

Dartington International Summer School 30 July – 27 August 2016



Thank you from our Artistic Director

It has been an absolute pleasure to lead my second Summer School at Dartington this year. We reinstated the word 'Festival' into our title, and I hope you'll agree that the festival spirit was in abundance throughout the four weeks, with glorious summer weather providing the backdrop for another ambitious and richly artistic programme experienced and enjoyed by young artists, talented amateurs and audiences.

Once again, the passion and commitment to music making demonstrated by all our participants has been an inspiration to me and my fellow artists and tutors. The camaraderie in classes, commitment to observation and support for concerts all contributed to the creation of our wonderful musical community.

I continue to be amazed by the energy and passion our visiting artists bring to Dartington on what are very modest fees. All this wouldn't be possible without the generous support of our Friends, patrons, and supporters, and I would like to take this opportunity to thank both the artists and our donors for their much-appreciated support and enthusiasm.

Our ambitions again for this year were to:

1. Be a centre of artistic excellence through our teaching and concert programme, for four weeks
2. Create a vibrant community of highly talented musicians from across the world
3. Develop excellent young and aspiring musicians in a way that will stimulate their creativity and support their career development.

Thank you for helping us to achieve that.

A handwritten signature in black ink that reads "Joanna MacGregor". The signature is fluid and cursive, with a long horizontal line extending from the end.

Joanna MacGregor – Artistic Director

What is Summer School & Festival? A music school by day, and a concert hall by night

That is the very attractive formula at Dartington – during the day students are immersed in masterclasses, workshops, rehearsals, seminars and discussions, all tutored and supervised by celebrated musicians who perform in the evening. The concerts, of which there are three a day, showcase international artists, young performers, orchestras and ensembles. On some days the first performance slot at 5.15pm is filled by illustrated talks from musicians, poets and writers.

The Dartington ethos is simple – bringing musicians of all interests and levels to work, live and perform together so that they can inspire and encourage each other. The social aspect enhances learning, as does the fact that people are tucked away in a beautiful part of Devon, surrounded by music and musicians, far from their normal workaday concerns.

Joanna MacGregor, the Artistic Director, had a vision for the 2016 programme that would be high quality, accessible, broad in its reach (ranging from renaissance and chamber music, jazz and folk, to world music and jazz, orchestral works and opera), and that would connect deeply with local audiences as well as participants coming from all over the world. There were many familiar tutors – **Emma Kirkby and Nicholas Clapton** – some of our first-timers from 2015 who returned this year – **Andy Sheppard and Kathryn Tickell** – and new artists – **Alison Balsom and Martynas Levikis** – who made their Dartington debuts. We were thrilled to welcome **Judith Weir** to lead the advanced composition course; the hugely insightful writer **Marina Warner**; and the endlessly inspiring poets **Simon Armitage, Alice Oswald and Jo Shapcott**.

We also aimed to put together a **comprehensive and full concert programme throughout August**, open to the public in full Festival style. This resulted in more than 80 live events and concerts, and the public response has been tremendous, with packed and sold-out houses, and standing ovations.

Joanna MacGregor also performed several times each week, collaborating with many of the artists she had invited. She gave a sold-out performance of Bach's *The Well-Tempered Clavier*; joined several super groups for unique Made for Dartington events, including the brilliant **Stevie Wishart** for the haunting *Transients*, the iconic minimalist masterpiece *In C* by Terry Riley with **Fretwork, Stevie Wishart and Huw Warren**, and filled the Great Hall with hot Latin American music alongside **Brazilian master percussionist Adriano Adewale**. She accompanied the wonderful singers **Ruby Hughes and Hilary Summers**, played a fearsomely virtuosic programme with cellist **Adrian Brendel**, and in the final week provided a live score – with iconic jazzers **Andy Sheppard, Eric Vloeimans, Steve Lodder and Martin France** – to Charlie Chaplin's wonderfully touching film *The Kid*, projected onto the back wall of the beautiful medieval Great Hall.

This year there was a huge breadth of musical teaching across the four weeks. Choral music of course featured heavily with choirs led by **Andrew Griffiths, Tom Seligman** (who stepped in for the injured Jane Glover), **George Vass and Nigel Perrin**. Early and Middle Eastern music combined with improvisation, poetry and fairy tales in Week One; Week Two was our Baroque week, as well as folk and creative writing. Week Three provided a treat for pianists, a focus on Beethoven, music theatre and Brazilian music; and Week Four ran composition courses of all kinds, jazz, film and multimedia courses, and gospel, as well as culminating in a blistering performance of Bizet's opera *Carmen*.

Here are just some highlights from each week....

Week One: 30 July – 6 August Vespers to Arabian Nights

Week One featured three main strands of teaching and performance which were:

1. Choral and vocal music
2. Instrumental courses on early and Middle Eastern instruments
3. Improvisation in jazz and poetry

Week One combined the sublime brilliance of the Renaissance, the Venetian grandeur of Gabrieli, evocative song inspired by William Shakespeare, innovative minimalism, and seductive Middle Eastern sounds. In Week One, Medieval and Renaissance players, singers and ensembles (and modern players and singers too) received expert tuition and guidance from Renaissance specialists **Stile Antico** (voice), **The City Musick** (wind band), **Fretwork** (viol consort), **Emma Kirkby** (international operatic soprano), **Nicholas Clapton** (countertenor), **Merit Ariane Stephanos** (Middle Eastern singer) **Stevie Wishart** (hurdy-gurdy and

composition) **Abdul Salem Kheir** (oud), **Carole Cerasi** (harpsichord and clavichord) and **Huw Warren** (jazz and improvisation). Literary students were guided by **Marina Warner** (writer and cultural historian) and **Alice Oswald** (poetry and performance) in this opening week.

Setting the tone for Week One on the opening night were one of the world's most accomplished and innovative vocal ensembles **Stile Antico** who presented *Touches of Sweet Harmony, The Musical World of Williams Shakespeare* in celebration of the 400th anniversary of England's most renowned wordsmith. We are grateful to Richard Creed for his generous support in funding Stile Antico. Richard writes:

"I give to the Dartington Summer School because I love it. I love the place, I love singing in the choirs; I love the quality of teaching, and meeting world-class performers over a drink or meal; I love the Great Hall and its wonderful acoustics, in which I have enjoyed astonishing numbers of world-class concerts. I have directed substantial support from Charitable Trusts to it. I want my personal gifts to encourage others to give so its magic never fades and goes on for others to enjoy."

It was a delight to have **Fretwork** (right) with us again (Emily Ashton, Reiko Ichise, Sam Stadlen, Asako Morikawa, Richard Boothby) coaxing wonderful performances out of our strings students. One of their students was Hetti Price: *"The best thing about the advanced viol course at Dartington is being able to play with other viol players of a similar age and standard. There are very few of them in the UK so this is a rare opportunity! Even better is the opportunity to play some of Fretwork's modern music as again, this type of chance is very rare. Fretwork are fantastic teachers and players – we were learning a modern, very rhythmically challenging piece and they were very patient and helpful through the learning process."* Hetti plays a wide variety of period instruments including the baroque, classical and modern cello, the bass violin, the viola da gamba and the arpeggione. She studied at the Birmingham Conservatoire and is currently involved in researching the bass violin and its role in England.



Renaissance instruments featured through the course programme, continuing to develop Dartington International Summer School as a centre of excellence for the study of early music. Lute ensemble, viol consorts, Renaissance Reeds, Recorders, Brass and Strings, and the popular Renaissance Polyphony course were led by our inspiring tutors who then presented memorable concerts, particularly **Gawain Glenton** and **Emily White**.

This year we developed our literary programme with Simon Armitage making his Dartington debut in a talk about *Sir Gawain and the Green Knight* and his new translation of the mystical *Pearl*. Poet **Alice Oswald** returned with a course exploring Homer's *Odyssey*. Alice performed with pianist **Huw Warren** in an enthralling late night performance of *Cross Currents*. Alice is particularly interested in poetry as a spoken art form, and we look forward to welcoming her back again in 2017.



Renowned cultural historian, **Marina Warner DBE** gave a fascinating illustrated lecture exploring Arabic Fairy Tale and Love Poetry. Marina's academic and literary work is well known for its focus on feminism and myth, and this event introduced audiences to the witty and powerful poetesses of the Islamic 'golden age' of the 1st and 2nd centuries AD.



The Middle Eastern theme continued through the music of oud master **Abdul Salem Kheir** and the charismatic vocalist **Merit Ariane Stephanos**. We're committed to introducing Summer School participants to a diverse array of musical style, including music of the world. Working with musicians from diverse backgrounds also gave us the opportunity for some unique artistic collaborations and performances, notably Stevie Wishart's *Transients* which blended medieval, Arabic and experimental improvisation into a sonic feast.

Andrew Griffiths led an absolutely huge choir in Monteverdi's *Vespers* throughout the week culminating in a rapturous Friday night performance to round off an extraordinary week of music making.

Other tutors in Week One, who also produced great results from their students included **William Lyons & Peter Oswald** (Music and Songs from Shakespeare's Theatre), **David Miller and Toby Carr** (Lute) **Richard Thomas and Nicholas Perry** (Advanced Renaissance Wind Band), **Rhiannon Evans, The Brook Street Band, and Claire Williams** (chamber music tutors), **Gavin Roberts** (Big Choir Plus), and **Justin Dalton** (Yoga).

Week Two: 6 - 13 August Beautiful Baroque to foot-stomping folk

We got dramatic again in Week Two – the main themes were:

1. Folk music and poetry
2. Baroque music of every persuasion
3. Choral singing and chamber opera

Week Two's big thrust was everything Baroque – our Opera course, Orchestra and Baroque music courses in recorder, cello, violin and wind all flourished with lead artists including **Margaret Faultless, Robert Howarth** and other players from the **Orchestra of the Age of Enlightenment**. **Richard Tunnicliffe** and **Maggie Cole** explored Beethoven, we celebrated the life of Kathleen Ferrier with **Hilary Summers** and our Artistic Director **Joanna MacGregor**, who also performed the complete Chopin Mazurkas. Poet **Jo Shapcott** led an extraordinary writing course, and we were thrilled to welcome back the fantastic **Kathryn Tickell** and **Amy Thatcher** who ran a hugely successful and popular folk music course. Last, but by no means least, **Sally Davies** (from Cecil Sharp House) created the **Dartington Folk Choir**.



We began Week Two with a baroque feast in The Grand Tour with music by Handel, Telemann, Bieber, Vivaldi and Purcell. On Tuesday, folk lovers were treated to a superb and very personal performance by **Kathryn Tickell** (left) in works from the North East and beyond, performed on the Northumbrian pipes. She was joined by long-time creative collaborator, the accordionist and clog dancer, **Amy Thatcher**.

An absolute highlight in Week Two was the chamber opera double-bill of Lampe's **Pyramus & Thisbe**, and Purcell's tragic masterpiece **Dido & Aeneas**. We welcomed advanced opera students from across the country and around the world. Australian tenor

Matthew Thomson joined us as the recipient of the inaugural John Amis Award from the Tait Memorial Trust. Matthew says: *I have never really considered myself as someone who was good at performing staged opera - it isn't something I have had confidence in. Performing in Pyramus and Thisbe, the comic opera, threw me in the deep end. I had to perform lines, a death scene, learn stage movements, memorise a tonne of music and on top of all of that, it had to be funny. A massive challenge that I really feel like I rose to. My confidence in this area has increased significantly to a point where opera is something I am seriously considering pursuing further.*



Hilary Summers was one of the busiest artists this week, leading vocal masterclasses, preparing for performance in **Dido & Aeneas** and in **Klever Kaff**, a look at the short but fully lived life of the famous Lancastrian contralto, Kathleen Ferrier. Alongside songs from her repertoire were extracts from her letters, rich with humorous anecdotes and poignant, often heart-breaking, personal moments.



Ensemble Meridiana presented an evening of enticingly elegant 17th and 18th century French baroque. One of their members, Sarah Humphrys, came to Dartington as a music student herself.

Richard Tunnicliffe (cello) and **Maggie Cole** (fortepiano) gave two concerts exploring Beethoven's finest works for cello and fortepiano, music completely embodying the romantic, encompassing the complete range of his genius, from boundless confidence and

joie de vivre through soul-searching and high drama to transcendence.

Joanna MacGregor performed Chopin's complete Mazurkas, in order of composition, over two sublime late-night concerts. The Mazurkas represent one of the greatest collections of piano works ever written; deeply personal, autobiographical and steeped in the composer's own cultural heritage.

The Friday night performance was another Baroque extravaganza – the **Dartington Choir** was joined by soloists **Ruby Hughes** and **Gillian Keith** (sopranos), **Matthew Thomson** (tenor) and **Malachy Frame** (bass) to present Handel's **Alexander's Feast** conducted by **Tom Seligman** and accompanied by the **Dartington Baroque Orchestra** led by **Margaret Faultless**. We were so lucky to have Tom with us as such a brilliant replacement for Jane Glover, who was sadly unable to join us this year due to injury.

The evening ended – well after midnight – with a joyous and hugely popular ceilidh in the Great Hall.

Other performers and teachers that week included **Andrew Watts** (countertenor), **Martyna Kazmierczak** (fortepiano), **Jill Kemp** (recorder), **Andrew Watts** (bassoon), **Paul Sharp** (natural trumpet), **Joe Salmon** (Tai Chi Qigong).

Week Three: 13 – 20 August Brendel on Beethoven to Pirates of Penzance

Week Three was truly thrilling. We had as our major themes:

1. Piano
2. Scintillating soloists
3. South American music
4. Opera & Musical Theatre
5. Choral singing

Two extraordinary young artists, violinist **Chloë Hanslip** and pianist **Florian Mitrea** opened Week Three with a stunning programme of Dvorak, Brahms and Prokofiev, which was recorded for BBC Radio 3 for a future broadcast. Chloë went on to lead the violin masterclass for advanced participants, whilst Florian led the two- and four-hand piano workshops; with both artists performing Beethoven across two more concert performances in the week.

Once again, we were delighted to welcome the great pianist **Alfred Brendel** who this year, introduced one of his favourite films; **Woody Allen's Zelig** and delivered an illustrated lecture on **Beethoven's Last Three Sonatas**. Although he retired in 2008 from concert performance, Brendel proved himself again as a cultural polymath with his extraordinary love of cinema, which has complimented his huge musical knowledge and passion for literature.

It was a Brendel family affair in Week Three – as the outstanding **Adrian Brendel** (right), taught the cello masterclass students, as well as conducting the all-comers String Orchestra each morning. He joined **Joanna MacGregor** for a concert programme that paired the powerful depth and lyricism of Beethoven and Bruch with the searing wit and drama of Schnittke and Shostakovich. Inspired by her experience of cello masterclasses with Adrian, Rosamund Van Der Westhuizen said: *"The masterclasses with Adrian Brendel were very special, and I walked away with a brain buzzing with possibilities and inspiration; all this, in addition to Adrian's hugely inspiring musicality, which we had the opportunity to witness in concert and in class. It might be as a result of the nurturing atmosphere the festival and its surrounds provide, but I found myself capable of things, musically and technically, which have been beyond me until now. It has changed everything."*



Adrian Brendel



Accordion Workshop

We were thrilled to welcome accordion wunderkind **Martynas Levickis** to lead our accordion workshop. Martynas proved to be a wonderful tutor as well as a hugely charismatic performer. He is a dedicated ambassador for his instrument, widely admired for his virtuosic performances in classical and contemporary genres. His concert, **Accordion Vagabond**, featured Bach alongside contemporary works

including one by Levickis himself, whose passion for his Lithuanian culture really shone through.

We were thrilled to stage an adaptation of Gilbert and Sullivan's popular operetta ***The Pirates of Penzance***, which was a raucous, fun-filled evening in the Great Hall and featured advanced opera students, members of the Dartington Big Choir and the Pirates Ensemble conducted by **George Vass**. The production was adapted and directed by the brilliant director **Richard Williams**, who would later be seen sporting a cardboard box while reading a Dada Manifesto in Week Four! We are very grateful again to Richard Creed, whose generous gift enabled us to present *Pirates!* to a packed house of thrilled audiences.



The Barn Theatre came back to life with a fabulous one-woman performance of ***Dorothy Parker Takes a Trip***, written and directed by Richard Williams, performed with great style and flair by soprano **Sarah Gabriel** accompanied by **Veronika Shoot**.

Brazilian percussionist **Adriano Adewale** returned to Dartington to lead two courses, In the Heart of Rhythm and a Bossa Nova and Tango workshop, as well as a showcase of his composition project, originally written and performed with local Devon school children for the inaugural Party in the Town. Members of the Dartington Choir performing the Latin American-inspired choral works, created with KS2 mixed ability children earlier this year. Adriano joined forces with **Martynas Levickis**, **Antonia Kesel**, **Adrian Brendel** and **Joanna MacGregor** for a sensational concert of sizzling Latin-American rhythms.

Week Three marked the beginning of the Advanced Conducting Course, directed by **Sian Edwards**, which this year saw six young conductors working with the **Dartington Festival Orchestra** to prepare works by Charles Ives, Gershwin, John Adams, and Beethoven for concerts in Weeks Three and Four.

Finally, on Friday night **George Vass** conducted the Dartington Choir in a jubilant and dramatic performance of **Haydn's *Nelson Mass***, as well as **Cecilia MacDowall's *Ave Maris Stella***, beautifully paired in concert with **Shostakovich's Piano Concerto No.1** played by Florian Mitrea and conducted by **Sian Edwards**.

Other tutors in Week Three included **Hamish Milne** tutoring our advanced pianists, and our own **Joanna MacGregor** led her hugely popular Piano Concertos workshop. The **Škampa Quartet** led string workshops, and joined with players from the **Jørgensen Trio** and **Quentin Poole** to coach the popular chamber music courses. Vocal courses were led by Gillian Keith and Sarah Gabriel, whilst **Robert Purvis** led Songs from the Musicals. Tai Chi Qigong was taught by **Joe Salmon** and Tango dance by **Fernando Guidi**.

Week Four 20 - 27 August French passion to American classics and all that Jazz

With our hearts heavy as we faced our last week of Summer School 2016, our focus was on:

1. Composition
2. Conducting and Advanced Opera
3. Film & Multimedia
4. Brass
5. Jazz

In Week Four we celebrated creativity in all its forms: from multimedia courses led by artist **Sarah Angliss** with sound artist **Matthew Fairclough**, to new chamber music created under the tutelage of Master of the Queen's Music **Judith Weir**; and from French opera in **Bizet's *Carmen*** to the roaring return of the Jazz Course, led by the titanic saxophonist **Andy Sheppard**.



Andy Sheppard, along with **Steve Lodder** teaching jazz keyboard, **Martin France** tutoring drummers and **Steve Dummer** leading our Big Band course made Week Four a jazz extravaganza. One of the most colourful characters of the week was the cool Dutch trumpeter **Eric Vloeimans** whose Late Night Jazz concert with **Joanna MacGregor** on Sunday evening was brilliantly received. Our joyous jazz

musicians combined their extraordinary talents to work with our jazz ensemble participants. Week Four was an extraordinary week for brass too, with the astonishing **Alison Balsom** taking her students through a trumpet masterclass and also thrilling her audience with her Monday night concert. Trumpet tuition came too from **Paul Archibald** and trombone tuition from **Brett Baker**, who both coached the fantastic Brass Ensemble in their preparations for Mussorgsky's *Pictures at an Exhibition* at the end of the week.

"The Summer School was an excellent opportunity for me to gain new skills and meet like-minded musicians. The highlights included hearing brass playing of world-class quality, from Alison Balsom, Brett Baker, Paul Archibald and Eric Vloeimans. In addition, Alison Balsom's masterclasses were an inspiration to observe, as she is not only an impeccable player but also a fabulous communicator. Getting to play alongside the jazz tutors (all top players) in the jam session was a delight, and also performing alongside such talented musicians in the final concert on Friday, including the impromptu 7 trumpet arrangements by Eric Vloeimans, was a very special moment and I don't think I've experienced anything like it at other summer schools or similar events." **Samuel Massey – Bursary Student**

Nigel Perrin gloriously guided the Big Choir through **Faure's Requiem**, as well rehearsing the Chamber Choir for their part in the *Carmen* Choruses.

Continuing with choral and vocals, **Celia Wickham-Anderson** and **Carol Pemberton** from **Black Voices**, led the Gospel Choir in a fantastic fusion with African and English influences. The outstanding **Black Voices** could be heard in concert on Monday and a small performance with Celia and Carol's students later in the week, on a sunny day outside the Great Hall, was delightful.



Young musicians played a vital part in the vibrant and memorable success of the week's courses and concerts. The **Heath Quartet** kicked off the concerts on Sunday night in style with a performance that had everybody talking, and on Wednesday they performed Brahms' Clarinet Quintet with **Jean Johnson**.

Steven Osborne captivated his audience with his own piano improvisations as well as some Debussy and Rachmaninov, as well as leading a small group of pre-selected pianists on the piano masterclass course. They, along with the much loved **Joanna MacGregor**, joined forces with the Dartington Choir and the Dartington Festival Orchestra for a Thursday night performance of French Music, which naturally engrossed and amazed the audience. Another young pianist wowing her audiences this week was the wonderful **Veronika Shoot**. Her solo concert and collaborative performances were outstanding to hear, made even more special by her close connections and history with Dartington Summer School.



The extremely enjoyable Dada performances were a more unusual highlight of Week Four, and included a group of pianists playing with their feet, **Richard Williams** soliloquising while dressed in a cardboard box, and **Steve Dummer** playing the Wellington boot!

In preparation for the Big Band concert at the end of the week, modern jive dance classes with **Ivan Burton** and his partner gave students a wonderfully energetic and fun insight in to the dance.

Madeline Mitchell's work on the Chamber Music course and other collaborative pieces ran alongside her own concert on the Sunday of the Romantic Violin II (Chloë Hanslip had provided Part I in Week Three!). The Royal College of Music professor also coached an advanced selected group for the very popular violin masterclass.

Richard Williams directed students from the music theatre course in Stravinsky's **A Soldier's Tale** in the Barn Theatre, and a celebration of Satie surrealism in **Day/Night**. The cast of *A Soldier's Tale* later travelled off to their second performance as part of this year's Presteigne Festival.

The concert programme for all four weeks received rave reviews from a diverse range of participants, and Week Four was no different. **American Classics: Hallelujah Junction** with two pianos, ably played by **Thomas Ang** and **Joseph Havlat**, was exceptional, as was the concert conducted by the Advanced Conducting Students, with repertoire from Gershwin to John Adams, played by **The Dartington Festival Orchestra and Thomas Ang**. The skill and delicacy of **Joanna MacGregor, Andy Sheppard, Steve**

Lodder, Martin France and Eric Vloeimans combined beautifully to create the live music for Charlie Chaplin's 1921 film, *The Kid*.

The penultimate show on the programme was the much celebrated opera, Bizet's *Carmen*. **David Angus** and **Richard Williams** came together to create the superb semi-staged performance.

The final, late-night Big Band and modern jive concert on Friday, directed by the wonderfully entertaining and energetic Steve Dummer, was a superb final celebration of the week and this year's festival as a whole.

Other course leaders in Week Four included **Jessica Cash** (vocal workshop), **William Vann** (Big Choir Plus), **Jonathan Berman** (open conducting), **John Ashton Thomas** (open composition), **Quentin Poole** and **The Haicyon Quartet** (chamber music), **Justin Dalton** (Yoga), and **Ivan Burton** (Modern Jive).

STATISTICS

number of full time participants	526
number of Young Musician bursaries	106
number of artists	120
number of performances and talks	84
number of Summer School courses	108
Number of concert tickets sold	5852

Formal Ensembles created

Dartington Festival Orchestra	Professional players and students, some of whom have been coming to Dartington for many years, and who support the conducting course; 56 strong
Dartington String Ensemble	Predominantly course participants; 43 strong
Dartington Baroque Orchestra	Predominantly masterclass and bursary students; 19 strong
Dartington Big Choir, every week	Amateur and professional singers, up to 120
Dartington Chamber choir, every week	Amateur and professional singers, up to 50
Dartington Gospel Choir	27-strong ensemble
Dartington Big Band	36-strong ensemble

Plus countless informal ensembles and chamber groups formed by students and tutors.