Music of mass creation in Epsom

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

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, Giuseppi 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/tojydkvp

Bourne Hall's Christmas Supremacy

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-eaa2-4861-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 mediu.

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

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

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

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

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

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 eyecatching 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 Wiktoria 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.theartssocietyepsom.org.uk/

GTR

Art @ the Station

https://theartssociety.org/arts-news-features/art-station

Dorking refurb: "it's behind you"!

Dorking's "sleeping beauty" will wake up in time for the busy panto season - it has been confirmed.

Dorking Halls closed in June 2024 for refurbishment work that could cost up to £11 million – with the initial focus on replacing the 1930s plaster ceiling in its grand hall as well as much needed mechanical and electrical work.

Mole Valley District Council this week confirmed work was on schedule and Dorking's flagship theatre is on track to welcome the public through its doors from Monday, December 9.

Councillor Nick Wright, cabinet member for leisure and tourism said: "The pantomime is Sleeping Beauty and I like to think of Dorking Halls as a sleeping beauty that will wake up on December 9."

With the first stage of work set for completion, the council cabinet agreed on Tuesday, September 24, to release the remaining £6.1m needed to complete phase 2, set to take place next summer.

Cllr Margaret Cooksey (Liberal Democrats; Dorking South), said: "It's really exciting that we have a date.

"There is a program and everybody is going to be welcomed back into our favourite venue and it won't be how we have been used to it.

It will take some time to get the hang of it, but it's an exciting prospect."

In addition to the new ceiling, guests will notice enlarged toilet provision, a draft lobby and new fire alarms.

Next year's work will mostly consist of replacing electrical and mechanical installations that are near the end of their useful life.

The meeting heard that new seating, bigger bars and improved accessibility remained a pipe dream for the foreseeable future unless new revenue streams or grants are found.

Instead, the work has been to ensure Dorking Halls continues to meet health and safety standards, with improved visitor comfort and better energy efficiency "while meeting the changing technical requirements for future shows and events".

Cllr Wright added: "Dorking Halls is a tremendously important part of Mole Valley's community life.

"It not only serves as a key cultural and arts hub, but also provides opportunities for residents and visitors to gather and celebrate local, British and International talent.

"This beautiful art-deco building, which has served us for so many years, has reached a point where significant investment is needed to continue its community mission.

"I'm pleased that the proposed budget has been approved by Cabinet, and the important upgrades to the building can continue to move forward."

Shows that had been scheduled to be held at Dorking Halls were shifted to Leatherhead Theatre, the Green Room Theatre and Pippbrook House.

Dorking Halls (image Google)

Learn to play music in Epsom

UK charity Music for All is thrilled to announce their annual flagship event Learn to Play is back for 2024 giving everyone in Epsom a chance to take part in 'the biggest free music making weekend of the year!'

The event will be held in **Guitar**, **Guitar** - 6 Capitol Square, Epsom on the 11th -13th October and is open to all; regardless of age, experience and background and provides opportunities for participants to experience a free taster music making lesson from a musical instrument!

Learn to Play aims to inspire, encourage and enable both new and lapsed music makers to enjoy the wide range of benefits of music making, as well as connecting and championing local UK music providers through a shared celebration of music making.

Learn to Play arrives at a time where music making opportunities are difficult to access due to current cuts to arts education, resulting in many primary schools failing to meet basic music curriculum needs for young people 1 impacting the future of the UK arts, the creative potential of the next generation and the people who deliver quality arts education in the UK.

Sonali Banerjee, Music for All's General Manager explains: "The Learn to Play weekend is needed now more than ever and through our regional music making events we aim to inspire as many people as possible in experiencing the unique joys and benefits of music making. The arts enrich our lives, our community and economy, as well as improving our mental health. We welcome all age-groups and particularly encourage youngsters who may not have the opportunity to experience music lessons at school, to come along and try out an instrument of their choice."

Music for All believes everyone should have equal access to music making and supports disadvantaged individuals, educators and community projects through cash and instrument award rounds throughout each year.

The positive impact of using music to support and enhance mental and physical health throughout people's lives has long been documented in numerous academic and social research. Learning to play music is a fantastic opportunity to:

☐ Challenge your mind and strengthen your memory
☐ Feel pride and a sense of achievement
☐ Connect with others and make new friends
☐ Take a break from stresses and worries
☐ Have fun whilst being creative
☐ Explore the joy of music-making!

Jamie Cullum, Musician and Music for All ambassador said: "Playing a musical instrument is an amazing thing to have in your life. Sadly, not everyone has the opportunity to have those experiences. I am proud to be a supporter of the Music for All charity and delighted to be involved in their work in changing lives through music. I encourage everyone to participate in a Learn to Play event near them."

Joshua Franklin attended a Learn to Play event nearly a decade ago and has experienced the numerous opportunities and benefits since taking part. "At eight years old Joshua decided he wanted to play the Saxophone but was unfortunately turned down from taking lessons at school for being under the age threshold. Joshua was still determined to learn so attended a Learn to Play saxophone lesson at Dawkes Music's in Maidenhead.

Through this experience, he managed to convince his school that he was ready and able to continue learning. Joshua excelled playing the saxophone, taking his first exam (Grade 3) aged nine, achieving a distinction at Grade 8 three years later, gaining a ABRSM Diploma and taking his music G.C.S.E exam two years early, achieving a Grade A.

Joshua's love for music has continued through obtaining a Grade A in A-level music. He now plays lead alto in Cardiff University's big band and attends local jazz jam nights where he frequently plays along with others at local venues."

The Music for All YouTube channel will also have a series of online tutorials by professional musicians available, including some big names! In previous years these have included Music for All charity supporters and Ambassadors such as Jools Holland, Alison



Balsolm, Anne Denholm, Rob Rolfe and Dave Tench - these tutorial lessons can be accessed by anyone at any time; subscribe for free here: Music for All UK charity - YouTube.

Those interested in getting involved in Learn to Play '24 events and accessing their free music lesson should simply visit the Learn to Play website, select their closest venue using the interactive map and register their interest directly with the venue.

For more information on Music for All visit: www.musicforall.org.uk

The Learn to Play '24 event is generously supported by the NAMM Foundation. Other partners include Music Industries Association, Black Lives in Music, Make Music Day UK, Music Mark, Making Music and Take it Away.

To get the latest updates on Music for All and the Learn to Play '24 event follow us on our social channels