

Epsom Choral Society's Verdi Requiem reviewed

28 November 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.

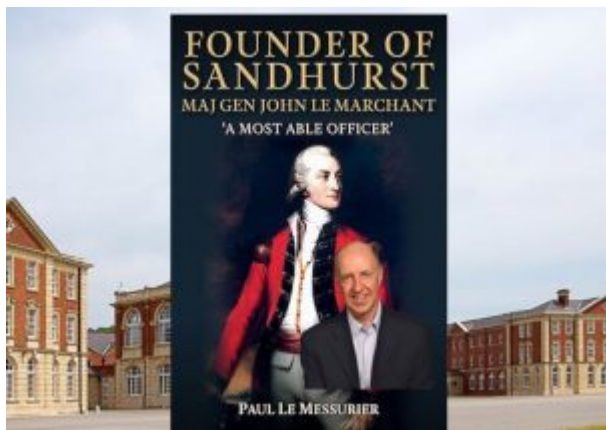
Lynda Chang

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

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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 cavalrymen 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

28 November 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.

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Dorking Halls to get refit

Music of mass creation in Epsom

28 November 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

28 November 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

28 November 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-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_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

28 November 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

28 November 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

28 November 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

28 November 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.