

UCA tips for clearing

15 August 2022



Epsom's **University for the Creative Arts (UCA)** offers advice to degree seeking '**A' Level students**. "With over two million jobs in the Creative Industries across the UK, choosing a degree in a creative subject is no longer just about following your passion - it's a sound career choice" says **Julian Henry, UCA's Head of Student Recruitment**.

"If you're looking at courses in Clearing, choosing a creative degree, can help you develop the skills that employers of the future are looking for - innovation, problem-solving and collaboration. You might also be surprised by the types of creative courses on offer, such digital art, games design or even business degrees focused on creative thinking."

For students thinking beyond a traditional degree and looking for a course that will let their imagination run free, the University for the Creative Arts (UCA) in Epsom offers its top tips for Clearing.

1. **Don't panic - just breathe!** Take the time to think about what you want from your course and what you want to get from your university experience.
2. **Focus on your strengths.** Think about what you're passionate about and the skills you have that are often undervalued in traditional subjects, like imagination, curiosity and open-mindedness.
3. **Keep an open mind and think outside the box.** Want to pursue a creative career - then think creatively about what you study - you might be surprised by the range of creative courses on offer.
4. **It's not all about grades.** It's fine to change your mind about what you want to study but do think about whether your qualifications and personal statement are still relevant. At UCA we consider more than just grades - we want to know about your creative potential.
5. **Check out your options.** Don't wait until Clearing Day to start looking at universities and courses, ask questions online or sign-up to online events to find out more.
6. **Think about what you need.** Universities come in all shapes and sizes. At UCA we are focused on creating a personal, supportive and close-knitted communities.
7. **Contact someone and ask questions.** If you're curious about a course, contact the university and ask questions. There's no commitment and you might just learn something from the way they respond.



"When you choose to study a creative degree, you'll be stepping into more than a games design studio, film set or architecture workshop - you'll be stepping into a lifetime of learning, creating, and opportunities."



A recent graduate from UCA **Alex Rahneva** enthuses.

“UCA gave me the opportunity to become more independent through self-work and be able to adapt to different circumstances. I think the key skill I’ve learnt for my future is the resilience to create independent work. And the advice I would give to students would be, believe in your work and trust your talent. It might be very daunting to put yourself out there but at the end of the day, making connections is all about showcasing your work, your skills, and your creative ability to innovate. Industry experts recognise and value this above all else!

I’ve had plenty of opportunities at UCA to meet and network with people from the creative industries, including amazing networking opportunities with industry experts at Graduate Fashion Week. As well as opportunities to meet and network with companies like Meta/Facebook and USP (Unique Style Platform), having won awards sponsored by them at UCA’s Business School for the Creative Industries Industry Awards 2022. Both experiences have been eye-opening and gave me experience and guidance on how to make my way into the fast-paced and global creative industry.”

Blues on a bandura blow minds in Epsom

15 August 2022



Ukrainian refugee musicians delighted a packed audience in the Epsom Methodist Church Saturday 30th July. On behalf of the local community **Mayor of Epsom and Ewell Cllr Clive Woodbridge** extended a warm welcome to all Ukrainian refugees and thanked the sacrifices of local hosts who have taken them into their homes.



Organised by **Lionel Blackman** with **Nina Kaye** of **Epsom Refugee Network** and **Surrey Stands With Ukraine**, the evening was compered by **Darina Dvorinchenko**, a refugee from Odessa, who also conducted all the required

interpretation.

In response to the Mayor professional pianist **Natalia Zadorizhna** expressed the deep gratitude to our community for all we are doing in standing with her country in the “evil time”. And that gratitude was demonstrated by fine performances also from her young daughter **Diana**, who played the piano and recited from memory and in English the Ukrainian poem “**Love Ukraine**” by **Volodymyr Sosiura**.



Packed audience at Epsom Methodist Church

Young **Liza Pryiemska** played piano, recited the poem in Ukrainian and sang beautifully. 21 year old **Tetiana Zheliba** at short notice replacing an artist who fell sick, took to the fine grand piano at EMC for two compositions.

Young 16 year old **Nika Vlasova** played **Schubert’s “The Bee”** solo on violin.

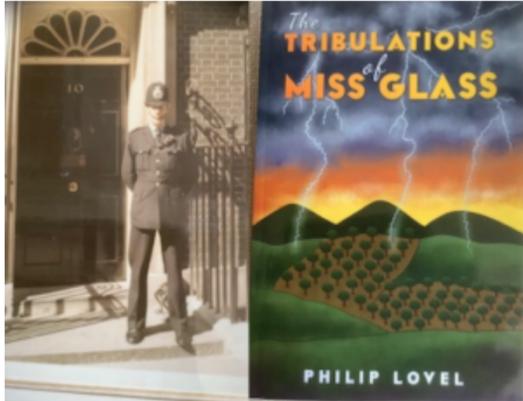
Like a winged harp carrying angel **Yulia Komyschan**, recently arrived from Ukraine, had heard about the event on a social network and simply turned up unannounced, **Bandura** in hand. She crowned the night with the audience standing to the national song and included in her performance was a remarkable rendition of a blues number. She certainly blew the blues away. The audience all rose to their feet in a sustained ovation for these remarkably talented and brave Ukrainians.



Darina Dvorinchenko, Mayor of Epsom and Ewell Cllr Clive Woodbridge, Natalia and Diana Zadorizhna, Liza Pryiemska, Tetiana Zheliba, Nika Vlasova and Yuliya Komyschan with her Ukrainian bandura.

Epsom bobby who guarded No.10 publishes novel on his 80th.

15 August 2022



Epsom man **Philip Lovel** celebrates his 80th birthday today (Thursday 28 July) in the knowledge that he has successfully published his first ever novel – a classic ‘whodunnit’ now available on Amazon and at bookshops.

Philip is a retired police officer who has lived in Epsom for almost fifty years and has had a decades-long ambition to write. The result was the 190-page crime thriller ‘**The Tribulations of Miss Glass**’, published through London publishing house **Austin Macauley**.

Set in the 1920s and 1930s, the novel tells the story of a missing headmistress, a murder and mysterious goings-on in and around a small town in the Midlands. The enigmatic schoolteacher Letitia Glass and her disappearing colleague are at the centre of the action – with fictional detectives Chief Inspector Martin and Inspector Carlsen on the trail.

The book’s twists and turns aim to keep readers guessing. Will Miss Glass – who can be cruel and kind in quick succession – reveal her secrets? And whose is the body in the quarry?

Philip said: “I had great fun writing it and am delighted the book has now been published. I drew on my policing experience from the 1960s and 1970s and then adapted it. Policing a century ago was very different to now – no radios, no DNA, and operating under different laws and procedures.” He adds: “A few of the characters are amalgamations of teachers and other people I knew from my childhood growing up in Malvern, Worcestershire and later at work but I don’t think anyone will recognise themselves!”

Philip plans to spend his birthday in Epsom, celebrating with family – and his new status as a published author.



The author Philip Lovel today

The Tribulations of Miss Glass is published by Austin Macauley
www.austinmacauley.com.

Epsom & Ewell – get yourself on the County culture map!

15 August 2022



Surrey County Council and partners are making Surrey culture count. A new cultural website has been launched which aims to put Surrey Culture firmly on the map.

The new website and cultural map will be a good resource for those living in or visiting Surrey to find out about all the rich, diverse, and inclusive cultural events. This will also enable the creative industries in Surrey to network, keep up to date and ensure they've been counted on the map.



Susan Wills MBE Assistant Director Arts, Culture & Libraries said;

“Surrey is a place where creative people, ideas and enterprises thrive, and where everyone has equal access to and benefits from a rich, diverse and inclusive culture. We want to support the cultural sector by raising awareness of all the great things on offer in Surrey, and provide a resource to empower the sector to further develop and enhance initiatives. We want our residents and visitors to Surrey to understand what a truly great cultural offer there is right on their doorstep.”

Mark Nuti Cabinet Member for Customer and Communities said “I think residents in Surrey will be surprised at the vast range of cultural activities going on in their local communities. We’d love you to take a look at the new cultural website to find out more.”

Epsom and Ewell Times has reached out to all its local culture contacts to make them aware. Play your part and spread the word.....

Visit surreycc.gov.uk/culture

Come to Epsom not Mayfair for fine art

15 August 2022



The **Ashley Centre's** new pop up art gallery has extended it's stay until 31st July - plus the show, which is now open daily, has also added work by four new artists. Situated opposite Moka cafe in the main concourse, the Pop Up Gallery now displays work by a dozen west London and **Surrey based artists**.



With a mixture of styles from traditional landscape, abstract pieces through figure painting, to technicolour animals and graffiti style urban street art, there is something for everyone ! And with prices starting at only £20, this summer is a great time to start your original art collection.

Landscape painter **Jane Scofield** joins **Dilys Foster** and **Di Phelps Lester**: all inspired by the natural world , they produce colourful atmospheric landscapes in acrylic and mixed media. **Stephen Doak** works in cut paper and collage as well as painting mid century inspired coloured abstracts.

Russian born **Yulia Robinson** favours bright colours and pieces often featuring beautiful birds in dreamlike landscapes . **Raph Thomas** is a young artists who has produced a whole animal kingdom of technicolour animals. If there isn't your favourite animal in his portfolio, he takes commissions.

Luis Alvarez and **Emma Champion** both use texts and captions in their work . Though in very different styles, art lovers with a taste for text can find a message for their walls here.

Since opening at the Ashley Centre, **Kate Winskill's** iconic Battersea Power Station print works have proved really popular , whilst she has also added new figurative paintings to the show.

Younger customers have been drawn to **Lauren Mavromatis'** powerful autobiographical digital drawings, whilst songwriter and artist **Rory Thomas** infuses his paintings and prints with lyrics from his songs. And if music is a major feature in your life, check out **Emelia Jacks'** Dancing on Paper monochrome series of prints and paintings inspired by specific songs.



Prices are affordable too, with prints from £20 and originals from £45 , so there has never been a better time to look for something to brighten up your home. And you don't have to wait until the end of the show to collect your purchase , as sold art is replaced daily .

The gallery is staffed by the artists, so you can find out more about how they work. They all undertake commissions, so if you are looking for a bespoke artwork, come and see what they can offer.

Big paintings are delivered free locally and prints can be posted on customer's behalf as gifts.

Want to see work in your own home? **Home visits around Epsom** with selected artworks can be booked by appointment with the artists.

Open daily 10.30 - 5.30pm and Sundays 10.30-4.30pm until 31st July 2022

For further information, visit www.arthousegalleries.live or email winskill.kate@gmail.com

Top line Jazz soothes the heart of Epsom

15 August 2022



Sandwiched between weekend Festival performances to sizeable crowds in Harrogate and Swanage, **Jo Harrop** delighted Epsom Jazz Club's modest audience on 7th July by taking to the stage for a sublime midweek concert.

Wonderfully accompanied by local jazz guitarist Nigel Price, Dave Chamberlain on double bass, and Matt Home on drums, Jo effortlessly commanded the room with songs from Cole Porter, Duke Ellington, Billie Holiday, and more.



Image - Terry Tomlinson

After moving to London from her home city of Durham, Jo quickly established herself as one of the most unmistakable voices in British jazz, performing everywhere from Ronnie Scott's to the Royal Albert Hall. Epsom Jazz Club is still in its infancy having only been launched in 2022, and was elated to welcome Jo in the midst of her busy touring schedule.

Epsom Jazz Club rests in August and will announce its Autumn programme soon.

More at EpsomJazzClub.com

@EpsomJazzClub on Twitter/Instagram/Facebook

UK's 2022 Top Jazz Award nominees to play in Epsom

15 August 2022



Jo Harrop is one of 4 nominees for the prestigious annual Parliamentary jazz award for vocalist of the year 2022. Epsom's own **Nigel Price**, the UK's foremost guitarist and founder of the UK wide jazz club supporting Grassroots Jazz, has been nominated for the annual award for services to jazz. The winners will be announced at PizzaExpress Live, Holborn, London on Tuesday 5th July. Both nominees will play in Epsom on **Thursday 7th July at 7.30pm** at the **Epsom Jazz Club** in The Oaks Room in the Conservative Club, Church Street, Epsom. You can book your tickets for Epsom Jazz Club 7th July for a great evening of jazz.

Epsom Choral works 100 years

15 August 2022



Epsom Choral Society (ECS), which is celebrating its Centenary this year, put on a spirited performance at its "**Songs from the Shows**" concert on Saturday 25th June at St Andrews Church in Cheam.



The choir has traditionally concentrated on lighter repertoire for its summer concert and this year it caught the mood with a programme of medleys from famous musicals such as Porgy and Bess, Guys and Dolls and Oklahoma! Les Misérables received particularly enthusiastic applause. The evening was enhanced by two soloists from the Epsom Light Opera Company: Lian Downes, who performed 'Meadowlark' from The Baker's Wife and James Turnbull, who sang 'Empty Chairs at Empty Tables' from Les Misérables. The evening came together under the expert baton of Musical Director Julian Collings with a band which, despite being much reduced by the rail strike, provided all the rhythm and colour needed for a great evening.

The final concert in the choir's Centenary Season will be **Handel's Messiah at Epsom Playhouse** on Saturday 3rd December, and ECS would love to see you there. What better way to celebrate 100 years of singing? Visit their website [HERE](#)



Epsom's first Oaks race winner for sale

15 August 2022



Epsom based sculptor Kendra Haste has created a painted galvanised wire sculptor of Lord Derby's 1779 inaugural Oaks winner, Bridget. Epsom's own "The Oaks" became the second oldest "classic" horse race after Doncaster's 1776 St Leger. The Oaks race is for three year old fillies and is run over 1 mile, 4 furlongs and 6 yards of Epsom's Downs racecourse. So called as the first race started from Edward Smith Stanley, 12th Earl of Derby's estate, in the area now known as Oaks Park in Carshalton.



Kendra Haste at her workshop. *Image Iona Nicol*

Bridget, a thoroughbred, was kept in a stable block on the estate and has a very special link to Kendra. 243 years later, the building is home to the sculptor's studio.

The piece depicted above is the first in a series of small unique maquette sculptures depicting Bridget. For further information about these works, you can enquire [here](#).

ESO and a Moldovan “rock” an Epsom audience.

15 August 2022



Sunday 15th May 2022 local music lovers gathered for Epsom Symphony Orchestra's second concert of the year. Long-standing conductor Darrell Davison introduced the programme with his customary relaxed style. Edward Elgar, the 20th century's quintessential English composer, borrowed his 18th century predecessor, George Handel's strings and two oboe Overture in D Minor and converted the work for a full symphony orchestra. The unmistakable Elgarian tones overlaid a familiar Handelian form.

Now warmed up ESO's 52 players embraced Brahms' violin concerto with gusto and together with young Moldovan violinist Ionel Manciu demonstrated the acoustic prowess of Epsom Playhouse's main auditorium. Not a single nuanced whisper of Manciu's strings could be missed from the back of the Hall. As if Manciu's technical skills had not been demonstrated enough during his improvisations in the 2nd movement he treated his audience to an encore of Grigora Dinicu's "The Clock," where the tick-tock of time was plucked from the neck of his instrument with his left-hand rather than the usual right bow-hand near the bridge.

The concert ended with Dvorak's next most popular symphony after "The New World" 9th, namely the 8th. If there is any

doubt about the value for money and time attending your local orchestra performing in a local venue, then the final stupendous bars of the Symphony, being played with an energy and precision equal to anything you might hear in a London concert hall, set those doubts to rest.

ESO's next concert is on Saturday 15th October 2022 featuring Nielsen's Helios Overture, Grieg's Piano Concerto and Sibelius's Second Symphony. Visit www.epsomsymphony.co.uk and Epsom Playhouse for tickets. Do support your local orchestra. In particular encourage the Borough's younger generation to experience the excitement of 54 skilled musicians on stage "rocking" with sounds that only ignorance stands in the way of enjoying.

By our special and independent music correspondent - Lionel Blackman.

Surrey musical quartet to play Jubilee concert to fundraise for their local NHS

15 August 2022



Epsom Music Charity will host an NHS Staff Benefit concert, featuring the Salieri Quartet, as part of local Jubilee celebrations on Friday 27 May at midday at the Epsom Playhouse in the presence of Councillor Clive Woodbridge, Mayor Elect of Epsom and Ewell.

The long established and experienced Salieri Quartet, whose members have played with orchestras across Europe and worked on West End shows, will treat the audience to a relaxing hour of classical favourites such as the Pachelbel Canon along with works from famous and familiar composers like Bach and Mozart to name but a few. The quartet will then 'string out' the entertainment by setting up in Market Square to entertain shoppers and businesses with a more contemporary programme, ranging from Beyoncé to Game of Thrones, and where donations will also be gratefully received!

READ MORE: Police appeal for witnesses after assault on Waterloo Road, Epsom

Simon Littlefield, Chief Nurse of the Trust, who will be attending the event said: *"A huge thank you to Epsom Music and the Salieri Quartet for dedicating their time to organise this event to support our charity; our people and the NHS. We are very grateful for the effort that has been put into this and would encourage people to come along and support this special day-time musical interlude."*



Jubilee Concert poster

Lionel Blackman, Trustee of Epsom Music, said: "Our charity supports the education and performance of all music throughout Epsom and Ewell. Many in the music community were sadly affected by Covid in one way or another, and now that events can once again take place, we wanted to take the opportunity to show our immense gratitude to our local NHS. We are honoured the Mayor Elect can attend, and we hope other people can show their support by getting a ticket and coming along!"

The concert will be for one hour and start at midday on Friday 27 May. A minimum donation of £10 per ticket is requested which can be made online at www.epsommusic.org and all funds raised will go to Epsom and St Helier Hospitals Charity.

READ MORE: Enter the Dojo of the Code Ninjas

Interview: A conversation with Nigel Price

15 August 2022



Epsom & Ewell Times have had the absolute honour of sitting down with Nigel Price. Epsom born and bred Nigel Price is an award-winning Jazz guitarist whose career has spanned over 25 years, and he kindly agreed to answer some of our questions, read on for more!



How old were you when you first picked up and played a guitar?

I was 11 years old. A bunch of us at St Martin's school got together and decided to form a band. It was just for fun but it immediately felt right and we rehearsed regularly. Every Sunday between 2 and 6. The music was pretty awful. How much can you do with a drum kit, an air powered keyboard, a mouth organ, a guitar and a boys brigade snare drum? At 6 o'clock on the dot the drummer's mum used to throw the door open and shout "Right. THAT'S IT!" and chuck us all out.

Did you teach yourself or did you have years of lessons?

I am pretty much self taught. Once in a while I might have a single lesson with a player I really respect but I figured nearly everything out on my own. They say 'the greatest encyclopaedia is your record player'.

Where and when did you first play in public?

We played at the school in 1982. Blimey. That sounds like a long time ago! There followed many gigs around Epsom. There was a really great music scene for young people back then. Linton's Lane, The Playhouse, Nescot, Bourne Hall and other places used to put on music nights for local groups and sometimes 'battle of the bands' competitions. It's such a shame that this doesn't seem to be the case anymore. My first paid gigs were with a reggae/ska band in the early nineties. We toured around Europe, playing clubs and festivals, often supporting the legendary Jamaican band 'The Skatalites'.

Do you play any other instruments?

No, I don't. I was always worried that I would end up being a jack of all trades, master of none so I poured all of my practise into the guitar. I did play the bass in a funk band for a while though which was great fun.

Who have been your greatest musical inspirations and why?

As a kid, once I'd devoured all of my dad's record collection, that was made up of classic sixties pop, Motown, a bit of Queen and everything by the Beatles, I moved on to buying my own records. I was already used to listening to music that had been made decades before so it didn't feel unusual or wrong in any way to be listening to bands that had gone before, like Led Zeppelin. Of course, Jimmy Page (the guitarist from Led Zep) is an Epsom boy and actually used to sit next to one of my mate's dads when he was at school. Epsom High I think. I think having the notion that it was possible to 'make it' really spurred me on and I was convinced I was going to be a pop star! Of course, that never really worked out but I think I've ultimately ended up doing something much more fulfilling through a life in jazz.

There was a natural progression to jazz via the blues that I'd heard in bands like Led Zep, AC/DC and Thin Lizzy. My elder brother was a mod and listened to a lot of proper blues too, like John Lee Hooker, Muddy Waters etc, so that was filtering through too. I eventually bought some actual jazz records and I was completely blown away by hearing Art Pepper, Miles Davis, Eddie Harris and several other horn players. I made a concerted effort to seek out jazz guitar players and it didn't take too long to bump into Joe Pass, Wes Montgomery and George Benson. There's a whole lot of music to listen to with just those three. I made it my business to check out as many guitarist as I possibly could. I remember thinking that perhaps it was a rabbit hole I would go down for a couple of years but I actually never made it out!

What's the size of the biggest audience you've played and where was that?

It was a festival in Holland. Nijmegen I think. We played right after 'Supergrass'. There were about 20,000 people in front of us and I was nervous as hell! There was a cameraman on stage. He ran up to me at one point while I was soloing, I remember taking my eye off the guitar, looking at the camera and then making a big howling mistake, right there on live tv! Ha ha!

Do you have any favourite jazz composers?

Not really. Although sometimes you end up playing tunes not knowing who they're composed by and then you often find that the same names pop up. Duke Ellington is obviously the don, along with Billy Strayhorn. Some of Benny Golson's compositions are absolutely great, as are Kurt Weill's. Actually, there is such a huge volume of repertoire that it would be impossible to name a favourite. If you asked me the same question tomorrow I may have given you three different answers!

Who are the most famous artists you've played for?

I guess Van Morrison would be the most famous. Recording on his album 'Keep me singing' was an unforgettable experience for sure! It was an honour to back Dame Cleo Laine on her ninetieth birthday bash at Birmingham town hall too. I spend most of my time playing with figures in the jazz world which, well, let's just say they wouldn't be considered 'household names' but within our scene there are many who I personally consider to be legends! Invariably, this is where the best music happens...

How did Covid impact on your work?

I'm not sure if I can even talk about it. To lose everything for such a long time was really mentally damaging. I love to work and I love to work hard. I've been playing 300+ gigs a year for two decades so I was utterly lost for a while.

How are things today?

To my surprise, things bounced back very quickly and I've been chockablock all year so far. A bit too busy actually!

Who is your favourite classical composer?

You've got me. I'm not really a classical music fan and I don't listen to it very often. Having said that, there are a lot of jazz sensibilities in Bach's music but I'll freely admit to never really having studied it in any great depth. Sometimes I hear something from the classical world that sounds amazing but I guess I just always find toward improvised music. I find the idea of spontaneous composition much more exciting.

You can hear Nigel Price play at the Epsom Jazz Club on 2nd June and 7th July. See www.epsomjazzclub.com

Read more of our Arts coverage [here!](#)

The Northman Review: Robert Egger's Viking Epic does not disappoint.

15 August 2022



There are SPOILERS for The Northman in this review. Film watched at ODEON Epsom.

Robert Eggers' latest feature may find itself being remembered as the most accessible of his filmography so far, with a simple enough, easy to follow plot (it's Viking Hamlet, not rocket science) and immense popcorn-munching fight scenes, including a climactic lava-lit battle at the mouth of a volcano, where it wouldn't have been too much of a visual stretch to give the characters lightsabers instead of shortswords. The main character, Amleth, is a Viking Prince and heir to his father's (played by Ethan Hawke) Kingdom, who witnesses his Father betrayed and murdered by Amleth's uncle Fjölfnir, who also steals his kingdom and kidnaps his mother. So begins his quest for revenge, he speaks it aloud to himself while he's escaping the Irish coast: Avenge father, rescue mother, kill uncle. This admirable conflict is well established, the sides are drawn clearly and the brutality of the ordeal young Amleth has to go through gets the audience rooting for him instantly.

The next time we see Amleth he's a grown man, a Viking berserker who raids villages along the Slavic coast. It's on one of these raids that we're truly reintroduced to Amleth, as he cuts and slashes his way across a village in a sequence so truly brutal and raw, that you completely believe that this is a man who had his world taken away from him. The story wastes no time and after a brief magical encounter with Bjork (not kidding, wish I was), Amelth is on his way to confront his uncle. Alexander Skarsgard throws himself into the role completely, delivering earth-shattering Viking-berserker wolf-howls and vengeful promises of retribution, while also carrying the more dramatic parts of the film, like the chemistry-oozing scenes featuring Anya Taylor-Joy's Olga. The cast is certainly star-studded, Ethan Hawke's King Aurvandill commands a powerful presence for his brief screentime, Hawke is a wonderful actor, who puts 100% into every role he plays, opposite him, Nicole Kidman plays Queen Gudrún, a multi-layered and complex character that she plays effortlessly. Willem Dafoe makes an appearance as court jester/he-witch Heimir the Fool, a role he absolutely knocks out of the park.

The Northman, like all Eggers films, is shot magnificently, Jarin Blaschke (who also collaborated with Eggers on his 2019 film The Lighthouse, as well as his directorial debut The Witch) does an incredible job at making you feel like you're in the middle of a village being raided, you can practically feel the bite of the cold in the wide-shots of the Icelandic landscape, simply put, the camera work is exhilarating and visceral. The visuals are a treat from start to finish, the epic shots of a smoky volcano, the incredible establishing shots of settlements and villages, and the trippy dream-sequence vision quests that occur more than once, are all delightful to spectate. Blaschke uses everything at his disposal to his advantage, colour, light and phenomenal framing bless our screens with pure movie magic.

Eggers manages to build a very gritty, realistic depiction of the dark ages, the production and sound design come together to transport the audience to a violent, cold, but very real 895AD, whose magnificent scope simply must be seen to be believed. The film is markedly an Egger's picture, with mysticism and surreal elements scattered throughout, but if anything, he's reined in some of his more Lovecraftian and horror-based inspirations, with The Northman being much more accessible to the everyday filmgoer than the surreal psychological cosmic-horror that was The Lighthouse. It's a bit of a shame, to me, the film absolutely thrives in these surreal scenes and is at its best in these scenes, and honestly, I wish he lent into them a little more.

The Northman is very well-paced and rarely dull, even its calmer scenes are stacked full of well-written character interactions and powerful performances, Claes Bang puts in an excellent shift as the villainous Fjölfnir, as does Gustav Lindh, who plays his son Thorir. One of the things I really liked about The Northman was how it portrayed a character who was almost completely selfish in his motivations, not driven to stop his Uncle because his Uncle was an evil man but

driven entirely by his own revenge and personal grudges. The film explores this throughout, introducing elements that make Amleth and the audience question the moral absolutism of his quest. While this complexity is appreciated, it falls a tad flat by the film's conclusion.

Eggers has cemented himself as a visionary with his first two films, a master of substance and style, and *The Northman* deserves to stand amongst his stunning filmography. Overall though, it's in the third act of his Viking Epic that this substance begins to wear little thin, certain contrivances in the plot begin to arise and it feels like the film is plodding along to the next beat until we reach the (admittedly thrilling) climax. However, that is a small gripe compared to the pure majesty of the film, a visual marvel and an absolutely exhilarating ride, I'll be shocked if it doesn't adorn top ten lists at the end of the year.

Age Concern Epsom and Ewell's 75th

15 August 2022



Surrey Brass Friday 8th April entertained over 100 in the magnificent main hall of Epsom College in aid of local 75 years old this year charity Age Concern Epsom and Ewell. The charity's mission statement is: "Empowering older people in Epsom & Ewell to live the most fulfilling lives they can." The charity has an army of volunteers who befriend their clients with regular visits, help with DIY, drives to medical appointments, support for a foot clinic and a free hearing aid clinic, advice and information and other services. With demands on its services ever rising this Epsom and Ewell based charity can be proud of its year on year growth with income rising from £125,000 in 2017 to £258,000 year end March 2021. However, the Charity's Chief Officer Dorah May explains that the challenges of the Co-Vid pandemic are placing a strain on finances with reserves being used up. "Public support is needed more than ever to keep current services going."



As their 75th year continues Age Concern Epsom and Ewell will combine its celebration with the Platinum Jubilee and recycle old hats that will be part of their Jubilee themed stall appearing in the Epsom Market Square on Thursdays throughout the month of May. Marie Thackwell, the charity's fundraising and marketing coordinator, said "I'm really looking forward to establishing some fun events and we already have a few great things lined up for the year ahead - after all it's Age Concern Epsom and Ewell's 75th anniversary - now that's something worth celebrating."

The Charity's monthly Sunday teas at Stoneleigh Methodist Church continue...



Menuhin Hall Concert raises money for Ukraine

15 August 2022



Pictured above: celebrated violinist Boris Kucharsky

Wednesday 30th March 2022 15 year old Ukrainian violin virtuoso Vadym Perig led the concert, accompanied by Ukrainian pianist Svitlana Kosenko, in renditions of Ukrainian composer Myroslav Skoryk's "Melody" - (that stirs the heart of every Ukrainian) and his Spanish Dance.

They were followed by Ukrainian pianist Dinara Klinton playing Rachmaninov's Elegie.

Sublime performances all the more remarkable to be accomplished considering the emotional turmoil being felt by the players from the violence being inflicted on their homeland.

The programme continued to a near capacity audience in the superb Menuhin Hall in Stoke D'Abernon with a Mozart duet for violin and viola and a student and school alumni ensemble, including the School's Director of Music Ashley Wass at the piano and soprano Mary Bevan, in Faure's magical La Bonne Chanson.



Yehudi Menuhin, the hall's namesake, widely celebrated violinist and conductor

After an interval during which some of the Ukrainian ticket holders had the comfort of meeting Dinara Klinton, celebrated violinist Boris Kucharsky and student ensemble stretched their arm muscles to the limits in a performance of Brahm's very energetic String Sextet No 2 in G major.

Programme sales and collections raised money for the Disaster Emergency Committee's funds for humanitarian relief for Ukraine.

The Menuhin Hall is a somewhat hidden gem only 20 minutes drive from Epsom and Ewell. You can see its programme of concerts at <https://themenuhinhall.co.uk/>

Epsom Choral Society opens its centenary celebration 2022

15 August 2022



From **Epsom Choral Society**

This year Epsom Choral Society celebrates its Centenary and is doing so in style!

Our first concert was on **Saturday 19th March 2022** at St Martin's Church, Epsom attended by The Mayor, Peter Donovan and his wife. For this concert, the audience was treated to Vivaldi's *Gloria*, one of the most popular pieces from the Italian Baroque era, as well as three works which were all written for Epsom Choral Society - Cecilia McDowall's *I Know That My Redeemer Liveth*, Jonathan Willcocks' *O Joyful Soul* and Adrian Payne's *I Hid My Love*.

The soloists were Lisa Swayne, soprano, Helen Semple, soprano and Carolyn Holt, alto, all top-class young professionals and the concert was conducted by Epsom Choral Society's Musical Director Julian Collings.



Epsom Choral Society with Mayor Peter Donovan and his wife

Our other concerts in this Centenary year include **Songs from the Shows** in St Andrews Church, Cheam on 25th June 2022, **Messiah** at the Epsom Playhouse on Saturday 3rd December 2022 and our ever-popular Christmas Concert on Saturday 17th December.

Epsom Choral Society is Epsom's longest established choir and has continued to sing throughout the pandemic. At first via Zoom, then rehearsing outside in a garden and even, thanks to the kindness of the Epsom & Ewell Borough Council, live-streaming a concert in a car park which was heard by over 5,000 local residents thanks to What's On In My Town.

Continued ...

Briefing notes:

1. Epsom Choral Society has been singing for 100 years and has around 90 singers. It usually puts on at least four concerts each year which attract a loyal following. Epsom Choral Society is a friendly choir - they do not require auditions but do aim for high performance standards. Rehearsals are on Wednesday evenings under the baton of their Musical Director, Julian Collings. www.epsomchoral.org.uk
2. Cecilia McDowall composed *I Know That My Redeemer Liveth* in 2009 for Epsom Choral Society as a tribute to Handel on the 250th anniversary of his death, with words taken from *Messiah*. It was first performed by Epsom Choral Society on 21st March 2009 at St Martin's Church, Epsom.
3. Jonathan Willcocks' *O Joyful Soul* was premiered by Epsom Choral Society on 30th June 2018. It was commissioned in memory of Cecil Wiltshire who had sung with the choir for 67 years, funded from the generous legacy that he left the choir. The piece's five movements were selected from religious and secular texts that encapsulated both his interests and his gentle and generous nature.
4. Adrian Payne's *I Hid My Love* received its world premiere by Epsom Choral Society on 15th June 2013 at St Martin's Church, Epsom. It was performed again the following year at the European Choral Festival in Überlingen in Germany and the choir has sung it on tour in France and The Netherlands. Adrian has sung with the choir for 25 years.

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Epsom Choral Society rehearsing in the 60s



Epsom Choral Society rehearsing in 2022