

Dates For Your Diary

Please put these dates into your diary:

Choral Workshop
24th September 2011
St. John's Church
Old Coulsdon

Christmas Concert
10th December 2011
United Reformed Church
Caterham

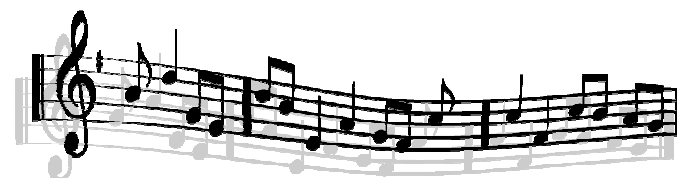
Spring Concert
24th March 2012
St. John's Church
Old Coulsdon

Summer Concert
30th June 2012
Woldingham Village Hall
Woldingham

Please direct any feedback, comments or suggestions to:
George Feichter, email: george@escs.org.uk



East Surrey Choral Society
East Surrey Choral Society



NEWSLETTER

2011



www.escs.org.uk

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Key Change

While driving home from choir one evening with my mind churning over what I had been trying to sing, I got in an unaccustomed muddle over a gear change. I startled myself by saying out loud, "Oh, bother, what key should I be in?" "What key?", I thought confusedly before coming to my senses. Now, I am not inherently musical and am usually so busy trying to produce an acceptable sound that I have no time to worry about technical stuff such as keys.

Anyway, I arrived home safely after my moment of inattention. Or could it have been inner tension? [Shorthand writers beware!]

Marion Davis

Benslow Music Trust

offers adult courses in music making, both singing and instrumental.

I recently attended a weekend course organised by the Banjo, Mandolin, and Guitar Federation. Four groups ran concurrently. In my group of guitarists there were only seven of us — so no-one to hide behind! As well as ensemble work, we worked on aspects of technique. The excellent tutor was friendly, and enabling. After many false starts, we got really good at coming in together. We began to forget our own concerns about playing and found we were listening to the other players. By the time we played for the final in-house concert we were even concentrating on dynamics!

Benslow is easily reached from London via the A1 (M) or by train to Hitchin station. Apart from the accommodation, there are several music halls and practice rooms, all set in relaxing gardens.

Benslow Music Trust - Little Benslow Hills, Benslow Lane, Hitchin, Herts SC4 9RB.
Telephone 01462 459 446.
www.benslow.org

Marion Davis

Chairman's report:

It has been a great honour to be Chairman of the East Surrey Choral Society in its Golden Jubilee Year and what a wonderful thing to have had Aldwyn Jones, one of the original members, still singing with us for most of the year. I am sure that everyone will have felt privileged to take part in the great events we have already had - the second and third parts of Handel's Messiah - with full orchestra - before Easter, and the first part of the Messiah scheduled for our Christmas concert. We also had an excellent concert of light music in June, and we look forward to the 'Creation Choruses' Workshop on 24th September 10am, St John's, Old Coulsdon.

We are honoured to have Della Jones as our distinguished President, and to have Ian Kennedy, a former Professor of the Guildhall School of Music, as our Conductor - not forgetting Geoffrey Grey our expert accompanist.

However, I also remind everyone of how much the Society owes to those who work tirelessly to keep the Society flourishing buoyantly in the current difficult social and economic climate. There are the Committee Members: Gill English and Michael Pearce (Secretary and Treasurer), Ceinwen Jeremiah (who hires all our music), Melanie Watts Read (Venues), Jane Tiernan (Catering), George Feichter (Programmes, Tickets, Posters, Newsletter), Andrew Shannon (Publicity), Tree Doddington - and those others who arrange the many practical things for concerts - platform erection, electrics, presentations, transport and hosting - not forgetting those who run raffles and social events.

Irving Berlin once said 'Popular music is popular because a lot of people like it.' ESCS is a large, friendly and open organisation into which anyone can come - some come as experienced and able singers, others as beginners: but somehow Ian moulds us all together and we frequently produce an impressive sound and are able to go home uplifted by our experience, and the better for having joined in singing memorable music which Ian has miraculously matched to our corporate abilities!

When things go not quite so well, as they do occasionally, it is worth remembering the debut of one of Beethoven's concertos. The master forgot he was the soloist and began to conduct: and at the first sforzando he waved his arms so violently that he knocked over the candlesticks on the piano. He started the concerto again with choirboys holding the candlesticks: but at the same point he struck one of the choirboys - Beethoven was enraged when the audience laughed. Finally when he struck the first chord on the keyboard six of the piano's strings broke! In ESCS we remember that music will always be performed by mere mortals and wish you all well in the year ahead!

Richard St L Broadberry

Three old guys are out walking.
First one says, 'Windy, isn't it?'
Second one says, 'No, it's Thursday!'
Third one says, 'So am I. Let's go get a beer...'

Concourse minibus which meets certain trains.

Marion Davis [alto] will be pleased to tell you more. Telephone 01243 670 392 for a course booklet or find details at www.eamley.co.uk

Couple in their nineties are both having problems remembering things. During a checkup, the doctor tells them that they're physically okay, but they might want to start writing things down to help them remember... Later that night, while watching TV, the old man gets up from his chair. 'Want anything while I'm in the kitchen?' he asks.
'Will you get me a bowl of ice cream?'
'Sure...'
'Don't you think you should write it down so you can remember it?' she asks.
'No, I can remember it.'
'Well, I'd like some strawberries on top, too. Maybe you should write it down, so as not to forget it?'
He says, 'I can remember that. You want a bowl of ice cream with strawberries.'
'I'd also like whipped cream. I'm certain you'll forget that, write it down?' she asks.
Irritated, he says, 'I don't need to write it down, I can remember it! Ice cream with strawberries and whipped cream - I got it, for goodness sake!'
Then he toddles into the kitchen. After about 20 minutes, The old man returns from the kitchen and hands his wife a plate of bacon and eggs.. She stares at the plate for a moment.
'Where's my toast?'

Music at Earnley Concourse

Earnley Concourse is a purpose-designed residential centre offering a year round programme of leisure interest courses, weekend and midweek. Subjects include drawing, painting, creative crafts, history, the arts, digital photography, swimming, wildlife, and music.

Earnley suits single participants very well — the atmosphere is relaxed and friendly and in the dining room you sit where you like. Leisure moments are filled in the reading room, bar, swimming pool, and peaceful grounds. I go on several courses a year and enjoy the comfortable accommodation, delicious food, interesting like-minded people, and excellent staff and tutors. Choral Singing with Bryan Husband in February was great fun and an inspiration and I am looking forward to his course in October.

Music Courses this autumn:

9-11 September

Baroque Weekend for Recorder Players. Tutor-Christopher Burgess.

16-18 September

Liszt — Man, Music and Myth. Tutor- Roderick Swanston.

23-25 September

Enjoy Your Singing. Tutor- Sue Anderson.

7-9 October

What is a Conductor For? Tutor- Lohn Leeman.

28-30 October

Choral Singing. Tutor- Bryan Husband. Work — Tippett's A Child of Our Time, focus mainly on the African-American spirituals.

4-6 November

Beethoven's Five Piano Concertos. Tutor-Peter Medhurst.

16-18 December

Verdi's Otello. Tutor-Terry Barfoot.

The Concourse is in spacious grounds in Eamley village south of Chichester. I usually drive but many people travel by train to Chichester Station, and then take a local bus, or are met by the

THOUGHT FOR THE DAY?

Are you a dog-lover? Maybe you own a dog? Perhaps you have no interest in our canine friends? Well, whatever the case, just allow yourself to play a game for a minute or two. Think of friends that you have... and then try to find a dog that in some way matches what you perceive of their character. Please be careful not to tell them. They may be offended to be thought of as a bloodhound or a Jack Russell! Oh now, come on! Does your neighbour *really* resemble a Pomeranian or a Chihuahua? (He may not be aware of this!!)

But I digress. Even if you are not particularly fond of dogs, you will have some knowledge of what various breeds are like and how they tend to behave. So, I want you to instantly become... a spaniel !! Oh, now please, don't read into this or take the idea too far; I am not saying you have big floppy ears or a wet nose... although...(ok, let's not go there!)

So, here is the scenario. *YOU* are now a spaniel and your owner comes into the room with your leash in hand. How do you react? (Just think of the instant response.) The eyes light up, the face becomes alive, you breathe excitedly, your tail wags at a rate of knots (it is not necessary to try to do this particular action, by the way!) and all-round enthusiasm is obvious. Don't bother barking, but check what you are doing with the jaw and the tongue. The former is dropped and relaxed, the tongue is eager and hanging out of the front of the mouth. Panting is exaggeratedly energised you are alert. In fact, your excited breathing seems to be engaging the whole body. You are alive!!

Now, welcome back to **ESCS - Every Spaniel Can Sing!!** (I suspect that by now many of you are thinking 'Ian has definitely lost it this time' ... if he ever had it in the first place, that is!) But please give Ian the benefit for a moment, maybe this is not such a stupid or irrelevant piece of thinking, after all.

What you see in the spaniel eagerly anticipating the excitement

of a walk is easily paralleled with the energy needed to produce the human singing voice. The throat needs to be open, the jaw relaxed, the tongue forward. Breathing is thus unobstructed, free and deep. Remember, control of the breath *can* be achieved from one of two points in the body - the lower abdomen or the throat - but only one of these really achieves efficient and quality production of the sound and that point is under the breathing, not in the throat, which, after all, is situated along the route taken by the breath.

The singing voice depends on breath FLOW, not breath restriction, so the throat must be kept free if the momentum of the breath from support muscles (diaphragm, lower abdomen, pelvis, groin etc) to the front of mouth is to be achieved with full efficiency. So, I encourage you initially to remember just four points, to help with breath management and free production of the voice:

1. OPEN the throat in a gentle yawn - a vacant expression may result, but ignore that and, instead, lift the eyebrows! The tongue needs to be relaxed and forward. The important openness is at the back of the throat, not the front of the mouth, though the two spaces are closely allied.

2. BREATHE IN through that open space. ("AH") The in—breath will be free and virtually noiseless, not wheezy or asthmatic, and the breath will go low into the lungs causing the diaphragm to descend. The body will expand as the ribs open and the lungs inflate. Maintain the open throat throughout.

3. BREATHE OUT. Allow breath to flow through the open throat with no constriction of any kind. The tongue stays forward in the mouth, the soft palate remains lifted.

4. FOCUS the vowel at the front of the mouth. (Try this as an example) Shape the lips into a small rounded "OO" shape (as if gently blowing out a candle) and allow the breath to flow ..still maintaining the "yawned" throat position.

Feel how the body is engaged. As breath is taken in through an "AH", so the lungs inflate and the abdominal wall expands. When breath is expelled, through an "OO", the abdominal wall needs to

Old Father William?

(with appreciative thanks to Lewis Carroll)

"You are old, Father William," the young man said,
And what hair you have left has turned white,
And still you eat ham-fat, and cream, and fried bread,
Though aware of the risk! Am I right?"

"I'll admit," said his Dad, "that my diet's quite bad,
And I welcome your well-meant advice,
(Though it isn't exactly the first that I've had),
No – the thing is – I think food is *nice*!"

"All my *friends*," said the youth, "and I go to the gym,
Where we exercise hard to get stronger,
And we diet, and jog, and quite frequently swim,
And all this ensures we'll live longer."

"But you won't live for ever, whatever you do,
And it saddens me, seeing you trying,"
Said his parent, "You're wasting your time, because you
Are not really *living* – you're *dying*!"

"Well, my Body's a Temple, whatever you say,"
Said the son, in tones haughty and cold.
"You can sneer and look smug, but you can't get away
From the truth, and the truth is – you're *old*."

"Yes – I'm old," sighed the sage, "And your mother, my wife,
Is becoming quite wrinkly too,
But we both get a great deal of fun out of life;
We're a bloomin' sight younger than you!"

Barry Weedon

Sunny Carrot Salad

(serves 6) [the amount I did for the party]

1 lb carrots (sliced)
12 ounce pineapple chunks (drained – this is important)
3 oz seedless raisins
4 tablespoons mayonnaise
Salt to taste
¼ teaspoon nutmeg

Put the carrots in a blender/chopper and almost cover with water. Blend for 2-3 seconds or just until carrots on top reach the blades. Drain (this is important) in sieve. Add remaining ingredients and toss thoroughly to mix.

Jane Tiernan

remain expanded for as long as possible (i.e the ribs are not allowed to collapse), the throat remains open, the tongue forward and relaxed, and shaping of the vowel (in this instance an unvoiced "OO") is formed at the very front of the mouth (in this case with the frontal portion of the lips.) Make sure you do not allow the jaw to close the mouth cavity. Retain the space - to you it will possibly have the feeling/shape of a boiled egg, an avocado or a pear, with the biggest space at the back of the mouth, tapering towards the front. Repeat this breathing exercise (in to "Ah", out to "Oo") several times, slowly, always maintaining a free jaw and loose, relaxed, forward tongue. Get used to the activity in all parts of the body.

It is important to remember that good singing requires a far more specific, arguably exaggerated, use of the vocal mechanism than does ordinary speaking. Whereas in speech we can select our own words and phrases, and then deliver them at our own choice of speed and dynamic, in a musical context we are required to sing on definite pitches at definite times, at dynamics indicated by the music.

Many of us do not believe that we have genuine potential as singers. The strange and rather sad fact is that many of us will never realise anywhere near our potential because we do not adequately apply the simplest basics of technique or encourage these to become our "default" method. We assume that we need make no more effort to produce our singing voice than we do to produce our spoken sound. Just how wrong can we be? Good vocal technique is dependent on breath flow, muscle control and muscle memory - so regular patient and concentrated practice is vital. There is no "5-minute fix"!!

One final thought. If you have a car - maybe a Rolls-Royce, a Ferrari or ...merely a Fiat Panda (with due apologies to any owners of Fiat Pandas!) - the fact is that you have a "car". If that car is serviced, in good running order and mechanically sound - and with a good supply of fuel - you can elect to take it on whatever journey you like - motorway or country lanes, fast or slow, drag-racing

or local shopping. The human singing voice is very similar but, ask yourself. ... before you set out on your vocal "journey" is your instrument checked over, warmed up, technically (mechanically!) in good working order. ... and have you taken onboard a the necessary fuel (breath) to cater for whatever journey you opt to take?

Be happy with the voice you have - it is unique to you! However, unlike your car, which can be traded in from time to time, your voice - with regular concentrated and dedicated work - may mutate from a "Fiat Panda" into something more refined and sophisticated, perhaps ultimately rivalling a Rolls!!

By the way, if your spaniel escapes, don't take the car in an attempt to catch it! Open up the lungs, take a good deep breath and engage the whole body in pursuit! I shall look forward to seeing you... and all other East Surrey *spaniels*... in September - bright-eyed, eager and panting deeply!! (No wet noses, thank you!)

KIM (Kennedy, Ian M) - Wire-haired terrier!!

ring, chime, knell, toll, peal, vibrate, thunder, strike, roar, jangle, and wrangle. They sound with wild chimes, sweet collision, sonorous clangor and some are brazen bells that shriek. Their voices, speak, sing, cry, or have brass tongues. Why do we impute so many emotions to the sound of bells? Stories of the lost land of Lyonesse and other drowned sites, real and imagined, include bells still ringing under the sea, as if they, rather than their music, were immortal. Our fascination with these ancient instruments seems to have a unique way of connecting the living with eternity.

Jane Tiernan

smallest bell so far produced was about 1 ½ inches in diameter for a chiming pocket watch.

Bell metal (bronze) which is heavier than iron, is made from 4 parts copper to 1 part tin and, strangely, adding softer metals makes the final product harder. A 22 inch bell (diameter of mouth) weighs 2 ½ cwt and costs about £3,000. Bronze is so valuable that it is always recycled and if bells need to be recast, they will be melted down and mixed with newly forged material. It is very likely that some church bells still in use will contain bronze originally forged by the Romans. The oldest bell the company has repaired was made in about 1180 and it is still in use.

For the technical amongst you, a tower bell will be pitched with 5 notes – the hum – say a C, then the C an octave higher, then a minor third (Eb) and a fifth (G) and a further C which is called the “nominal”. They are tuned after casting and it takes about a day to do this as every note must be altered by shaving away the metal (which lowers the sound). Each adjustment will alter all the other notes as well. Handbells (made using damp sand moulds) have 3 notes – note, octave above and a fifth above that. Whitechapel have 5% of the world market in hand bells and recently had a two year waiting list for their basic set of 12. Customers in the USA therefore bought local ones to practise on until the superior British ones arrived.

All the fittings for both tower and hand bells are also made on the premises, although there are a number of companies who just specialise in the hanging of bells. Clappers are made from iron, bell wheels (each, like cartwheels, made from several different woods) etc.

Bells are still variously used to summon people to worship, mark the celebration of the Eucharist, tell the time, celebrate births, marriages and other joyous events, and note the passing of souls. The sound of tower bells can carry for miles and poets use so many words to describe the sound, which lacks variety in a way that most other instruments do not. Bells are said to clash, strike,

Secretary's report:

I am so pleased to be able to report on a busy and rewarding Jubilee year and thank you all for your efforts to make it so successful. All concerts were well received by our audiences, especially our Messiah performance at Easter when we were reinforced by friends and past members. It was good to sing with them again and I hope that some of them will be able to attend our next Workshop.

I would also like to welcome all our new members who are adding quality and strength to our choir. I do hope that they are enjoying the camaraderie of ESCS and above all, making music together.

I am sad to have to tell you that one of our altos, Lyn Jones, died last week. She was one of our long standing members and we shall really miss her gentle humour. Angela Balfour is giving a shrub to her grandchildren on behalf of the choir, to plant in her memory.

In May, Angela Smith kindly organised a trip for some of us to take part in The Big Sing at The Royal Albert Hall. We really enjoyed working on The Creation with Brian Kaye as our conductor. Singing in such a venue with such huge forces is quite an exhilarating experience and one that I would highly recommend.

I am very pleased to be able to tell you that over the last year, we made £1,842 in our fundraising efforts. This sort of sum is vital for the choir to survive with ever increasing costs and I am so grateful to all who organised a supported our efforts. Here I must mention Joan Ferrison who although she is now unable to attend the choir any more, is still making marmalade for us despite having debilitating medical problems. We gained £260 by selling her marmalade last year and are so grateful for her efforts.

Now a subject close to my heart - the Workshop! We have so far held 2 Workshops and have had an average of 80 people attending, many of whom have joined the choir as a result. This time, we have some competition, as on September 24th there is

another event taking place at the Fairfield Halls where some local choirs have been invited to sing. We are advertising our Workshop widely and I would be grateful if you would ask your friends who have an interest in choral singing to come along and join us. The cost of £10 for the whole day is very good value I feel. The participants can be assured of having a fun, relaxing day whilst enjoying singing the beautiful music of Haydn's Creation. Please will those of you who have posters to distribute, if you have not already done so, remember to give them out as soon as possible.

We shall also be having our Skittles evening again this year, on Wednesday, October 5th at Limpsfield British Legion. This is a really good, fun event and gives us a chance to socialize in a relaxed atmosphere.

This coming year will give us a chance to try out our new uniform. We are discarding the old uniform mainly due to the requests from members, who find it dated, uncomfortable and unflattering. The only change for the men is that they will be wearing red ties which the choir will obtain as they must all wear the same colour red. All of us will have black folders, which again the choir will look into so that they are uniform and practical. The ladies will be wearing black long sleeved plain tops - short sleeved in summer if desired - and full length plain black skirts or trousers, with a *subtle* touch of red. This could include earrings, a bracelet, a hair accessory, one of Sachiko's corsages, a red top underneath a lower necked black top or even red shoes! Remember, the red must be *subtle* and only one or two of the aforementioned suggestions will be acceptable. If you are unsure of any uniform issues, please ask me.

I would like to register my appreciation of all the committee members who have worked harder than usual this Jubilee year. Actually it is not just the committee - I counted 37 choir members who helped out at the Easter concert! This sharing of the work makes things run smoothly and reduces the stress levels for those organising different aspects of the event. It would take several pages to itemise all the individual effort that people have put in to the success of the past year but I must give credit to Jane Tiernan, who

The Whitechapel foundry dates from 1420 and moved to its present site in 1738, occupying buildings which date from 1670. It can claim to be the oldest manufacturing company in the country (along with the Shepherd Neame Brewery in Faversham). The foundry employs about 20 people – not enough to run a formal apprenticeship, but the skills needed are uncommon and training is on the job. In the past, generations of the same families would form the workforce, but this is no longer the case. There are only six older companies in Europe and all of these are either bell-foundries or breweries.

Most European countries still have one or two foundries and the other British one is in Leicestershire. In Victorian times there were still about a dozen and the last one to close was the Croydon firm of Gillet and Johnston in the 1950s. (As bells can last for more than a 1000 years, the need for replacements is minimal). The bells from one of the London churches are currently lying in the Whitechapel yard because they were damaged in a fire, some twenty years ago. One was so badly cracked that when struck it made a dull thud more readily associated with a scaffolding pole hitting an old radiator than a bell. Requests to the relevant PCC as to whether the church would like the bells a) repaired by the Whitechapel Foundry - in which case no charge would be made for the 20 years of storage, b) removed and repaired by A N Other – which would involve a storage charge, or c) to be sold to Whitechapel for scrap (thousands of pounds), have so far remained unanswered. Wry smiles from most of the audience.

The Church of England (despite delays) is their biggest customer. If a new bell is requested to add to an existing peal, careful measurements are made to match the quality, shape and tone of the extant bells. Templates exist for bells dating back to the 18th century, but new shapes were introduced in the 20th century and again in the 21st, both of which have improved the sound quality. The foundry has the ability to make bells of any size. The template for Big Ben (cast in 1858, - the biggest bell in the world, weighing 13 ½ tons) frames the entrance doors to the building and the

Those Chimes that tell a Thousand Tales

Time – with which bells have always been associated – seemed to be against prompt arrival at the Whitechapel Bell Foundry, to join about 16 other people for a tour, but we made it just as the bells struck ten o'clock. The enthusiasm of our guide meant that only when the tour had finished did we realise that it had taken over two hours. Do bells have the power to transcend time?

It was Christianity that brought bells (initially hand bells) to England. The first Christian writer to mention them frequently was Gregory of Tours (c 585) so it is likely that St Augustine brought them with him to Kent in 597. Bede mentions that the sound of the bell rung at Whitby to mark the passing of St Hilda in 680 was heard from at least 13 miles away – so he must have meant a large tower bell.

Early examples must have been cast by the monks in monasteries where there would be a skilled workforce – monasteries of this period were often centres of industry. The German monk Theophilus, writing about 1100, has left an account of contemporary industrial processes including bell-casting, and clearly from his comments on the skill, and lack of it, of the workmen involved, had participated in this process. Tower bells are made using a template to shape the outside of moulds made from loam (clay, horsedung – with straw, and goat hair). This is clearly not a recipe that would immediately spring to mind as being suitable for casting bronze that is capable of lasting for hundreds of years – so it must have been tried and tested long before 1100. The process used at Whitechapel today is essentially unchanged. For technical reasons an inscription on a bell needs to be put on when it is upside down, and it must be backwards for the casting to be correct. FEAR DOG and other mistakes are not unknown.

In the thirteenth century firms of bell-founders were formed in England, usually to the east of big cities, together with the other smelly industries such as tanning and slaughterhouses – our prevailing winds are from the west!

ran a cake stall, and with her invaluable team catered for the summer concert and the summer party all within the space of 3 weeks! Also, Ceinwen and Keith entertained 47 guests indoors at their home for our party last month - no mean feat!

Finally, on behalf of us all, I would like to register our appreciation of Ian and Jeffrey. Jeffrey is such a reliable and strong support to us and can handle any accompaniment whatever the genre of the music. We love the humour that he and Ian bring to our rehearsals and appreciate their musical knowledge and experience. Ian gives his all to us and somehow he manages to get the best out of us with his humour and enthusiasm. I hope that the success of this year carries over to the next, and look forward to seeing you all again on September 6th for our rehearsals of The Messiah Christmas music.

Gill English

A man was telling his neighbour, 'I just bought a new hearing aid. It cost me four thousand dollars, but it's state of the art... It's perfect.'
'Really,' answered the neighbour 'What kind is it?'
'Twelve thirty...'

From our treasurer:

There is still nearly a month to go before our accounting year end so final accounts are not yet available, but figures to date are encouraging:

Total Members' subscriptions - up 22.43% on last year

Total Friends' subscriptions - up 22.05% on last year

Overall surplus c. £300 compared with a deficit of just over £900 last year.

The strong overall performance has been helped not only by the increase in subscriptions but the high level of extra funds raised by members from various fund raising efforts .

Next year we need to continue with fund raising activities, and control our expenses: interest rates on deposits are unlikely to rise but expenses most probably will.

Michael Pearce

Salmon Mousse

7 oz tin red salmon
1 sachet gelatine
3 tablespoons hot water
1 tablespoon malt vinegar
100 ml (3 fl oz) mayonnaise
300 ml (10 fl oz) whipping cream.
A little red food colouring (optional)

Open tin of salmon and flake, removing skin and bones. Place in food processor and give it a quick twirl!

Whip the cream until fairly stiff.

Sprinkle the gelatine on the hot water in a cup to soften and stir after a while. This will be a bit lumpy so do the best you can to stir it and smooth it as much as possible but don't let it get too cold or it will set!

Add all the ingredients (cream, mayonnaise, vinegar and gelatine) to the salmon in the food processor, and mix.

Wet mould and fill with the mixture. Refrigerate until set – probably a couple of hours so usually make this the day before you want to eat it.

Turn out of mould onto a serving plate and decorate with cucumber/prawns.

Serve with new potatoes and salad.

Can also be served surrounded by cold poached salmon on smoked salmon slices and sprinkled with prawns for a party.

Angela Smith

From Sue Simpson, Friends' Secretary:

The number of choir Friends has been dwindling for some time. Some folk have died, alas; some have moved away; some joined to support singing friends who are no longer with the choir; some are in ill health and unable to come to concerts ... We miss them all; their support has been greatly appreciated.

Now ... we need to enrol some new Friends! If you have family members or friends who regularly come to our concerts - or irregularly, for that matter - do please ask if they would like to become a Friend. In return for their £25 annual subscription they will receive a complimentary ticket for the three main concerts in a season, with a reserved seat if required, along with invitations to social events and a copy of the annual Newsletter.

We realise that it can be a problem selling your two tickets at concert time if your normal 'takers' have become Friends, but we will of course understand if you have to hand them back unsold.

Sue Simpson

Dan's potato salad

Ingredients for 4 servings

Potatoes x 4

Cucumber 1/3

Carrot x 2

Onion x 1/2

Mayonnaise – 2 tablespoons

Seasoning

Dice the cucumber finely and season with salt, this will draw out the excess water.

Wash and peel the carrots and potatoes, chop approximately half of the potatoes into 1 inch cubes and the rest into smaller 1/2 inch cubes. (Chop the carrots in the same fashion as the cucumber was cut but do not season.)

Place all the carrots and potatoes into a saucepan of water with a pinch of salt and bring to the boil. Boil until the potatoes are cooked and can be cut through easily with a knife.

Drain the potatoes and carrots well and place in a mixing bowl.

By now a decent amount of water will have come from the cucumber, drain this water and add the cucumber to the potatoes and carrots.

Ideally you should wait for the vegetables to cool for a while.

Chop the onion into fine pieces and add the vegetables.

Add the mayonnaise and stir with a spatula. The smaller pieces of potatoes should turn into mashed potatoes whilst the large pieces should remain bite sized.

Add salt, pepper and mayonnaise to your preference.

Let the mix cool in the fridge if you have not done, so then serve.

Sachiko Pearce



Vice-chairman's idea for raising money for ESCS.
We've got an organist. Who will volunteer to be the monkey?

The Really Big Chorus Scratch Concert at the Royal Albert Hall 2011 and 2012

On Sunday 8 May 2011 ten of us made the East Surrey Choral Society's annual pilgrimage to the Royal Albert Hall to join the Really Big Chorus singing Haydn's Creation. The stalwarts, who as usual thoroughly enjoyed themselves, were Richard Broadberry, Rosemary Brown, Midge Collins, Gill English, John and Marie Hedger, Felicia Lui, Sachiko Pearce, Angela Smith, Jane Tiernan. It's good to know that there will be at least a small contingent at the Choral Workshop in September who have the sung the work very recently!

Initially there was some confusion. For the first time in recent years, the event was held on a Sunday instead of a Saturday. This affected the numbers singing, limiting the chorus to about 1500 instead of nearly 2000 in some previous years. It was also different in that rehearsal time was short and immediately before the performance, rather than in the middle of the afternoon. No picnicking under the Albert Memorial this time! However a good time was had by all participants, and I hope even more members and any musical friends will join us next year when they are singing Mozart's Requiem on Saturday 12 May 2012.

Angela Smith