



CAPELETTA

No 7, August 1993

From the Chair

As summer draws to a close, it is time to turn our minds to the new season about to start. Following our better results at the Leith Hill Musical Festival, I hope we shall be able to build on that good foundation. I am sure that the confidence and balance of the Choir was improved enormously by the new tenors and basses who joined us last season. We need to continue to recruit new members in all parts, so please encourage your friends to come and join us in September and see for themselves how enjoyable choral singing can be. We offer all new members a warm welcome.

The main work for the LHMF is Handel's Solomon, but before that we have our Christmas Concert which this year will be held in the Village Hall, by request of a number of our supporters.

We shall also be holding our Christmas Dinner in the Village Hall, with caterers providing the meal - more details about this later.

I sincerely hope that you are looking forward, as I am, to the start of our new season with the many enjoyable works to sing, so please give our conductor Alan Drake a good start to the season by coming along to our first rehearsal on September 6th at 7.45pm in Capel Village Hall. I look forward to seeing you and your friends at this first Practice of the new season.

Tony Goddard

Some Dates for 1993

September 6th	First Capel Choral practice of 1993/94 season.
September 18th	'Come and Sing' Messiah, in St Martin's.
October 2nd	Choral Workshop with Peter Wright (details available).
October 15th	Leith Hill Musical Festival AGM - 8pm in the Masonic Hall.
December 2nd	Division I rehearsal - Dorking Halls at 8pm.
December 18th(provisional)	Capel Choral Society Christmas Concert.
December 13th or 20th	Capel Choral Society Christmas Dinner.

Into 1994: St John's Passion is on February 26th and Div I LHMF day is April 9th.

SOLOMON

Handel, having travelled extensively throughout Europe, finally settled in London in 1717 where he remained for the rest of his life, becoming a naturalised Englishman. The Elector of Hanover, whose Kapelmeister Handel had been, became, by the death of Queen Anne, the new King of England, George I. The reconciliation of the two men, together with the King's future patronage was largely responsible for this course of action. Much of Handel's time was taken up with the uncertain promotion of his operas which achieved vogue and popularity in continental Europe, but many difficulties, financial and political, abetted by extraordinary clashes of personality eventually forced the composer to search for a less fraught musical medium. He found this in oratorio which could capitalise on the dramatic possibilities of opera without the vagaries of contemporary operatic practice.

Between 1717 and 1751 (when he lost his sight), Handel composed 18 oratorios with texts based on the lives and histories of mainly Old Testament characters. (The only work using New Testament material is of course 'Messiah'.) Deborah, Saul, Samson, Judas Maccabeus, Joshua and Jephtha are among those commemorated, in addition to Solomon. In these oratorios one of the main protagonists is now the chorus which shares the drama of the action with the soloists. Indeed, in 'Israel in Egypt' the chorus are the more important, and their contribution is achieved in a novel and monumental way.

'Solomon' was composed in 1748, and, according to the MSS score, in the short space of one month and utilised a text compiled probably by the Revd. Thomas Morrell, who had supplied texts for four other oratorios. It too uses the chorus fully; some 12 numbers have to be learned, many accompanied by the full orchestra of the period. The action of the work is however totally undramatic and un-operatic. It is largely concerned with describing the magnificence of Solomon's court, according praise for his beneficent and enlightened rule (perhaps a practical homage to the court of, by now, George II) and giving thanks to God. The second part deals with the story of Solomon's judgement in the case of the disputed baby, and in the third the Queen of Sheba visits the King. Many of the choruses which pick up these themes are large scale numbers (some for double choir, again a feature of 'Israel in Egypt') and show off Handel's ability to write jubilant and popular music which appeals as much to ourselves as it did to the audiences of his day.

Alan Drake

An RVW Museum?

I often think that we don't make nearly enough of the Dorking area's association with Vaughan Williams. He is, after all, a composer of international renown, and one whose stature is growing with the passage of time. When you consider the association of Elgar with Worcester, and Britten with Aldeburgh, to name just two, we seem to be sometimes rather embarrassed by having a Festival that was started by a great composer.

What this is leading up to is that Gill and I recently had a short holiday in the Cotswolds, staying in a cottage near Lechlade, which isn't far from Down Ampney, RVW's birthplace. We decided to visit the village to see whether there is a memorial to the composer. As the guidebook said, it is rather an un-prepossessing village with a lot of modern-ish houses. It has however an attractive 15th Century church with an RAF Garden of Remembrance, as there was a wartime airfield nearby. The kneelers also reflect the church's connection with the armed forces. RVW was christened in this church where his father was vicar at the time. Just inside the doorway we found a small showcase with some pictures of the composer and some books by Ursula Vaughan Williams about her husband.

This, as far as I know, is the only 'museum' dedicated to RVW, unlike Elgar and Holst, whose birthplaces we have also visited. Surely there is a place for a proper Vaughan Williams museum, perhaps in the Dorking area? - or is the Leith Hill Festival sufficient memorial? In the latter case, I think we ought to be making much more of the LHMF's association with Ralph Vaughan Williams.

Letters to Capeletta on this subject will be most welcome.

Ian Moir

Music for the 1994 Leith Hill Festival

Full Chorus:	Oratorio `Solomon'	G.F.Handel
Part Song:	This Joyful Eastertide	William Llewellyn
Ladies' Song:	A Calm Sea	Maurice Blower
Men's Song:	Dwellers by the Sea	Antonin Dvorak
Madrigal:	Lady Your Eye	Weelkes
Quartet:	I Beheld Her Beautiful as a Dove	Healey Willan

Notes from Capel Choral Society AGM, 26th April 1993

The main item in **Matters Arising** was the suggestion that a separate Music Librarian be appointed to relieve the Hon.Secretary of some of her heavy workload. Barbara Philpott was duly elected to this post. The only other change to the **Committee** was the election of Simon Weavin as Tenor Representative as Ian Lawrence had completed his term in this post.

It was suggested that the **Jane Potter Bequest** should be used to help purchase Music Folders, as a `tangible memorial'. These would be the property of the Choir and be handed out at the start of each Season.

The **Choir Subscription** would remain at £25 for the coming Season. The Choir is anxious not to lose members, and cases of hardship would be treated sympathetically.

The general opinion was that the **Christmas Concert** should be in the Memorial Hall this year, and consist mainly of well-known carols. The **Christmas Dinner** will also be in the Hall, with food supplied by outside caterers.

Anthea Smallwood would again be recording all **Voice Parts** for `Solomon'. She will try and have these available by September

Capel Choral Society Committee

For the benefit of new members, and some not so new, the current Choir Committee consists of:

Chairman:	Tony Goddard
Secretary:	Eileen Myall
Treasurer:	Peter Carlton
Soprano Representative:	Peggy Barnett
Alto Representative:	Judith Taylor
Tenor Representative:	Simon Weavin
Bass Representative:	Derek Stedman
Press and Publicity:	Ian Moir
Conductor:	Alan Drake
Accompanist:	Anthea Smallwood

If you need any help, or have any matters to raise, speak to your Voice Rep.