

Epsom Choral Society ends term on a high note

24 June 2025



21st June, St Andrews, Northey Avenue: Fresh from their triumph at this year's Leith Hill Music Festival, Epsom Choral Society presented an end-of-term programme consisting of three wonderful contemporary items on a theme of jazz and improvisation. Plus a fourth - which earned its place by virtue of being a world premiere! The whole evening worked like a giant crescendo, starting quietly and ending with Will Todd's magnificent and sometimes wild *Mass in Blue*.

Jazz as a genre poses huge demands on a traditional choir. It's no longer enough just to master the notes, the rhythms and the dynamics. The whole concept of flexible swing rhythms can feel positively alien to those steeped in classical music. Full marks, therefore, to ECS conductor Julian Collings, for helping the choir to overcome what is, in essence, a new language to give us an evening of singing that was convincing, exuberant and full of vitality.

Hats off also to the supporting cast: saxophonist Alex Flower, bassist Ben Summers, drummer Tom Lee and pianist Peter Jaekel. Ultimate accolade must go to soprano Lisa Swayne for her stratospheric ululations that took *Mass in Blue* to a different level.

Opening the concert was Ola Gjeilo's (1978-) *Evening Prayer*. Gjeilo's reflective, not necessarily religious, compositions with sumptuous harmonies have made him a great favourite with choirs on both sides of the Atlantic. Composed in 2010, the powerful words of St Augustine were reverently and warmly sung, with all three protagonists - choir, pianist and saxophonist - creating an atmosphere of contemplation within a framework of gentle and optional improvisation.

And thus, having been transported heavenwards, we were brought down to earth with a bump!

This fun little ditty *True Story* (words by Michael Rosen) was one of a song-set of ten by Russell Hepplewhite, who conceived of inviting ten living poets to document his/her personal response to the current world, and setting these to music. It's not clear whether the full set is ever intended to be performed all together, since they are being individually premiered this year by choirs from around the country.

The song chosen for ECS is set very simply for choir and piano - which makes it accessible for many choirs. Excellent diction was vital to the storytelling; along with a spirited enjoyment of the text - where one man's ecstasy at the birth of his son is mirrored against another man's wonderment at the hatching of a pigeon's egg.

The John Rutter (1945-) of the *Birthday Madrigals* is a totally different Rutter from the one of popular Christmas carols. These songs are settings of Elizabethan texts infused with the spirit of jazz, whilst perpetuating the great tradition of English part songs. That Rutter is capable of this level of technical mastery of the jazz idiom, together with his lightness of touch and superb invention, makes for a set of five miniatures indispensable to the choral anthology.

And ECS rose to the challenges, giving us an impressive array of singing - from the nimble, joyful and carefree to soulful blending of voices; from fearless high spirits to judicious balancing of the ladies' long, lyrical phrases against harmonious humming from the gentlemen. Optional piano accompaniment in the a cappella numbers provided subtle support for tricky shifting harmonies. What a treat to take us to the interval!

Ever since the 10th century if not before, man has made music to glorify his gods - from the monks' Gregorian chants to the masses of Haydn and Beethoven, each reflecting the conventions of their time. In 1991, Paco Peña created a fiery and rumbustious *Misa Flamenca* to celebrate the Almighty. So it seems appropriate, inevitable even, that in 2003, Will Todd (1970-) should decide to make use of a contemporary idiom to fashion his own offering.

Mass in Blue needs small but vital supporting resources - soprano solo, piano, bass, saxophone, drum kit. But smallness in scale does not mean smallness in achievements. Quite the contrary. What shines through is a superbly confident writing technique that is strong, clear, propulsive and above all, enjoyable for both singers and listeners alike.

No one should under-estimate the amount of hard work that the choir must have put in to meet the merciless technical challenges. There are sliding intricacies of jazzy rhythms, seemingly indecipherable within the confines of traditional notation; there are rapid changes of tempi, metre, dynamics and everything else going; there is the uber-cool, quasi-fugal and multi-layered *Benedictus* - all of these demanding agile and committed singing to maintain the driving momentum. Members of ECS embraced all these hurdles and more, and with the return of the mighty soprano adding fire to the quadraphonic build-up to a bone-shakingly thrilling finale.

Yes, we were gripped. All of us.

Job done. BRAVISSIMO!

Lynda Chang is a local musician and advocate of live music

Image: *Mass in Blue* - Lisa Swayne and Julian Collings

Mental Health and Justice in Special Epsom Film Screening

24 June 2025



A powerful evening of film and conversation is coming to Epsom Picturehouse on Monday 23 June, as local mental health charity *Mary Frances Trust* teams up with national organisation *Women in Prison* to present a special screening of the acclaimed documentary *HOLLOWAY*.

The event, beginning at 7.30pm, will include a live Q&A with guest speakers exploring the intersection of trauma, mental health, and the women's prison system — themes at the heart of both the film and the work of Mary Frances Trust.

Directed by BAFTA Breakthrough Brit Daisy-May Hudson and Emmy-nominated filmmaker Sophie Compton, *HOLLOWAY* invites six women back to the now-closed Holloway Prison, where they form a women's circle to share deeply personal stories of incarceration and survival. The result is a compelling portrait of systemic failure and personal transformation, as the women trace the roots of their journeys through trauma and into healing.

Created through a trauma-informed, co-creative process, the film features contributions from Aliyah Ali, Mandy Ogunmokun, Sarah Cassidy, Lady Unchained, Gerrah, and Tamar Mujanay. It won the Audience Award at the BFI London Film Festival and has prompted vital discussions wherever it has been shown.

Following the screening, audience members will hear from a panel of guest speakers:

- **Karryn Robinson**, London Prison Services Manager at *Women in Prison*, who leads the Unsentenced Women project at Bronzefield Prison. Karryn has previously worked as a trauma specialist counsellor, Crisis Team Manager at MIND, and as a domestic abuse advocate within the Probation Service.
- **Megan Siarey**, Delivery and Strategy Lead for Co-Production and Community Engagement at *Mary Frances Trust*.
- **Sophie Compton**, Emmy, Grierson and BIFA-nominated director of *HOLLOWAY* and *Another Body*.

The evening promises to be a moving and enlightening experience for anyone interested in mental health, justice reform, and the power of community-led support.

Event details

Epsom Picturehouse

Monday 23 June, 7.30pm

Tickets available at: picturehouses.com

Watch the trailer and find more details via Mary Frances Trust:

<https://www.maryfrancestrust.org.uk/mft-co-hosts-special-screening-qa-holloway-at-epsom-picturehouse/>

Image: Contributor Mandy opens up about her early childhood trauma during the women's circle. Six women who had been imprisoned in Holloway Prison took part in the women's circle over 5 days, returning to the now-closed Holloway Prison to tell their stories.

Menuhin Hall's Summer Festival Returns for Three Weeks of Music and Community

24 June 2025





The Menuhin Hall, one of Surrey's premier venues for classical music, will once again host its annual Summer Festival from Friday 13 June to Friday 4 July 2025. Set within the tranquil grounds of the Yehudi Menuhin School near Cobham, the festival will feature an exciting line-up of performances by the school's talented pupils, returning alumni and acclaimed guest artists.

Across three weeks, audiences can look forward to a programme ranging from family-friendly events and solo recitals to orchestral and choral works of significant scale and emotional depth. Visitors are invited to bring picnics and enjoy the setting before performances, with generous intervals designed to enhance the relaxed and celebratory atmosphere.

Programme of Events

Summer Solos

Friday 13 June and Friday 20 June - Grounds open 5.30pm, Concert at 6.30pm

Sunday 15 June and Sunday 22 June - Grounds open 1.30pm, Concert at 2.30pm

This four-part series highlights the individual talents and musical progress of the Yehudi Menuhin School pupils. Audiences will hear a broad repertoire including Brahms's Hungarian Dances, Tchaikovsky's Valse Scherzo, Lutoslawski's Subito, and Chen Gang's *Sunshine Over Tashkurgan*. There will be a 60-minute interval for refreshments and picnicking in the beautiful school grounds.

Seven Sayings: Triumph

Saturday 28 June - Grounds open 4pm, Concert at 5pm

An inspiring evening featuring Beethoven's Symphony No. 5, described by E.T.A. Hoffmann as "one of the most important works of the time", performed alongside Korngold's Suite for Left Hand Piano and Strings Op. 23.

Family Day: Pictures at an Exhibition

Sunday 29 June - Activities and food from 1pm, Family Concert at 3pm

Family Day offers a chance for children and their families to explore music in a playful and accessible way. The afternoon includes outdoor games, arts and crafts, and refreshments. A special interactive performance of Mussorgsky's *Pictures at an Exhibition*, led by broadcaster and pianist Keelan Carew and ten young pianists, will take the audience on a journey through whimsical musical scenes, from enchanted castles to Baba Yaga's forest hut. The concert is particularly suitable for children aged 3 to 9, though all are welcome.

Spotlight Concert: Piano Gala

Tuesday 1 July - Concert at 7.30pm

The final Spotlight event of the year showcases the school's finest young pianists performing a programme of Chopin, Debussy, Ravel, Berg and Schubert. Highlights include Debussy's *Suite Bergamasque*, Ravel's *Sonatine*, and Chopin's ballades, recently featured in the Oscar-nominated film *A Real Pain*.

Leavers' Picnic

Wednesday 2 July - Grounds open 5pm, Concert at 6.30pm

This special occasion marks the final performance by the school's leavers. Works by Ravel, Schumann, Liszt and Kodály will be performed, with a symbolic presentation of musical scores to those moving on. The evening includes a 60-minute interval for refreshments.

Seven Sayings: Reunion - The Festival Finale

Friday 4 July - Grounds open 5pm, Concert at 6.30pm

The festival concludes with an emotionally powerful programme featuring James MacMillan's *Seven Last Words from the Cross*, performed by the Senior Orchestra, Chamber Choir, conductor Jonathan Bloxham, and the award-winning vocal collective SANSARA. The second half includes Arvo Pärt's *Fratres* and Tchaikovsky's *Serenade for Strings*, performed by current pupils and alumni.

Ticket Information

Tickets range from £10 to £28.50, with half-price concessions for under-30s.

To book, visit www.menuhinhall.co.uk or contact the Box Office on 01932 559400 / boxoffice@menuhinschool.co.uk.

About The Menuhin Hall

The Menuhin Hall is an award-winning concert venue located on the grounds of the Yehudi Menuhin School. It is both a professional resource for the school's pupils and a valued part of the local cultural scene, hosting concerts by visiting artists and community ensembles. The hall has been recognised by RIBA and the Civic Trust, among others, for its architectural excellence.

About The Yehudi Menuhin School

Founded in 1963 by renowned violinist Yehudi Menuhin, the school provides an exceptional music education for gifted children aged 9 to 19, regardless of financial background. Alumni include Nicola Benedetti, Nigel Kennedy, Alina Ibragimova and Tasmin Little. Located near Cobham, the school offers a holistic education, with pupils dividing their time between academic and musical studies, and regular opportunities to perform both in the Menuhin Hall and throughout the local community.

For more information, visit www.menuhinschool.co.uk.

Queen of Dictionary Corner Brings Word Magic to



Epsom

24 June 2025



Epsom Playhouse set to host a celebration of the English language on 15 October

Britain's best-loved lexicographer, **Susie Dent**, is heading to Epsom Playhouse this autumn with her brand-new live show, *Word Perfect* – a joyous celebration of the quirks, curiosities, and hidden histories of the English language.

Best known for her long-standing role in **Countdown's** *Dictionary Corner* and its comedy spin-off *8 Out Of 10 Cats Does Countdown*, Susie will take to the Epsom stage on **Wednesday 15 October**, promising an evening packed with surprising etymologies, linguistic delights, and audience interaction.

Ever wondered why a group of crows is called a "murder" or why owls form a "parliament"? Curious whether the colour orange predates the fruit? Or perhaps baffled by Gen-Z slang and fearful that local dialects are fading fast? Susie aims to explore these questions and many more in her witty and engaging style.

"The English language will never stop surprising and delighting me," she said ahead of the tour. "It is as wayward as it is majestic, while the dictionary is as full of magic, drama and adventure as you will find anywhere. I can't wait to walk down some more of its secret alleyways with the *Word Perfect* audiences, and to hear their own questions about our curious mother tongue!"

Following the success of her 74-date tour *The Secret Life of Words* (2018-2024), *Word Perfect* builds on Susie's mission to share the joy of words with audiences across the country. The show is a blend of fascinating facts, storytelling, and humour – all rooted in her encyclopaedic knowledge of English.

In 2024, Susie Dent was awarded an **MBE** for services to literature and education, the same year she published her debut novel *Guilty by Definition*. This autumn will also see the release of her latest books: *Words for Life*, and *The Roots We Share: 100 Words That Bring Us Together*.

Tickets for *Susie Dent: Word Perfect* are on sale now via nothird.co.uk/susie-dent or directly from the Epsom Playhouse box office.

For more on Susie's work, visit: susident.com

Epsom Square's Music Festival in the round

24 June 2025



Saturday 14th June. In a town better known for its racecourse than rock and roll, Epsom discovered a new spirit last weekend with the first-ever Epsom Square Music Festival – an ambitious, joyful celebration of grassroots talent and community spirit.

"We just wanted to get more music into Epsom," said Toy, the festival's organiser, speaking from Metropolis (formerly Epsom Social) which served as the hub of the day-long event. "As a new venue, it felt right to do something for the community."

The result was ambitious by any measure: three outdoor stages and over 100 performers across 39 acts, playing everything from acoustic soul to funk and rock. The diversity wasn't only musical, either. "We had performers as young as four, maybe younger," Toy said, "and then, of course, we had the proper grown-ups too." The result was a line-up that reflected the whole community, mirroring Epsom in all its lively charm.

The festival came together in just six weeks, a feat made possible by local support and backing from sponsors such as

Epsom Picturehouse, Go Epsom, Epsom & Ewell Families, and music retailers Guitar Guitar and Realistic Music Academy, both of which sponsored their own stages. “We’re so lucky in this town,” said Toy. “There are so many individuals who are brilliant at what they do that, if you decide to throw together a music festival in six weeks – it’s entirely doable,” she laughed. “Though next time, I’d like a bit more lead time.”

Toy, who also runs the Realistic Music Academy, knows the town’s creative undercurrent better than most. Attracting performers was “actually really easy”, she said, as she “just put out a post, and suddenly we had 38 acts signed up... the interest is absolutely there.”

The crowds clearly agreed. Nearly 500 free tickets were ‘sold’ in advance, but many more drifted into the square over the weekend, drawn by the buzz of the music and conversation.

On stage, highlights came thick and fast from a variety of performers, but it was local newcomers Vault, a four-piece with an average age of just 14, who perhaps best captured the festival’s mission. “This is the only way for us to get out there,” they said. “There should be more venues – other than Metropolis, there’s not many places for us to play.”

Toy, who also runs Realistic Music Academy, agrees. “There’s definitely a need for more places to play music in Epsom,” she said. “I’d love to do this again next year. I just want more of it – more stages, more performers, more everything.”

But beyond the lively crowds and standout performances, the weekend carried a deeper message: local music matters, community matters – and when Epsom comes together, it’s capable of creating something genuinely special. A triumph of town spirit – and, with any luck, the start of something much bigger.

For those who love jazz Epsom’s own Epsom Jazz Club stages monthly live jazz nights with quality national and international artists at the Epsom centrally located Comrades Club in The Parade Epsom. The next jazz evening at 7.30pm is Thursday 26th June featuring Atlanticus. See www.epsomjazzclub.com for details.

Donovan Livesey

Photo is of the band “Vault”.

Epsom Choral Society to stage world premiere

24 June 2025



A world premiere blending sharp wit, choral storytelling, and jazz rhythms will take centre stage at Epsom Choral Society’s summer concert this month.

On **Saturday 21st June at 7.30pm**, the Society will unveil *True Story*, a brand new choral piece composed by **Russell Hepplewhite** with text by renowned writer and former Children’s Laureate **Michael Rosen**. The performance takes place at **St Andrew’s Church, Cheam (SM2 2HF)**.

Described as “witty and wonderfully offbeat”, *True Story* is based on Rosen’s chaotic and comic account of the birth of his son Joe. Known for his distinctive humour and accessible lyricism, Rosen’s writing lends itself to vivid musical interpretation. Composer Hepplewhite’s score is full of energy and character, promising a premiere that’s both playful and poignant.

The new work forms part of *Living Voices*, a national project from publishers **Stainer & Bell** pairing contemporary British poets with composers to explore modern life through choral music. Other pieces in the collection reflect on themes including youth, memory, health, and landscape—ranging from the light-hearted to the deeply moving.

For Epsom audiences, *True Story* headlines a lively summer programme entitled ‘**All That Jazz**’, which also features:

- **Mass in Blue** by **Will Todd** – a jazz-infused setting of the Latin Mass blending gospel influences with the classical choral tradition. The Society will be joined by soprano **Lisa Swayne** and a professional jazz trio for this soulful and energetic work.
- **Birthday Madrigals** by **John Rutter** – a playful, jazz-inspired cycle of songs combining Renaissance style with swing-era harmonies.
- **Evening Prayer** by Norwegian composer **Ola Gjeilo**, offering a more serene interlude with choir, piano, and saxophone.

Speaking ahead of the concert, the Society’s musical director **Julian Collings** said the programme celebrates the range

and vitality of contemporary choral music:

“This concert combines the best of tradition with innovation—bold new work alongside modern classics. We’re especially proud to present a world premiere here in Epsom as part of a major national project.”

Tickets are £20 (under-25s half price) and are available at:

□ www.ticketsource.co.uk/epsom-choral-society/t-molojed

□ Box Office: 01372 274418

Image of St Andrews - Google Street view.

Epsom born band give birth to first single

24 June 2025



From the parks of Alexandra Rec to the playlists of rock fans across the country, a new local band with deep Epsom roots is making waves with their debut single.

Penny Rebels, a blues-rock outfit formed by long-time friends and musicians, are preparing to release their first original track, “*Bad Man*”, on **July 1st**. The single, described by the band as “gritty, blues-infused rock with big energy and attitude,” marks the culmination of years of songwriting, performing, and musical collaboration.

The band’s connection to Epsom is woven into its story. Two of its members grew up in the town - attending local schools including **St Martin’s**, **Wallace Fields**, and **Glyn** - and spent their formative years playing at **Alexandra Recreation Ground**. The group’s bass player, a long-time resident of **Ewell Downs Road**, still calls the borough home.

Formed in **Farnham**, Penny Rebels emerged from a shared passion for music among friends balancing work, family, and creative life. “We were in bands when we were younger, but life took over,” the band explained. “Now, with more space in our lives, we’ve returned to music — and we’re loving every minute of it.”

Their debut single is accompanied by a newly completed music video, available via a private link ahead of the public release. The band has also released an **electronic press kit (EPK)** featuring promotional images and media resources for broadcasters and press.

With all members contributing vocals and a sound described as “originals with soul and grit,” Penny Rebels are setting their sights on **festival stages** and **high-energy live performances** throughout the region and beyond.

The band welcomes opportunities to share more about their journey and would be delighted to speak to local media or take part in community music features.

- Website: www.pennyrebels.com
- Instagram | YouTube | TikTok | Facebook: *Penny Rebels*
- Email: pennyrebelsband@gmail.com

Listen to “Bad Man” from July 1st on all major platforms.

Thames Island Festival given go-ahead

24 June 2025



The show will go on for an exclusive summer concert on a private island in the Thames. D’Oyly Carte Island has been given the go-ahead to host three days of music and entertainment as part of the Weybridge Festival over July 4-6, 2025.

The private island, inaccessible to the public for part of the year, opened its grounds last year for Weybridge Festival and celebrated music ranging from Motown and Soul to 70s’ and 80s’ soft rock.

In January 2025, the festival plans were put on hold as Elmbridge Borough Council decided to stop the event going ahead due to “serious health and safety concerns”. After four months of working on risk assessment and escape plans, the weekend concert can now go ahead.

A unique location, only one bridge serves as the connection from the mainland to D’Oyly Carte Island. Officers raised the alarm that the evacuation routes in the event of a fire or an emergency were not enough for the requirements.

Owner of the Island and event organiser Mr Andy Hill said: “It’s an island, it’s surrounded by water, it’s 50 yards from the mainland. My experience of human beings, if confronted with burning to death or taking on 50 yards of the Thames—I know what I would do. People that are confronted with death will do a lot of things to avoid it.”

Mr Hill explained people can evacuate via the bridge in 5 minutes and 3 seconds—just 3 seconds over the legal time. He also added there will be a ferry that is available for the “odd straggler who can’t get on”.

The environmental officer said she is “still concerned about Mr Hill’s attitude and competency to health and safety, and fire safety”. Officers stressed their key concern was the evacuation plan as they were not satisfied proper emergency routes and exits were in place. The environmental officer said the barge is not licensed to carry people.

Councillors recognised Mr Hill had put plans in place like an evacuation plan and alternative routes. But Cllr Paul Hughes, chairman of the licensing committee, said: “I really encourage you to carry on working as there are clear issues that need to be resolved.”

Mr Hill said after the meeting: “We have worked very closely with the Fire, Police and Health & Safety for the last four months to ensure the events in 2025 are as safe and enjoyable as they were in 2024 and we very much thank these services for their valuable input. We are very grateful to the three Councillors at the TENS hearing who listened to the points made by all parties and concluded that the extensive safety measures that have been put in place will result in a safe and fabulous event with some sensational performers.”

Related reports:

Surrey’s D’Oyly Carte Island concerts cancelled.

Bridge to private D’Oyly Carte Island, Weybridge. (Credit: Google Street View)

St Martin’s journey from darkness to light

24 June 2025



Ashtead Choral Society and Kent Sinfonia - Dvořák Triumph. St Martin’s Church Epsom 24th May.

Let me get straight to the point. This was a special evening and, at least for me, unexpectedly so. Dvořák’s *Romance for Violin* and his *Stabat Mater* are very much ‘B-list’ on the concert repertoire and don’t feature on the Classic FM ‘Hall of Fame’. You must wonder why when the performance by Ashtead Choral Society, Kent Sinfonia, and Christian Halstead on solo violin was so enthralling from start to finish.

Halstead set the tone for the evening with Dvořák’s restless *Romance for Violin*. You might expect a straight love song from the title ‘Romance’, but Halstead made the most of this restive paean to foreshadow what was to come.

Now, the *Stabat Mater*. It is one of those pieces that is, to my mind, not very interesting when listened to as a recording. But, wow! It comes to life in a performance setting, as Music Director Dr Andrew Storey demonstrated, navigating the orchestra, soloists, and choir through Dvořák’s journey from darkness to light.

Each movement is compelling, and on Saturday night in Epsom it felt like reading a great book. As each chapter ended, I wanted to get on to the next one and find out what happens next. There is too much to write about in this review, but to give you a flavour: we were treated to solo quartets that felt appropriately ‘cathedral’ rather than ‘opera house’; soprano and alto choruses that sparkled; tenor and bass choruses plucked from the depths of Bohemia; and, oh, the magical end where Storey closes with 140 performers quietly triumphing over tragedy.

This concert was a very good end to the Ashtead Choral Society season. But there is good news: if you missed this concert and want to experience Dvořák’s *Stabat Mater* for yourself, Epsom Choral Society will be performing it next season. Even better news: Ashtead Choral Society’s next season will include a mouth-watering line-up: Elgar’s *Dream of Gerontius*, Bach’s *St John Passion*, and Handel’s (rarely performed oratorio) *Theodora*.

www.ashtead.choralsociety.org.uk

Jane Pickles, 26 May 2025

Epsom Choral Society Bids Farewell to Long-Serving Pianist Marion Lea

24 June 2025



Epsom Choral Society (ECS) has said a heartfelt goodbye to their much-loved accompanist, Marion Lea, who is retiring after an extraordinary 50 years.

At a special farewell party held in her honour, choir members gathered to celebrate Marion's remarkable contribution to ECS since she first joined in 1975. In a warm and emotional tribute, ECS President Jon Pullinger shared the story of Marion's involvement with the choir, remarking, "What amazing good fortune for us" - her musicianship, support and professionalism have been a cornerstone of ECS for half a century.

In recognition of her long-standing dedication, Marion was presented with a series of personal gifts: a facsimile of Mozart's C minor Piano Concerto (K491), a subscription for a monthly bouquet of flowers for the next year, and a set of four handmade, music-themed coasters. She also received a beautiful bouquet of flowers and a magnificent, personalised cake in the shape of a piano.

Members past and present paid tribute to Marion's extraordinary skills, her quiet professionalism, and the musicianship she brought to every rehearsal and performance. As Jon Pullinger said of Marion: "The accompanist will pick out weaknesses in one part or another and come to their rescue with appropriately judged emphases. We have been so fortunate in having Marion with us as both fine soloist and consummate accompanist."

ECS looks back with gratitude for all Marion has brought to the choir and with warm wishes for her retirement.

Nina Kaye

Epsom celebrates romance and revolution!

24 June 2025



Another great concert from Epsom Symphony Orchestra, directed and conducted by Darrell Davison with Christos Fountos the piano soloist. The theme was *Romance & Revolution*.

The concert began with Tchaikovsky's **Romeo & Juliet Overture (Fantasy)** - inspired by Shakespeare. The dramatic and forbidding opening, depicting doom and gloom, moved to a mood of lightness - a faster pace with dancing notes from the flutes - before reverting to solemn chords. The music captured the feud between the Montagues and Capulets. The love theme was special - lyrical notes first heard on the Cor Anglais, then the flautists' melody rang through, and finally the distinctive notes of the harp. Flowing and haunting chords of the ending metamorphosized from hints of happiness to one of pessimism and death, demonstrated so convincingly by the timpani.

Rhapsody on a Theme of Paganini by Rachmaninov was amazing. Christos Fountos played the piano with aplomb, his fingers racing up and down the keyboard. There were contrasting moments of lightness and solemn intensity. The lyrical melody on the piano was joined by flowing chords from the strings and then the wind, finally ending at a diminished pace on the piano.

Shostakovich's Symphony No. 5 was a wonderfully deep symphony. A menacing theme from the cellos and double basses contrasted with the haunting notes of the violins. Spiky and unsettling chords added intensity, creating an ominous atmosphere. The serene notes of the flautists changed the mood - reinforced by the calming notes of the lower strings.

Other sections were fast, with an atmosphere of expectancy and individual solo parts. The Largo movement was introduced by strings with moments of pathos. As the intensity built up, the mood changed. Was it anger? Or determination to overcome adversity? It resolved serenely. The final movement had a strident atmosphere which moved on to more tranquil waters. Unsettling chords and a melody with almost full orchestration concluded with triumphant notes, the timpani resounding through the hall at the finale.

Sue Haines