



A NEW SUSSEX CANTATA
ON WINDOVER HILL

Royal Philharmonic Concert Orchestra
Harlequin Chamber Choir & Corra Sound

PROGRAMME

Saturday 7 March 2020

Boxgrove Priory

Castley Music gratefully
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and to tonight's performers,
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This evening's programme

Dr Amy Bebbington *conductor*
Nathan James *conductor*

Harlequin Chamber Choir
Corra Sound
First Dance Studios
Royal Philharmonic Concert Orchestra

Thomas Weelkes

Hosanna to the Son of David

Frank Bridge

Music, When Soft Voices Die

John Ireland

The Hills

Ruth Gipps

Goblin Market

Avril Coleridge-Taylor

Wyndore

INTERVAL

Nathan James

On Windover Hill



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Front page illustration: 'Horizon' by Ashley Hylands

Welcome

“Away, away from men and towns, to the wild wood and the Downs, to the silent wilderness where the soul need not repress its music...”

‘Rituals and Relics’ by Carolyn Trant

From the Saxon word ‘dun’, meaning hill, the Downs have long inspired writers, artists, and musicians to create beautiful works of art. Tonight’s concert celebrates the South Downs as a focus for this creative outpouring over the centuries, with a programme that spans 500 years, leading right up to present day. All of tonight’s composers lived in Sussex, as did many of the poets whose words they set to music, including Shelley and Kipling.

In particular tonight, we are proud to be featuring the music of Ruth Gipps, whom some of our audience knew personally, whose music is finally gaining the recognition it deserves. Through a collaboration with the Royal College of Music, we are also presenting the first UK performance in 82 years of Avril Coleridge-Taylor’s *Wyndore*. The second half of the programme features the world premiere of *On Windover Hill*, a cantata that focuses on the mysterious figure of the Long Man of Wilmington who has sat on the Downs for centuries.

Tonight’s concert is a true example of artistic collaboration, and I am hugely grateful to the many people and organisations, and to Father Ian Forrester and the people of Boxgrove, who have made tonight’s concert possible.

Nathan James

Please note:

- Refreshments will be provided in the interval,
- Toilet facilities are located in the St Blaise Centre,
- Stewards in green lanyards are here to help you, and in the event of an evacuation, please follow their instructions to fire exits,
- Please turn off mobile phones during the performance.

Programme Notes

Hosanna to the Son of David



Thomas Weelkes (c.1576 – 1623) Chichester, West Sussex

Thomas Weelkes, whose professional career spanned one of the most fertile periods in England's musical history, is without doubt one of the finest composers of his time. Like Purcell, he had a vivid imagination and died prematurely at the peak of his creative powers.

Probably the son of a Sussex clergyman, Weelkes was appointed organist of Winchester College in 1598. There, he composed some of his finest madrigals, which appeared in two volumes, published in 1598 and 1600. In July 1602, he graduated from New College, Oxford, and sometime between October 1601 and October 1602, he was appointed Organist and Master of the choristers at Chichester Cathedral. Unfortunately, the composer's relationship with the ecclesiastical authorities was not a happy one and, from 1609 onwards, he was often in trouble. At first, negligence and absenteeism were the main problems, but by 1616, he was “noted and famed for a common drunkard and notorious swearer and blasphemer” and in 1619, he had “very often come so disguised eyther from the Taverne or Ale house into the quire as is much to be lamented, for in these humoures he will bothe curse and sweare most dreadfully”.

Weelkes' enormous talent rose above his daily personal difficulties, and he managed to produce a stream of sacred compositions in a wide range of styles. *Hosanna to the son of David* is a brilliantly full-textured anthem, which combines fluent polyphonic technique with church anthem, using recurring musical and verbal material throughout to dramatic effect.

**“...dramatic, striking
and wonderfully majestic...”**

Music, When Soft Voices Die



Frank Bridge (1879 – 1941) Friston, East Sussex

Frank Bridge, who was born in Brighton in 1879, was taught violin by his father as a youngster. In 1897, he entered the Royal College of Music, where he studied for seven years under teachers such as Charles Villers Stanford and Sir Hubert Parry.

During the mid-1920s, the Bridges built a house called 'Friston Field' with a prospect over the Downs. It was this land and marine-scape that moved Bridge to write a masterful nature poem, which he at first called *On Friston Down* but shortly retitled *Enter Spring*. The brisk atmosphere, sea-cliffs, storms, and gulls proved remarkably fruitful for his creative output, and he enjoyed taking picnics deeper into the Sussex countryside with his friends, including the young Benjamin Britten, to whom he famously taught composition (and with whom is pictured with the Bridges above). In a diary entry from Saturday 23 July, Britten writes “Practise Trio from 9.30 – 11.30 & tennis at Bridges’ after that. We all picnic at Wilmington at David (giant) for lunch.” It is not known whether either Bridge or Britten wrote anything specifically inspired by this mention of the Long Man of Wilmington!

Music, When Soft Voices Die, by Shelley, was published in 1824 and has been set to music by many composers, including Vaughan-Williams, Parry, and Warlock. This is an exquisite example of Bridge’s choral writing and dates from 1903, though, incredibly, was only published for the first time in a set of five songs in 1989.

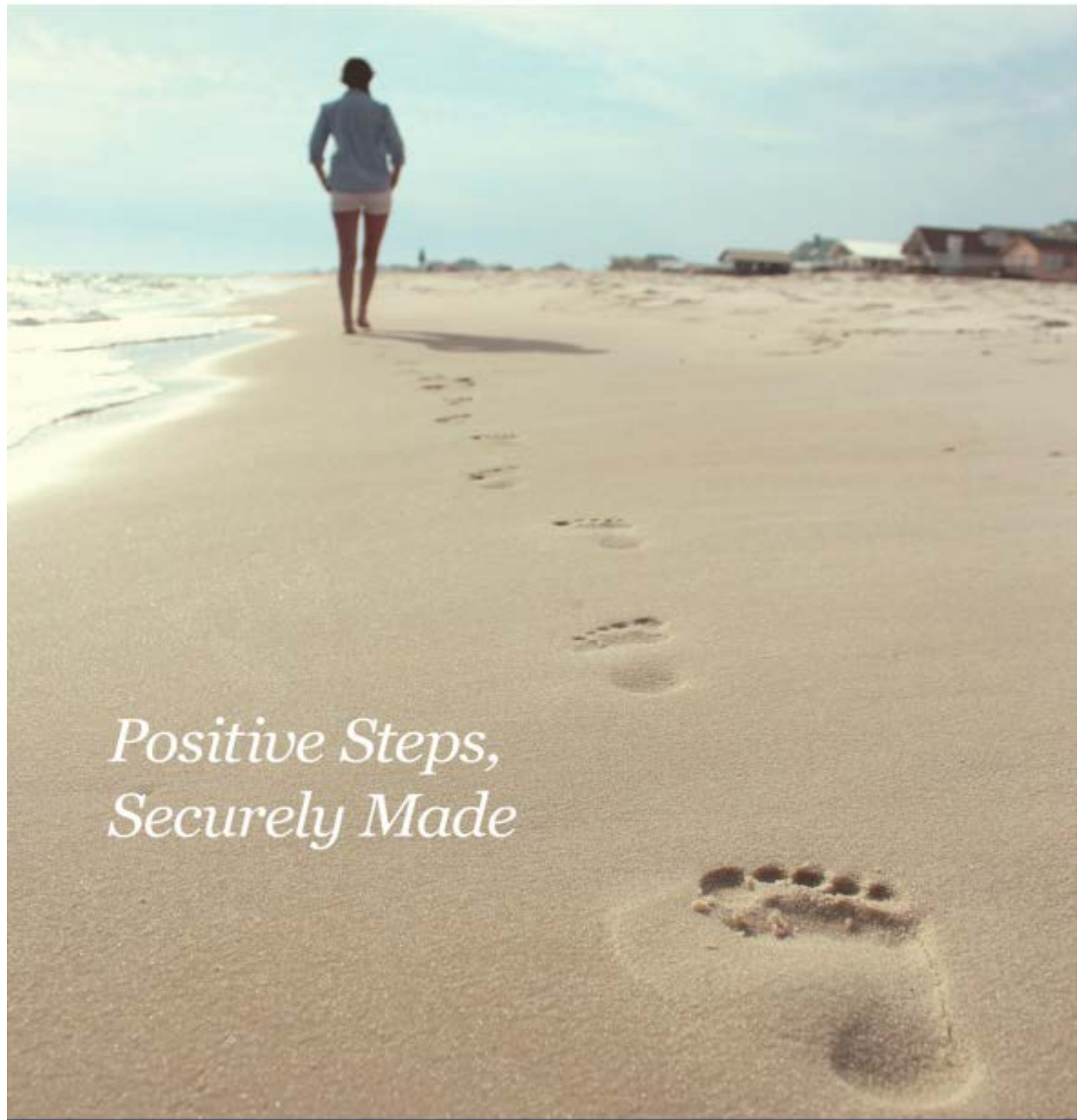
“...Love itself shall slumber on.”

Frank Bridge

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Programme Notes

The Hills

John Ireland (1879 – 1962) Washington, West Sussex

Born the same year as Frank Bridge, Ireland followed a very similar path, studying at the Royal College of Music and eventually returning to teach there in the early 1920s, where he also taught Britten. Best known for choral works such as *Greater Love* and various settings of the canticles, Ireland was one of ten British composers approached to contribute music for 'A Garland for the Queen'. This collection was commissioned by the Arts Council of Great Britain to celebrate the Coronation of Her Majesty Queen Elizabeth in 1953 and included such composers as Lennox Berkeley, Vaughan-Williams, and Gerald Finzi. Ireland's contribution, *The Hills*, with text by James Kirkup, was inspired by the South Downs, on which he lived in a converted windmill, and has gone to become one of his most performed secular works.

“How calm, how constant are the hills! How green and white and golden in the summer light!”



Goblin Market

Ruth Gipps (1921 – 1999) Framfield, East Sussex

Born in Bexhill, Ruth maintained close links with Sussex throughout her career. She was a musical prodigy, concert pianist, oboist, conductor, and prolific composer, but she suffered from gender discrimination in the male-dominated musical world. She entered the Royal College of Music in 1937, where she studied composition with Gordon Jacob and Ralph Vaughan-Williams. Although she personally distanced herself from feminism, her life experience, personality, and musical career were at every turn conditioned by the resistance and discrimination she encountered as a female conductor and composer.

1954 saw the publication of the third musical setting of Christina Rossetti's complex poem, *Goblin Market*, and the first to be written by a female composer. Taking a woman's musical perspective on Rossetti's poem, Gipps breaks new interpretative ground, and her musical interpretation can be seen as a harbinger of the critical recuperation of *Goblin Market* by feminist literary critics that would follow in later decades.

Programme Notes



Gipps remarked on her approach generally to the text/music relationship: “The music exists for one purpose - to make the listener feel the mood of the story and the meaning of the words”.

We might conjecture that Gipps’ deeply-felt experience of gender-based opposition is reflected in her selection of a poem that sets male goblins in opposition to two sisters. Gipps’ cantata is very sensitive to Rossetti’s text and is arranged to be sung exclusively by voices in the treble range, but Gipps’ setting is also a “strong” reading of *Goblin Market*; one that offers a particular interpretation of the poem, reshapes understanding of it, charts new interpretive possibilities, and points toward a new direction in the poem’s reception history.

Its first performance was on 9 February, 1956, in Municipal Hall, Newcastle-under-Lyme. It was given by the Stoke Bedford Singers and the Newcastle String Orchestra, conducted by the composer. Subsequent performances are not documented, but tonight’s extract is certainly the first for many years and we are very grateful to Ruth’s son and daughter-in-law, Lance Baker and Dr Victoria Rowe (pictured below with Corra Sound), for their assistance in finding the original full score in her archive. To follow to poem’s text, scan the QR code below.

Programme note: Mary Arseneau



**“Our feast is but beginning. Night yet is early,
Warm and dew-pearly, wakeful and starry”**

Ruth Gipps



Wyndore (Windover)

Avril Coleridge-Taylor (1903 – 1998) Buxted, East Sussex

The daughter of mixed-race composer, Samuel Coleridge-Taylor, Avril trained alongside her brother at Trinity College of Music and first conducted her own work at the invitation of the Eastbourne Municipal Orchestra in 1929. After further tuition with Sir Henry Wood, she was invited to conduct the Band of the Royal Marines; the first female to ever do so. Avril became familiar with Sussex in the 1930s, holidaying regularly at the foot of the Downs at Alfriston, which is where in 1936, she wrote *Wyndore*. A blue plaque marks where she died in Seaford in 1998.

The work is scored for wordless choir and orchestra and is inspired by both Windover Hill and the poem, *The Song of the Poplars* by Aldous Huxley. The first performance was organised by the Philharmonic Society and took place at Birkenhead on 16th February 1937, conducted by Dr Teasdale Griffiths where critics called it “a dreamy tone poem of great delicacy and beauty”. It was repeated at Crystal Palace in 1938 with 3 subsequent performances given at the Spring Festival, Boston, USA in 1939, 1948, and 1953.

We are grateful to the Royal College of Music’s library for finding the hand-written scores in their archive, and for creating the parts from which we are performing the music today. Our thanks also to the Coleridge-Taylor family for giving permission for *Wyndore* to receive its first UK performance in 82 years, and to the Ambache Trust for their financial support.

“...I have tuned my music to the trees, and there were voices, dim below, their shrillness, voices swelling slow in the blue murmur of hills, and a golden cry, and then vast silences.”

A handwritten signature in black ink, reading 'Avril Coleridge-Taylor'. The signature is written in a cursive style with a large, sweeping flourish at the end.

Programme Notes

On Windover Hill

Nathan James (1980)

1. Up from the Hollow
2. When You Rise
3. Keeping Watch on Windover Hill
4. Away, Away
5. Mystical Call of the Downland
6. You Shall be Drifted
7. Aeterne Rerum Conditor
8. Hymn to Diana
9. A Sussex Midsummer

This nine-movement cantata is the result of almost four years of research into the mysterious hill figure of the Long Man of Wilmington, by the composer, Nathan James. Such is the history of the figure and the conflicting views over its age and meaning, it became a very meaningful subject for a new composition that explores the variety of myths and legends surrounding it. Scored for chamber orchestra and choir, the multifaceted work uses texts that range from c.1340 BC to 1996, which describe certain aspects of the figure or attempt to give a meaning to its existence. In between some of the movements are readings from poets and authors, who are also challenged by the figure and question its significance to us today, and certain movements are also interpreted through dance. The audience is invited to join us tonight on a journey of discovery; what does the Long Man mean to you?

Photograph; Rachel Poulton

1. Up from the Hollow

Text by Amy Sawyer (1863 – 1945)

The opening movement begins with the flute, quoting Maria Cunningham's folk song, *The Long Man*, which gently gives way to a second Sussex folk song, *All Things Are Quite Silent*, originally collected by Ralph Vaughan-Williams in 1904. Amy Sawyer's 1928 poem is then presented in its entirety in the bass line, leaving the remainder of the choir to add to the orchestral textures in creating impressions of the misty Weald.

*Up from the hollow and onto the hill,
the long gaunt hill that slopes from the sea,
with grey green curves and never a tree,
And the dewpond lying round and still.
Why does that look so like a shield?
I have thought it before. The misty Weald
I know, and the well-worn track,
Man of the hill, your back against the earth
Deep cut in the chalk, has the past come
back? Things long since forgotten?*



An early 20th Century postcard

The Long Man, by Peter Martin

Read by the poet

From *Kindred Spaces*, Seacroft Arts, 2013

2. When You Rise

Text by Akhenaten (c.1340 BC)

The Long Man is represented as a sun god through the Great Hymn to the Aten. Atenism replaced traditional forms of Egyptian religion in the 14th Century BC and in 1922, a figure closely resembling the Long Man was discovered carved on a chair in the tomb of Tutankhamun. The opening declamatory statement by the choir is followed by short irregular and syncopated rhythms that allow the tenors to take the majority of the melodic material through texts that explore an arc of existence and the relationship between God and people. After a repeat of the opening declamatory statement, the altos take the melody to an abrupt ending.

*When you rise in the Eastern horizon
You fill every land with your beauty.
Though you are far away, your rays are upon the earth;
Though you are in the faces of men, your footsteps are unseen.
The world and its creatures subsist in your hand,
Even as you have made them.
When you have risen, they live, when you set, they die,
For you are the length of life, and men love through you.*



3. Keeping Watch on Windover Hill

Text by Maria Cunningham (1958 – 2012)

The only folk song to have been found to date, written about the Long Man, was penned in 1996 by the folk singer, Maria Cunningham, and it is her family that I would like to thank for permission to include it in my work. The orchestra and choir harmonise Maria's original melody to dramatic effect as they seek to find answers to the Giant's "secret". After an intense passage of word-painting, which leads to a climatic realisation that the figure will always keep his secret, the music subsides as "history turns another page".

*Keeping watch from Windover Hill, the green man stands so tall and still.
Carved from the turf by the ancient ones, his mystery through the ages runs.
Some say with rake and scythe he stands in readiness to till the land,
Or does he hold back winter's doors to welcome summer's sun once more?*

*The Downs soar up in majestic folds; a velvet green on a sea of gold.
Below them ripples in a wave of corn and the Long Man keeps vigil 'til
another dawn. Though his purpose is lost in a distant age and history turns
another page, the power and mystery cling to him still as he keeps his secret
on Windover Hill.*

A Child's Perspective of the Giant, by Dirk Bogarde

Read by Cole Moreton

Extract from *Great Meadow*, Penguin, 1992



“...they went with the banner of the Long Man to Wilmington, dedicated it upon his breast, and bore it up to the brow of the hill.” From the Kinlog of the Kibbo Kift, 3 August, 1929

4. Away, Away

Text by P.B. Shelley (1792 – 1822) and Taliesin (c.550 AD)

The beginning of this movement uses Shelley's invitation *To Jane* to come "away from men and towns, to the wild woods and the Downs". A passionate plea from a soprano (Sarah Stroh, Corra Sound) and 'cello gives way to the Long Man's 'voice', declaring through the 6th Century Welsh poet, Taliesin, that it has been a "multitude of shapes". This dramatic and enigmatic text not only links the figure to the supposed author of popular 12th Century romantic legends, but also with the fact that the figure has indeed changed shape over the centuries – most noticeably at the 1873 'restoration'. This drawing from 1710 demonstrates a previous shape.

*Away, away from men and towns, to the wild woods and
the Downs; to the silent wilderness where the soul need
not repress its music, lest it should not find an echo in
another's mind; while the touch of nature's art
harmonises heart to heart.*

*I have been in a multitude of shapes, before I assumed a
consistent form. I have been a sword, narrow, variegated,
I will believe when it is apparent. I have been a tear in the
air, I have been the dullest of stars. I have been a word
among letters, I have been a book in the origin.*



5. Mystical Call of the Downland

Text by Grace Pursglove (c.1930)

Little is known of Grace Pursglove, except that she was a nurse in London in the early part of the 20th Century. She clearly had a deep love for the South Downs, publishing a little pamphlet of poems entitled 'Poems from a Sussex Pen'. The poem I chose to set has a very gentle and lyrical quality to it as it meanders through the area of Windover Hill, including the River Cuckmere, which flows past the Long Man towards Alfriston and its estuary at the foot of the Seven Sisters.

*Mystical call of the Downland, free, beauty of Sussex hills.
Mystical call of the downs, to me, nature with beauty fills.
Whimsical call, to Sussex men all, luring us from the towns,
Whimsical will we obey thy call, coming back to the Downs.*

*Cheerfully, now for ages stand, sentinels of the South.
Mercifully placed there by His Hand, watching the Cuckmere's mouth.
Peacefully o'er thy sides we roam, finding on them new joys,
Playfully o'er the side to home, whistling our way, there will we stay.
Happiness crowns summits fair, bedecked thy sides with peace,
Charmingly thro' the centuries stand, always watching us from the Downs.*

6. You Shall be Drifted

Text by J.W. Goethe (1749 – 1832)

This extract from *Faust Part Two* (1831) gives a flavour of quest, journey, adventure, uncertainty, and risk. The Wilmington Giant has long been a focus for pilgrimage, both Pagan and Christian. There is a theory that the figure was carved as a route marker for pilgrims between Chichester and Canterbury, perhaps to pause and rest at the 11th Century Wilmington Priory. In this movement, the choir gently drifts through the expressive and contemporary setting of the text without the accompaniment of the orchestra.

*Take the free world of forms for your delight,
Rejoice in things that long have ceased from being.
To the untrodden, untreadable regions – the unforgotten
and unforgettable – prepare for them!
There are no bolts, no hatches to be lifted;
Through endless solitudes you shall be drifted.*

Hero on the Hill, by Arthur Beckett

Read by Emily Jeffery

Extract from *The Spirit of the Downs*, Methuen & Co, 1909



Photograph; Rachel Poulton

7. Aeterne Rerum Conditor

Text by St Ambrose, (c.1350)

St Ambrose is credited as one of the earliest hymn-writers, responsible not only for countless hymnal texts, such as the Te Deum, but also for the beginnings of antiphonal chant. The inclusion of this text has been chosen to not only represent the monks of Wilmington Priory, who may well have been familiar with this particular text, but, perhaps more significantly, it represents the struggle between the Roman emperors and Paganism, in which St Ambrose played a significant role. He heavily influenced the anti-Pagan policies of Emperors Gratian and Theodosius I, who in particular made concerted efforts to ban Paganism in 389 AD through his 'Theodosian decrees'. The inclusion of Aeterne Rerum Conditor in my cantata is then more significant than it would first appear, particularly as the Long Man is much revered by today's Pagan community. Maybe the fact that a sacred text can be set alongside Pagan sentimentalities shows that both religions are able to co-exist in today's world. After all, St Ambrose himself still exists - his body can still be viewed in the church of Saint Ambrogio in Milan, where it has been continuously venerated for centuries.

Musically, this intensely energetic movement has the structure of a hymn and sets the Latin texts in a minor key, immediately replying to itself (apart from the 3rd verse) with the English translation in a major key. Towards the end, the music begins to drift into another traditional musical form of fugue, which it violently exits and crescendos through to a robust finale.

*Aeterne rerum conditor,
noctem diemque qui regis,
et temporum das tempora,
ut alleves fastidium;*

*Praeco diei iam sonat,
noctis profundae pervigil,
nocturna lux vianibus
a nocte noctem segregans.*

*Iesu, labantes respice,
et nos videndo corrige,
si respicis, lapsus cadunt,³
fletuque culpa solvitur.*

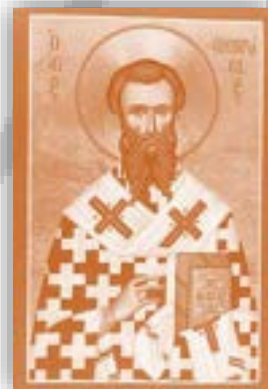
*Sit, Christe, Rex piissime,
tibi Patrique gloria
cum Spiritu Paraclito,
in sempiterna saecula.*

*Maker of all, eternal King,
who day and night about dost bring:
who weary mortals to relieve,
dost in their times the seasons give:*

*Now the shrill cock proclaims the day,
and calls the sun's awakening ray,
the wandering pilgrim' guiding light,
that marks the watches night by night.*

*Look in us, Jesu, when we fall,
and with Thy look our souls recall:
if Thou but look, our sins are gone,
and with due tears our pardon won.*

*All laud to God the Father be;
all praise, Eternal Son, to Thee;
all glory, as is ever meet,
to God the Holy Paraclete.*



The Long Woman, by Philip Carr-Gomm

Read by the author

Extract from *The Druid Way*, Element Books, 1993

8. Hymn to Diana

Text by Ben Jonson (1572 – 1637)

The belief that the figure is that of a woman has a strong case. “I thought of that theological theory which suggests the image (of the Long Man) fell down from Jupiter, as recorded in the Acts of the Apostles...” Arthur Batchelor muses further as to what or who the figure might represent. According to the ancient Romans, the image that "fell from heaven" was Diana, otherwise known as Artemis. Though never truly an "official" Roman cult, they still built temples to her and, as this silver denarius from 42 BC illustrates, immortalised her as a triple goddess; Diana as huntress, Diana the moon, and Diana of the underworld. Much like the figure found in the tomb of Tutankhamun in 1922, the figure stands tall, with bent arms, holding two poles/torches/tools?

*Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.*

*Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heaven to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.*

*Lay thy bow of pearl apart,
And thy crystal-shining quiver;
Give unto the flying hart
Space to breathe, how short soever:
Thou that mak'st a day of night—
Goddess excellently bright.*



Some final thoughts on the Long Man, by Justin Hopper

Read by the author

Extract from *The Old Weird Albion*, Penned in the Margins, 2017

8. A Sussex Midsummer

Text by G.D. Martineau (c.1924) & Rudyard Kipling (1865 – 1936)

The final movement uses a text by a little-known Sussex poet, published in a volume entitled *Old Sussex and other poems; being the sentiments of a Sussex man expressed in divers (sic) surroundings*. The movement is constructed around a particular motif, which manifests itself at the very beginning, to represent the morning chorus around Wilmington. A recording of such a morning chorus exists in an archive recording made round Wilmington Priory in the late 1970s. The motif builds in layers before settling into a melody that is heard once in the upper voices, then repeated in the lower voices. Martineau's poem centralises us in Sussex by making mention of Devil's Dyke valley, near Brighton, and Kipling's Puck, and as the music builds to a climax, the "Long White Giant rises" and is joined by a mysterious gathering of fairies. A tranquil moonlit scene follows, but as the sun begins to rise, we hear the words from Kipling's *Sussex*, describing one last look from Windover Hill, which brings the cantata to its close.

*Midsummer season, gladly met, be certain
of our greeting, since Spring has left the
sun in debt, the warmer is our meeting.
Green sloping Downs, white flecked with
sheep, wake drowsily from winter sleep.*

*Puck plays upon his hill, and elves throng
each gorse-grown burrow. Satanic peals of
laughter fill the Dyke's forbidding furrow.
Enchanted Sussex, legend strewn can hear
how swells the elfin tune.*

*Midsummer night on Wilmington, the Long
White Giant rises, and fairies gather one
by one, of many shapes and sizes.
The moonbeams light unearthly throngs,
and voices quaver old lost songs.*



Long Man, by Christine Masters

**“I will go out against the sun where the rolled scarp retires,
and the Long Man of Wilmington looks naked
toward the shires.”** Rudyard Kipling, 1902



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Biography



Dr Amy Bebbington *conductor*

Amy is a passionate advocate for choral singing and choral conductor training and is sought-after for her engaging teaching style and wealth of pedagogical experience. She is the Director of Training for the Association of British Choral Directors, and is a co-founder of both the London International Choral Conducting Competition and Wavelength (an organisation celebrating women in choral leadership). Amy has adjudicated for festivals in the UK and Ireland, is a published composer, and is in great demand as a choral clinician, animateur, and teacher. Amy currently directs The Royal Academy of Music Aural Skills Choir, Corra Sound, Harlequin Chamber Choir, Holmbury Choral, Sir William Perkins's School Chamber Choir, and Nota Bene.

www.amybebbington.co.uk



Nathan James *composer & conductor*

Nathan took early encouragement from composers Ruth Gipps and Norman Kay before studying conducting with Dr Sharon Choa (Hong Kong Philharmonic). Piano lessons began at the age of four with Edith Procter, for whom, Nathan drew his own manuscript and dedicated the first 4 bars of his first (and still unfinished) symphony at the age of six. Studying composition at university with Peter Aston channelled his focus into writing choral

music. Now with over one hundred choral compositions, Nathan's music has been heard in cathedrals and churches across the UK and Europe with recent performances at the Royal Festival Hall, Edinburgh Fringe, Brighton Fringe, and the Crossing Borders Festival.

He is a regular contributor to the London Festival of Contemporary Church Music, where three more of his sacred anthems will be given their London premiere this Spring. His highly-acclaimed arrangement of Beethoven's Ninth Symphony for string quartet, piano, and trumpet, arranged down a major third from the original, receives its second performance in April in Petersfield.

He has worked with the English Chamber Orchestra and singers from ENO, ROH, and Glyndebourne in premieres of new music and, now as well as singing tenor in Harlequin Chamber Choir, Nathan leads several choirs of his own. These include FDS Singers (Woking), Stoughton Hearts & Voices Choir (Guildford), and the Allianz Head Office work-place choir. Nathan remains in demand as a collaborative pianist and organist.

www.castleymusic.com

Biography



Emma Brewer *choreographer*

Emma is the Director of First Dance Studios and started the company fifteen years ago, offering dance, singing, and wellness to adults of all ages and abilities in Woking, Surrey. At nineteen, she trained at The Jazz Dance School in Bath, where she was given a three-year scholarship and then went on to continue her training at Bodyworks Performing Arts in Cambridge. She teaches Ballet, Tap, and Jazz, but her passion is choreography, and she loves putting together dance pieces for all abilities, from solos and duets through to packing the stage full of dancers!

www.firstdancestudios.co.uk



Emily Ayres *dancer*

Emily trained at The Arts Educational School and University of Surrey, Roehampton. Her performance credits include: Solo Dancer, The Soldier's Tale (Fews Ensemble & Ciarán Hinds); Dancer & Dance Captain for The Snowman (London Cast, UK Tour & Korean Tour); The Merry Widow (English National Opera, London Coliseum); State of Mind (New York); Akram Khan's Pledge (London); Rafael Bonachela's Beats For Peace (London); Spirit of The Flame (2012 London Olympic Closing Ceremony with Darcey Bussell).

Emily's film credits include: Connect (BAFTA 2011 Nominated film); Petrushka (Wimbledon Music Festival); Home and Away (Australian Television Network).



Rosalyn Walsh *dancer*

Rosalyn trained at The Urdang Academy. Theatre credits include: Dancer in Rigoletto for the Royal Opera, Faust for ENO, and Wow, a circus variety show for Gerry Cottle.

She has also appeared as a dancer in commercials, including Premier Inn, T-Mobile, and Direct Line.

Liz Franklin-Kitchen
animateur



Liz has been a member of Corra Sound since its inception in 2018. In addition to her work with Corra Sound, she performs as narrator with the renowned wind ensemble Chamberhouse Winds and is one half of a narrator/piano duo with Corra Sound's Caroline Page. A huge supporter of all things Mental Health, Liz is a Personal Development Coach and Mental Health First Aider. In 2019 she became founder and director of the Stag Hill Singers, a community choir based on Surrey University campus, which is dedicated to combining mental wellbeing and fun!

Peter Martin
poet



Peter's first collection of poems, *Seasons Regained*, was published in 2005, and a year later he moved to Seaford, East Sussex, with the inspirational natural and social history of the South Downs and Cuckmere Valley on his doorstep, resulting in the collections, *Ghost Music* (2010), *Kindred Spaces* (2013), and *Story Lines* (2016). His latest collection, *Flight Feathers*, was published in 2019.

Cole Moreton
journalist & author



Cole is a writer and broadcaster, exploring who we are and what we believe in. He interviews people for the Mail on Sunday, writes for other titles, including The Guardian, makes and presents award-winning documentaries for BBC Radio 4, and has just published his fifth book, *The Light Keeper*.

Philip Carr-Gomm
psychologist



Philip is an author in the fields of psychology and Druidry, and is one of the leaders and the Chosen Chief of The Order of Bards, Ovates, and Druids. He is a teacher of Yoga Nidra and Mindfulness Meditation and created an online school, The Art of Living Well, to offer courses that combine psychological and spiritual understanding.

Emily Jeffery
journalist & BBC presenter



Emily is a BBC radio producer and presenter based in East Sussex. She can be heard on BBC Sussex and BBC Surrey on Sunday mornings and has also captured numerous conversations for BBC Radio 4's Listening Project. Out of the studio, Emily can be found roaming the South Downs and the chalky cliffs, recording stories for the Edge of England podcast with fellow presenter, Cole Moreton.

Justin Hopper
journalist & author



Justin is a writer of landscape, memory, and myth. His journalism, poetry, audio projects, and curated exhibitions have appeared in both his native USA and adopted UK home. His latest book, *The Old Weird Albion*, was published in 2017.



Royal Philharmonic Concert Orchestra

The Royal Philharmonic Concert Orchestra (RPCO) is a dynamic and versatile ensemble, which incorporates performances of a wide range of styles and genres across the UK and around the world. The Orchestra's repertoire includes film music, computer video games scores, music from the musicals, and symphonic arrangements of classic rock and pop songs, as well as new commissions and the traditional core classical repertoire, reaching a wide and diverse audience of over 170,000 live listeners per year. The Orchestra's creative partnerships with artists, promoters, and producers has resulted in ambitious performances in venues from vast arenas and main concert venues around the UK to smaller and more intimate settings. The RPCO aims to reach as wide an audience as possible and is unafraid to explore new orchestral experiences.

The Orchestra is a regular visitor to the Royal Albert Hall, where it has premiered many films 'Live In Concert', such as *The English Patient*, *Brassed Off!* in a collaboration with the Grimethorpe Colliery Band, *Skyfall* this season, and a premiere of the blockbuster Bollywood film '*Baahubali*', screened in the original language of Tamil. Last season, the Orchestra toured the UK with the music of Roy Orbison, featuring the late artist in groundbreaking hologram format. In a further development of this concert format, the RPCO performed in November 2018 at the London Coliseum, alongside the hologram of Maria Callas. Other concert activity highlights include regular performances with the hugely popular Italian tenor, Andrea Bocelli, also with José Carreras, Anna Netrebko, and stars of the West End stage, such as Kerry Ellis, Alfie Boe, and Ruthie Henshall. In October 2017, the Orchestra undertook a major tour of South East Asia, including Thailand, Cambodia, Laos, Malaysia, and Vietnam, reaching out to new audiences in these territories. By special request, songs and artists of the countries were incorporated into the performances with the Orchestra, which made the tour all the more special for audience and Orchestra alike. This season, the RPCO has visited Gibraltar, Athens and was invited to perform at a new festival in Saudi Arabia. Last season, touring included Abu Dhabi as part of the UAE National Day celebrations, yet another new territory for the Orchestra.

Future plans for the RPCO include concerts at the Royal Albert and Royal Festival Halls and the O2 in London, as well as UK performances, including Nottingham, Cardiff, Brighton, Blackpool, Dublin, and Manchester. Programmes range from Mozart, Beethoven, Fauré, music from the great operas to computer game music, film music, the songs of Elvis, and a new commission, which will be premiered in the UK in March 2020. This reflects the Orchestra's mission to deepen our engagement with audiences, with communities, and with our creative partners.

“The choir were accompanied by the Royal Philharmonic Concert Orchestra, which were obviously of the highest quality...” Broadwayworld.com

The Orchestra

Royal Philharmonic Concert Orchestra

FIRST VIOLIN

Patrick Savage
Jonathan Lee
Maya Bickel

SECOND VIOLIN

Ingrid Button
Sheila Law
Thomas Crehan

VIOLA

Esther Vickers
Sarah Malcolm

CELLO

Kate Gould
Coral Lancaster

DOUBLE BASS

Chris West

FLUTE

Harry Winstanley

CLARINET

Jernej Albreht

FRENCH HORN

Brendan Thomas

TRUMPET

Cameron Todd

TIMPANI

Stefan Beckett



www.rpo.co.uk



The Choirs

Harlequin Chamber Choir

Harlequin Chamber Choir

Harlequin is a mixed-voice adult chamber choir based in Guildford that seeks to maintain a high standard of choral singing. Founded in 2013, they are known for their exciting and wide-ranging programmes, which include everything from Thomas Morley to Janet Wheeler. Recently, they have performed at the London Brandenburg Choral Festival and have enjoyed a busy concert schedule at various other festivals and venues across the South-East. Since 2019, they have been conducted by Amy Bebbington and have especially enjoyed promoting the works of contemporary and neglected composers, of which tonight's concert is an example.

Harlequin Chamber Choir is a registered charity in England and Wales No. 1166196.

Soprano

Judy Apps
Portia Cantwell
Alice Field
Lindsay Marns
Sarah Young
Laura Willis

Alto

Katie Burke
Catherine Ingram-Smith
Helen Kingstone
Annelies Scott
Louise Thomas
Abi White

Bass

Rowland Beddison
Simon Jones
Michael Roberts
Steve Sargent
Stuart White
John Wright

Tenor

Peter Futchner
Andy Gill
Chris Goodwin
Simon Irwin
James Perons



www.harlequinchamberchoir.org.uk

The Choirs

Corra Sound

Corra Sound is a newly-established group of singers with a love for performing, discovering new repertoire, and celebrating the works of remarkably talented and often little-known female composers.

Comprising a blend of professionally trained and high-level amateur voices, we each have our own story to tell, but share a passion for music written by and for women, exploring the reach and versatility of the female voice.

Collectively, our mission is to bring many works written by women out of the shadows and into the spotlight, and we are delighted to be performing Ruth Gipps' *Goblin Market* this evening. Tonight's solos are taken by Lynda Benn and Rae Evans.

Catherine Beddison
Lynda Benn
Esther Bullock
Rae Evans
Liz Franklin-Kitchen
Caroline Page
Caroline Pearce

Sarah Stroh
Anna Tabbush
Clare Wheeler
Alice Wratten
Cindy Frostick



www.corrasound.co.uk

The Story

The Long Man of Wilmington has fascinated Nathan since childhood, growing up in the Sussex Weald. It was whilst studying composition under the late Peter Aston that the idea of the figure's story being told through music first came to Nathan,

but it wasn't for another fifteen years that his research began into the existing creative interpretations of the giant. A chain reaction of events in early 2019 kickstarted the composition process, namely, a successful crowdfunding campaign, funding from Arts Council England and the RVW Trust, and support from Harlequin Chamber Choir.

The piles of poetry books, history journals, and musical scores began to build up, and Nathan spent many hours sketching ideas at the Long Man itself (pictured above in the January frosts of 2019). The project was quickly picked up by Emily Jeffery from local BBC radio, who has broadcast several features throughout the creative and rehearsal process, keeping listeners up to date with the progress of *On Windover Hill*. Throughout the project, Nathan has featured the works of other Long Man-inspired artists on the project's social media pages and has built a catalogue of published works on the subject on the project's website (accessible through the QR code on this page).

Already, extracts of the piece have been programmed for a second performance at Butser Ancient Farm in May of this year, and a second full performance is scheduled for 2021. In the meantime, Nathan means to pursue a professional recording of the work and to write a book about the creative interpretations of the Long Man and other ancient hill figures.



SCAN ME

Follow @OnWindoverHill on Twitter, Instagram, and Facebook to keep up to date with future performances.

The Walk

At Imbolc (1 February, 2020), 40 artists, musicians, writers, poets, historians, archaeologists, farmers, ramblers, and dogwalkers took to Windover Hill for a pre-concert walk. During the guided walk, we were privileged to hear original poetry from Peter Martin, folk songs from Anna Tabbush, and readings from Justin Hopper. Post-walk refreshments were provided by the nearby Long Man Brewery.

Pictures by Rachel Poulton & Bethany Weston



The Exhibition

The Long Man of Wilmington continues to inspire artists who portray the figure in a variety of different styles and mediums.

I'm delighted to have discovered and featured so many of these on the *On Windover Hill* Instagram page; @OnWindoverHill. Thank you to those artists who are exhibiting their work here tonight or have allowed their works to be used to illustrate the music on the front page of the vocal scores of *On Windover Hill* and this programme.



Erin MacAirt (left)
Dan Belton
Anna Dillon
Lynette Thomas
Nicholas Marsh
Sarah Gregson
Christine Masters
Cliff Crawford

Jasper Griepink (right)
Ashley Hylands
Carolyn Trant
Catherine Greenwood
Wodenstone
Rachel Poulton
Michael Waring
Stuart Walker
Raymond Campbell

and many more.



Pre-order your CD today and support the recording project

Recording is scheduled to take place later this year with Eastwood Records. To keep updated with our fundraising progress, please follow the project on all social media channels, @OnWindoverHill, and the website, www.castleymusic.com/OnWindoverHill.

To pre-order and sign up to our mailing list, please visit the merchandise stall at the back of the church after the concert.



www.castleymusic.com/OnWindoverHill

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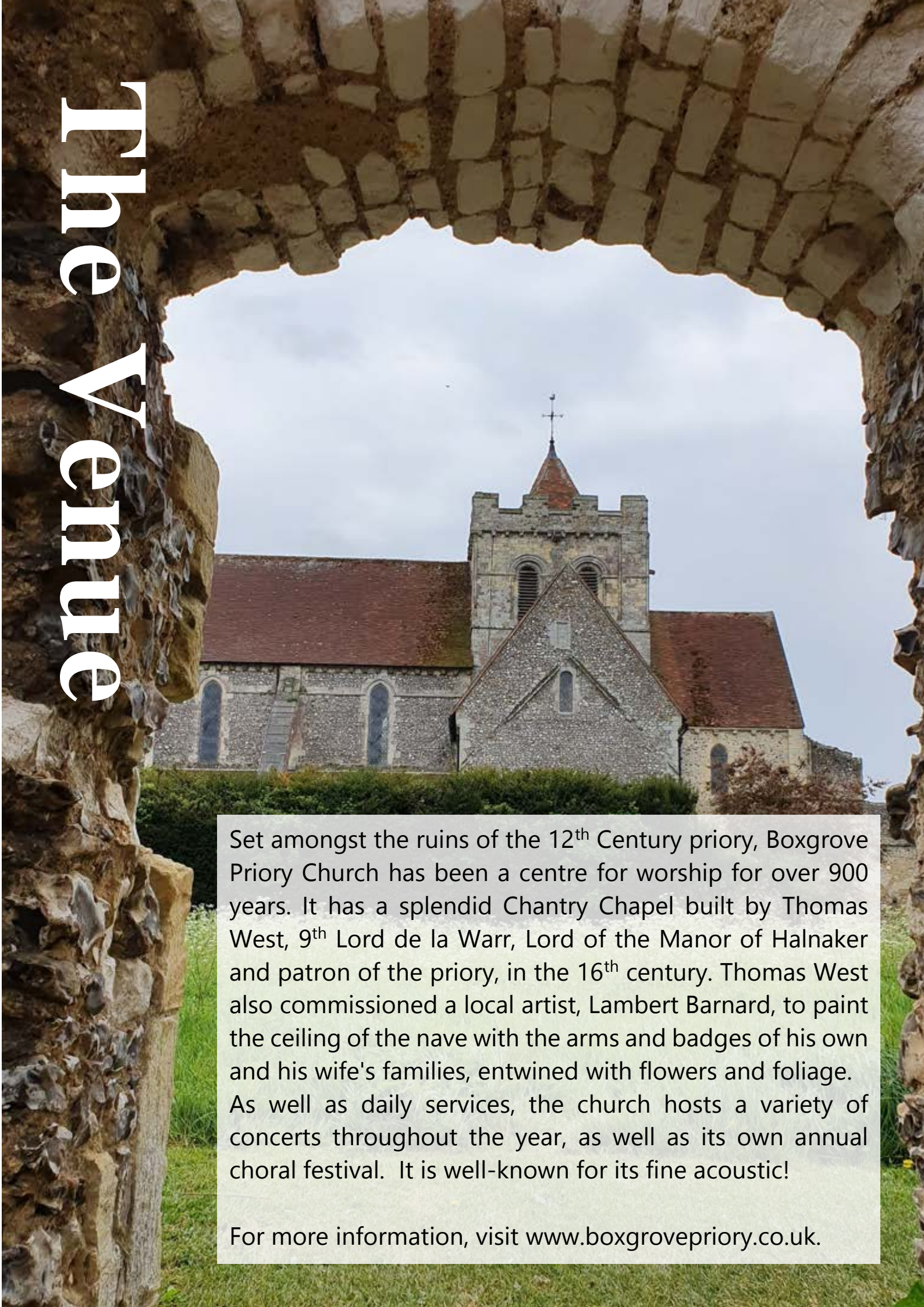
Café with terrace - Eco gift shop - Dogs welcome - Free parking



butserancientfarm.co.uk

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The Venue

A photograph of Boxgrove Priory Church, a stone building with a red-tiled roof and a central tower topped with a cross. The church is viewed through a large, arched opening in a stone wall, which is part of the ruins of a 12th-century priory. The sky is overcast and grey. The church has several arched windows and a gabled roof. A green hedge is visible in front of the church.

Set amongst the ruins of the 12th Century priory, Boxgrove Priory Church has been a centre for worship for over 900 years. It has a splendid Chantry Chapel built by Thomas West, 9th Lord de la Warr, Lord of the Manor of Halnaker and patron of the priory, in the 16th century. Thomas West also commissioned a local artist, Lambert Barnard, to paint the ceiling of the nave with the arms and badges of his own and his wife's families, entwined with flowers and foliage. As well as daily services, the church hosts a variety of concerts throughout the year, as well as its own annual choral festival. It is well-known for its fine acoustic!

For more information, visit www.boxgrovepriory.co.uk.

