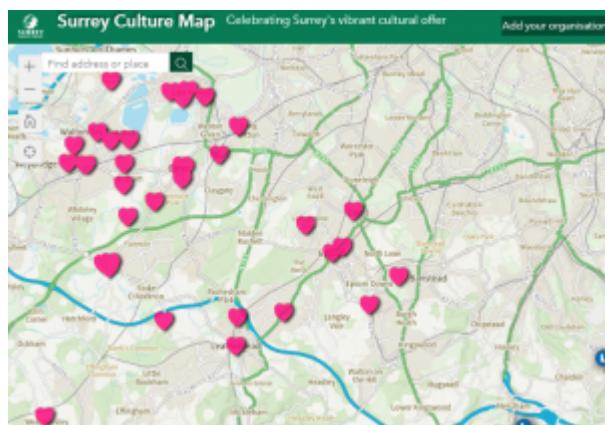




Epsom & Ewell - get yourself on the County culture map!

26 July 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

26 July 2022



The **Ashley Centre's** new pop up art gallery has extended its 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.

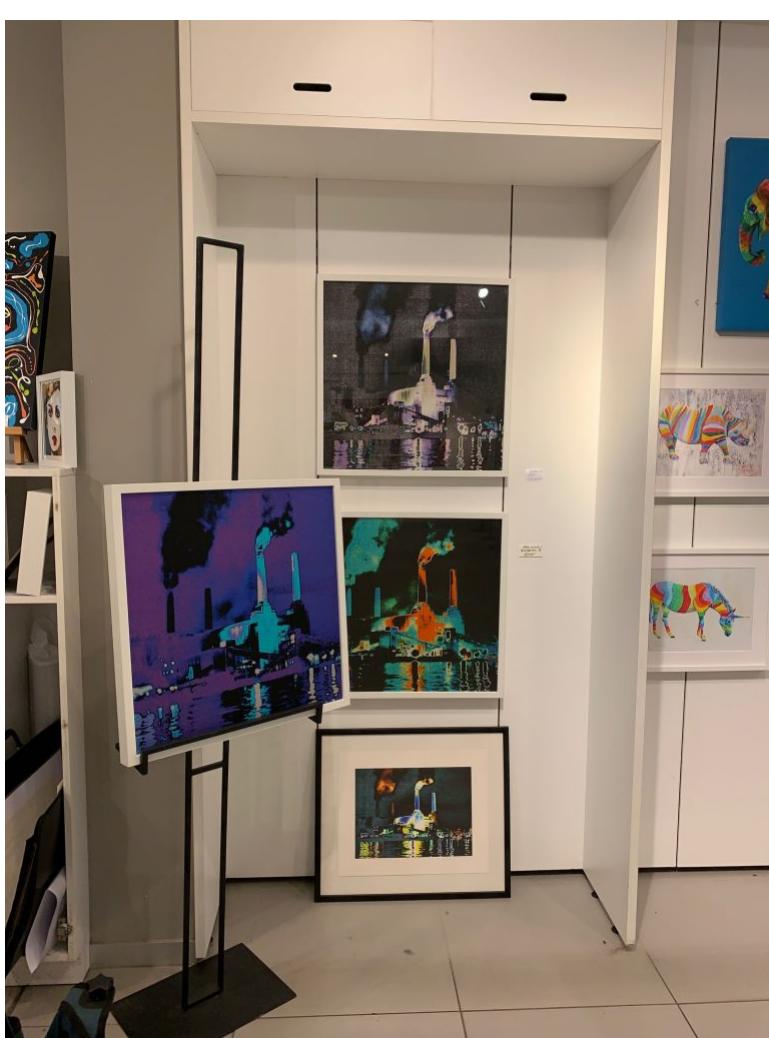
Landscape painter **Jane Scofield** joins **Dilys Foster** and **Di Phelps Lester**: all inspired by the natural world , they produce colourful atmospheric landscapes in acrylic and mixed media. **Stephen Doak** works in cut paper and collage as well as painting mid century inspired coloured abstracts.

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

26 July 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

26 July 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

26 July 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

26 July 2022



Epsom based sculptor Kendra Haste has created a painted galvanised wire sculpture 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.

26 July 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

26 July 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

26 July 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 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.

26 July 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 Fjölnir, 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), Amleth is on his way to confront his uncle. Alexander Skarsgård 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 Fjölnir, 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.