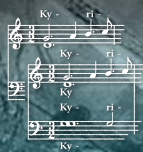


LONDON
CONCERT
CHOIR



London Concert Choir presents the London premiere of

THE CHALK LEGEND

Stephen McNeff, Composer

Richard Williams, Director and Librettist

Mark Forkgen, Conductor

SATURDAY 14 JULY, 2012, 7.30PM
THE FORUM, KENTISH TOWN, NW5

PROGRAMME: £1

Also in the programme, conducted by Leon Gee
John Williams: Olympic Fanfare
Berlioz: Royal Hunt and Storm from The Trojans







John Williams: Olympic Fanfare
Berlioz: Royal Hunt and Storm from The Trojans

Leon Gee, Conductor

Dorset Youth Orchestra | Ealing Youth Orchestra

INTERVAL

Stephen McNeff and Richard Williams:

THE CHALK LEGEND

Mark Forkgen, Conductor | Richard Williams, Director

Erica Eloff, Soprano | Toby Stafford-Allen, Baritone

Eleanor Boylan, Girl Soprano

London Concert Choir

Twyford C of E High School Chamber Choir

Heath Mount School Choir

Kokoro (Bournemouth Symphony Orchestra's new music ensemble)

Dorset Youth Orchestra, Ealing Youth Orchestra

Actors from Drama Centre London

Costumes by Arts University College at Bournemouth

Design by JaneJaney

Ealing Youth Orchestra and Dorset Youth Orchestra, conducted by Leon Gee

Olympic Fanfare and Theme

John Williams, b. 1932

John Williams, the American composer best known for his film scores to *Star Wars*, *Jaws*, *E.T.* and *Indiana Jones*, composed this fanfare for the Los Angeles Olympic Games of 1984. Williams wrote that his music was intended to represent “the spirit of cooperation, of heroic achievement, all the striving and preparation that go before the events and all the applause that comes after them.”

Since the opening fanfare was to be played by herald trumpets at all the medal ceremonies and official Olympic events, it had to be based on the harmonic overtones these instruments could produce. The music also needed to be split into small chunks to be used before and after commercial breaks.

The opening fanfare for brass and trumpets is in two sections which are then repeated. A crescendo on the final chord leads to a quiet snare drum figure that carries on throughout the following section. This opens with a noble ‘Olympic Theme’, answered quietly by the second part of the fanfare on trumpets and woodwinds. Low woodwinds and strings, supported by horns, then state a jauntier melody which builds to a repeat of the second part of the fanfare. Low brass instruments now join in with the percussion on the rhythmic ostinato and the orchestra sings the noble theme in full force. In the exciting coda, pieces of the fanfare are passed around between horns and trumpets.

With acknowledgments to www.johnwilliams.org

Royal Hunt and Storm (from *The Trojans*)

Hector Berlioz (1803-1869)

In his opera *The Trojans*, written in 1856-58, the French composer Berlioz turned to classical mythology. His libretto closely followed the *Aeneid* of Virgil whom he had worshipped since his boyhood days. However, the opera was so lengthy that Berlioz had to divide it into two parts and it was not performed in full until 1969, at Covent Garden under Colin Davis, a century after the composer’s death.

‘The Royal Hunt and Storm’ is the Interlude which precedes Act 4. The music which Berlioz wrote for this scene is unconventional, wonderfully imaginative and exquisitely scored, and has long been a concert favourite.

The scene is set in an African forest. The opening is all atmosphere, tender and serene. Flutes and clarinets introduce a noble lyrical theme, before the calls of hunting horns are heard in the distance. The sky darkens, rain starts, and the storm grows into a tempest. Repeated hunting calls are heard amid the tumult of the elements. The huntsmen scatter in different directions. Dido, Queen of Carthage, appears, accompanied by the Trojan hero Aeneas. They enter a cave, where nymphs, satyrs and fauns perform grotesque dances in the darkness. Finally, the storm passes and the clouds lift. As calm returns, the serene woodwind theme reappears and ushers in a peaceful conclusion, with a final recall of the hunting horns.

With acknowledgments to H W Freyhan and Making Music

INTERVAL – 20 MINUTES

THE CHALK LEGEND

Stephen McNeff, text by Richard Williams: for soloists, chorus and orchestra

Erica Eloff, Soprano

Goddess of the North
and voices of Saxon Daughter,
Female Archaeologist, Roadworker

Toby Stafford-Allen, Baritone

Protector of the Saxons
and voices of Viking Son, Roadworkers,
TV Reporter, Viking Prince

Eleanor Boylan, Girl Soprano

Young Woman's voice

Stephen McNeff's spectacular opera-oratorio was commissioned by the Bournemouth Symphony Orchestra as their trailblazing event for the London 2012 Olympic and Paralympic Games. Mark Forkgen conducted the World Premiere in Dorset in May 2012. The inspiration for *The Chalk Legend* was the discovery of a mass grave of decapitated Viking skeletons during the construction of the Weymouth relief road in advance of the Olympic sailing events.

FROM CONCEPT TO PERFORMANCE

The Chalk Legend formed the culmination of an ambitious 18-month-long project initiated by the Bournemouth Symphony Orchestra's education and ensemble department, BSO Resonate, to mark the London 2012 Olympic and Paralympic Games in Weymouth and Portland. From the outset the project team, which included Stephen McNeff, Andrew Burn (Head of Education and Ensembles for the BSO) and conductor Mark Forkgen, wanted the event to be rooted in the geography, history and culture of Dorset and to involve small towns and villages as well as the suburbs of Poole and Bournemouth.

Varied community music groups of all ages were brought together to perform independently or with ensembles from the Bournemouth Symphony Orchestra. For these community concerts, in which over 500 people from more than sixty villages participated, Stephen McNeff wrote additional short works and re-workings of emerging 'Chalk Legend' themes.

The overall project was awarded LOCOG's Inspire Mark, and led to the official Cultural Olympiad premiere performances of *The Chalk Legend* on 18th and 19th May at the Weymouth and Portland National Sailing Academy, directed by Richard Williams and conducted by Mark Forkgen. Over 300 performers took part, including Bournemouth Symphony Orchestra's new music ensemble Kokoro, Dorset Youth Orchestra, Bournemouth Symphony Chorus, young singers and dancers from Dorset, student actors from Drama Centre London, together with soloists Erica Eloff, Toby Stafford-Allen and Eleanor Boylan. The performances featured striking costumes designed by JaneJaney and made by students from the Arts University College at Bournemouth.

Under the continued musical direction of Mark Forkgen, London Concert Choir is delighted to be staging the first London performance of *The Chalk Legend* as part of the 2012 Cultural Olympiad, in which performers from the original production are joined by London Concert Choir, Ealing Youth Orchestra and choirs from Heath Mount and Twyford schools.

UNEARTHING THE STORY

Stephen McNeff has had a long association with Dorset. He was the Bournemouth Symphony Orchestra's Composer-in-Residence and has been involved in a great deal of local community work. He comments:

"I drew on this experience ... to create a project that was broad and inclusive. I had learned ... that public interest can be stimulated by a locally inspired subject and that beyond the too often narrow confines of contemporary classical music there is a very large group of people who enjoy listening to and performing music and who welcome a challenge ... I wanted to include all of these people as producers of work as well as consumers, while also perhaps creating a modern form of Hindemith's Gebrauchsmusik – 'useful music' – that is composed for community purposes..."

"When I was a teenager, I remember the extraordinary feeling that I got from being part of a chorus in works like Mendelssohn's Elijah, Verdi's Requiem or Orff's Carmina Burana. I wanted others to experience that same communal music-making in subject matter closer to home. Participating in and experiencing a large musical work as part of a performance community is in part a discovery of personal creativity. We do not have to always just passively watch while things happen around us and we are all fit persons when it comes to joining in."

McNeff turned to his friend and artistic collaborator of over thirty years, librettist Richard Williams, and looked for something to inspire them both for this new venture. This is when they came across the newspaper story of Viking skeletons discovered on Ridgeway Hill during the building of the new road to Weymouth.

"We took a very cold field-trip to the site where the Vikings met their end a thousand years ago and we could not fail to be inspired by the combination of huge vistas out to sea and the hills rolling towards a setting sun – possibly the last thing that the unfortunate Vikings ever saw."



THE PIT OF DOOM

The discovery in 2009 of a pit containing more than fifty bodies during construction of the Weymouth relief road was a local sensation but, when it was revealed that these bodies were beheaded Vikings, the story made international headlines. The nickname first given to it by the construction workers – 'The Pit of Doom' – has stuck ever since!



Unlike in former times, local archaeologists now get involved early on in construction projects, especially when they are planned in areas of known archaeological value. Steve Wallis, Senior Archaeologist at Dorset County Council commissioned extensive research and fieldwork to study the potential effects of the road building: how to avoid two surviving Bronze Age burial mounds, for example, and the chalk quarries dug by the Roman army for their own version of a relief road. Various burials of individuals were found, some dating as far back as the Neolithic period of 4,000 years ago, along with other finds of subsequent ages, including the foundations of a workshop used by railway workers in the 1850s.

The supervising team, Oxford Archaeology, was nearby when the operator of an earth-moving machine noticed some bones in his machine bucket and, to his great credit, contacted the team before going any further. They knew immediately that he had discovered something extraordinary.

The mass burial has been dated to between AD970 and 1025. Analysis of the isotopes (variations of chemical elements) in the teeth shows that the men came originally from various locations in Scandinavia. The majority were young men who had been in good health before their death. The pit was dug originally in a prominent part of the landscape, near sacred burials, by a major causeway and on an ancient Parish boundary. This, together with the way in which the remains were deposited, points to some kind of ceremonial mass execution rather than battle, possibly enabling the local Anglo-Saxon leaders to assert their authority and prove to their community their power to defend their shores. There is no evidence of the executed men's hands or feet being tied, so it could be surmised that they had to summon the bravery to stand or kneel by the pit's edge completely free to move while awaiting their fate. Many of the skulls show that the executed men suffered multiple wounds to their skull and jaw as well as upper spine in the process. Did their faith in a hero's afterlife help them face this terrifying end?

THE CHALK LEGEND EMERGES

Richard Williams, having visited the burial site with Stephen McNeff, comments:

"I was immediately excited by the possibilities of the story. It offered the chance to write about an historical event from both its contemporary and modern points of view. The other attraction was that I had studied Anglo-Saxon at university and could see the chance to use some echoes of their wonderful poetry in a libretto."



The most famous Anglo-Saxon work of this era is, of course, the heroic narrative poem *Beowulf*, but other works of considerable variety exist, often reflecting the harsh realities of Northern European life at that time. The early chronicler Bede described the pagan life shared by both the Vikings and the early Anglo-Saxons in this way:

'The life of man is like to the swift flight of a sparrow flying in at one door and immediately out at another. Whilst he is within, he is safe from the wintry storm, but after a short space of fair weather, he immediately vanishes out of your sight into the dark winter from which he had emerged.'

Consequently, the Vikings' dream of a safe afterlife in Valhalla, or Paradise, was a likely and necessary comfort in a world when life was short and brutal. McNeff and Williams began to weave their own legend, intertwining the Weymouth discovery with knowledge of these ancient peoples' beliefs and culture.

Stephen McNeff comments:

*"We adopted the subtitle opera-oratorio, conscious of this format being used by Stravinsky and Cocteau in their *Oedipus Rex* – a work which can be performed in either the opera house or concert hall. Like *Oedipus Rex*, our chorus is static and the action is represented by actors. In our work, however, the baritone and soprano soloists move between the various worlds, sometimes acting as narrators, at other times assuming characters or being the 'voice' of the actors who represent characters in mime."*

THE PLOT OF THE CHALK LEGEND

The Chalk Legend tells the story of a group of Vikings who, along with thousands of other Vikings, raided this country in the ninth and tenth centuries. While the raiders were generally feared by the indigenous Anglo-Saxon population because of their violence, from time to time the tables were turned, and the Anglo-Saxons successfully defended themselves.

The work is constructed in fourteen movements, divided into two parts. The first part tells the story of the Viking raiders in its historical context. The second part moves forward to the present day when many of the same themes that emerged twelve hundred years ago are re-discovered in a slightly different form – ambition, desire for glory, loyalty or lack of it, and the pursuit of wealth.

The story begins as the Vikings prepare for their sea voyage from Scandinavia. The boat is got ready and the chief gives his son, who is the leader of the raiding party, a sacred sceptre. Without this emblem, none of the warriors can enter Valhalla – the afterlife for those who have died in battle. The Vikings are protected by The Goddess of the North, who is portrayed by the soprano soloist.

In the same way, the Saxons have a Protector (sung by the baritone soloist) who oversees their fortunes. The Saxons are getting ready for a quiet night but their lookouts spot the arrival of the Vikings and they pile up their gold and other valuables. They know the Vikings won't be able to resist the treasure and plan to snare the raiders by preying on their greed.

The ambush is successful and the Vikings are captured. The Saxons debate what to do with their prisoners. While they are imprisoned the Viking Chief's son and the Saxon leader's daughter fall in love and she engineers their escape. They start to get away but are seen and as soon as they are recaptured they are brought to execution with the sacred sceptre lost to them. They will not enter Valhalla.

The action jumps forward twelve hundred years to 2009 when archaeologists announced the discovery of skeletons on Ridgeway Hill, uncovered as the new Weymouth relief road was being built. There is huge interest in the skeletons. An ambitious TV reporter tries to outwit the local archaeologist and get the story and any treasure that might be about.

There is a scramble to get hold of the treasure which is suspected to be in the area – the promise of gold corrupts the modern people as much as it did those in the ninth century. In the chase the golden sceptre is uncovered and thrown into the air. It lands on the grave of the Vikings and they are resurrected and escape, at last, to Valhalla.



THE CHALK LEGEND

Libretto by Richard Williams

PART ONE

1: In Valhalla

The Viking warriors assemble before embarking on their treacherous journey and take possession of the golden sceptre – without it they can never enter Valhalla.

CHORUS

Valhalla! Resting place of the brave.
There with Gods and Elves together
Stands Valhalla stretching wide;
Its rafters are spears, with shields
its roof is crowned,
On its benches are breastplates strewn.

Brave are the warriors who to Odin
Come, and behold the hall.
There hangs a wolf by the western door,
And over it an eagle hovers.
Without the golden sceptre you will never
Enter the eternal hall we call Valhalla.
Lose the sceptre and lose eternal life,
Lose the sceptre and lose eternal life.

2: Incantations

The Viking Goddess celebrates the Norlands. Meanwhile, nearly a thousand miles away across hazardous seas, the Saxons appreciate their homeland in Dorset.

GODDESS OF THE NORTH

Norland, Norland,
Norland, Norland,
Norland rising in blue from the sea's gray
and green,
Norland's mountains wild and deep fjords,
Dark forest and blinding snow.
Norland's sun at midnight, darkness at noon,
Norland's glaciers crushing the earth below.

CHORUS

Norland, Norland, Norland!

PROTECTOR OF THE SAXONS

Saxonland, Angleland
No place can rival Saxon's countryside,
A ripple of land; such little hills, the sky.

CHORUS WOMEN AND CHILDREN

Lined with apple trees,
The mythic oaks, elm-trees standing strong.

GODDESS (AND CHORUS)

Fjord-tongues with slender
Tapering tips in silence seen.
Go forth, fight for glory and fame,
Conquest and treasure bring home again.
Valhalla!

PROTECTOR (AND CHORUS)

Don't dare approach the country I protect,
Your men will die, your boats be wrecked.

GODDESS AND PROTECTOR

Norland rising in blue. Valhalla!
Saxonland, Angleland.
No place can rival Saxon's countryside.

CHORUS

Valhalla!

3: Sea Song

The Vikings endure their long, arduous sea journey.

VIKING CHORUS

Heave! Aah! Haa!
Heave! Aah! Haa!
Not for us is the sound of the harp
Nor the giving of ring.
Not for us the pleasure of women
No, nor worldly glory
Nor nothing at all
Except the roaring of waves;
And we who always have longing,
We who strive on the waves,
Not for us is the sound of the harp
Nor the giving of ring.

CHIEF OF NORSEMEN (SPOKEN)

Great is your terrible grasp
Great Goddess of the North.
Please to protect these young seafarers!
Bless our wave wandering,
Bring our ways to wealth winning.

CHORUS

Great is your terrible grasp
Great Goddess of the North.
Protect us seafarers!
Great Goddess of the North.
Heave! Aah! Haa!
Heave! Aah! Haa!

4: Riddles

The Saxon children speak in riddles.

CHILDREN'S CHORUS

A riddle, a riddle:
Answer me this puzzle.
A wonderful warrior exists on earth.
Enemies use him to kill.
His strength is fierce, his reach is long,
But he will serve meekly men and women all.
If they know the trick and look after him
And feed him well.
He brings cheer, and makes us all live better.
If they know the ways and the mysteries,
He will serve them well,
protecting from the weather.
But... but, let him be proud,
but let him control,
Like a vengeful slave, an ungrateful friend,
Quick to turn against us and consume us
whole.

CHILDREN AND PROTECTOR

Who is he? Who is he?
I name him fire!

5: On the Sea and on the Land

*Steering by the stars the Vikings near the
Dorset coast.*

CHORUS

Heave! Aah! Haa!
Heave! Aah! Haa!
Drenched in sorrow
The sceptre shall steer both ship and soul,
Haa!
Possess it at the hour of passing
Or return it here to its resting place

GODDESS

I see you, all drenched in sorrow
But you have hope of a heavenly home
The sceptre shall steer both ship and soul.
Possess the sceptre at the hour of passing
Or return it to its resting place.

CHORUS

Drenched in sorrow
The sceptre shall steer both ship and soul
Possess it at the hour of passing
Or return it here to its resting place

SAXON PROTECTOR

The clear Moon, in a black-blue
vault she sails,
Followed by a multitude of stars,
Still they roll along, unmeasurably distant;

Look where the Moon, bright in the sky,
Creates Man's Tide of Destiny.
Though often blind to mortal eye
Is human Fate,
But sometimes when the clouds do fly
It is too late, too late.

CHORUS

I tell of my travels,
How oft I endured
Days of hardship
Times of trouble,
Cold-fettered.
Hunger within tore
The sea-weary soul.

GODDESS

Many days the lone travellers
Wait for favour
At the mercy of Fate.
Though they may be unhappy
Across the seaways
Long time must they
Stir with their oars
The rime-cold sea
Tread the exile tracks.

PROTECTOR

From frozen fjord
To white Jurassic coast they come.
Where chalk held, fossilised,
Ancient monsters.

The real monsters come.
The innocent Anglo Saxons do not know,
To Dorset they come.

6: Night Song

The Saxons, unaware of the impending danger, prepare for the night.

CHORUS

The vault of the heavens
Still deepens its unfathomable depth.
At length the Moon passes;
We slowly settle in a peaceful calm.

Sleep, asleep,
Dreaming peaceful through the night;
Innocent sleep
Cannot sense the need to weep.
At length the moon passes,
Dreaming peaceful through the night
in peaceful calm.

GODDESS

But the glory seekers
Hide their fears
A lonesome journey
With that bitter companion –
Sorrow.

7: Ambush, Battle and Capture

The alarm is raised and the Saxons devise a plan to lure the Vikings to capture. A battle ensues.

CHORUS

O the cunning foe who creeps
Ever closer. Dorset sleeps!

CHILDREN'S CHORUS

No one call out,
Quiet as mouse.
Vikings are here.
Woman and man
You know the plan.

Gold is what they seek.
Gold makes them weak.
Vikings are here.
We shall be bold,
Bring forth your gold.

All in one place
We'll tempt that race.
Pile the goods high!
Up to the sky.

All must now hide
On every side.
Vikings are here.
Wait till they come,
Then settle them.

CHORUS

Ever closer. Dorset sleeps!
O the cunning foe who creeps.

CHORUS (VIKINGS)

Gold! Gold! – Temptation,
Gold will give us all we want.
Fate has decreed this treasure hunt.
With gold, a man can all things get.
Gold, jewels and silver!

WOMEN AND CHILDREN

So gold will lead them by the nose.

BATTLE!

CHORUS

Lose the sceptre and lose eternal life,
Lose the sceptre and lose eternal life!

8: Debate

The Saxons decide what to do with their captives.

PROTECTOR

Now is the time that they died.
Their death knell has been sounded.
Start the fire outside.

CHORUS (SAXONS)

Yes, this is the time
We're running from the man
Who goes by the name of the Viking
He ploughs the sea like an eagle flying free
Through thunder's crack and lightning.

PROTECTOR

Listen, they come here
From don't know where
With rape and pillage every year.

CHORUS (SAXONS)

Yes, we understand,
He's just another man
Who goes by the name of the Viking.
He sails the sea to support his family
Through thunder's crack and lightning.

FEMALE SOLOIST
(AS SAXON DAUGHTER)
Listen. I've a question to ask,
We all recognize their bravery.
Are we happy at last
To sell our souls into slavery?
We live by a code,
A strict and narrow road:
Show mercy even if blood has flowed.

CHORUS (SAXONS)
Don't you understand
He's a wild, vicious man
Who goes by the name a' Viking.
He rides the waves
Like a dragon breathing flame
Through thunder's crack and lightning.

YOUNG MEN
We've got something to say –
Shut them all in prison,
Throw away the key.
They'll scream but who will listen?

FEMALE SOLOIST
(AS SAXON DAUGHTER)
We live by a code,
A strict and narrow road:
Show mercy even if blood has flowed.

CHORUS (SAXONS)
Don't you understand
He's a wild, vicious man
Who goes by the name a' Viking.
He rides the waves
Like a dragon breathing flame
Through thunder's crack and lightning.

He ploughs the sea, rides the waves,
sails the sea
Like an eagle flying free,
Like a dragon breathing flame
To support his family.

FEMALE SOLO
We live by a code,
Strict and narrow road:
Show mercy when blood has flowed.

MALE SOLO
They come here from don't know where;
Each year blood has flowed.

CHORUS (SAXONS)
Don't you understand
He's a wild, vicious man
Who goes by the name 'a Viking.
He rides the waves
Like a dragon breathing flame
Through thunder's crack and lightning.

SAXON CHIEF
Cease!
So many views, I've listened to them all.
But what we do is clear.
They will be held as hostage.
Take them off.

9: Prisoners' Chorus
The captured Vikings contemplate their fate.

CHORUS (VIKINGS)
And so as prisoners we sit where
We cannot tell – we never knew.
First came the loss of light, then air,
And then of darkness too:
There are no stars, no earth, no time,
No check, no change, no good, no crime –
A sea of stagnant idleness,
Blind, boundless, mute, motionless!

10: The Sceptre of Death
The daughter of the Saxon chief steals a moment with the son of the Viking Chief; unfortunately his fate and that of his comrades is sealed and the golden sceptre evades his grasp.

MALE AND FEMALE SOLOIST
(AS VIKING SON AND SAXON DAUGHTER)
I need you
Like the roses need the rain
I need you
Without you my life has been in vain
I need you
Like winter needs the spring
I need you
Without you my life means nothing.

CHORUS (SAXONS)
Now's the time that they died.
Listen: Their death knell has been sounded.

They come here
From we don't know where
With hot rape and pillage every year.

Don't you understand
We're running from the man
Who goes by the name of the Viking.
He ploughs the sea like an eagle flying free
Through thunder's crack and lightning.

MALE AND FEMALE SOLOIST
(AS VIKING SON AND SAXON DAUGHTER)
Man's life is like the sparrow in flight
Through the warm hall with a good fire in the
midst,
A moment later
Returns to the dark winter
Back to the storm from which he emerged.

CHORUS (VIKINGS)
I see the Valkyrie
Coming towards us.
We who die not in battle
Will never Valhalla see,
Never Valhalla see.
Valkyrie. Valkyrie.
Never Valhalla see.

Lose the sceptre and lose eternal life,
Lose the sceptre and lose eternal life.

PART TWO

11: Excavations

*Over a thousand year later a grisly discovery
is made in modern Dorset.*

CHORUS (ROAD BUILDERS)
When we first start excavating
We use an earth-moving machine.
It can save time and sweat
A terrific asset
As we work from dawn to sunset.

In the next part of road building
We use a pickaxe and a spade.
Then we stop for a smoke
And a bottle of Coke,
Read The Sun – but only for a joke!

We've been excavating and shifted ten ton,
We work in the rain, the frost and the sun.
In road building
Got to use a machine
'Cos the deadline to finish is May thirteen.

In the last part of road building
The whole project has got behind.
We're working overtime
From seven to nine
To get darned thing ready on time.

We've been excavating and shifted ten ton,
We work in the rain, the frost and the sun.
In road building
Got to use a machine
'Cos the deadline to finish is May thirteen.

MALE SOLOIST
(AS ROADWORKER 1)
Hello, is that the police in Weymouth?

FEMALE SOLOIST
(AS ROADWORKER 2)
Hello, is that the museum in Dorchester?

POLICE/MUSEUM (SPOKEN)
Yes

MALE AND FEMALE SOLOISTS
(AS ROADWORKERS)
We've got something strange to report.

POLICE/MUSEUM
Go on.

SOLOISTS
We're digging the new relief road to
Weymouth

POLICE/MUSEUM
OK

SOLOISTS
And we've found some skeletons . . .

POLICE/MUSEUM
What?!

POLICE
This could be a hideous crime scene
MUSEUM
This could be one for our time team.

MUSEUM/ARCHAEOLOGIST
Come on! Come on?
Where are those interns?
Here's a chance to really learn.
Skeletons on the A354.

POLICE

Hello? Hello? Anyone? CID?
Only an emergency!
Skeletons on the A354
You can be sure,
Someone's broken some law.

MALE SOLOIST (AS ROGUE ROADWORKER)

Hello? Hello?
Signal's not too great up on the Ridgeway
Yes. Hello, big discovery:
As we excavate we find skeletons!
Could hit the Redtops.
Make sure I'm not forgotten.
Yes, they told the cops.
Yes. Cash. A big 'un! Cash!

12: Some Old Bones

The media becomes involved and there are sharply differing views on what to do. It is revealed that there may be treasure to be found. The TV studio is getting ready for the News.

CHORUS

Silent bones that still tell stories
Miracles from misty times,
Lives of shame or full of glories,
These skulls, cathedrals of the mind.

MALE SOLOIST (AS TV REPORTER)

Hello. Good Evening. And welcome!
This is George Willan for the BBC.
Skeletons uncovered by JCB;
What does it mean for all those involved?
If it's murder, can it be solved?
First Mr. Jack Phipps,
Head of the construction firm.
When did you learn...?

JACK PHIPPS (SPOKEN)

Hello. I can't afford to stop,
I've got deadlines to meet.
Only one shot at this contract.
Time's running out,
Penalty clauses, got no doubt,
Just fill it in! Only some old bones . . .

CHORUS

Old bones but we don't care
If they're dog or man or cat,
Sheep or fish or bird or bear
Dinosaur or flying rat.

FEMALE SOLOIST

(AS FEMALE ARCHAEOLOGIST)

On behalf of the council I've got some forms
Which must be filled in with a black pen
Before you go to the Ridgeway again.
Completed and signed in triplicate.
Bureaucratic nightmare . . .

CHORUS

Old bones and nobody knows
Which the muscle, what the flesh.
Who the friends were, who the foes,
Now shorn of life, but full of death.

ARCHAEOLOGIST (SPOKEN)

Both of you wait!

MALE SOLOIST (AS TV REPORTER)

The viewers would like to know . . .

ARCHAEOLOGIST (SPOKEN)

And if we're lucky we can find
The golden sceptre which they brought.

JACK PHIPPS (SPOKEN)/

ARCHAEOLOGIST/

TV REPORTER

Gold! That makes all the difference!

CHORUS

Gold! Gold! – Temptation,
Gold! Gold! Magic, Bliss.
We sail the whale's way just for this.
With gold, a man can all things get.

FEMALE SOLOIST

(AS FEMALE ARCHAEOLOGIST)

From what I've learned about this site,
From all the research that I've done,
The chief would give his eldest son,
A golden charm to help the fight.

PLUS CHORUS

So gold will lead them by the nose.

MALE SOLOIST (AS TV REPORTER)

Where exactly do you think it is?
I'd love to hold it in my hand.
I'm just interested, understand?
Where do you get official passes
To the site?

ARCHAEOLOGIST/POLICE (SPOKEN)

Access restricted. Sorry.

MALE SOLOIST (AS TV REPORTER)

Just a minute, guys!

You're allowed up on the site.

If we find the golden thing,

We can be as rich as kings.

Why not help me?

Share money from the book I'll write.

Security's rubbish after dark

Take a look round tonight.

ALL

So gold will lead them by the nose.

Gold, jewels and silver!

Gold, jewels and silver!

13: Return to Valhalla

*Deceived by the reporter the young interns
creep back to the site at the dead of night.*

*They are joined by an unusual and spectral
companion.*

A YOUNG WOMAN'S VOICE FROM AFAR

We hear the ancient footsteps captured
in the wind,

And the faces in water of each forgotten
friend,

We are the sorrow of the decades, the
leaving, and the tears

Follow man-made foolishness down
the tragic years.

CHORUS

We are the shadows of shadows,

A breath sounded on the sea wind,

The call of the raven, and then gone again.

INTERN ONE (SPOKEN)

Feels a bit spooky up here on The Ridgeway.

INTERN TWO (SPOKEN)

Aye lad! There be all sorts of spirits up here
an' no mistake.

INTERN ONE (SPOKEN)

Get serious will you. It's getting colder and
foggier. . .

MALE SOLOIST AS VIKING PRINCE
(SPOKEN)

Greetings, friends.

INTERN TWO (SPOKEN)

Who are you?

INTERN TWO (SPOKEN)

I think we already know, don't we.

Greetings, friend.

MALE SOLOIST (AS VIKING PRINCE)

My comrades and I cannot sleep.

We cannot enter Valhalla without the sacred
sceptre.

You will find it and place it on our resting
place and we can be saved.

Help us, help us.

INTERN TWO (SPOKEN)

Yes. But . . .

INTERN ONE (SPOKEN)

Who are you?

INTERN TWO (SPOKEN)

Tell us what happened.

MALE SOLOIST (AS VIKING PRINCE)

Too much to tell.

But you should know the lovely

Saxon girl who helped me escape

Was forbidden by her father to ever leave the
village again.

And so she took her own life.

FEMALE SOLOIST

Joy turned to sorrow,

Freedom turned to death.

Look out for tomorrow

When you breathe your last breath

A YOUNG WOMAN'S VOICE FROM AFAR

We hear the ancient footsteps captured in the
wind...

FEMALE SOLOIST

The call of the gulls,

The crash of the sea,

The sound of the bells,

Each time think of me.

A YOUNG WOMAN'S VOICE FROM AFAR

And the faces in water of each forgotten
friend.

CHORUS

Fly away lovely one
To Valhalla Hall.
I am always near you,
Listen for my call,
Listen to my call.

SOLOISTS AND CHORUS

We are the sorrows of the decades,
the leaving, and the tears
Follow man-made foolishness
down the tragic years.
We hear the ancient footsteps
captured in the wind.

INTERN TWO (SPOKEN)

Look just there! Where they were standing.

INTERN ONE (SPOKEN)

That's it! Of course – what
everyone's looking for!

14: A Promise Kept

*The Vikings are released from exile and
return home to Valhalla.*

ARCHAEOLOGIST (SPOKEN)

Give it to me!
There is nothing like it in the world.
It is worth a fortune.
Give it to me!

MALE SOLOIST (AS REPORTER)

Give it to me!!

FEMALE SOLOIST (AS ARCHAEOLOGIST)

You betrayed me! For Gold!

CHORUS

Valhalla! Resting place of the brave.
There with Gods and Elves together
Stands Valhalla stretching wide;
Its rafters are spears,
with shields its roof is crowned,
On its benches are breastplates strewn.

Brave are the warriors who to Odin
Come, and behold the hall.
There hangs a wolf by the western door,
And over it an eagle hovers.

Without the golden sceptre you will never
Enter the eternal hall we call Valhalla.

GODDESS

Thanks from a thousand years ago!
Their sleep is over,
The sceptre returned to them.
And as martyrs, killed in pursuit of glory
I decree that they can now take their place
With heroes in Valhalla!

BARITONE SOLO

Man's life is like the sparrow in flight
Through the warm winter hall
With a good fire in the midst.
A moment returns to the dark winter.
Back to the storm from which
He emerged, free.

GODDESS

Thanks from a thousand years ago!
Now take your place with heroes
In Valhalla! Free!

CHORUS

Take your last voyage by sea,
Then with Odin and with Thor
You will live for evermore free!

Hold the sceptre and live eternal life!
Hold the sceptre and live eternal life!
Hold the sceptre and live eternal life!
FREE!

THE END

Stephen McNeff: Composer

Stephen McNeff was born in Ireland and brought up in South Wales in a family with no particular musical background or connections. He became interested in music only at the age of fourteen after he saw a TV programme about Debussy. Fortunately he had an inspiring grammar school music teacher who helped him get to The Royal Academy of Music to study composition. After a number of years working as a theatre composer and six years in Canada, first as Composer-in-Residence at the Banff Centre and then as Artistic Director of Comus Music Theatre in Toronto, he established his name in the UK, first through his film noir operatic version of *The Wasteland* (1994), along with his scores for the Unicorn Theatre (including plays adapting the Beatrix Potter stories), and his music for wind band, for instance, *Ghosts* (2001).



In 2004 the success of his opera for young people *Clockwork*, based on Philip Pullman's book, and staged at the Linbury Theatre, Royal Opera House, widened his reputation, as did his appointment the following year as the Bournemouth Symphony Orchestra's 'Composer-in-the-House', a scheme initiated and funded by the Royal Philharmonic Society and the Performing Right Society Foundation. McNeff approached this role very much in the tradition of an 18th century Kappellmeister, and as well as composing works for the BSO, such as *Heiligenstadt* (2005), *Secret Destinations* (2005–6), *Sinfonia* (2006–7), all conducted by Marin Alsop, and the choral and orchestral *Weathers* (2007), for the Bournemouth Symphony Chorus and the BSO, there were pieces for Kokoro, including *Strip Jack Naked* (2007) and *Lux* (2008), the BSO's brass ensemble, *Fantasie on an English Air* (2008) and its education ensembles, the Mini BSO and BSO Resonate Strings - *Bitterne Variations* (2005) and *A Journey South* (2008) respectively. The relationship has continued with *The Chalk Legend* which has also spawned a series of smaller works for amateur musicians across Dorset, including *Bob the Fiddler* (2011) for choir and ensemble which was broadcast on BBC Radio 3 as part of its 'Music Nation' celebration.

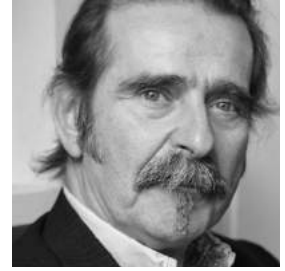
McNeff's theatrical work has also flourished with the operas *Gentle Giant* (2007), drawn from a Michael Morpurgo story, commissioned by the Royal Opera, and *Tarka the Otter* (2005–6) which won a coveted British Composer Award in 2007. His new orchestration for smaller forces of Debussy's *Pelléas et Mélisande* (2009) won warm critical praise. He is currently working on two further operatic projects, one based on Giles Foden's novel *The Last King of Scotland* and the other on Juan Rulfo's novel *Pedro Páramo*. Last year *Seven for a Secret*, a ballet commissioned by Rambert Dance Company, freely adapted from Ravel's *L'enfant et les sortilèges* was premièred at Sadler's Wells Theatre and extensively toured.

In 2010 his percussion concerto, *ConcertO Duo*, conceived for the ebullient percussionists Owen Gunnell and Oliver Cox, and jointly commissioned by the Borletti Buitoni Trust and BBC Radio 3, received its première at the 80th anniversary concert of the BBC Symphony Orchestra, conducted by David Robertson.

Several of McNeff's works are available on CD, including his *Four Tales from Beatrix Potter* with Imelda Staunton, the BBC Concert Orchestra, conducted by Clark Rundell (Chandos), *Baristas* (2004) performed by O Duo (Campion Classics), the Clarinet Concerto, played by Linda Merrick, and a song-cycle for soprano and wind band, *Image in Stone* (both on Cameo). In the autumn a CD of his Italian inspired music featuring *Madrigali Dell'Estate* performed by Clare McCaldin and Andrew West will be made for Champs Hill Records, and in July McNeff's 'Composer-in-the-House' residency with the BSO will be marked by a CD recording, conducted by Dominic Wheeler, for Dutton Epoch, of orchestral and choral works composed through this highly successful relationship.

Richard Williams: Director and Librettist

Richard Williams is a theatre director, producer and teacher working mainly in the areas of dramatic and lyric presentation. His career has embraced the classics, new plays, music-theatre and opera productions. In a directing career spanning thirty years he has directed nearly 250 productions. His association with composer Stephen McNeff goes back thirty years when he directed *Acaussin and Nicolette*, a music-theatre piece for Stephen's pioneering company South West Music Theatre, and their association continued at Manchester Contact Theatre, Unicorn Theatre London, and Liverpool Playhouse. Richard also wrote the libretto for Stephen's award-winning opera *Tarka the Otter*.



Richard has been Artistic Director of four varied and successful theatre companies – Contact Theatre Manchester, where he was awarded Best Director Award two years running, The Oxford Stage Company, Unicorn-Arts London and Liverpool Playhouse. His opera work includes seventeen years as director of opera at The Dartington International Music Festival. While at Contact Theatre he worked with such talents as Imelda Staunton, Roger Allam, Rik Mayall and Oscar winner Steven Warbeck. He directed seven major Shakespeare revivals and commissioned new plays from Adrian Mitchell, Charles Causley and Peter Flannery among others.

His work at The Oxford Playhouse Company included directing Brecht's *The Caucasian Chalk Circle* with TV stars Anita Dobson and Sylvester McCoy (later Dr. Who), producing *The Seagull* with John Hurt and Vanessa Redgrave and *Airbase* with Greta Scacchi and Mark Rylance, all of which transferred to the West End. He also directed *Hamlet* with David Threlfall, which opened at Elsinore Castle before embarking on a world tour. At The Unicorn-Arts he was responsible for introducing The Reduced Shakespeare Company to London audiences as well as working with international pianist Joanna MacGregor on a new adaptation of Mozart's *The Magic Flute*. His work at Liverpool Playhouse was recognised by awards from Barclays Regional Theatre Awards. In addition to his directing career in the UK he has worked extensively abroad and he has also written six plays professionally produced in London.

He has directed in London's West End, notably with his long-running version of *The Lion, The Witch and The Wardrobe* (Westminster Theatre), and the musical *Pocket Orchestra* written by comedy star Graeme Garden. His opera work includes extensive directing of the Baroque and early music repertoire including *Dido and Aeneas* (Garden Opera Company), *King Arthur* (Trinity College), *Médée* and *Pygmalion* (Dartington Festival). He has also directed many twentieth century operas, particularly Benjamin Britten's, including a highly acclaimed *The Turn of the Screw*.

He is also an eminent teacher who has worked at many of the major drama schools in the UK – RADA, Drama Centre London, East 15, Rose Bruford, LIPA and is currently Director of The Foundation Course in Performance at Drama Centre London. Most recent work includes directing the British première of Vivaldi's opera *L'Olimpiade* at The Eilat and Bath Festivals; later this year he will direct Mozart's *The Magic Flute* (Bath International Music Festival) and *Carmen* (St. Magnus Festival, Orkney).

Mark Forkgen: Conductor

Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Principal Conductor and Artistic Advisor of Kokoro, Music Director of Canticum chamber choir, conductor of the Dorset Youth Orchestra and Director of Music at Tonbridge School. He has conducted major orchestras in the UK and abroad, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, City of London Sinfonia, English Chamber Orchestra, Manchester Camerata and the Bavarian Chamber Orchestra, performing at many of London's major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.



A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 100 works, including Sir Peter Maxwell Davies's *Step by Circle* and *Two Latin Motets*, Rodion Shchedrin's *Concertino for Choir* (UK premiere), Simon Speare's *Songs of Belonging* (which was part of the BBC's 'Sing Up' programme), Hywel Davies's *Eight Poems of Emily Dickinson*, Hugh Wood's *Cantata* and Colin Riley's *A Stranger called this Morning*.

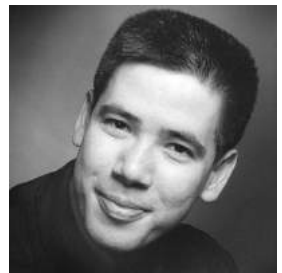
His association with the music of Stephen McNeff began when he conducted several performances of McNeff's opera *Clockwork* at the Linbury Theatre, Royal Opera House, and on tour in 2004. Subsequently with Kokoro he conducted the premières of *Counting*, *Strip Jack Naked*, with Canticum, *The Starlight Night*, and with the Dorset Youth Orchestra, *Hubworld*.

Mark's wide range of conducting also includes performances with Deep Purple and leading a project for the Chelsea Festival based on Pink Floyd's *Atom Heart Mother*. In Europe he has conducted in Denmark (performances of Stravinsky's *The Rite of Spring*), Spain, France, Belgium, Germany, Holland, Eire (Finzi's *Dies natalis*), the Czech Republic and Italy (including performances of Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival. Highlights of Mark's current season have included staged performances of Stravinsky's *The Soldier's Tale* with Kokoro and the Arts University College at Bournemouth; Kokoro recordings with BBC Radio 3 for 'Music Nation'; Sondheim's *Sweeney Todd*; and, with London Concert Choir, Haydn's *Mass in Time of War* and Vaughan Williams's *Dona nobis pacem* at the Queen Elizabeth Hall, and Elgar's *Dream of Gerontius* at the Royal Festival Hall.

Leon Gee: Conductor

Having received formative musical training as a violinist, Leon studied conducting at the Birmingham Conservatoire under Jonathan Del Mar. Further studies ensued in the Czech Republic, at Dartington with Diego Masson, and with British Youth Opera under Peter Robinson.

As British Arts Council Young Conductor, Leon was appointed founder Music Director for the London Philharmonic Youth Orchestra (1991-94). Subsequent guest engagements have included the London Philharmonic Orchestra, Birmingham Royal Ballet, Shanghai Symphony, as well as many of this country's leading non-professional orchestras. He has also served as Music Director for orchestras including the Northampton Symphony Orchestra, British Police Symphony Orchestra and the Oxford Symphony Orchestra (1996-2005).



Leon has recorded for BBC Radio and has performed at many of the UK's leading venues including London's Royal Festival Hall and Symphony Hall, Birmingham. He has worked with distinguished soloists including Artur Pizarro, Lars Vogt, Anthony Marwood, Freddy Kempf, Robert Cohen, Lucy Parham, Susannah Glanville, Barry Tuckwell, Tom Poster and Jack Gibbons.

Much in demand with younger orchestras, recent and ongoing work in this field includes conductorship of Junior Guildhall Symphony, Oxford University Orchestra, Pro Corda and Music Directorship of the Worcestershire Youth Orchestra 2001–6. In 1996 Leon was conferred Honorary Membership of the Birmingham Conservatoire, where he has appeared as guest conductor since 1993, also supervising postgraduate conductor training. Leon also holds a staff appointment at the Royal Welsh College of Music and Drama Junior Department.

Since 2006 Leon has been Music Director for the Windsor and Maidenhead Symphony Orchestra and Ealing Youth Orchestra. Leon is also Conductor of Berkshire Youth Orchestra and the National Scouts and Guides Symphony Orchestra, while further recent activities include work with the Scottish Schools Orchestra Trust, Ernest Read Symphony Orchestra and the London College of Music.

Erica Eloff: Soprano

Erica Eloff first came to public attention in the UK singing *Fiordiligi (Cosi fan Tutte)* for British Youth Opera and subsequently for Garsington Opera. She was born in South Africa and is a graduate of the NorthWest University, Potchefstroom. Erica is a laureate of several national and international singing competitions, and first prizes include the 2008 London Handel Competition and the 2005 UNISA National Singing Competition. Operatic roles she has performed in the UK and South Africa include amongst others, Tatyana (*Eugene Onegin*), Violetta (*La Traviata*), Belinda (*Dido and Aeneas*), First Lady and Queen of the Night (*Die Zauberflöte*).



Erica also has a successful career as a recital and concert artist, and as such has performed extensively in the UK, South Africa, Germany, Belgium and the Netherlands, in venues including Wigmore Hall, the Royal Albert Hall, the Barbican, Cadogan Hall and Fairfield Halls. Her first solo CD with pianist Mark Nixon, entitled *Songs*, was released independently in 2010 and she has appeared on radio and television in South Africa, as well as on BBC3 and Classic FM in the UK. Her previous appearances with Mark Forkgen and London Concert Choir include Orff's *Carmina Burana*, *Eurydice in Gluck's opera Orfeo ed Euridice* and Handel's *Messiah*. She is looking forward to singing Handel's *Judas Maccabaeus* in Cape Town later this year.

www.ericaeloff.com

Toby Stafford-Allen: Baritone

Toby Stafford-Allen studied at the Royal Northern College of Music, with whom he made his international debut singing *Guglielmo (Cosi fan Tutte)* at the Aix-en-Provence Festival. He then joined English National Opera, where his major roles included *Guglielmo*, *Papageno (Die Zauberflöte)*, *Schaunard (La Bohème)*, and *Pish-Tush (The Mikado)*.



In the UK, he has sung *Papageno* for Glyndebourne Touring Opera, *Belcore (L'Elisir d'amore)*, *Guglielmo* with Opera Holland Park, and *First Officer (The Death of Klinghoffer)* with Scottish Opera. Internationally performances include *Henry (The Fairy Queen)* in Barcelona, *Mars and Euro* in Cesti's *Il Pomo d'oro* at the Batignano Festival and *Schaunard* at the Bregenz Festspiele.

His extensive concert repertoire includes Mozart's *Requiem*, Fauré's *Requiem*, Haydn's *Creation* and Bach's *B Minor Mass*. In 2006-7 he received excellent reviews for the role of *Giuseppi Palmieri* in Gilbert and Sullivan's *The Gondoliers* for ENO and *Figaro (Il Barbiere di Siviglia)* for Opera Holland Park. In the 2009 BBC Proms season, he performed the role of *Archibald*

Grosvenor in Gilbert and Sullivan's *Patience* under Sir Charles Mackerras. In September 2007, Toby Stafford-Allen made his début at the Hamburg Staatsoper as Donald (*Billy Budd*) and the following year sang Chao-Sun (Judith Weir's *A Night at the Chinese Opera*) in a new production for Scottish Opera. In 2011 he took on the role of Professor Higgins in London Concert Choir's semi-staged version of *My Fair Lady*. His recordings include Morales in *Carmen* under David Parry and Journalist in *Lulu* under Paul Daniel (both for Chandos), Schaunard under Wolf Schirmer for ORF, and *Trouble in Tahiti* under Paul Daniel for a BBC DVD.

London Concert Choir

London Concert Choir celebrated its first 50 years in 2010 and now has around 150 members of a wide range of ages. Notable for its unusually broad repertoire, the choir regularly appears at all the major London concert venues, including Southbank Centre, the Barbican, Cadogan Hall and St Martin-in-the-Fields, and in cathedrals and other churches in and around the capital.

Concert performances of operas and musicals have included Gluck's *Orfeo ed Euridice*, Purcell's *Dido and Aeneas*, Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. LCC has also presented Duke Ellington's *Sacred Concert* and Orff's *Carmina Burana*, and appeared in the Star Wars concerts at the O2 Arena.

The highlight of the choir's last season was an exchange with the Augsburg Basilica Choir, in which a joint performance of Verdi's Requiem at the Royal Festival Hall was followed by a concert with the Basilikachor at the Augsburg Peace Festival. Two memorable performances of Britten's *War Requiem* – at the Barbican and in Salisbury Cathedral – marked the choir's anniversary year.

Among other large-scale choral works in recent seasons have been Beethoven's *Missa Solemnis* with the English Chamber Orchestra, Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra and Elgar's *Dream of Gerontius* with Southbank Sinfonia. With the Counterpoint period instrumental ensemble the choir gave the London premiere of a reconstruction of Mozart's C minor Mass and performed Handel's *Coronation Anthems* and Haydn's oratorio *The Creation*. The choir often gives concerts for charity and has commissioned a number of new works over the years.

www.london-concert-choir.org.uk





Twyford Church of England High School Chamber Choir

Twyford Church of England High School Chamber Choir is made up of about sixty students from throughout the school. The aim of the choir is to provide students with the opportunity to sing a wide range of traditional choral music. Past concerts have included extracts from Handel's *Messiah*, Fauré's and Mozart's Requiems, plus a number of motets by composers such as Byrd, Bruckner, Elgar and Purcell.

The choir makes a major contribution to school worship by performing Choral Evensong, music for Passiontide and items in the annual carol service. The singers taking part in *The Chalk Legend* are mostly from years 7 and 8. The choir is directed by Angela Bryant who is Head of Academic Music at Twyford.

Heath Mount School Choir



Heath Mount recently triumphed over hundreds of other schools others to win the final of the BBC Songs of Praise, Junior School Choir of the Year Competition 2012. The children, aged 8-13, performed the gospel song 'Wade on the Water' in the televised final.

Andrew O'Brien, a professional tenor in his own right, has led the Music Department at Heath Mount for the past three years. Heath Mount will be releasing a CD in celebration of their choral music and to mark the hard fought victory, the proceeds of which will be donated to the charity 'Supporting Dalit Children'. The charity is currently fundraising in order to build a new school for the Dalit children who are considered 'untouchable', and so would not normally have the chance of any education.

Kokoro

Kokoro, the Bournemouth Symphony Orchestra's New Music ensemble, was founded by a former member of the Orchestra, Kevin Field. Since 2002 Mark Forkgen has been its Principal Conductor and Artistic Adviser. Its title 'Kokoro' comes from the Japanese word meaning 'heart' and the group comprises both players from the BSO and freelance musicians committed to performing 20th and 21st century music. Performing widely throughout the south and south-west of England, Kokoro has appeared at the Cheltenham and Corsham festivals, as well as in London at the Royal Festival Hall.

Composers commissioned by Kokoro include Eleanor Alberga, Keith Tippett, Piers Hellawell, Geoffrey Poole, Stephen McNeff and Colin Riley, a selection of whose chamber works the ensemble recorded for CD. Other premières include works by Sir John Tavener, Hugh Wood, Hywel Davies, Richard Blackford and Joe Duddell. In recent years a series of highly successful mini-festival days have been presented by Kokoro, the first marking the 70th birthday of Sir Peter Maxwell Davies who attended the day. The event was shortlisted for a Royal Philharmonic Society award.

This season's concerts began with an all-British concert at the Bridport Arts Centre, which included Oliver Knussen's *Hums and Songs of Winnie the Pooh*, to complement the BSO's 'The Living Tradition' programming theme, as well as the première of a new work by Stephen Pratt, *On Reflection*. In December, through Kokoro's thriving collaborative partnership with the Arts University College at Bournemouth, Stravinsky's *The Soldier's Tale*, was given three fully staged performances at the Ocean Theatre, Bournemouth. Kokoro also contributed to BBC Radio 3's 'Music Nation' project in March with concerts in Sturminster Newton and Portesham which also involved community music groups linked to the *Chalk Legends* project. At Sturminster Newton Radio 3 recorded the first performance of Hywel Davies's *Quickstep*, a Kokoro commission, and also Stephen McNeff's *Four Van Gogh Chalks* and *Bob the Fiddler*. In May Kokoro performed in the Dorset première of *The Chalk Legend*.

www.bsolive.com/orchestra/Kokoro



Dorset Youth Orchestra

The Dorset Youth Orchestra gives the best of the county's instrumental players the opportunity to perform in a full symphony orchestra. As the pinnacle of young musical talent in Dorset, the Dorset Youth Orchestra consists of players who are drawn from schools all over the county.

During the year players receive expert coaching from professional musicians within the Dorset Music Service and through their association with the Bournemouth Symphony Orchestra. Conductors have been drawn both from within the Service and from the wider profession and in its long history the Orchestra has received international recognition for its diverse repertoire and quality of performance. Many players have gone on to follow musical careers with perhaps the most famous ex-member being 'cellist Natalie Clein.

Since 2004 the orchestra has been conducted by Mark Forkgen under whose direction the orchestra has worked closely with Kokoro, the Bournemouth Symphony Orchestra's contemporary music ensemble. This has resulted in annual appearances in The Lighthouse, Poole with not only Kokoro but also Canticum and the Bournemouth Symphony Chorus in a series of mini-festivals. The orchestra also performed Britten's *War Requiem* in Salisbury Cathedral with London Concert Choir and Canticum.

Dorset Youth Orchestra has made frequent tours to France and Belgium in recent years as well as appearing in prestigious venues such as the Royal Albert Hall and Bournemouth International Centre.

The orchestra has given first performances of a number of commissions over many years. Most recently they gave the premiere of Stephen McNeff's overture *Hubworld* on a Bournemouth beach – later giving a second performance in Dorchester. Recently the orchestra gave the first performance of McNeff's *The Chalk Legend Suite*, a work specially conceived for them to add to their repertoire, with music drawn from tonight's work, then in May they took part in the first performances of *The Chalk Legend* at the Weymouth and Portland National Sailing Academy.



Dorset Music Service

The Dorset Music Service is the main provider of musical tuition within Dorset schools and also runs county groups, ensembles and music hubs. It is committed to providing all kinds of instrument-playing and musical opportunities at the highest practicable level, to as many young people in the county as possible. It organises and helps fund community and special projects through Wider Opportunities.

Further information about the Dorset Music Service at www.dorsetforyou.com/music

Ealing Youth Orchestra

Ealing Youth Orchestra is an independent youth orchestra performing a wide range of mainly 19th and 20th century full symphonic works and concertos. The orchestra has about 75 members aged between 13 and 19 years who attend 25 different schools, and gives young players the experience of rehearsing and performing music to a very high standard.



EYO gives four or more concerts a year in various West London venues and regularly performs at prestigious venues such as The Royal Festival Hall. A highlight of the orchestra's year is the annual European tour. Recent destinations include Poland, Belgium, France and Spain. In 2012 EYO will give three performances in Frankfurt, Germany.

Notable London performances in recent years include two performances at the Royal Festival Hall in the Rotary 'Youth Makes Music' concert and a concert at Southwark Cathedral in 2010 as part of the European Festivals Experience. Recent works include: Saint-Saens' *Organ Symphony*, Shostakovich's *Symphony No.5*, Rimsky-Korsakov's *Scheherazade*, Gershwin's *Rhapsody in Blue* and Copland's *Four Dances from Rodeo*.

EYO is a self-funded charity and is pleased to offer full bursaries to members for subscriptions and tour costs. The orchestra is conducted by its inspirational Musical Director Leon Gee who has an established reputation working with talented young musicians.

Further information: www.eyo.org.uk



Drama Centre London

The actors in this performance are recent graduates from The Foundation in Performance Studies Course at Drama Centre London. This one-year course enables students to study acting and get a real life experience of drama school life. While many go on to further training on a BA course, others take a different route, which includes directly entering the profession.

The Drama Centre has always had an international outlook and was the first British drama school to introduce some of the great classics of the European repertoire: Spanish, German and French. Today, this tradition continues and is reflected in a broad spectrum of international links. Among its former students are Colin Firth, Pierce Brosnan, Anne-Marie Duff and Helen McCrory. Drama Centre is located in impressive new premises at King's Cross and is part of Central St. Martin's College and The University of the Arts London.

Further information at www.csm.arts.ac.uk/dramacentrelondon

Janejaney: Designers

Janey Gardiner and Jane Wheeler are Installation Artists and Designers who collaborate to design and realise set and costume for performance and events.

Janey Gardiner is a highly experienced Set and Costume Designer who has worked extensively in opera, contemporary dance and drama. Originally resident at the Redgrave Theatre, Farnham, her other repertory work has included Contact Theatre Manchester, Liverpool Everyman, Chester Gateway Theatre and the Haymarket Theatre, Basingstoke. Opera highlights have included the world première of Stephen McNeff's *Tarka The Otter* for the Two Moors Festival and *Mary Seacole* at the Linbury Theatre, Royal Opera House. Contemporary dance is an area of particular interest, including a long-standing collaborative relationship with Irie! Dance Theatre. Janey headed up the design for the Royal Opera House's festival 'Deloitte Ignite' creating six immersive spaces.

Jane Wheeler is a Set Designer and Gallery Curator who has been producing exhibitions and sets for the last seven years. Heavily involved in the arts in the South of England, she has a wealth of contacts in art, design, performance and production. A background in arts management and fine art informs her highly creative and practical approach to design and realisation. She has worked designing and producing exhibitions, events and performances for Brighton Festival, Bath Festival, Royal Opera House, Bournemouth Symphony Orchestra, Impact Opera and La Serenissima to name a few. She also manages Two Kats and A Cow Gallery in Brighton and works for Flourish, a children's charity exhibiting the work of looked-after children.

Arts University College at Bournemouth

The Arts University College at Bournemouth, established in 1885 as a specialist institution, is now a leading University College offering high quality specialist education in art, design, media and performance across the creative industries.

The College remains passionate about its subjects and continues to encourage curiosity, risk-taking and adventure in exploring and pushing subject knowledge and its boundaries. The Arts University College provides staff and students with a well resourced environment in which to practise to the highest professional standards.

Further information at www.aucb.ac.uk



London Concert Choir

Soprano

Hannah Baker
Gillian Bibby
Dagmar Binsted
Sarah Burr
Jane Cameron
Alison Carpenter
Eleanor Cowie
Sally Davis
Gillian Denham
Susan Deville
Nicola Dixon-Brown
Emily Dresner
Rachel Duffield
Serena Ede
Erika Emerson
Sarah French
Lisa Gardner
Johanna Goll
Jennifer Greenway
Emma Heath
Ruth Hobbs
Christine Ingram
Lisa Jansson
Jane Joyce
Caroline Kameen
Vickie Kelly
Anna Kosicka
Katie Lane
Susan Logan
Susanna Lutman
Megan Maley
Elite Marriott
Nadine Martin
Jessica Metcalfe
Jenny Moran
Stephanie Moussadis
Carolyn Newman
Katie Pearson
Jutta Rafferty
Arianna Rondos
Rachel Rosenberg
Ella Salter
Rachel Scanlon
Frances Shaw
Philippa Stroud
Shereen Taylor-Berger
Amy Thomas
Teresa Tilden
Francesca Walsh
Janet Wells
Julie Wilson

Alto

Rachel Armstrong
Helen Beddall-Smith
Venetia Browne
Frances Cave
Carys Cooper
Deborah Curle
Lizzie Davies
Georgina Day
Kathleen Dormer
Alena Faltova
Rebecca Foulkes
Anna Garnier
Mary Glanville
Nancy Goodchild
Muriel Hall
Jessica Hammett
Penny Hatfield
Joan Herbert
Tina Holderried
Caroline Holloway
Chris Jarvis
Chris Joseph
Sabine Koellmann
Joanna Kramer
Meghana Kumar
Lorna Lewis
Norma MacMillan
Bridget Maidment
Anna Metcalf
Sophy Miles
Judith Paterson
Rachel Pearson
Gillian Perry
Katja Pluto
Dubravka Polic
Katie Prior
Caroline Rawlence
Mary Ann Sieghart
Tabitha Strydom
Kate Tranter
Rachel Vroom
Gabriel West
Barbara Whent
Belinda Whittingham
June Williams

Tenor

Richard Black
Andrew Bolan
Deborah Bono
Christopher Boustred
David Broad

Roy Carryer
Mark Cheesman
Adam Csatadi
James Ede
Fabyan Evans
John Galt
Nicholas Hall
Sam Hansford
Richard Holmes
Carolyn Knight
Eli Konvitz
Ben Martin
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Michael Ashcroft
Peter Banks
Graeme Biggar
Richard Burbury
Jim Cameron
Daniel Cockayne
Bill Cook
Henry Cook
Andrew Cullen
Albert Edwards
James Finlay
Richard Gillard
Nigel Grieve
Nigel Hartnell
Martin Harvey
Graham Hick
Julian Hofmann
David Ireland
Ian Judson
Robert Kealey
Stephen Kingston
Stefan Klaazen
Vilem Kriz
Simon Livesey
Angus Macdonald
Alan Machacek
Ian Mackintosh
Asher Murphy
Christopher Powell-Smith
Dai Prichard
Simon Retallack
Morgan Roberts
Anthony Sharp
Ryszard Stepaniuk
William Tilden
Tony Trowles
Dai Whittingham

Heath Mount School

Emma Albery
Vincenzo Avvoltoio
Archie Barraclough
Laura Barraclough
Charlotte Baxendale
Lucy Boakes
Poppy Brooks
Chloe Cheng
Olivia Cheng
Grace Clayton
Catie Collingridge
Thomas Dyer
Thomas Gregory
Olivia Grice
Caitlin Hawkins
Joseph Hawkins
Ella Hodges Jackson
Susanna Hodson
Lydia Hope
Charlie Jenkins
Ryan Land
Hannah Miller
Lottie Mills
Charlotte Neal
India Newland
Thomas Paley Menzies
Thomas Pegram
Nancy Pilkington
Alex Portas
Josh Rawlin
Hugh Reid
Max Ried
Mimi Ried
Mia Saville
Anthony Tuch
Lauren Tuch
Solly Uwins
Katrina Wood

Twyford School

Katharine Biggs
Elizabeth Biggs
Amy Bush
Dominic Carrington
Elena Dijkhuis
Robert Evans
Christopher Ford-Jones
Amelia Gehring
Holly Harrigan
Grace Kiley
Isabella Lill
Sophia Loureiro
Imogen Martin
Oliver Mcallister
Megan Mcallister
Serena Owusu
Isobel Reid
Benjamin Scott
Freya Shepherd-Bland
Maya Stimson
Laura Thomas

Kokoro

Flute

Alex Jakeman

Oboe

Lauren Weavers

Clarinet

Elizabeth Drew

Bassoon

Emma Selby

Violin

Kate Turnbull

Viola

Judith Brice

Cello

Calum Cook

Double Bass

Nickie Dixon

Trumpet

Peter Turnbull

Horn

Ed Lockwood

Trombone

Robb Tooley

Harp

Eluned Price

Percussion

Sacha Johnson

Dorset Youth Orchestra

1st Violin

Elizabeth Clarke
Francesca Griffin
Eric Hoang
Samantha Hoang
Lizzie Hole

2nd Violin

Dani Chivers
Georgina Hume
Tilly Russell
Tom Watts

Viola

Alistair Sterling
Hannah Pattison
Anastasia Dale
Oskar Apperley

Cello

Mairead O'Connell
Martin Jensen
Pete Musson

Double Bass

Doc Warrior

Flute

Vicky Olive
Kelly Hobbs

Oboe

Harriot Salmon
Caroline Jackson

Clarinet

Phillippa James

Horn

Andrew Cox
Ali Burn

Trumpet

Nathaniel Roff
Joshua Southcombe

Trombone

Mark Cottee
Jenny Coombs

Tuba

Sarah Nicholson

Percussion

James Wright

Ealing Youth Orchestra

1st Violin

Angus Bain
Asal Razzaghof
Rachel Robinson
Ben Bradshaw
Lilit Movsisyan
Martyna Polus
Flora Ramsey
Helena Napier
Kyra Uberai

2nd Violin

Martha Samano
Kathryn Underwood
Flossie Strickland
Natalie Cohen
Briar Wilkinson
Peter Vangelatos
Isabel Gerenstein
Beatrice Cornu Hewitt
Niamh Kenn

Viola

Samuel Horsley
Joanna Horsley
Isabella Curtis
Celia Wilkinson

Cello

Milena Albrecht
Alice Laddiman
Lara Gregorians
Rosa Gerenstein
Hamish Bain
Ed MacDonald
Jordi Juritz
Ellen Coleman

Double Bass

Alice Blows

Flute

Paula Barda
Rosalind Berka
Christina Alishaw
Stephen Bennett
Josh Somerville
Georgia Brown

Oboe

Barney Couch
Sophie Taylor
Natalie Porter

Clarinet

Bill Lansbury
Will Jenkyn-Jones

Bassoon

Oliver Finn
Caroline Hudson
Alice Griggs
Ryan Beadle

Horn

Joel Ashford
Edward Watson
James Wilson
Edward Simmons
Thomas Jackson

Trumpet

Marissa Davison
William Bickley
Toby Gehring
Patrick Wilson

Trombone

Jack Head
Joshua Blows

Tuba

Barnaby Slade

Percussion

Andrew Kirkpatrick
Jacob Pope
Adam Pietrzycki
Kit Holden

Actors from Drama Centre London

Tom Baker
Amelia Bennett
Matthew Fennon
Matt Frener
Olivia Gawn
Joey Jariossi
Olivia Jones
Adam Karim
Francesca Lowry
Clementine Nicholson
Florence O'Donnell
Phoebe Ritchie
Teddy Robson
James Rowson
James Smith
Will Smith
Max Scully
Magali Swift
Ben Thomas

Arts University College at Bournemouth

Baritone Costume: Lara Skowronska
Soprano Costume: Emily Haylock
Costume Supervisor: Grace Walker
Costume Supervisor: Megan Kennedy
Props Supervisor: Josie Clements

Costume and Prop Makers:

Laura Blackham
Chantelle Clarke
Fenella Courage
Nuala Darnell
Maria-Helena Farah
Emma Feltham
Megan Frampton
Crystal Greenwood
Sophie James
Georgina Keigher
Kalina Konieczny
Kathryn Lawton
Victoria Marshall
Stephanie Navarro
Laura Perrett
Rebecca Phillips
Lucy Pittwood
Jemma Rowland
Hannah Rutter
Lucy Sammons
Gina Warnes
Jessica Wells

London Concert Choir

Bill Cook: *Chairman*
Will Tilden: *Concert Manager*
Barbara Whent: *Treasurer*
Stephen Rickett: *Design and Communications*
Jennifer Greenway: *Membership*
Eleanor Cowie: *Publicity*
Nancy Goodchild: *Liaison Officer*
Simon Livesey: *Company Secretary*

Acknowledgements:

BSO Resonate

(the education and ensembles department of the Bournemouth Symphony Orchestra)

Dougie Scarfe: *Chief Executive*
Andrew Minns: *Deputy Chief Executive*
Andrew Burn: *Head of Education and Ensembles*
Nick Thorne: *Project Manager, The Chalk Legends*
Andy Baker: *BSO Community Musician*
Linda Higson: *BSO Resonate Administrator*
Ivor Kemp: *Publications Editor*

Dorset Music Service

Nichola Pendelbury, Stephanie Sainsbury, Lee Marchant, Dianne Ely, Kevin Penfold, Hannah Kenway, Graeme Thew

Arts University College at Bournemouth

Stuart Bartholomew, Adele Keeley, Graham Cottenden, Megan Kennedy, Josie Clements, Grace Walker

Photographic acknowledgements

Simon Nobes - PanoScope,
Steve Wallis

The Bournemouth Symphony Orchestra and London Concert Choir are most grateful to the following funders for support towards both The Chalk Legends project and Kokoro:

Grants for the Arts - Arts Council England,
Dorset County Council, RVW Trust, Holst Foundation,
BSO Endowment Trust, Bournemouth Borough Council,
Arts University College at Bournemouth,
The Valentine Trust.



SAXON CHIEF
HELMET



USE THE
TUNIC STYL
/ SHIELD
DESIGNS T
VARIETY
DECOR

50cm
SPANKS 20

Brooch

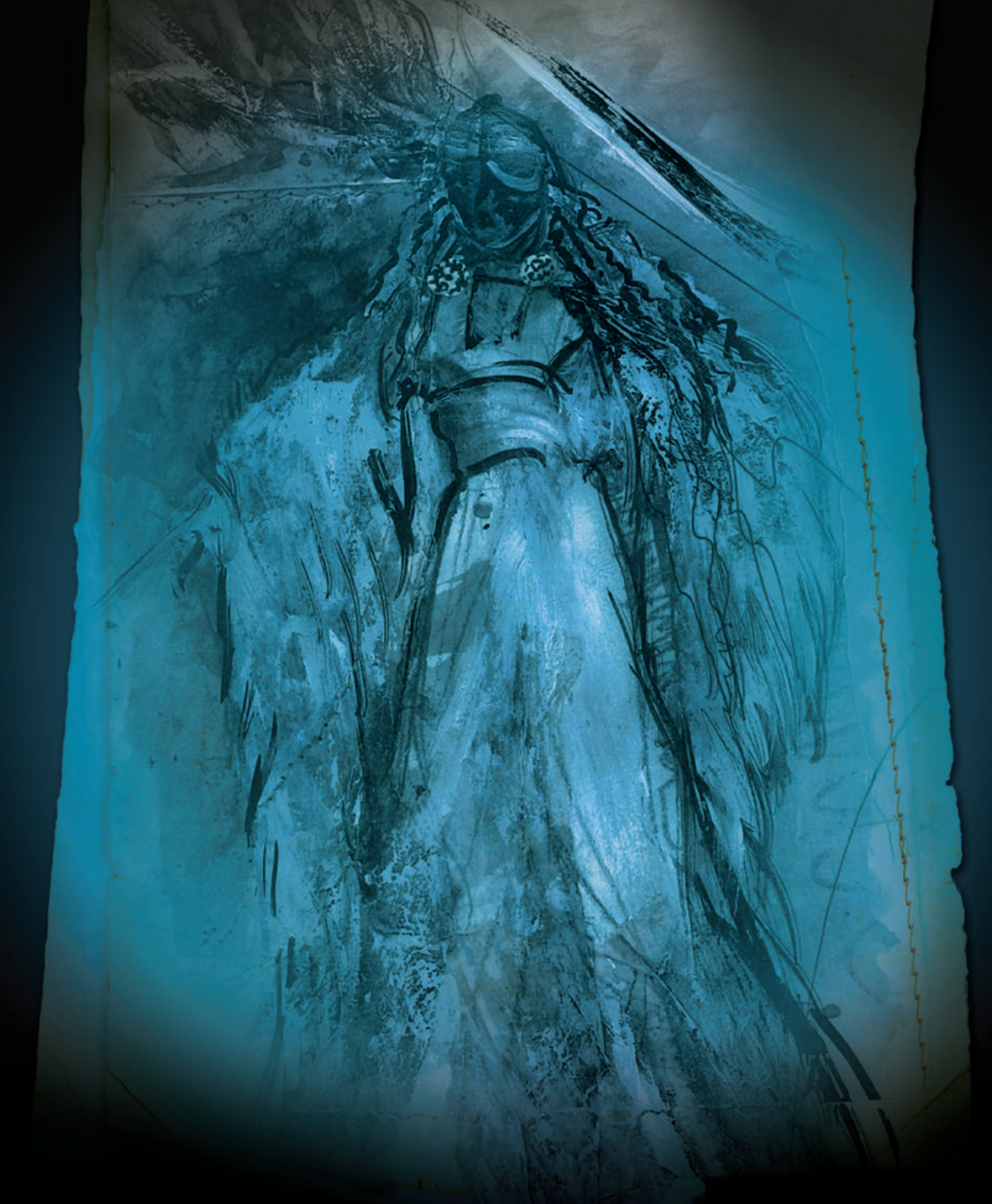
VIKING CHIEF
X 1

RAINWOOD TYPE
HOONS
BISSEL IN SCENE
TO SONGS

SAXON VIKING
CHIEF
X 1

TUNIC





Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Dorset County Council



The Valentine Trust



**DRAMA
CENTRE
LONDON**