



# CAPELETTA

*No 10, January 1995*

## Editor's Notes

Welcome to the 10th(!) edition of *Capeletta*, and at the mid-way point of the 1994/95 LHMF Season, may I wish you all a happy and prosperous New Year.

The Christmas Concert was, I think, very successful - it was great to be able to sing to a packed church. The highlight of the evening for me was the marvellous playing of Lucy Wakeford - you could feel the rapt attention of the audience during her solos.

Both the Mozart and the Britten are strong favourites of mine; the former was one of the main works for the very first Festival in which Gill and I sang, over 20 years ago. I think I'm just beginning to get the hang of it!

As you will see from the summary of the LHMF AGM, and will doubtless read in Festival News, the Festival is still making a substantial loss on its concerts. The income from fund-raising efforts such as the Competitive Pledges is actually far greater than the net loss, so without the sterling efforts of individuals, the Festival would be in deep trouble. The root of the problem is ticket sales, or lack of them, and the Choirs' contribution in this area is dwindling, partly, I suspect, because choirs are getting smaller and there are fewer of them. But I think it would go some way to compensating for this shortfall if all choir members made an effort to attend the other two concerts - in addition to the enjoyable musical experience, one can pick up tips by listening to the other choirs, and occasionally learn how not to do it!

After 'time off' to learn the Christmas music, it's now back to the Mendelssohn and the other pieces for the Festival. If we all make a big effort, and attend as many practices as possible, I feel we can achieve an outright win in Division I - and a 'hat-trick' in the Men's Song?

Finally, my thanks to the contributor of the '10 Commandments' in this issue, but I'm still waiting for that flood of articles and letters which will save me from having to write most of *Capeletta* myself!

Ian Moir

## Dates Reminder

In case you have mislaid your Festival prospectus, here are the main dates for the rest of the 1994/95 Season:

### **January**

8th,15th,21st at 3.30pm                      `Messiah' Rehearsals

27th at 8pm                                      `Messiah' Rehearsal

### **February**

5th,12th at 3.30pm                          `Messiah' Rehearsals

13th at 8pm                                      Division I Combined Rehearsal

17th,24th at 8pm                              `Messiah' Rehearsals

25th at 2.30pm                                  `Messiah' Full Rehearsal

25th at 7pm                                      **`Messiah' performance**

### **March**

11th at 9am                                      Youth Choir Competitions

### **April**

11th at 8pm                                      Division I Combined Rehearsal

20th at 9am                                      **Division I Festival Day**

## Fairest Isle

I'm sure the `plugs' on television will by now have made everybody aware of the BBC's year-long commemoration of British Music, which is built around the tercentenary of the death of Henry Purcell. The LHMF of course owes its very existence to another great British composer of more recent times, Ralph Vaughan Williams, and the Beeb is broadcasting performances of a complete cycle of RVW symphonies in September and October. With this in mind, and the fact that we shall be performing a major RVW work at the 1996 Festival, I intend writing an article about the composer for the next edition of *Capeletta*.

## Name Badges

At the start of this Season, in response to a request from a choir member, I produced name badges for everybody. At last, I thought, I'll no longer have to frantically try to put names to faces. However, after an initial flourish, most Capel members have gradually lapsed again into anonymity, so could you all please make a New Year's Resolution to start wearing them again, for the sake of people like me with poor memories, and particularly for new members. I will try and produce badges for anyone who has joined the Choir this Season, and could anyone who has lost theirs please contact me, Ian Moir.

## Membership Records

For the benefit of new members, I should like to remind the Choir that a record of choir members is now being kept on computer. These consist of name and address, plus phone number if supplied. If you have any objection to your details being kept in this manner, or wish to see a print-out of your own record, please contact Barbara Philpott.

## LHMF Annual General Meeting 14th October 1994

For the record, and for the benefit of anyone who didn't attend, there follows a summary of the Meeting. You will be able to find more detail in *Festival News* which should be out soon.

**Hon. Secretary's Report.** The main item in Renee Stewart's report was her intention to hand over the Secretaryship to Diana Pledge. Diana becomes Secretary Designate for the current Season.

The Choral Workshop had been a success and made a profit of £678.

The 1995 Festival would be in the Dorking Halls as the refurbishment had been delayed.

Renee also mentioned that the 1995 Festival would be its 90th anniversary.

The **Box Office Manager, John Hicks**, reported a 74% sale of tickets for the St John Passion, which was down on 1992. The Festival concerts sold 50% for Div 2, 80% for Div 1, and 51% for Advanced. The receipts were £2500 down on 1993. Only 50% of the tickets were sold by choirs, down from 66% in 1993.

John said that in 1995, every singer must sell at least one ticket.

The **Treasurer, Graham Aslet**, reported a loss of £2474 for the year ending 30 June, (which was about £1000 less than 1993). There was some discussion about Festival publicity - Deirdre Hicks said that the choirs did not use their allocation of posters and handbills. Paul Vaughan (of BBC's Kaleidoscope), would be giving consultative advice on publicity.

Liz Weavin raised the possibility of Festival entry fees being covenanted.

The **Open Competitions** saw thirteen choirs competing, in four age groups. It was thought that about two more could be accommodated in 1995. There would be a set song for the under-12's.

**Elections** The four main Officers were re-elected *en bloc*. The Auditor was re-elected in his absence.

Christine Wallace was elected to the General Committee. Two new members, Diana Pledge and Valerie Beynon were elected to the Executive Committee.

The **Festival Conductor, Bill Llewellyn** reported a fine performance of the St John Passion and three great days of competition at the Festival. He congratulated all the conductors on the standard reached, especially in the smaller pieces. The commissioning of the Byron Adams work was a brave move, but not a draw at the Box Office. Ursula Vaughan Williams had enjoyed the Tudor Portraits, whilst 'Solomon' had gone into overtime.

He also reported that the Royal School of Church Music may soon be moving to Cleveland Lodge, near Boxhill Station, which would be a good 'cross-over' with the LHMF.

Bill said that he would be leaving the Festival in the good hands of Brian Kay after 1995.

## Music for the 1996 Leith Hill Festival

The full details of the music should be in the forthcoming *Festival News*, but the Full Chorus pieces are as follows:

Division I have the 'Harmoniemesse' by Joseph Haydn and the 'Serenade to Music' by Vaughan Williams.

Advanced Division have Handel's 'Israel in Egypt' as their main work, while Div II have Puccini's *Messa di Gloria* and Vaughan Williams' *Festival Te Deum*.

### Music Folders

All Choir members should, by now, have one of the black music folders. If you realise that you don't have one, please contact Ian Moir.

### TEN COMMANDMENTS FOR CHORAL SINGERS

1. THOU SHALT not arrange to do anything else on Monday evenings, to keep them wholly for the practice, and on arriving at the gates of iron thou shalt not tarry without the gates, or without the doors, excepting when asked thy height.
2. THOU SHALT give ear unto the voice of the Conductor, and hearken not to the babble of thy neighbour ( even if thy neighbour has a most interesting story).
3. THOU SHALT not raise thy voice above thy neighbour's, for fear of retribution.
4. THOU SHALT not worship thy score unduly, for thy eyes are the windows of thy soul and if they be glued to to thy score, how shall thy soul be lighted?
5. THOU SHALT not lean upon thy neighbour, but cultivate thine own understanding, for he that followeth his neighbour from one bar to another shall stumble and perish.
6. THOU SHALT not grouse, moan or gossip.
7. THOU SHALT not contemplate thy neighbour's hat, nor her coat, nor her furs, nor her ring, nor any new thing that is thy neighbour's, lest when thy turn cometh thou be taken unawares.
8. THOU SHALT not wear ought else but black bottoms and white tops (if thou art fashioned as Eve), or or a DJ and bow (if thou art as Adam).
9. THOU SHALT not break any covenant with thy Choir to follow after thy wife, nor thy best girl, nor thy second best girl, nor thy friend, nor thy enemy.
10. THOU SHALT always look cheerful, even when listening to the Conductor's favourite story for the fourth time this Season, so that thou shalt not wear the countenance of brave resignation.

**So there!**