



# Blundell's *A TIME TO DANCE*

— SPRING CONCERT 2020 —



# WELCOME

Welcome to the Spring Concert for 2020. It is wonderful to be back in Exeter Cathedral so soon again following our Christmas Carol Service here late last year. It is a wonderful venue and our association with the Cathedral is one of which we are very proud. Not only is it stunningly beautiful for us in the audience, but it is also a real treat for the musicians to be able to perform here.

I would like to extend an especially warm welcome to the pupils and families of the schools who have collaborated with us in this concert. Music has a particularly powerful way of bringing people together and I am very proud of our team, led by Dr Oliver Leaman and ably supported by Mr Andrew Johnson and Mr Oscar Tysoe, for their vision and energy in bringing tonight's programme together.

Music at Blundell's continues to thrive, and the pupil's dedication is admirable. Earlier this term, two of our Sixth Form students achieved their ARSM Diplomas. Amelia Kelly-Slogrove gained hers for singing and Anna Burrell for the clarinet. They joined captain of music, Jessica Whitehead, in being recipients of School Colours for Music. Their leadership and commitment to music has been exemplary and we wish them well in what will be their final Spring Concert.

I would like to thank the staff of all the school's involved for their work in enthusing and inspiring the young musicians who are performing in the concert. Seeing our pupil's perform on such a marvellous stage is a treat for all of us but I hope that you, as parents of the performers, take special joy and pride in the occasion because I know as well as anyone that without your support our pupils would not be able to enjoy nights like this.

**Mr Bart Wielenga**  
Head, Blundell's School

I first heard Alec Roth's A Time to Dance on its release in 2016 and knew straight away that this was a work that I wanted to perform with our School Choir. I contacted Alec to ask him if it was available to perform and he very kindly sent me a copy of the vocal score. I have continued to listen to the work over the last three years and slowly began to formulate an extravagant plan to engage as many children as possible through this work, regardless of their school or background. That plan culminates in tonight's concert.

Having decided on the work for the second half, all that remained was to complete the theme of dance with an orchestral first half. As with previous collaborative projects we have made sure as many young instrumentalists can experience the thrill of playing in a large orchestra. Danzón by Márquez is the perfect vehicle for such a massed ensemble and sits perfectly alongside the more familiar pieces you will hear tonight.

I am always incredibly grateful to the other musicians who share my passion for encouraging students to perform great music in wonderful surroundings and my huge thanks go to Andrew, Bethan, Carly, Chris, Ian, Julia, Mandy, Oscar and Stephanie for their engagement with the project and for making my daydream of 250 musicians from 7 different schools all performing together in Exeter Cathedral become a reality.

In what are troubled times socially, politically and environmentally, it is easy to become weighed down with all that is going wrong in the world. Sometimes it is important to take a moment to remember that life is a wondrous thing that can fill us with inspiration and joy. I hope you enjoy tonight's concert and that the music-making of these wonderful students tonight can allow us to reflect on what is positive in our lives and to remember that there should always be a time to dance.

**Dr. Oliver Leaman**  
Director of Music,  
Blundell's School

Music is an integral part of life within Blundell's Prep School with all the children from Nursery through to Year 6 enjoying the opportunity to sing and perform. Our fundamental belief is that all children, whatever their strengths, should be given the chance to develop their love of music, whether it through singing or playing. We relish the many occasions where we join with our Senior School, experiencing music and singing at a higher level and benefitting from the huge range of expertise available. The children taking part in the concert this evening are some of our older children who are all dedicated singers or instrumentalists. They give a lot of their time to music within the school and this concert gives them a wonderful opportunity to join together and share their music making with others, in the beautiful setting of Exeter Cathedral.

The children have been working extremely hard and are very excited and enthusiastic about performing. It has been a further fantastic opportunity for them to experience playing in an orchestra and singing with a large choir. It has enabled them to develop even more as musicians and I am sure that it is an experience that they will never forget.

**Bethan Cracknell**  
Director of Music,  
Blundell's Preparatory School

**Please note** that photography and recordings are not permitted during events and services at Exeter Cathedral and please remember to turn your mobile phone off during tonight's performance. The Cathedral toilets are located in the Cloisters, which are located by exiting the building and turning left into the gardens – do ask a steward for the code and directions. Pre and interval drinks are available to purchase in the South Transept and you are welcome to take these back to your seat to enjoy during the concert.

Founded as a choir school in the 12th century, and as one of today's 42 Cathedral Schools in the UK, ECS has music and music-making at its heart: it is in the walls and in the blood. To this day we are known for the breadth of musical opportunity that we provide, and for being a school which promotes 'music for all' whilst all the while providing high-calibre training and opportunities for our most gifted elite musicians.

We are really excited to be part of this joint concert with Blundell's School and it is a wonderful opportunity for our Choristers and non-choristers alike. Although our pupils are familiar with the setting of the Cathedral, to sing such a wonderful new cantata with so many other performers is an amazing experience for them and we are thrilled to be taking part.

### **Julia Featherstone** Exeter Cathedral School

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Stephanie Howard is the music co-ordinator at Dulverton Junior School. Stephanie studied music at University and has been a primary teacher for over 20 years. Prior to working in Dulverton, Stephanie was the music co-ordinator in four primary schools in and around Exeter.

Stephanie is the SENCO at both Dulverton Junior and All Saints Infant School. Stephanie also enjoys playing the piano and singing with children throughout the school.

### *Written on behalf of* **Stephanie Howard** Dulverton Junior School

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We are delighted to also welcome pupils from Tiverton High School, our local state secondary school. As the school closest to us geographically it is wonderful to be forming a closer relationship and hope this is the first of many future musical partnerships.

### **Tiverton High School**

The Big Band of Fun' is a project running in Tiverton, based on the belief that all children should have the chance to play a musical instrument. Band members are children from the Tiverton Co-operative Learning Partnership, a collaboration of 11 local primaries and Tiverton High School. All of the children involved took part in a 10-week workshop to enthuse them about music and started to learn the 'Pbone', a plastic trombone designed for children. They then all chose to come along to the band each week at Tiverton High School to continue their musical journey and make new friends. The project is fully funded by Devon Music Hub and Devon Community Foundation, meaning that every child, regardless of circumstance, can experience the same joy of making music. They are all 9 to 10 years old and very excited to play their colourful trombones in this glorious location.

### **Mandy Slevin** Development Officer/Visual Arts Technician Tiverton High School

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No activity, recorded by scientists, has registered greater brain engagement than when people make music together, especially when they sing. The brain lights up like the Thames riverbank at new year. It connects people, especially young people, and allows a sense of emotional expression and communication like no other subject.

Unfortunately, it is also one of the "endangered subjects", with numbers of both GCSE, A-level and practical music examination candidates falling alarmingly nationwide since the introduction of the EBacc.

This makes any joint musical venture with Blundell's all the more important for us. Dr Leaman's programmes are always exciting, invigorating, entertaining and challenging for our pupils and to combine our musical cohorts, in the extraordinary setting of Exeter Cathedral, is the stuff of memories. Many thanks to him, and to all those at Blundell's, for making such a wonderful event possible.

### **Chris Hoban** Faculty Head of Performing Arts & Director of Music, St Peters

**Special thanks to the Visiting Music Teachers in all our schools who work so tirelessly with the pupils to advance their musical development. Thank you also to the invaluable administrative and support help we receive, particularly to Sue, Emily, Nick, Ben, Bron, Geoff and David.**

Cover photograph and pupil profile images by Nick Lecharpentier



# PROGRAMME

**THE MONTAGUES  
AND CAPULETS**  
(DANCE OF THE  
KNIGHTS)

*from Suite no. 2  
from Romeo and Juliet, Op.64 (1938)*

SERGEI PROKOFIEV

**MENUET AND  
BADINERIE**

*from Suite No. 2 in B Minor, BWV 1067 (1738)*

JOHANN SEBASTIAN BACH

**DANCE OF  
THE CYGNETS**

*from Swan Lake, Op. 20 (1876)*

PYOTR ILYICH TCHAIKOVSKY

**DANCE OF THE  
SUGAR PLUM FAIRY**

*from The Nutcracker Suite, Op. 71a (1892)*

PYOTR ILYICH TCHAIKOVSKY

**DANCE OF THE  
REED FLUTES**

*from The Nutcracker Suite, Op. 71a (1892)*

PYOTR ILYICH TCHAIKOVSKY

**DANZÓN NO. 2**

*for Orchestra (1998)*

ARTURO MÁRQUEZ

**COLD SHOULDER**

*To celebrate the 400th anniversary  
of the Mayflower (2020)*

CHRIS HOBAN -  
INTRODUCTION BY  
OLIVER LEAMAN

**INTERVAL**

Drinks will be served in the South Transept.  
*All proceeds from the bar go towards the cathedral*

<b>A TIME TO DANCE</b>	<i>Cantata for soloists, choir and orchestra</i>	ALEC ROTH
<b>PROCESSIONAL: TIMES AND SEASONS</b>	<i>from Ecclesiastes (King James version) solo bass &amp; choir</i>	
<b>PROLOGUE: SUNRISE</b>	<i>Out of the wood (Edward Thomas) solo tenor</i> <i>Rise up (Edward Thomas) solo tenor, chamber choir</i>	
<b>PART I: SPRING MORNING</b>	<i>Awake (Robert Bridges) choir</i> <i>Infant Joy (William Blake) solo soprano &amp; choir</i> <i>Nothing is so beautiful (Gerald Manley Hopkins) solo soprano</i> <i>Let them love (Anon, trans. Alec Roth) choir</i>	
<b>PART II: SUMMER NOON</b>	<i>In summer's heat (Ovid, trans. Christopher Marlowe) solo tenor</i> <i>A something (Emily Dickinson) choir</i> <i>Thirsty fly (William Oldys) solo tenor</i> <i>Little fly (William Blake) choir</i> <i>Give all to love (Ralph Waldo Emerson) choir</i>	
<b>PART III: AUTUMN EVENING</b>	<i>O Autumn (William Blake) solo alto</i> <i>Humdrum (Aphra Behn) choir (ladies and juniors)</i> <i>Fall, leaves, fall (Emily Bronte) choir</i> <i>The Evening Star (William Blake) solo alto &amp; choir</i>	
<b>PART IV: WINTER NIGHT</b>	<i>Deep midnight (John Donne) solo bass</i> <i>Snowflakes (Henry Wadsworth Longfellow) choir</i> <i>Dregs (Ernest Dowson) solo bass</i> <i>A glee for winter (Alfred Domett) choir</i> <i>Lights out (Edward Thomas) choir</i>	
<b>EPILOGUE: SUNRISE</b>	<i>The secret of the sun (Robert Bridges) soloists &amp; chamber choir</i> <i>Love all alike (John Donne) soloists &amp; chamber choir</i>	
<b>AFTERDANCE: PROPER EXERCISE</b>	<i>from Orchestra, or a Poem of Dancing (John Davies) soloists &amp; choir</i>	

## PROCESSIONAL:

**'Times and Seasons' Ecclesiastes 3: 1-3, 5-8, 4, King Solomon (attrib.)**  
**(translation: King James Version, 1611)**

To every thing there is a season, and a time to every purpose under the heaven:  
A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;  
A time to kill, and a time to heal; a time to break down, and a time to build up;  
A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;  
A time to get, and a time to lose; a time to keep, and a time to cast away;  
A time to rend, and a time to sew; a time to keep silence, and a time to speak;  
A time to love, and a time to hate; a time of war, and a time of peace;  
A time to weep, and a time to laugh; a time to mourn and a time to dance.

## PROLOGUE: SUNRISE

**from 'Cock-Crow',**  
**Edward Thomas (1878-1917)**

Out of the wood of thoughts that grows by night  
To be cut down by the sharp axe of light, –  
Out of the night, two cocks together crow,  
Cleaving the darkness with a silver blow:  
And bright before my eyes twin trumpeters stand,  
Heralds of splendour, one at either hand . . .

**'The Trumpet',**  
**Edward Thomas (1878-1917)**

Rise up, rise up,  
And, as the trumpet blowing  
Chases the dreams of men,  
As the dawn glowing  
The stars that left unlit  
The land and water,  
Rise up and scatter  
The dew that covers  
The print of last night's lovers –  
Scatter it, scatter it!

While you are listening  
To the clear horn,  
Forget, men, everything  
On this earth newborn,  
Except that it is lovelier  
Than any mysteries.  
Open your eyes to the air  
That has washed the eyes of the stars  
Through all the dewy night:  
Up with the light,  
To the old wars;  
Arise, arise!

## PART I – SPRING MORNING

**from 'Awake, my heart',**  
**Robert Bridges (1844-1930)**

Awake, my heart, to be loved, awake, awake!  
The darkness silvers away, the morn doth break,  
It leaps in the sky: unrisen lustres slake  
The o'ertaken moon. Awake, O heart, awake!

Awake, the land is scattered with light, and see,  
Uncanopied sleep is flying from field and tree:  
And blossoming boughs of April in laughter shake;  
Awake, O heart, to be loved, awake, awake!

**'Infant Joy',**  
**William Blake (1757-1827)**

"I have no name:  
I am but two days old."  
What shall I call thee?  
"I happy am,  
Joy is my name."  
Sweet joy befall thee!

Pretty Joy!  
Sweet Joy, but two days old.  
Sweet Joy I call thee:  
Thou dost smile,  
I sing the while,  
Sweet joy befall thee!

**from 'Spring',**  
**Gerard Manley Hopkins (1844-89)**

Nothing is so beautiful as Spring . . .  
What is all this juice and all this joy?  
A strain of the earth's sweet being in the beginning  
In Eden garden. – Have, get, before it cloy . . .

**Pervigilium Veneris (lines 1-8), anon. (2nd/3rd c?) translated from the Latin by Alec Roth**

Let them love now – those who have never loved;  
And those who have loved – let them love again!

Spring is young, spring is melodious, now is the world  
re-born. Love is truly harmonious; now all the birds  
sing a marriage song; and the trees let down their  
tresses after the rain's wedding-night caresses.

Love now binds all together, down in the shady  
woodland grove. Love entwines, weaving together  
her green myrtle boughs; and now the lovely Dione  
from on high lays down the law:

Let them love now – those who have never loved;  
And those who have loved – let them love again!



## PART II – SUMMER NOON

**from The Fifth Elegy, Ovid (43-17)**  
**translated from the Latin by**  
**Christopher Marlowe (1564-93)**

In summer's heat and mid-time of the day  
To rest my limbs upon a bed I lay,  
One window shut, the other open stood,  
Which gave such light as twinkles in a wood . . .

Then came Corinna in a long loose gown,  
Her white neck hid with tresses hanging down:  
Resembling fair Semiramis going to bed  
Or Laïs of a thousand wooers sped . . .

Stark naked as she stood before mine eye,  
Not one wen in her body could I spy.  
What arms and shoulders did I touch and see,  
How apt her breasts were to be pressed by me?  
How smooth a belly under her waist saw I?  
How large a leg, and what a lusty thigh? . . .

Judge you the rest: being tired she bade me kiss,  
Jove send me more such afternoons as this.

**from 'A Something',**  
**Emily Dickinson (1831-86)**

A something in a summer's Day  
As slow her flambeaux burn away  
Which solemnizes me.

A something in a summer's noon –  
A depth – an Azure – a perfume –  
Transcending ecstasy.

**'On a Fly Drinking Out of His Cup',**  
**William Oldys (1696-1761)**

Busy, curious, thirsty fly!  
Drink with me and drink as I:  
Freely welcome to my cup,  
Couldst thou sip and sip it up:  
Make the most of life you may,  
Life is short and wears away.

Both alike are mine and thine  
Hastening quick to their decline:  
Thine's a summer, mine's no more,  
Though repeated to threescore.  
Threescore summers, when they're gone,  
Will appear as short as one!

**'The Fly',**  
**William Blake (1757-1827)**

Little Fly,  
Thy summer's play  
My thoughtless hand  
Has brush'd away.

Am not I  
A fly like thee?  
Or art not thou  
A man like me?

For I dance,  
And drink, and sing,  
Till some blind hand  
Shall brush my wing.

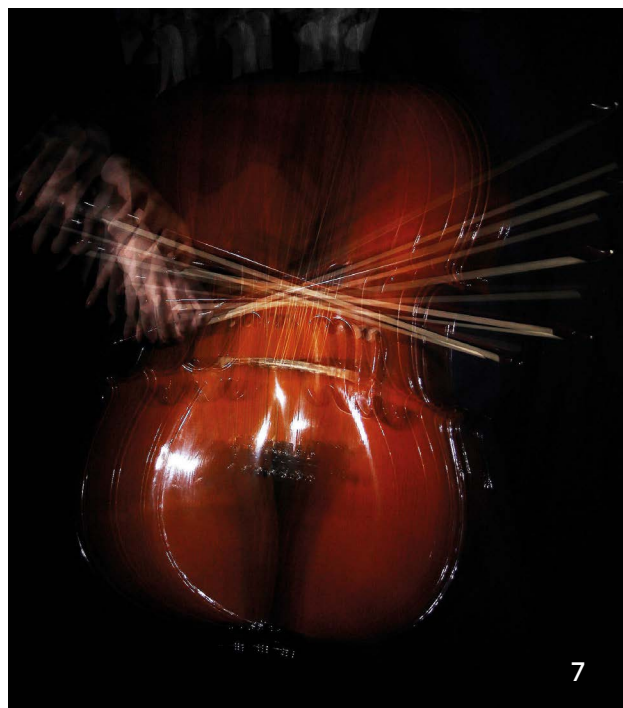
If thought is life  
And strength and breath,  
And the want  
Of thought is death;

Then am I  
A happy fly,  
If I live  
Or if I die.

**from 'Give all to love',**  
**Ralph Waldo Emerson (1803-82)**

Give all to love;  
Obey thy heart . . .

'Tis a brave master;  
Let it have scope:  
Follow it utterly,  
Hope beyond hope:  
High and more high  
It dives into noon . . .



## PART III – AUTUMN EVENING

from 'To Autumn',  
William Blake (1757-1827)

O Autumn, laden with fruit, and stained  
With the blood of the grape, pass not, but sit  
Beneath my shady roof; there thou may'st rest,  
And tune thy jolly voice to my fresh pipe,  
And all the daughters of the year shall dance!

'When maidens are young',  
Aphra Behn (1640-89)

When maidens are young, and in their spring,  
Of pleasure, of pleasure, let 'em take their full swing,  
Full swing, full swing,  
And love, and dance, and play, and sing.  
For Silvia, believe it, when youth is done,  
There's nought but hum-drum, hum-drum, hum-drum.  
There's nought but hum-drum, hum-drum, hum-drum.

Then Silvia be wise, be wise, be wise,  
The painting and dressing for a while are supplies,  
And may surprise –  
But when the fire's going out in your eyes,  
It twinkles, it twinkles, it twinkles, and dies,  
And then to hear love, to hear love from you,  
I'd as live hear an owl cry, Wit to woo! Wit to woo!  
Wit to woo!

from 'Fall, leaves, fall',  
Emily Brontë (1818-48)

Fall, leaves, fall; die, flowers, away;  
Lengthen night and shorten day;  
Every leaf speaks bliss to me  
Fluttering from the autumn tree.

from 'To the Evening Star',  
William Blake (1757-1827)

Thou fair-hair'd angel of the evening,  
Now, while the sun rests on the mountains, light  
Thy bright torch of love; thy radiant crown  
Put on, and smile upon our evening bed!  
Smile on our loves...  
... speak silence with thy glimmering eyes,  
And wash the dusk with silver...

## PART IV WINTER NIGHT

from 'A Nocturnal upon St Lucy's Day, being  
the shortest day', John Donne (1572-1631)

The sun is spent, and now his flasks  
Send forth light squibs, no constant rays;  
The world's whole sap is sunk;  
The general balm the hydroptic earth hath drunk,  
Whither, as to the bed's-feet, life is shrunk... since this  
Both the year's and the day's deep midnight is.

'Snow-Flakes',  
Henry Wadsworth Longfellow (1807-82)

Out of the bosom of the Air,  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest-fields forsaken,  
Silent, and soft, and slow  
Descends the snow.

Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession,  
The troubled sky reveals  
The grief it feels.

This is the poem of the air,  
Slowly in silent syllables recorded;  
This is the secret of despair,  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.

from 'Dregs',  
Ernest Dowson (1867-1900)

The fire is out, and spent the warmth thereof,  
(This is the end of every song man sings!)  
The golden wine is drunk, the dregs remain,  
Bitter as wormwood and as salt as pain;  
And health and hope have gone the way of love  
Into the drear oblivion of lost things...  
With pale, indifferent eyes, we sit and wait  
For the dropt curtain and the closing gate:  
This is the end of all the songs man sings.

'A Glee for Winter',  
Alfred Domett (1811-87)

Hence, rude Winter! crabbed old fellow,  
Never merry, never mellow!  
Well-a-day! in rain and snow  
What will keep one's heart aglow?  
Groups of kinsmen, old and young,  
Oldest they old friends among;  
Groups of friends, so old and true  
That they seem our kinsmen too;  
These all merry all together  
Charm away chill Winter weather.  
What will kill this dull old fellow?





Ale that's bright, and wine that's mellow!  
 Dear old songs for ever new;  
 Some true love and laughter too;  
 Pleasant wit, and harmless fun,  
 And a dance when day is done.  
 Music, friends so true and tried,  
 Whispered love by warm fireside,  
 Mirth at all times all together,  
 Make sweet May of Winter weather.

**from 'Lights Out',  
 Edward Thomas (1878-1917)**

Here love ends,  
 Despair, ambition ends;  
 All pleasure and all trouble,  
 Although most sweet or bitter,  
 Here ends in sleep that is sweeter  
 Than tasks most noble.

## EPILOGUE: SUNRISE

**from 'My delight and thy delight',  
 Robert Bridges (1844-1930)**

Love, from whom the world begun,  
 Hath the secret of the sun.  
 Love can tell, and love alone,  
 Whence the million stars were strewn,  
 Why each atom knows its own,  
 How in spite of woe and death,  
 Gay is life, and sweet is breath:  
 This he taught us, this we know . . .

**from 'The Sun Rising', John Donne (1572-1631)**

Love, all alike, no season knows, nor clime,  
 Nor hours, days, months, which are the rags of time.

### RECESSIONAL:

**'Proper Exercise' from 'The Praise of Dancing',  
 John Davies (1569-1626)**

Dancing, bright lady, then began to be,  
 When the first seeds whereof the world did spring,  
 The fire, air, earth, and water, did agree  
 By Love's persuasion, nature's mighty king,  
 To leave their discorded combating,  
 And in a dance such measure to observe,  
 As all the world their motion should preserve.

*This wondrous miracle did Love devise,  
 For dancing is love's proper exercise.*

For that brave sun, the father of the day,  
 Doth love this earth, the mother of the night;  
 And, like a reveller in rich array,  
 Doth dance his galliard in his leman's sight,  
 Both back and forth and sideways passing light.  
 His gallant grace doth so the gods amaze,  
 That all stand still and at his beauty gaze.

*This wondrous miracle . . . &c*

And thou, sweet music, dancing's only life,  
 The ear's sole happiness, the air's best speech,  
 Lodestone of fellowship, charming rod of strife,  
 The soft mind's paradise, the sick mind's leech,  
 With thine own tongue thou trees and stones canst  
 teach, That when the air doth dance her finest measure,  
 Then art thou born, the gods' and men's sweet  
 pleasure.

*This wondrous miracle . . . &c*

Only the earth doth stand forever still:  
 Her rocks remove not, nor her mountains meet,  
 Although some wits enriched with learning's skill  
 Say heaven stands firm and that the earth doth fleet,  
 And swiftly turneth underneath their feet;  
 Yet, though the earth is ever steadfast seen,  
 On her broad breast hath dancing ever been.

*This wondrous miracle . . . &c*

## COLD SHOULDER

There's an ill wind that blows in our faces  
 We're four weeks delayed and beset by disease  
 And you might think the world was against us  
 At mercy of gales and the spite of the seas

She's an old ship with twenty years' service  
 She's listing to starboard and leaking astern  
 But the truth is she's all we could purchase  
 With the little we saved and the less that we earned

*Hold your course, boys, when you get the cold shoulder  
 No matter how hard or how far you are blown. There's a  
 fair land beyond the horizon  
 If westward we sail, we will find our new home*

We're a rum bunch, a mixed congregation  
 Of saints and of strangers, our captain and crew  
 Yet we're no more than a drop in the ocean  
 Who'll flee from the old world in search of the new

*Hold your course, boys...*

Now the best we can do  
 Is to look to the heavens  
 And hope that our prayers are heard  
 Where else can you turn to  
 When home is no haven  
 And everyone round you is doubting your word?

Keep your faith, boys, whatever awaits us  
 Our conscience is clear and our spirit is whole  
 "For what profiteth a man by his labours  
 To gain the whole world if he loses his soul?" \*

*Hold your course, boys, when you get the cold shoulder  
 No matter how hard or how far you are blown.  
 There's a fair land beyond the horizon  
 If westward we sail, we will dance our way home*

\* [Mark 8:36]

**Music & lyrics © Chris Hoban**

# MUSICIANS

## BLUNDELL'S SENIOR ORCHESTRA

### **VIOLIN I**

Jessica Whitehead  
Elizabeth Honey  
Frances Hunt  
Freya Marr  
Laura Smith  
Thomas Yeadon

### **VIOLIN II**

Finnian Batsford  
Rosa Flay  
Lana Johnson  
Amelia Mitchell  
Delilah Tindall-Gundry  
Guy Wiggins

### **VIOLA**

Le Le Shen  
Reuben Wielenga

### **CELLO**

Cosima Mundy  
Lucy Benson  
Jenny Donald  
Isabel Leyshon  
Jemima Mitchell  
Maria Wiggins

### **DOUBLE BASS**

Tristan Donald

### **PICCOLO**

Alice Smith

### **FLUTE**

Hebe Stone  
Tomma Channon  
Isabel Humphery  
Eve Nugent

### **OBOE**

Promise Lee

### **CLARINET**

Amelia Kelly-Slogrove  
Chester Johnson

### **BASS CLARINET**

Anna Burrell

### **ALTO SAXOPHONE**

Anna Burrell  
Arabella Boyde  
Isabel Gleichmann  
Emily Jakes  
Jack Ramsay  
Wilf Sargent  
Chris Van Der Walt

### **TENOR SAXOPHONE**

Duncan Johnson-Ferguson

### **BARITONE SAXOPHONE**

Freya Hadow

### **TRUMPET**

Archie Guinness  
Toby Johnson  
Toby Low  
William Maitland-Walker  
Kit Stone  
Edward Swarbrick

### **TROMBONE**

Harry Cracknell  
Charlie Cracknell

### **TUBA**

Poppy Davenport

### **PERCUSSION**

Harry Southgate  
Lucie Spencer  
Henry Goodwin  
Kokoro Yazu

### **BLUNDELL'S FLUTE ENSEMBLE**

Hebe Stone  
Eve Nugent  
Imke Trenkner  
Tomma Channon  
Jess Taylor  
Isabel Humphery  
Cosima Mundy (cello)

### **BLUNDELL'S SENIOR CHOIR**

Finnian Batsford  
Lucy Benson  
Scarlet Burden  
Anna Burrell  
Tomma Channon  
Oscar Choy  
Bella Church  
Shea Clark  
Elizabeth Curgenvin  
Millie Davis  
Harvey Dawe  
Sophia Fields  
Freya Gillard  
Eva Gu  
Freya Hadow  
Alex Heathman  
Beth Holley  
Eloise Holmes  
Elizabeth Honey  
Isabel Humphery  
Frances Hunt  
Emily Jakes  
Chester Johnson  
Toby Johnson  
Duncan Johnson-Ferguson  
Daisy Kallaway  
Amelia Kelly-Slogrove  
Zoe Labdon  
Promise Lee  
Carrie Lee  
Izzy Leyshon  
Liam Li  
Toby Low  
Freya Marr





Maddie Marsh  
 Roza Matuszyk  
 Kabir Mehra  
 Amelia Mitchell  
 Cosima Mundy  
 Eve Nugent  
 Jess Payne  
 Bella Peyton-Jones  
 Hannah Querner Cysne  
 Jack Ramsay  
 Claudia Rattigan  
 Matteo Riezzo  
 Sophia Rochfort  
 Le Le Shen  
 Laura Smith  
 Lottie Southgate  
 Harry Southgate  
 Lucie Spencer  
 Hebe Stone  
 Imke Trenkner  
 Chris Van Der Walt  
 Jessica Whitehead  
 Guy Wiggans  
 Thomas Yeadon  
 Charlie Zhang

## BLUNDELL'S CHAMBER CHOIR

Lucy Benson  
 Tomma Channon  
 Bella Church  
 Shea Clark  
 Elizabeth Curgenvin  
 Millie Davis  
 Olivia Fussell  
 Alex Heathman  
 Beth Holley  
 Eloise Holmes  
 Elizabeth Honey  
 Isabel Humphery  
 Frances Hunt  
 Emily Jakes  
 Amelia Kelly-Slogrove  
 Izzy Leyshon  
 Liam Li  
 Toby Low  
 Freya Marr

Maddie Marsh  
 Amelia Mitchell  
 Jack Ramsay  
 Le Le Shen  
 Laura Smith  
 Lottie Southgate  
 Jessica Whitehead  
 Guy Wiggans  
 Thomas Yeadon

## BLUNDELL'S SH CHOIR

Lara Baxter  
 Sophie Bazley  
 Mele Borradaile  
 Poppy Borradaile  
 Arabella Boyde  
 Ashley Bradley  
 Monty Charteris  
 Mandy Chong  
 Harry Cracknell  
 Jenny Donald  
 Minna Duckworth-Chad  
 Molly Duckworth-Chad  
 Rosa Flay  
 Georgie Goodwin  
 Arabella Gresswell  
 Oliver Humphery  
 Lana Johnson  
 Xavier Kennington  
 William Maitland-Walker  
 Jemima Mitchell  
 Jasper Newnes  
 Arby Parker  
 Alicia Perry  
 James Pugsley  
 Jemima Sides  
 Henry Squire  
 Isabelle Swain  
 Ophelia Thorpe  
 Johann Timperley  
 Delilah Tindall-Gundry  
 Reuben Wielenga  
 Maria Wiggans

## SCHOOL HOUSE INSTRUMENTALISTS

Lara Baxter  
 Sophie Bazley  
 George Birts  
 Arabella Boyde  
 Charlie Cracknell  
 Harry Cracknell  
 Jenny Donald  
 Minna Duckworth-Chad  
 Molly Duckworth-Chad  
 Rosa Flay  
 Eric Gu  
 Oliver Humphery  
 Thomas Jerreat  
 Lana Johnson  
 Xavier Kennington  
 William Maitland-Walker  
 Jemima Mitchell  
 Arby Parker  
 Matilda Renouf  
 Henry Squire  
 Kit Stone  
 Delilah Tindall-Gundry  
 Reuben Wielenga  
 Maria Wiggans  
 Raffy Zurita Crowe





# A TIME TO DANCE ORCHESTRA

## VIOLIN I

Julie Hill (leader)  
Declan Daly  
Jonathan Storer  
Lindsay Braga

## VIOLIN II

Clare Smith  
Catherine Field  
Rowan Patterson  
Helen Fussell

## VIOLA

Alexandra Ennis  
David Hedges

## CELLO

Hilary Boxer  
Chris Sampson

## DOUBLE BASS

Michael Allnatt

## FLUTE

Lucille Burns  
Candice Hamel

## OBOE

Eric Wolfe-Gordon  
Gayle Hearn

## BASSOON

Joanne Arnason

## TRUMPET

Dave Shead  
Stuart Paul  
Paul Thomas

## PERCUSSION

David Cartwright  
Kathryn Banks

## ORGAN

Colin Pettet

*Conducted by Oliver Leaman  
and Andrew Johnson*

# ST PETER'S PREP SCHOOL

Thomas Bass  
Archie Bass  
Bella Board  
Annabel Bonnor-Moris  
Ben Campbell  
Georgie Down  
Caitlin Falloon  
Joe Fordham  
Hugo Gibson  
Amelie Hughes  
Chloe Hughes  
Dylan Hurley  
Ellie Jackson

Gabriella Johnson  
Bertie Knowles  
Monty Knowles  
Thomasin Manley-F  
Charley Marsh  
Marcus Neary  
Isla Rooth  
Taylor Saltmars  
Harriet Samson  
Meghan Symonds  
Stella Treble  
Megan Williams  
Lucinda Williams

# TIVERTON BIG BAND OF FUN

Soraya Brooks  
Thea Bull  
Tyla Cassell  
William Coles  
Alex Corrin  
Herbie Cruwys  
Ruby Eastley  
Maya Grant  
Meme Hallett

Harry Luscombe  
Bethany Marshal  
Jimmy Mould  
Jackson Mugford  
Daisy Mullens  
Harriet Passmore  
Grace Redwood  
Hope Sheppard  
Luciano Thongplaeng

# TIVERTON HIGH SCHOOL

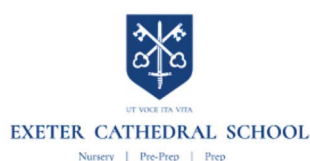
Matthew Baker  
Millie Bartels  
Miriam Bowler  
Elizabeth Brameld  
Darcy Coles  
Evie Everett-Kelway  
Stanley Halsey  
Daisy Harper

Eboni Hobbs  
Sarah Hobson  
Jana Huepper  
Rosie Matthews  
Polly Mortimore  
Karenza Sparkes  
Neda Verpetinskaite

# EXETER CATHEDRAL SCHOOL

Toby Cottle  
Hugo Hayata  
Harriet Moger  
Guy Preston  
Lilla Kristo-Nagy  
Ben Taylor  
Luke Devenish  
George Herniman  
Jacob Phillips  
Ellie May Ball  
Martha Herniman  
Ginevra Dobson  
Jazmin Kristo-Nagy  
Eve Lovell  
Dominic Mirfin

Josie Church  
Ralph Preston  
Harry Seymour  
Josh Taylor  
Archie Tripp  
Joseph Clarke  
Alice Harrington-Musson  
Alfie Harvey  
Jack Arnold  
Toby James  
Natalie Philips  
Imogen Mirfin  
Daniel Devenish  
Olivia Taylor  
Thomas Coldrick





## BLUNDELL'S PREP SCHOOL

Alfie Aldridge  
Jesse Aldridge  
Ella Bazley  
Hugo Brock  
Jemima Cameron  
Charlie Dawe  
Rose Floyd  
Lewis Gow  
Tabitha Gresswell  
Mimi Griffiths  
William Harrison  
Max Hedley-Lewis  
Camarra Hill  
Harriet Hyde  
Izzy Joyner

Illiana Lane  
Lucia Laurelli  
Mimi Macaulay  
Daisy Maitland-Walker  
Edie Munro  
Wilbur Parker  
Wilf Prior-Palmer  
Joseph Pugh  
Emma Scoble  
Beatrice Squires  
Patrick Taylor-Ross  
Sophie Wiggans  
Nathan Winchester  
Sofia Zurita Crowe

## DULVERTON PRIMARY SCHOOL

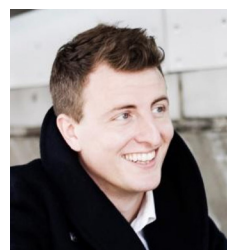
Sophie Dale  
Isabel Edwards  
Mufaro Gwelo  
Bethan Hansen  
Annabelle Hill  
Chloe Martin

Rosie Pinto  
Isabelle Sampson  
Libby Smith  
Molly Ware  
India Wise

## SOLOISTS



**Julia Featherstone**  
Soprano



**Eamonn Mulhall**  
Tenor



**Redmond Sanders**  
Bass



**Madeleine Shaw**  
Alto

# STUDENT PROFILES



**William  
Maitland-Walker**  
- Year 7

I am in Year 7 and I joined Blundell's Prep in Year 3. I started playing the trumpet in Year 4 after wanting to play since I was 2! I am now working towards my grade 5. I also play the piano for which I have attained Grade 4 and am hoping to take Grade 5 later this term. So far, my musical highlights have been playing Peter and the Wolf in the School Orchestra at the Spring Concert "Blundell's at the Zoo" in 2018, playing in Big Band, improvising on the piano with Harry the Piano and learning to compose. I have also really enjoyed playing the piano and trumpet at Christmas Charity concerts and playing the trumpet at the Tiverton Christmas Lights on Parade with children from local primary schools who were all just starting to learn the trombone.

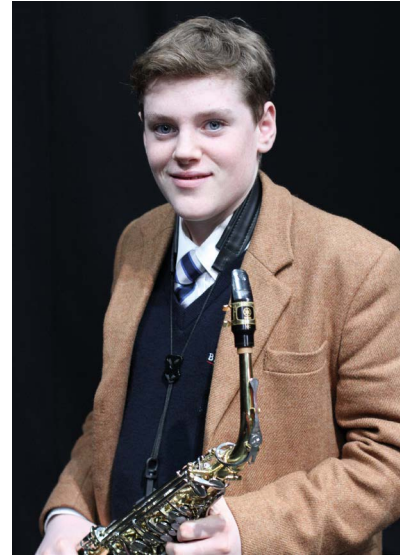


**Harry Cracknell**  
- Year 8

My name is Harry and I am in Year 8. I have been a pupil at Blundell's since I was two and a half. I am currently working towards my Grade 5 piano and trombone and my Grade 4 drums. My favourite concert that I have played in at Blundell's would have to be 'Blundell's at the Games' last year as it brought together my two passions - music and sport.

I have enjoyed rehearsing for this concert. I have been introduced to new styles of music and it has provided me with a challenge that I have been very happy to take on.

I am very much looking forward to playing and singing in the Cathedral and being part of this musical experience.



**Jack Ramsay**  
- Year 9

My Name is Jack and I have been at Blundell's for a term. I play the alto saxophone in Big Band, the piano and I sing in the Chamber Choir and Senior Choir. I am working towards my Grade 7 alto saxophone exam and I am working on my Grade 5 exam for singing. I am really enjoying music at Blundell's and I can't wait to perform in this Spring Concert. I am also currently teaching myself to play the ukulele for the Year 9 and 10 play!





## **Tomma Channon** - Year 10

My name is Tomma and I play the flute and sing. I started Blundell's in Year 9 and am now in Year 10 taking Grade 7 on both of my instruments. I take part in Orchestra, Choir, Chamber Choir and the Flute Ensemble. I enjoy performing in groups or ensembles and found the London Chamber Orchestra music junction project in Wokingham particularly rewarding as it was great to work with younger children and see their progress each time we visited them. I liked the recent experience of singing in Dulverton church as part of the Carol Service preparations and participating in the Annual Two Moors Festival interpreting the story of Lorna Doone.



## **Cosima Mundy** - Year 11

My name is Cosima and I am in Year 11. I am working on Grade 8 pieces at the moment on the cello and I love playing the piano too. I won a class in the Devon Performing Arts Festival last year and the year before and I

am entering again this year as it helps my performing skills. This school year, I won the string class in House Music. I also used to be in the South West Music School and that was very good to develop my skills on the cello and I was introduced to loads of different kinds of music that I wouldn't usually come across.



## **Freya Marr** - Year 11

My name is Freya and I am in Year 11. I have achieved Grade 7 clarinet and violin, both with distinction, and I am taking my clarinet Grade 8 later this term. I also have Grade 6 singing with distinction, and I am now working on the next grade. This year I won the House Music Performer of the Year for clarinet, and in 2018 I was the winner of the string class. I have also competed in the Two Moors Festival on my violin, and this was a fantastic experience that I hope to do again. I sing in both the Choir and the Chamber Choir, and I am also part of the Orchestra and Clarinet Ensemble, which develops my musical ensembles skills.



## Laura Smith

### - Year 12

I am currently a Music Scholar in Year 12 studying Biology, Chemistry and Maths A-levels. Having played the violin since I was five, I recently achieved my Grade 8 with distinction. Last year I attained my Grade 7 piano and this term I will be taking my Grade 8 singing. At school I am involved in the Choir, Chamber Choir, Orchestra and String Ensemble. I have my House Colours and School Half Colours for Music. At the end of this year, I hope to try for a choral scholarship at Cambridge University in the hope of studying medicine. The highlights of my music career at school have been playing alongside the London Chamber Orchestra and singing in Carnegie Hall in New York. At the beginning of the Autumn term, as House Music Captain, I gained a huge amount of experience from organising and rehearsing girls from Years 9-12 and preparing them for vocal and instrumental ensembles to perform in front of the entire school and parents. In addition to enjoying performing tonight's dance-related works, I have also learned a lot from helping to teach and guide the younger pupils in these challenging pieces.



## Amelia Kelly-Slogrove

### - Year 13

My name is Amelia and I am in Year 13 at Blundell's, having started here in Year 12. I was awarded my Full Colours for Music by the school this term. I recently achieved a distinction in my ARSM singing diploma, and I have my Grade 8 in piano and clarinet. This term I will be doing my music theatre diploma. I also love playing the guitar and often enjoy busking with my sister. Last year I was a runner up in the Two Moors festival, and came second in the Taunton Young Music Theatre Singer competition. I also won the voice class for house music. I am a member of Choir, Chamber Choir, Orchestra and Clarinet Ensemble and I have really enjoyed rehearsing for the Spring Concert.



## Alec Roth

### - Composer

Alec Roth is a UK-based composer and has completed over 50 commissioned works in a wide range of genres including music-theatre, song, choral, orchestral, instrumental, gamelan, and music for children. His former posts include:

Founder/Director of the Royal Festival Hall Gamelan Programme and Southbank Gamelan Players; Music Director of the Baylis Programme, English National Opera; and Associate Composer, Opera North.

He has developed particularly fruitful working relationships with the tenor Mark Padmore and guitarist Morgan Szymanski, and is currently Composer in Residence with Jeffrey Skidmore's choir Ex Cathedra. Other performers of his music include the BBC Symphony Orchestra, RSNO, Scottish Ensemble, Academy of St Martin in the Fields and The Sixteen. His works have been heard in major UK venues including the Royal Albert Hall (BBC Proms), QEH, Purcell Room, Wigmore Hall, Barbican Hall, Birmingham Symphony Hall; at many UK festivals; overseas in Europe, the Americas (United States, Canada, Mexico), S. E. Asia and Australasia; broadcast on BBC Radio 3 and BBC2 Television and recorded on Hyperion, Signum and other labels.



## Music At Blundell's

The Music Department is an integral part of life at Blundell's and is a thriving environment full of wonderful music making of a very high calibre. We embrace all types of music from ancient to contemporary, classical to popular, acoustic to electronic and fun and enjoyment go alongside exceptional musicianship. The department is led by Dr Oliver Leaman and supported by music teachers, Andrew Johnson and Oscar Tysoe. Together with a wide range and talented group of visiting instrumental music teachers, a number of which teach at renowned music schools in London, the department has celebrated a number of highlights. These include: an ongoing four-year collaboration with the London Chamber Orchestra, reaching the finals of the Barnardo's National Choral Competition and performances at Wells, Truro and Gloucester Cathedrals and St George's, Bristol as well as sell-out musical theatre productions, including most recently *Into the Woods*, *School of Rock* and *Bodywork*.



## Blundell's Chamber Choir

The Blundell's School Chamber Choir is one of the finest groups of young singers in the Southwest of England. In 2017 they received national recognition by reaching the final of the Barnardo's National Choral Competition, one of only eight senior choirs to do so. In 2018 they successfully auditioned to perform as one of 8 international choirs at the DCINY Lux et Amor concert in Carnegie Hall, New York. The Choir performs a wide range of music from the Anglican and Continental choral traditions during services in the school chapel. The Choir also regularly sings evensongs and concerts in some of the most prestigious venues in the region, including recently at Exeter, Gloucester and Wells Cathedrals, Bath Abbey, and St George's, Bristol. The Choir also sing non-liturgical music and tour annually, most recently in Vienna, Barcelona, Tuscany, Budapest and New York. This summer they will perform in the Lisbon International Youth Music Festival.



## PROGRAMME NOTES

### **The Montagues and Capulets (Dance of the Knights)**

Shakespeare's plays have inspired an untold number of composers and provided the basis for a vast range of pieces, from intimate songs to monumental symphonies and grand operas.

The tragic tale of Romeo and Juliet alone led to a great 'symphonie dramatique' from Berlioz, a beloved fantasy overture from Tchaikovsky, enduring operas by Bellini and Gounod, Leonard Bernstein's modernisation in West Side Story, and many other pieces.

Sergei Prokofiev's brilliant ballet take of the "star-crossed lovers" premiered in 1938 in Czechoslovakia, two years after the composer returned to the Soviet Union following nearly two decades living in America and Western Europe.

While the world premiere in 1938 was well received, it was not until 1940, with the Soviet premiere and a significantly revised score, that the work became a classic. The "Dance of the Knights" (titled "Monatagues and Capulets" in the orchestral suites) has more recently emerged as a popular excerpt in a number of contexts, perhaps most famously as the theme tune for the BBC's 'The Apprentice'.

~



### **Menuet and Badinerie from suite No. 2. in B minor**

Bach's Suite No.2. in B minor was written in approximately 1738, although its exact date of composition is unknown. Bach never published his Suites, along with much of his lighter music and we are lucky that scores of his work survived and were discovered by scholars many years later. It is a vibrant and fast-paced work and is one of four such suites that the composer wrote in his lifetime. Since 1723 Bach had been working in Leipzig, where he was responsible for the music of the town's four principle churches and civic music events. In addition, he began directing the Collegium Musicum in 1729, with weekly public concerts for which he produced all manner of music including overtures, duo and trio sonatas, sinfonias, concertos and most likely, his Suite No.2.

The suite is a form derived from a collection of

French ballets and operas, which usually begin with an overture followed by a collection of dances. The Menuet is a typical triple-meter movement, moderate in tempo, graceful and simple in texture. The Badinerie is a relatively rare dance movement and is generally defined as a "dancelike piece of jocose character" according to the Harvard dictionary of music. The movement is the most famous of the suite, featuring a lively tempo and virtuosic main melody.

### **Dance of the Cygnets from Swan Lake**

Tchaikovsky composed his first ballet score, Swan Lake, for the Bolshoi Theatre in Moscow, Russia in 1877. Although the premiere was far from an unqualified success, it was not long before Swan Lake established itself as a central part of the Russian ballet repertoire. Today, the status of Swan Lake as one of ballet's masterworks is unquestioned. The tale of the tragic fate of the young lovers, Odette and Prince Siegfried, has true dramatic impact. The music displays Tchaikovsky's familiar gifts of unforgettable melody, rhythmic vitality, and magical instrumental colours.

Dances des petits cygnes is a movement from the second act of the ballet. Translated from French, it means "Dance of the little swans", also known as "Dance of the cygnets". It is an example of the French dance Pas de quatre, meaning a ballet dance for four people.

~

### **Dance of the Sugar Plum Fairy & Dance of the Reed Flutes from The Nutcracker**

The Nutcracker, first performed as a two-act ballet in 1892, has become one of Tchaikovsky's most famous and popular pieces. The libretto is adapted from E.T.A. Hoffman's story, "The Nutcracker and the Mouse King", in which a girl befriends a nutcracker that comes to life on Christmas Eve and wages a battle against the evil Mouse King.

Tchaikovsky was commissioned for the ballet after the success of his music for Sleeping Beauty in 1890. He conducted the first performance of the Nutcracker Suite (a collection of eight pieces) in St Petersburg in March 1892 to rapturous applause and acclaim. However, the ballet itself was less successful when it was first staged nine months later, with heavy criticism directed at the choreography and dancers.

The Dance of the Sugar-Plum Fairy from near the end of the ballet features the celesta, an instrument Tchaikovsky had only recently discovered in Paris and had imported in secret so that over rival composers could not use it first. He offsets the bright and sparkly sound of the celesta with the dark and rich sound of the bass clarinet to wonderful effect. Moving further into the 'Palace of Sweets' belonging to the Sugar-Plum Fairy, the guests are then treated to cakes in the Dance of the Reed Pipes. Also known as the Dance of the Mirlitons, here a connection between cakes and flutes are based on the French word "mirliton" meaning both a toy wind instrument and a pastry filled with whipped cream.

### **Danzón No.2**

Danzón No 2 is an orchestral composition written by the Mexican composer Arturo Márquez. The piece was premiered in 1994, but shot to fame in Europe in 2007 after the Youth Orchestra of Venezuela included it in their European tour. The piece is famous for its Latin American harmonic and rhythmic influence, which builds up to an exhilarating and

ferocious finale, with an extended percussion section adding excitement throughout.

At the start, the piece begins in a calm relaxed manner, with smooth and lyrical clarinet and oboe solos accompanied by piano. A change in mood is signalled initially by accented staccato strings and then a gradual increase of both instruments and tempo into a lively and crossrhythmic powerful dance. One should listen out for a syncopated repeated rhythm played by the claves (wooden sticks), which forms the rhythmic basis for much of the piece. The piece ends in emphatic style with every part contributing to the final build up!

Programme notes by Andrew Johnson

~

### **Cold Shoulder**

The anatomy of a song Most songwriters would agree that the seed of an idea for some songs comes to fruition naturally; some are transplanted; and others burst into existence because it is simply their season - such as an anniversary, commemoration or event.

Cold Shoulder falls into the latter category, being written for the "Mayflower 400" commemoration and having its debut performance here for the unusual scoring of massed high voices, SATB choir and baroque orchestra.

Knowing where to start when writing a historical song is the million-dollar question.

There are lots of different approaches but the one that always appeals to me is to try to find the point in the story or in a character where there is most turbulence, conflict or resolve. Research is very important, as is developing some kind of empathy with at least some of the characters involved. Historical perspective is also a thorny issue. History tends to be written by the winners, so as rounded a view as possible can be enlightening.

The key obstacles with the Mayflower story were twofold: firstly, we know so very little about the period leading up to their historic trip; secondly, there has, almost inevitably (given the enormous impact the journey has had on the historic sensibilities of North Americans) been a huge mythification of the journey over the ensuing centuries.

For example, many people assert that those on board the Mayflower were forced to make their emigration due to religious persecution. This is only partly true; the reality seems to be that they were uncompromising, hardline protestants who felt that their more libertarian compatriots in England were morally "falling by the wayside" and were, if you like, not being persecuted enough. And there we have another myth; we talk about the "Pilgrim Fathers" as if there were no women aboard (there were, and at least one baby was born on the voyage) nor passengers (nearly half of them were - blacksmiths, carpenters and the like) nor crew (a good handful of hired professionals).

Despite the ship making the last of its several embarkations from Devon, not one Devonian (as far as we know) was on board. The "saints" (as they became known) had mainly originated in Lincolnshire, by way of Holland, and many of their children had grown up speaking more Dutch than English (much to their parents' annoyance). The crew were seasoned professionals who came from a wide area; most unsurprisingly vanished into obscurity after they returned.

Add to this that nearly everything that could go wrong, did (bar the ship actually sinking). Late departures, a leaky sister boat (which had to turn back), terrible storms, sickness, death, lost cargo, shredded sails and a broken mainmast which had to be repaired with a “jack screw” (think of a corkscrew and then multiply it in size by 50) were only part of their travails. Yet they carried on, and here is the “nub” of the song: in every adventure, there comes a point when it seems easier to give up, to go back, to return to safety than to carry on in adversity, sailing into the unknown. Who gave them their courage, the voice and the energy with which to do so? Certainly their faith, but perhaps also an inner voice of conviction; or perhaps there was a single person on board, with a rallying cry that enabled broken bodies and spirits to lift themselves day after day and continue journeying westward into an uncharted land mass populated by unknown (and possibly hostile) natives.

In all of life’s adventures, it could be argued that we come to this point from time to time. To go forward, or to retreat? And so perhaps the journey of a tiny vessel, four hundred years ago, packed to the gunnells with folk with whom we would appear to have little in common, might have some relevance for us after all.

...And would they have danced on deck when they caught sight of land? Without question.

Chris Hoban

~

## A TIME TO DANCE

A Time to Dance was first performed in Sherborne Abbey on 9 June 2012 by Ex Cathedra, conducted by Jeffrey Skidmore. The work was commissioned to mark the fiftieth anniversary of the Summer Music Society of Dorset, founded by its President and Artistic Director, Dione Digby, in 1963. The brief was to provide a large-scale, celebratory work, reflecting the passage of time and fifty years of music-making. The seed that set my creative juices flowing was the text which Lady Digby suggested as a possible starting point—the well-known passage from Ecclesiastes which I have used for the opening Processional. This lovely, profoundly human text provided the four key themes which permeate the whole work: times; seasons; love; dance.

The diurnal cycle of the hours and the annual cycle of the seasons are firm favourites with

poets, offering as they do rich possibilities for metaphor. I decided to conflate the two cycles to make a four-part structure: Spring Morning; Summer Noon; Autumn Evening; Winter Night, and to characterize each with a different solo voice: soprano; tenor; alto; bass. The overall design is completed by a Prologue and an Epilogue, with different texts but in which the underlying depiction of sunrise by the orchestra and largely wordless choir is identical, so bringing us musically full circle. There are also two additional/optional ‘movements’—‘Times and Seasons’ which the choir sings at the start while entering in procession through the audience, and an After-dance, ‘Proper Exercise’ (more of which below).

I spent a considerable time researching and assembling the text, whittling down over one hundred poems to the final choice of twenty-nine, drawn from a wide variety of sources ranging from Ovid to Aphra Behn. The choice was made not just by the suitability of the texts, but also by how they speak to each other. I followed my usual practice of taking the poems for a walk, listening to their melodies and rhythms, and learning how they might dance. Apart from the text, however, the main influences on the music of A Time to Dance were Shakespeare, Bach and Skidmore.

This work is a culmination of seven years close association with Jeffrey Skidmore and his choir Ex Cathedra. I have learned a great deal from Jeffrey’s inspired and brilliantly accomplished music-making. For example, it was his use of spatial effects in a concert of Vivaldi that gave me the idea for similar deployment of my trumpeters in A Time to Dance—left and right for the cock-crow fanfares cued by Edward Thomas’s words; distantly spaced for the echo effects; and all three together offstage to represent the radiance of the Evening Star.

The influence of Bach arose from the simple fact that the new work was to be premiered alongside a performance of Bach’s Magnificat, and so it was a given that I would compose for the same forces: soloists, choir, and an orchestra of two flutes, two oboes (each doubling on oboe d’amore), bassoon, three trumpets, timpani, strings and a small ‘continuo’ organ. The only change I made was for the percussionist to put aside Bach’s timpani in favour of a pair of handbells to toll the passing hours, and an array of unpitched instruments to add a dash of colour where appropriate



(such as the obbligato parts for desk bell, washboard and dinner gong).

The music of A Time to Dance is designed so that it can be played either on modern instruments or on period instruments. But apart from the instrumentation I have not made any borrowings from Bach, although I have done something to which he himself was partial—borrowing from Vivaldi, as you may hear on four pertinent (not to say seasonable) occasions, some more obvious than others. I love how Bach’s music dances and I hope that mine does too, although where Bach might move to the rhythms of the gavotte, minuet or bourée, mine are more likely to be milonga, kuda lumping or disco.

One of the things I most enjoy about performances at Shakespeare’s Globe on London’s Bankside is that when the play is over, the actors and musicians cap it with a celebratory after-dance or ‘jig’ in the Shakespearean tradition—a wonderful way of bringing performers and audience together in a communal letting-down-of-the-hair. After spending fifty minutes singing about dance, I thought it would be fun to have my singers lay down their music scores (I ensure they have to do this by giving them some hand-clapping to do), and actually dance. My After-dance sets words by Shakespeare’s contemporary John Davies, in which the very creation of the world itself is accomplished through dance (and, of course music).

Alec Roth

## Carnegie Hall Concert, New York

In 2019 32 members of the Chamber Choir travelled to New York to sing in Carnegie Hall as part of the Lux et Amor concert featuring works by Ola Gjeilo with the composer accompanying on piano, along with a professional string orchestra. As well as the main event, where the choir sang in front of over 2000 people in the most famous concert hall in the world, there were also some fantastic excursions and trips, including ice skating in Central Park, a visit to the Natural History Museum, the National Geographic exhibition, a scholars’ tour of the Juilliard school of Music, Dance and Drama, The Metropolitan Opera and the Village Vanguard Jazz Club. There was plenty of sightseeing, including Times Square, Greenwich Village, a trip up the Rockefeller tower and for some the Empire State Building. There was also a chance to experience some Americana, including a singing waiters and waitresses at a Broadway diner and huge plates of waffles and pancakes for breakfast.





# Blundell's

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