



CAPELETTA

No 69

August 2019

Saturday 5th October

You are invited to a LHMf

"COME & SING"

with LHMf President

Brian Kay

and Robin Baggs(piano)

Karl Jenkins 'The Armed Man'

Priory School 10.30am

(Registration 9.30 to 10.15am)

Book now!

Go to the LHMf website and follow the link to Eventbrite

Capeletta 69
Capel Choral Society

Conductor: Stuart Longley **Accompanist:** Anthea Smallwood

Your Committee

Chairman:	Liz Weavin	
Secretary:	Ian Moir	01306 889817
Treasurer:	Nick Ward	01306 711086
Ladies' Representative:	Maureen Figg	01306 627572
Men's Representative:	Andrew Forsyth	01306 712422
Music Librarian:	Gill Moir	01306 889817
Press & Publicity & Capeletta Editor:	Ian Moir	01306 889817
Webmaster:	Nick Ward	

It is the function of Voice Representatives to help the singers in their voice section, and to communicate to them any Committee matters or decisions which may affect them, and also to answer any queries or concerns which individual singers may have, or to take such matters to the Committee. Therefore, if you have any questions or concerns, please speak to your Voice Rep; if you don't know him or her by sight, ask someone to introduce you.

Chairman's Chat

The new season is fast approaching and I hope you have all had a happy and enjoyable summer break from singing.

Brian and I enjoyed a week on the Isle of Wight and nine days in France where he achieved one of his ambitions to climb Alpe d'Huez. (see his article)

The summer concert, which now seems so long ago, was a big success. The weather was exceptionally hot but with the help of several fans the Hall was kept reasonably cool. Our programme of music was well received and there was even some audience participation as they seemed to want to join in! Many thanks must go to Anthea and Stuart for collaborating on the programme. Some pieces the choir enjoyed more than others but that is the nature of the beast! We all enjoyed Stuart's saxophone pieces which gave us singers the chance to catch our breath.

Supper was welcomed and my thanks to all who helped with getting the hall ready, providing food, clearing away and washing up. Glenda and Nuala again gave invaluable help. We also held a very successful raffle all donated by choir members.

Over my years as Chairman it has never ceased to amaze me how willing you all are to make whatever we do a success. I once again thank you for your support. Our thoughts now turn to the autumn term and the 'C' word. Some of the music has been chosen and Stuart is busy working on a balanced programme. It is

Capeletta 69

hoped that our 'C' concert, in St Margaret's Church, Ockley, will be accompanied by a small string ensemble.

The Festival is also on our minds as there is the new format to consider. Only the main work and ensemble pieces are set by the LHMF music committee so the rest is down to individual choirs to choose and play to their strengths. To this end, the committee would welcome suggestions based on the new rules for smaller pieces. We cannot promise they will be included but they will be considered. The change of format means more onus is put on choir conductors and committees and I know Stuart has been using the summer to look at what we might consider.

Recruitment is still a priority and I am pleased to say that hopefully we will have three new ladies joining us in September. I have managed to recruit a young soprano and the CCS table at Capel show yielded a mother and daughter, possibly an alto and soprano, who are keen to sing!

The committee will be meeting a week before the term starts so if you have anything you would like raised please contact me, lizwolves17@gmail.com or give me a call on 07583 451193 and I will take it forward to the meeting.

Enjoy this mini heatwave and I look forward to seeing you on Monday 9th September

Liz Weavin

PS Whilst in France Brian and I got engaged! And no, he did not propose, I did!!!

AGM Time!

Capel Choral Society Annual General Meeting

Monday 7th October at 7.30pm

(See separate notification and nomination form)

LHMF Annual General Meeting

Friday 4th October at 8pm

Dorking Christian Centre

**Please attend this important meeting –
it is your Festival!**

Secretary's Scribbles

The end of another summer is in sight and with it the start of a new season of singing. After a very successful summer concert and of course those excellent results from the Festival, we should all be in buoyant mood when we start rehearsals on the 9th September.

As you have seen, there will be a big change to the 2020 Festival as choirs have the freedom to choose up to three pieces to sing in the Competitions, in place of the Upper and Lower Voices, Part Song, and Madrigal Classes. The Ensemble Class is retained - but I'm not sure if I really want to sing in it at 9.15am!

The main work for the Festival is Mozart's great *Mass in C minor*, a work which Gill and I first sang at our fourth Festival in 1975 with Dorking Oriana Choir – Oriana was probably about the size of the present Capel and I remember having to switch to bass to make up numbers. I cursed every time there was a particular marvellous tenor entry in the Gloria! While quite demanding the work will be a much more enjoyable experience than last year's Hummel and Godfree. There are several performances on YouTube to listen to, and there is more about the work on the next page.

Fortunately the changes to the Festival format will lighten Gill's load a bit as she will only have to source Full Chorus works and Ensemble pieces for the 12 choirs. However, up to 200 copies each of the Mozart, Blue Division's Vaughan Williams *Sea Symphony* and the Greens' Blackford *Mirror of Perfection* (remember that?) still means a few car loads!

The former SPAL stock is still at Ewell Library and at present it is scheduled to be transferred to NewSPAL at Woking in early 2020. NewSPAL are still over £40k short of their start-up target, so all donations will be gratefully received – go via the website www.newspal.org.uk.

Since NewSPAL will be a largely volunteer-run organisation all offers of help will also be welcome – you can also volunteer via the website.

The relentless passage of time was marked in July by the 50th anniversary of first landing on the Moon – I lost count of the number of times I heard the phrase 'One small step for man.....!' Apart from the Moon landings, 1969 was quite a momentous year in the field of aerospace, also being the 50th anniversary of the first flight of Concorde, the Boeing 747 'Jumbo', and the entry into RAF service of the Harrier 'Jump Jet'. It seems only yesterday.....

Many thanks to Liz and Brian for their contributions to this *Capeletta*, and particular congratulations to Brian for his ascent of the Alpe d'Huez, and to them both on their engagement – as I said to Liz, it wasn't much of a surprise!

I look forward to seeing you again on 9th September.

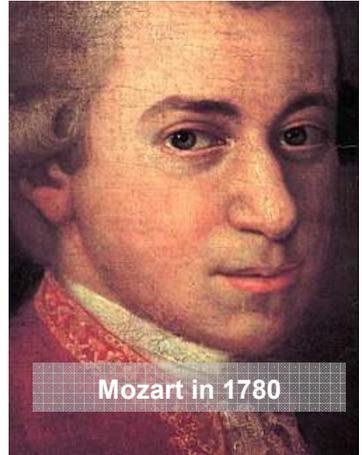
Ian Moir

Music for 2020 Festival

Mozart's *Great Mass in C minor* K427 is considered one of his greatest works. He composed it in Vienna in 1782 and 1783 after his marriage when he moved to Vienna from Salzburg. It is a large-scale work, scored for two soprano soloists, a tenor and a bass, double chorus and large orchestra. It remained unfinished, missing large portions of the Credo and the complete Agnus Dei.

In a letter to his father Leopold dated 4 January 1783, Mozart mentioned a vow he had made to write a mass when he would bring his then fiancée Constanze as his wife to Salzburg to meet his family, for the first time after his father's earlier opposition. Constanze sang the "Et incarnatus est" at the premiere of the Mass.

The first performance in Salzburg on Sunday 26 October 1783 consisted of the Kyrie, Gloria and Sanctus, and took place in the Church of St. Peter's Abbey in the context of a Roman Catholic mass. The performers were musicians employed at the court of Salzburg's ruler, Prince-Archbishop Count Hieronymus von Colloredo and thus Mozart's former colleagues.



The work is incomplete, missing all of the *Credo* following the aria "Et incarnatus est" (the orchestration of the *Credo* is also incomplete) and all of the *Agnus Dei*. The *Sanctus* is partially lost and requires editorial reconstruction; there is a good deal of speculation concerning why the work was left unfinished. Given the absolute necessity of a complete text for liturgical use, it is likely that Mozart spliced in movements from his earlier masses for the premiere.

For purposes of modern performances, there are completions available but we shall be performing the work in its largely incomplete form, in which it is still a large work.

Ian Moir

Red Division set music for the 2020 Festival

Full Chorus	<i>Mass in C minor K427</i>	Mozart
Ensemble	<i>My spirit sang all day</i>	Finzi

Diary Dates for 2019/20

Monday 9 th September, 7.45pm	Start of 2019/20 Season
Friday 4 th October	LHMF AGM, Christian Centre
Saturday 5 th October	LHMF Come & Sing day Priory School
Monday 7 th October	Capel Choral AGM, 7.30pm
Saturday 2 nd November	LHMF Playathon (see details)
Monday 9 th December	Capel Christmas concert
Sunday 15 th December	Carols & Cakes, Capel Church
Monday 16 th December	Choir Christmas Social
FRIDAY 17th April	LHMF Red Division Festival Day, Dorking Halls

A bit higher than Box Hill!

As part of our summer holidays this year my partner Liz Weavin and I set off on August 1st for the French Alps with the goal of me climbing the 7000 feet Alpe d'Huez on my bicycle. With overnight stops at Reims and Dijon we reached the small town of Le Bourg d'Oisans at the foot of the Alpe on the third afternoon.

The Alpe d'Huez is the most iconic climb of the Tour de France and is raced up every two years during the world's most famed bike race. The road consists of 21 numbered hairpin bends over 8 miles with an average gradient of 8% maxing out at 13%. The first 3 bends average 10% but after that the road is slightly more forgiving. The 8 miles of the ascent rise 1100 metres (or 3600 feet in old money). All along the route the road has the dozens of painted names of world renowned racers put on the tarmac by their adoring fans. The record for the ascent is 37 minutes 35 seconds by the Italian Marco Pantani in 1999. His record would be under no threat from me!

My preparation now took on preparing for the climb by doing a little recce ride which I undertook as soon as we had unpacked. The road leaves Le Bourg d'Oisans deceptively (and somewhat unkindly) pan flat and one reaches a traffic roundabout which is signposted Alpe d'Huez. The next half mile is also flat and then suddenly the gradient kicks in. It is at least a half mile to the first hairpin bend which is no. 21 and is the first of the 10% climbs. Having driven for three days solid I was only stretching my legs so I u-turned (Bikeability came in useful here!) and went back to the bottom where I was hit with a pang of guilt so I turned round and did the ascent to bend 21 again. This time I shot back to the hotel to report to Elizabeth who acts as my sporting director and controls my diet and keeps me in clean cycling kit.

Capeletta 69

I was feeling a little pessimistic at this stage but this was soon forgotten as we sampled the local cuisine at dinner time.

The next day being Sunday we went to Mass at the local Catholic church (other denominations are available but we couldn't find them!) and listened to the venerable priest delivering Communion in French and failing by some inches to speak directly over the microphone! We both said prayers that I would be kept safe during my challenge on the brooding Alpe.

After the service we decided that I would do another recce ride and I set off at about noon in a temperature exceeding 35 degrees and under a cloudless sky with its unforgiving sun beating down endlessly. This time I did bends nos 21 20 19 and 18 before signalling to Elizabeth (who was hovering in our car) that it was time to retreat once again to the safety of the hotel. When climbing in that relentless heat it is amazing how the repeated singing of 'Ol' Joe has Gone Fishing' takes one's mind off the task in hand!

I confessed that the extreme heat was rendering the task very, very difficult to contemplate so we decided it would be prudent to begin the climb immediately after breakfast the next morning before the sun rose to its full Alpine majesty. The final plan was hatched again over a wonderful French restaurant dinner Elizabeth set a wonderful example to the condemned man (me – the rider) by devouring impressive quantities of profiteroles!

Sleep was difficult that night as the enormity of what I had let myself in for was fast becoming reality. My training, however, had been thorough as in the last 12 months I has ridden up Box Hill over 100 times and Leith Hill over 200. What was there to worry about?



Only 7 bends to go!

In the end, nothing. I set off at 8.45 a.m. with Elizabeth riding shotgun in the car and soon the first three bends (21-19) were negotiated. The next few bends, whilst offering a little more forgiving gradient follow on from each other quite quickly and whilst every pedal stroke is relentlessly uphill, the bends soon reached single figures numerically, which was a mental landmark and signified progress. Bend no.7 is known as Dutch Corner because during the Tour de France thousands upon thousands of Dutch cycling fans clad in the orange of the Netherlands line the banking of the bend ten deep on each others'

shoulders to roar the Dutch participants to the summit.

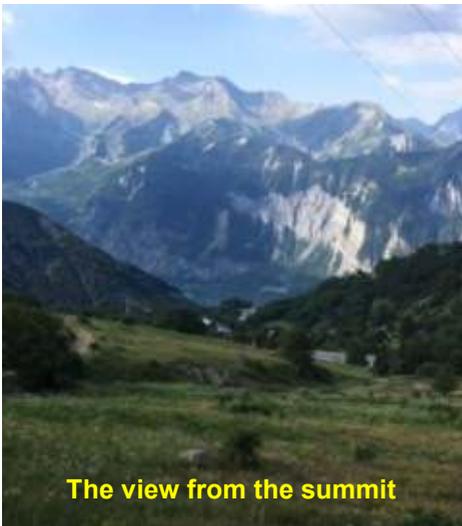
Capeletta 69

With three bends to go an English lady named Sarah pulled alongside me. She transpired to be a triathlete who hailed from Wolverhampton and she, like me and Elizabeth, is a season ticket holder at our club Wolverhampton Wanderers! This amazing coincidence was rendered all the more significant as I was riding in a skinsuit in the Wolves colours of old gold and black, which she recognised instantly!

At long last I rounded bend no.1 and had only the 10% crawl to the summit which I accomplished with no great fuss and, I might add, waving my Wolves Premier League flag which Elizabeth had thrust into my hand at the appropriate moment. One hour and 40 minutes was my climbing time, but it was non-stop and I am proud of doing it at the age of 68. Just think what music Vaughan Williams might



At the Finish –with Wolves flag!



The view from the summit

have produced had he lived at the summit of Alpe d'Huez instead of Leith Hill! The altitude makes you think weird things like that!

The Alpe had been conquered! Months of planning and training had been rewarded. It felt quite emotional at the finish line, and my wooden crucifixes accompanied me and gave me the spiritual strength I needed.

Elizabeth, to whom I owe an immense debt for her encouragement and support, took photos of me and Sarah and had one final task to perform, that of helping me off the bike as I had a muscular problem at the top of my leg brought about by being in the same position for so long on

the ascent.

Was it worth it? Hugely. Would I do it again? Yes, tomorrow if I could. I loved doing it and would recommend it to anyone.

Yours in cycling

Brian Jones

First rehearsal 9th September

AGM 7th October

Capeletta 69
Capel Village Show

I had booked a pitch at the Ockley, Okewood Hill and Forest Green Show (to give it its full title). The forecast for the 10th August was bad, predicting high winds, not good for erecting a gazebo. However, hoping the met-men had got it wrong we loaded up the car with books and CDs to sell, and publicity for the Choir and set off for Okewood Hill.

In previous years arrival at the cricket ground has been met with a hive of activity, with many gazebos already up, and having to squeeze ours between two others. But this time there was only a handful of stall holders setting up and a lot of open space. We started optimistically to erect our gazebo - having been warned that two had already been blown away! We quickly abandoned the attempt, having seen a third gazebo depart, and decided to just put the table up and work in the open – at which point it started to pour with rain, not good for selling books! We sat in the car hoping for the rain to stop, but the deadline for moving vehicles off the field arrived and we decided to give up. We left a still half –empty showground feeling guilty, but at least we tried. The wind increasing to gale force later convinced us we were wise, but we were very sorry for the show organisers.

Liz and Brian had offered to help at Okewood Hill, but were originally unavailable for the Capel Show the week after. However they had a change of plan and offered to help. I managed to book a pitch at the last minute, and after rain the previous week Saturday 17th dawned dry and fine, so with a laden car we arrived at the Capel recreation ground bright and early.

I'd also entered my classic Hillman Imp for the concurrent Car Show and this involved juggling the two cars, complicated by finding we'd left some vital components of the gazebo behind!

The rest of the day went roughly to plan with both shows; the Imp joined a group of cars from one of our clubs, and attracted a usual amount of attention, including from the chap who had restored the car for me some 8 years ago.

Liz and Brian arrived soon after the Show opened and took over the stall, so we were able to have a look at some of the 630-odd cars in the Car Show.

Unfortunately black clouds gathered during the afternoon and produced some heavy showers, so our gazebo became a shelter for passers-by.

The purpose of our attendance at the show was to publicise the Choir and hopefully recruit new members, as well as making a bit of cash from the sale of books and CDs. The latter more than covered the cost of the pitches at Capel and Ockley providing an addition to Choir funds.

The former, as Liz has mentioned, attracted an enquiry from a mother and daughter about joining the Choir and we hope to be able to welcome them on the 9th September.

My thanks to Liz and Brian for helping out with the stall.

Ian Moir

Capectta 69
Aldeburgh Festival 2019

The only problem with the Aldeburgh Festival is getting there! This year it took nearly an hour queuing for the Dartford crossing and then very slow progress up the A12. After taking a break from the traffic with a stop for coffee we then started hearing of an overturned truck on the junction roundabout above the A14 at Copdock. As it was overhanging the A14 all traffic had to be re-routed to avoid passing under the bridge. However traffic from the south was thankfully the least delayed. We eventually reached our 'Suffolk Secrets' cottage in the village of Middleton after about four and a half hours driving.

Unfortunately the day after was one of our busiest days concert-wise, with concerts morning, afternoon and evening, so we couldn't relax much.

The first concert was by the Castalian String Quartet in Aldeburgh church, Haydn and Britten, plus a new Festival commissioned work.

After the concert we went to the Cross Keys pub in Aldeburgh for lunch; we found it was under new ownership, and had been smartened up, unfortunately losing some of its character in the process. The food was ok but fish 'n chips weren't on the menu – this in a pub a stone's throw from fishing boats on the beach!

The afternoon's concert at Snape was Britten's *Holy Sonnets of John Donne*, superbly sung by Mark Padmore, then in the evening a piano recital by Paul Lewis, Haydn, a new work by Thomas Larcher, and Beethoven's *Diabelli Variations*, which I hadn't heard in its entirety before – it goes on a bit!

The next day we attended the Festival Service in Aldeburgh Church for the first time, mainly because it was based around Vaughan Williams' *Mass in G minor*. It was interesting to hear the work in a liturgical setting.

The Sunday evening concert was in the beautiful Blythburgh church and given by the vocal group Tenebrae. Works by Byrd and Tallis were interspersed by James MacMillan's *Tenebrae Responsories*. 'Tenebrae' means darkness, and as the evening light faded we were left with a church in darkness, apart from lights over the choir, which created a magical atmosphere.

The schedule became a little more relaxed on the Monday, the only event being a showing of three early (1917) Charlie Chaplin short films in Aldeburgh Cinema, accompanied brilliantly in true period fashion by Neil Brand.

A fourth venue, Orford Church was the host for a string quartet recital by the Albion Quartet, including Schubert's dramatic *Death and the Maiden Quartet*.

On the Wednesday we entered a Festival Walk which took in the Walpole Old Chapel and Heveningham Hall. The day was wet which rather dulled our enthusiasm for what should have been a charming stroll through the Suffolk countryside. Fortunately we had a free evening to dry out!

Back at Snape we were treated to a very entertaining recital by Mark Padmore, and Roderick Williams, with narrator Rory Kinnear entitled *The Sea, the Sea*.

Capectta 69

The evening of songs by Ireland, Stanford, Schubert, Britten and several others was ended by a very amusing rendition of Hely-Hutchinson's setting of *The Owl and the Pussycat*, performed by Padmore, Williams, accompanist Julius Drake, with interjections from Kinnear!



The superb Belgian vocal group *Vox Luminis* gave the first of three concerts on the Friday evening with Motets by the Bach family. The group's performances are beautifully choreographed, with singers coming onto or leaving the stage according to the requirements of the piece.

Next up, was another string quartet, this time the Heath, playing another Britten quartet (these are very highly thought of, but I'm still trying to get to grips with them) and one of Beethoven's Opus 59 set.

An instrument which always fascinates me is the Theorbo (or Chittarone), with its long neck – one imagines shorter players requiring steps to tune it – and the soloist in a concert at Orford, Elizabeth Kenny, is a couple of feet shorter than her instrument! Kenny played several 17th Century pieces interposed with some modern works. A delightful sound.

The second *Vox Luminis* concert was one which we'd looked forward to eagerly. It included Britten's *Hymn to St Cecilia* and Handel's *Dixit Dominus*, both of which we've sung. Both of these works, and Handel's *Ode for St Cecilia's Day* were superbly sung by an incredible group of voices.

The groups' third concert consisted of music by Purcell, Morley and others. The first half included music for the coronation of Mary of Modena, an Ode to James II, and ended with Purcell's *Rejoice in the Lord alway*, after which we retired to the restaurant for coffee. While there, we became aware of a 'bom, bom, bom bom bom' nearby. A group of the musicians were preparing to enact funeral marches written for Mary II; these continued after we returned to the Hall, with two cornets and two sackbuts playing close to where we sat. The effect was spine-tingling. The tension was maintained through the second half which included Purcell's *Funeral Sentences*.

As always we were sorry to leave the beautiful surroundings of Snape and our favourite county, but I'm glad to report that the journey home was achieved in nearly two hours(!) less than going.

Ian Moir

First rehearsal 9th September

AGM 7th October

The next edition of *Capeletta* will be issued just before the start of the Spring Term.

Please submit copy ANYTIME – PLEASE!

Copy may be in paper form, delivered by hand, or posted to:

26 Parkway, Dorking RH4 1EU

- or sent electronically to:

ianmoir20@yahoo.com

The opinions expressed in *Capeletta* are those of the writer, and do not necessarily represent the views of the Committee.

Choir Members' Details

For the purposes of the circulation of *Capeletta* and for other communication needs, Choir members' details are stored electronically. These consist of name, address and phone number only. If any member has any objection to their details being so held, please contact the Secretary.



Founded 1904