



*Honorary Presidents*

*Sir Thomas Allen Michael Chance CBE Sir Nicholas Hytner*

*Graham Johnson OBE Dame Cleo Laine*

*Patricia Routledge CBE Professor Robert Saxton Dame Harriet Walter*

*Registered Charity No. 1106279*

*[www.aofess.org.uk](http://www.aofess.org.uk)*

## **NEWSLETTER JANUARY 2013**

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

A Happy 'Centenary' 2013 to you all. This year we will see a great opportunity for members to enhance the profile of the Association and to increase our membership. There are almost two hundred members at present, so, if everyone tries to recruit one person during this year our future will be far more secure.

Sadly, Thea Carr, a long-standing member died recently, as did one of our most staunch supporters and a committee member, Marian Lines. Her great friend and collaborator, Betty Roe, writes about Marian in this issue. Marian was the 'anonymous donor' of the £200 speech prize which formed part of the Catherine Lambert Competition. James Gaddarn, musicologist, conductor and professor of voice, died at the beginning of 2012. All three members will be much missed.

The AGM and Annual Dinner will be on March 17<sup>th</sup> this year. In recognition of the Centenary, it has been decided to make the dinner a 'black tie' event. We are most fortunate to have Dame Felicity Lott as our guest speaker, and Richard Suart (currently in the ENO Mikado) to provide the entertainment. Both Felicity and Richard are AESS members. Please try to come to the AGM. Usually there are only about twenty members present: if it is not possible for you to attend, please send ideas or comments beforehand, which can be brought to the attention of the committee.

The Guildhall School of Music and Drama has generously offered the Association use of the Music Hall for the day on Friday 10<sup>th</sup> May. In the evening, the final of the Patricia Routledge National English Song Competition will take place and it is hoped to have short talks during the afternoon on topics such as the history of the Association, setting words to music, and the performance of English Song, in addition to

recitals, which will hopefully include the winning songs from the recent Composition Competition. It might also be possible to stage a speech masterclass during the morning.

There will be a new 'Centenary' Musical Theatre Competition in February sponsored by the Toni Fell Trust, which has generously donated a prize of £1000. The Courtney Kenny Award will be held in March and the Catherine Lambert Junior Recital Prize in November.

Stephen Miles is compiling a chronological list of events taking place in 2013, which will be updated on our website. I am writing to all past winners asking them to consider doing something to aid the AESS this year. Any member who plans to give an English programme of verse or song should send details to Stephen and if possible include the AESS Logo in the programme or on any advertising. Please contact Stephen or me if you would like to download a Logo. The greater number of events, the better for the Association. In addition, we wish to have as much regional diversity as possible.

Thank you all for your support of the work of the Association. Please do all that you can to publicise our core values and to encourage others to become members during 2013.

**Graham Trew**

## **CORAL GOULD**



Photo from the Burton Mail Visit: [www.coralgould.com](http://www.coralgould.com)

Coral Gould has been awarded the MBE in the New Year's Honours List. Many congratulations to her and also thanks for her support of the Association.

From the Burton Mail, Coral's local paper.

"A local long-serving teacher has been named in the New Years Honours list for her services to music and the arts. Coral Gould, 75, of Newton Road, Winshill, will receive an MBE from the Queen for her lifelong work as a music teacher. Mrs Gould, former head of music at Hillside School, now Paulet High School, said: I cried when I opened the letter telling me I was going to get an MBE. I just feel I have done my job to the best of my ability. Mrs Gould, who now offers private singing tuition from her home, also taught at Repton School and Abbots Bromley School for Girls after graduating from the Birmingham College of Education. She was nominated for the MBE by the Association of Teachers of Singing, which she used to chair. Mrs Gould was also part of the campaign to have the Brewhouse arts centre built in Union Street. She later served as chairman of Burton and District Arts Council. She said: "I'm a Burton girl born and bred and I'm delighted to have been nominated.""

## COMPETITIONS

### **The Association of English Singers and Speakers Competition to write an English Song to texts by Marian Lines**

As part of the Centenary Celebrations the AESS launched a competition for composers up to the age of 32 to write an English Song to texts written by Marian Lines. Marian offered five poems, *The Climb*, *Barbican Goldfish*, *Blue John*, *For Amber* and *Charity*.

There were 22 enquiries and by the closing entry date of July 31<sup>st</sup> 2012, nine composers had submitted songs. No one chose *Blue John*, one chose *Barbican Goldfish*, one *Charity*, two *The Climb* and five chose *For Amber*.

The judges were Michael Pilkington, Garry Humphreys, Sarah Leonard and Professor Robert Saxton, one of our honorary presidents. They all met at Royal Overseas League House on September 13<sup>th</sup> 2012 to deliberate over the winners.

The standard was very high and all the composers had taken the task very seriously. They judges were very impressed. After much deliberation the winners were decided. They were notified at the beginning of October.

They are:

1<sup>st</sup> prize £300 **Michael Betteridge** for his song *Charity*. Michael gained a 1<sup>st</sup> class honours degree at Manchester University and is now studying for his MMus at the RNCM.

2<sup>nd</sup> prize £200 **Rose Miranda Hall** for her song *For Amber*. Rose has completed her undergraduate degree at York University and is continuing to study there for her Masters degree.

3<sup>rd</sup> prize £100 **Jeremy Clay** for his song *For Amber*. Jeremy has recently completed a Masters in composition at Birmingham University. He now works part time for the Birmingham Contemporary Music Group.

It is hoped that both Michael Betteridge's song *Charity*, and Rose Miranda Hall's song *For Amber* will be included in the final volumes of *A Century of English Song*, which will be completed in 2013.

**Sarah Leonard**

## **The AESS Catherine Lambert Prize 2012 November 10th RCM**

The Final of the Association of English Singers and Speakers Catherine Lambert Junior Recital Prize was held in a packed Durrington Room of the Royal College of Music on Saturday November 10th. The panel of judges was Betty Roe, Jonathan Courage and Stephen Varcoe.

The winner of the £300 first prize was Julius Haswell, a student of Veronica Veysey Campbell. His memorised, themed programme of English song, poetry and prose was entitled Love lost through war. The runner-up, winning £200, was Natasha Agarwal, who studies with Caroline Crawshaw. Her programme was entitled This England. Third place (£100), plus the Speech prize (£200), was awarded to Rhys Jupiter Brown, another student of Veronica Veysey Campbell. The Association is most grateful to our sponsors, Catherine Lambert, Coral Gould and Marian Lines, to our panel of judges, our administrator Carolyn Richards, and Peter Hewitt and John Mitchell of the Junior RCM. (A photograph of the winners and judges is attached.)

**Graham Trew**

### **THE AESS IN ASSOCIATION WITH**

### **THE TONI V FELL MUSICAL CHARITY TRUST PRESENTS**

### **THE FELL MUSICAL THEATRE PRIZE**

To be held in London on Sunday, 28<sup>th</sup> April 2013 at the Sylvia Young Theatre School

Competitors must be between 18-25 years old, of any nationality and be in full time training or preparing for a career in Musical Theatre. Competitors are required to perform a song and a scene/speech as a sequence in the original English which can come from any source and be presented in any order. There must be a smooth transition between the two elements as though performing within the context of Musical Theatre. The programme should not exceed eight minutes in length. The adjudicators will require a copy of both the scene/speech and the song. Costume/props may be used.

Applications must be received by March 15<sup>th</sup> 2013. The form is attached for your convenience.

## **Final of the Patricia Routledge National English Song Prize - May 2<sup>nd</sup> 2012**

The final of the AESS Patricia Routledge National English Song Competition was held at the Royal Academy of Music on Wednesday 2nd May in the presence of Miss Routledge to whom we are indebted. The judges were Jonathan Courage, Norbert Meyn, Mary Mogil, Elizabeth Ritchie and Rosamund Shelley. Thanks are due to them. Jonathan and Mary also selected the finalists at the preliminary round ably assisted by our marvellous co-ordinator Stephen Miles, who masterminded the logistics of the final impeccably as always.

The winner of the £2000 first prize was Hadleigh Adams, bass-baritone, who studies with Janice Chapman at the Guildhall School of Music and Drama. His accompanist, Catherine Norton won the

£1000 prize. The judges awarded joint second place to Eleanor Garside, studying with Thomas Shultz and Caroline Crawshaw at the Royal Northern College of Music and Alexei Winter, a private student of AESS member Angela Hickey in Bristol. They both won £1000. Miss Routledge spoke and presented the prizes after Jonathan Courage had spoken on behalf of the Panel. Thanks are due to Rob Wilding, Mark Wildman and the Principal of the Royal Academy of Music for allowing the use of the College free of charge in recognition of the importance of improving the communication of young performers in both speech and song.

The photograph show Patricia Routledge CBE with the winners of the competition.



**Eleanor Garside, Hadleigh Adams, Alexei Winter and Catherine Norton.**

It has been such an incredible few months since I won the Patricia Routledge AESS Vocal Scholarship. I felt overwhelmed to have won, especially given the incredible history of the Association and the list of wonderful musicians and interpreters of song who have won first prize in the past. I feel very humbled to join this list.

After the competition, I began my three month stint with the San Francisco Opera Merola programme. It is an incredible internship to be a part of, with one of the world's top opera companies. During my time there, I gave a recital combining English and American art song, with a very confronting programme based around various wars of the 20<sup>th</sup> century, through the eyes of composers from each of the two countries. It was a very interesting programme and one that I hope to repeat in the future.

In November of last year, I travelled to Sydney, Australia to play the role of Pollux in Rameau's 1754 version of *Castor et Pollux*, with Pinchgut Opera, a fantastic company specialising solely in baroque opera, performed with period instruments. It was a beautiful production, performed in the fabulous acoustics of the Sydney City Recital Centre.

February 2013 sees my first (hopefully of many) performances of the title role of Mozart's *le Nozze di Figaro*. This will be my final opera at the Guildhall School of Music & Drama. I have learnt such an incredible amount from my time at GSMD and I feel privileged to have walked the corridors of such an institution, every day learning from some of the greatest exponents of classical music in the world.

In April of 2013, I will be relocating to San Francisco to take up the position of Adler Fellow Young Artist at San Francisco Opera. It is a two year contract with the company and I hit the ground running with three main-stage productions all before the end of the season in July.

My aim, alongside my opera career, is to perform a great deal of English and American art song. I love the form and I relish the immediacy that art song can give in a committed and honest performance. I feel so very lucky to be associated with the AESS now and I look forward to attending a concert when I'm back in London.

**Hadleigh Adams, January 2013**

## **ASSOCIATION OF ENGLISH SINGERS & SPEAKERS**

### **THE COURTNEY KENNY AWARD 2013**

In this, the **Centenary year of the AESS**, we launch the first of the four competitions which form the core part of the association's work in promoting the performance of the English language in speech and song. Details are attached and can be found on the AESS website. Visit: [www.aofess.org.uk](http://www.aofess.org.uk); go to the competitions page and scroll down to the Courtney Kenny Award. The prospectus and entry form are also attached to this newsletter.

The AESS continues to be grateful to Mr Kenny and all the sponsors of the competitions. Please circulate the news to as many of your colleagues, students and pupils as you can.

The final of the competition will be held in the Recital Room of Tonbridge School in Kent on the afternoon of Sunday March 10<sup>th</sup> 2013. All are welcome to attend.

## The London Song Festival

The AESS has very kindly supported the London Song Festival for the last two years, so I thought it a good idea to say a little about the Festival, what I aim to achieve with it and a little of my plans for the future.

The London Song Festival was born out of my love of the Song repertoire. At the time of the inaugural Festival in 2007 it seemed that the Song recital was something of a dying art-form. Outside the hallowed portals of the Wigmore Hall, these events were becoming less and less frequent and I had the impression that some singers rarely looked at songs after leaving music college. Back then about the only other Song Festival was the wonderful Oxford Lieder Festival, founded in 2002 by Sholto Kynoch, which I am happy to say is still going strong and in fact grows in strength and reputation each year. I am also very happy to say that over the past five or six years the decline of the Song recital has been reversed, with wonderful festivals entirely devoted to Song springing up everywhere: Gavin Robert's Song in the City, Marc Verter's Chelsea Schubert Festival and William Vann's London English Song Festival, to name but three, as well as fantastic one-off events such as the John Ireland Festival last year. It is perhaps interesting to note that all of these were, like the London Song Festival, started by pianists. Inspired by Graham Johnson (one of the patrons of the London Song Festival) I can truly, and without undue modesty, say that the recent revival of Song in the UK has been entirely due to us pianists!

### History of the Festival

I should perhaps begin with an outline of the history of the Festival over its first six years. (If this section seems a little dry, please feel free to skip the following five paragraphs; the interesting bits come later!)

The first London Song Festival took place in 2007 and consisted of four concerts at the Rosslyn Hill Chapel in Hampstead. The theme that year was The Mediterranean and the singers included many who have gone on to great things, to pick just three at random from the list: Nicky Spence (who has just released a superb CD of settings of Shakespeare with Malcolm Martineau), Robin Tritschler (who has just been appointed a BBC New Generation Artist) and Roderick Williams, who was already flying high then.

Since 2007, the Festival has gone from strength to strength; in 2008 the theme was English and Russian song. The concerts included a memorable recital by the wonderful Sergei Lieferkus singing spine-tingling Shostakovich and the Festival celebrated the 50<sup>th</sup> anniversary of the death of Vaughan Williams, with performances of every single solo art song that he wrote for voice and piano, a feat that even Radio 3, generally very hot on anniversaries, was not able to emulate!

The following year saw an exploration of female composers Clara Schumann, Alma Mahler and Fanny Mendelssohn, together with songs by Louis Spohr in honour of the 150<sup>th</sup> anniversary of his death in 1859. Three songs of Spohr that were then unpublished were included in their first modern era performance.

In 2010, the Festival was devoted to French Song and the following year's Festival, the first that the AESS kindly supported, was entirely devoted to English Song. Each concert was devoted to a different poet or

group of poets. The opening concert consisted of settings of Elizabeth Barrett Browning on the occasion of the 150<sup>th</sup> anniversary of her death in 1861 and Mary Elizabeth Coleridge who was born in the same year. This concert featured Mary Gifford Brown reading extracts from Elizabeth Barrett Browning's incredible letters and interweaving them with settings of her poems by different composers. Other concerts were devoted to settings of Jacobean and Caroline poets, a very memorable recital by Roderick Williams of settings of Thomas Hardy and A E Housman and a concert of settings of the Romantic poets, which took Britten's *Songs and Proverbs of William Blake* (sung by Benedict Nelson) as its backbone and interwove that cycle with settings of Shelley, Keats and Wordsworth. I always enjoy breaking up cycles and giving the audience interesting and unexpected juxtapositions of songs!

Last year's Festival contained a number of themes. Two concerts were particularly appropriate for AESS members - the ever-wonderful Yvonne Kenny sang a programme entitled *Delius and his World*, in which the songs of Delius were presented alongside those of his friends and colleagues, particularly Grieg, Percy Grainger, Peter Warlock and Debussy (born in the same year 1862) and a concert given over to songs of John Ireland and Samuel Coleridge-Taylor, whose music remains scandalously undiscovered. Another highlight of the 2012 Festival was a performance of the complete Vasnier songs of Debussy, the 27 songs that he wrote for the high soprano Marie-Blanche Vasnier, with whom he enjoyed an intense affair for seven years. This concert included performances of three unpublished songs whose manuscripts I unearthed in the Bibliotheque National in Paris, the Library of Congress in Washington and Yale University Library. These three songs will be published in early 2013 as the inaugural volume of London Song Festival Publications, beating their inclusion in Durand's complete works of Debussy by about a year. Buy them now and beat them to it...!!!

### **How the is Festival Different from (better than?) other Song Festivals?**

So, with the happy abundance of Song Festivals that we enjoy today, what makes the London Song Festival different? I think there are several elements to this - firstly friendliness. I am lucky enough to have a wonderful group of volunteers who welcome every audience member at the door, who serve drinks and nibbles in the interval (the llamas of 2012 were an inspiration!). I want to dispel any suggestion that song recitals are 'difficult' or need a particular knowledge or insight to enjoy. Song is for everyone and anyone...!

A further element is the programming. I like to present interesting juxtapositions of songs. The past year saw concerts with Finzi in the same programme as Noel Coward, Kurt Weill next to John Ireland and William Alwyn next to Schubert. Someone told me that sitting in the audience was like listening in to a friend's iPad collection, a comment that I took as an immense compliment.

Linked with this are the programme booklets. These have become a much-loved feature of the Festival each year. Full texts and translations of every song are printed and I give background information on the composer and the poet in notes that are, I hope, both informative and fun. I do believe that fun is an important element in music – so many song recitals that I go to (that I'm sure we all have been to) have been dry and tend to speak to the intellect above the heart and the soul. I am a firm believer that the power of Song is to touch our spirit even more than our intellect and that its emotional reach should far outweigh its cerebral impact.

I believe the London Song Festival is unique in the importance it places on the poet. In the world of Song, I consider the poet to be equal in importance to the composer and the poet is rarely given enough significance in programme planning or execution. After all, the poem was always the composer's inspiration, the thing that came first and the reason the song was written in the first place. My programme notes always aim to give equal merit to the poet as to the composer, giving information about their life, their interests and influences, and the circumstances of the poem's origin. This is the case in very few programme notes of song recitals that I attend.

Another important feature of the Festival is the unearthing of rarely heard and often unpublished songs. The Vasnier songbook concert in November 2012 contained three unpublished songs, performed by Gillian Keith and Anna Devin, which I am currently issuing as the inaugural volume of London Song Festival Publications and 2009 saw the first modern day performances of three songs by Louis Spohr. The 2011 and 2012 Festival featured modern-day premieres of songs by the great film composer William Alwyn, composed in the 1930s and 1940s but unpublished and unheard since then. These songs were very kindly brought to my attention by the indefatigable Andrew Knowles of the William Alwyn Foundation, to whom I am very grateful.

Finally, but by no means least, the singers. The London Song Festival has always prided itself on presenting the cream of young up-and-coming singers, including prize-winners of major competitions including the Kathleen Ferrier, Wigmore Hall Song Competition, Royal Overseas League, Maggie Teyte, Richard Tauber and many others. While not suggesting for a moment that the Festival has been the cause of their meteoric rise, I can list an impressive rota of singers who have sung at the LSF and who have since gone on to great things: Anna Devin, Elizabeth Lewellyn, Nicky Spence, to name but three. At the same time, the Festival presents very eminent international artists such as Yvonne Kenny and Sergei Lieferkus, giving audiences the opportunity to hear them in small intimate settings rather than in the cavernous spaces of the world's opera houses where they are usually heard.

### **The Master-classes**

Another very important part of the Festival is its educational work. This principally takes the form of master-classes, which over the years have been given by Sarah Walker, Roger Vignoles, Ann Murray and Louise Winter. In 2013, I was honoured that Simon Keenlyside agreed to give the Festival master-classes. The six hours that he spent working with young singers, just a few days after getting off the plane from his triumph with *The Tempest* at the Met, will never be forgotten by those lucky enough to be there.

### **The 2013 Festival**

So, what of this year? Britten and Poulenc will inevitably feature largely in the Festival concerts but I am also planning concerts devoted to the complete Song output of Wagner and Verdi, whose operas will be heard worldwide but the songs rather less so. In October, I will celebrate the 90<sup>th</sup> birthday of the American composer Ned Rorem, whose wonderful songs are scandalously little known on this side of the Atlantic. Singers so far lined up include Gidon Saks, Elisabeth Meister, Elizabeth Llewellyn, Andrew Kennedy, Robin Tritschler, Allison Bell and Jeremy Huw Williams, with many other fabulous artists awaiting confirmation at the time of writing. For the first time, the Festival will be split into two sections,

some concerts in May and June and the remainder in October and November. I think I will have my work cut out...!

The London Song Festival website will be undergoing a major rebirth and renewal over the coming weeks and the shiny new site should be up (at least in part) by mid-February. News of all the exciting concerts that I am planning for 2013 will be posted as soon as they are finalised and tickets will be on sale from the website itself (a new development), so keep your eyes peeled on [www.londonsongfestival.org](http://www.londonsongfestival.org) and buy your tickets early for what will be a Festival packed with some of the world's most beautiful music sung by some of the finest songsters around. (Hyperbole....? Me....?)

**Nigel Foster (Founder, Director and Pianist of The London Song Festival), January 2013**

## IN MEMORIAN

### MEMORIES OF MARIAN'S LINES

Marian Lines died on Saturday, November 10<sup>th</sup> at 7.15pm in the Pembridge Hospice, St Charles Hospital, St Mark's Road, North Kensington. She had been my close friend for the best part of 40 years.

One day in the mid-1970s, my son bounced home from school and said, 'Mum, Tristan's (his friend) parents are having a party. You are to be invited and you MUST go because there is to be somebody there who is eager to meet you and you HAVE to meet her'. In due course, John and I went to the party – in St Quintin's Avenue, North Kensington.

As we entered the room, directly facing us, sitting in a large, ornate basket chair was a truly beautiful, robust lady with upswept hair and large hanging earrings, clear penetrating blue eyes and an impressive flawless English Rose complexion. Her hands were delicate and small, with painted nails. As we approached, she pointed a heavily ringed finger toward me, and wagging it slowly in time with her speaking, she said, 'Ahaa – NOW....I know what you do – but you don't know what I do'.

In those days, even in my forties, I was not at all a confident person and didn't really enjoy parties, the socialising and making conversation. But this was Marian Lines and in no time, we were conversing avidly about her writings and my composing. Marian suggested she drop a poem through my letterbox for me to set to music in any way I wished. Soon after that evening it arrived.

I don't know quite what I expected but certainly not *Orrible Little Blue-Eyes* – a character in what turned out to be the first of many mini-musicals that we wrote for children and at that time, expressly for the Fox School in Notting Hill Gate where Marian was an energetic teacher. Here was Little Lottie Leicester with the Big Blue Eyes (and her chief preoccupation is with telling lies). I set it as a gentle soft-shoe shuffle, somehow feeling that would not be quite what Marian had in mind.

I played and sang it to her and she just loved it. And then divulged that she wanted to write a show to introduce the children to the style of Old Time Music Hall. She wanted the stage to be '...a mass of curls'..... it WAS a mass of curls and the name of the musical was (is) *The Barnstormers*. I have no memory of the first performance and wonder if I was even there – all this was happening at a time when I was zooming about the country adjudicating and examining while Marian was teaching at the Fox School, eventually becoming deputy head.

My husband and I decided we would publish the show through our recently formed Thames Publishing and make it available. The first edition was published in 1976 (Thames Publishing) and a revised edition in 1994 (Thames Publishing). Novello & Co. at Music Sales published a third edition in 2009 and this one comes with a splendid backing track.

Just a couple of days before she died, I told Marian that Little Lottie was now not much short of 40 years old and middle-aged, and together we attempted to sing the song whilst stifling our laughter and her in her hospice bed. We talked of the early days of our friendship and the times when we would drive out to Kent or Buckinghamshire and such – to Townswomen's Guilds, Women's Institutes and the like, and run workshops and singing days with a final 'production' later in the day of a Lines/Roe invention, performing to any friends or relatives who cared to turn up. Many's the time when I've been driving us home afterwards, we've had to stop the car for laughter as we relived the day.

Marian's flair for colourful characters and scripts was an inspiration to me and the music came readily from my pen. Just the names of the characters impress - Limey Lionel, Venus Ventura, Dreamboat Dupree. The results of our efforts were/are long-lasting and as recently as this year (2012), we were approached by a trio of actor/musicians who requested an extra stanza for the work we wrote in 1976/77 – *A Crown of Briar Roses* for the Merton Schools Music Association and first performed them in 1977 for the Queen's Jubilee Year. Marian supplied the group with the extra words and we witnessed the performance, having had some doubts about how the piece would survive after 35 years. We need not have worried. It was as appropriate now as it was at that first Jubilee and well-received.

I tend to stress on the fun side of Marian's output. Her serious writings were equally impressive, as can now be seen in the wonderful *Lines by Lines*, which Marian was determined to have prepared and published and available after her final departure. I must quote from the publicity: '*Lines by Lines* is a selection of the writings of lyricist Marian Lines. A book of lyrical verse to be enjoyed by anyone who loves poetry and music. Her work is peppered with humour, both through the characters she creates and by the situations she presents. In this new twitter-fed world, Marian's work reminds us that a well-chosen word or phrase can often create a touch of magic'.

Marian was a very able artist and often designed covers for our published works and rarely bought a picture postcard - birthday and Christmas cards were usually by her own hand and she was well able to sketch designs for costumes and sets. Marian also had a very fine mezzo singing voice and became an active member of my NorthKen Community Choir.

Seven years ago, Marian was diagnosed with cancer. She fought it magnificently from the word GO and in her final six months worked relentlessly to complete her book of lyrical works. I am proud to be able to feel part of it.

I write these final lines following Marian's farewell event at the Crematorium in the Harrow Road, near Kensal Rise. There were about 20 of us present, just family and very close friends. The weather forecast had been appalling but as I drove through the door entrance, the sun came out and so it shone throughout the time we were in the chapel. Marian's husband, Graham, reminisced in a very moving way, daughter Robyn recited *Recipe for Gingerbread*, a musical extravaganza commissioned for the Petersfield Festival in 1998. Daughter Anna took us down Memory Lane with stories of family times – Christmases, birthdays and holidays. A handful of us met in the local tavern afterwards and old acquaintances were renovated.

Although many of our productions were performed in churches and church halls, Marian was not a Christian and as far as I know, she had not a faith and did not believe in an afterlife.

It is characteristic of Marian that she bought a willow coffin on her way to Sainsbury's....enough to say – Marian Lines was truly an Experience.

**Betty Roe Bishop, MBE, November 2012**

### **A Celebration of the remarkable life of Marian Lines**

This is the title I feel the service in memory of Marian Lines on December 13<sup>th</sup>, 2012 should have read.

All was very well planned by her husband Graham and her daughters Robyn & Anna right down to the lovely refreshments at the end.

I had known Marian for quite a few years now on the AESS committee but had not realised how talented she was in so many fields.

In the programme on the day, they had two beautiful Christmas card drawings from 1956 and 1983, drawn by Marian, as well as the beautiful lyrics for songs, many beautifully added to music by Betty Roe of course and poems galore. Her book, *Lines by Lines* has also been completed and can now be purchased.

Intertwined with Marian's lyrics in the programme was an amazing cross section of the music she loved ranging from Bach to Cole Porter, Piazzola to Simon & Garfunkle. We were also blessed with hearing Marian singing contralto in *The Bluebird* by Stanford as part of a group called the 'W10 Singers'.

Such a talented, truly thoughtful and theatrical lady all round.

The world has lost a wonderful, warm and whimsical person in Marian.

We will all miss her in different ways but know we have individually been blessed in knowing her.

**Carolyn Richards, November 2012**

## THEA CARR

I can hardly say that I knew Thea Carr well. But she was a person for whom I had immense respect and who always demonstrated a warmth of personality and generosity of spirit, such that news of her death touched me with considerable sadness.

My first encounter with her was about four decades ago when she arrived as a mature student at Trinity College of Music for a year, during my time as a singing student there. This was, remember, at a time when “life-long learning” was barely up and running as a concept, and the appearance in our midst of a then middle-aged individual like Thea – such is the smug arrogance of youth – aroused more of a sense of apathy and disdain than of welcome and curiosity in her fellow students. But it soon became clear to a good few of us that here was a charming, intelligent, gifted, humourous and generous personality who – certainly in my case – caused me to open my eyes to a wider horizon through her own questing and questioning character and her thirst after knowledge.

I did not come across her again until the 90’s when I became a member of the Association of Teachers of Singing (AOTOS). But this constant capacity for wonder at new discoveries, this thirsting for knowledge and openness to new ideas made her a distinctive and distinguished Chairman of the Association for the period 1995-97. I remember well her opening remarks at the summer conference of 1996, where she asked the membership to take a moment’s silence to remember her husband William who had just recently died. When I recall from my own experience what the Chairmanship of AOTOS entailed, I can only stand in awe of Thea in the face of such a personal catastrophe at such a time. She and her husband were a deeply devoted and loyal couple and his loss to her was enormous. And yet she barely broke step in her responsibilities to AOTOS. In the years after her Chairmanship, it always cheered me to see her at conferences and I would enjoy any chance of conversation with her. In her latter years she continued to attend these occasions whenever she could, even in the face of increasing incapacity and the eventual obligatory use of two walking sticks.

Her fields of interest and expertise, as many AESS members will surely know, encompassed both singing and of speech. I owe her a great debt, which I now lament that I never expressed to her in person. During her Chairmanship of AOTOS she engaged as a speaker at one conference a (to me) truly inspirational voice teacher. At the end of her presentation I was moved to buy a small handbook of hers on speech which has remained a cornerstone of my work as a singing teacher with an ongoing interest in the articulation of the English language. The speaker was Christabel Burniston no less, and the little book is entitled “Sounding Out Your Voice and Speech”\*. Too late perhaps, but I thank Thea for this, as well as for the delight of her company and personality on many an occasion.

\*I am astonished to find this slim little volume (60pp) is currently on sale on Amazon for nigh on £100! Surely the English Speaking Board should be prevailed upon to reprint?

**Liza Hobbs, January 2013**

---



*The Association of English Singers & Speakers*

*Honorary Presidents*

*Sir Thomas Allen Michael Chance CBE Sir Nicholas Hytner*

*Graham Johnson OBE Dame Cleo Laine*

*Patricia Routledge CBE Professor Robert Saxton Dame Harriet Walter*

*Registered Charity No. 1106279*

## **The Annual General Meeting 2013**

followed by

### **The Annual Dinner**

**(Black Tie)**

will be held on **Sunday, 17th 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 **6.15pm RICHARD SUART** will provide the entertainment

The bar will be open for purchasing drinks from **6.00pm**

and **Dinner** will commence at **7.00 pm**

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

## **Dame Felicity Lott**

Tickets, to include a three- course meal and wine, are **£45**, available

until the 8<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](mailto:jean@jhornbuckle.orangehome.co.uk)

Application form for tickets for the **AESS Annual Dinner** on Sunday 17<sup>th</sup> March 2013

Name(s).....

Address.....

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

I would like ..... tickets @ £45, enclose a cheque for £..... made payable to AESS  
**and** a stamped, self-addressed envelope.

Special dietary requirements .....

**Jean Hornbuckle, 1 Hillfield Road, West Hampstead, London NW6 1QD**

**List of attachments:**

Photo of Lambert Prize winners and judges  
Toni V Fell Musical Theatre Competition entry form  
AESS Nominations Form  
Courtney Kenny Award 2013 Prospectus & Entry Form

**The 'new' newsletter editor – Joyce Lorinstein**

Joyce came out of the 'singing closet' in September of 2012, having started life very early as a pianist. She gave her first recital in June 2006 and has never looked back. She retired in September 2009 from the London School of Economics where she was the Department Manager for Sociology. She continues to give recitals, attend classes at Morley College, is a member of Classical Vybes, a small *a cappella* ensemble, attends various singers' workshops with Michael Fields, Liza Hobbs, Sarah Leonard, Lena Phillips, Michael Pilkington, Graham Trew, Evelyn Tubb, Sarah Walker, Hazel Wood, to name but a few, studies with Linda Hutchison and is regularly accompanied by Nigel Foster. She and Nigel are planning their next recital, *Of Gods and Cats*, which will be performed at St Mary's Church in Balham at 7.30pm on the evening of Saturday, 27<sup>th</sup> April as a benefit for the church's Chancel Restoration Fund. They will also be joined by the wonderful jazz pianist, Peter Lee.