



“Hope”

**Gala Charity Concert
Presented by**

**The Eynsford Concert
Band**

Conductor: John Hutchins

**The Pilsdon Community
West Malling**

**Saturday 10th October 2009
7:30pm**

WELCOME TO THE PILSDON AT MALLING COMMUNITY

The Community was established here at the invitation of the Anglican Abbey Sisters exactly 5 years ago. Seven of us came from our "Mother House" in West Dorset, which was established 51 years ago. We are now an Intentional Christian Community of about 25 people, with a core group of Community Members and children (aged 2 – 80+), who enable about 12 Guests (men and women aged 18 – 60+) to come and live in our Community because they have experienced a crisis in their lives of homelessness, addiction, mental illness, breakdown etc. Our Community is made up of people from a huge variety of backgrounds, from all faiths and none and many cultures and races. Many of our volunteers come from overseas. The three pillars of our life together are welcome (hospitality to all comers), work (we have no paid staff so all contribute to the life and chores of the community and its 6 acre smallholding), and worship (we pray in the Barn Chapel 4 times a day – this is voluntary but we all gather together for our meals). In the spirit of the statue that has inspired Nigel Clarke to compose this latest work, we are a community of hope for all who live and visit here.

The tradition of living as a Community for Christians goes back to Biblical times and the Benedictine monastic tradition has been present in West Malling since 1090. We follow in that tradition but give it a more family and contemporary context as well as practicing a radical hospitality and interdependence, which is in sharp contrast to much of the individualistic culture of today.

We feel very honored to be the location of this unique and special concert and extend a very warm welcome to all our visitors, especially if you have not been here before and particularly to the young people who participated in the afternoon school workshops. We hope this will be the first of many partnerships with our fellow charity Spadework and we thank everybody for their generosity in cash, kind and musical talents in making this concert possible.

For more information about our Community visit our website:

www.pilsdonatmall.org.uk

Or from Fr Peter Barnett Tel: 01732 870279 & email:

pilsdon.malling@tiscali.co.uk

Welcome from ECB

It is with great pleasure that I welcome you all here tonight on behalf of ECB and we thank you all for your generous support. Our heart felt thanks to Nigel Clarke for the massive undertaking in composing "What Hope Saw." Many hundreds of hours work have been spent in producing this wonderful piece, one which Nigel should be justly proud of and one the band will be ever grateful for. Not only will you be the first to hear "What Hope Saw" but also a poem to accompany the work, written and read by Martin Westlake. Also special thanks to councillor Trudy Dean for the support she has given me in organizing tonight.

Brian Bennett (on behalf ECB)

A Message from Spadework

Since our formation in 1984 we have been providing training opportunities for adults with special needs. Our aim is to develop the skills of the individual through structured vocational training working towards an NVQ certificate at entry level.

By providing concentrated levels of supervision we have had remarkable success in building confidence in our trainees to help them attain independent living skills and improve their self esteem. Spadework continues to plan for change and growth, but despite expansion, the Charity remains true to our original purpose – to help adults with learning disabilities to live with dignity and purpose in the community.

As a registered charity we rely heavily on our donations to fund our work and we thank you for supporting this concert which has been so generously provided by the Eynsford Concert Band.

George Harvey (Chairman of Trustees)

For more information about our work, and how you could help us as a volunteer, please visit our website www.spadework.net or phone 01732-870002 and speak to Norman or Gill.

WHAT HOPE SAW- A HERITAGE SUITE

What Hope Saw is dedicated to and written for John Hutchins and the members of Eynsford Concert Band.

Historians often focus on the big events that shape our world rather than the fabric of day-to-day life that makes up our shared heritage. It was suggested by Eynsford Concert Band that I should write a work inspired by the bronze sculpture by Sarah Cunnington entitled 'Hope', which is to be found on the Green in West Malling. The sculpture is in the shape of a woman running with a dove perched on her hand. The woman's cloak billows out behind her and contains eight panels describing the town's local history over the centuries.

Sculpture by Sarah Cunnington



The eight images on the panels are the following:

1. The sculpture 'Hope' depicted as another meeting point for today's thriving community in West Malling,
2. West Malling Airfield and its Second World War Mosquito squadrons,
3. Hop gardens and local agriculture,
4. The first recorded game of cricket, which took place in West Malling in 1704,
5. West Malling's long history as a market town,
6. Thomas Wyatt's rebellion crushed by Mary Tudor in West Malling in 1554,
7. The Black Death (1348-49) when only 15 local town residents survived,
8. The founding of a community of Benedictine Nuns in 1090.

What Hope Saw is a six-movement work that focuses on all eight subjects. To give the Suite a sense of unity, musical ideas from previous movements reappear in unexpected places implying that history often repeats itself! I have also hinted at a number of familiar pieces of music. The movements are as follows:

1. Bric-à-brac Market – is a jocular movement that represents West Malling as a medieval market town, full of colour, energy and commerce as well as the odd eccentric character.

2. Prayers & Plagues – combines two of the subjects depicted by Sarah Cunnington - the Nuns centre of prayer and the Black Death. The movement opens with a brass chorale based on my favourite Christmas carol 'Coventry Carol': We also hear a plainsong representing the Nuns at prayer, as well as eastern sounding phrases that remind us of the crusades fought over two hundred years between 1095 and 1291. The Dies Irae dominates the central section of this movement and represents the Black Death.

3. Cornucopia – is a celebration of West Malling's farming history in the form of a fanfare with references to the hymn tune 'We Plough the Fields and Scatter'.

4. Hop Picker's Round – is a light-hearted depiction of hop-pickers sampling local ales after a day of gathering the famous Kent hops.

5. Warm Beer and Cricket – this title references the former Prime Minister, John Major's famous quotation that England will remain a country of 'long shadows on cricket grounds, warm beer, invincible green suburbs, dog lovers and pools fillers'. The movement combines two subjects – the first recorded Cricket match and the Mosquito squadron at West Malling Airfield.

6. Wyatt's Rebellion & Hope – starts with a simple march-like idea in the percussion and builds towards the work's finale section (Hope), which triggered by the fanfare heard in Cornucopia brings the work to an optimistic and triumphant close.

Nigel Clarke

Finlandia

Tone Poem
Jean Sibelius

Albion Heritage

A British Folk Song Fantasy
Philip Sparke

Os Justi

Graduale
Anton Bruckner arr. Thomas Doss

Thames Journey

Nigel Hess

Michelle

John Lennon & Paul McCartney
arr. Arthur Wilkinson

Canterbury Choral

Jan Van der Roost

What Hope Saw

Poem
Read by the author Martin Westlake

What Hope Saw

A Heritage Suite
Nigel Clarke
Edited by John Hutchins

NIGEL CLARKE began his musical career as a military bandsman but a developing interest in composition took him to the Royal Academy of Music to study with Paul Patterson. Here, his striking originality and capacity for hard work were recognised by several significant awards including the Josiah Parker Prize adjudicated by Sir Michael Tippett and the Queen's Commendation for Excellence – the Royal Academy of Music's highest distinction.



Nigel was previously Young Composer in Residence at the Hong Kong Academy for Performing Arts, Composition and Contemporary Music Tutor at the Royal Academy of Music, London, Head of Composition at the London College of Music and Media and Associate Composer to the world famous Black Dyke Mills Band. He has also been guest professor at the Xinjiang Arts Institute in North-West China and Associate Composer to the Royal Military School of Music, Kneller Hall. More recently he has become a visiting tutor at the Royal Northern College of Music and Associate Composer to the Band of HM Grenadier Guards. In 2008 the award of Doctor of Musical Arts was conferred upon him by Salford University.

In recent years Nigel has co-written (with composer Michael Csanyi-Wills) the soundtracks to a number of major feature films and was nominated recently at the World Soundtrack Awards.



What Hope Saw by Martin Westlake

From the control tower she gazed out on Kings Hill
And saw the Walrus dancing with Amy Johnson in the mist,
Whilst the crews of phantom squadrons scrambled across the grass
Where All Muggleton and Dingley Dell played for posterity
On the back of a ten pound note as it changed hands
In West Malling's flourishing market.

Looking down from Gundulf's keep, she wept as the market goes
Sneezed and bled, dwindling down to fifteen
Desperate souls who'd ever mourn and say
How prayer had saved them as the shadow moved on,
Leaving just four sisters to sing for deliverance.

She watched the hay bales graze in Old Kent's stubbled jowl;
In winter, she saw the apple trees claw upwards from his chest to scratch
His sheep-maggoty cheeks. In spring, the farmers ploughed his chin
And talced his blue-ish skin with scattered seed so that each summer
His beard would grow and the altars fill with abundance.

She smiled through the golden screens of hop tresses as the pickers
Supped and drank, sprawled on the Swan's lawns or astride its benches,
Happily distant from East End murk and stench.
Through the night the brewer's drays dragged their fragrant loads to Faversham,
Where the flower cones tumbled into gurgling coppers.

She lounged behind the boundary rope, sipping fresh scented summer ale,
And watched the shadows slowly stretch out to tickle her toes
As willow and leather and whites and wickets commingled
With sparrowed hedges, hollyhocked gardens and milk-bottled porches,
While the shadows of spitfires and mosquitoes flitted overhead.

She stood at the entrance to Ford House and watched Wyatt drift fruitlessly
Back from Ludgate. She closed her eyes as the rebellion was crushed and Wyatt
Beheaded, but when she opened them again his lands had been returned,
The market was flourishing and the Abbey was rich in song and prayer,
A concert band played in the Tithe Barn,
And in history's mirror she saw herself running, dove in hand, towards... hope.

Martin Westlake was born in Buckinghamshire (Amersham) and grew up in North West London (Harrow). He studied at University College, Oxford (BA), the Johns Hopkins University School of Advanced International Studies, Bologna Center (MA) and the European University Institute, Florence (PhD). He lived and worked in Italy and France before moving to Belgium (Brussels).

He is married (to an artist) and has two children. He has worked in several European organisations and institutions and is currently Secretary General of the European Economic and Social Committee. He is the author of a number of books and articles about British and European politics and institutions as well as a major biography of Neil Kinnock. He keeps a blog (www.martinwestlake.eu), is a budding poet and is currently working on a historical novel.

He and composer Nigel Clarke initially met through their sons (best friends and fellow footballers) and have since worked closely together on initiatives to bring writers, musicians and artists together in 'chamber' performances.



Musical Director John Hutchins

John has enjoyed long associations with the ECB on the trumpet and accepted the position of director of music in 2003.



John currently plays trumpet for the Phantom of the Opera in the West End and also plays with groups such as the Royal Opera House Orchestra Covent Garden, English National Opera and the London Chamber Orchestra.

John is also a keen exponent of the baroque trumpet and works and records regularly with groups such as The Kings Consort, The Sixteen, The Orchestra of the Age of Enlightenment, The Stuttgart Baroque and The New York Colligium. He can be seen and heard on the BBC series "The Genius of Mozart and Beethoven" and "The History of British Music." He has coached and conducted at Trinity College of Music and various Youth Orchestras, the Vietnamese National Orchestra and at the Royal Academy of Music where he teaches Baroque Trumpet.

In 2005 John was elected Associate of the Royal Academy of Music for distinction in the music profession.

The Barn Chapel

The Barn you are in probably dates back to the 15th century, the oldest parts are being the east wall, oak pillars and roof.

Originally it was the back entrance to the Abbey, so it was probably a gatehouse as well as a barn for storing the harvest, agricultural equipment and livestock. You can see the original door entrances under the gable ends behind the piano and opposite where the double doors are.

The unusual architectural feature of the south bay with its valley gutter has led to historians to speculate that there could have been two or more floors here making it residential like the front gatehouse of the Abbey in Swan Street. The Barn had no surrounding buildings originally, except the single-storey building at the other end of the cloisters which was a cow shed, linked to the barn by a ramp.

In the early part of the 20th century the Barn fell derelict, but in the 1930s the Sisters of the Abbey restored it converting it into a chapel, with a stone altar and altars in each bay around the perimeter. The brick cloisters and monastery buildings were also built, with the intention of having a monastery.

However because of WW2 and lack of takers, this did not materialize until 1966, when Fr Aelred from the Anglican Franciscans in Dorset came and established the first Anglian Cistercian Community. The Barn Chapel was re-ordered into its present form with a central circular altar (this is moved for concerts). They remained here, growing their tomatoes and welcoming visitors to their Retreat House and left in 2004. Then

Fr Peter, Mary Barnett and their daughter Emily moved from the Pilsdon Community in West Dorset and established another "Pilsdon" community here.

Eynsford Concert Band

Piccolo & Flute

Nigel Keen

Flute

Alison Barker

Clare Evans

Anna Casling

Jane Wright

Roisin Jones

Oboe

Jo Chapman

Jenny Harris

Alan Simpson

Bassoon

Sian Miller

Colin Bromelow

Alto Saxophone

Marie Chalkley-Bowman

Sue Low

Tenor Saxophone

Graham Bell

Zoe Marks

Baritone Saxophone

Ian Page

Clarinet

Andy Mattison

Sandra Lane

Joe Stafford

Wendy Eaton

Angela Norris

Mags Shackleton

Viv Astall

Fiona Egan

Alto Clarinet

Joanna Page

E Flat Clarinet

Christine Till

Bass Clarinet

Brian Evans

Percussion

Joe Mathers

Dave Hunt

Janne Metsapelto

Adam Skinner

Euphonium

Geoff Batty

Piano

Liz Smallwood

Horn

David Chapman

Carol Mahar

Joanne Town

Martin Grainger

Trumpet

David Walker

Colin Palmer

Tony Rickard

David Simmonds

Robert Bennett

Flo Barker

Trombone

Paul Gould

Liz Smallwood

Michael Barker

Bass Trombone

Steve Aitken

Tuba

Brian Bennett

Steve Bennett

Tom Briers

Harp

Carys Hughes

Special thanks to West Malling Farmer's market (which is held on the 4th Sunday of every month) for the support they gave promoting the concert.

Please support us further by becoming a friend of the band. Email our Band Secretary at friends@eynsfordconcertband.co.uk

www.eynsfordconcertband.co.uk
enquiry@eynsfordconcertband.co.uk