



*The Association of English Singers & Speakers*

*Honorary Presidents*

*Sir Thomas Allen CBE Michael Chance CBE Nicholas Hytner  
Graham Johnson CBE Dame Cleo Laine DBE Niven Miller  
Patricia Routledge CBE Dr Robert Saxton*

*Registered CharityNo. 1106279*

## **AESS SPRING NEWSLETTER 2009**

### **A NOTE FROM THE CHAIRMAN**

Welcome to this 'bumper' issue. It includes several tributes to Marjorie Thomas who was a staunch AESS member for many years. I always enjoyed adjudicating with her and listening to her many performing memories over breakfast or dinner when we were accommodated in the same hotel.

I would like to welcome eight new members: Robert Bryant, Teresa Cahill, Rodney Gibson, Cheryl Hawkins, Penelope Price Jones, Elizabeth Ritchie, Bonnie Dawn Roberts and Janice Thompson. The membership at the moment, including Presidents and past winners is 170. We need more, especially in order to find members interested in organising regional social and musical events.

The Association is hoping to stage more events away from London. Preliminary rounds of the competitions for example, in Manchester, and masterclasses at conservatoires, such as Birmingham, have already happened. We have also sponsored recitals in Powys and Shropshire, given by past winners. If members are putting on an event, or giving a concert, which is in sympathy with the aims of the AESS, we would be happy to include it under the banner of the Association and to put details on the website. Stephen Miles also sends out information by email, including, of course, this newsletter, to a large group of members.

If you have received this newsletter by post, you are one of forty members for whom we have no email address. I can assure you that all important information will be sent to you by post. However, some smaller items of news go to members with email. If you have an email address or access to one, please let Patricia Williams or Stephen Miles know. To those of you with email, please let us know if you change it: many email providers do not return undelivered mail.

A full house had a tremendous feast of music at the tribute to Betty Roe last year and there was a good standard shown at the Junior Song Prize. Both are reviewed in this newsletter.

The AESS was delighted that Patricia Routledge most generously offered to increase the prize money for our senior competition to £5000. We are even happier that she has agreed to be the Guest of Honour and speak at the annual Dinner following this year's AGM. This comes just after her 80<sup>th</sup> birthday. Please try to come to the dinner to show your support for everything that Miss Routledge does for us. An application form for the dinner has been included with the newsletter. There will also be entertainment from the pupils of St Paul's Girls' School. If there are any matters that you wish to raise at the AGM in person, or by post, please contact Judy Hildesley, our secretary, before 22<sup>nd</sup> February.

I am pleased that AOTOS and the AESS are having the opportunity to combine this summer. Liza Hobbs, this year's President of AOTOS and an AESS member has asked that the winner of this year's senior competition give a recital at their annual conference, the theme of which is 'English as she is sung'. Details are in this newsletter.

It has been suggested that the Association might consider arranging more social events for members. For example, a guided tour of the Globe Theatre has been suggested. More social events might be difficult given the distances from each other that we live, in addition to the gregarious nature of our work. Any comments please!

The AESS is still looking for anyone with ideas as to how to complete the last three volumes of our 'A Century of English Song' series, although this might not be the best economic time to consider such an undertaking.

Please look at the website: [www.aofess.org.uk](http://www.aofess.org.uk) which I endeavour to keep up-to-date.

I wish you all a peaceful and successful 2009.

## **EVENTS 2008**

### **THE MUSIC OF BETTY ROE – 27<sup>th</sup> September 2008**

A packed hall thoroughly enjoyed the tribute to the work of Betty Roe organised by the AESS and the west london branch of the ISM. Betty presided from the piano and the evening was introduced by her collaborator, Marian Lines. Their joint work was highlighted in a selection of songs from the many shows that they produced together and by the 'Circe Beguiled' Scena, sung by Patricia Williams and William Leigh Knight, accompanied by Steve Foley on guitar. Michael Pilkington also accompanied many singers and was himself regaled by a rendition, in many parts, of Happy Birthday, in celebration of his imminent anniversary. The evening had a strong sense of family, with Betty's grandson, Daniel Beer, playing the horn and her daughter, Soo, singing. Other instrumentalists who accompanied the singers were James Wyld (flute), Sally Brook-Pike (violin) and Chris Gascoine (cello). The songs, which showed a great love of diverse poetry and were most varied in style, showing Betty's versatility, were performed by (as well as those already mentioned), Frances Denny Scott and many members of the AESS-Marie Hayward Segal, Sarah Leonard, Stephen Miles, Graham Trew and Stephen Varcoe and the many singers and actors in the audience who joined in the rousing music hall finale.

**GT**

## **THE CATHERINE LAMBERT JUNIOR RECITAL PRIZE**

22<sup>nd</sup> November 2008

The Final of the Catherine Lambert Junior Prize was held in the Wathen Hall of St Paul's Boys' School. The panel of Judges was Judy Hildesley, Jean Hornbuckle and Stephen Miles.

The winner of the first prize of £300 was Mary Galloway from St Paul's Girls' School. Her theme was 'The Nature of Love'. The runner-up, winning £200, was Charlotte Louise McKechnie from the Royal Scottish Junior Academy. She performed on a theme of 'A Young Woman's Love and Resilience'. The third prize of £100 was won by Maria Gavriliouk, also from St Paul's Girls' School, whose theme was, 'How Can I Keep from Singing'.

There were ten competitors in the final and all gave a good account of themselves. Thanks are due to Karenne Mills, the Music Administrator of St Paul's School and our sponsors Catherine Lambert and Coral Gould. Heidi Pegler led the girls of St Paul's Senior Vocal Ensemble as they entertained the audience while the judges deliberated. They will repeat their programme next year on March 22<sup>nd</sup> for the Association's AGM and Annual Dinner.

## **GT**

### **A VIEW FROM THE AUDIENCE**

This event took place in the very attractive Walthen Hall of St Paul's Boys' School, Barnes, with adjudicators Judy Hildesley, Jean Hornbuckle and Stephen Miles. It was a particularly special event this year with Catherine Lambert present, looking particularly radiant and elegant. At touching 91 we were able to sing Happy Birthday, with splendid accompaniment by twinkle-fingered John York.

There were 10 finalists and I must mention them all as they had clearly worked hard on the preparation necessary to present fluent, meaningful performances. Catherine-Maria King opened the programme with Purcell's "Music for Awhile", a testing piece to control but impressive if you can bring it off – which Catherine-Maria did, once over the opening few bars. Her subject was "The Power of Music" and her four items adequately conveyed this. She is a generous performer with a good sense of musical styles, ending with the charming song by Michael Head – "When Sweet Ann Sings". Next, Maria Gavriliouk, mezzo-sop, sang 6 well-contrasted songs and poems under the title "How can I keep from Singing". Her presentation was confident, her reciting expressive and enthusiastic, her singing very agreeable indeed. I thought her a possible winner.

Benedict Delmaestro, a very promising, maturing baritone, performed from "A Shropshire Lad" very adequately. He started well with a happily focused tone and he had clearly done his homework on the songs. The poem was less secure and he seemed more concerned with the memorizing than the meaning, but his singing showed great promise, a pleasing and thoughtful performer – I would love to hear him sing this song cycle 15 years hence: it's hard to grasp that these performers are a maximum of 18 years old.

Rebecca Knights presented songs by Gibbs, Gurney and Ireland in her "Dreams and Fancies" programme. Her singing showed considerable strength as she went into the higher pitches, and kept a sweetness throughout the range.

Next was Eleanor Wolfe with her subject, “The Sea”. Here were familiar songs by Quilter, Ireland and Elgar and a colourful reciting of the Masefield poem, “Sea Fever” – I thought this the best speaking so far. Her voice was centred and reliable throughout the range and she was eager to express these substantial songs.

After the interval John Holland-Avery – baritone - gave a most generous presentation of his choice, “Desire”. His tone is so robust and developed that it is difficult to grasp that he cannot be older than 18. He explored a wide range of dynamics and effects in his songs of Vaughan Williams, showing imagination and courage. Less good was the reciting of the words of one of the songs, being more concerned for the memorizing than the natural rhythm of the poem. But for this he was in line to become one of the top 3 performers of my choice.

Charlotte Louise McKechnie – soprano - offered us “A Young Woman’s Love and Resilience”. This episode was a high spot for me, and undoubtedly the most varied and interesting programme of songs typifying the reason for our society’s existence with Howells, Warlock, Vaughan Williams, Ireland and Britten. What a variety! She took the singing utterly in her stride and was well able to trust her preparation and technique and thus was free to interpret full the variety of items. I thought here we had a winner.

Natalie Brown – mezzo soprano – in her programme, “Sleep and Dreams” expressed Howells’ “Gavotte” effectively for the most part, and clearly had good ideas on phrasing and interpretation in her varied programme, the tone is maturing healthily.

Mary Galloway –soprano - ended the afternoon with “The Nature of Love”, a beautifully constructed programme delivered confidently and clearly – her voice has a very steady English quality, and her presentation was unfussed and still.

The accompanists provide most reliable support for these singers, for which we thank Alan Durham, Max Fuller, Margaret Lyon, John York and Caroline Soresby.

The judges retired to discuss while we enjoyed a splendid light entertainment from the St. Paul’s Girls’ School Close Harmony Group directed by Heidi Pegler.

As ever, Graham Trew introduced the items with his usual precision and humour.

The winners of the competition were:

- 3<sup>rd</sup> place Maria Gavrioliouk
- 2<sup>nd</sup> place Charlotte Louise McKechnie
- 1<sup>st</sup> place Mary Galloway

## **Betty Roe**

### **A NOTABLE ANNIVERSARY**

I’m sure all AESS members will be delighted to wish Honorary President Patricia Routledge their heartiest congratulations on her forthcoming birthday: not simply for having achieved the goal of four score years, but achieving it with such style and energy. The range and quality of her professional life is remarkable, in theatre, TV, film, radio, musical theatre - and she’s still going strong! A special mention must also be made of her considerable contribution to the Association in so generously sponsoring the senior Song Prize. So, Happy Birthday and Many Happy Returns from us all.

## **FUTURE EVENTS**

### **The AESS 2009 AGM & ANNUAL DINNER**

The Association's AGM 2009 will be held at The Royal Over-Seas League, Park Place, St James's Street, London SW1A 1LR on Sunday March the 22<sup>nd</sup> starting at 4.30 pm. St Paul's Girl's School Close Harmony Group will entertain us at 6.00 and the bar will be open from 6.30. Dinner will commence at 7.00.

We are most fortunate that Honorary President **Patricia Routledge** has agreed to be our Guest Speaker, for it is both as a Speaker and a Singer that she bridges the core aims of our Association. Born in the Wirral, she started her performing career at The Liverpool Playhouse in its heyday. Miss Routledge's rich and varied career encompasses prolific music theatre (Coward, Bernstein, Rodgers and Hammerstein) both in London and the US where she won three Toni Awards. On TV she has created a wonderful array of memorable characters, from Alan Bennett's touching female monologues to pretentious Hyacinth and plain-spoken Hetty Wainthrop as well as many others. On radio she introduced us to the delightful 'Ladies of Letters'. Films include 'To Sir with Love' and 'The Bliss of Mrs Blossom'.

### **THE PATRICIA ROUTLEDGE ENGLISH SONG PRIZE**

The Prize preliminaries and Final will be hosted by the Guildhall School of Music, for which The AESS is most grateful. Further details will appear on our website.

### **SPEAKING UP FOR THE SPEAKERS**

As our Chairman mentioned in his Note, in representing both Singers and Speakers our Association has leant largely towards the singing side in recent years when it comes to Events: we have concerts, singing prizes, master classes and workshops. Much has been said about the need for singers to recognise the 'words' content of what they perform, but it is still a struggle getting young performers to value the words as much as the music. So we are appealing to the Membership – would you like more social and speech-based events like a poetry or lyric writing competition, possible with our member-composers setting the winning entry? Another suggestion by committee member Jean Hornbuckle, is a guided tour of the South Bank's Globe Theatre, learning about its working and artistic aims which would satisfy both social and speech-based-performance interests.

PLEASE let us have your opinions. Replies to: Jean Hornbuckle, 1, Hillfield Road, West Hampstead, London WN6 1QD Tel: 020 7794 2395 **or** jean@jhornbuckle.orangehome.co.uk

## TRIBUTES TO MARJORIE THOMAS 1923 - 2008

From MARK WILDMAN

Marjorie Thomas was appointed to the professorial staff of the Royal Academy of Music by Sir Thomas Armstrong to succeed Astra Desmond in 1963.

Of course, in the sixties Marjorie was still an extremely busy performer travelling all over the UK, Europe and the United States. Nevertheless, the demand for her teaching grew, and grew rapidly. Her reputation was such that students, and particularly mezzos, flocked to her from all over the UK and indeed from Canada and America. Her teaching career spanned over a quarter of a century, almost thirty years in fact. David Lumsden was appointed Principal in 1982 and was charged with modernising the educational curriculum and also the staffing structure. Heads of Faculties were appointed and so it was that Marjorie's career at the Academy culminated in her appointment as the very first Head of Vocal Studies – an appointment that was, unsurprisingly, very successful and widely applauded by her colleagues and students alike. A quick glance at the statistics of the alumni shows that Marjorie taught getting on for two hundred students. In itself, a very considerable feat, the more so, when one considers the success of a high proportion of those students in nationally and internationally significant and enduring careers which is a sure testimony to the teaching and guidance they received from Marjorie.

Why? Why was this? What were her qualities that made her such a fine and popular teacher?

First, Marjorie was a totally lovable person. She had a radiant personality, a warm winning smile, and she was always approachable and always had time for both her colleagues and her students. She was generous hearted and I doubt if she was capable of uttering an unkind word about anyone.

Second, she was a person of complete integrity and a sea-green incorruptibility. She was straightforward and honest. No side. No affectation. Students knew exactly where they stood with her. She was a wise and steadfast colleague.

Third, she brought to her teaching the accumulated wisdom and wide experience of a long performing career at the forefront of the profession. She was a gifted pianist and that of course was a great bonus for any singing teacher. She herself had been a pupil of Elsie Thurston, the doyenne of northern singing teachers, to whom she remained devoted and from whom she learned the technique of singing. As far as technical matters were concerned, she had no truck with bogus, phoney fashionable fads – sometimes presented as “the latest research”. She could see through all that.

She once told me that she knew what worked and stuck to it. And why not? Fourth, she led and taught and inspired by example. She was herself a very elegant lady. Every lesson was an “occasion”. I rather fear that the young male singers, of whom I was one, poked a little gentle fun at some of Marjorie's girls, whom we always knew, just by looking, when they were due for a lesson, for they too were very elegant and sophisticated in presentation. Not for them, trainers and jeans ripped at the knees or ironmongery pierced through various parts of their anatomy!

As a teacher, Marjorie was in ways, ahead of her time. She embraced the principal of group or class teaching long before others did and she approached contemporary music with an open mind. She taught the first soprano in Electric Phoenix the Beirio Sequenza well before that piece became more familiar fare. Her Monday morning performance classes had everyone on their toes. Something new had to be performed each week and no exceptions were made. It was Marjorie who came to the rescue of a certain counter tenor who, having approached the then convenor of the vocal faculty for advice as to

what type of course he could follow and with whom he might study at the RAM, was sent on his way with a few curt words along the lines of “Look, old chap, we don’t entertain that sort of thing here.” Well, Marjorie said that if nobody else would teach him then she would. And she did – very successfully so.

As a colleague on audition and examination panels Marjorie had a very keen, perceptive ear. She missed nothing and had an unerring ability to recognise talent and potential that to others may not have been immediately obvious. In her judgments she was always fair, just and constructive.

As her time at the Academy drew to a close, she threw herself into new spheres of work. She was in at the beginning of the Hereford Summer School which along with Alex Kelly, Simon Johnson, Peter O’Hagan and Tim Barratt she founded in 1985. Her master classes were object lessons to others. She had a very happy knack of going straight to the heart of an issue for a student who invariably went away feeling ten feet tall and singing just a little bit better than they had ever dared imagine to be possible. Marjorie took infinite pains in planning the student concerts so that everyone had an opportunity to perform in the concerts and the operatic excerpts. The late evening after concert parties were a feature of life at Hereford and to one such occasion Marjorie and I arrived late, so late in fact that all the wine had been drunk. Well, you may remember that Marjorie, whilst not a tea-totaller, she was a strictly one-glass lady. However, unperturbed by this, the host on that occasion offered her a glass of gin which she reckoned not to have tasted before. She downed this with alacrity, professed herself to have enjoyed the new experience greatly which of course gave rise to much mirth that evening!

Another strand of her work in her so-called retirement, was adjudicating for the British Federation of Festivals and I had the pleasure of sitting with her at various festivals in Huddersfield, Northampton, Belfast and Dublin to name but a few. It was here that I learned from her just how to couch a balanced adjudication, and also, it should be said, for it was sometimes a part of the task, how to present possibly unwelcome news, sometimes having to say, “No dear, go and keep ducks.” Such sentiments were always delivered with great care and thought for the feelings for the recipient of them. There must be literally hundreds of gifted amateur singers throughout the Kingdom who have received the benefit of her advice and encouragement and have much to be grateful for. Throughout the late eighties and nineties she must have been just about the busiest adjudicator on the circuit and her legacy in that field lives on today.

For my part I shall always remember Marjorie with great affection, deep gratitude and admiration. I join with you today in saluting a great lady of the profession, who lived life to the full. As I conclude, I leave you with those words from *The Dream of Gerontius*, that Marjorie sang so often with unsurpassed beauty and sincerity, that seem particularly appropriate in the context of this service today:

My work is done,  
 My task is o’er,  
 And so I come  
 Taking it home.  
 For the crown is won, Alleluia  
 For evermore.

From CLARA TAYLOR

“Marjorie Thomas would like to see you. You will find her in Room 20... don’t worry, she’s terribly kind.” This was the first time that I had an invitation to meet this legendary teacher, who in the late 60’s, when I was a student, had an unassailable position at the Royal Academy of Music. Marjorie’s personality made an immediate impact and, looking back, reminded me slightly of the Queen Mother in its combination of tremendous humanity, goodwill and charm, coupled with a firm determination to fulfil her destiny.

At that time, Marjorie held sway over a large number of students, who had the huge benefit of her excellent musicianship, her ability to communicate her ideas successfully and succinctly, and also a repertoire which extended from the operatic, through oratorio, to the more delicate art of the English song, French Mélodie and German Lied. She was immensely organised, students were given repertoire to prepare for her famous performing classes and were expected to find student pianists to accompany them for these occasions. They were indeed occasions, with Marjorie occupying a regal position at the back of room 20, and that was quite a large room, with a wonderfully genuine and permanent expression of eager anticipation on her face, despite the varying levels of accomplishment she was going to experience. These performing classes were not just a culmination of a week’s work, and yes they did happen every week, but also an opportunity for her students to experience the unique joys and fears of performing to a live audience. So many teachers at that time overlooked this exercise but Marjorie’s students always had experience in this vital area of communication, without which all careful study goes for nothing if it cannot be passed on to the listener in a convincing and confident way.

Marjorie excelled at bringing the same care, attention and encouragement to the less gifted members of her class as to the obviously talented, who were destined for great things, such as Susan Bullock who is with us today. You would never guess from her demeanour who was struggling and who was achieving triumphantly. She shared her reactions generously and was not ashamed to shed a tear when a weaker member of her class surpassed herself in a two-minute effort, which meant just as much to Marjorie as a successfully fulfilled solo part in an opera production. At that time, I helped to organise and oversee the platform rehearsals before formal Academy concerts – emotional occasions at which professors sometimes attended to help their students but were sometimes absent. Needless to say, Marjorie was always present and had a unique way of encouraging her students to make friends with the hall, especially the scary Duke’s Hall, and to take time to settle down in the particular ambience and to practise, not only the repertoire but the feelings they would encounter while communicating their musical message to a big audience. At this particular time, it was rare for the more human aspects of performing to receive such attention. Marjorie had a way of encouraging the best out of all her students, not just through a sound technical basis but equally importantly through a sense of style, text and a sensitivity to people, which is after all at the heart of all musical efforts.

Marjorie had a very well developed sense of humour and also a sense of proportion. Things inevitably went wrong in performance classes, memorably so when a soprano singing “Oh had I Jubil’s lyre” started one of the long runs but managed to come out of it singing one of the runs from “Rejoice Greatly” – a big decision had to be made as to

which way to proceed to the end of the piece, not least for the accompanist. Marjorie always joined in the laughter on these occasions and never made it seem a disaster. In fact, she told us of the many occasions when things didn't go quite to plan during her long professional career. She was generous with her wisdom and generous with herself, always keeping us up to date with the events of her own life and sharing herself as a person in a way that enabled us to draw closer to her without Marjorie losing the necessary professional distance that these relationships need.

She had time for amateur singers as well as those destined to join the profession. People attending summer schools remember her with enormous affection and this poem was sent to Eileen, Marjorie's daughter, by someone who had attended one of these courses. It conveys, with simplicity and great sincerity, the positive approach that epitomised Marjorie's teaching, and of course everything else that she did.

To conclude these reminiscences of Marjorie's teaching, it seemed to me looking back that Marjorie was far ahead of her time in her understanding of the balance of praise and criticism. She enabled people to make the very best of what they had to offer and to develop themselves with hard work and faith in her and therefore in their future. Anyone studying with her, or indeed accompanying her lessons as I did, would have learnt a great deal about singing, the repertoire, how to support and care for one's colleagues, and how to share your musical gifts with an audience. We also learnt, perhaps without realising it, a great deal about living life to the full and celebrating our musical capabilities as well as diligently developing them. Marjorie's teaching lives on in those who were lucky enough to know her through her long and productive life and it's good to know that her wisdom, experience and technique will continue in others for many generations to come.

From SIMON ROBERTS

Dearest Marjorie,

Your passing has touched me deeply, and made me stop for a moment and realise how lucky I was to have been able to count you among the influential people who have entered my life. I was never a student of yours - I perhaps like to think that Ken saw me as one of his own works-in-progress, and anyway, I'd probably have been mobbed by all the Mezzo-Sopranos vying for your precious time, had I dared to ask to work with you! However, I can say with great pride, I sang my best final exams and won many of the prizes I ran off with during my time at the RAM, while you were present on the examining board. Your radiance, infectious enthusiasm and heartening smile, gave all of us who stood there in front of you, the courage to take enormous risks as young singers, and dare to feel, there and then, as though we could conquer the world. And thanks to the way you conveyed your abundant energy and enormous sense of artistic excellence, so many of us reached for the skies, and in these moments, achieved what we might otherwise have thought impossible.

I'm proud and humbled to think I find myself in the unique position today, of having the opportunity my own modest career has offered me, to be able to continue that great tradition of yours of galvanising, energising, guiding, advising and even at times scolding the wonderful group of artists I'm now privileged to represent, to "never... (ever)... sing louder than lovely!" God Bless...

From KENNETH BOWEN

Marjorie Thomas though half Welsh and half Scots was born in Sunderland in 1923. She moved with her family at the age of two to Oldham and later studied at the Royal Manchester College of Music where her principal teacher was Elsie Thurston. For a year she taught music at Stockport High School for Girls where one of her pupils was Joan Bakewell. She was soon to become an increasingly busy oratorio singer in the splendid tradition of Astra Desmond, Kathleen Ferrier and Constance Shacklock.

In 1945 she was heard by John Barbirolli who engaged her for Elgar's Sea Pictures, and she sang for Sir Tomas Beecham in a radio broadcast of Bordin's Prince Igor. She first sang for Sir Malcolm Sargent in 1951 with the Royal Choral Society and the Huddersfield Choral Society. She soon became one of his favourite soloists, with whom she recorded The Dream of Gerontius, two versions of Messiah, Elijah, and a number of Gilbert and Sullivan operas. With Rafael Kubelik she sang in Mahler's Third Symphony. In 1969 she was proud to be one of the soloists at the investiture of the Prince of Wales in Caernafon.

In opera she sang at Glyndebourne and at the Edinburgh Festival. She was Nancy in Britten's Albert Herring, and was chosen by him to sing Hermia in A Midsummer Night's Dream at Aldeburgh. At Covent Garden she was a Rhinemaiden and a Valkyrie under Kempe and Magdalene in Kubelik's Meistersinger.

In 1963 after Pope Paul the Sixth's accession she represented Britain in a performance of the B minor Mass at the Vatican.

She had a beautiful natural voice which carried well through any texture. As a colleague she was delightful – always friendly and immensely encouraging to younger and less experienced singers. She was extremely helpful to me in my early days as a performer, and I was most pleased and privileged over the years to sing Gerontius alongside her eloquent and moving Angel.

I first heard her in Llanelli in 1953 where her uncle was a councillor and later Mayor. I was touched by her sincere, unaffected singing and to this day I have never forgotten her singing of Handel's Ombra mai fu and Gluck's Che faro. She was a great lady, much loved and admired by all knew her and heard her.

She made a very good partnership with her husband Teddy Gower, and her daughter Eileen with her husband Christopher Field have kept up the good work.

Marjorie will be remembered with great affection.



*The Association of English Singers & Speakers*

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Graham Johnson CBE Dame Cleo Laine DBE Niven Miller  
Patricia Routledge CBE Dr Robert Saxton*

*Registered CharityNo. 1106279*

**The Annual General Meeting 2009**  
followed by  
**The Annual Dinner**

will be held on **Sunday, 22<sup>th</sup> March**  
at the Royal Over-Seas League, Park Place,  
St. James's Street, London, SW1A 1LR (nearest tube station Green Park).

The **AGM** will commence at **4.30 pm.**  
At **6.00pm** there will be a short recital given by **St Paul's Girls' School Senior Close Harmony Group**  
directed by **Heidi Pegler**  
The bar will be open for purchasing drinks from **6.30pm.**  
and **Dinner** will commence at **7.00 pm.**

We are delighted to announce that the Guest of Honour and Speaker will be

**Patricia Routledge CBE**

Tickets, to include a three- course meal and a glass of wine, are **£40.00**, available  
until the 13<sup>th</sup> March (no refunds after this date) from:  
**Jean Hornbuckle**, 1 Hillfield Road, West Hampstead, London NW6 1QD  
Tel: 020 7794 2395 email: jean@jhornbuckle.orangehome.co.uk

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Application form for tickets for the **AESS Annual Dinner** on Sunday 22nd March 2009 .

Name(s).....

Address.....

Tel:..... Email:.....

I would like ..... tickets @ £40.00, and enclose a cheque for £..... made payable to AESS  
and a stamped, self-addressed envelope.

Special dietary requirements .....

To : Jean Hornbuckle, 1 Hillfield Road, West Hampstead, London NW6 1QD



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**Nominations for Committee Members and/or Chairman**

**I would like to nominate:**

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**for the AESS Committee/Chair (delete as applicable)**

**Proposed by:-----**

**Seconded by:-----**

**Date:-----**

**To be forwarded by post or email by the 22<sup>nd</sup> February  
to the AESS Secretary,  
Judy Hildesley, Taggs Yard, 23 Woodlands Road, London,  
SW13 0JZ email: [judyhildesley@btinternet.com](mailto:judyhildesley@btinternet.com)**