

THE LARYNX

November 2009

www.godalmingchoral.org.uk

50p or Free by email

A few words from the Chairman

I write on 5 November, the day on which we remember the attempts by Guy Fawkes to blow up Parliament. The gunpowder for the plot apparently came from Chilworth. I wonder if there is any left.

Rosemary tells me that this will be a big issue so I will keep my comments brief. I would, however, like to say a few words of thanks to those members who do so much to make the choir the success that it is. We are very lucky to have some who work tirelessly to make the choir happen, and a good number of people who help out from time to time on social events, fund-raisers, concert organisation, rehearsal and venue fixing, outside trips, administration, joint events and a myriad of tasks, all of which make it possible for the rest of us to enjoy singing and to participate in great concerts. A big thanks to you all and may your numbers increase!

The main current news is that we have appointed a new accompanist to take over from Lynette in January. Lynette has been with us for 8 years and has cheerfully put up with all our idiosyncrasies throughout that time. She has also taken the occasional sectional and main rehearsal and has been a very popular and vital part of the choir throughout her time with us. We shall miss her very much and wish her well for the future.

Claire Howard will start with us in January straight into the Finzi and Stanford and we are looking forward to her joining us. She was the unanimous choice of the Appointments Panel. She is off to Australia for Christmas and we look forward to seeing her in the New Year.

You all know that last year was a very successful one on all counts, and this year is shaping up well with 124 members on the books and a great programme of work. We are delighted to welcome our new members this term and we hope that you will enjoy our unique blend of top singing and friendliness.

We have a Concert Planning Group that plans programmes for future concerts. If anyone has thoughts on what we could perform in the future please let Christine know, so that your suggestions can be raised at the Group. For your interest the Stanford next term was originally a member's suggestion.

Philip Langridge's singing tuition for parts of Elijah at the Singing Day last autumn was showing right from Rehearsal 1. Speaking of Philip, 10 members and 3 spouses went up to the Wigmore Hall on 3 November for his 70th birthday concert. As ever we were all impressed and we thought again how lucky we are to have him as President. Next Sing Day with Philip is 23 October 2010.

I shall say no more now and let you get on with a good read!

All the very best to you all.

Douglas Jack

Musical Director's view

Godalming Choral Society seems to have gone from strength to strength since I've known you all. Looking at my article from the last Larynx I see I claimed the choir was sounding better than ever; well I can honestly say that again this term.

I also feel great enthusiasm, friendliness and willingness to give your all, and a willingness to laugh at my jokes. For all the above, I am very grateful, especially for the jokes! Thank you all.

Last season had three very varied concerts, each successful on a different plane. Firstly came our best audience of the season with Jenkins' Armed Man and Rutter's very popular Requiem. The audience of 434 clearly enjoyed it. Our soprano soloist, Ros Evans, sang with some authority, having sung both works with the composers.

In the Spring concert 2009 you all rose to the challenge of fast, light singing of Mozart, Haydn and Handel. We welcomed back Karen Wise, mezzo (now off being a mum – congratulations!); and welcomed Eleanor Meynell, soprano, making

effortless work of Haydn; Chris Turner, tenor, who we caught between engagements as an English National Opera Young Artist; and the excellent Edmund Connolly, baritone, at the last moment.

While Ladywell Chapel was a tight fit the summer concert was a challenge but ultimately, a triumph. I was delighted that we had 89 singing members. Highlights included a passionate Rachmaninov motet from the choir - well sung - and some exquisite Byrd from our beautifully blended quartet of soloists, Nina Bennett (soprano), Matthew Venner (counter-tenor), Dan Ludford-Thomas (tenor) and Dhilan Gnanadurai (baritone). The capacity audience was delighted if a little squashed!

This season promises to be even more packed, with five concerts in five different venues and two countries. Rehearsals for our November concert of *Elijah* have been going extremely well, and the sound and drama we've been creating have been exciting.

We've got a crack soloist team: we welcome back Eleanor Meynell, soprano, former BBC Singer, fresh from singing with John Elliott Gardiner in Paris; we welcome Ameral Gunson, another former BBC Singer who has worked with Sir Edward Downes, Richard Hickox, Sir Charles Mackerras. Up-and-coming talent is Ben Beurklian-Carter, baritone, as Elijah, who has sung the role many times. Ben also works with the BBC Singers and other top London choirs; the fourth soloist is John Pierce, tenor, student at the prestigious National Opera Studio.

If you haven't sold a ticket yet, please do so now - it will definitely be a big event. I'm sure November 21st is in your diary. Please make sure it is in your friends' diaries!

On December 19th we'll be back in Charterhouse Chapel for a carol concert with The Godalming Band, including a newly commissioned piece by Patrick Rivers for band and choir. I'm looking forward to my first contributions to this successful partnership. Thanks to David Wright and Ray Pont for their work on this.

Next Spring comes a work I've loved since wrestling with the piano reduction for Paul Spicer, Finzi's setting of Wordsworth's incredible poem "Intimations of Immortality". This will be coupled with the lesser known but glorious Stanford *Stabat Mater*. Both works create amazing sound worlds with the full orchestra and it's going to be a challenging but fantastic term.

Then in May, we head off to Joigny, France, to sing a challenging and very varied programme of sacred works, ranging from Renaissance polyphony to English anthems, via Bruckner and twentieth century Uzbekistani work. The

Uzbekistani music will be performed by the Joigny Chorale only.

Back in Ladywell Chapel on July 3rd, we will augment the Joigny programme with more anthems and solos. More details to follow after refining the Bilateral European agreement.

Next season sees the return of the marvellous Philip Langridge, our amazingly generous President, who will be leading another Sing Day on 23rd October 2010.

Finally, I am very sad to announce that we will be losing the services of Lynette Newman, our wonderful accompanist, from the end of this term.

Lynette is a God-send to any conductor and choir. A consummate professional, with fabulous musicianship and technique, she is always absolutely with me (hint, hint, guys!), knows where I'm going from before I do in a word, a perfect partner for making rehearsals work, as well as a lovely and easy person to be with. I'm going to miss working with Lynette and I'm enormously grateful for her work, as I'm sure we all are. I would like to wish Lynette the very, very best - and restful Thursday evenings in the future!

When I look at this list of activities, it explains why being MD of Godalming Choral sometimes feels like a busy job. So far this season: 10 rehearsals, 4 meetings, 13 voice tests, 4 piano auditions, 89 anthems listened to, 1 set of programme notes, 1 article - and it's only just November!

See you next Thursday! It never fails to give me a boost and I hope you feel the same way.

Warm regards

Michael Veazey

Christmas Concert 2009

As you know in December we will be joining with the Godalming Band for a Christmas Concert in Charterhouse Chapel.

Preparations are well under way for this event which will give us the opportunity for all of our supporters and friends to enter into a traditional celebration of this festive season.

The choice of music for this programme is currently being prepared and will include two joint items with the band. These will be Handel's ever popular 'Hallelujah Chorus' and an exciting new composition 'A Christmas Tapestry' by Patrick Rivers. There is a separate article about this.

John Belcher, the choirmaster and organist from the Parish Church, will join us on the organ and discussions are currently in hand for two female soloists to join us.

We are also hoping that a well-known personality from stage and television will be our guest compère for the evening. Watch for an announcement about this, very shortly.

Please encourage your friends, colleagues and family to join us at this event and so we can fill the Chapel with the sounds of joyful voices in a true festive celebration.

Ray Pont

'A Christmas Tapestry' by Patrick Rivers



Last year Godalming Band decided to commission a new piece of music with a Christmas theme which could be presented jointly with a choir. Patrick Rivers an enthusiastic supporter of Godalming Band and a composer of some note in

the brass band world was approached and agreed to undertake this task.

Patrick began his musical career with an 'apprenticeship' with the Salvation Army as solo pianist, horn player and conductor. He gained a Degree in Music Composition and went into Military Band service as a euphonium player, pianist and music arranger.

He has written and arranged music for orchestras, wind ensembles and brass bands. Two pieces of particular note in the brass band world are 'Off the Cuff', winner of the BBC's New Music in 1960 for brass, and 'Portrait of Brunel', a test piece commissioned for the National Brass Band Finals in 1970.

Patrick has directed In-Service courses for teachers in school band training, correspondence courses in composing/arranging and conducted a number of school bands' playing days and concerts. He is a member of the Advisory Council of NSBBA and a Writer-Member of the Performing Rights Society.

Having retired from his 50 year teaching career, he enjoyed a period as principal Euphonium player and associate Conductor of Woking's Bourne Concert Band.

Patrick has expressed his delight at being able to return to his roots with the challenge of producing this new composition. During August he came to Godalming to take two band

rehearsals which gave both Patrick and the band an opportunity to hear this new piece in its draft form. The band had a very interesting and informative time being 'guinea pigs'.

The work entitled 'A Christmas Tapestry' is in symphonic style with four short movements – Annunciation; Adoration; Jubilation and Exultation - incorporating themes from well known Christmas carols as well as some new and innovative music. *Not too difficult – I promise!*

Patrick will be joining us at our first rehearsal after the 'Elijah' concert to assist us in learning his new work ready for its first public performance in December at Charterhouse Chapel.

Ray Pont



A Birthday Celebration to Remember

On 3rd November Philip Langridge gave a recital in the Wigmore Hall to mark his 70th Birthday. Thirteen members of Godalming Choral Society were there plus one or two friends, some of us celebrating another birthday!

And it certainly was a treat for everyone, birthdays or not, to hear Philip singing some favourite and some unknown music. We all enjoyed the opportunity to hear the variety of tone quality he can produce, always complementing the words with his singing style.

To add to the excitement, we found ourselves at the first performance of a new commission from Harrison Birtwistle, who was also at the concert. The interplay between voice and the rocking piano accompaniment was fascinating. This was a setting of David Harsent's poem 'Vanitas'.

The other central works in the programme were two song cycles, 'On Wenlock Edge' by Vaughan Williams and 'Who are these children?' by Britten. Accompanying the Vaughan Williams were the Doric Quartet. Framing these pieces of English music were parts of two Schubert song cycles, 'Die schone mullerin' and 'Winterreise'.

Throughout, Philip used not only his voice but also his facial expressions to convey the meaning of the words, reminding us of his skill as an opera singer as well as a recitalist. He was accompanied in all the works by the sensitive piano playing of David Owen Norris.

Averell Kingston

The Godalming Choral Society Baton



**“Presented to Mr. F. T. Caesar
by Members of the Godalming Choral Society
in testimony of his services
as Conductor June 1856”**

Thus reads the inscription on the silver band of the ivory baton which came back to the re-formed Society in 1976. Preliminary research by bass Stanley Johnson in the late 1980's showed the Society's probable foundation in 1855 and detailed a number of performances over the next few years, by this time under the baton of Mr. C.J. Evans. A poster in Godalming Museum's collection from 1863 advertises a concert to raise funds for Lancashire factory workers thrown out of work following trade disruption during the American Civil War. It is not known for how many years the Society existed after 1863 and more research is needed.

But back to the baton. Francis Caesar was the brother of the well-known Surrey cricketer, Julius Caesar. Research by our former treasurer, J.W. Fisher, has shown that Francis lived in Guildford at least in his later years and was a Colour Sergeant, later Lieutenant, of the 13th Surrey Rifle Volunteers. The baton passed to Francis's great-niece, a Mrs. Hill, and it was she who in turn gave it to Mr. Fisher. It had been hoped that she would formally present the baton at a concert to Jim Vine, who had re-formed the choir in 1966, but she was unable to be present and it was the Mayor of Godalming who made the presentation to Jim at a Gala Concert on the occasion of the Queen's Silver Jubilee in June 1977. Some familiar works were sung at this concert: Handel's *Zadok the Priest, The King Shall Rejoice* and Purcell's *Come Ye Sons of Art*.

The baton was displayed for a number of years at each AGM, until about 5 years ago when it was given to Godalming Museum to ensure its safekeeping. Since that time, a complete collection of concert programmes and posters from 1966 onwards, together with copies of the *Larynx*, has been presented to the Museum and work is underway to gather together a full set of minutes and other important papers.

The baton has made two appearances in exhibitions at the Museum, once as “Exhibit of the Month” a few years ago and in January of this year as part of a musical exhibition featuring the Society, together with Godalming

Operatic Society, at which programmes, posters, photographs and other items were displayed.

Most recently the Society was invited to participate in a Godalming Parish Church “Harvest of Work Thanksgiving” service. Christine's display boards updated with the photographs taken in the summer were prominently displayed. Each organisation taking part was asked to bring an object to be blessed during the service and Pauline Powlesland presented the baton on behalf of Godalming Choral. The baton was brought to the next rehearsal, when many members had the chance to view it.

Martin Price



Record Corner

We are privileged to have in our small town of Godalming an independent record shop, Record Corner, in Pound Lane which has been serving music lovers for over 50 years and is now a rare treasure indeed.

Tom and Sue Briggs, the owners, are a delightful couple and I am sure many of you know them. They are ever obliging, efficient, and no request is too much trouble for them, as is the excellent Danny in the Pop Department. Believe me, they do get asked for the most obscure pieces of music, and are frequently asked “Do you know this?” while the customer hums to them, or “I heard a lovely piece on the radio last Friday at about 7 in the morning – do you know what it was?” All is taken in good heart and no challenge is too great.

Another invaluable service is Record Corner's interest and support for all local music, including our own Society. They display posters, hand out leaflets, sell tickets..... I suggest we each return the favour by paying a visit to this music mecca within the next few weeks (if only to browse) and, if you plan to buy CDs at Christmas time, make it your first port of call. You'll find a great atmosphere,

floor to ceiling music, helpful staff and I'm sure you'll find it a lot more fun than buying music any other way.

In his book 'Last Shop Standing' which chronicles the rise and fall of the independent record shop, Graham Jones writes: "If the BBC ever produces a series titled 'Record Shops with Talent' then Record Corner in Godalming would be the certain winner". Hear, hear!

Libby Blake



Two Proms to remember!

August 2009 may already be fading fast, but there were two outstanding highlights for me in the form of a couple of very different and highly enjoyable Proms.

The first was a semi-staged performance of Gilbert and Sullivan's 'Patience', with Sir Charles Mackerras conducting the BBC Concert Orchestra and the ENO Chorus.

I had not seen 'Patience' for over 20 years and it was a great opportunity to re-acquaint myself with an old friend. 'Patience' couples some of Sullivan's best music with Gilbert's witty take on the aesthetic movement whose leading contemporary figure was Oscar Wilde. The humour of the original lyrics have stood the test of time well, with references both to Piccadilly and South Kensington readily picked up by the Royal Albert Hall audience.

The soloists for this one-off performance were in costume and acted their roles as well, with the chorus remaining in the choir stalls for most of the performance.

Sir Charles Mackerras conducted with all the care and craft he brings to more serious music (he has loved G&S since childhood) and the result was a joyous summer evening.

My second Prom could not have been more different.

Daniel Barenboim conducted the West-Eastern Divan Orchestra in a programme that included 'Les Préludes' by Liszt, Wagner's 'Tristan und Isolde - Prelude und Liebestod' and the 'Symphonie Fantastique' by Berlioz.

Exciting enough as a programme, the performance itself electrified the enthusiastic audience.

The West-Eastern Divan ('divan' being the old Persian word for collection of poems') was launched as a youth orchestra ten years ago by Barenboim and his late friend, the Palestinian writer, Edward Said. Their dream was to combat political and religious enmity by

bringing together young musicians from Israel and across the Arab world.

As Barenboim says, it is not so much an orchestra *for* peace, but 'against ignorance'. This would be powerful enough as a goal in any event, but ten years on, the orchestra, which only comes together for few months each summer, has a quite extraordinary quality of musicianship. It is no mere youth orchestra – the players range from barely teenagers to their thirties – but merits comparison with the world's finest.

I was fortunate enough to 'prom' within 20 yards of the conductor, so was able to feel the intensity of the performance quite as much as I heard it. It was apparent that Barenboim and his orchestra have a great mutual trust, as was evidenced by the way he almost appeared to 'invite' them to play rather than to direct them.

As desperate for an encore as the audience was after at least ten minutes of applause, Barenboim had to crave their indulgence as he and the orchestra were to start a late-night Prom within an hour.

And the metaphor of music as a universal language which bridges the cultural divide was profoundly moving - taken to heart both by the audience and the evident pleasure that the players and their conductor took in their reaction to the warmth of their reception.

So, two memorable Proms for just £5 each - oh, and I forgot to mention the free pre-concert talks at the Royal College of Music! What greater lift to the spirits could there be in these recession-bound times?

Nicholas Goldman



Outing to "Oklahoma" Chichester Festival Theatre, June 2009

Seventeen of us, past and present Choral Society members, enjoyed a splendid entertainment on a fine, sunny evening. The stage, almost surrounded by audience, had only drapes as backcloths until the "live" scenery began to arrive; gradually at first, Aunt Eller setting the mood in her country skirt, apron and cowboy hat from which escaped wispy fair hair. Her stillness predominated when others swirled all around her and she came to life as a vibrant force, determined and amazingly agile, with her strong alto voice reverberating around the theatre.

The rest of the cast, farm hands both male and female, cowboys and cowgirls, roamed about the stage before arranging themselves decoratively, arrested in the process of sweeping, pushing a wheelbarrow or picking apples. Main characters would mingle until they took centre stage when the moving "scenery" would freeze. Occasionally principals were alone on the stage but it wasn't very long before they were surrounded again by cowboys or farmers, often in rivalry. The offstage explosions for the onstage raised guns made the audience jump or cover their ears. Poppy petals almost continually floated around and apples were rolled about the stage skillfully avoided by the gyrating cast.

The chorus was excellent and many characters were acrobatic, Will Parker particularly, who was rewarded with applause as he leapt about or doubled himself in two. Laurie had a sweet, yet powerful voice; her friend, Ado Annie, a skillfully contrived whining one and Gertie Cummings was applauded regularly for her giggles which grated on the ear. Curly, the local heart-throb, made the most of his excellent baritone and Judd Fry's resentment resounded meaningfully as he sang. The artful Ali Hakim alternated between the flirtatious and the wary and was beaten at his own game finally by a forced marriage to the giggly Cummings girl.

To enhance the whole production, the excellent orchestra sited above the stage took us through the familiar, toe-tapping songs. I think we can all say that we were thoroughly entertained.

Barbara Hubble



Our twinning with Joigny

Our twinning with the Ensemble Choral de Joigny from northern Burgundy has its origins in the earlier town twinning between Mayen, Germany, and Godalming. Mayen was also twinned with Joigny and the triangle was completed in 1985. The Society was not new to musical twinning as there had been a relationship since 1980 with the church choir of Octending in the Mayen area, that relationship originating from the twinning between Waverley and the district of Mayen-Koblenz, now I believe defunct. Sadly the twinning with Octending came to an end about 1990.

Discussions with a Joigny choir started in 1986 without result. In about 1991 I distinctly remember Jim Vine, who had re-founded the choir in 1966, and was then accompanist, remarking in the Star pub one evening that "there is no choral music in France"; how

wrong he was as we have since discovered. When I became Chairman in 1994, I was determined to try again to establish a twinning, but it took me more than 4 years to tentatively open discussions via the Godalming-Joigny association. In the winter of 1999 the proposal was put on the agenda for one of the tripartate meetings held in Calais between the three towns. Nothing was heard back until one day I received a telephone call from Madame Barreau, who was in Godalming with a school exchange from Joigny. We managed to meet up between her meetings at the Town Council offices - for a coffee at Waitrose, not perhaps the ideal surroundings to meet with a French lady. She told me that there was a choir in Joigny and their conductor was Edith Schindler.

I wrote to Mlle Schindler rather cheekily proposing that we visit Joigny in the Spring of 2000 to put on a concert, hopefully with the participation of her Joigny choir. I thought that if we made the initial visit to Joigny, we would definitely invite them back, thus hopefully ensuring that the relationship would continue. Discussions by letter, then e-mail and telephone dragged on and by January 2000 we had agreed the basis for a visit and members were asked to commit to making the trip. Decisions on the music to be sung by both choirs together however were not so easy and were not finally agreed until about a month before departure! Much of the practical organisation of travel and accommodation was carried out by Roger Hardiman, our librarian and a veteran of organising school visits, now removed to North Devon, where he still sings. The choir was founded in 1992 and was then called "Le Nouvel Ensemble Choral de Joigny" and was evidently not the choir which had not impressed Jim Vine in 1986.

On Friday 16 June, about 45 of us, including Nicholas Steinitz, then our Music Director, John Bawden, assistant conductor, Anna le Hair, our accompanist together with several guest singers from John's Fareham choir, set out, eventually arriving in Joigny much later than envisaged by which time the mayoral welcoming party had gone home after an unwise choice of route by our driver plus a long crawl in Friday evening traffic. Nevertheless we had a marvellous weekend with all of us staying with Joigny choir members. There was a successful concert in the Salle Claude Debussy with Anna le Hair playing almost throughout, accompanying both choirs whether singing on their own or together, as well as performing several piano solos. An excellent party after the concert held in the town's music school ensured that we set out for home the next morning feeling that we had set the seeds

for a lasting musical relationship between the two choirs.

During the party, Nick Steinitz learned that the Joigny choir had plans to perform Mozart's Requiem in 2001, also our plan for the spring concert of that year. Thus musically the organisation for the 2001 concert was relatively easy with Joigny suggesting one of Mozart's early masses, the Trinity Mass (in C), K167, to start the concert. On this occasion both choirs sang together throughout. On the following evening, after a visit to some of the sights in London, we put on an outstanding party in Shackelford Village Hall, with an entertaining bilingual quiz compiled by David Owers and a sumptuous meal, which left our visitors with the most favourable impressions of British cooking.

We visited Joigny again in 2004, on that occasion singing in two venues, the Eglise Saint Thibaut in Joigny, and also the Eglise Saint Eusèbe in nearby Auxerre. The joint choirs sang Purcell's Funeral Music of Queen Mary, with Godalming singing Vivaldi's Gloria, and the Joigny choir, now under the baton of Armelle Dutartre, a Chapentier Mass. A visit to a wine cellar in Chablis and a party with entertainment completed the visit.

As most of us will remember, Joigny's most recent visit to Godalming was in 2007, when the combined choirs sang Fauré's Requiem and his Cantique de Jean Racine. Whilst we sang Vaughan William's Five Mystical Songs, Joigny gave an outstanding performance of unaccompanied French 20th century sacred music. Following a visit to Windsor Castle, there was yet another successful party, this time in Puttenham Village Hall, at which a large consignment of Chablis was presented to our master of the cellar, Doug, a little of which has since been brought out on several significant occasions.

I hope that this description of enjoyable visits in both directions, with varied concert programmes and other activities, will encourage as many as possible of you to sign up for the forthcoming visit to Joigny, which is scheduled for the 2010 late Spring Bank Holiday weekend. Make sure the visit is in your diary and look out for more details.

Martin Price

Footnote: A list is going around at rehearsals to sign up for the visit to Joigny, see Christine at rehearsal.



Cranleigh Choral Week

So what did we all do through the long summer holiday?

For the third year running, last August I once again joined this Choral Week; but a note here first. Just after Easter I stayed with some very musical friends in Jersey I had met at the Choral Week two years' earlier, joining a local choir for one evening – very good for my sight reading as I only knew one of the six songs they sang! I was hoping to meet up with Margaret Vine, Godalming Choral Society's founder's wife, but sadly her very full programme prevented this happening – so near, yet so far!

The Cranleigh Choral week was again most exhilarating and fulfilling in so many ways, and, by the way, Tenors pay a reduced rate to join!

The day started at 8.45am with exercises. Then four listed groups set off to separate venues to work at a selection of six or seven short songs. These were of varying styles by a variety of composers from Purcell to Bob Chilcott and to be prepared for a concert in the school chapel on Thursday evening. Added to these rehearsals were other sessions slotted in to learn the three 'Glorias' by Poulenc, Puccini and Rutter, which we would perform at our final concert in Guildford Cathedral.

We seemed to walk miles between practice venues – we were shattered with all this extra exercise – but my word did we eat well inbetween times!

You could have a swim at 7.30am or if non-resident it was advisable to drive in early to find a reasonable parking space, so what's new? There was also time for tennis or golf in the afternoons, or a master class on Monday and Tuesday afternoon with a very constructive critic of your solo or duet piece. Wednesday was half day when some folk were taken to Chichester Cathedral.

Our small choir group had a short but interesting discussion one day as to whether a conductor was really necessary! Think about it, would that *really* work for Godalming? Also a good opportunity arose to learn 'Goldfish' singing when ones words inadvertently got left on the floor!

Yes, we were all exhausted but thoroughly exhilarated by the last evening after we had sung the three 'Glorias' at the Cathedral, a glorious concert. The whole week was brilliantly organised and conducted by Fiona Clucas, Geoffrey Wynn Davies and Marcus Pashley.

Being so local it is well worth giving it a try next year.

Margaret Williams

Cranleigh Choral Week 2010

Dates for next year are Sunday 15th to 22nd August, and the choral/orchestral performance will be on Saturday 21st in Winchester Cathedral. The programme will shortly be displayed on the website www.ccweek.org.uk
Applications are accepted from January.

Dartington Summer School

Another highly recommended summer school is Dartington. No dates are on the website at the moment but it does say they are in the process of planning next year. For further details, telephone 01803 847080 or visit their website www.dartington.org/summer-school.



Gone Bananas!

On 27 September I joined 10,000 other runners in the 'London Run to the Beat' half marathon from the O2 arena in Greenwich. The purpose of this event is to develop people's knowledge and use of the power of music to either improve their running performances or to simply inspire people to take up running in the first place. Music is performed at strategic points around the course with the music scientifically selected to boost performance with the correct number of beats per minute at each point on the course.

Being a keen musician and keen on keeping fit I thought this would be the perfect opportunity to combine both interests. I joined up with Leukaemia Research's Banana Army to raise money for the event in memory of my mother who suffered from a form of Leukaemia before passing away in 2007. Named after their bright yellow shirts, the Banana Army is about having fun whilst also doing something extremely positive to help people with blood cancers.



location whilst dressed as fruit!

Always keen for a challenge I decided to up the ante by volunteering to run in one of the Banana Army's full length banana suits as part of their efforts set a new record for 'the largest amount of people gathered together in one

I managed to squeeze in five or six weeks of training and, despite temperatures of 23 degrees on the day, somehow managed to get around the course in just over two hours in my rather cosy suit!

Whilst the music on offer was not quite of the Mendelssohn or Rachmaninov variety there was certainly plenty of it and it did seem to give people an extra surge of energy at the crucial moments!



Most importantly, I raised a whole 'bunch' of money for Leukaemia Research (over £1,500) and am delighted that my 'a-peel' was well worth it in the end.

A big thank you to everyone at GCS who boosted my sponsorship for the event and helped make those painful last few miles slightly less arduous.

If you would like to make a donation to this very worthy cause you can still do so in person or online at:

<http://original.justgiving.com/james-weaver>

I have no immediate plans to reappear in my banana suit but there have been whisperings that we might soon be revamping the men's concert dress watch this space!

James Weaver



Two Concerts from Scratch

Sunday 15 May 2010, 7:30pm
Royal Albert Hall
Vivaldi Gloria

Unbelievably, for those of us who have seen him conduct with his usual energy, Sir David Willcocks will be 90 at the end of this year. This calls for a bumper celebration and the organisers hope for a great response to take part in this performance of the Vivaldi Gloria and a selection of rousing Handel Coronation Anthems.

Sunday 11 July 2010, 7:30 pm
Royal Albert Hall
Karl Jenkins
Gloria - World Premiere
Fauré Requiem

For more information see the board at rehearsal or speak to Maureen Carroll.

Cap'n Steve and his Pirates

A couple of year's ago, we took our grandchildren to the annual 'Children's Concert' at the Yvonne Arnaud Theatre, performed by Guildford Philharmonic Orchestra and compèred by Alasdair Malloy. The theme for the concert was 'The Sea' with the orchestra entering into the spirit dressed as pirates with the conductor, Stephen Bell or 'Cap'n Steve' just about keeping his 'Crew' under control, despite a lot of snarls, playing such music as the soundtrack from Pirates of the Caribbean and other 'salty' pieces. The audience is also encouraged to dress up in appropriate garb as well. There was one old chap, who should have known better, swaggering about with an eye patch, and a stuffed parrot on his shoulder. After I had finished with it, I passed the 'parrot' on! Much fun for children of *all* ages.

Richard Whitaker

The details below have been taken from the website:

The next concert in this series will be:

A royal proclamation from the Magical Kingdom!

This is your invitation to attend a Grand Ball for Princes and Princesses, Fairies and Giants, Frogs, Friendly Ogres and other kindly creatures.

Magical Music will be provided by the Merry Minstrels of the Guildford Philharmonic Orchestra and our Court Jester Alasdair Malloy will act as Master Of Ceremonies.

Such events only happen Once Upon a Time, so make sure you come along and you'll certainly live Happily Ever After.

Remember to dress up as your favourite character!

Yvonne Arnaud Theatre

16 January 2010, 2:30pm

Guildford Philharmonic Orchestra

Alasdair Malloy presenter
Stephen Bell conductor

Tickets: £7 children, £12 adults

<http://www.guildford.gov.uk/GuildfordWeb/Leisure/Philharmonic/AdventuresintheMagicalKingdom.htm>



Dates for the Diary

CONTACT: Christine Mansell
christine_mansell@o2.co.uk
or 01483 420536

AUTUMN TERM 2009

Rehearsal Dates: 7.45pm in St Hilary's School Hall except where indicated

November:

Thursday 19

December:

Thursdays 3, 10

Tuesday 15 in St Hilary's Dining Hall

Thursday 17

AUTUMN CONCERT

Saturday 21 November, 7.30pm

Mendelssohn : Elijah

In Charterhouse Chapel

JOINT CHRISTMAS CONCERT

With Godalming Band

Saturday 19 December, 7.30pm

Charterhouse Chapel

SPRING TERM 2010

Rehearsals begin on Thursday 7 January

QUIZNIGHT

The Clockhouse, Milford

Friday 16 April, 7.45pm

SPRING CONCERT 2010

Stanford : Stabat Mater

Finzi : Intimations of Immortality

Saturday 10 April, 7.30pm

Charterhouse Hall

SUMMER TERM 2010

JOIGNY WEEKEND

The Choir is going to Joigny for the Spring Bank Holiday weekend, 28-31 May 2010

SUMMER CONCERT 2010

Saturday 3 July

(Details to Follow)

Ladywell Convent

AUTUMN TERM 2010

Details of Rehearsal Dates and Programme will be announced later

COME AND SING DAY

Saturday 23 October

(all day)

Another fantastic opportunity for choir members to sing and learn with our President,

Philip Langridge

Details to follow next term but make a note in your diary now!

Not to be Missed!!!

And Finally..... !!

Following on from the last edition there has been a *light-hearted* exchange of views from the comment below sent in by Doug:

I was passing the Godalming Bandstand one Sunday last summer and there was a huge gang there so I stopped to see what music was on. If you go down there you will still see the scorch marks on the road where I took off pronto when I discovered it was Morris Men!

Doug

Sir. You miss the point of Morris Men. All that Hail, Wassail and Real Ale, help the vegetables to grow. Besides, a bit rich, from a gentleman whose countrymen are renowned for dancing over swords, wearing skirts and ballet shoes, to music, which some would claim sounds like goats being strangled for a successful Haggis Hunt perhaps?

Richard

Morris Staves at dawn?? Oh no, I will select skean-dhus and bagpipes, the latter because it sends Morris Men running (and everyone else too - as far away as possible, hands over ears).

Another spelling is Sgian-dhu and I have only ever known it as a name for a short 'dirk' or sword, worn in one's sock with 'trad' highland costume. I had one as a boy but I suppose if I wore that nowadays I would be attacked by about 70 armed police, hung, drawn and cut into 1000 pieces and buried in an unmarked grave.

The Sghian-dhu has, of course got mystical properties particularly relating to Morris Dancers, and other such scurvy knaves, and has been known to act independently of its owner in seeking out such villains to rid the land of such a scourge. Some modern versions are fitted with a miniature ipod that plays loud bagpipe music at the time of attack!

Doug

Now then. Thanks for showing me how to spell "Skean Dhu" correctly. Does it mean black something? Maybe not. I was thinking of Mynedd Ddu / Black Mountains. "My Gaelic is a little rusty", to slightly misquote something. By the way, I shall deny this in future, but from an early age I have loved The Pipes and Drums so you can't scare me! I will tell you about it sometime or maybe put something in the Larynx.

Richard

Thank you boys, shall we leave it there, unless.....?

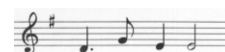
PS: I hear on the grapevine that Geoff is choreographing a **very special dance** combining features from both Scottish and Morris dancing traditions to include swords and staves – wow!! Word has it, this **'one-off'** performance will be at the **Christmas Party** - see Christine for tickets - so fingers crossed it passes its Health and Safety assessment!!! We'll keep you posted.

PPS: Could I have a new

'And Finally..... !!

for the next edition please.....?

Ed



Board of Trustees 2009-2010

Douglas Jack	Chairman
Vacant	Vice Chairman
Christine Mansell	Secretary
Geoff Johns	Treasurer
Val George	Assistant Treasurer / Membership Secretary
Claire Edwards	Publicity and Tickets
Anita Heward	Website and Front of House Manager
Robert Park	Stage Management
Tina Turpin	Programme Advertising
Maureen Carroll	New Committee Member
James Weaver	New Committee Member / Joigny Liaison

Larynx Editor: Rosemary Pinnell