



# CAPELETTA

No 32

August 2006

**Welcome to the 2006/7 Season of  
Capel Choral Society**

**The Choir meets on**

**Monday 11<sup>th</sup> September at 7.30pm**

**September 11<sup>th</sup>, 18<sup>th</sup> and 25<sup>th</sup> will be**

**AUDITIONS**

**- of applicants for the post of Choir Conductor**

**Please attend all of these if possible.**

**(If you have your own copy of 'Elijah' please bring it with you)**

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**The Choir AGM is on**

**Monday 16<sup>th</sup> October**

**(see panel on Page 3)**

# ***Capel Choral Society***

**Conductor:** TBA

**Accompanist:** Anthea Smallwood

## ***Your Committee***

<b>Chairman:</b>	Alan Smallwood	01306 711883
<b>Secretary:</b>	Barbara Laird	01306 628285
<b>Treasurer:</b>	Shirley Carpenter	01403 269741
<b>Soprano Representative:</b>	Yvonne Allmond	01403 269884
<b>Alto Representative:</b>	Ros Bowden	01293 871009
<b>Tenor Representative:</b>	Ian Moir	01306 889817
<b>Bass Representative:</b>	Andrew Forsyth	01306 712422
<b>Independent Member:</b>	Judy Craddock	01306 621370
<b>Independent Member:</b>	Veryan Pryke	01306 711511
<b>Editor and Press &amp; Publicity:</b>	Ian Moir	01306 889817
<b>Music Librarian:</b>	Gill Moir	01306 889817

The principal Committee members may also be contacted by email via the Choir's website (see note on the Calendar insert). The addresses are [member@capelchoralsociety.org.uk](mailto:member@capelchoralsociety.org.uk) – for 'member' substitute 'chairman', 'secretary', 'treasurer', 'librarian' or 'publicity' as appropriate.

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.

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## ***Editorial***

The start of another Season of singing is nearly upon us, and one which will bring a few changes to the Choir. As I hope you all know by now, Paul McLaughlin sadly resigned in July after only three years as our Conductor – I feel we were just beginning to get used to each other – so we will be selecting his successor during September.

The new Season will also, sadly, mark the end of an era, as both Eileen Myall and Rosemary Pelling will be leaving Capel Choral Society, after over 55 years with the Choir. Eileen and Norman Myall recently moved to Reigate where they will be near their son, while Rosemary feels that she 'no longer has the breath control for choral singing' (it's probably better than some of the rest of us!). Both will be greatly missed, and we admire with gratitude their long service and dedication to the Choir.

In view of both these ladies' long association with the Choir and the Festival, I talked with them recently about their memories and musical experiences in this time, and a summary of this is in this *Capelletta*.

It already seems a long time ago now, but the Summer concert on July 1<sup>st</sup> was something of a success and joining forces with Beare Green & Newdigate worked well. It's just a shame that Capel weren't able to raise more singers to balance the two choirs better, and the shortage of tenors became acute when tackling the two-choir *Coelos Ascendit* – exacerbated by the fact that Alan Smallwood and I sing with both choirs! We were grateful to Jill Sorrell for swelling the tenor ranks by 25%.....

*Ian Moir*

# **The 2006 Annual General Meeting**

**of Capel Choral Society**

**will be held on:**

**Monday 16<sup>th</sup> October**

**at 7.45pm**

**(before practice)**

***Please forward Nominations and Motions to the Secretary***

**Barbara Laird**

***by 9<sup>th</sup> October***

## ***Choir Secretary***

Due to pressure of work, Barbara Laird has declared her intention to stand down from the post of Choir Secretary at the AGM. We will therefore be seeking nominations prior to the AGM for her replacement.

If you would like to make a valuable contribution to the running of the Choir by taking on this important role, please do not hesitate to come forward.

## ***Music Reading Classes***

As part of a marvellous initiative to foster community spirit, a comprehensive programme of Village based Clubs and Classes has been compiled.

One of the classes is:

***Learn to Read Music and Sing***

**with Jill Sorrell**

**This 10 week course will run on Wednesdays, 1.30 to 3.30pm,  
in the Memorial Hall, course cost £40**

**To register, contact Sally Richardson on 01306 712415  
or email [RICHARDSONSALLYA@aol.com](mailto:RICHARDSONSALLYA@aol.com)**

## ***A Message from Paul McLaughlin***

(This letter, slightly edited, was received from Paul shortly after the Festival – those that were singing in the Summer have already seen it, and events have moved on since it was written, but I'm sure he would wish it to be seen by all the Choir. *Ed*)

Dear friends,

Greetings from somewhere between London and Edinburgh! I am returning from a wee bit of a holiday for the first time in a long time, getting to know my own country again! Five fabulous days in scorching temperatures (no really!) in the North West of Scotland really can't be beaten!

I'm sorry I didn't get a chance to speak to everyone after the festival this year but unfortunately I had to shoot straight off and go into work. I thought, results notwithstanding, that we performed very well on the day. I was particularly pleased with the men's and ladies' songs, both of which I think were performed exceptionally well. I appreciate the amount of work that each and every one of you put in this year and you should feel justly proud of your achievements. Winning and losing in such an environment is the opinion of one person; the adjudicator. Depending on what they had for breakfast, how their journey was, how they argued with their spouse/children/taxi driver before reaching the venue can affect their frame of mind and what they hear on the day. As long as we can come off stage and know that we did our best, no one can ask for any more!

Some of you have been asking about what I'm doing this summer. As I explained very briefly I am preparing a research paper into the provision of children's arts in Scotland. This will involve trying to work out how touring children's companies and individual artists can liaise better with the mainstream theatre and music venues to enable the cultural entitlement prescribed recently by the Scottish Executive and particularly the First Minister Jack McConnell. Sounds simple if you say it quickly! I'll be spending an average of three or four days a week in various parts of Scotland speaking to practitioners and seeing performances, asking children what they want and attending seminars. When back in London, my internet will be put through its paces to enhance the depth of my knowledge and understanding of this wide area of study and the attendant issues, culminating (I hope!) in a 15000 word paper sometime in August.

Further to my research, I will be doing a lot of thinking and speaking about my future, both immediate and long term. It is my ultimate intention to return to Scotland and give back what I can to the cultural sector that set me on this fantastic and interesting road. I will, however, only return for the right job and not just for the sake of it so, helpfully, no firm timescale can be applied to this plan. It's almost ten years since I left Scotland and I am hoping to rekindle a network of contacts there during my research period which will hopefully enable me to find my place in that community again.

I realise that my telling you of my intentions has been somewhat last minute for which I apologise. I hope that you all understand the reasons for my pulling out of the summer season with you and will give Anthea the support and hard work that she deserves in preparing for the concert. Just before I go, I would like to thank Anthea publicly for the hard work she has put in to make my life much easier and to help you all do the best you can. I can honestly say that I wouldn't have been able to manage without her! A good accompanist is the Holy Grail of any choral conductor as they can make us look ten times better than we really are!! Look after her for me please!

Good luck and fond regards to you all.

*Paul*

## Full Chorus Music 2007

### C P E Bach *Magnificat*



The setting of the *Magnificat* by J S Bach is well known and has been performed by this choir and by the Festival on a number of occasions. The setting by his second son Carl Philipp Emanuel, is rather less well known, and has been performed by the Festival on only one previous occasion.

C P E Bach was born in 1714 and received early training in music from his father. He then studied law at Leipzig and Frankfurt Universities before moving to Berlin where he entered the employment of the man later to become Frederick the Great of Prussia. Bach's main instrument was the harpsichord on which he accompanied his employer's flute playing. Most of his compositions are for the harpsichord but he also composed a number of choral works,

the first of which was the *Magnificat*, composed in 1749, some 26 years after the setting by his father.

The two settings illustrate the stylistic changes which took place in music during the first half of the eighteenth century. The version by J S Bach is a brilliant, celebratory work of detailed richness, while by the time his son wrote his setting, the trend was towards greater simplicity and directness, although his writing does show the influence of his father.

The choral sections of the work are *Magnificat*, *Et misericordia*, *Gloria*, and the closing fugal *Sicut erat in principio*; the latter has been compared with the *Kyrie* in Mozart's *Requiem*.

### Henry Purcell *Ode on St Cecilia's day 1692 'Hail bright Cecilia'*.



Henry Purcell, widely regarded as the greatest English composer, produced an incredible amount of music in his short life of 36 years.

He was the son of a Court musician, and sang as a chorister in the Chapel Royal where he studied with John Blow; it is said that Dr Blow stood aside in favour of Purcell when the latter was appointed organist at Westminster Abbey and returned to the post after Purcell's death.

Purcell obtained royal appointments at Westminster and worked for three different Kings over 25 years until his death.

In addition to his royal duties Purcell also devoted much of his talent to writing operas, or rather musical dramas, and incidental stage music; but he would also write chamber music in the form of harpsichord suites and trio sonatas, and became involved with the growing London public concert scene.

In 1683 a group of gentlemen amateurs, and professional musicians started a "Musical Society" in London to celebrate the "Festival of St. Cecilia, a great patroness of music which any music-lover so desirous may still celebrate yearly on November 22nd". They asked Henry Purcell, then only 24, to be the first to write an Ode for their festivals; Purcell was to compose two more such Odes for the Society, one of which, that of 1692, we are to sing this Season.

The *Ode* consists of an introductory *Symphony* followed by 12 vocal sections, of which four involve the Chorus while the remainder are given to various combinations of soprano, countertenor, tenor and bass soloists.

*Ian Moir*

## ***Memories***

Eileen Myall and Rosemary Pelling have been members of Capel Choral Society far longer than any of the rest of us. Sadly, they will both be leaving the Choir this Autumn, after over a century of choral singing between them. We went to talk to them about their memories of their musical careers, and of the Choir in particular.

Eileen (née Pearce) and Rosemary have been lifelong friends, having played together when growing up in the 1930's. Eileen was born and grew up in Ockley while Rosemary has lived in Capel all her life.

Eileen started playing the violin when she was about eight, and later was taught piano in Ockley by David Pavey's mother (before she was married). Rosemary started learning violin when she was 13 and was taught by a Mr Day who lived next door but one. Mr Day also taught Eileen's future husband Norman.

Eileen went to school in Horsham and took part in school shows when she was about 12, while Rosemary sang in a school choir in Capel – she remembers that each classroom had a singing group. The musical life of the school was enhanced during WWII when the Burdett-Coutts School was evacuated to Capel, with a good music teacher who played the piano.

Choral music in the Village was kept going during the War by a WI choir – the Choral Society was disbanded during hostilities and wasn't re-formed until 1948, when Eileen and Rosemary joined. There were about 40 singers in the Choir at the time although numbers fluctuated a lot (there were only about 27 one year), and some local singers joined Beare Green Choral Society. Mary Snell, who lived in Vicarage Lane, was Conductor at the time (she conducted the Choir until 1974) – she was a member of the BBC singers, and was also the Church organist.

The Choir apparently took much longer to learn music then, particularly the tenors to whom Miss Snell had to teach practically every note! (Apparently she also had terrible trouble with Mr Jones the accompanist!) Eileen thinks the standard of singing in the Festival has improved a lot over the years.

At about this time Eileen met her future husband Norman, at the home of Mr Day, the violin teacher – the Myalls were a Capel family. As a semi-professional violinist Norman has played in numerous concerts, some with Eileen as accompanist.

Eileen was elected onto the Committee in 1952, and when in 1955 Mrs Hodson, the then Choir Secretary and Treasurer, wished to retire, Rosemary was 'bullied into bullying Eileen into becoming Secretary', a post she was to hold for some 40 years, initially somewhat reluctantly! Rosemary was apparently 'bullied' into becoming Treasurer at the same time.

Eileen and Rosemary both remember their first Leith Hill Festival as 'thrilling'. Rosemary recalls that all singers then sat on the stage all the time, apart from when actually singing, and that Margery Cullen, the then Festival Secretary ruled the proceedings with a rod of iron. RVW, who was still conducting then, liked to see the ladies in colourful dresses – Rosemary didn't like the change to 'this black and white business' (I remember this being resisted for many years). The two ladies sang under RVW until his retirement in 1953 – they remember him not as being 'difficult' as is sometimes suggested, but certainly capable of losing his temper with the Chorus. He tended to wear rather moth-eaten woollies, several at once – on one occasion during a rehearsal he needed a pencil, and had to peel back five or six layers to find one! Rosemary used to see him walking around Dorking.

Rosemary later sang the Bach *Passions* under William Cole, RVW's successor, but Eileen by this time was too busy, as teacher and soloist, and her teacher didn't like her doing extra choral singing at the expense of her soloist activities.

Eileen teamed up with Peter and Lorna Carlton and Phil Toogood (the Choir Chairman at the time, and designer of the logo) as a Quartet and had much success in the Festival, although she remembers that they got beaten by a particular Blackheath quartet on several

occasions. The Choir was quite a family affair, with at one time 10 or 11 singers all related to one another.

When asked about their favourite music, both recalled hearing RVW's *Toward the unknown region* for the first time and being thrilled by the lovely harmonies. Eileen has lots of favourites but loves a lot of modern works, while regards Elgar's *Enigma Variations* as his greatest work. She doesn't like *Carmina Burana* or *The Rio Grande!* Rosemary, as a violinist, also has favourites amongst the chamber music repertoire.

**My thanks to Eileen and Rosemary for their time and for sharing their memories with us. Ian Moir**

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### ***LHMF Division I – As We Were.....***

**30 years ago (1976)** Division I was at its peak, with seven choirs: Beare Green & Newdigate, Bookham, Capel, Dorking Oriana, Ewell, Horsley, and Reigate. Dorking Oriana (with which we were singing) had dwindled in size and was to fold after the Festival.

Dr Cole was still Festival Conductor. The main work was Faure's *Requiem*, while the Part Song was *Old Joe has gone fishing* from Britten's *Peter Grimes*, which I remember as a fiendish piece to sing, but every choir seems to have worked hard at it as the highest marks in the Competitions were awarded for this Class. The overall winners were Horsley, winning all but the Part Song, and fielding five Quartets(!), winning this Class as well. Capel came fifth, with a dismal 79 in the Madrigal (along with Oriana).

The Festival programme contained publicity for a joint concert by Beare Green & Newdigate with the Mannerchor from Köln. The link between the two choirs continues – BGN are travelling to Germany this October for a joint concert.

**20 years ago (1986)** Div I consisted of five choirs, Blackheath, Bookham, Buckland, Capel and Oxshott. Sung under Conductor Bill Llewellyn the main work was Honegger's *King David*, which has never been terribly popular with the Festival. Brian Kay had an early involvement with the LHMF as Narrator in the Honegger.

In the Competitions, Capel, conducted by Michael Jarvis, won the Full Chorus and the Madrigal, but came third overall behind Buckland and Blackheath. Jeny Finegan's Quartet impressed the adjudicator with their performance of Tomkins' *Amyntas with his Phyllis fair* and was awarded 91 points to win the Class.

**10 years ago (1996)** This was Brian Kay's first year as LHMF Conductor – he joined us when the Festival was grappling with the problem of the overrunning modernisation of the Dorking Halls. This meant that the Festival had to relocate itself to Charterhouse, which the then Secretary Diana Pledge (of BGN) will tell you all about.....

The Division consisted of Bookham, Capel, Mickleham and Oxshott. The Full Chorus pieces were Haydn's *Harmoniemesse* and RVW's lovely *Serenade to Music*.

In the Competitions, Capel, under Alan Drake, tied for second place overall behind runaway winners Bookham, picking up four second place certificates.

### ***Capel Memorial Hall Autumn Fair***

This fund raising event in aid of the Village Hall is on Saturday 7<sup>th</sup> October between 10am and noon. Capel Choral Society has undertaken to be responsible for the **Cake Stall**, and Rosemary Goddard asks for volunteers to make cakes and to assist on the day.

If you are able to help, please contact Rosemary as soon as possible, on 01306 711259 or email [rosemarygoddard@beeb.net](mailto:rosemarygoddard@beeb.net).

### *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 or the Editor.

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The next edition of *Capeletta* will be issued early in the New Year.

Please submit copy by 20<sup>th</sup> December.

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