

Epsom Choral Society goes to Town on English music

16 July 2024



Epsom Choral Society joined the musical forces of The Barnes Choir, The English Sinfonietta and the Arcubus Ensemble on Saturday 13th July in The Cadogan Hall, London for a stirring celebration of English music, including William Walton's stupendous *Belshazzar's Feast*. **Peter Lutton** reviews the concert.

England in the 18th and 19th centuries is often said to have been a 'land without music'; this concert proved emphatically that from early in the 20th century every effort was being made to disprove that notion. From Parry in 1902 to Walton in 1931 we heard music of great confidence, assuredness of technique and not least, great beauty. The large forces needed were cleverly squeezed into the venue, including the optional extra brass. Such a splendid all-English offering encourages those of us who feel that much concert programming pays too little heed to the sheer quantity of excellent composition in these isles over the last one hundred and twenty years.

Parry's 'I was Glad' and 'Blest Pair of Sirens' are staples of the repertoire but were given more than the usual respect; indeed, there was some very careful treatment of the various parts of the text. Even if the brass opening in the former left little room for the choirs' entry to crescendo, mostly the dynamics were carefully observed, the Vivats were sensibly omitted (against current trends) and the contrasting middle sections in both were sensitively presented. The tempo of 'I was Glad' could perhaps have been a notch or two faster, given that this building has no noticeable reverberation period. In the louder parts, choral forces this size were able to balance the sheer power that modern orchestral instruments can produce and yet the climaxes were not overwhelming in a venue which might have been thought not quite large enough for such massed forces.

The baritone soloist, Philip Tebb, was a very good communicator in both Vaughan Williams' 'Five Mystical Songs' and Walton's 'Belshazzar's Feast', only very occasionally losing out to the scale of the orchestral sound behind him. A few hints of intonation fractionally under the note did not detract from his impassioned performance. When the choir was assigned to very gentle but tutti accompaniment, they were well balanced and the effect was surely exactly what the composer intended. Also particularly effective was the orchestral wind playing in 'The Call'. Finally, the tightness and drive of 'Let all the World' with its excellent dynamic contrast ensured an inspiring finish to these heartfelt settings of George Herbert's powerful poetry.

The English Sinfonietta's strings provided a very appropriate breather in Elgar's 'Serenade', before Parry's 'Blest Pair of Sirens' rounded off the first half. This was precise, immaculate ensemble playing of a very high order. The music was allowed to breathe and a great many nuances of rhythm and dynamic were brought out in all three movements. Particularly notable was the restraint in the final part of the second movement. The stylish yet slightly skittish playing evident in the third movement reflects Elgar's confident orchestration; string players eulogise Elgar's writing for their instruments, saying that his understanding of their needs is shown in the way the individual lines often lie under their fingers.

The climax of the evening was of course Walton's ground-breaking cantata, 'Belshazzar's Feast'. This must have been a revelation to all its hearers back in 1931 - it has this power now, as we heard clearly in this performance. The orchestra made the most of the dramatic brass and varied percussion writing, carefully designed so as not to drown out the choral writing, itself written deliberately in homophonic style so that the text would be clear to the listener. The rhythmic demands in this music are considerable, yet this performance came across as confident and accurate, even if some furious counting must have been going on amongst the differing voice parts.

The emotional outpouring in the first few pages reached a peak of luminosity in the repeated setting of the words 'How shall I sing the Lord's song in a strange land?' Walton's bold choral writing broke new ground and the choirs did it full justice. The long and demanding unaccompanied baritone solo was delivered with both accuracy and passion before we launched into the vivid description of the feast and its musical elements.

Walton's music strikes a balance between modernity and tonal tradition which makes him more approachable than many other composers; this performance was admirable for its clarity and direction. The sinister percussion introduction to the writing on the wall and the choral shout of 'Slain!' were as effective as any visual image, showing the power of modern oratorio when brilliantly crafted and expertly handled.

The final romp of celebration was given due impetus and we were left breathless at the end by the grandeur of the conception and the quality of the performance.

Congratulations are due once more to Epsom Choral Society, The Barnes Choir, the Arcubus Ensemble and the English Sinfonietta, all under Julian Collings, for their stirring performance of a great classic.

Peter Lutton

Formerly Assistant Director of Music, St John's School, Leatherhead and Organist Emeritus, St Nicolas, Great Bookham.

Epsom UCA artists wear their mortarboards

16 July 2024



Last week, the next generation of artists and designers from the University for the Creative Arts (UCA) in Epsom received their degrees alongside Yinka Ilori MBE and Jonathan Anderson, who were awarded honorary doctorates for their outstanding contributions to the creative industries.

Held at Royal Festival Hall in London, the fashion designer Jonathan Anderson shared his experience of being a student with dyslexia and starting his own company.

He encouraged graduates not to fear failure, but to be curious, to take risks, and above all else avoid getting stuck in the mud!

He also admitted that he thought rules were useless and reflected on the value of authenticity:

"Authenticity is invaluable; originality is non-existent. Steal, adapt, borrow, he said.

The British-Nigerian artist and designer, Yinka Ilori MBE, who is known for his bold use of colour and playful designs added:

"For as long as I can remember, I've dreamt of being an artist... If you told my younger self where I would be today, he wouldn't believe you."

He also urged graduates to: *"Never stop dreaming. . .always say 'yes' to new opportunities. We live in a world that is all about connection and connectivity. Above all, have trust in yourself, and listen to your intuition."*



Prof. Jane Roscoe UCA Vice-Chancellor

The graduation ceremonies saw over 3,000 students from UCA receive their degrees and attending for the first time was UCA's President and Vice-Chancellor, Professor **Jane Roscoe**, who said:

"The global arts and creative sector are vibrant - there are so many opportunities, and the major challenges facing our planet will need creatives and creativity in every shape and form. You, of course, have all been prepared for this future and your UCA degree has given you the skills and is your ticket to success."

Spread across three days, the ceremonies marked the culmination of 3,000 students' time at UCA, before taking the next step on their journey in the creative industries.

Surrey author tells story of Luftwaffe uncle

16 July 2024



Surrey-based author **Matt Graydon** brings a powerful new perspective on World War II with his latest novel, ***Leaving Fatherland***. Drawing from real-life family events, Graydon takes readers on a journey with protagonist Oskar, from his troubled childhood in Nazi Germany to his search for identity in New York City.



Matt Graydon

The novel is inspired by the wartime experiences of his German uncle, whose crash in the North African desert during the war had become family legend. This personal connection infuses *Leaving Fatherland* with authenticity and emotional depth, making it a significant addition to historical fiction.

Published by Cranthorpe Millner on August 20th, 2024, *Leaving Fatherland* stands out for its detailed portrayal of life in the Luftwaffe and the harrowing aftermath of war. Graydon's protagonist, Oskar, endures an abusive childhood, a turbulent war, a failed marriage, and forty years of research, all in search of understanding his father's violence. This narrative, steeped in meticulous research and family history, offers readers a poignant exploration of how the past shapes our identity.

Graydon, who resides in Surrey with his family and a lively cockapoo, has a rich background in journalism and public relations, skills that have significantly contributed to his historical research and storytelling. He is an active member of the Phoenix Writing Group in **Dorking** and the UK's Society of Authors, continuously enriching Surrey's literary community.

Early reviews praise *Leaving Fatherland* for its thorough research and compelling storytelling. Kirkus highlights the novel's exploration of family loyalty and ethics, while renowned historian Iain MacGregor lauds it as a deeply honest family drama spanning continents and decades.

Fellow authors and historians, including Anna Stuart and Louise Fein, commend Graydon's compassionate and thought-provoking narrative. The book has been described as immersive and cinematic by award-winning filmmaker Andi Reiss, and as a moving family story by Jenny Towey of the Anglo-German Family History Society.

Leaving Fatherland (ISBN: 978-1-80378-209-6) is available in paperback (£12.99) and eBook formats from August 20th, 2024.

Feast your eyes and ears on this

16 July 2024



Epsom Choral Society and The Barnes Choir, two amateur choral groups renowned for their passion and dedication to musical excellence, are set to entertain audiences with a grand performance of Sir William Walton's epic masterpiece, **Belshazzar's Feast**, on Saturday 13th July 2024, at **Cadogan Hall** in London. Under the baton of their Musical Director, Julian Collings, and featuring acclaimed baritone soloist, Philip Tebb, this event promises to be an unforgettable evening.

The work will be performed by an 80-piece professional orchestra, including two additional brass bands as called for in Walton's score, complemented by a combined choir of over 160 singers. Such a collaborative effort shows the commitment of both choirs to showcasing the exceptional standard of amateur choral singing prevalent in this country.

The programme will also feature a selection of other notable works, including Vaughan Williams' evocative Five Mystical Songs, Parry's majestic I Was Glad and stirring Blest Pair of Sirens, as well as Elgar's enchanting Serenade for Strings.

"We are thrilled to bring together the talents of Epsom Choral Society and Barnes Choir for this ambitious performance," said Julian Collings, Musical Director of both choirs. "Through our dedication and passion for choral music, we aim to inspire and uplift audiences, showcasing the extraordinary level of artistry that exists within the realm of amateur choral singing."

Tickets for this event are now available from Cadogan Hall box office, offering audiences the opportunity to experience the power and beauty of choral music at its finest. Don't miss this exciting collaboration.

Event Details:

- Date: 13th July 2024
- Time: 7:30 PM
- Venue: Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ

For ticketing information and enquiries:

Please visit www.cadoganhall.com or contact the box office on 020 7730 4500 or online <https://cadoganhall.com/whats-on/belshazzars-feast/book/912634/>

Northern Lights up Epsom

16 July 2024



At their “**Mass in Blue**” concert Saturday 29th June, St Martins Church, Epsom, the **Epsom Chamber Choir** succeeded once again in enhancing their reputation for exciting performances of adventurous programmes.

The evening kicked off with “**Northern Lights**” by the contemporary Latvian composer, **Ēriks Ešenvalds**, and saw the choir placed unusually in the chancel, rather than in their customary position nearer the audience in the transept. This meant that their entrance was not greeted by the usual applause, as the audience hadn’t realised that they had arrived! After a vigorous opening, the reason for this placing became apparent as the piece employs tuned wine glasses and chimes which need to be supported – the choir stalls being ideal.

Ešenvalds uses this unusual instrumentation to produce a sustained shimmering sound which underscores the choir particularly effectively in the quieter passages. A timely work for us in the UK, having recently been treated to magical displays of the Northern Lights!

The choir returned to their normal positions for “Stargazer” by the contemporary British composer, **Alec Roth**. His style recalls Holst’s and Britten’s – especially the Flower Songs – and the choir showed some wonderful legato singing in the shifting harmonic colours.

Vocalist **Maddie Martin** and the **LJ Jazz Trio** then provided us with a jazzy interlude, and the first half of the concert concluded with another contemporary British composer, **Jonathan Dove** and his “The Passing of the Year”. These seven, contrasting part-songs – stunningly accompanied by choir member, virtuoso pianist **Stephen Ridge** – gave the choir the chance to display their convincing mastery of complex and quirky rhythms, and cool and hot tone clusters.

The second half of the concert was given over to “Mass in Blue” by a third contemporary British composer, Will Todd. While not a personal favourite, this exciting setting of the mass has gained huge popularity across the choral world. The blues scale permeates the whole work but the choir immediately seemed fully “in the groove”, secure and quite at ease with the challenging blues harmonies and rhythms.

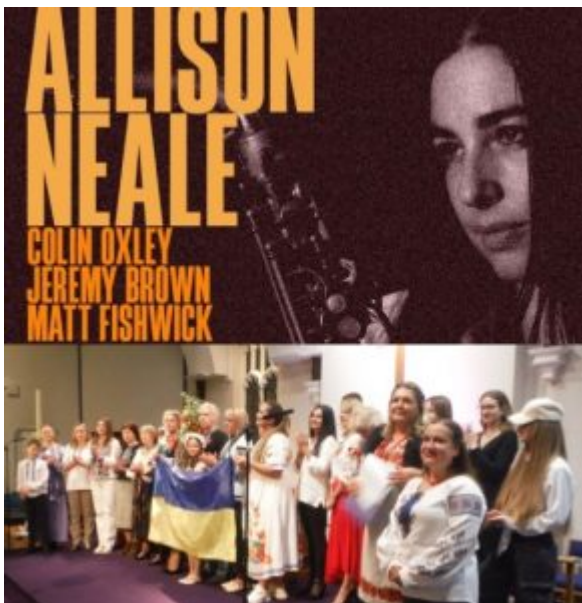
At times, some were unable to resist the urge for spontaneous swaying! Singing almost as a complex backing group to the jazz trio and vocalist, the choir was able to show off its skill with sensitive phrasing and highly effective dynamic contrasts. A convincing performance of a welcome addition to the repertoire.

Nick Landauer

Photo: ©Edward Webb

Two antidotes to politics coming up in Epsom

16 July 2024



Need a welcome break from election campaigning, canvassing and TV debate political bickering?

In the heart of Epsom classy professional live jazz comes to the Comrades Club, The Parade Epsom on Thursday 27th June at 7.30pm. Epsom Jazz Club presents Allison Neale and an evening of West Coast jazz with Colin Oxley, Jeremy Brown and Matt Fishwick. Click here for details. Flat rate ticket price of £20 buys you a comfortable seat at a cabaret table and bar. Compares with £30 for Ronnie Scotts and you don’t have to commute to London.

On Saturday 29th June at the Epsom Methodist Church an evening of Ukrainian music: brass ensemble, violinist, opera singer and Ukrainian refugee choir and more. Entry is FREE. The evening opens at 6pm with a finger buffet (you may bring a plate to share) and the entertainment begins at 7pm ending about 8.30pm. Come and support professional Ukrainian musicians and enjoy first class music. Ashley Road, Epsom. Epsom Music (a charity) comes together with partner local charities The Epsom and Ewell Refugee Network and Surrey Stands With Ukraine in organising and supporting this event.

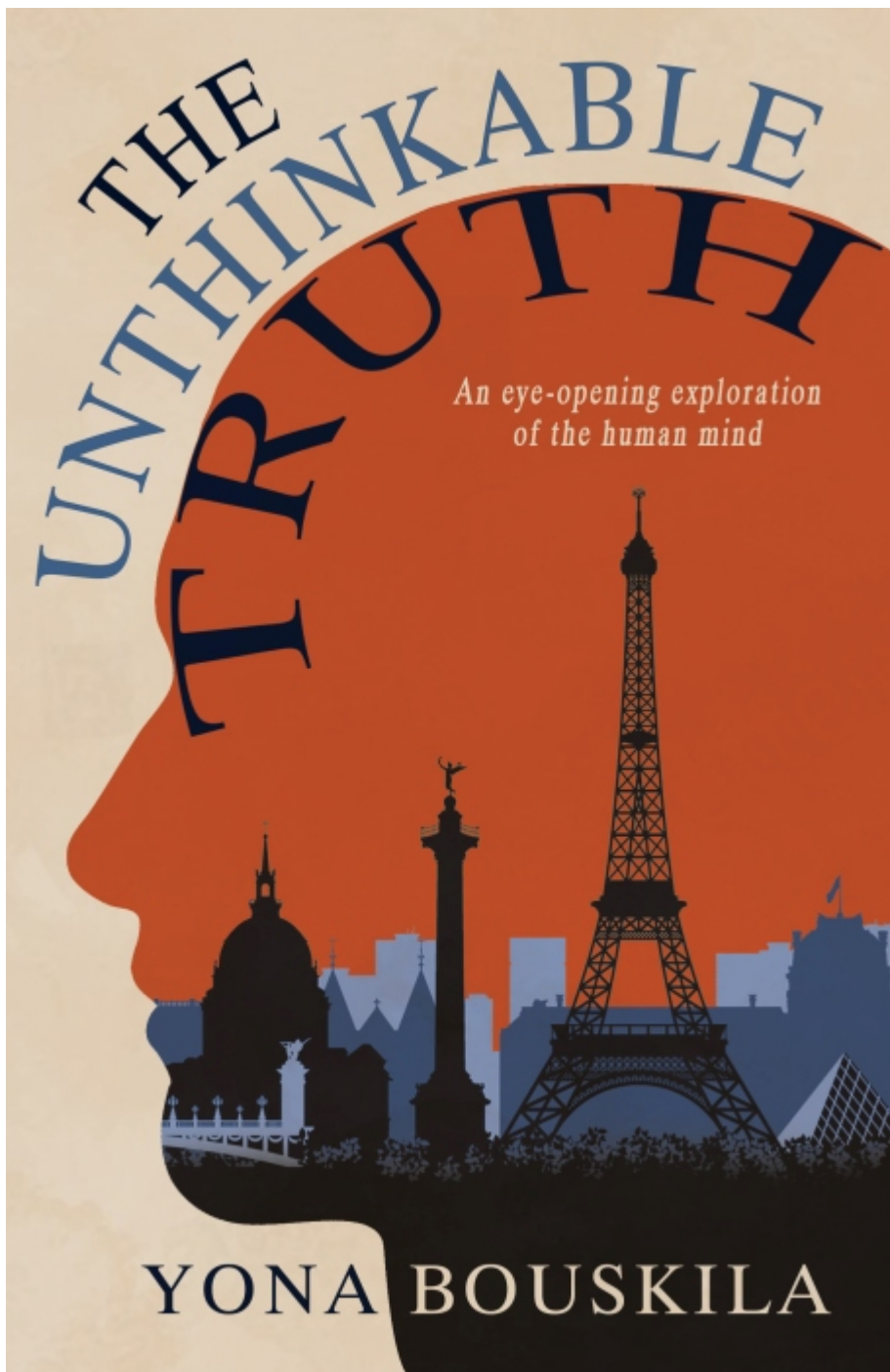
Epsom author thinks the unthinkable

16 July 2024



Published on 28th May 2024, **The Unthinkable Truth** by **Epsom** based author **Yona Bouskila** is a gripping thriller that delves into the depths of the human mind and explores how real and seemingly innocent scientific discoveries can spiral into global dystopia.

With the authorities set to rob people of their freedom of choice, in order to create a perfectly obedient and mindless society, *The Unthinkable Truth* questions whether free will is simply an illusion, and whether our own human nature could be the catalyst to our downfall.



Making use of his extensive background in neuroscience, the author expertly transports us into a world where a team of scientists, other experts and a characterful AI are tasked with solving the most baffling question about the human mind, creating a gripping narrative that will appeal to all.

Yona Bouskila ticks all the boxes for fans of both thrillers and intellectually stimulating reads, but most importantly, readers aren't required to know the first thing about science to enjoy his compelling and thought-provoking novel.

In the hope of distracting himself from his heartache, George Bennet, a mild-mannered professor of theoretical physics, accepts an invitation by UNESCO to join an eclectic multidisciplinary team of experts, tasked with unravelling the enigma of the human mind.

As this seemingly innocent academic investigation twists and turns, George suspects that they are being duped into aiding a sinister plan, which threatens to shatter the very foundations of society. When the unthinkable truth emerges as their final conclusion, and the plan is exposed, George and the team must be silenced. No matter the cost.

What is the unthinkable truth? Will George survive to reveal it? Only one thing is certain: humanity will never be the same.

Drawing on solid scientific research, *The Unthinkable Truth* is a compelling and intricate thriller that will make readers question their own human nature.

A scientist by training, a thinker by nature, and an author by passion, Yona Bouskila has a particular fascination with the human mind in all its aspects. This enduring passion, together with his penchant for thrillers, served as the driving force behind his novel, *The Unthinkable Truth*, which he describes as a thought-provoking thriller that culminates in an eye-opening revelation on the mind and humanity. He studied biology (with philosophy) and received a PhD in neuroscience from UCLA.

He is involved in medical research and development. Before that, he conducted brain research at several institutions in the US and Europe. He writes short stories, often with a humorous slant, and his debut novel will be published in May 2024. He lives in Epsom with his wife and pets, where he enjoys the Surrey countryside and contemplating life.

A book promotion will end on 10th June (<https://www.amazon.co.uk/Unthinkable-Truth-Yona-Bouskila-ebook/dp/B0CW1N2JTJ>)

Picture this house in the centre of Epsom!

16 July 2024



After much anticipation, **Epsom Picturehouse** — a six-screen cinema, café, and bar at the heart of Epsom Square — will be opening its doors on Saturday 01 June.

The latest addition to the Picturehouse Cinemas family, Epsom Picturehouse is set to encompass all the best that the world of film has to offer. Tickets are on sale now for *Furiosa*, George Miller's epic *Mad Max* prequel starring Chris Hemsworth and Anya Taylor-Joy, and film lovers will be able to book soon for new releases including the horror thriller *A Quiet Place: Day One* and Marvel Studios' *Deadpool & Wolverine*.

There'll also be chances to catch this year's wonderful family titles, *Inside Out 2* and *Despicable Me 4* – and don't forget to ask for the discounted Family Ticket! Film fans can also catch up with a wide range of classic movies from directors such as the Coen Brothers and Stanley Kubrick – perfect to revisit on the big screen.

The fun doesn't stop there: we're pleased to announce our Summer Outdoor Cinema season. Enjoy alfresco cinema under the stars as our pop-up screen comes to Bourne Hall in Ewell from Friday 05 July. Bring a blanket for the perfect way to spend a summer evening, with crowd-pleasers like *Mamma Mia*, *Twilight*, and *Back to the Future*!

Find out more at: picturehouses.com/epsom

Clare Binns, Managing Director of Picturehouse Cinemas, says: "We're thrilled to be opening the doors and welcoming the people of Epsom into Picturehouse's 28th cinema – at long last! Our cinemas are shaped by their communities, and with six screens, a bar and a restaurant, this beautiful new venue will be a perfect space for bringing people together to relax, enjoy delicious food and drink, and soak up all the magic of the big screen."

Book a private screening to give your clients, colleagues, or employees a big-screen experience that blows them away, or enjoy a night of gaming in our specially-created event screen.

As part of our nod to local history, we've even dedicated one of our screens to Epsom's first-ever cinema, The Electric Theatre, which opened its doors to the neighbourhood's cinema lovers in 1910. We're proud to continue its legacy by honouring this jewel in the community, where people queued up for hours for silent films, newsreels, and live piano accompaniment.

Epsom Picturehouse Founder Membership is on sale now. The first 1000 customers who purchase an annual Membership for the new cinema will get their names installed in the building, on a specially commissioned Founder Members' Wall. The Memberships will also include an additional 2 free tickets to use when the cinema opens its doors. Learn more and sign up at picturehouses.com/epsom-membership.

About Picturehouse Cinemas:

Picturehouse is an award-winning UK film company incorporating cinema, distribution and home entertainment, formed in 1989 to challenge the multiplex model. Its flagship cinema Picturehouse Central is situated in the heart of London's West End, with the rest of its 28 venues located across England and Scotland.

Picturehouse's architecturally unique cinemas sit in the heart of local neighbourhoods and cater to a diverse and wide-ranging audience. They provide bespoke food and drink offerings across their cafés, bars, restaurants and members' bars. The programme is curated to champion films made for all ages and backgrounds, from quality mainstream film through to foreign-language and documentary features, as well as live event cinema and in-person events and Q&As when available.

Follow the latest news on Ealing Picturehouse on social media:

Twitter: @Epsom_PH

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Picture House press release.

Epsom Derby week read?

16 July 2024



A tale of triumph and tragedy, dreams and disasters aptly describes the life of **Bernard Dillon**, as detailed in a new book by **Stephen Fernane**. This captivating biography delves into the extraordinary journey of Dillon, who won the prestigious **Epsom Derby** in 1910 on **Lemberg**. The 2024 Epsom Derby takes place on Saturday 1st June.



Dillon on 1910 Derby winner Lemberg Agence Rol - Gallica Digital Library Public Domain

For the first time since Bernard’s death in 1941, a book captures his astonishing rise to success and his subsequent fall from grace due to heavy drinking. From a talented apprentice to a shrewd professional, Bernard Dillon won the Epsom Derby and the Grand Prix de Paris, epitomizing a life of sporting triumph and human tragedy.

In 1901, at the tender age of thirteen, Bernard left Kerry with dreams of becoming a jockey in England. Remarkably, within three years, he had become the most popular sporting personality in both Britain and Ireland.

Stephen Fernane reveals that his fascination with Bernard’s sporting achievements and the overshadowing sadness of his later years inspired him to write this book. The fact that Bernard’s story is not widely known also motivated him.

As reported in the Irish Independent on 25th May the author said;

“Discovering Bernard’s career and learning about all he achieved is what inspired me to write it. The inner demons that led to his demise in later life are just as fascinating. To think that very little is known about someone as colourful and complex as Bernard Dillon is astonishing,” Stephen said.

The book, titled *The Life and Times of Bernard Dillon: The Narie that Won the Derby*, nods to Bernard’s birthplace at Caherina in Strand Road, Tralee, in 1887.

“I want to bring Bernard home for the book launch. To bring his story back to where it all started, and present it to people who might not know about him. That is the best tribute I can give him. Bernard is a ‘Narie’ for sure, which is why the Kerins O’Rahilly’s GAA Club is the appropriate venue. It’s his spiritual home as he was born only a few yards from the clubhouse,” Stephen explained.

Bernard Dillon’s journey from 1901 to 1911 was anything but smooth as he grappled with celebrity and adversity. Sadly, his downfall included domestic abuse and the mistreatment of his wife, the famous music hall artist Marie Lloyd.

Bernard and Marie met in 1905 and began a turbulent relationship. They were Edwardian England’s first celebrity couple, with Marie eighteen years older than Bernard. However, notoriety came at a cost. Bernard’s downfall began when he lost his jockey’s licence in 1913 over gambling allegations, marking the end of his reputation as a superstar.

Stephen believes it was essential to write Bernard’s story due to the fragmented way it exists in the archives. With Marie Lloyd being the more famous personality, information about Bernard’s life is usually viewed through the lens of Marie’s biographers rather than Bernard’s perspective.

“He wrote his memoir in 1922 which has largely been ignored until now. While he does not explain the more violent side to his personality in the memoir, I was able to solve this by reading through many court sittings he appeared before,” Stephen said.

“Even though the court charges are upsetting to read, my aim is to show Bernard’s opposing sides – not just him as a famous jockey. There are examples of closeness and intimacy between the couple that have never been written about before now,” he added.

“There is a chapter about Bernard and Marie being incarcerated at Ellis Island in 1913 because they were unmarried. It’s staggering to imagine two of the most famous people in Edwardian England being detained with hundreds of immigrants.

“They were the Posh and Becks of their time, for sure. As for Bernard’s active service during WWI, a judge accused him of engaging in more violence in London than on the Western Front! Nothing was ever straightforward in Bernard’s life from the time he left Tralee in short pants,” Stephen explained.

Stephen sums up Bernard’s life as ‘totally unorthodox’ and emphasizes that the book is about more than just horseracing.

“I wouldn’t want anyone to get the impression the book is solely about horses. Significant though they are in Bernard’s life, there is an undertone to the book that symbolizes a tragic love story between two people trying to deal with fame and infamy,” he said.

“This is a global story that started in a quiet Kerry street and extended to far-off places like America, South Africa, and the Middle East. I just felt it was time for Bernard’s story to be told in his own words. I think the book is fair to him and shows that no matter how successful we are in life, we are vulnerable to self-destruction,” Stephen said.

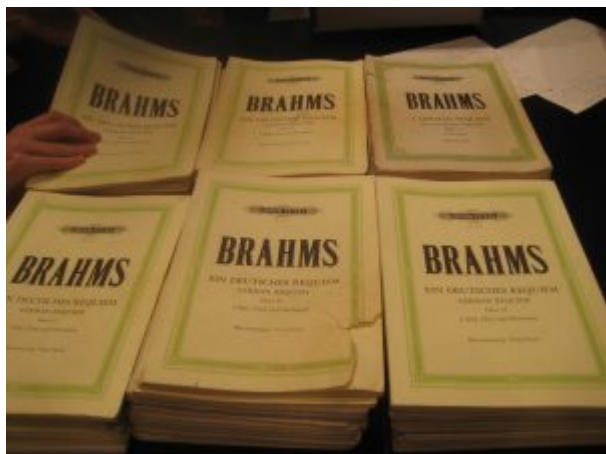
The Life and Times of Bernard Dillon: The Narie that Won the Derby will be launched on June 6.

The book is priced at €15 and is available at www.buythebook.ie/bernarddillon.

Top image: By Leslie Ward - Published in Vanity Fair, 12 September 1906, as "Men of the Day" Number 1031. Public Domain and background By Hywel Williams, CC BY-SA 2.0

How amiable are thy tabernacles ?

16 July 2024



Jane Pickles reviews Saturday May 18th's Ashtead Choral Society concert at St Martin's Epsom.

If you live in north Surrey, you are lucky to have such a busy and vibrant music scene with so many concerts given by so many different groups at so many different venues.

Quantity is one thing but Ashtead Choral Society's Brahms concert on 18 May in Epsom highlighted the sheer quality and professionalism we also have available locally. Kent Sinfonia set the tone for an emotional evening with Brahms Tragic Overture. From Dr Andrew Storey's first down beat we knew that the orchestra was as one in committing to Brahm's journey of light and dark. Being a church St Martin's does not have great sight lines for all seats, but the monitors allow the audience to observe up close what is going on, and it felt like Storey was able to give Kent Sinfonia space to play stepping in to only to encourage and finesse at key moments.

That brought us to Brahm's German Requiem. We knew Kent Sinfonia were up for a night of high emotion, and the choir were not to be outdone with their first haunting 'Selig sind' (blessed are they) which developed into two wonderfully evocative movements delivered by choir and orchestra. The well-known second movement - 'Denn alles Fleisch ist wie Gras' (All flesh is a grass) - was delivered with purpose building to promised 'joy and gladness'. Talking of quality, it was good to see the baritone, Daniel Tate, and soprano, Eleanor Pennell-Briggs back in Epsom for this event. Tate's appearance saw him work his intonement, 'Lord, make me to know mine end', building with the orchestra and choir to a long, glorious final fugue from Storey into which players and singers flung themselves.

After a welcome glass of wine, the choir eased us back into Brahms' journey with the motet-like 'How amiable are thy tabernacles' before Pennell-Briggs gave us the comfort promised by the fifth movement with mesmerizing tenderness and simplicity. Tate's return portended more drama, and the choir did not disappoint with cries of 'death where is thy sting?' from which Storey set up a triumphant 'Thou art worthy, O Lord, to receive glory and honour and power.' This might have been a fine hopeful and triumphant end to the work, but Brahms gives us a final seventh movement ending as he starts with a reprise of the tender 'selig sind' motif from which Storey eased us to final 'rest from our labours' as Brahms' epic melted into peace.

ACS is commemorating Remembrance Day in Epsom on 9 November and I have no doubt their assembled forces will provide another great evening of quality music with their programme of Hadyn's Nelson Mass and Faure's Requiem.

Jane Pickles

Related reports:

Ashtead Choral Society give a lesson in three Rs

Ashtead Choral Society celebrated Surrey's Vaughan Williams.

Image: Flickr. CC BY-NC-SA 2.0 DEED