

The Score

Newsletter 36 - June 2011

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Dear Members

I have to start the latest edition of **The Score** with an apology. I have always said that I wanted more articles and illustrations in the newsletter. Although I have thanked those who wrote the articles, I omitted to mention those who added colour and vibrancy to the pieces with the photographs they provided. In most cases, photographs were donated by the people who wrote the articles or myself, and some pictures were found on the internet. However there are others that should have been thanked for their contribution to the previous edition:

Angela Ward Brown: middle photo on page 3 and most of the photographs for the Southampton Remembers article starting on page 15 (and in this issue – the interior of St Mary’s Church on page 15).

Tony Martin: photographs of David Palmer and Kathleen Goodger on page 11, Songs from the Shows concert starting on page 14, The Messiah concert on page 17.

Hazel Killham and Jim Nicol: American Supper article on page 13.

I am pleased that ideas, articles and photos keep coming and as a result we have another substantial issue. At the Singing Day in February, several participants approached me and asked if I could include the recipe for the soup that we enjoyed on the day in the next edition of **The Score**. The recipe is the final section of the newsletter and unlike the original recipe, feeds four, not eighty four.

In April this year, Maureen Lynn contacted Rosaleen Wilkinson through the website hoping to find out some news about her friend of 50 years, Lillian Wright. Rosaleen had the sad task of informing her that Lillian had passed away. Maureen has kindly shared some memories she had of her friend.

I was sad to hear of the loss of Peter Falk recently. I was a great fan of the character he created in Columbo. I was hoping to find a musical connection, but the short video I found, **Peter Falk – The Music Part** is best avoided by music lovers everywhere. However, Columbo has helped me solve a problem I had. In my mind, the General Articles section is intended as the informative and educational part of the Newsletter, with articles about music, composers, courses that members have attended (musical or otherwise). However, there are lots of snippets that do not really fit into that or any of the other categories given. I have decided that, in tribute to the dishevelled detective I loved to watch, the final section should be called **Just one more thing**.

I hope you enjoy reading the latest edition of **The Score**.

Chrys

General Articles	.....	Page 2
Membership News	.....	Page 9
Diary of a Choral Society	.....	Page 14
Cogitarium	.....	Page 17
Just one more thing	.....	Page 19

GENERAL ARTICLES

Jeremy Jackman's Choral Weekend - Farncombe Estate



Jeremy Jackman

On 11 February 2011, Jane Davies and I set out together for a weekend at the Farncombe Estate Conference and Business Centre, which, at weekends, is home to cultural studies. Jane had booked for Recorder Ensemble playing, and I for choral singing technique. Jeremy Jackman was the choral tutor and the title of his course – Voice of America.

During twelve hours of singing we explored works of Aaron Copeland, Eric Whittaker, Morten Lauridsen and Randall Thompson.

Apart from being enjoyable, instructive and quite tiring, the following tips were 'dispensed' and reinforced throughout the duration:

1. Breathe on a smile; this eliminates asthmatical noises extra to requirement.
2. Engage brain, especially at initial entry and put up one's 'aerial'. This ensures a clean and in tune beginning.
3. Never go brain dead approaching phrase endings and cadences. Remain alert, engaged and **in role**.
4. Hold the music so that only small eye movement is required to read, **and watch**.
5. Make downward semitones very small, especially early in a performance or rehearsal.
6. Use maximum diaphragm support especially when singing in an unfavourable voice register or when humming high notes.
7. Keep major 3rds sharp.
8. When parts are doubled, ensure that they are in tune with each other otherwise the other parts have no chance of tuning accurately.

Although this was ground I had covered many times in my choral experience, it was good to have the discipline reinforced in the company of participants at different stages of their singing experience. It was interesting also to observe the evolving changes in sound production as the group began to relate to each other. As we became more personally involved with the music, so the interpretation took on a new life.

In the words of Jeremy Jackman "The sound at the first session had developed into something quite different by the last session".

Enid White

**Find it on the Web...**

If you would like to hear Randall Thompson's **Hallelujah**, go to You Tube using the following link:

<http://www.youtube.com/watch?v=LTdrAt3vReA&feature=related>

**Find it on the Web...**

For more information about the weekend courses and events at the Farncombe Estate, musical or otherwise, please visit their website:

<http://www.farncombeestate.co.uk/index.asp>



Andrew Collis's Recorder Ensemble - Farncombe Estate

While Enid was participating in Jeremy Jackman's Choral weekend at Farncombe, I was there enjoying Andrew Collis's Recorder Ensemble course, an annual event for me since 2004. I also attend Andrew's courses at Kingcombe in Dorset in the autumn. The course was formerly tutored by Paul Clark and used to be described as being of 'Intermediate' standard. Some years ago I told Andrew he had dragged me well out of my comfort zone, to which he replied "Good, that's what it's all about" - no sympathy there, then!

Andrew is an excellent tutor and as many of us are 'regulars' he has got to know us and our strengths and weaknesses. We play a variety of music, but the weekends are generally themed: early music, French or Italian music etc, but often include a fun piece – perhaps jazzy or ragtime – as light relief.

At the end of the Saturday evening session, Andrew usually gives a short recital for 20 minutes or so and this is a great treat for all of us.

Two of the works we studied over this weekend were La Spagna by Josquin and the first movement of Bach's Brandenburg Concerto No 1. La Spagna has a central dance tune in straightforward $\frac{3}{4}$ time (played in this arrangement on tenor recorders) while the two parts above and the two parts below are full of rhythmic complexity. 200% concentration necessary at all times!! The 7 part arrangement of the Bach was also a challenge – if we were being paid by the semi-quaver, we would now be very well off indeed! Allowing for the fact that a certain amount of improvisation was going on at times, by Sunday lunchtime we had, more or less, conquered this wonderful music, together with the other half dozen pieces we had played, and we came away with a great sense of satisfaction.



Andrew Collis

Jane Davies



Find it on the Web...

Listen to **La Spagna** by Josquin des Prez (or Desprez) played on period instruments, by using the link to You Tube below:
<http://www.youtube.com/watch?v=bRGViQ4OWHE>

Basic Facts about Recorders

Recorders date back to the fourteenth century and earlier.

Recorders are classified as woodwind instruments, but can be made of wood, ivory or plastic. They consist of pieces that fit snugly together and have seven holes that are covered or uncovered to produce different notes.

There are two types of fingering systems; the Baroque/English and the German, but the former is more popular.

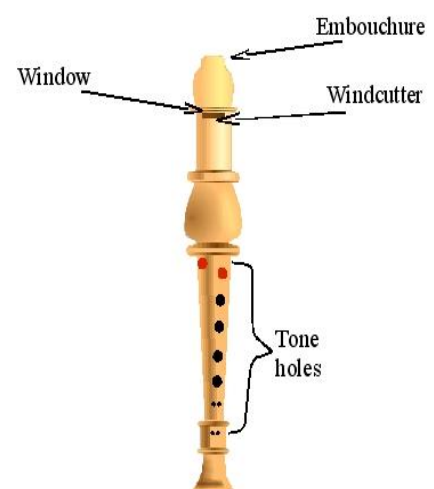
Recorders of the same type may vary in timbre, as they can be affected by the material, the construction, the temperature and the player.

Recorders come in a variety of sizes, each having its own register. The six most common types are Sopranino, Soprano/Descant, Alto/Treble, Tenor, Bass, Contra-Bass.

The Glarkein is one of the smallest at 17cm, and the largest type is the Sub Contrabass which can be up to 2.75m!

The years 1725-1760 are considered **The Golden Age of the Recorder**. C.P.E.Bach, George Friedrich Handel and Georg Philipp Telemann all composed pieces specifically for the recorder.

Henry VIII had 70 recorders in his collection of musical instruments.



The Mannheim Steam Roller

Some of you may recall that back in 2009, Peter used the expression of 'The Mannheim Steam Roller' to explain a crescendo effect that he was looking for in our performance. This got me thinking that it would form the basis of a good idea for one of my presentations to the Southampton Recorded Music Society (SRMS) and so, on 21 January, it was delivered.

The SRMS was founded in 1950 to foster an interest in classical music in Southampton and allow regular talks and presentations, with their illustrations played on state of the art equipment. The task of making about two dozen presentations in each season is split between the members and professional presenters, members always aspiring to emulate the quality and standard of the professionals. SRMS has several members in common with the Choral Society and Derek Goodger has been a regular presenter for many years.



Find it on the Web...

For more information about the Southampton Recorded Music Society, please visit their website:
<http://www.srms.hampshire.org.uk/>



The aim is always to entertain with the familiar and to educate with the less familiar. It was with this in mind that I tackled the subject of 'The Symphony', which was a tall order for a total running time of 2 hour, 15 minutes and of necessity had to be a lightning tour. This is how I went about it, so read, enjoy and try something new yourself.

The symphony first emerged in the late 16th Century as an ill-defined piece of instrumental music. This was at a time when the voice ruled in all major musical productions, but things changed as instruments, particularly in the wind section, became more reliable and louder. Giovanni Gabrieli was one of the first composers to use the term in 1597 and we remember him for his resounding brass. At this time the word 'symphony' also included the term 'concerto'.

By 1620, the symphony had developed as an instrumental piece either at the beginning, or as a linking passage in the middle of a vocal piece, such as an ode, motet, or cantata. The former use also became known as an 'overture' and the latter as a 'ritornello'. The Italian overture, or 'sinfonia avanti l'opera' gradually evolved over the next 100 years into a three movement work and the fast-slow-fast model was widely adopted outside Italy. Lully applied his own variations to the technique at the French Court and hence, it spread, via the young Pelham Humfrey to London and the court of Charles II. There is a well-known example by **Henry Purcell** in his 'symphony' at the beginning of his ode, **Hail! Bright Cecilia**. This symphony had to be repeated at its first performance in 1692 before the rest of the work could continue.

I opened the evening with a very familiar example from London of 1742, the '**Pastoral Symphony**' from **Handel's Messiah**. It is a short ritornello and shows clearly Handel's formative years in Rome, where in 1707 he is supposed to have grabbed the violin from the great Corelli to show him how he wanted his work played. The recording used was unusual in that it contains clarinets, an arrangement made by Mozart in 1789 and it conveniently took us back to Italy.



Jean-Baptiste de Lully



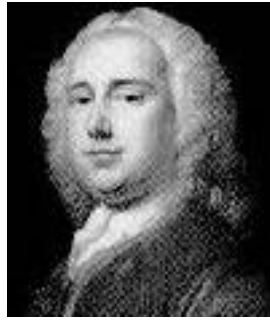
Henry Purcell



George Frideric Handel



Arcangelo Corelli



William Boyce



Johann Stamitz

Clarinets first entered the symphonic array in 1716, when Vivaldi used two in his oratorio *Juditha Triumphans*, RV644, but it was much later in the 18th Century before they became common place in the orchestra. My next example was from **Corelli's Op 6**, probably written in the early 1690s, (but not published until 1714) when the concerto grosso form of placing instruments in antiphonal groups to produce musical colour, was still very much a sub division of 'the symphony'. The first three movements of Op 6, No 8 form a perfect example of the three movement Italian style. (The ending is traditionally only played at Christmas.) I asked my audience to consider how Handel may have fared as a symphonist and suggested that perhaps the answer lies in his own Op 6, his tribute or even apology to Corelli.

I then returned to London for the next example from **William Boyce** and his set of eight symphonies, or overtures, as they were originally known. Boyce was a generation on from Handel becoming Master of the King's Musick on the death of Maurice Green, Handel's arch rival. His set was published by John Walsh, Handel's publisher, in 1760, but **Symphony, No 5** probably goes back to 1739, where it was first used, like Purcell, as the overture for a St Cecilia's Day Ode. It is a perfect example of the Italian style, but with an expanded 'French' opening.

However, things were moving on in Europe and Bach's sons were spreading their wings – CPE Bach in Berlin and JC Bach in London, arriving there in 1762 and where he was to be a great influence on the 9-year-old Mozart. The style was still predominantly Italian, but scoring was becoming heavier and thematic development was becoming greater. Enter **Johann Stamitz** and the court of Elector Carl Theodor, who led the European Enlightenment from Mannheim for 75 years.



Mannheim must have been a very grand place as shown in a contemporary engraving of the Palace with vast numbers of rooms and extensive gardens and fortifications. Stamitz went to the court in 1741 as a virtuoso violinist, but soon set about creating the Mannheim Symphony, which now had four movements. 58 of Stamitz's symphonies survive, but he probably wrote many more. He also composed the first modern clarinet concerto. He used many tricks of orchestral skill, such as sudden changes in dynamic expression and the more extensive use of wind instruments, including the new clarinets. Above all were the famous final crescendos, later known as the Mannheim Steam Roller, that got the Elector and his guests jumping to their feet in appreciation. Charles Burney famously referred to the Mannheim orchestra as 'an army of generals', so polished was their performance technique. As an example, I played his **Symphony, Op 3, No 2**, probably composed in the early 1750s.



Did you know...?

A **Mannheim Steamroller** consists of an extended crescendo passage typically having a rising melodic line over a short repeated melody line in the bass.

A **Mannheim Crescendo** refers to great crescendos and diminuendos that range from pianissimo to fortissimo.

A **Mannheim Rocket** is a rapid upwards arpeggio over a large range combined with a crescendo.

I then returned momentarily to London and **Thomas Arne**. He succeeded Handel as the capital's most popular composer as Handel's health started to decline. He is mainly remembered for his dramatic works and popular tunes (National Anthem and Rule Britannia). His symphonies had been ignored until recently, but Arne had clearly learned from Stamitz, whose works had been published in London in 1763 and from JC Bach. He has the distinction of composing the very first symphony in a minor key (and presumably the convention of finishing in the relative major key) and it is regarded by many as a true innovation. I played the final movement of Arne's **Symphony, No 4 in C minor**, published in 1767.

No discourse on the subject of the 18th Century development of the symphony would be complete without mention of **Haydn** and Mozart, who were indeed able to influence each other in their later works. I guided my audience towards Haydn's early symphonic writing, with his **Symphony, No 6**, written shortly after he arrived at the court of Prince Paul Anton Esterhazy at Eisenstadt in 1761. It was the first of a set of three, known as **Le matin**, Le midi and Le soir. This symphony shows clearly the transition from concerto grosso to Mannheim style symphony, with slow opening bars (associated with the French overture) before moving to an allegro tempo, a slow second movement, a minuet and trio as the third movement and the fast finale. Nikolaus succeeded his brother Paul in 1762 and Haydn remained in his service at Eisenstadt or Esterhaza until Nikolaus died in 1790, a total of nearly 30 years. Haydn was at long last freed from the status of servant and could appreciate and exploit his fame. He made his home in Vienna, but his two visits to London are well known. 'I am Salomon and I have come to fetch you', were the blunt words used by the London based German impresario, but Haydn acquiesced and never regretted it. He was treated as pop stars are today and his 12 London Symphonies have remained in the repertoire of all major orchestras ever since. Grove now lists 108 symphonies, most of which have regular performances.

Haydn was not slow to recognise the genius of the young **Mozart**. His now famous pronouncement to father Leopold on 12 Feb 1785, 'Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name', shows as much Haydn's sunny character, as it does an honest compliment. Mozart's first symphony was written in London in 1765, with JC Bach looking over his shoulder, but Prague later featured highly in his affections, once he had escaped the clutches of Archbishop Colloredo, and many of his instant triumphs took place in that city. Hence, I played the finale from **Symphony No 38, the 'Prague'**, recorded by someone whose love for that city was legendary – Sir Charles Mackerras. Mozart said that the people of Prague expected only three movements, so the minuet is omitted, but it still has a Mannheim style ending. The conductor and musicologist Christopher Hogwood has identified and recorded 64 symphonies or symphonic movements, including the missing minuet from No 38.

Just about every composer to follow on from Mozart has acknowledged an enormous debt to him. Beethoven was to study with Mozart, but by the time he arrived in Vienna, Mozart was dead. The great symphonies of the 19th Century would not have been possible without the work of Haydn and Mozart and their predecessors, but the symphony was changing in scale, scope and concept.



Thomas Augustine Arne



Haydn



Wolfgang Amadeus Mozart

“”

Memorable quotes

You can chase a Beethoven Symphony all your life and not catch up.

Andre Previn, Conductor

Between 1750 and 1800 it is estimated that about 7,000 symphonies were written. In the middle 50 years of the 19th Century it is reckoned that the total was just a few dozen, some of which vary rarely get an outing like those of the Londoner, Alice Mary Smith and the American, Amy Beach. The programme symphony emerged (Beethoven's 6th, Berlioz, *Symphonie fantastique*, Tchaikovsky's *Manfred*); the large scale works from the enigmatic Bruckner striding the classical and romantic genre; and the culmination of the romantic expressiveness with Mahler's massive symphonies, taking Beethoven's concept of a choral symphony to new exultant heights. I told my audience that this 19th Century expansiveness deserves at least one talk to itself, so left the century with just two, maybe unusual, examples.

The symphonic form has always been a variable feast. Two main stream 19th Century symphonists experimented with symphonic technique using one of its constituents, the symphonic suite or serenade. **Brahms** was really up against public opinion, which had declared that he was the natural successor to Beethoven. He was expected to write what was termed 'Beethoven's 10th' and it scared him witless. The half-hearted reception of the 1st piano concerto in 1861 did not help. Hence, for about 20 years, he completed very little music for full orchestra, except for his two serenades. **The 2nd Orchestra Serenade** is no student work and shows him trying new symphonic forms. The first version was completed in 1859, but a revised version was published in 1875, (two years before the 1st Symphony proper, which had been 22 years in gestation). This Serenade's final version removes the violins from the string section, which gives it a certain astringent nature with the greater prominence of the wind instruments. I played the last of this five-movement work, which otherwise includes a scherzo, a slow movement and a minuet and trio, as well as the Mannheim style finale. Should we think of it as Brahms' Symphony No 0?

Tchaikovsky was going through one of his periods of considerable self-doubt after the composition of his 4th Symphony in 1878, so he turned to the form of the orchestral suite, writing four within ten years. He finished his 3rd Suite in 1884 and his doubts proved groundless, as it was an instant success when first performed in St Petersburg a year later. His **Fourth Suite**, named **Mozartiana**, was completed three years later (after the introspective *Manfred* Symphony), as a tribute to Mozart and celebration of the centenary of the first performance of *Don Giovanni*. The work is often underrated. David Brown, the Tchaikovsky expert and, until recently, SRMS President for many years, dismisses it as 'an arrangement', but it is much more than that. It shows Tchaikovsky stepping outside the moodiness, often connected with his *Northern Land*, and into the shining shoes of Mozart, in four different portraits of his character. The humorous and cheeky side of Mozart is shown particularly in the final movement as a set of variations on a theme that Mozart actually borrowed from Gluck. I postulated that Mozart would have seen the humour in the violin solos and loved to have been the leader of Tchaikovsky's orchestra in this work.

In 1888, Tchaikovsky returned to composition of a new symphony (No 5), doubts seemingly gone for a while. There are those who say that Tchaikovsky was not a true symphonist, but he was the first great composer to turn the symphony into an intense personal expression of feeling. There can be no doubting the raw emotion that his symphonies convey, a trait not ignored by future Russian symphonists, who all expressed a great debt to Tchaikovsky. So, I paused a while in Russia to take the audience into the 20th Century, with possibly the shortest and most emotionally intense example ever produced. It is the second movement of **Shostakovich's 10th Symphony**, in which he portrays Stalin in just four minutes, with a ferocity that we may all understand.



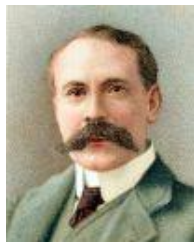
Johannes Brahms



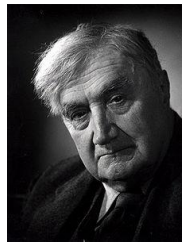
Pyotr Ilyich Tchaikovsky



Dmitri Shostakovich



Edward Elgar



Ralph Vaughan Williams



Symphony Orchestra

'I hold that the Symphony without a programme is the highest development of art'. So wrote **Edward Elgar** in 1905, three years before his **1st Symphony** finally appeared. The hopes for a new British symphonist had grown since the success of King Olaf in 1896 and the instant hit of his Enigma Variations in 1899. Gerontius had gained in recognition as a masterpiece following good performances by Henry Coward and the Sheffield Choir and many could see that Elgar had the capability. When it came, it was an instant success setting an unbroken recorded with nearly 100 performances in the first year, including many around the world. It spoke to ordinary people with confidence and in emotional language that they understood. The structure was unusual, making use of the variation form. (Did he pick that up from Tchaikovsky?). The orchestral density was more difficult to understand, but Elgar's strength was being self-taught – he did not know or care about breaking perceived rules. The symphony starts with an extended very slow opening, never used to this extent in classical symphonies, and standard sonata form is abandoned. It continues in four movements, but some have commented that it is more like a continuous symphonic poem, never quite sure what key it is in.

And what of Elgar's connection with Mozart's Prague Symphony? Ten years ago, I told my SRMS audience where I believe Elgar's Enigma theme comes from. Jerrold Northrop Moore sees a strong connection with Mozart's symphony¹, but I am reasonably certain that Elgar wrote his little tune as a child, long before he knew 'The Prague'. He must have been really tickled when he realised that they had both used the same original source.

A year later, **Vaughan Williams**, 15 years Elgar's junior produced the first of his nine symphonies - the cantata like Sea Symphony. It included a tribute to the older composer in the final movement. Even VW did not think that he would eventually make the ninth (which turned out to be the old man having a bit of fun), so **Symphony, No 8** is worth looking at with an ear of finality. VW's symphonies are full of emotional extremes. He acquired the title of 'Christian agnostic'. It is very clear that he believed in something, but it is perhaps best left to the visionary spiritual force of his music. On first hearing, the audience must have thought that the Cavatina 3rd movement was VW's swansong, with its poignant solos for firstly violin and then cello. One could even have seen a spiritual evocation of the Trinity in a three-movement symphony, but then a final movement bursts forth. A canonic paraphrase of the hymn tune, *Let all the World in Every Corner Sing* is combined with an orchestra expression of the 150th Psalm, beginning with 'Praise Him on the Well Tuned Cymbals'. VW had three special tuned gongs made for the first performance – all the other instruments from the Psalm are there too. One could imagine VW on his bike at Leith Hill, smiling and saying, "Well, not dead yet!"

What is the future of the symphony? Vivaldi defined the concerto 300 years ago that is little changed today. Composers are still using it, audiences still appreciate it; but with many extreme examples in the 20th Century, the symphony is now returning to its less well-defined 16th Century roots. There can be no doubt that the development of the symphony allowing composers to speak on a large scale in public changed the course of Western music and it may well do again in the future.



David Pearce

© David Pearce, January 2011

The examples played during the evening's talk are shown in bold.

References and further Reading: There is an extended essay on 'The Symphony' by Denis Arnold in *The New Oxford Companion to Music*, Vol. 2, Oxford University Press, 1984.

The *New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, lists all composers with catalogues of their music in 20 volumes, Macmillan, London, 1995. (Warning – even the paperback edition occupies three feet of bookshelf.)

MEMBERSHIP NEWS

Memories of Lillian Wright



Lillian with husband Geoffrey



A hat made by Lillian



Lillian with Maureen

Lillian Wright married in the year 1967 the same year as my husband and I. We met at a firm of engineers in Esher, Surrey, and talked about washing machines and how we had heard of the wonderful things they did. 'Apparently,' said Lillian, 'one doesn't even have a wash day!' Simple pleasures indeed.

Lillian was a marvellous needlewoman, and made her own dresses and hats. Once when there was a fire in the Millbrook towers, and a fireman came up the ladder to get her down, when half way down, Lillian said she had to go back as she never went out without her hat on! Imagine - this was Lillian.

Geoffrey and Lillian were a devoted couple; Geoffrey a keen photographer and also with an ear to music. Lillian was a prayerful woman; always ready to lend an ear for support. Come the autumn time, Lillian would seek out tiny nutshells to send up to us for the children, and Geoffrey was tagged the Leggo King, as he used to send this at the same time. Lillian enjoyed many years in the Choral Society, and in the Christmas tapes sang a tune from My Fair Lady: Wouldn't it be lovely.

So, dear friend - adios for now, but we shall meet again in the heavenly Kingdom, and there we shall laugh as we always used to.

Maureen Lynn

In Memoriam



Doreen Price

A former Librarian of the Southampton Choral Society, Doreen died on 27 April 2011, just a month after her 70th birthday, after suffering for some years with Alzheimer's.

She was one of the first friends I made when I joined the choir. When she became Librarian in 1970, I became her assistant. At that time we were sharing a house – and what happy times they were. The two of us would go around the house singing snatches of Judas Maccabaeus or other works we were rehearsing.

She then married Gordon Price, the manager of Tomlinson's Florists in Shirley Road. Gordon generously donated the flowers for our concerts for many years.

Doreen always loved music and flowers, and in music and flowers I shall always remember a very dear friend.

Jane Davies

Members' Profiles



Man...

Name: Stephen Fenwick
Voice: 2nd Bass (occasionally Tenor)
Joined: 1999

Give your family history:

I am the younger of two brothers, and my brother is Dean of Monmouth and a very capable organist. I come from Cardiff - where apparently my father used to sing in Choral Evensongs as well. I have two children from my first marriage and I am now married to Di, whom I met in 2001 and we were married in Romsey Abbey in 2006.



...and boy

Describe a memorable event:

Singing in front of the Queen in August 1960 as a choirboy at Llandaff Cathedral, then again in June 2007 as choirman at Romsey Abbey. Surprisingly she didn't remember me!

**What other choirs have you sung with:**

Llandaff Cathedral parish/voluntary choir, Hythe St Johns choir, Lymington Choral Society, Salisbury Musical Society while I was away from Southampton, Waterside Musical Society, Hillside Singers, RSCM, Woodside Singers and Romsey Abbey Choir.

Describe a memorable holiday:

Visiting the North of England on a singing holiday and singing Choral Evensongs at Newcastle Cathedral, Hexham Abbey, and Carlisle Cathedral, all in one week.

What is your profession?

I am a Chartered Mechanical Engineer, and most of my time has been spent using South Wales power station experience on the smaller power stations within Esso Fawley site.

Do you play any instruments?

Not since playing rhythm guitar in a pop group in the early 1970s.

How did you hear about the choir?

Via a "flier" pasted to the inside of Peter Ford's car while doing Rutter Requiem with him.

Do you have a favourite composer?

50/50 between Herbert Howells and Sir Charles Villiers Stanford

What irritates you?

Managers and solicitors.

Do you have a treasured object?

An original 1736 book on the History of Newcastle upon Tyne by Henry Bourne.

Do you have any unfulfilled ambitions?

To sing Choral Evensong at major English places of worship like St Pauls Cathedral, Canterbury Cathedral, & Kings College Cambridge.



Name: Julie Catling
Voice: Second Alto
Joined: 2009



I was born in Southampton and spent a large part of my early childhood living in Kuwait, India and Trinidad.

We returned to the UK for my last year at Junior School, where I had an inspirational teacher by the name of Mr Pagett. My memories of his classes were all about music. I remember his music choices for assembly in the mornings; he gave me a love of hymn singing that stays with me even now. I remember his instructions on pronunciation of the words in the hymns and when to breathe, and I can never sing Jerusalem without closing my eyes and being back in Wildground Junior School hall on a Thursday morning when we had an extra long assembly to practice singing the hymns for the next week.

Mr Pagett also taught me to play the recorder, and he led the school choir as well – he cannot possibly have had any spare time. The recorder playing continued throughout secondary school, as did the choir singing, but none of this was as memorable as my junior school experience.

After sixth form I went to work as a matron at a prep school in East Grinstead. Many a night I spent

listening to Radio 1 very late at night whilst starching and ironing the choir robes for the boys in the two school choirs. I would very proudly sit at the back of the school chapel listening to them sing and thinking how beautiful they looked in the robes. Their parents very rarely saw them like this, so I did the gazing proudly bit for them.

Christmas in the chapel was a wonderful experience, candlelit and very atmospheric, followed by singing Christmas carols in the school's panelled hallway; everyone in their pyjamas and dressing gowns, sitting up the magnificent stairway, cocoa in hand with the headmaster and youngest boy singing a duet to 'Good King Wenceslas'.

The next few years were spent working for nursing qualifications in what was then called mental handicap, and followed by psychiatry. I married Nige in 1983 and shortly after we went to live in Tanzania - a wonderful experience.

Being an ex-pat wife, it wasn't quite 'the done thing' to work, but boredom drove me to try to fill my days. I spent my afternoons working for the gloriously titled Music Conservatoire of Dar es Salaam. It was run by a fabulous elderly lady who had followed her husband out to Dar after the war, taking seven children with her. She had run the Conservatoire for donkeys years and it was the one thing keeping her alive. Her children had all long gone, her husband had died, and the meagre income she got from her work (supplemented by piano lessons on the oldest and worst piano I have ever seen) was just about keeping her alive. She was terribly proud of her collection of violins and woodwind

instruments that she had collected over the years from ex-pats leaving Dar, but sadly most of them were disintegrating due to termites eating away at them!

I ran a recorder school from my home in the afternoons, and twice a week I worked for the wife of the American Ambassador who ran her own nursery school. I did the music sessions for the

children, not knowing that this experience would prove invaluable in years to come.

The Ambassador and his wife lived in a beautiful residence in Dar overlooking the Indian Ocean. As I taught their son recorder, they allowed me to hold a twice yearly recorder concert in their residence. It was a very grand affair, their staff served drinks and canapes to the parents whilst their little ones played (notably 'Jelly on a plate' and 'Twinkle twinkle little star'). Quite surreal really!

Whilst in Dar I also got involved with the Dar es Salaam Choir. It was made up of mostly ex-pats from all over the world, most of whom took it all very seriously. We sang for Princess Ann when she came to visit the High Commission, and as many of us were also working as researchers for Jane Goodall (she of the Gombe chimps) we also did regular fund raisers for her cause. I remember singing Messiah one night in December when the heat and humidity



was so high that the piano had to be retuned during the concert!

We decided one spring to do an evening of Gilbert and Sullivan. The main reason for doing so was that the choir owned a large amount of music scores, and they were all gradually being eaten away by the dreaded termites (again!), and the G&S scores weren't thought to last much longer! However we were a bit thin on the ground as all of the german members of the choir (and there were a lot!) protested and refused to lower their standards to sing such 'rubbish'! Anyway, we Brits rallied round (as one does in the colonies) and had a jolly fun concert in the balmy ground of the High Commissioners residence. Good memories.

Life back in Blighty was a bit different. Three children left little time to listen to, let alone participate in music. I now have my own

pre-school, honing the skills learnt at that lovely nursery in Dar es Salaam.

Music is a large part of our pre-school life; we love having musicians coming in to play to the children, and if ever, even one child in the future remembers being even slightly inspired to enjoy music because of what we have offered them, we will have done our job.

I joined this choir 2 years ago with what I thought was a reasonable understanding of music. Oh how wrong was I. It has been a steep learning curve, challenging, sometimes enjoyable, sometimes less so. But I know much more now than I did when I joined, I have discovered a love of singing in Latin, and the challenge of learning a new piece, hating it, then gradually falling in love (almost!) every time has been a great new experience.



Name: Enid White
Voice: First Soprano
Joined: 1960

My first experience of choral singing was at the age of three when my mother took me to rehearsals of the Norbiton singers. It was not long before I could have performed in concerts, having learned their entire repertoire and was quite resentful of having to sit in the audience! I did sing with them eventually and shared the excitement of broadcasting from the West of England Studio in Bristol.

My mother produced operettas with her sister as Musical Director and this offered opportunities performing as a singer and/or dancer. Membership of the Southampton Musical Society extended these activities, first on the Guildhall Stage before a move to Southampton Gaumont (now the Mayflower).

My mother's sister taught piano, organ and singing (our own accompanist for SCS, Alban, was one of her organ pupils). I did not escape her attention; consequently, when attending King Alfred's College, music was my main subject. One of the visiting tutors was Alwyn Surplice – Winchester Cathedral's organist and master of choristers. He co-opted sixteen of us girls to sing twice a month,



On the roof of the Gaumont

deputising for the boy choristers. This discipline is still one of my most treasured experiences.

Church choirs have always been an important feature of my singing experience. Methodists enjoy their singing and my family was in the 'thick' of it. Southampton Choral Society began as an amalgamation of Methodist Choirs to sing – and on two occasions – dramatise large scale works which would have overstretched the forces of one church choir. SJR (our former rehearsal venue) is where I now worship and sing as a choir member under the direction of David Woodman, our assistant Musical Director of SCS.



Little Red Riding Hood – I am on the far right

My appearances in the hospital pantos and excerpts from a newspaper account of Bo Peep



Mavis Daniels and I as principal boy and girl respectively

Hospital's panto is a winner

The Southampton Hospitals Theatre Club (originally the Royal South Hants Hospital Dramatic Society) has been producing an annual pantomime for 21 years. They have excelled themselves this year with 'Bo Peep', a bright musical show full of laughter and spectacle... Nationally, sheep get lost, and the audience find themselves among gypsies, toreadors and even Tyrolean dancers....

Enid White sings and acts charmingly in the title role of Bo Peep...



Me as Little Bo Peep with my lambs

During my time as Headteacher in Bournemouth, I sang with the Bournemouth Symphony Chorus and for nine years enjoyed performing in a variety of venues including broadcasting from the Festival Hall in London.



Gabrielli Korus and Laudamus

I sing currently with Laudamus, a Fordingbridge based chamber choir which was formed to sing in Cathedrals at holiday time when the professional choristers are not in residence. This choir has also toured in Holland, Italy, Hungary and France.

I play in two recorder consorts – Jane Davies and Mary King are playing colleagues in one of these; Sharpznflatz. We were guest artists at the April concert of Sounds Easy at Hythe (some of our Choral Society ladies sing in this choir).

In 1960 I joined the Southampton Choral Union (the first name for this choir). I was the youngest member and enjoyed the nurture of the established experienced singers. I owe much to these kindly members. I have sung to the 'reign' of a wide number of conductors and learned so many valuable lessons from each one. It has been a wonderful journey which hasn't finished yet – I started as the youngest and am not yet the oldest.

My mother was given life membership of the Southampton Choral Society towards the end of her singing career, so I have accepted my own life membership as a great honour – is this a first in our choir's history? I am told that 50 years is a first, so perhaps I am celebrating a double first!



Memorable quotes

Music is the art of thinking with sounds. **Anon**

DIARY OF A CHORAL SOCIETY AGED 70

19 February 2011 - Singing Day, St James Road Methodist Hall



SOUTHAMPTON
Choral
SOCIETY

Singing Day

Come and enjoy a day singing with us!

We shall study Choral Classics including
Ave Verum - Mozart
Cantique de Jean Racine - Fauré

Led by Peter Gambie

**Saturday 19th February 2011
at 10.30am**

St James Road Methodist Hall,
St James Road,
Southampton, SO15 5HE

TICKETS
£5.00
from 023 8033 3467,
023 8063 0008
or any choir member
www.southamptonchoralsociety.org.uk



On the 19 February 2011 a successful Singing Day event was held in the St James Road Methodist Hall, Southampton, at which some 80 members and their guests attended. The morning Programme included the celebrated **Miserere** by Gregorio Allegri (1582-1652), long kept as an exclusive possession of the Sistine Chapel in Rome until secretly written down by Mozart, followed by the **Cantique de Jean Racine** written by Gabriel Fauré (1845-1924) when he was just 19. The afternoon session began with Sergei Rachmaninov's (1873-1943) **Bogoroditste Dyevo – Ave Maria** and concluded with W.A Mozart (1756-91) and his **Ave Verum Corpus**. All these pieces came from the 'European Sacred Music' edited by John Rutter.

The day's proceedings were led by our Music Director Peter Gambie and accompanied on the piano by the unflappable Alban Rees-Jones. We were promised "a day of fun and some instruction" and so it turned out to be.

The day began with some instruction in vigorous vocal and physical exercises, to prepare for a concert repertoire- quite reminiscent of the methods seen in the film *The King's Speech*, devised to relax and encourage our singing voices, good posture and general wellbeing while on stage.

In addition we were introduced to and discussed the early notation of music seen on the Seikilos Monument in 200 BC through to the introduction of plainsong. We sang through a piece called **Miserere Mei Plainchant** using a free rhythm of speech not divided into bar lengths with its own system of notation employing a staff of 4 lines instead of 5. This form of singing is not altogether common nowadays but can be heard daily when the Monks Choir sing the Monastic Offices, within the stunning buildings of Quarr Abbey in the Isle of Wight. It was during this section of the proceedings, that in a short interval of silence, following an exercise we heard the clear voice of Seren, the 7¹/₂ months old daughter of Katherine joining in with probably her first soprano solo entry.

The musical rehearsals throughout the day did concentrate on performance techniques and interpretation. We were asked to imagine singing in a hall eight times the size and to an audience of similar proportions. Interestingly, the concepts of singing in response to our feelings and hence speed came under review and we were told to consider ourselves as 'musicians' and as such have rights of interpretation.

We were reminded of the 'power of music' and how our performance can affect the mood of the audience, when singing from the heart. For me the highlight of the day was the singing of Mozart's **Ave Verum Corpus**.

However, let's not forget the importance of the event as a social occasion. There was a splendid lunch of soup, rolls and cakes and all sorts of hot and cold drinks to enjoy, great credit to all who arranged and made this possible. In addition there was a sale of old music scores and the one that caught my eye was a copy of Coleridge Taylor's **Hiawatha** which I had previously sung with the Fordingbridge Choral Society. I was told that this same piece was sung at the first concert of the Southampton Choral Union, (later changed to 'Society' because of the connotations of the word 'Union').

The day ended with a concert performance of the **Miserere, Cantique de Jean Racine** and the **Bogorodiste Dyevo – Ave Maria** ending with the Mozart's **Ave Verum Corpus** all sung in that order.

In conclusion a warm vote of thanks was given to Peter Gambie and Alban Rees-Jones for their expert contributions to a memorable event.

Peter Kilby

Photographs: David Palmer and Chrys Baczynski



2 April 2011 - St Matthew Passion, St Mary's Church

St Matthew Passion – J S Bach with Solent Symphony Orchestra

choristers from Highfield Church Choir (pictured below)

Carleen Ebbs (soprano)

Miranda Westcott (mezzo-soprano)

Hugh Hetherington (tenor)

Joshua Mills (tenor)

Thomas Faulkner (bass)

Victor Sicard (bass)

Organist **Alban Rees-Jones**

Conducted by **Peter Gambie**

The Choir are really grateful to Hugh Hetherington, who stepped in to sing the major role of Evangelist on the day of the concert after the tenor and his reserve had to pull out in the last moment due to ill health.

Comments from audience and participants:

'The sound was enveloping right from the start.'

'The Highfield Church Choir sang very well and provided an excellent support to the Choral Society.'

'The toilet facilities are not good.'

'The orchestra and the soloists were good, but the choir were terrific. They get better every time.'

'The lighting was poor and the soloists were in the dark.'

'I was mesmerised by the concert, and would like to say that the stand-in tenor was simply superb.'

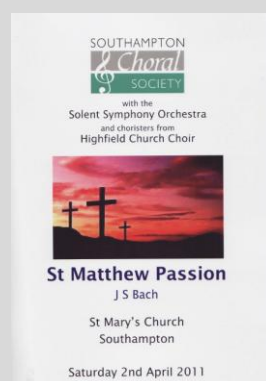
'I could not make out the words.'

'The atmosphere was magical'

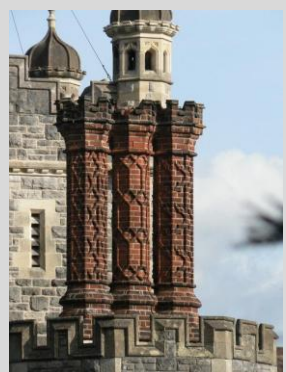
'The choir got inside the music and brought out the depth of human suffering.'

'The church acoustics were good and I was blown away by the serenity and beauty of the orchestra, soloists, and, of course, the chorus. Bach is so very special.'

The Choir previously sang Bach's St Matthew Passion for their Golden Jubilee Concert, on 23 April 1994 in the Southampton Guildhall. They were accompanied by the Bournemouth Sinfonietta. Derek Goodger was the Musical Director, and Jonathan Willcocks conducted. Coincidentally, on the day, the tenor named in the programme was substituted and did not sing, but I do not know whether or not this was the Evangelist.



27 March 2011 – Celebration Choir at Rhinefield House Hotel



As a result of the endeavours of Sue Savage to try and obtain engagements for the Celebration Choir, the prestigious Rhinefield House Hotel regularly include our leaflet in their Wedding Packs. We were engaged to sing at a wedding there earlier this year. We were quite excited at the thought but brought down to earth with a bump when we discovered the choice of music requested. The bride and family wanted modern pop music, unfamiliar to most of us, but Marieke and David saved us by being up to date and knowing some of the songs, which were – **Here I am** (Bryan Adams), which was to be sung as the bride entered with her father, **Songbird** (Eva Cassidy) which would be sung by the sister of the bride with accompaniment from the choir with 'echoes', 'oohs' and 'ahs' at various points, and **Because You Loved Me** (Celine Dion), which was extremely low, both to be sung during the signing of the register, finishing with **Come what May** (Moulin Rouge) at the end.

To say we struggled with the music is an understatement, and although we can usually put together a programme for a wedding without any difficulty, this was something else! We used every minute at the end of each Monday choir rehearsal for practice, but felt little progress was being made. This was a challenge we had not anticipated and even with Alban's stoic help we were floundering. Luckily, Muriel's husband, Bryan, had made us some practice discs and these helped enormously; Hazel suggested some dedicated practice evenings and so we all met at her house a couple of times to spend the whole evening bashing through the songs.

On the wedding day, splendid in our rich new green trimmed uniforms, we all drove out to Rhinefield, almost wishing it was over. It was a glorious day, fit for any bride and Rhinefield House, set in its beautiful grounds, was quite impressive with its many large chimney pots standing out against the blue sky. Our spirits lifted and we made our way up to the Minstrel's Gallery above the large Tudor Banqueting Hall, with its stunning polished carved wood ceiling. The sun poured through a large arched window at the other end of the hall, reaching right into our eyes as we tried to assemble to have a quick practice. No keyboard was available at Rhinefield and so Sue had valiantly transported her own large and heavy but very modern electric piano from her home to the hotel the day before, and set it up in the best place for Alban and the choir. The bride's father came and greeted us, we had a quick practice and the bridesmaid arrived to rehearse **Songbird**. We could not for the life of us come in at the right times with our 'echoes' etc, as we had had no previous rehearsal with the singer – as a result it was decided that this would be a solo by the bridesmaid, accompanied by Alban.

Suddenly guests started to arrive, whereupon we burst out singing **I've never Been in Love Before, On the Street Where You Live, Love Changes Everything** with Mary and Sue trying to keep us in time. All at once, the bride was gliding down the aisle with her father, and we were singing **Here I Am** (albeit an octave higher as it was written very low and we could not make it carry at that level) followed by the bridesmaid popping up in the Gallery and singing **Songbird** with Alban accompanying, which was excellent, and we then chorused **Because you Loved Me** followed by **Come What May** as the bride and groom left. As they disappeared into the bright sunshine, did we give a sigh of relief? What do you think? But we have received letters of thanks from the family for our contribution. The most amazing Afternoon Teas are served in the Lounge, which looked terribly tempting, so much so that we have booked one for later this month.....But we did earn a few pennies for the Choir, and our next adventures will be to St James' Church, Shirley and New Milton on 12 and 13 August – all newcomers welcome (please see Sue Savage for details).

Hazel Killham

Photographs: Sue Savage and Internet

Richard's Fiendish Fifty Questions

MUSICAL SECTION

Which is the odd one out and why?

1. Mahler, Donizetti, Schumann and Smetana.
2. Sylvia, The Rite of Spring, Swan Lake, Carmen, Daphnis and Chloé.
3. The Marriage of Figaro, Turandot, Don Giovanni, Cosi Fan Tutte, The Magic Flute.
4. Carl Philipp Emanuel Bach, Johann Christian Bach, Johann Sebastian Bach, Johann Christoph Bach, Wilhelm Friedmann Bach.
5. Veritable Flabby Preludes (for a Dog), Sketches and Exasperations of a Big Boob made of Wood, Five Grins or Mona Lisa's Moustache, Waltz of the Chocolate Almonds, Etude on Consideration of a Striped Ocelot, Things seen from the Right and Left without Spectacles.



6. What do Americans call 'crotchets'?
7. Where is Orlando Gibbons buried?
8. Who were known respectively as 'The Father of the Waltz' and 'The Waltz King'?
9. From which opera is 'La donna è mobile' taken?
10. Which composer's first name was Modest?

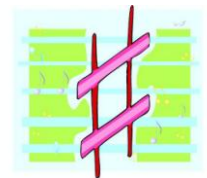
Match the composer with their quotation

11. Never look at the trombones, it only encourages them.
12. Listening to the fifth symphony of Ralph Vaughan Williams is like staring at a cow for 45 minutes.
13. I'm not handsome, but when women hear me play, they come crawling to my feet.
14. If there is anyone here whom I have not insulted, I beg his pardon.
15. I write as a sow piddles.
16. Rossini would have been a great composer if his teacher had spanked him enough on his backside.

Paganini
Richard Strauss
Copland
Mozart
Brahms
Beethoven

True or False (If false, how so?)

17. Tortoises, an elephant, kangaroos, gerbils and donkeys feature in Saint-Saën's 'Carnival of the Animals'.
18. Grieg's great-grandfather emigrated to Australia after the battle of Culloden.
19. Katherine Jenkins was born in Skegness.
20. After he died, it took 46 years to collect and publish all of Johann Sebastian Bach's works.
21. During WW1, Ravel was a taxi driver.
22. Every child at school in Belgium is required by law to learn to play the harmonica.
23. Charles Darwin was the grandfather of Ralph Vaughan Williams.
24. J.S.Bach's 'Air on a G string' wasn't actually written to be on a G string at all.
25. Mendelssohn may have been famous for his 'Scottish Symphony' and his 'Hebrides Overture', but he actually never set foot in Scotland.



GENERAL KNOWLEDGE

- 26. 'What can go wrong will go wrong.' – Whose law?
- 27. What was called an Albert?
- 28. What is the name of the chest cavity?
- 29. What was the only populated part of Japan to be captured during WW2?
- 30. What actress's name was borrowed by U.S. forces for an inflatable life vest?
- 31. Who played Jerry Leadbetter in 'The Good Life'?
- 32. What is the collective name for a flock of crows?
- 33. In what city would you find the Blue Mosque?
- 34. Which Beatle called his cat Elvis?
- 35. What fruit has the same name as a bird?



Find the names of the cities, towns or villages, all located in the United Kingdom, from the descriptions below. Spellings are not always identical.

- 36. A famous ex-jockey.
- 38. A feline digit.
- 40. Cows flyover.
- 42. Rush over
- 44. Bertie's sauce.
- 46. Chime is stuck.
- 48. One of the three 3 r's.
- 50. A Premiership football team and a Hampshire village.



- 37. A rough game.
- 39. Less than five away.
- 41. Every ship has one
- 43. Former feaster.
- 45. Bovine crossing.
- 47. Ban the window.
- 49. Spoils the pork.

Richard Baker

Word Chain

In a word chain, you are given an initial and final word. Starting with the initial word, change one letter at a time to form a new words until you reach the final word. The aim is to use as few words as possible. The example shown is the word chain from **GIVE** to **TAKE** using 7 words in total. Can you find word chains from **GIVE** to **TAKE** using 6 words? Or even 5 words?

GIVE
FIVE
FINE
LINE
LANE
LAKE
TAKE

Form a word chain for the following:

SONGS to **MINIM** (6) **FLAT** to **CLEF** (8)

The number in brackets gives a target for the number of words in the chain, though you may be able to improve on this.

Cogitarium Solutions (Issue 35)

Composers' Middle Names

- 1. **Willhelm:** Friedrich Marpung (1718-1795), Heinrich Ernst (1814-1865), Friedrich Zachau (1663-1712), Niels Gade (1817-1890)
- 2. Giovanni **Pierluigi** da Palestrina (1525-1594)
- 3. George **Frideric** Handel (1685-1759)
- 4. **William:** Edward Elgar (1857-1934), Michael Balfe (1808-1870)
- 5. Johann **Sebastian** Bach (1685-1750)
- 6. Antonio **Lucio** Vivaldi (1678-1741)
- 7. **Francois:** Charles Gounod (1818-1893), Frederic Chopin (1810-1849)
- 8. Christoph **Willibald** Von Gluck (1714-1787)
- 9. **Jan:** Ignacy Paderewski (1860-1941), Vaclav Kititel Tomasek (1774-1850), Bhuslav Martinu (1890-1959)
- 10. Dimitri **Dmitriyevich** Shostakovich (1906-1975)

Musical Sudoku 1 – 9x9

B	#	♩	♭	♯	♩	♭	♯
♩	♭	♯	♭	♯	♩	♯	B
♭	♯	♩	♯	B	♩	♭	♯
♭	♭	♩	♯	♩	B	♯	♩
♩	♯	♩	♩	♭	B	♯	♭
♯	B	♯	♩	♭	♯	♩	♭
♩	♯	♭	♩	♩	♯	B	♭
♯	♩	B	♯	♩	♭	♯	♩
♯	♩	♭	B	♯	♭	♩	♯

Congratulations to the joint winners of Geoffreys competition: **Jane Davies** and **Maureen Roberts**.

JUST ONE MORE THING

The ‘Singing Day’ Vegetable Soup



Ingredients (four generous portions)

- 1 large potato
- 1 parsnip
- 1 leek
- 1 onion
- 1 carrot
- 1 tbsp olive oil
- 1 stock cube
- 1tsp curry powder/paste
- 1½ pints water
- salt and pepper
- cream to taste

Peel then chop the vegetables into small pieces.
 Fry onions gently until soft and sweet.
 Add the rest of the vegetables and fry gently for 10 minutes.
 Add the stock cube and curry powder/paste, stir and fry for 2 minutes.
 Add the water and season with salt and pepper.
 Bring to the boil then simmer for ½ hour.
 When cooked, blitz with a hand held processor.
 Add cream to taste.

Julie Catling and team

Number Plate Challenge

Some time ago, Peter set us a number plate challenge. Garry and I were the only two to submit our attempts, though we approached it from very different angles.

Garry looked for musical words and I am illustrating these using a number plate font. Unfortunately, the font I found does not distinguish between I and 1, or O and 0, so some of the effect is lost, but I am sure you appreciate what was intended. So here is Garry’s contribution:



WIDOR	AIT05	PI4NO	H4YDN
MINIM	MU5IC	LI5ZT	L4RGO

It is with some fear that I move to my own contribution, and, by way of an excuse, must confess that this was done on a cold and wet Friday evening, after a long hard week at work, as Roman (my long suffering husband) and I set off on our travels to Oldham. There was only a slim chance of creative thinking. I thought that Peter had asked for number plates relevant to the people that own them. Between us, we came up with the following:

JC55 ALW	A creative start by Roman – it even looks like a real number plate. It represents Jesus Christ SuperStar (Andrew Lloyd-Webber) .		
5ING4	We could not agree as to which ‘singer’ in particular would have this number plate. Then things got out of hand:		
LO X3	for Noddy’s friend, PC Plod, and	0	for Maria von Trapp. At that point we decided it was time to give up.

Hopefully I have convinced you that you really can do better than me! I look forward to seeing your contributions which will feature in future issues.

Garry Bagshaw, Chrys and Roman Baczynski

What, Where, When, Why?

In the last edition, I set the following question: **Why is it that the word phobia comes from the Greek ('phobos' means fear), yet the names of many phobias have a Latin root?**

I was informed that although many phobias do have a Latin prefix, the examples I had chosen in my quiz were mainly Greek! However, one view is that most phobias are coined by the medical profession, and their terminology is steeped in Latin.

For this edition's question, I thought I would look at the subject of Symphonies :



What...?

What is different about Mozart's 37th symphony?

All answers gratefully received, and if you have a question you would like to pose, whether you know the answer or not, please let me know.

Last Seen Rehearsing in ...

I would like to thank **Julie Catling**, who has suggested a photographic challenge for the choir:

A few weeks ago I thought of something that could be used for future issues of the newsletter. I thought it might be amusing to have photos as evidence of where people have practiced their choir homework. We did this once a few years ago in Early Years in Southampton when we had a new curriculum document. We submitted photos; there were photos of people reading their curriculum copy on the Great Wall of China, mine in the Maldives, someone else with their copy on a boat in Cornwall. Maybe we could offer a prize for the most obscure photo.

I thought this was a great suggestion, and I am more than happy to supply prizes for the more imaginative contributions. I thought I would lead by example and take some snaps whilst on holiday recently.



The first is on a boat in Wroxham when we were taking a boat tour on the Norfolk Broads. I was giving instructions to Roman; 'make sure you include the music, try and get the steamboat in the background...' The gentleman sitting next to Roman looked at him sympathetically and said in a droll voice 'I take it that you two are married.'



The second was taken in Ely Cathedral, pictured on the right. If the chair I'm sitting on looks regal, it's because it was the one used for the Coronation scene from **The King's Speech** which was filmed there.



The Next Edition of The Score

My store of articles for the next edition is looking quite bare at the moment, but I hope that you will not be idle over the summer, and will provide some reading material and photographs for the next issue in October. As always, I am grateful for any feedback and suggestions on how to improve your newsletter.

I hope you have a great summer, whether home or away.

Chrys Baczynski