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THE ASHBURNHAM
**ENGLISH
SONG**
AWARDS

THE FINAL

Thursday 18th May 2023, 7pm

Ashburnham Place, Battle TN33 9NF

An
evening of
ENGLISH
SONG
in late
SPRING

Gurney
Howells **Tavener**
PARRY FINZI
VAUGHAN WILLIAMS
IRELAND *Herbert*
DELIUS Bax
Dring *Butterworth*
Britten
QUILTER **Head**
PURCELL
BRIDGE



ashburnhamenglishsongawards



@AESongAwards

We would like to thank the following

Dame Felicity Lott for agreeing to be President and thus opening so many doors for us.

The family of the late Molly Townson for the generous Award of £1,000 in her memory and for giving us so much encouragement.

A kind donor, who wishes to remain anonymous, for their substantial donation for the Accompanist's Award and help with the travel costs of contestants from places further afield.

David and Sarah Kowitz for the use of the Fairlight Hall Recital Room for the recital by the winner of the Molly Townson Award.

Battle Festival for the Festival Concert at which the runner-up will make a guest appearance and to our staunch supporters, the Whatlington Singers, Arran Keith and Karen Drury who will also be performing.

Arran and Alastair Keith for the loan of their beautiful piano and support with fundraising events.

Ashburnham Place for the use of the Hall and other facilities on extremely generous terms.

Batcheller Monkhouse and Spurdow Limited for their most welcome sponsorship.

Sarah Leonard of the Association of English Singers and Speakers for her invaluable advice and support.

Ashburnham Church and The Stables Theatre, Hastings, both of which generously allowed us the use of their facilities for fundraising events, free of charge.

La Collina Gardens, St. Leonards, for the flowers for the hall.

Mountfield Winery for the donation of the presentation wine.

Caroline and Jonathan Zoob, and designer **Kate Charlwood**, for the design and production of this programme.

Julian Norridge, our distinguished compère for the evening.

All of the **local advertisers** on the following pages.

To **Dorothy Tipper**, for her generous support, and to the many others who have helped us in one way or another.

The Awards were powered through by **Louise Winter**, trailed in her wake by **Brenda Anson, Maggie Waite, Sue Fabien, Amanda Burgess** and **Sally Sidgwick**, all of whom assure friends and family – in particular Louise's patient and supportive other half Tim and her son Dan for his time and design ideas – that normal life will return as soon as possible.

INTRODUCTION

Various sparks aligned to ignite the flame that became **The Ashburnham English Song Competition**. I wanted to find a way to give a boost to the young singers and pianists deprived of live performance throughout Covid. A beloved member of our musical community, Molly Townson, had recently died, leaving a vast collection of music, much of it English Song, which her family entrusted to my care. And for some time, I had been considering ways of channelling my own musical energy and creativity into a project nearer home. As we reminisced that morning about Molly and her collection of music, the idea of a competition for young singers, aiming to encourage the study and performance of English Song, took root. By English, we would mean songs in the English language by composers of the British Isles and Ireland. By young singers, those from the same regions, up to the age of thirty-five.

With absolutely no funds, we were dependent entirely on the kindness of supporters, and these are listed opposite. I urge you to read the thank-yous opposite, for it has been so heart-warming to receive such extraordinarily robust and practical support from everyone concerned in this endeavour.

And so, here we are, at Ashburnham House, on this evening in late spring, surrounded by fields, water, birdsong, fading light and, later, a rising moon. All of these feature in some of the songs we will hear tonight, settings of poems by some of our greatest poets and some with whose work you may not be so familiar. We are here to enjoy an evening of English Song but also to celebrate the talent of these young professional finalists who have devised such thoughtful, creative programmes, drawing from a wide range of the repertoire.

As Nigel Foster wrote in his letter, which appears in full later in this programme: 'There is something very special about communicating in one's own language; an extra depth of understanding and of meaning is possible when we communicate in the language in which we think and in which we dream.' The marriage of music and words, and, crucially, of voice and piano, is what makes the art of song so particular. It is a passion for encouraging young singers to embrace and perform English Song that has driven everyone involved in this project to arrive at this, the Final of the inaugural competition. This evening is the acorn from which we hope to grow a very large, English oak.

Louise Winter, Artistic Director

‘A Romantic Musical Soul...’

An appreciation of **Molly Townson**, by her son Wesley Stace.

Our mother, Molly Townson, loved English Song, although she was perhaps best known for her tireless work in her role as the director of Hastings Musical Festival and as the moving force in the re-establishment of the Hastings International Piano Concerto Competition. The Festival was very much part of her life – a family affair, going back to her own mother’s participation in the 1930s – and she always wanted what was best for the Festival and for Hastings. As her children, we knew that communication would be trickier during the Festival month. In 2017, she was awarded the coveted Order of 1066 Award in recognition of her work and influence.

However, perhaps more significant than these ‘headliners’, were her teaching and her choirs. A beloved and inspirational teacher, our mother helped her pupils to find their voices, and themselves, through her kindness, her professional skill, her generosity and enthusiasm. She saw, and heard, the best in everyone. Her greatest musical love – beyond opera, beyond folk song, beyond Gilbert and Sullivan, and beyond even the big number from *Frozen*, all of which she taught endlessly – was the entire



repertoire of English Song. These songs, particularly those of the twentieth century, formed the soundtrack of her life, and therefore also that of her children and pupils. At my wedding in 2004, she sang Roger Quilter’s *Now Sleeps the Crimson Petal*. These songs, by turn intimate and dramatic, intense and jewel-like, spoke to her romantic, musical soul and she amassed an extensive library of sheet music and books of scholarship on the subject. After her death it was, frankly, quite daunting to work out what to do with such a precious collection. It therefore gives us great relief and pleasure to know that it will now be available to the pupils of Louise Winter, the driving spirit behind **The Ashburnham English Song Awards**. It was Louise who sang, so beautifully, the songs Gavin Bryars

had composed for our mother at her memorial service.

The writer Carol Kimball has written of British Song as ‘a sleeping giant awaiting another resurgence’. The mission of **The Ashburnham English Song Awards** was also our mother’s: the promotion of the vast repertoire of English song, and the restoration of these beautiful works to the contemporary consciousness. The intended encouragement of composition in the future will also be most welcome. I dare say that, were she alive today, our mother might be running **The Ashburnham English Song Awards**. As it is, she will have to make do with having this award named in her honour. My sisters and I, and everyone who knew her and came under her spell, can imagine her watching over us here this evening, wishing every contestant the very best, encouraging them to enjoy themselves, to pay attention to their diction and interpretation and, most of all, to let their love of their chosen songs shine through. Molly Townson lives on in these awards and in your performances tonight.

First Prize for a Singer:
The Molly Townson Award.
£1,000 and a recital at
Fairlight Hall

Second Prize: £500 and a guest soloist engagement at a 2023 Battle Festival concert



Hope Gosse
OBE, WRNS,
1936 - 2018

Hope was born and brought up in Sedlescombe, East Sussex. She served a full and

successful career in the Royal Navy where she was reported as ‘A tall, stately and self-possessed officer with a calm, regal bearing and a delightful smile.’ She was appointed the Families Command Officer during the Falklands War. Her wise and experienced leadership skills, her sporting prowess, her loyalty and her sense of humour were fully appreciated during her Navy career. On retirement, she pursued her lifelong interests in hill walking, gardening and natural history. Hope had a long association with church life, and in her retirement she supported her parish church as treasurer, refreshing the parish finances considerably. At the age of sixteen, Hope wrote a poem about bell ringing, a passion for which became another way in which she gave her time and energy to her parish church.

First Prize for a Pianist:
The Hope Gosse Memorial Award, £500
Second Prize: £250

Meet the JUDGES



Dame Felicity Lott studied French at Royal Holloway, London University, and singing at the Royal Academy of Music. She has played leading roles in all the major opera houses worldwide, working with the greatest conductors and directors. She is particularly associated with the operas of Mozart and Strauss but also with the operettas of Jacques Offenbach. She has given recitals all over the world and is a founder member of Graham Johnson's *Songmakers' Almanac*. Her many recordings include three recital discs devoted to English Song; Vaughan Williams *A Sea Symphony* and the roles of Ellen in *Peter Grimes* and the Governess in *The Turn of the Screw*, both by Benjamin Britten. She is a Dame Commander of the British Empire, a *Bayerische Kammer Sängerin*, and has been awarded the titles *Chevalier de la Légion d'Honneur* and *Officier dans l'Ordre des Arts et des Lettres* by the French Government. She has also received the Wigmore Medal, marking her significant contribution to that famous Hall.



Louise Winter began her musical training at Chetham's School of Music and the Royal Northern College of Music in Manchester. For the Glyndebourne Festival, roles included Mercedes in *Carmen*, Varvara in *Katya Kabanova*, Sesto in *La Clemenza di Tito*, Pauline in *The Queen of Spades*, Olga in *Eugene Onegin* and Nancy in Britten's *Albert Herring*. Aside from her international career, Louise has sung in this country at the Royal Opera House, Grange Opera and Garsington Opera. For English National Opera she sang the role of Carmen directed by Jonathan Miller, Dulcinea in Massenet's *Don Quixote* and the title role in Handel's *Xerxes* in the acclaimed production by Nicholas Hytner. Her recordings include an album of songs by Frank Bridge with pianist Roger Vignoles and performances for the BBC, including Elgar's *Sea Pictures* and Britten's *Phaedra*. Her love of English Song has grown over the years and, alongside teaching singing for the last twelve years at the Royal Northern College of Music in Manchester, she has taught classes specialising in singing in the English language. This year she returns to Scottish Opera to sing in Sir David McVicar's new production of Puccini's *Il Trittico* (Frugola and Zita) and to Garsington to sing in *The Bartered Bride* by Smetana.



Richard Stuart has been a member of the D'Oyly Carte since 1988, when he sang the role of the Lord Chancellor in the inaugural season of the new company. Over the last decade he has continued this relationship, in collaboration with Scottish Opera, with productions of *The Pirates of Penzance*, *The Mikado*, *The Gondoliers* and *Utopia Limited*. He has sung Ko-Ko in *The Mikado* for ENO since 1986, and after forty-five years in the profession singing a wide variety of music, from Bernstein and Sondheim to Shostakovich and Lehar, from Maxwell Davies and Tippett to Harrison Birtwistle and Benedict Mason, from Ligeti and Stravinsky to Britten and Schoenberg and from Lerner & Loewe to Rossini, Mozart and Donizetti, he has recently made his debut at Glyndebourne, singing Benoit in *La Bohème*. Next season, he returns to Scottish Opera to sing Dottore Spinellocchio in *Gianni Schicchi*. He has written two books about his *Mikado* experiences: *They'd none of 'em be Missed*, documenting many of his re-writes for *Ko-Ko's Little List*; and *Mikado Memories*, remembering the ENO singers, dancers and conductors, who over many years contributed to the great success of Jonathan Miller's acclaimed production.



Sebastian Wybrew gives recitals with many of the UK's most eminent performers including Dame Felicity Lott, Iestyn Davies and Christopher Maltman. He made his debut at Het Concertgebouw Amsterdam with Ian Bostridge, and at Wigmore Hall with Sophie Bevan. He regularly performs at festivals throughout Europe including Aix-en-Provence, Edinburgh, Zaragoza, Schleswig-Holstein and Mecklenburg-Vorpommern. His recordings of English music, *An English Trumpeter* with Simon Cheney and 'Songs of Vain Glory' with Sophie Bevan for Wigmore Hall Live, have received unanimous critical acclaim. He was awarded the Accompanist Prize at the John Kerr English Song Competition and the Jean Meikle Duo Prize at the Wigmore Hall Song Competition with Gemma Summerfield. He has given masterclasses on the songs of Benjamin Britten for Fondation Royaumont and taught English Song at the Royal College of Music. In much demand as a pedagogue, he has given masterclasses for the Guildhall School of Music and Drama, the Edward Said Conservatory, Palestine and the Fondation Royaumont, France. He is a member of the Vocal faculties of Trinity Laban Conservatory of Music and Dance, and the Royal College of Music, London.

English Song

English Song holds a special place in our hearts. We don't even need to say what sort of English song we mean – art-song, recital-song, voice-and-piano, or whatever. Everyone who loves it knows what it is, and people who don't know it yet will love it as soon as they meet it.

The great thing about the phrase English Song is its even-handedness between the two elements – the words and the music. The Germans have *lieder*, the French, *mélodies*, and how we love them both!

But the two words 'English Song' remind both singer and audience of the amazing balancing act performed by the greats – think of Quilter's astonishing appreciation of syntax, or Warlock's mischievous matching of style to substance.

The **Ashburnham English Song Awards** are destined, I'm sure, to become an important fixture in the world of singing. I wish its fortunate participants every success in the future.

David Owen Norris
WWW.DAVIDOWENNORRIS.COM



Gurney
Howells **Tavener**
PARRY FINZI
VAUGHAN WILLIAMS
IRELAND *Herbert*
DELIUS Bax
Dring *Butterworth*
Britten
QUILTER **Head**
PURCELL
BRIDGE

Aimee Kearney
Soprano, 23



Royal Irish Academy
of Music

From DAWN 'til DUSK

Tomos Watkins
Pianist, 30



Royal Welsh College of
Music and Drama

What happens when the guests go home?
An eventful evening at a banquet, a lover in turmoil and a mother trying
to get her baby to sleep – and the morning after the party

The Lord Mayor's Table
from *A Song for the Lord Mayor's Table*

William Walton (Thomas Jordan)

The Highland Balou
(*The Highland Lullaby*)
From *A Charm of Lullabies*

Benjamin Britten (Robert Burns)

Nocturne
(*Over the rim of the Moon No. 4*)

Michael Head (Francis Ledwidge 1887-1917)

Song of a Nightclub Proprietress

Madeleine Dring 1982 (Sir John Betjeman)

‘..Their feast, and guest, so temptingly Drest,
Their kitchens all kingdoms replenish;
In bountiful bowls they do succour their souls,
With claret, Canary and Rhenish:’

Sophie Clarke
Mezzo-Soprano, 23



Royal Northern
College of Music

The TIDES of LOVE

Priscilla Fong
Pianist, 23



Royal Northern
College of Music

‘This programme explores the highs, the lows, the ebb and flow of life, love and loss.
“Tis better to have loved and lost than never to have loved at all.”

Alfred, Lord Tennyson *In Memoriam*.

Sweet chance, that led my steps abroad

Michael Head (William Henry Davies)

The Cherry Tree

Cecil Armstrong-Gibbs (Margaret Rose)

The Fisherman's Night Song

Traditional

The Watermill

Ralph Vaughan Williams (Fredegond Shove)

Silent Noon

Ralph Vaughan Williams (Dante Gabriel Rossetti)

*The Song of a girl ravished away by
the fairies in South Uist*

Judith Weir (Scottish folk song)



‘There is a mill, an ancient one,
Brown with rain, and dry with sun...’

FREDEGOND SHOVE

Catriona Hewitson
Soprano, 32



Emerging Artist,
Scottish Opera 2020-2022

The SHAPES of WATER

Kristina Yorgova
Pianist, 27



Emerging Artist
Scottish Opera 2022-2023

A programme exploring the response of different composers and poets to water, how it connects us all. We hope that it takes you by your favourite body of water for a while to sit and ponder life's great ebbs and flows.

Beachcomber
Fisherman's Bride
(Five Orkney Scenes, Nos. 3 and 4)

Daphne
(Three Façade Songs, No 1)

Seascape
(On this Island, No. 3)

Ballad (Three Scottish Songs, No. 2)

Love's Philosophy

Claire Liddell (George Mackay Brown)

William Walton (Edith Sitwell)

Benjamin Britten (W.H. Auden)

James MacMillan (William Soutar)

Roger Quilter (Percy Bysshe Shelley)



*'Here at the small field's ending pause
Where the chalk wall falls to the foam, and its tall ledges
Oppose the pluck
And knock of the tide...'*

SEASCAPE W.H. AUDEN

Naomi Rogers
Soprano, 29



Royal Northern College
of Music

Fantastic FEMALES

Ilan Kurtzer
Pianist, 26



Royal Academy
of Music

A programme celebrating the independence, humour and spiritual strength of some fantastic females, revealing some hidden gems of the English Song repertoire written by female composers.

Business Girls
Cherry Blossom Wand
Loveliest of trees
Renouncement
If no-one ever marries me
The Daisy Chain: twelve songs
of childhood No. 3

Madeleine Dring (Sir John Betjeman)
Rebecca Clarke (Anne Wickham)
Muriel Herbert (A. E. Housman)
Muriel Herbert (Alice Meynell)
Liza Lehmann (Laurence Alma-Tadema)

*'Loveliest of trees, the cherry now
Is hung with bloom along the bough,...'*

A. E. HOUSMAN

Thoughts about ENGLISH SONG from a few of our SUPPORTERS



"Muriel Dickson, my first singing teacher, formerly of the Metropolitan Opera Company, was a good pianist and loved working on art song, from all

countries. 'Art song is the foundation for all expressive singing.'

Dame Eva Turner, my second teacher, perhaps best known for her performances of dramatic soprano operatic roles, always ended her recitals with art song and knew some of the composers very well. Roger Quilter kindly asked her and her companion to come and live with him after her house in London was bombed in the London Blitz. She declined graciously but was touched by his offer, which I read in her personal letters after her death.

Dame Eva said, 'To sing song to one's audience, in a natural way, in a language with which they are intimate, was a great joy to me.'"
LINDA ESTHER GRAY

**'...Art song has now been born
Created from lived experiences. Happiness shared, or sadness hidden
In wonderful clouds of sound until it floats down unbidden
With its true painful face revealed.
These truths are made possible in 'Song'.'**

extract from Song by Linda Esther Gray



"An event entirely devoted to English Song is therefore a very exciting

and special event. I wish **The Ashburnham English Song Awards** every success, and I wish a great deal of fun to every singer and every pianist taking part. There is something very special about communicating in one's own language; an inner depth of understanding and of meaning is possible when we communicate in the language in which we think and in which we dream."
NIGEL FOSTER



"My love of English song came when I was in my late teens. Roger Quilter ignited it with his *Go Lovely Rose*, followed by Parry's *Crabbed Age and Youth*. I sang the Quilter, with my sister Jennifer playing, at the Hastings Musical Festival and we won the Song Prize. At the Royal College of Music I discovered Gerald Finzi and so it went on. So much gorgeous poetry. It wasn't until I went on to the Guildhall that Ivor Gurney came into my life. English song often got a bad press but I found many pearls and when I discovered the Britten song cycles there was no stopping me. English Song played a huge part in our recital life."

IAN PARTRIDGE | WWW.IANPARTRIDGE.CO.UK



"Communication through words is a vital element in performance, whatever the genre. Giving the words as much importance as the music transforms a performer's communication skills. Really knowing

what you are singing about, and what the emotions are behind the words, colours the voice. There is a wealth of song in the English language. We at the AESS encourage all young singers to explore this vast repertoire through both words and music. I am so pleased that this exciting new competition has encouraged the singers tonight to do this."

SARAH LEONARD | THE ASSOCIATION OF ENGLISH SINGERS AND SPEAKERS.



"I am so delighted to learn about **The Ashburnham English Song Awards**. For too long English song has

been the 'Cinderella' of song repertoires, though there is such a wealth of superb music to explore, discover and perform. My hope is that the Ashburnham English Song Awards will make a lasting contribution to redressing this situation and I shall support it wholeheartedly."

JULIUS DRAKE | WWW.JULIUSDRAKE.COM



"The world of song is a musical reflection of life itself. Like a miniature canvas bringing together in an instant the beauty of the landscape, the scent of a flower or the innocence of young love. Either as audience members or performers we can find in English song something of

ourselves or our pasts to reconnect with."
KATE ROYAL | WWW.KATEROYAL.NET

Rebecca Howard
Soprano, 31



Trinity Laban Conservatoire
of Music and Dance

DREAMSCAPES AND LANDSCAPES

Aleksandra Myslek
Pianist, 30



Guildhall School of
Music and Drama

Celebrating landscapes dreamt of, remembered or imagined.

Let the Florid Music Praise!
Nocturne
(On This Island Nos. 1 and 4)

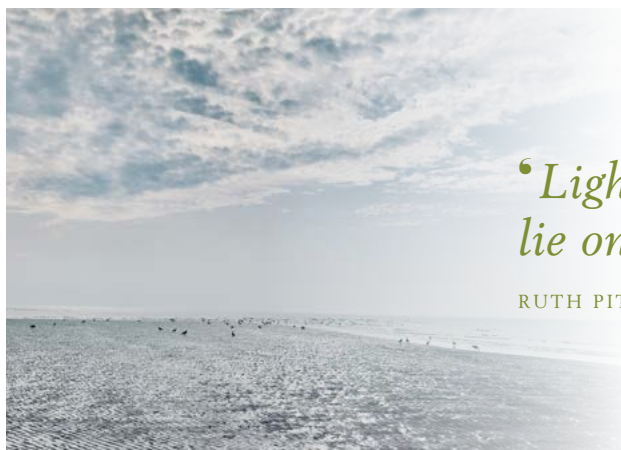
Benjamin Britten (WH Auden)

The Estuary

Michael Head (Ruth Pitter 1897-1992)

Love went a-riding

Frank Bridge (Mary Elizabeth Coleridge 1861-1907)



*‘Light, stillness and peace
lie on the broad sands...’*

RUTH PITTER

Louise Fuller
Soprano, 27



Trinity Laban Conservatoire
of Music and Dance

For the LOVE of MUSIC

Ana Manastireanu
Pianist, 27



Royal College
of Music

A programme to celebrate music: the chatter of
birdsong as spring awakens; the music performed to
cheer or move us; the lasting nature of music,
lingering in our minds long after the notes die away
and, lastly, the very music of the earth.

Spring

Ivor Gurney (John Fletcher)

Orpheus with his lute

Ralph Vaughan Williams (William Shakespeare)

Ye little birds that sit and sing

Hubert Parry (Thomas Heywood)

Music, when soft voices die

Roger Quilter (William Shakespeare)

The Earth's Call

John Ireland (Harold Monroe)

*‘Let us both listen 'til we understand
Each through the other, every natural sound...’*

HAROLD MONRO

James Botcher
Tenor, 26



University
of York

LOVE *in* DREAMS

Toby Randall-Paley
Piano, 25



University
of York

This programme is inspired by the metaphor of love as a ‘dream’ and the symbolic vulnerability of sleep. Whether in Purcell’s lilting, dream-like lines or the more direct settings of text, the aim is to reflect the soft musings of dreams as well as the pleasure of being in love.

Oh! Fair Cedaria
Since we loved
Sleep
O that it were so!
Bird Songs at Eventide

Henry Purcell (unknown)
Gerald Finzi (William Shakespeare)
Ivor Gurney (John Fletcher)
Frank Bridge (Walter Savage Landor)
Eric Coates (Royden Barrie*)
*Royden Barrie was a pseudonym used by Rodney Bennett (1890–1948), father of the composer Richard Rodney Bennett

*‘Let some pleasing dream beguile
All my fancies; ...’*

JOHN FLETCHER, ELIZABETHAN POET, BORN IN RYE

Annabel Kennedy
Mezzo-Soprano, 26



Royal College
of Music

A SUNDIAL *of* LOVE

Inspired by Dante Gabriel Rossetti’s line ‘so this winged hour is dropped to us from above’, our recital spans the length of a single day and explores the many dimensions of love and connection. We ask, what is time when you are in love?

Time Being
(All the Future Days)
Frosty Night
(Four Night Songs)
Tired
In the Dawn
Adoration
Silent Noon
Love’s Philosophy

Jonathan Dove (Ursula Vaughan Williams)
Madeleine Dring (Michael Armstrong)
Ralph Vaughan Williams (Ursula Vaughan Williams)
Edward Elgar (Arthur Christopher Benson)
Frank Bridge (John Keats)
Ralph Vaughan Williams (Dante Gabriel Rossetti)
Roger Quilter (Percy Bysshe Shelley)



*‘Where the cow-parsley skirts the hawthorn hedge.
‘Tis visible silence, still as the hour glass.’*

SILENT NOON, DANTE GABRIEL ROSSETTI



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The Ashburnham English Song Awards: NEXT EVENTS

Midsummer Delights

A celebration of English Song as part of the Battle Festival.
Saturday, 29th July, at St. Mary's Church, Battle.

Recital

By kind permission of David and Sarah Kowitz, a recital to be given by tonight's winner of the Molly Townson Award at Fairlight Hall at 11am on Sunday, 30th July.

Autumn Masterclass

for pupils of Battle Abbey School.

It is my hope that one of the off-shoots of this 'sapling' is to find ways in which the Awards might work with schools to foster an interest in performing English song.

English Song Masterclass

With our President, Dame Felicity Lott and Judge, Sebastian Wybrew.
By kind invitation of Coach House Pianos, Fulham.

Recital for tonight's winners of the Molly Townson and Hope Gosse Awards.
Coach House Pianos, Fulham.

Most of all, we very much hope that everyone here will continue to support the Awards, in whatever way they feel able. Of course, we need to raise funds, but we also need practical support. **Follow us** on our social media accounts (below), come to the concerts and masterclasses, and follow the careers of the singers you have heard tonight.

Louise Winter, Artistic Director



MIDSUMMER DELIGHTS

A CELEBRATION OF ENGLISH SONG IN MIDSUMMER
WITH THE WHATLINGTON SINGERS

July 29th 7.30pm-9.30pm St. Mary's Church, Battle TN33 0AN



Louise Winter

A selection of enchanting English
Song given by **Louise Winter**,
International mezzo-soprano
Piano **Arran Keith**
Readings **Karen Drury**



Karen Drury

AND FINALISTS OF THE ASHBURNHAM ENGLISH SONG AWARDS



Battle Festival is an arts and music festival in Battle, East Sussex. Now in its eleventh year, Battle Festival has quickly become a cultural gem in the South East's calendar. With its diverse, family-friendly focus, the Festival programmes an eclectic range of events and activities by internationally acclaimed, award-winning artists.

The Festival maintains a firm commitment to community engagement and education. Alongside the programme of events, it runs an extensive range of workshops and demonstrations designed to develop and mentor talent.

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Upcoming Events 2023

Saturday 13th May
11am – 3pm
No booking required

Cellar Door & BBQ

Saturday 27th May
11am – 12.30pm
Booking required maximum 20 people

Vineyard Tour & Tasting

Saturday 17th June
11am – 12.30pm
Booking required maximum 20 people

Vineyard Tour & Tasting

Saturday 26th August
11am – 3pm

Cellar Door & BBQ

Thursday 30th November
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