 6:30pm, just £10 (Novello edition if you want to bring your own). Further ahead, November 19th is 'Music for a King!' at Dorking Halls where DCS will be joined by the renowned Brandenburg Sinfonia, who played so beautifully for our Fauré *Requiem* last year. The programme will include Handel *Four Coronation Anthems* (inc Zadok) and Purcell *Hear My Prayer, Praise the Lord O Jerusalem*.

Ges Ray

Conductor:

Robin Kimber
01895 470309

Secretary:

Brenda Banks
0208 330 0928

Chairman:

Mike Preiss
01372 379299

Epsom

(Wednesdays)

Division 3

We have just returned from a very successful and enjoyable choral tour to Reims in France. The largest group ever (approaching 70 singers) for such a tour sang an afternoon concert in the magnificent cathedral to a very large and highly appreciative audience. There was also much eating and the drinking of champagne!

This year, at the end of September over a two day session, we are to record a CD comprising mainly our tour music. Therefore, we will not be holding our usual 'Come & Sing' event this year.

Our next concert, which is to be in St. Martin's Parish Church in Epsom on 19th November 2011, is to be Vivaldi's *Magnificat, De Profundi Clamvi* by Michel-Richard de Lalande and the ever-popular Fauré's *Requiem*.

As usual, our traditional Christmas carol concert is to be in St. Martin's on 17th December, when we hope to be joined by Crispian Steele-Perkins on trumpet.

David Pettigrew

C H O I R N E W S

Conductor:
Amy Bebbington
01483 599709

Secretary:
Jeny Finnigan
01306 730647

Chairman:
Margaret Yule
01306 730280

Holmbury St Mary (Thursdays) **Division 1**
Following a successful Festival in April, the Society held its AGM. After five years of hard work, Jill Sorrell stood down as our Chairman and we were delighted to welcome Margaret Yule to take her place. We also have a new Treasurer: John Kerry has taken on the role, replacing Helen Burling Smith who gave 15 years excellent service.

Rehearsals for our Summer Concert started at the beginning of May. This year Amy selected a programme of unaccompanied part songs and madrigals which loosely described the order of the day, from *Bonjour mon Coeur* by Lassus, to *Sleep* by Eric Whitacre. This was a challenging but very rewarding programme which was well received by the audience. A beautiful summer's evening and the lovely surroundings of St James' Church Abinger Common, contributed to a memorable concert. As usual the music was followed by a splendid buffet.

Our annual choir barbeque in August provides the catalyst for the eager return to rehearsals in September where we will be welcoming our new accompanist, Helen Wharmby.
Karen Emerson

Conductor:
Valerie Beynon
01932 863296

Secretary:
Lindsey Holman-Hirst
01483 282544

Chairman:
Zena Singer
01483 283683

Horsley (Mondays) **Division 3**
We welcomed the new year with our new Musical Director Val Beynon. We felt at home with each other immediately, which was just as well with LHMf only a few months away. Val set us to work with enthusiasm and we are delighted the hard work paid off with HCS winning the ensemble and part song classes, with the part song winning us the highest mark awarded in the Festival. It was good to be back after a bit of a drought!

Flushed with success, summer term brought rehearsals for a joint concert with Oxshott Choral Society, Val's other LHMf choir. The concert held at St Andrew's Church in Oxshott was a huge success and thoroughly enjoyable experience for both choirs. Fauré's *Requiem* and *Cantique de Jean Racine* comprised the first half and after the interval things became somewhat lighter, with amongst other things, Shakespearian songs, Rutter's *For the Beauty of The Earth* and some songs from the shows, not to mention a reprise of one of Horsley's LHMf Own Choice pieces, *Ain't Misbehavin* complete with 'do waps'! With fabulous solos from soprano Paige Garrett and bass Geoffrey Horton (who even managed to entice the men of HCS and Oxshott to perform some Gilbert and Sullivan, dressed as policemen) and a final encore everyone went home filled with the joys of summer. Rounding off the term we were also very happy to sing once again at Eton College which has become a popular trip for our members.
Lindsey Holman-Hirst

Conductor:
Ian Assersohn
01372 457989

Secretary:
Vivien Redman
01372 277742

Chairman:
Heather Cordery
0208 337 3809

Leatherhead (Mondays) **Division 3**
Leatherhead Choral had a busy term rehearsing for our summer concert. The concert comprised of a variety of choral and instrumental pieces on the theme of summer and included two pieces written by members of our choir as well as others arranged by Ian Assersohn, our Musical Director.

At the beginning of the term many members of the choir attended a singing weekend in the Cotswolds. The weekend was made up of several workshops, including a session with two members of British Gospel Arts. During the term several members of the choir took part in a recording at Abbey Road Studios of part of Karl Jenkins' new work *The Peacemakers* and also sang in The Really Big Chorus concert at The Royal Albert Hall in July, performing *Carmina Burana*. We rounded our term off with an informal evening with dinner and a quiz.

The autumn term will see us rehearsing for our winter concert in which we shall be performing Rossini's *Petite Messe Solennelle* and Mozart's *Misericordias Domini*. This concert will take place at The Menuhin Hall, on Saturday 26th November.

www.leatherhead-choral.net

Heather Cordery

C H O I R N E W S

Conductor:
Juliet Hornby
01372 373106

Secretary:
Liz Weller
01306 882097

Chairman:
Karen Ripper
01306 741501

Mickleham (Thursdays) Division 2

Our only Festival prize this year was the Holmbury St Mary Challenge Egg for our Open choice, *Ride the Chariot* - an exhilarating end to the morning. If there had been a prize for enjoyment, we would have won it!

Our Summer Concert, *Old Time Music Hall*, was a real 'blast from the past' in true style and great gusto – Victorian Village Hall, galvanising MC, choir in costume, all the old songs with enthusiastic audience participation, two circus acts with a tightrope walker and strong man! Lots of fun and laughter. Great credit to Juliet Hornby, our conductor, who certainly knows how to put an entertaining programme together and 'fathom our depths'. Huge credit also to Lynda Chang in accompanying us, smiling her way through the swiftly moving arrangements.

We re-start on 8th September rehearsing for our next concert: an exciting new venture when we'll be taking part in *Unexpected Opera's* staged version of *Messiah*, recreating a rural 19th century community. This will be performed with professional soloists in Mickleham (20th November), Wimbledon and Wadhurst churches, with a final performance in central London as a benefit for the Coram Foundation. Where Juliet leads, we eagerly follow – where will she take us next?!
Liz Weller

Conductor:
Valerie Beynon
01932 863296

Secretary:
Sue Rees
01372 842300

Chairman:
Michael
Newman
01932 863082

Oxshott (Wednesdays) Division 1

After an enjoyable Festival, we went straight into rehearsals for our summer concert. This year, in a new venture, the summer singers of Oxshott and Horsley combined under our shared conductor, Valerie Beynon, for a concert on 18th June. This was an eclectic mix of music with French sacred music of Fauré (*Requiem* and *Cantique*) through to Parry's *I was Glad* and Shakespeare songs by composers as diverse as Morley, George Shearing and Matthew Harris. The finale of G&S songs with soloist Geoffrey Horton supported by 'policemen' from the men's section, brought the (full) house down.

The autumn season begins with the AGM on 7th September. Our librarian and great LHMF supporter, Paul Neaves, stands down at this meeting after looking after our music for the last 21 years. We look forward to rehearsing Brahms' *Requiem* as well as music for our Christmas concerts. On 6th December we join Danes Hill Senior Choir to celebrate the 10th Anniversary of the Kids for Kids Charity Concert at All Saints Church, Margaret Street. This is closely followed by our Christmas concert on Saturday 10th December at our home church of St Andrew's.
www.oxshottchoral.org.uk
Sue Rees

Conductor:
Matthew Jelf
07792 811364

Secretary:
Deirdre
Dewhurst
01483 573486

Chairman:
Maura Dearden
07825 870150

Shalford (Tuesdays) Division 2

In May, we held a very successful fund-raising concert entitled *Anything Goes* where various talented members and friends performed solo numbers drawn from the classical and popular repertoire.

In June, we held a 'Come & Sing' day under the direction of our conductor Matthew Jelf in Holy Trinity Church, Guildford, rehearsing then performing the Fauré and Duruflé *Requiems*. We had a chorus of 100 singers, plus the Guildford Symphony Orchestra, resulting in an impressive performance.

In the Autumn, we will be preparing for our Christmas concert to be held Friday 2nd December in St. Mary's Church, Shalford.
Donald Van Every



Photo: Simon Ames

LEITH HILL MUSICAL FESTIVAL 2012

Dorking Halls, Surrey

Festival Conductor: Brian Kay
with Canzona & English Festival Orchestra

11th March - Handel Messiah

17th March - Youth Choirs Competition

12th - 14th April - Competitions and concerts

including Karl Jenkins Gloria, Fauré Requiem,
Brahms Requiem, Vivaldi Gloria,
Handel Sing Unto God

www.lhmf.co.uk

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Dorking Halls Box Office 01306 881717
or LHMf Private Line
01403 240093 (season tickets available)
General booking opens 26/11/11



LHMf CHRISTMAS CARDS

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£3 per pack of 6 cards (2 of each design)

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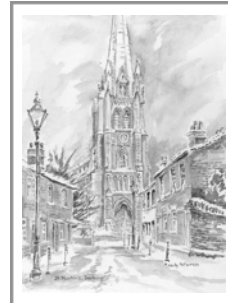
LHMf AGM

Friday 7th October 2011

8.00 p.m

Dorking Christian Centre

Got a question to ask or an idea to suggest?
YOUR CHANCE TO HAVE YOUR SAY
Everyone welcome



OUR FRIENDS REMEMBERED

Keith Willis 1950 - 2011

Keith Willis, the dearly loved and much respected friend, conductor and president of Bookham Choral Society sadly died in February this year. Keith was widely recognised as a pianist, conductor and educator of great skill and experience not only working with young musicians throughout Surrey but also with many renowned soloists, orchestras and choirs in UK and worldwide. We miss him deeply and remember him with great affection as our conductor in some of the golden years for our society. Our concert on November 19th at St Martin's Church, Dorking, will be performed in memory of Keith.

Cathy Green

Do you need a rehearsal accompanist or conductor to stand in at short notice?

LHMf may be able to assist! For emergency help call:

Ian Assersohn (Conductor, Leatherhead Div 3) 01372 457989

Val Beynon (Conductor, Oxshott Div 1) 01932 863296

Jean Douglas Tutt (Assistant Festival Accompanist) 01737 243519

Juliet Hornby (Conductor, Mickleham Div 2) 01372 373106