

# STOUR MUSIC 1966

## *Fourth Season*

### **Thursday 23 June**

At Bethersden, 7.30 p.m.  
Piano recital by Paul Badura-Skoda.

### **Friday 24 June**

In Boughton Aluph Church, 2.30 p.m.  
A concert of music by Mozart and Sherlaw Johnson.

In Olantigh House, Wye, 8 p.m.  
Two Brandenburg Concertos and Purcell's "Masque in Dioclesian".

### **Saturday 25 June**

In Ashford Parish Church, 11 a.m.  
An organ recital by Christopher Dearnley.

In Chilham Village Hall, 11 a.m.  
An illustrated talk by Francis and Elizabeth Baines.

In Wye Church, 2 p.m.  
Handel's "Messiah".

In Olantigh House, Wye, 8 p.m.  
Two Brandenburg Concertos and Purcell's "Masque in Dioclesian".

### **Sunday 26 June**

In Boughton Aluph Church, 2.30 p.m.  
A concert by Concentus Musicus and Alfred Deller.

In Olantigh House, Wye, 7.30 p.m.  
Readings from Jane Austen and 18th Century vocal music.

*During the Festival an Exhibition of Paintings arranged by John Ward, R.A., will be on show in Boughton Aluph Church from 10 a.m. to 6 p.m. except when concerts are in progress.*

*An Exhibition of Botanical Illustration at Robin's Croft, Chilham, will be open daily 10.30 a.m. to 1 p.m. and 2 p.m. to 5.30 p.m., 23 June to 10 July.*

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*The drawings in this brochure and in the advertisements are by John Ward, R.A.*



## The Shared Experience

WRITING in the first *Stour Music* brochure in 1963, I said, "Those who have heard polyphonic music in the nave of a great Cathedral will never be wholly satisfied with a performance however worthy, in a concert hall or from a broadcast. The right environment is not merely preferable, it is essential. . . ."

The same point was made by the late Christopher Hassall: "The shared experience is already so close a sharing that it is almost a form of co-operation, a communion between listener and performer such as would be impossible in a great assembly. This means the restoration of a large body of music to the private salon, or the church where it originally belonged. . . ."

Now we have Benjamin Britten expressing the same thoughts, with his characteristic clarity and imagination, in the speech on the occasion, in 1964, of his acceptance of the first "Aspen Award for Services to the Humanities":

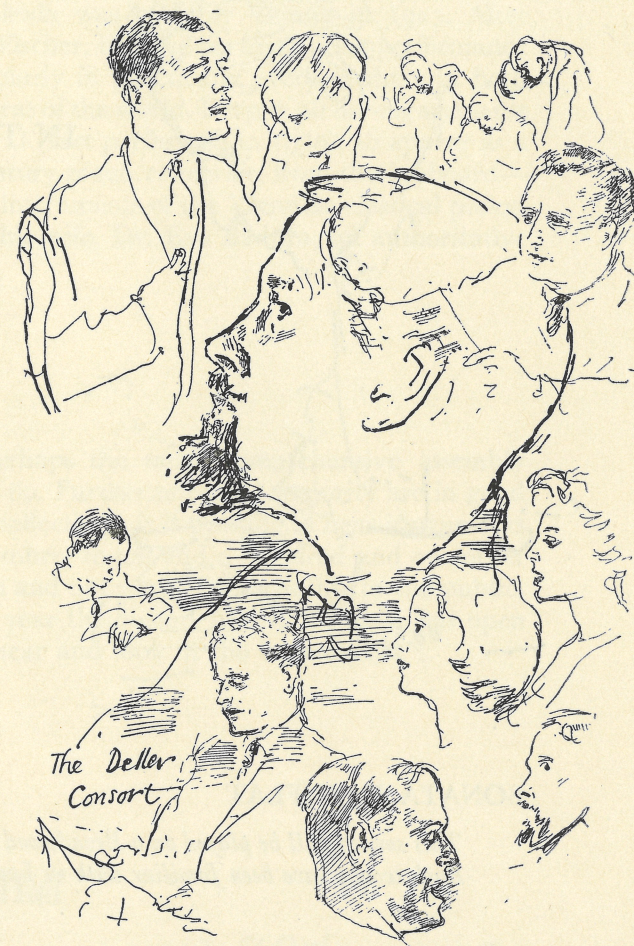
"For a musical experience needs three human beings at least. It requires a composer, a performer, and a listener; and unless these three take part together there is no musical experience. The experience will be that much more intense and rewarding if the circumstances correspond to what the composer intended; if the *St. Matthew Passion* is performed on Good Friday in a church, to a congregation of Christians—if the *Winterreise* is performed in a room, or in a small hall of truly intimate character to a circle of friends—if *Don Giovanni* is played to an audience which understands the text and appreciates the musical allusions. The further one departs from these circumstances the less true and more diluted is the experience likely to be. One must face the fact today that the vast majority of musical performances take place as far away from the original as it is possible to imagine: I do not mean simply *Falstaff* being given in Tokyo, or the Mozart *Requiem* in Madras. I mean of course that such works *can* be audible in any corner of the globe, at any moment of the day or night—through a loud-speaker, without question of suitability or comprehensibility. Anyone, anywhere, at any time, can listen to the B minor Mass upon one condition only—that they possess a machine. No qualification is required of any sort—faith, virtue, education, experience, age. Music is now free for all. If I say the loud-speaker is the principal enemy of music, I don't mean that I am not grateful to it as a means of education or study, or as an evoker of memories. But it is not part of true musical *experience*. Regarded as such it is simply a substitute, and dangerous because deluding. Music demands more from a listener than simply the possession of a tape-machine or transistor radio. *It demands some preparation, some effort, a journey to a special place, saving up for a ticket, some homework on the programme perhaps, some clarification of the ears and sharpening of the instincts, it demands as much effort on the listener's part as the other two corners of the triangle, this holy triangle of composer, performer, and listener.*"

This important affirmation of what we can justly claim as *Stour Music* ideals, should encourage us to continue with programmes that delight the ear and eye, and "inform the mind and purify the heart"; I am confident that the fourth *Stour Music* Festival will achieve this.

ALFRED DELLER.

## The Deller Consort

Mary Thomas  
Sally le Sage  
Alfred Deller  
Mark Deller  
Max Worthley  
Philip Todd  
Maurice Bevan  
Norman Platt



The Deller Consort was formed by Alfred Deller in 1950 for the purpose of giving authentic performances of English and other vocal consort music of the Renaissance and Baroque eras. The artists included in the Deller Consort are established soloists. The ensemble performs all over Europe and has taken part in many International Festivals including Edinburgh, Vienna, Salzburg, Royal Danish and in 1964 the Adelaide Festival with subsequent concert tours of Australia and New Zealand. In the autumn of 1964 the Consort made its first coast to coast tour of the United States. Concert engagements in 1966 include tours of France and Belgium, and the Festivals of Schwetzingen, Saint Maximin, Brugge, Munich, Hitzacker. The Consort will make a second concert tour of the United States this autumn, and Australia and New Zealand in the spring of 1967.



Thursday 23 June at 7.30 p.m.

IN THE GARDENS OF "COLT'S"  
AT BETHERSDEN

A RECITAL BY

PAUL BADURA-SKODA

on the Colt Collection of  
early pianos

SONATA IN E FLAT

J. C. Bach

*This sonata will be played on a Broadwood piano of 1787 identical with the type Christian Bach would have been familiar with in London.*

SONATA IN C MINOR }  
RONDO IN A MINOR }

Mozart

*The instrument used here will be an early Viennese Stein Forte piano c. 1785.*

WALTZES

SONATA IN B FLAT (op. posth.)

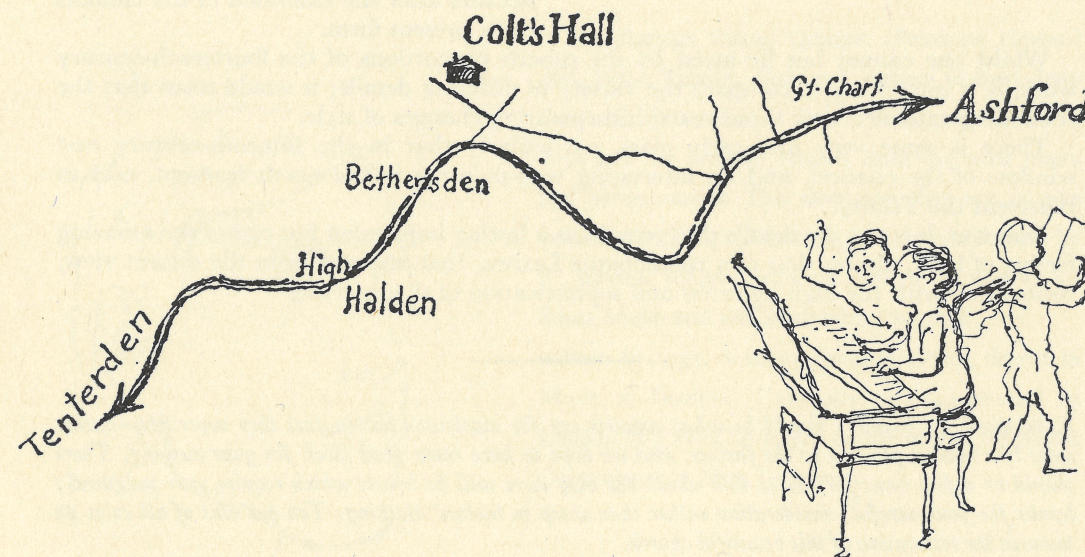
Schubert

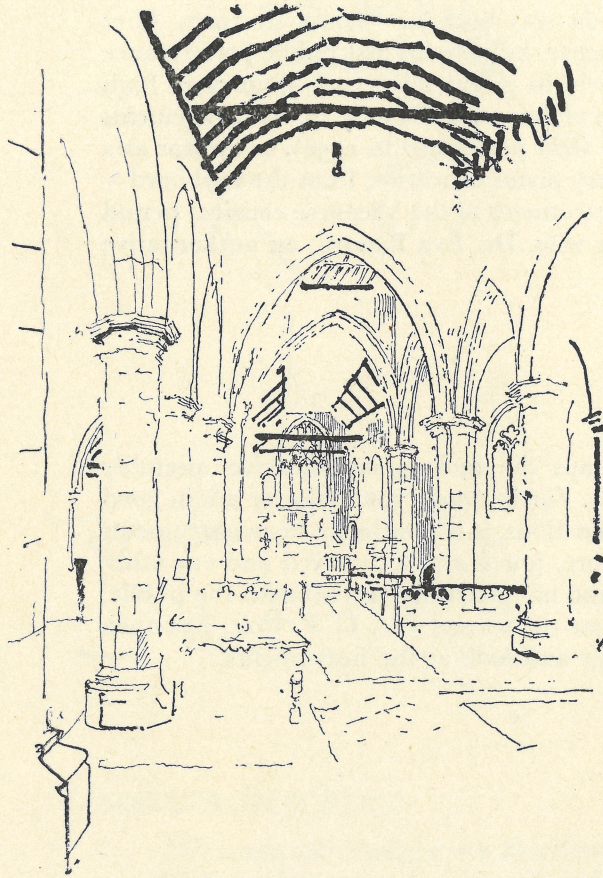
*The Forte piano on which this group will be played was made about 1830 by Conrad Graf of Vienna, whose instruments were owned and used by many composers, including Beethoven, Schumann, Chopin and Brahms.*

During the interval the audience will have an opportunity to see Mr. Colt's famous collection of early instruments. Champagne with light buffet will be available.

The eminent pianist, Paul Badura-Skoda was born in Vienna in 1927. After studying under Viola Thern and Edwin Fischer, he gave his first public performance in 1947, since when he has played regularly in practically every country in both hemispheres and with the leading orchestras of the world. Despite all his engagements he has found time to compose a Mass in D (first performed in 1950), to appear as a conductor, particularly of eighteenth century piano concertos, from the keyboard—for his especial interest lies in keyboard instruments of the Viennese classical period—and to produce, in conjunction with his wife, Dr. Eva Badura, an authoritative book on Mozart interpretation.

The "Colt Clavier Collection" is perhaps the most comprehensive assembly of early pianos in this country, well over 80. Furthermore, the majority are in good playing order so that, unlike most other collections, it is possible to hear instruments of different periods and compare tone, timbre, touch and a hundred and one other details. This is a very private collection and not generally accessible to the public. We are fortunate that occasionally each year the owner, Mr. C. F. Colt, has open house for those who care to come and hear and look at the instruments.





THE church of All Saints, Boughton Aluph, was described by Dr. Francis Grayling as being "one of the most remarkable amongst parochial churches".

A master-mason of the late fourteenth century built the present nave, transepts and tower, retaining the chancel and north chapel of the former church. A building has stood on the site since the time of the Conquest, although the chancel and its chapel both date from the thirteenth century, the chapel being added some few decades after the extension of the chancel to its present form.

Whilst one cannot but be awed by the superb proportions of the fourteenth-century work, it is interesting to compare the variety of differing details; it would seem that the rebuilding extended over some years, incorporating changes of style.

There is some very fine early glass, particularly that in the fifteenth-century east window of the chancel, and an interesting wall-painting in the north transept, said to represent the Trinity.

However, it is not the details that remain as a lasting impression but rather the amazing feeling of bulk, almost that of a romanesque fortress, that one gets from the distant view, contrasting with the high lightness and sophistication of the interior.

*Exhibitions for painters should be what concerts are for musicians but in fact they never are—rather more like market place is to the farmer. But we hope to have some good stock for your viewing. There should be a few lions for you to talk about but also there will be beasts which require your judgment; lambs for your careful consideration rather than sheep in wolves' clothing. Ten per cent of all sales go towards the restoration of this beautiful church.*

Friday 24 June at 2.30 p.m.

A RECITAL BY  
THE ARRIAGA  
STRING QUARTET

with

NORMAN PLATT

in Readings from  
Mozart's letters

QUARTET IN G MAJOR (K.387)

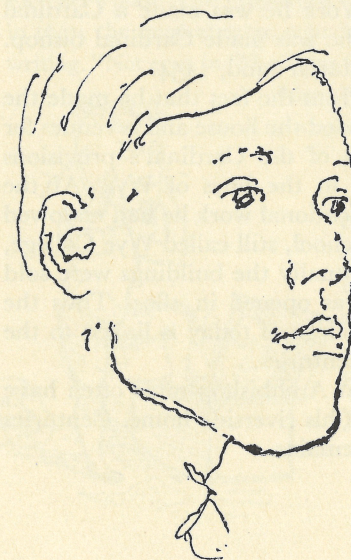
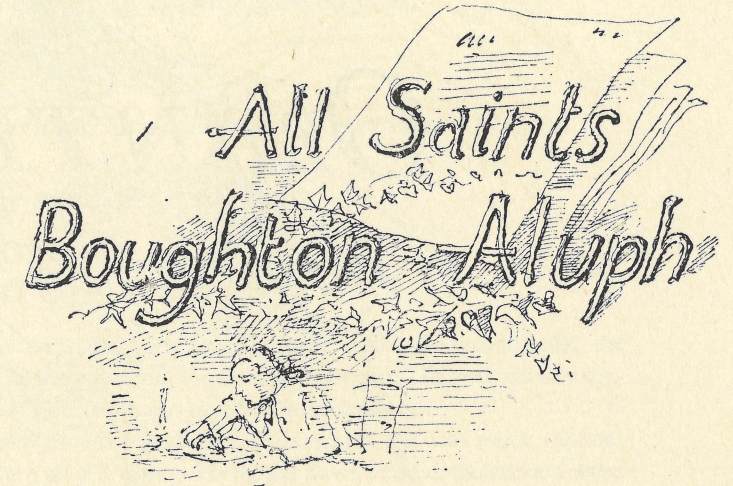
QUARTET

QUARTET IN C MAJOR (K.464)

Mozart

R. Sherlaw Johnson

Mozart



The Arriaga String Quartet (Penelope Howard and Peter Turton, first and second violins; Joan Bucknall, viola; Harold Strub, 'cello) was formed in 1958 and its London recitals have included many first performances. This afternoon they are to give yet another first performance, this time of a work by R. Sherlaw Johnson who has written the quartet for Stour Music and will introduce it himself.

Born in 1932, Sherlaw Johnson took a degree in Music at Durham University. Having studied in London and Paris he is now on the staff of the Music Department at York University.



NOWHERE could one better capture the spirit of the Stour Valley than at Olantigh, the delightful home of Mr. William and Lady Prudence Loudon. The place-name means "the holly enclosure" and this probably takes us back to days before the Conquest. All we can say is that those who first chose this attractive spot for their home had excellent taste.

The Stour runs through the grounds and gives all the delights of a riverside property to the well-wooded surroundings of the mansion.

The records show that as early as the reign of Edward I, Olantigh was the seat of the Kempe family and they continued long in the possession of it. But it was not until near the end of the fourteenth century that they gave the parish of Wye its most famous son.

In or about 1380, John Kempe was born at Olantigh. He was the younger son of Thomas Kempe and Beatrix his wife, daughter of Sir Thomas Lewknor, and was destined to become Fellow of Merton College, Oxford, Archdeacon of Durham and Chief Justiciary of Normandy.

In 1419, he was consecrated Bishop of Rochester. He was later translated to Chichester and then to London. In 1424 he was made Archbishop of York and Henry VI made him Lord Chancellor three years later. While he was still at York he was made a Cardinal priest and when he was translated to Canterbury in 1452 he was made Cardinal bishop. He remained Archbishop of Canterbury till his death on March 22nd, 1454.

Cardinal Archbishop Kempe is best remembered today from the fact that he made the church where he was baptized a collegiate church and provided the house and revenues for the support of the priests who were to serve there. One of the Cardinal's provisions was for the teaching of grammar (i.e., Latin grammar) to the boys of Wye. At the reformation when the religious house was dissolved, the educational work he had endowed was continued. In the nineteenth century the work of this school, still called Wye College, became more and more difficult for lack of funds and eventually the buildings were sold to provide a nucleus for the agricultural college which was opened in 1894. Thus the educational history of the great University Agricultural College of today is linked to the establishment of Kempe's foundation over more than five centuries.

In all the bustle of his busy life the thoughts of the great Archbishop must often have gone back to the scenes of his boyhood and to the peace of his riverside home. Centuries have passed and much has been changed, but that peace remains.

Friday 24 and Saturday 25 June at 8.00 p.m.

## OLANTIGH

By permission of F. W. H. Loudon, Esq., and the Lady Prudence Loudon

### CONCENTUS MUSICUS

BRANDENBURG CONCERTO No. 4 }  
BRANDENBURG CONCERTO No. 5 }

*J. S. Bach*

*Herr Harmoncourt writes . . . .* "Since Bach has been brought back into our concert halls, the Brandenburg concertos now form part of the symphony orchestras' repertoire. Inaccurate arrangements have inflated these masterpieces of virtuoso into symphonic monstrosities.

"The strings of Bach's time too were different from those of today; the gut was much thinner, their measurements smaller, and they were played with much lighter bows, making their sound softer and better defined than that of modern stringed instruments.

"The most important reason for carrying out the incredibly difficult task of performing these concertos with their original instruments is that of achieving the dynamic and sonic balance Bach would have had in mind when he wrote his music."

### DELLER CONSORT CONCENTUS MUSICUS

MASQUE IN DIOCLESIAN

*Purcell*

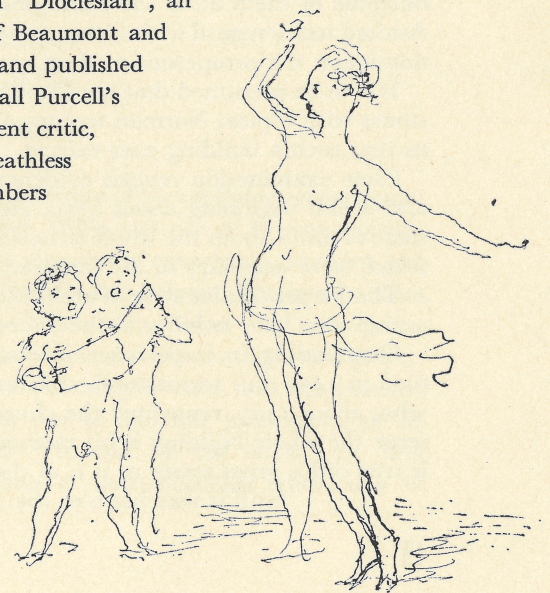
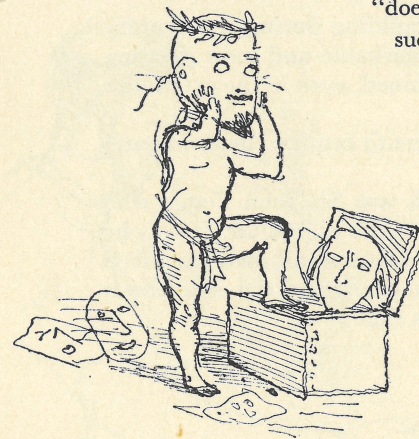
*Conductor Alfred Deller*

"The Masque in Dioclesian" occurs in the last act of "Dioclesian", an opera which was in actual fact a spectacular version of Beaumont and Fletcher's play "The Prophetess". First produced in 1690 and published in 1691, the musical score contains some of the finest of all Purcell's writing. "Not even in 'The Fairy Queen'," writes an eminent critic,

"does Purcell give us such a breathless succession of beautiful numbers perfectly characterised."

(In this Masque Cupid calls upon the rustic deities, the Graces and Pleasures, Bacchanalians and Silvans, to celebrate the triumph of the Roman Emperor Dioclesian.)

*A performance will be recorded by the B.B.C.*





## ST. MARY'S, ASHFORD

THE existence of an Anglo-Saxon place of worship at Ashford is implied by the mention of a church here, both in Domesday Book compiled in A.D. 1086 and in the Domesday Book of the Monks (Domesday Monachorum) which dates from about 1100.

The centuries have seen rebuildings, reconstructions and repeated renovations and the outcome of them all is the distinguished and venerable edifice which the inhabitants of Ashford today regard with such appreciation and pride. Sentinel-like, the magnificent tower dominates the prosperous modern market town and it is architecturally worthy to do so.

It is to be presumed that the church was rebuilt in Norman times, yet only a few re-used stones with typical Norman tooling, incorporated in the present fabric, remain to remind us that such a building ever existed.

Close examination reveals evidence of almost complete rebuilding during the century and a half beginning about 1350. Nevertheless, there is a remarkable and most pleasing sense of unity about the whole structure which was skilfully retained, even in the extensions which were necessary in the nineteenth century.

The Perpendicular style of architecture, so typical of the fifteenth century, predominates and gives a lofty nobility to the church.

Outstanding in importance in connection with the church was Sir John Fogge who died in 1490 and whose tomb still remains on the north side of the high altar. It was he who, about 1475, renovated the church and built the existing tower at his own cost. In a sense the whole building is his memorial and in spite of all the changes of the centuries it is true of his great tower as it is of the famous belfry of Bruges that

“Still it watches o’er the town.”

Saturday 25 June at 11.00 a.m.

## ST. MARY'S CHURCH, ASHFORD

AN ORGAN RECITAL BY  
CHRISTOPHER DEARNLEY

(organist of Salisbury Cathedral)

PASSACAGLIA IN D MINOR	<i>Buxtehude</i> (1637-1707)
FUGUE IN A MINOR	<i>Handel</i> (1685-1759)
VOLUNTARY IN G MINOR	<i>Frank Martin</i> (b. 1890)
PASSACAILLE (1944)	<i>Purcell</i> (1659-1695)
VOLUNTARY FOR DOUBLE ORGAN	<i>John Weeks</i> (b. 1934)
VARIATIONS AND PASSACAGLIA (1964)*	
	(first performance in England)
FUGUE IN F	<i>Telemann</i> (1681-1767)
PASSACAGLIA IN C MINOR	<i>J. S. Bach</i> (1685-1750)

\* This work won the second prize in the Schnitzer Prize Competition at Zwolle.

Saturday 25 June at 11.00 a.m.

## CHILHAM VILLAGE HALL

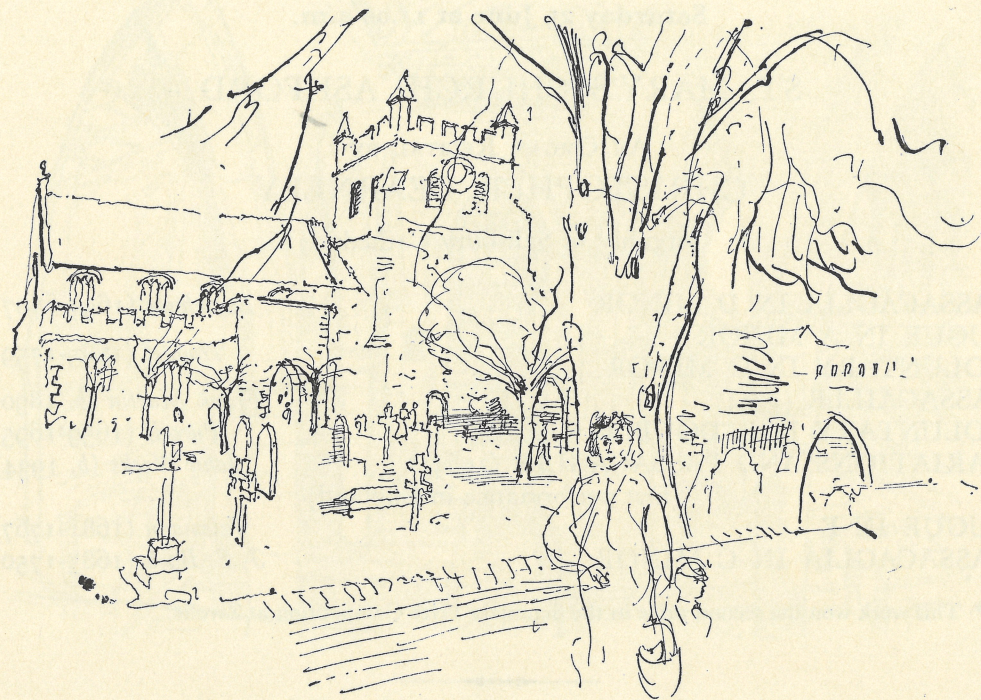
“Some ‘new’ sounds from the past!”

AN ILLUSTRATED TALK BY  
FRANCIS BAINES

assisted by Elizabeth Baines



We welcome the return of Francis Baines whose lecture at the first Stour Music was one of its most popular features. He is a musician of remarkable virtuosity, and a man of great breadth and humour. The result of these factors is almost bewildering; Baines may come before one now as a composer, now as an orchestral player, now as a most entertaining lecturer, now as an erudite scholar, now as one of the chief participants of the Hoffnung Music Festivals. He has formed the Jaye Consort, a group of instrumentalists specializing in early music.



WYE church is dedicated to St. Gregory and marks the connection with the original mother-church of Battle Abbey, St. Martin. At one time, it was one of the greatest and largest of Kentish collegiate churches.

There was a church at Wye when the Domesday Survey was made in 1086 but there was a complete rebuilding in the thirteenth century to which date the present nave arcades belong. But these Early English features are overlaid by the enrichment which Cardinal Archbishop John Kempe, then Archbishop of York bestowed upon the church where he had been baptized. He founded the College in 1447 and the windows of the aisles and the clerestory were added at this time. Kempe himself described the church in glowing terms. It was the burial place of many members of his family.

The present nave is all that remains of a large cruciform building with a central tower, chancel and north, south and transeptal chapels. In 1686 the tower, which had been more or less dilapidated for many years, collapsed, damaging the whole eastern complex beyond repair. Some twenty years later a new chancel and south-east tower were built, largely of stone from the destroyed work, the whole being finished in 1706.

Many interesting features remain, but the church is dominated by the Augustan chancel, which has been restored during the last ten years and is of considerable beauty. The nave, which is shorter by one bay than Kempe's nave, is finely proportioned and has an interesting roof.

The church has several interesting memorials including a fine triple brass of the fifteenth century and in spite of the injury it has suffered, it still remains one of the great churches of Kent.

There is no other church quite like it in design and few to match it in style and interest.



### *An Exhibition of Botanical Illustration at Robins Croft, Chilham*

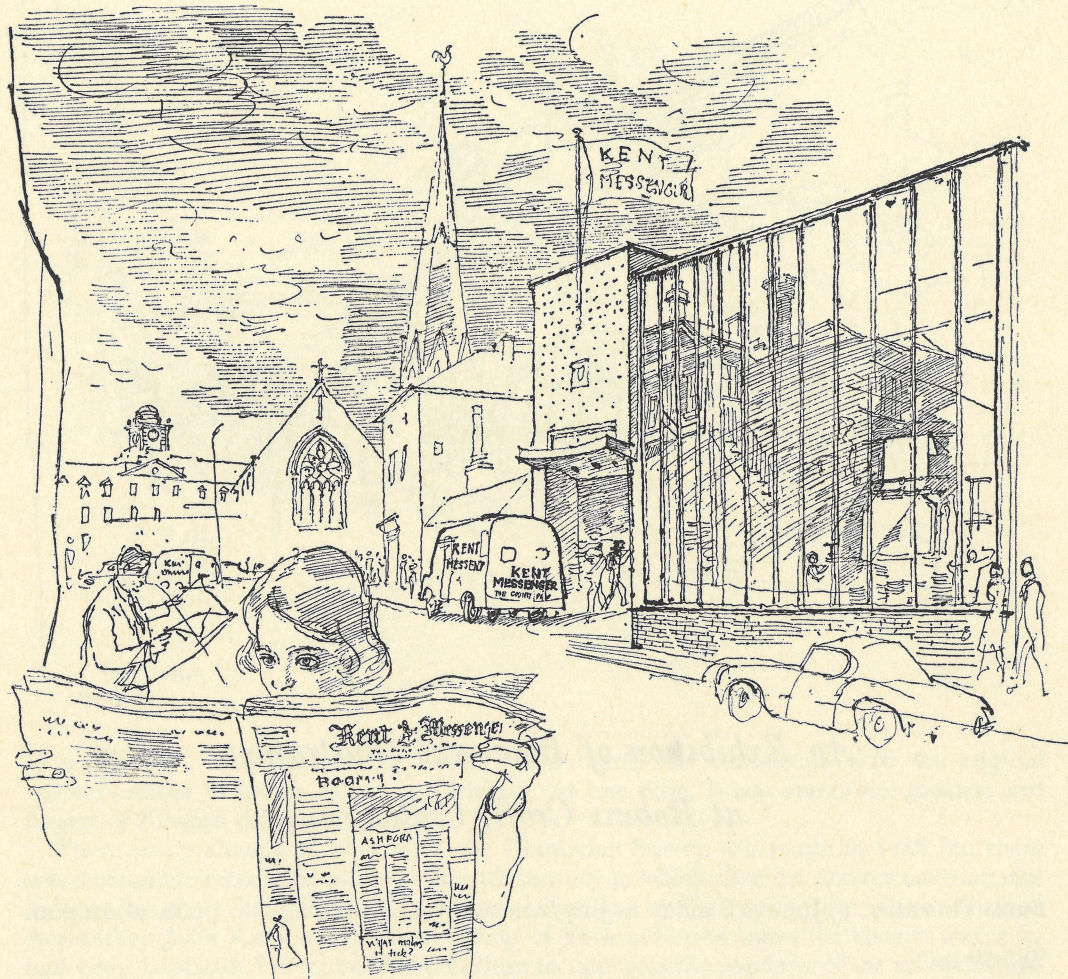
FROM Thursday, 23 June to Sunday 10 July inclusive. Open 10.30 a.m. to 1 p.m. and 2 p.m. to 5.30 p.m.

This is to be a show of botanical illustration from the fifteenth century to contemporary times, with examples of some important Herbals, and various pages, framed and unframed, of engravings and drawings showing native and garden plants portrayed by some of the best known botanical illustrators.

The house is contemporary in date with some of the early herbals; the garden is small, but has some examples of early introductions in it.

Entrance 2s. 6d. to Exhibition and Garden.

We would like to acknowledge here the great help that Mr. Wilfrid Blunt, the author of "The Art of Botanical Illustration", Admiral Paul Furse and the Librarian of Wye College have given us in lending examples, and in generous advice.



# KENT MESSENGER

The County Paper of Kent

*wishes every success to the*

STOUR MUSIC FESTIVAL 1966

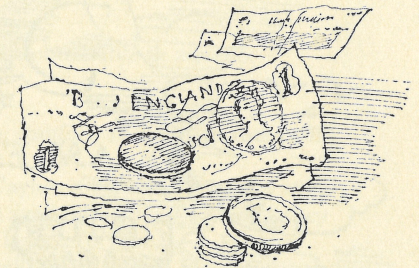
## STOUR FESTIVAL COMPANY

This is a non-profit making company formed to help Stour Music to provide in East Kent annual festivals of a high standard.

As a registered charity, income tax refunds can be obtained in respect of Deeds of Covenant.

Friends and well wishers are invited to consider making a Deed of Covenant, however small or large, and they are assured that such deeds will be greatly appreciated. The Hon. Secretary will be pleased to supply the appropriate forms, on request.

The first accounts of the company are in course of preparation.



## STOUR FESTIVAL CLUB

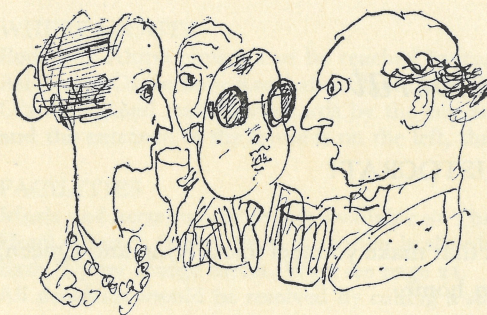
The intention is to provide a place for visitors to rest between and after concerts, to meet the artists, and to supply meals and refreshments (including tea and coffee).

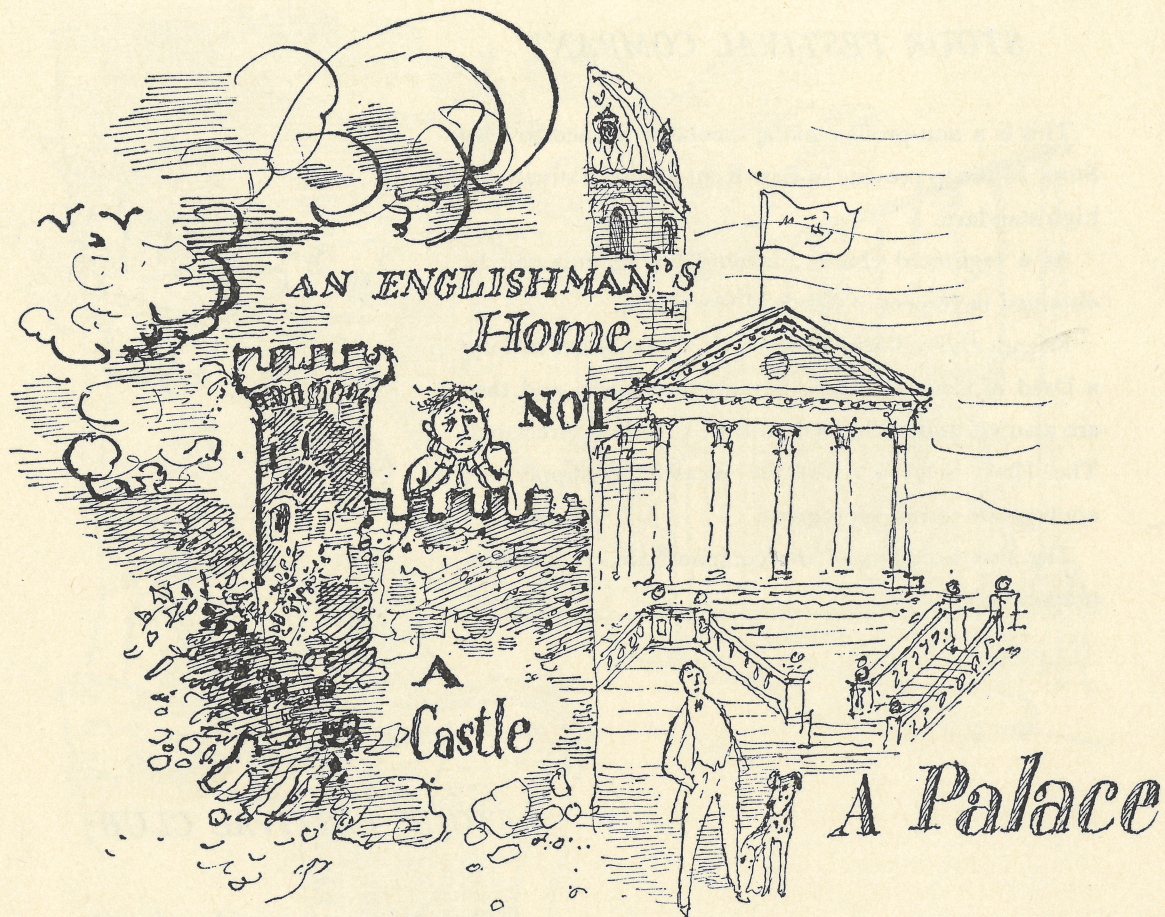
Club facilities will be available at The Wife of Bath (Proprietor: J. Waterfield), Upper Bridge Street, Wye, during the following hours:

Friday 4 p.m. to 7 p.m.

Saturday 11 a.m. to 7 p.m.

Sunday 11 a.m. to 11 p.m.





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## INFORMATION

*Concise information regarding ticket prices is to be found on the leaflet accompanying this brochure. Application for tickets should be made on that leaflet.*

### CHURCH PROGRAMMES

Programmes or tickets for the occasions in the three Churches will be obtainable in advance.

#### OLANTIGH, WYE

Seats at £3 3s. od. will have an uninterrupted view with reasonable comfort. In addition there will be a limited number of seats at £1 1s. od.

The buffet-supper, prepared in collaboration with Miss Elizabeth Taylor, a cordon-bleu, with wine and coffee, will be served during the interval. Separate tickets will be available, price £1 5s. od.; they will be strictly limited in number and application should be made before 10 June.

Wine and Cheese, together with light refreshments and soft drinks will be on sale in the Brewhouse during the interval and again after the performance.

Whilst the Committee is making no rules regarding dress, it would be grateful if as many people as possible would wear dinner dress on Friday and Saturday evenings, and informal dress on Sunday. Ladies are asked not to wear shoes with stiletto or metal pointed heels.



#### CAR PARKING

At BOUGHTON ALUPH CHURCH. A field has kindly been placed at our disposal and *all* cars should be parked there in an orderly manner. It is particularly requested that cars should not be parked in the road approaching the Church, or even outside the Church, as this can cause obstruction and confusion.

At WYE. Parking will have to be in the streets around.

At OLANTIGH. Directions will be given to motorists when they enter the grounds.

GENERAL. All directions will be clearly signposted and visitors are asked to accept the directions of the police and the stewards.

#### PUBLIC TRANSPORT

Visitors are advised to come to Ashford main line railway station. There is also a station at Wye on the line between Ashford and Canterbury. There are good bus services from Canterbury and Ashford to Wye, Boughton Aluph church is about ten minutes walk from the same bus route.

#### WHEREABOUTS

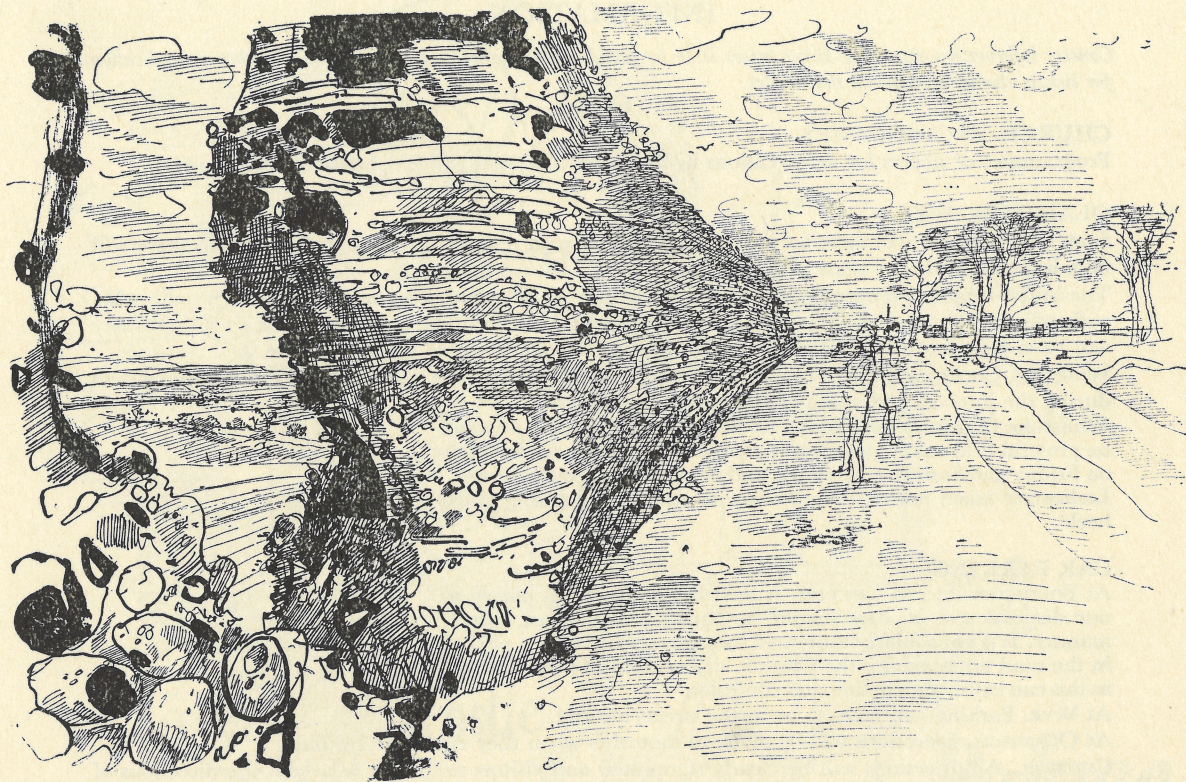
Boughton Aluph church can be reached by car, and is a short distance up a lane turning off the Ashford to Canterbury Road about four miles from Ashford. Olantigh is best reached by way of Wye. Olantigh Road leads northwards by the corner of the college buildings in the centre of the town, and the entrance to the house is on the left, three-quarters of a mile distant (see map on page 29).

#### FACILITIES

Meals and accommodation are available at The County Hotel, Canterbury, and The King's Head Hotel, Church Street, Wye. Attention is also drawn to The Festival Club facilities at The Wife of Bath, Upper Bridge Street, Wye, see page 21.

All problems should be resolved by calling a steward. The stewards will be wearing white rosettes.

*Any enquiries about tickets, transport or other points  
should be addressed to the Secretary,  
Tanglewood, Lower Vicarage Road, Kennington, Ashford, Kent.  
Telephone: Ashford 22527*



## SPANNING THE AGES

*A glimpse of Pzifers from Richborough Castle*

*The Stour Music Festival is one among many local activities that make up the flourishing community life still enjoyed in this corner of Kent. Those who work at Pzifers count themselves fortunate indeed to be a part of this. They wish the festival every success.*

## OFFICERS AND COMMITTEE

*Director:* Alfred Deller

Norman King    F. W. H. Loudon    Mary Mitchell  
William Patrick    David Pitt    John Ward

*Honorary Secretary:* George Dracup

*Tanglewood, Lower Vicarage Road, Kennington, Ashford, Kent. Ashford 22527*

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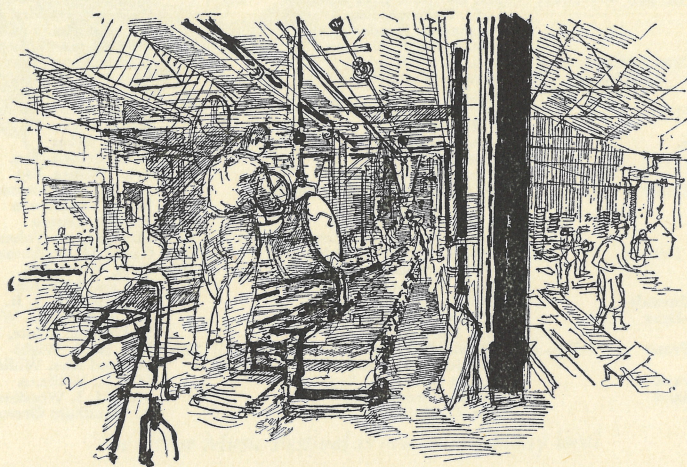
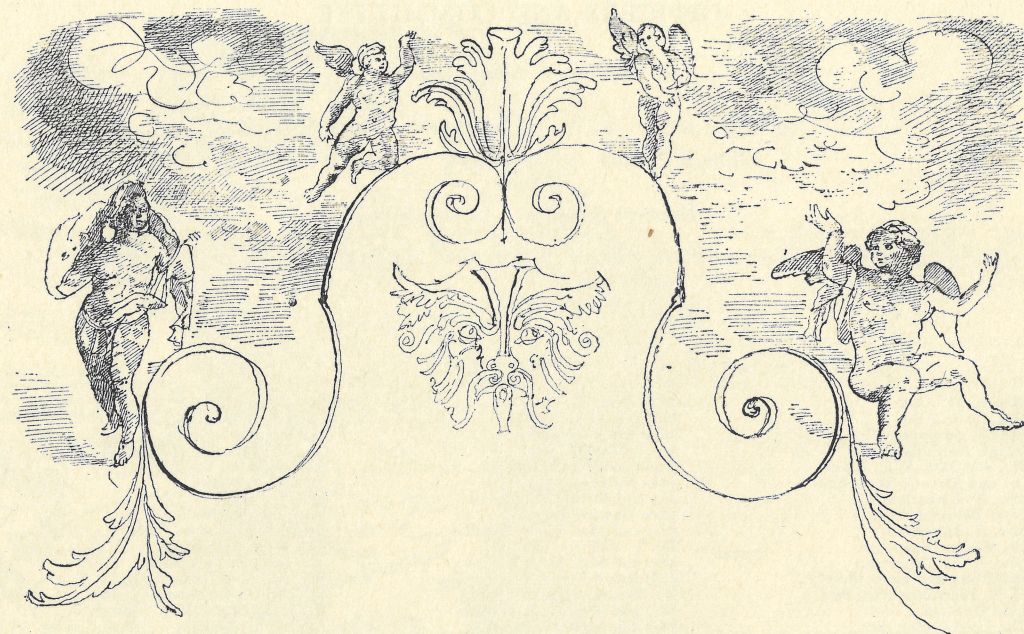
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### ACKNOWLEDGEMENTS

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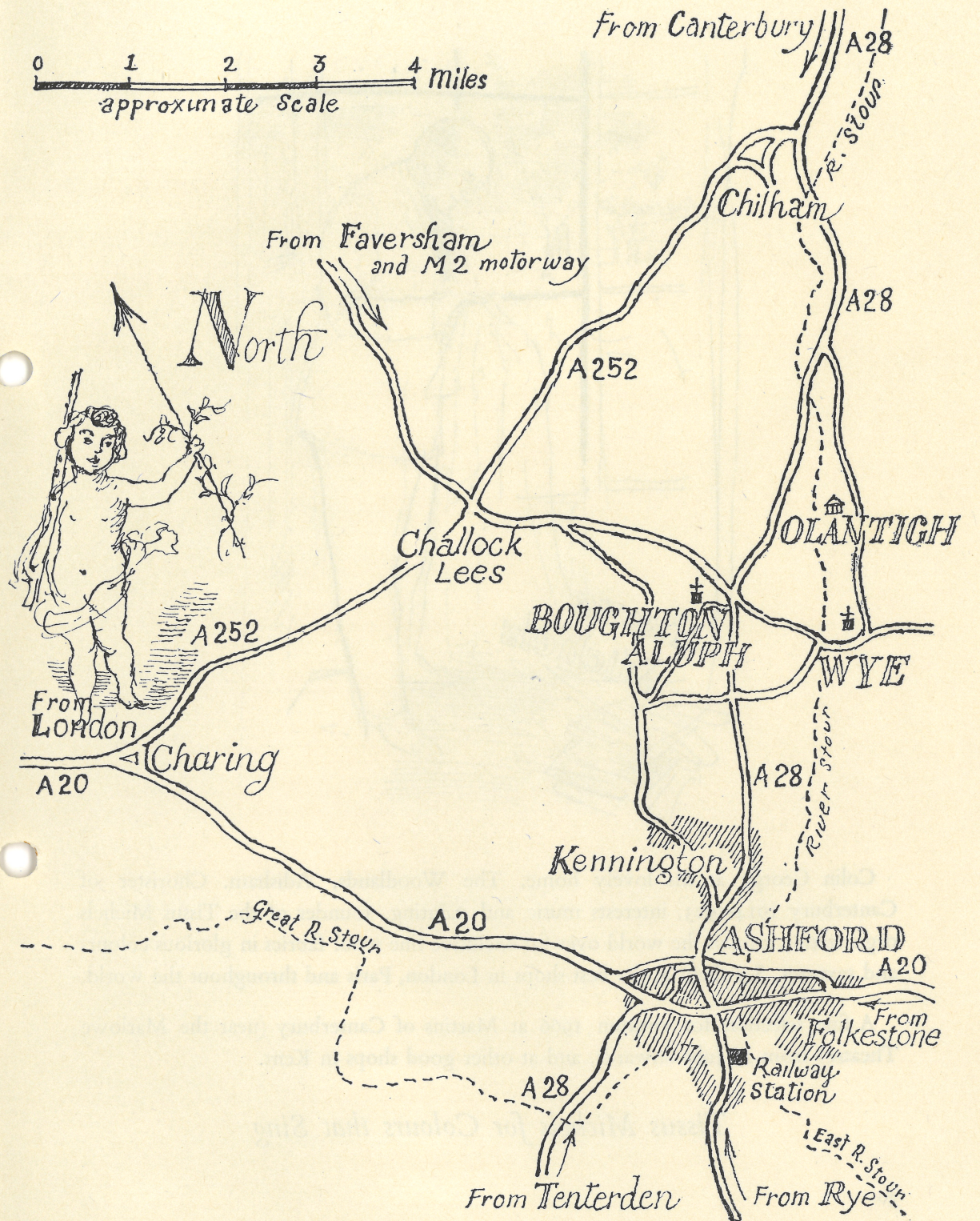


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