

Watching out for tomorrow's film talent in Epsom and Ewell

17 December 2024



Creative Media students from North East Surrey College of Technology (Nescot) were joined by their tutors, family and friends for the premiere of their short film, 'The Watching' which was screened at Epsom Picturehouse last week.

'The Watching' was filmed on location in the South Downs in November by Nescot's Level 4 and HND Creative Media students as part of their domestic filming project. Written by and starring former student, Charlie McCarthy, 'The Watching', is a psychological drama, exploring themes of identity, state control and the human cost of forgetting, set against the desolate beauty of an isolated coastline.

Louise Gaskin, Head of Curriculum for Creative Industries at Nescot said, "A huge well done to our cast and crew. We are so proud of their efforts and hard work on this project which has resulted in, I think, one of the best films we've made as a department. Thank you to Epsom Picturehouse and Satisfied Eye International Film Festival for supporting our students, we were thrilled to be able to showcase our students' film on the big screen."

Abigail Partington-Moran, Creative Media tutor at Nescot added, "The students have worked really hard on this filming project and enjoyed themselves too. They've taken the early starts, late nights, cold weather and countless unit moves all in their stride. The project has given them the real-world experience of working on set, and alongside the technical film-making skills, they've also learnt team work, problem-solving and time management skills."

After the film screening, key cast and crew members involved in the filming took to the stage for a Q&A session with Creative Media tutor demonstrator, Alex Marshall. They included, former student, Charlie McCarthy, Script Writer and Actor, and Sam Gower, Actor; HND student, Hannah Lealan, Producer; Level 4 student Frankie Hamley and HND student Nathan Elford, Directors and Level 4 student, Amani McKenzie, Script Supervisor.

Former student Charlie was part of Nescot's Gold Medal winning Creative Media team at WorldSkills UK 2023. He said his inspiration for the script was the filming location, "I liked the idea of writing something satirical with reference to the beach. Everyone involved was brilliant and so dedicated all of the time. We had lots of fun making this film and I do hope audiences enjoy it."

HND student, Nathan, who had the role of Director along with Level 4 student Frankie said, "We all worked really well together, there were no arguments which was great! Both Frankie and I collaborated to bring together the visual aspects of the film. The whole production was very professional. The experience has given me an idea of the job role I'd like to get into."

"Even though it was stressful at times, it was good stress and taught us how to problem-solve. We have learnt a lot from this whole production. It has made us ready for the film-making industry," added Frankie.

HND student, Hannah who had the role of Producer said, "We were essentially two different classes, working together. We turned a challenge from never having worked with someone before into an opportunity to develop, work and learn from each other. We had lots of fun on set between takes which made the experience enjoyable."

Level 4 student Amani explained that as part of his role as Script Supervisor, he had to ensure there was continuity through the whole production from props to the actor's lines, to make sure everything ran smoothly. "It's been an amazing experience and has prepared us for handling industry-related situations. We are ready!" he said.

Nescot Creative Media alumnus and industry professional, Luke James was present for the screening. Addressing the students, he reminisced about working on a similar filming project nine years ago when he was a student at Nescot and offered them key advice. He said, "Filmmaking is a labour of love and there are endless opportunities in this industry. The opportunity to make something like this film is just so valuable, and you may not feel it now, but you should all be extremely proud of yourselves."

'The Watching' has been entered into the Student Short (UK) category for the 2025 Satisfied Eye International Film Festival

Nescot's Level 4 and HND Creative Media students on location for the filming of 'The Watching'. Credit NESCOT

Epsom Chamber Choir Christmas concert benefits hospital

17 December 2024



Epsom Chamber Choir was delighted to welcome The Worshipful The Mayor of Epsom and Ewell, Councillor **Steve Bridger**, and the Mayoress, Mrs. Carol Bridger, to their annual Christmas concert at St Martin's Church on Saturday, 14th December.

Starting at a family-friendly 6 pm and lasting just an hour, the choir's programme, devised by conductor **Jack Apperley**, packed in all the elements expected at this time of the year. Inevitably, there was some Rutter - his arrangement of the Sans Day Carol - and audience carols including *O come, all ye faithful* with the Willcocks descant. The choir also sang newer music chosen to feature women composers, including Kerensa Briggs' increasingly well-known *A tender shoot*.

Ralph Vaughan Williams, a composer closely associated with our local area, was represented by his popular *Fantasia on Christmas Carols*, based on folk tunes, with soloists from the choir.

The concert closed with a group of lighter items, including a long-time choir favourite, Peter Gritton's close-harmony version of *Have Yourself a Merry Little Christmas* and a jazzy arrangement of *Rudolph, the Red-Nosed Reindeer*.

The Epsom and St Helier Hospitals Charity supports patients, their families, and staff at our local hospitals. We were pleased to offer them the opportunity to take a retiring collection after the concert which raised £413.94

Roger Miller

Image: Jack Apperley with Molly Simpson from the hospital charity with the Mayor and Mayoress of Epsom and Ewell

Surrey first in image AI

17 December 2024



Surrey announces world's first AI model for near-instant image creation on consumer-grade hardware

A groundbreaking AI model that creates images as the user types, using only modest and affordable hardware, has been announced by the Surrey Institute for People-Centred Artificial Intelligence (PAI) at the University of Surrey.

The model, NitroFusion, represents a world first and has been made open source by its developers - SketchX, a lab within PAI - a move that fundamentally transforms access to AI-enabled image creation models for creative professionals.

Professor Yi-Zhe Song, Director of SketchX and Co-Director of PAI, said:

"NitroFusion represents a paradigm shift in making AI accessible to everyone, eliminating the need for large compute resources and the long waiting times between prompt and result that are common with most image generation platforms."

Typically, similar technology is available only to corporate giants with vast computing resources. However, NitroFusion runs on a single consumer-grade graphics card - marking a decisive step forward in bringing advanced AI capabilities to individual creators, small studios, and educational institutions. The almost instant creation of images allows rapid artistic iterations and greater control over the generated imagery.

Dar-Yen Chen, the PhD researcher who helped to develop the project at PAI, said:

"NitroFusion leverages a novel dynamic adversarial framework that works like a panel of specialised art critics, each evaluating different aspects of the generated image to ensure high quality in a single step. The system's flexible architecture allows users to optionally use between one to four refinement steps, providing direct control over the balance between generation speed and image quality."

Professor SonG added:

“With NitroFusion, we’re not just releasing another image generation model – we’re pioneering an entirely new approach which democratises AI interaction.

“Following our DemoFusion release last year, which provided a new way to upscale AI-generated images, this innovation further establishes our position at the forefront of making powerful AI technology accessible to all.”

This breakthrough delivers multiple leaps for the users and industry:

- Instant image generation that responds as users type – a first in the field – enabling rapid iteration, greater control and better experimentation
- Improved sustainability through greatly reduced energy consumption
- Consumer-grade affordable hardware requirements (e.g. a single high-performance GPU) that mean individuals and small studios can create imagery affordably
- Open-source availability enables global innovation, adaptation and variations
- No cloud dependencies or subscription fees.

Professor Adrian Hilton, Director of the Institute for People-Centred AI at the University of Surrey, said:

“We believe we’re the first in the world to achieve interactive image generation at this scale and efficiency. This opens up access to state-of-the-art AI for image generation and is just the beginning of our commitment to democratising creative AI tools. Our Institute will continue to develop open-source, groundbreaking technologies that put professional-grade AI capabilities into the hands of creators everywhere.

“We’re particularly proud of the great work that our SketchX Lab, creating new concepts and advancing the science of generative AI. Our research is focused on ensuring that the future of creative AI technology is inclusive, responsible and accessible to all, and we’re keen to continue to work with organisations that share this ethos.”

The technology is available immediately through <https://chendaryen.github.io/NitroFusion.github.io/>, with comprehensive documentation and community support resources.

Epsom Symphony Orchestra: A Cornerstone of Local Musical Excellence

17 December 2024



The Epsom Symphony Orchestra, a cherished fixture in the town’s cultural landscape, has been delighting audiences since its founding in 1951. Over its decades-long history, the orchestra has shared the stage with numerous esteemed soloists, including pianists Phyllis Sellick, Eileen Joyce, and Semprini, clarinettist Gervase de Peyer, and, more recently, the internationally acclaimed pianist Benjamin Grosvenor.

Currently under the direction of its long-serving musical director **Darrell Davison**, the orchestra performs four concerts annually at the **Epsom Playhouse**. Mr. Davison, who has led the orchestra since 1981, brings an impressive musical pedigree to the role. A scholar of both Charterhouse and St Catherine’s College, Cambridge, Davison began his career as the principal cellist of the Ulster Orchestra before transitioning to conducting. A winner of the Sir John Barbirolli Conducting Competition in 1979 and a prize winner at the inaugural Leeds Conducting Competition in 1984, Davison has conducted major ensembles across England, including all four London orchestras, and has appeared at venues such as the Royal Festival Hall.

The Epsom Symphony Orchestra comprises a blend of professional musicians and dedicated amateurs, creating a vibrant and inclusive musical community. Among its members is leader **Julia Burkert**, a German-born violinist who studied on scholarship in Canada and Scotland before establishing a successful freelance career in London. The orchestra’s ethos of collaboration and shared passion for music resonates strongly with its members, many of whom describe it as a “musical family.”

The orchestra recently performed its annual Christmas concert to a packed audience at the Playhouse. The festive program featured interactive elements that encouraged audience participation, adding to the warm and lively atmosphere. This year’s Christmas concert continued a tradition of welcoming celebrity narrators for musical

pantomimes, with past guests including Johnny Morris, Wayne Sleep, and Lionel Blair.

Looking ahead, the orchestra's next concert on 23rd March promises a compelling program of classical masterworks. Highlights include Tchaikovsky's *Romeo and Juliet Overture*, Rachmaninov's *Rhapsody on a Theme of Paganini* with Cypriot pianist Christos Fountos as the soloist, and Shostakovich's emotionally charged Fifth Symphony. Mr. Fountos, born in Nicosia in 1997, began his piano studies at the age of five and made his orchestral debut at 17 with the Cyprus Symphony Orchestra.

The orchestra's commitment to nurturing local talent and delivering high-quality performances continues to enrich Epsom's cultural life. It is also actively seeking new players of a good standard to join its ranks, ensuring its legacy endures for years to come. For more information, prospective musicians and concertgoers are encouraged to visit the orchestra's website. <http://www.epsomsymphony.co.uk/>

Related report:

[Spanish fiesta came to Epsom](#)

Lucy Porter Returns to Her Roots with “No Regrets” at Epsom Playhouse

17 December 2024



Epsom Playhouse is set to welcome one of comedy's most beloved figures, Lucy Porter, on **18th January 2025**, as part of her nationwide tour with the brand-new show *No Regrets*. For Lucy, this performance will be more than just a stop on her tour—it's a nostalgic homecoming.

Lucy, who grew up in nearby Croydon and Wallington, has fond memories of Epsom. “Epsom was the place we went for a fancy day out—it seemed so much posher than anywhere else nearby,” she reminisces. “I used to hang out at the Ashley Centre, which is right next to the theatre. I'll relive my youth by putting on some baggy jeans and Kickers, hanging around and terrorising the locals!”

Reflecting on her formative years, Lucy recalls special occasions at the **Berni Inn at Tattenham Corner**, where she developed her love of prawn cocktails, and visits to the Playhouse itself as a young fan. “I never dreamed that one day I'd get to perform there myself,” she says.

A Hilarious Exploration of Regret

In *No Regrets*, Lucy takes audiences on a journey through her most embarrassing mistakes and missteps, from disastrous dates and professional mishaps to parenting fails and ruined friendships. With her trademark wit, she examines the nature of regret, guilt, and shame—topics she knows all too well as a self-confessed middle-class, middle-aged ex-Catholic.

“It's not all doom and gloom,” Lucy promises. “Regrets can also be inspiring. You can use them to change your ways. This show is about learning to laugh at the past and maybe using it to build a better future.”

Lucy's comedic reflections are infused with sharp social commentary. In the show, she explores collective regrets, such as not maintaining the work-life balance we rediscovered during lockdown or failing to realise clapping for the NHS wasn't enough to sustain it.

From Epsom to Stardom

Lucy Porter's career spans acting, writing, and comedy. A familiar face on television, she has appeared on *QI*, *Mock the Week*, *Have I Got News for You*, and *Would I Lie to You*. Her stage credits include *One Flew Over the Cuckoo's Nest* and even a stint on *Eastenders*. A passionate quizzier, Lucy co-hosts the hit podcast *Fingers on Buzzers* with Jenny Ryan (The Vixen from *The Chase*), and she's a former *Celebrity Mastermind* Champion of Champions.

Her dulcet tones are regularly heard on **BBC Radio 4**, where she contributes to shows like *The News Quiz* and *Just a Minute*.

Don't Miss Out

For those eager to catch Lucy's laugh-out-loud performance and hear her candid confessions, tickets are available now at www.boundandgaggedcomedy.com.

Lucy's final word on her return to Epsom? "I'm so excited to come back and share this show with a place that meant so much to me growing up. I hope everyone brings their prawn cocktails!"

Epsom Choral Society's Verdi Requiem reviewed

17 December 2024



I will never forget the first time I heard **Verdi's** Requiem. That crashing wall of sound that was the *Dies Irae* filled me with fear and awe. It seemed as if the mouth of hell had been opened and nothing could stop the all-consuming fire. And here on offer from **Epsom Choral Society** is this mighty work, accompanied by only five instruments. Would it work? I couldn't wait to find out.

The choir started off solemnly setting the scene. Their warm-hearted singing incorporated a range of colours - from a luminous 'et lux perpetua' to a firmness of purpose in 'te decet hymnus'. The four soloists also made an impressive appearance with their fugal 'Kyrie'.

Then came the 'Dies Irae'. Such was the spirit of the choir as they hurled their phrases at us that it was hard to believe there were not twice the number of singers on stage. This was fearless and exciting singing. With alternating timpani and bass drum replicating the original scoring, we were wholly immersed in fire and brimstone.

In addition to the high octane 'Dies Irae', the choir is given other saner but even more challenging fare, such as the fugue for 2 choirs in 'Sanctus'. Here, ECS was nimble and assured, keeping the texture light, transparent and a joy to listen to. The concluding movement 'Libera me' is a balancing companion to the 'Sanctus', demanding equally tight control to prevent any section from charging off the rails. Such hair raising moments showed the true mettle of ECS in their ability to conquer details, keep a clear head and ride the storm.

What a fabulous quartet of fine young soloists. All performed magnificently and immeasurably added to the enjoyment of the evening. There were simply too many superlative moments, the following being a cruelly curtailed list.

Soprano **Elisabeth Findon's** impassioned singing during the concluding 'Libera me' was a highlight of the evening. Her high Bb near the end - a true pianississimo (*pppp*) - floated above a muted chorus; it was translucent and sublime and a moment to remember. 'Quid sum miser' was exquisitely sung by mezzo Judy Louie Brown. It was accompanied by the marimba - an unexpectedly successful substitute for solo bassoon in the original score, and especially notable this evening for both percussionists duetting on the one instrument!

John Findon is a commanding tenor. He was majestic in the opening of the 'Kyrie', and tenderly sensuous in 'Qui Mariam'. **Mark Nathan's** cantabile bass solo 'Voca me' showed off Verdi's song-writing skill at its most natural and beautiful. And whenever the four of them joined forces to sing as an ensemble, at times *a cappella*, they always added colour, sparkle and emotion to the drama. I came out from the concert knowing that the haunting 'Lacrymosa' will be my *Ohrwurm* for weeks to come.

Verdi's Requiem is universally adored. That this wonderful work can be accessible to local choirs with smaller forces at their disposal is thanks to Berlin musician, **Michael Betzner-Brandt**, who has miraculously reduced the massed orchestral requirements to an ingenious chamber ensemble of piano, horn, double bass, marimba (plus big bass drum) and timpani. Yes, there are moments that are hard to replicate, such as the antiphonal trumpets in the 'Tuba mirum', but they are a very small price to pay for what has been gained.

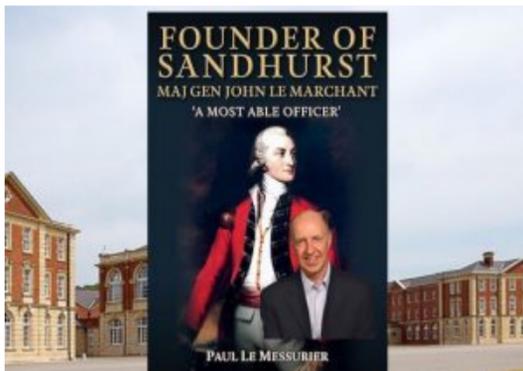
Lynda Chang

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Epsom born baritone to bring requiem to life

Epsom historian and the Frenchman who trained the British armies that defeated Napoleon

17 December 2024



The Royal Military Academy Sandhurst has seen a lot of famous faces over the years. Several members of the Royal Family have attended the Academy. Sir Winston Churchill graduated in 1894, Field Marshal Montgomery in 1908. The Academy is so respected that many countries send their military personnel there for training, making it one of the top military schools in the world.

But, how much do we really know about the origins of Sandhurst?

Local author and historian **Paul Le Messurier** has been a resident of Epsom for several years now. His latest book, *Founder of Sandhurst, Maj-Gen John Le Marchant*, tells the remarkable story of the British cavalry officer who started what has now become one of this country's great institutions.

John Gaspard Le Marchant (1766-1812) was a French-born British cavalry officer who rose to prominence despite starting from humble beginnings. The son of a Guernsey father and a French mother, he joined the British Army at just 16. Through sheer skill and determination, he rose to become one of the most distinguished cavalry officers of his generation.

Le Marchant's first taste of active service came during the French Revolutionary Wars, where he served as a captain in a cavalry unit during the ill-fated Flanders campaign. A skilled swordsman, it was here that he noticed that the British Army's sword training was seriously lacking. Determined to make a difference, he designed a new cavalry sabre, wrote manuals on swordsmanship, and took it upon himself to train cavalymen across the country.

Even then, he was still not satisfied and set his sights on an even grander and more ambitious attempt at reform: improving the overall standard and education of army officers.

Le Marchant's idea for a military academy to professionally train army officers met with some initial resistance, but he eventually won royal and political backing. In 1801, Parliament approved his plans and allocated a budget of £30,000. The Royal Military College was established by Royal Warrant, initially based in High Wycombe and Marlow, with Le Marchant serving as its first Lieutenant-Governor. The college would later move to its prestigious location at Sandhurst.

In 1811, Le Marchant joined the Duke of Wellington's army in the Peninsular War against Napoleon's forces, taking command of a Heavy Cavalry brigade. He distinguished himself at the Battle of Salamanca, where he led one of the most successful cavalry charges of the campaign. Sadly, Le Marchant was killed in action during the battle at the age of 46. A memorial was erected in his honour at St. Paul's Cathedral.

The Royal Military Academy's motto today is 'Serve to Lead,' and that is exactly what Le Marchant did - both with the ground-breaking reforms he introduced and his bold leadership on the battlefield. Despite his many achievements, Le Marchant remains relatively unknown today. Paul Le Messurier's engaging book seeks to change that, shedding light on the powerful and lasting impact Le Marchant had on the British Army.

Royal Military Academy photo: Antony McCallum - <https://www.wyrdlight.com>

Dorking Halls to reopen after upgrade

17 December 2024



The official reopening date for Dorking Halls is days away and a special ceremony has been announced to mark the occasion.

Mole Valley District Council was forced to close its veritable old venue in June so it could undergo a £11million facelift, to take place over two phases, to replace the 1930s plaster ceiling in the grand hall together with much needed mechanical and electrical work to its stage and internal workings.

Now, the first stage of that work, which has so far cost £4m, is done and Dorking Halls will reopen its doors on Monday, December 9 with screenings of *Paddington in Peru*, *Wicked* and *Gladiator 2*.

Then, from December 20 the big winter panto *Sleeping Beauty* takes to the stage, complete with 3D laser projections.

Ahead of the big day the council is also hosting a special reopening celebration the Friday before to show off the upgraded site, which will also feature newly enlarged toilet provision, and a draft lobby.

Speaking about the soon to be reopened Dorking Halls, leader of the council, Councillor Stephen Cooksey said: "I wanted to update you of an 'early Christmas present'.

"The work to replace the Grand Hall ceiling at Dorking Halls has gone brilliantly well and our entertainment venue will be re-opening as planned on Monday December 9, with the panto, 'Sleeping Beauty' beginning not long after on the 20 December and running until the end of the month.

"Whilst Dorking Halls has been closed, the opportunity has been taken to upgrade our film projectors meaning that they will not only present even better-quality visuals, but also run in a greener, more energy efficient, manner.

"So, be prepared for an invigorated cinema experience when the Halls reopens with a comprehensive events screening and film listing."

The second phase of the project's £11m refurbishment will take place in 2025 and will focus on replacing "critical mechanical and electrical systems" - said to be its heating and cooling plant - that are near the end of their useful lives.

Related reports:

Dorking refurb: "it's behind you"!

Dorking Halls to get refit

Music of mass creation in Epsom

17 December 2024



Two mass settings in the same concert - too much of the same thing or the starting point for a creative programme of music?

During his time as music director of **Epsom Chamber Choir**, **Jack Apperley** has demonstrated a flair for devising intriguing programmes, whose themes emerge as you listen and learn about the music, revealing fascinating links that stitch the pieces together in interesting and often surprising ways.

In Saturday evening's concert at St Martin's Church in Epsom, we were invited to compare and contrast the mass settings of two composers, **Stravinsky** and **Bruckner** - the same liturgical texts but different musical language; the same instrumental forces but different ways of using timbres of woodwind and brass to accompany the choral textures. More on these pieces later but, linking them to the present, Peter Burton, a member of Epsom Chamber Choir, deliberately used the same forces in his setting of words from Psalm 19, "The heavens declare the glory of God", which opened the concert. Peter captured the essence of the Psalmists' words in music which expressed awe and wonder through a series of luminous chords before growing to a soaring climax.

The influence of Mozart then emerged as one of the programme's themes in the next piece, Jonathan Dove's *Movements from Figures in the Garden*. Commissioned by Glyndebourne for their 1991 Mozart bicentenary celebrations, this wind serenade was designed to be played outdoors before a performance of *The Marriage of Figaro*. Each movement subtly weaves snippets of arias, recitatives and musical phrases from the opera into more abstract musical textures, causing a ripple of amusement at moments of recognition amongst both the players (Chameleon Arts Wind Ensemble) and audience.

We then learned from Jack's introduction that Stravinsky had spent much time listening to Mozart's *Missa Brevis* during the period 1944 - 1948, when he was writing his mass setting. It is not easy to tell what effect this may have had on him but we can certainly hear the influence of Stravinsky's Russian Orthodox faith in the syllabic setting of much of the text, especially in the Credo. The choir's excellent clear diction made this particularly effective. The final a cappella 'Amen', sung with great beauty and stillness, brought a peaceful sense of calm to the close of the first half of the concert.

The second half took us from Stravinsky's rather austere neo-classical style to the more lush, romantic sound world of Bruckner and the choir embraced this shift with delight. There was a good sense of ensemble and balance between the players and singers and a palpable sensitivity to the text. Particularly beautiful were the close harmony exchanges between a cappella female then male voices in the *Qui tollis* and *Benedictus* passages, where intonation and balance between the voices was flawless. Other highlights were the radiant beauty of the *Crucifixus* and the perfectly executed suspensions at 'miserere' in the *Agnus Dei*.

Two mass settings framing a varied musical menu and subtly woven themes: this was a creative programme that both challenged and delighted. I'm looking forward to the next one!

Carolyn Boulding

Epsom born baritone to bring requiem to life

17 December 2024



Epsom-born baritone Mark Nathan will feature as one of the soloists in Verdi's Requiem, performed by the Epsom Choral Society on Saturday, 23rd November at 7:30 pm at St Martin's Church, Epsom. Known for his commanding stage presence and dynamic voice, Mark is delighted to perform this dramatic piece with his hometown choir.

Mark Nathan has earned acclaim for roles across opera stages in the UK and Europe. A former Emerging Artist with the Scottish Opera, he has captivated audiences as Joseph de Rocher in *Dead Man Walking* (Royal Conservatoire of Scotland), which garnered praise for his intense portrayal and powerful baritone. His notable performances also include Schaunard in *La Bohème* Maximilian in *Candide*, with Welsh National Opera, Giuseppe in Scottish Opera's *The Gondoliers* which was televised for BBCTV, the title role of *Don Giovanni* with Opera Loki, and roles with Garsingto Opera, Waterperry Opera. Critics have celebrated his performances as "commanding" and "emotionally rich," and he continues to expand his repertoire with roles for Scottish Opera and English Touring Opera this season.

In addition to his operatic work, Mark is an accomplished concert soloist, with oratorio performances that include Vaughan Williams' *Five Mystical Songs*, Fauré's *Requiem*, and Saint-Saëns' *Requiem*. His versatility and vocal warmth make him an ideal choice for Verdi's *Requiem*, a piece known for its dramatic intensity and sweeping emotional range.

"Performing Verdi's *Requiem* with the Epsom Choral Society in my hometown is very special," said Mark Nathan. "The power and emotional depth of this music are incomparable, and to share this experience with my community is a privilege."

This special performance by the Epsom Choral Society uses an innovative arrangement by Michael Betzner-Brandt, making Verdi's *Requiem* more accessible for local ensembles without sacrificing its grandeur. For Mark, who has returned to his roots in Epsom, the opportunity to perform this iconic piece with the Epsom Choral Society is especially meaningful.

For tickets and more details on this powerful evening of music, please visit the Epsom Choral Society website

www.epsomchoral.org.uk .

Event Details:

- Date: Saturday, 23rd November 2024
- Time: 7:30 pm
- Location: St Martin's Church, Church Street, Epsom KT17 4PX
- Tickets: Available online <https://www.ticketsource.co.uk/epsom-choral-society/t-ojydkvp>

Bourne Hall's Christmas Supremacy

17 December 2024



Visit Bourne Hall from 30 November - 21 December for a whole host of festivities this Christmas.

The celebrations kick off at 2pm on 30 November at the Christmas Lights Switch On, when Ewell Grove players will be hosting a special community panto 'A-Lad-In Ewell', raising money for Epsom & Ewell Foodbank. There will also be bookable wreath-making workshops from 2pm - 4pm and you can enjoy an array of market stalls with mulled wine, live music, carol singing from Heart & Soul Choir, and more from 4pm - 7pm.

The Mayor of Epsom & Ewell, Councillor Steve Bridger, will Switch the Bourne Hall Christmas Lights on at 4.30pm. Visitors can also meet Cinderella and Buttons from the upcoming Epsom Playhouse pantomime, and Father Christmas will even be flying in especially for the day to open the Christmas grotto, and will return every Saturday up until Christmas.

The Christmas Grotto is open Monday to Saturday every day until Christmas to post a letter to Father Christmas. Then why not pause for a moment to enjoy a hot drink and a delicious home-made cake chosen from the festive menu in the Flying Saucer Café?

A wreath-making workshop will be taking place on Saturday 7 December from 4pm - 6pm and you can enjoy live music from Andrew and Allan's Electric 80s on Saturday 14 December, as well as a Christmas magic show on Saturday 21 December.

Councillor Clive Woodbridge, Chair of the Community & Wellbeing Committee, said:

"Bourne Hall is a fantastic meeting place and it's great to see so many people in the local community working together to bring us these celebrations this year.

The community panto promises a smashing start to the festive season and Bourne Hall is so pleased to welcome back Andrew and Allen's Electric 80s night which is great fun and the perfect opportunity to dance!

With a free Christmas Grotto and Christmas Lights Switch On, as well as the opportunity to buy tickets to the Electric 80s night and the Christmas Magic Show, there is something for everyone at Bourne Hall this Christmas.

Bourne Hall Christmas Lights Switch On.

Saturday 30 November, 4pm - 7pm. Free event.

- A day of festive fun including the community panto, 'A-Lad-In Ewell' at 2pm and 5pm.
- 4.30pm: The Mayor of Epsom & Ewell and Father Christmas switch on the Christmas lights at Bourne Hall.

To book 'A-Lad-in-Ewell' visit the links below:

2pm show: <https://sessami.co/events/07573091-237e-4072-8e0f-404d979f3968>

5pm show: <https://sessami.co/events/6616b0e2-eea2-4861-bc56-28356fb677d3>

Wreath-making

Revel and Ribbon will be hosting a wreath-making workshop on Saturday 30 November from 2pm-4pm and Saturday 7 December 4pm-6pm. Tickets are priced at £45.

Book here: <https://www.revelandribbon.com>

Santa's Grotto.

Saturday 7, 14 and 21 December, 10am - 4pm. Free event, no pre-booking required.

- Father Christmas will be in the Christmas Grotto on Saturday 7, 14 and 21 December. On other days, visit the beautiful grotto at Bourne Hall and post him a letter in the Bourne Hall post box.

Live music from 'Best of the 80s'.

Saturday 14 December, 7pm - 11pm. £10 a ticket.

If the 1980s was the fun decade, then there can only be one way to remember those great days and that's with the fun and entertaining 'Electric 80s'.

Andrew & Allan charge this show with AA power and will have everyone up and on their feet from the very first song!!! So, dust off those shoulder pads, get out your eyeliner and back-comb your hair to within an inch of its life and party with Andrew & Allan's "Electric 80s". Music includes greatest hits from 1980's legends including Spandau Ballet, Dead Or Alive, Erasure, Human League, Wham, Tears For Fears, The Jam and many more.

Book here: https://sessami.co/events/1a8f93c2-c3df-4ca7-a967-9ba9762bd2ad?utm_medium

Christmas Magic Show starring Ritchie Rosson

Saturday 21 December, shows at 11am, 1pm and 3pm - each show is 45 minutes long.

Join us for a magical extravaganza with the one and only Ritchie Rosson. Ritchie will be doing 3 shows at Bourne Hall delivering 45 minutes of festive fun and amazement. Don't miss the best magic show in town, promised to bring pure entertainment!

Tickets are £6 each and bookable via: <https://sessami.co/events/ritchierossonschristmasmagicshow>

Portraits of pauper patients in Epsom's Horton Cemetery, inspires artist

17 December 2024



Eric Fong is a multimedia artist whose work spans film, photography, sculpture, and installation, often exploring themes of the body, identity, and vulnerability. His unique approach is informed by his background as a former medical doctor, merging art with science and technology.

His latest project, Apparitions, is a series of cyanotype portraits derived from Victorian-era glass plate negatives of pauper patients from the Manor Hospital (part of the Epsom cluster). These haunting images were salvaged after being abandoned in the 1990s and now reside at Surrey History Centre. Fong's cyanotypes, toned with ivy leaves gathered from the burial site of Horton Cemetery, symbolise the connection between the patients' bodies and overgrown landscape. This project reclaims the dignity of these long-forgotten individuals and encourages a reflection on mental illness both in the past and today.

You can also view cyanotypes of found Victorian needlework, referencing those made/mended/worn by female patients in Victorian asylums through his Asylum Needlework project.

Keeping with the Asylum photograph theme, Us and Them led by Alana Harris (Department of History at Kings College London), creatively re-imagined 19th-century asylum photographs to highlight issues surrounding disability and challenge how people with disabilities have been portrayed over time.

In partnership with Surrey History Centre, the project unearthed archival photographs taken in local psychiatric institutions and paired them with newly commissioned portraits of the disabled artists. Guided by portrait photographer Emma Brown and oral historian Laura Mitchison, the artists used historical photographic techniques to create new images that provoke questions about ableism, mental health, and representation.

The project culminated in a public exhibition at The Horton Arts Centre in Epsom, where the new and historical photographs were displayed side by side. The exhibition opened to great public interest, sparking important discussions around disability and inclusion.

[Surrey History Centre read more....](#)

The Horton Hid Hiring From Regulator

17 December 2024



Controversy surrounded the appointment of the salaried Centre Manager of Epsom and Ewell's new arts and exhibition venue, The Horton Arts Centre.

Documents obtained by the Epsom and Ewell Times under Freedom of Information Act requests reveal that the Charity Commission found that the trustees of the Horton Chapel Arts and Heritage Society did not seek its prior permission to employ the wife of a trustee.

A recently retired trustee, a trustee or a person connected to a trustee through marriage may not be given paid employment by their charity without prior Charity Commission approval.

The Commission found that Maria Reeves, the wife of founding chairman of the Charity, Ian Reeves, who was herself previously a trustee, was appointed to the manager role without its permission.

In these circumstances the Commission would normally order the trustees to pay the Charity the salary of the employee in

question. However, in this case the Commission determined that the appointment had been hidden from the Commission for so long that such an order would be “disproportionate”.

The Commission also determined that the eventual appointment was “made in good faith”, but refused to answer how that finding was compatible with the failure to seek its permission. It has also refused to disclose the justification submitted to it by the trustees for the retrospective Commission approval.

Other documents obtained by the Epsom and Ewell Times show that an earlier recruitment exercise, described by an expert as “exemplary”, was reversed on the intervention of trustees, including the then Chair Ian Reeves and his next door neighbour and trustee, Rupert Salmon.

That process had not short-listed the Chair’s wife Maria Reeves.

One former short-listed candidate who asked not to be named said: “I was of course disappointed that the recruitment process for The Horton Centre Director role was aborted as I had been shortlisted to the second round and was expecting to attend a second interview.

With regards to the Charity Commission’s role - it is disappointing that the Charity Commission’s own guidelines were difficult to enforce in this instance.”

None of the short-listed candidates from the aborted recruitment process were invited to re-apply and it appears that the recruitment process that led to the appointment of Maria Reeves was from a candidate list of one.

Ian Reeves and Rupert Salmon have been requested on a number of occasions to provide their response. Our press regulator confirmed that they had been provided with a reasonable opportunity to do so.

One former trustee stated: “Mr and Mrs Reeves deserved a reward for all the unpaid effort they had put into converting this disused chapel into a beautiful arts centre”.

Lionel Blackman, a former trustee and chair of the initial 6 strong recruitment committee, that consisted of three independent trustees and three independent external experts, said “I only wish to make a general observation that trustees of charities should comply with the rules. That expectation is somewhat heightened when a charity has been given £3 million of public money.”

Epsom and Ewell Council bank on street art

17 December 2024



Epsom & Ewell Borough Council has completed two new community arts projects in Epsom and Stoneleigh during September and October, in collaboration with globally recognised street artists Positive Arts, local charity We Power On and GLF students. The vibrant designs are part of a series of public art installations organised by the council, aimed at revitalising areas within the borough that are tired and in need of improvement.

We Power On, a local charity that supports men with their mental health, worked with artists to create one of the murals near Clandon Close in Stoneleigh which depicts themes inspired by the local area, including the Hogsmill River and neighbourhood architecture.

Chris Waller, Founder of the community group We Power On said,

“We were honoured to be asked to be part of this wonderful initiative between Epsom & Ewell Borough Council and the guys from Positive Arts. We mucked in to help spread a bit of colour and positivity to an otherwise dark space which aligns perfectly with what We Power On is all about. The beauty of initiatives such as this is it brings people together to do good for the local community. We’re not sure we will make it as graffiti artists, but it was fun to have a go and be a part of something brilliant.”

A small cohort of students from a GLF School were also given the opportunity to develop their creative skills and contribute to the transformation of a walkway between Miles Road and Stones Road in Epsom with artists from Positive Arts by creating a mural that gives a nod to Epsom’s racing heritage.

Speaking of the project, a student from a GLF School said,

“I’ve really enjoyed (creating) the picture we’re drawing of racing horses on The Downs. It’s taught me how to control a spray can for artistic purposes. It should really brighten up the underpass and I hope local residents enjoy seeing our work”.

Clive Woodbridge, (RA Ewell Village) Chair of the Community & Wellbeing Committee at Epsom & Ewell Borough Council added,



“The amazing thing about these projects is that they’ve allowed the participants to develop their social and technical skills simultaneously. I really hope that everyone who’s had contact with Positive Arts through the creation of these murals has walked away feeling as though they’ve unlocked a skill they didn’t have before – whether that’s practical, via painting the area or socially via the teamwork that was essential for success!”

Both murals have been fully funded via the Arts, Culture and Heritage UKSPF 2024/25 allocation and contribute to the council’s overall vision for curating art projects that build pride with local community stakeholders.

Verdi’s Requiem adapted for Epsom Church

17 December 2024



Epsom Choral Society (ECS) will perform the Verdi Requiem on Saturday 23rd November at 7:30pm, at St Martin’s Church in Epsom. This concert promises to be a remarkable event, showcasing a special arrangement of Verdi’s grand work with chamber ensemble by Michael Betzner-Brandt.

Celebrating over a century of musical excellence, ECS has been delivering exceptional performances to its audiences to mark its centenary in 2022. The choir has programmed a series of exciting and diverse concerts over the past two years, including a gala performance of Handel’s Messiah and a spectacular rendition of Walton’s Belshazzar’s Feast at London’s Cadogan Hall.

There are four outstanding international soloists:

Elizabeth Findon - soprano

Judy Louie Brown - mezzo

John Findon - tenor

Mark Nathan - baritone

The concert will be conducted by ECS Music Director, Julian Collings.

This November, ECS invites its loyal followers to experience Verdi’s Requiem like never before. The arrangement by Michael Betzner-Brandt is designed specifically for a chamber ensemble, allowing the choir to bring the grandeur and emotional depth of Verdi’s masterpiece to a more intimate setting while still capturing the essence and intensity of the original composition.

“Our aim is to create an unforgettable musical experience for our audience,” said Nina Kaye, publicity manager. “The Verdi Requiem is one of the most powerful works in the choral repertoire, and this unique arrangement allows us to perform it in St Martin’s Church in Epsom.”

Tickets for this not-to-be-missed event are priced at £20, with a special half-price offer for under-25s and can be bought online www.epsomchoral.org.uk. Attendees are encouraged to book early to avoid disappointment, as this concert is expected to attract a large audience.

Join Epsom Choral Society on Saturday, 23rd November at 7:30pm at St Martin’s Church in Epsom for an evening of stirring music, passion, and community. Experience Verdi’s Requiem in a new light, and be a part of the rich musical heritage that ECS continues to build in Epsom and beyond.

For more information and to purchase tickets, please visit www.epsomchoral.org.uk.

Epsom Station gets an artistic makeover

17 December 2024



In the hustle and bustle of daily life, railway stations often feel like transient spaces where passengers rush through without a second thought. However, at Epsom Station, something unique is happening. Thanks to the *Art@the Station* initiative from **The Art Society UK**, along with a group of talented young students from Epsom and Ewell's own **Nescot**, the station has become a vibrant hub of art and creativity, offering a refreshing experience to commuters.

As part of the *Art@the Station* initiative, art and design students from Nescot (North East Surrey College of Technology) have created striking artwork inspired by Epsom's most iconic landmarks. The project, designed to showcase emerging talent in public spaces, not only adds life to the station but also provides passengers with a more enriched and inspiring environment. The station's subway now serves as a gallery, featuring bold, colourful images that celebrate the town's rich heritage.

Angie Child from **The Art Society Epsom** led this creative transformation as project manager. The theme, ***Sense of Place***, invited students to capture the essence of Epsom—its famous racecourse, clock tower, and other key sites. The result is a stunning display that has already stopped passengers in their tracks, prompting them to admire and even photograph the eye-catching designs.

"I am delighted with the outcome of the wonderful images the Nescot students have created for Epsom station," said Angie. "The students went above and beyond to fulfil the brief. Even while we were still installing the artwork, passengers hurried past but stopped to admire and take photos of the beautiful, colourful pieces."

The project, supported by a grant from Govia Thameslink Railway (GTR), is not only a boost for the station's appearance but also a significant achievement for the students involved. They had the chance to showcase their work to a wider audience, gaining real-world experience in the process. Special recognition was given to Nescot's graphic design tutor, Miles Merritt, who encouraged and guided the students throughout the project, integrating it as an exciting extension of their coursework.

Out of more than twenty designs, the standout works from George Pearson, Alfie Carr, Callum Jones, and Wiktorina Sawicka won the competition. These students, all from the local area, embraced Epsom's history and reimagined it in vibrant graphic designs. Their interpretations offer a fresh perspective on the town's heritage, creating a dynamic fusion of past and present.

GTR's Community Engagement Manager, Rob Whitehead, worked closely with the students, even providing them with rail tickets to visit an art exhibition in London as part of their creative journey. "We're thrilled to support this initiative in Epsom and showcase the incredible talent of Nescot students," Rob said. "Our Station Partners Small Grant fund has helped bring this fantastic community project to life."

The *Art@the Station* project isn't limited to Epsom. Younger students from Epsom Downs School also contributed, creating a large mural titled *Rockets* at Tattenham Corner Station. The initiative will continue into 2025, with more artwork planned for display at Ewell East Station, ensuring that local creativity continues to enrich the travel experience.

This collaboration between The Art Society, Nescot, and GTR is a powerful example of the impact community-driven projects can have. By bringing art into public spaces, these initiatives not only enhance the visual appeal of stations but also provide passengers with a deeper connection to local culture. Moreover, they offer younger generations a valuable opportunity to actively participate in and be recognised within their community.

For now, as commuters pause to admire the bright, bold designs at Epsom station, one thing is clear: art has the power to transform even the most ordinary spaces into something extraordinary.

Romana Sustar

<https://www.linkedin.com/in/romanasustar/>

Find out more:

Nescot, The Art and Design Department:

The Art Society Epsom

<https://www.theartsocietyepsom.org.uk/>

GTR

Art @ the Station

<https://theartsociety.org/arts-news-features/art-station>