

BERWICK SOUND

WAITE
AND SEA



Concert booklet
Saturday 3 October 2015



Welcome to Berwick Sound Waite and Sea

Ten years ago, I first saw Berwick-upon-Tweed from the train as I made my way to Edinburgh. I vowed then that I would stop in Berwick the next time. Over the past five years of creating and delivering this project as Co-Artistic Director of StrongBack Productions, I have been fortunate enough to stop and stay for extended periods.

The project's name, Berwick Sound, proposed by Bill Bankes-Jones was immediately adopted because it represented both the geographical and musical world of Berwick. Waite and Sea, Pat Cumper's eureka moment, was added in the same spirit of multiple meanings and as references to the town Waites; musicians employed by the Corporation since the 14th century to sound the alarm and accompany the Mayor and the sheriff in their civic duties with music relevant to the occasion while the sea into which pours the Tweed, is a powerful reminder of the connection Berwick has to the wider world and its historic importance as a trading port.

Berwick Sound is a music-led project with two strands. One strand is made up of research into three main areas: Berwick's musical heritage from oral traditions relating to fishing and farming trades, the music archive of the King's own Scottish Borderers Regiment and music from Berwick in general. The second strand offered residencies and new music commissions to five composers from the region: Alistair Anderson from Alnwick, Ailie Robertson from Edinburgh, Rob Wilkinson and Sammy Reed from Berwick. I confess to being the only outsider included amongst this group of composers as my original wish ten years ago was to write something inspired by Berwick, so struck had I been by that first vision of it from the train.

For StrongBack Productions this is our first foray outside of London where our arts organisation is based. The company explores the rich diversity of the U.K. by creating partnerships and projects in areas of the country that are not so well known by the wider public. A project like this allows us to explore regions with which we are unfamiliar and celebrate many of the hidden gems that are contained within the town's landscape, heritage, traditions, artists, musicians and people.

In the Caribbean there is a natural flow in and out of the many different worlds and cultures that live side by side and for StrongBack, curiosity and openness are as natural as the air we breathe. The company draws on its Caribbean heritage to become fully immersed in all that is specific to a given area and to become that place while maintaining the outsider's eye to bring people and places together in a way that may seem unusual to those on the inside. Given that one of the inspirations for this project was the Estuary, of itself a host environment to many different species that thrive in the mix of salt and river water, the many connections and coincidences that have appeared since beginning this project seem now inevitable.

StrongBack Productions' experience of realising the project over the course of 2015 has confirmed that the town is indeed a reflection of it's own estuarine landscape hosting a rich



diversity of people and treasures that reveal themselves within their own ebb and flow. The research has mainly revealed to us the significant role that Berwick has played in the history of England, Scotland and the overseas Empire connecting, what is now described as a neglected border town to most of the major historic world events between the 17th and 20th centuries. That this project has actually been realised is due to the immense contribution and encouragement over the past five years of individuals from Berwick who have supported us throughout; Michael Richardson, Kate Stephenson, Derek Sharman, Linda Bankier, Matthew Rooke, Daniel Cox and James Lowther.

Matthew Rooke as Artistic Director of The Maltings is the perfect partner for StrongBack productions. His support for this project stems from his own artistic position as a composer and his unique vision of the arts. Over the course of the project not only did we discover the many people we have in common in the U.K. and in the Caribbean but Matthew also enlightened us to the fact that the herring that was packed here in Berwick was sent to the Caribbean during the 18th century to feed the slaves on the plantations. Smoked herring remains a favourite dish to this day throughout the Caribbean islands.

The other inspiration for this project was Trinidad Carnival which as a mainly music-led event, succeeds in harnessing the entire country in creation. Over the nine months of the Berwick Sound project, Berwick Archivist Linda Bankier trained volunteers and project leaders from Berwick in research techniques that generated a flood of fascinating music and information about the town's musical life from the recent and distant past. A selection of music was made and our three project leaders set to work making new arrangements of traditional music for the bands and choirs that you will hear.

Simultaneously, the composers have been composing and rehearsing their new works inspired by Berwick with their respective ensembles. The past months have seen a concentration of activity in the build-up to the concert. Attending the rehearsals of each of the ensembles and choirs, it has been thrilling to see and hear just how many people of all ages are involved in music-making in Berwick and beyond the town for the sheer pleasure of it just as it has been inspiring to meet and see the dedicated work of the leaders of all of these ensembles.

The Berwick Sound Waite and Sea concert brings together under one roof 13 music ensembles, choirs and soloists in a musical tribute to Berwick and the region. The project has shown us the powerful presence of traditional music here and we have much more to learn and absorb. This is just the beginning of what we hope will be a long and happy relationship with Berwick-upon-Tweed.

Dominique Le Gendre
Co-Artistic Director, StrongBack Productions, Composer.



Often it takes someone who is an outsider to truly see what makes a place tick

and indeed sometimes it can take an outsider to make people who have been living cheek by jowl to step back and realise aspects of each other and indeed themselves that they had never considered before. Dominique Le Gendre is a composer who has done just that and this project is the culmination of a process that has been underway for almost five years - so perhaps it is a feat of Olympic proportions.

When I first met Dominique I was struck by three things - her beautiful finely crafted music (and as a composer myself you don't know how hard it is to confess this in public!); her evident passion for Berwick and it's wild and majestic hinterlands; and her open-hearted vision and collaborative nature which meant that this flowering of music today is such a special event drawing together people from across a diverse range of music forms spanning traditional, popular, rock, folk and classical music and with artists some of whose talent is only yet known locally, working with those who have received international acclaim. Very few individual creative artists have the aptitude to so warmly embrace the work of others alongside their own and even fewer have the stamina and commitment to bring such a wonderful gathering to fruition. And so through this project we can see how by sharing and exploring, music can bind and create communities by being a bridge between past and present and a gateway to the future. Or looked at another way, this project provides an audio telescope to help us peer into the big wider world beyond where our aspirations are free to soar.

So the next challenge will be to Waite and See what all this brings forth next. But for now let us seize the day and enjoy this rich cornucopia of creativity - a harvest festival of music in the flesh.

Matthew Rooke
CEO and Artistic Director,
The Maltings, Berwick-upon-Tweed.



Berwick's Music Heritage

as documented in the archives

As early as the 16th century, there are references in the town's archives to music. The Bailiff's Court in the late 16th century says that minstrels, pipers and fiddlers should not be allowed to go from one alehouse to another "as commonly they doe".

Similar to other boroughs, Berwick had town "Waits". These were musicians employed by the administration to play on particular occasions for the officials and the public. Within the Borough Archives, there are references to them in the town's financial accounts as early as 1666 - being paid for playing and also for the provision of cloaks and hats laced with gold. Initially there were two waits - Mr Oswald and Mr McGill paid £14 per year in the 1750s - but by the late 18th century, there were four. Their duties were to walk before the Mayor, Recorder and Justices playing their violins at various civic occasions. These included leading the Mayor to and from church on Christmas Day; announcing the election of the new Mayor each year and commemorating 5th November and the Gunpowder Plot. As well as the Town Waits, there was also another official music post, Piper of Castlegate, extant in the late 18th and early 19th centuries. No details are available for their duties but James Wallace held that post for over 20 years and was succeeded by Caleb Buglass in the early 1800s. According to the town's records, the Waits must have ceased playing regularly by 1810 as after that date, they are referred to as "superannuated". However, each "Wait" did continue to receive a salary until their death.

The last Town Wait, James Wallace, died in March 1845, aged 85. His death and his career was recorded in an article in the Berwick Advertiser - *The last, James Wallace who was blind from an early part of his life, was appointed one of them fifty years ago (though for twenty previous to that he practised as a musician in Castlegate and the Greenses) and had continued to receive from the Corporation his original salary.*

With his death, the post and its connection with the town ceased.

Although there is no further reference to music in this official capacity, it was still very much a part of life in Berwick, whether being played at concerts or part of dances. The local newspapers, including the Berwick Advertiser, give a valuable



insight into what was happening through adverts and reports. With the opening of the Corn Exchange in Sandgate in late 1857, there was a new spacious venue for concerts, recitals and dances to rival the Assembly rooms in Hide Hill. The report on the opening ball, held on 27th November 1858, described the music as

.... supplied by Mr W. Howard of Edinburgh, and led by him. The musicians were eight in number, and their instruments were the same as are employed at the Edinburgh assemblies and Caledonian Hunt Meetings. The work of the musicians experienced little release, and they performed their duties well. Among the performers was Mr Paul Wallace, one whose music has, in numerous instances contributed to the hilarity of similar meetings in this town.

They performed various pieces to which the attendees danced waltzes, quadrilles, polkas and reels.

'Home grown' orchestras and choir were part of the entertainment offered in the town in the 1880s. On 27th January 1887, a Farewell concert was held for Mr W R Fairbairn, band master of the Northumberland Militia Regiment by members of the Berwick Orchestral Society; Berwick Choral Union and other musical amateurs – lady and gentleman – whom he had supported. The article noted that *"during the few years he has been in Berwick, he has done much to advance and popularize orchestral music, and has, we think, given that branch of the art such impetus as it is not likely to lose..."*

Berwick's music tradition continued in the 20th century and weekly dances were advertised at the Corn Exchange in the 1940s and 1950s.

Within the archives kept at the Record Office, we are fortunate to hold the music of the KOSB Regimental Band. The band played all over the world but also on occasions play in Berwick. In August 1947, when the Duchess of Gloucester received the Honorary Freedom of the town on behalf of the regiment, the Regimental Band led the troops up Marygate to the War Memorial whilst Piper Laidlaw VC led the members of the KOSB Association.

Berwick's strong connections with music still exist today with various choirs, bands – both traditional and popular – practising and playing in the town and continuing traditions and connections which stretch back many centuries.

Linda Bankier

If you are interested in participating in the research into music in Berwick in the 19th century, please contact Linda Bankier at Berwick Record Office Tel: 01289 301865



Song lyrics

The Fisherman

Scotchmen brag o' haggis rowth,
the French of their ragouts, man,
The English hae their gude roast beef,
the Irish hae their stews man;
But leeze me on anither dish
that's better far than a man,
My mouth fair waters at the tocht
o' a clean drawn caller saumon.

Chorus

Saumon, saumon; ye talk o' cod gae way man,
Tatties till't and dover till't, vinegar and a man
For a' the ither fish that soom,
I wadna' give a straw man;
Gae east, gae west, gae north, gae south,
there's nocht like Berwick Saumon.

See yonder hardy sons o' toil!
Here's wishin' them gude speed man;
Sair tried their patience a' the day
to win the bairnies bread man;
For luckless aft the boatie rows when
Tweed rins dour and sma' man,
And cauld and cheerless mony a hearth
before we get our saumon.

Jamie dinna look sae sour,
it cuts me like a knife man;
It's hard enough that we are poor
without domestic strife man;
Laugh hinnie laugh,
here's Willie hame the nets wad hardly draw man;
A freshet's on and baith
the boats are fill'd with bonnie saumon.

O Willie dae ye say it's tru or is it but your ploy man?
Rin aff and fetch a whiskey gill;
I maist could greet for joy, man;
Yere mither's get a brae new goon,
we'se pay our debts and a' man
What golden sunshine floods the house
wi' a catch o' silver saumon.

How-way lads

Berwick lads they have nae sails,
How-way lads, away;
They sail their ships wi' cod-fish tails,
how-way me lads away.

Chorus

Oh heave away me bonny bonny lads
Heave away away.

Heave away me bonny bonny lads
We're headin' tae the sea.

Amble lasses have nae pins, How-way lads away;
They fasten their stays wi' cod fish fins,
How-way me lads away.

Blyth lads they have nae byeuts,
How-way lads away;
They wrap their feet in cod-fish guts,
How-way me lads away.

Shieldes lasses have nae combs,
How-way lads away;
They dee their hair wi' cod fish bones,
How-way me lads away

The River on The Border

To horse! To horse! Lord Percy cried,
and ride for Scottish soil,
For Douglas has made a raid,
yestreen and he's gi'en fair Ford to spoil.
The sun still rests on Cheviot's crest
and on Tweed's bosom glows.
And I swear, he'll ne'er forget this
night as long as that river flows.

To arms! To arms! Twas Douglas spoke,
"Call out my Ettrick band;
For Percy has sworn this night
he'll ride into our Scottish land,
By Norham Keep and bonnie Tweed,
see! Yonder come our foes,
By the Holy Rood!
He shall rue this night as long as that river flows.

And long ere morn illum'd the sky
the din of the strife was o'er
And bonnie Tweed a-red with blood
was ting'd from shore to shore;
And the river on the Border which at the flush of day
Saw Percy's red-stained warriors
returning from the fray
Still bore on its tranquil bosom
when the sun in splendour rose
The Muttered threat, in bated breath,
As long as that river flows.

But time at length with his healing hand
approached that border scene,
And o'er the waters threw a bridge,
where deadliest strife had been;
As long's that bridge on Tweed its shadows throws,
As long as hardy Borderers grasp
in strength of friendship grows
As long as English maidens wed
with England's ancient foes,
The invader's tread ye need not dread,
as long as that river flows!



O the Bonny Fisher Lad

Chorus

O the bonny fisher lad that brings
the fishes frae the sea
O the bonny fisher lad, the fisher lad gat had o' me.

On Bamboroughshire's rocky shore
Just as you enter Boumer Raw
There lives the bonny fisher lad
The fisher lad that bangs them a'.

My mother sent me out one day
To gather cockles frae the sea
But I had not been lang away
When the fisher lad gat had o' me.

A sailor I will never wed
Nor soldier for he's no brass
But I will have a fisher lad
Because I am a fisher lass

The Berwick Freeman

Here sit I an old Freeman of sixty odd years.
All my sorrows and joys, all my smiles all my tears,
Are bound up with Berwick, that old border town
Which stands first on the page
of old Albion's renown;
Which of all other spots in the country can say,
Alone independent she stands here today
She's a nation herself, for pray you take heed,
"Tis Great Britain and Ireland
and Berwick-on-Tweed.

In the days when contention was rife in the land
How the wave of war surgd
o'er the spot where we stand
How the red blood would course
and the fierce eyes would gleam,
When Berwick was ever the warrior's dream
But back from her walls the opposing hosts hurl'd
She emerg'd with a fame that
stands first in the world.
You talk about England and Scotland indeed!
"Tis Great Britain and Ireland
and Berwick-on-Tweed.

I adore the old spot that in centuries past
Has withstood the rude shock
of war's deadliest blast,
Has seen Kings and Court beauties
in canopied seats
While the tramp of mailed thousands
has rung through her streets;
And, now that those days of her glory are o'er
Shall her children be free as her children of yore?
Aye as long as her sons live
her bounds round to lead,

'Tis Great Britain and Ireland and Berwick-on-Tweed.

Come pledge me a glass to our dear native town,
With a long hearty cheer let it find its way down;
Long may old Berwick flourish,
and growl her old bear
If to touch with her rights
any fause loon should dare;
Let's drink to her trade and replenish anew
To her sons and her daughters so lovely to view;
Come fill to the brim, and sing out " God speed
'Tis Great Britain and Ireland
and Berwick-on -Tweed.

The Grace Darling song

'Twas on the Longstone Lighthouse,
there dwelt an English maid
Pure as the air around her, of danger ne'er afraid.
One morning just at daybreak, a storm tossed wreck
she spied-
And tho' to try seemed madness-
"I'll save the crew" she cried.

Chorus

And she pulled away o'er the rolling sea,
over the waters blue.
"Help! Help!" she could hear the cry
of the shipwreck crew.
But Grace had an English heart
and the raging storm she braved,
She pulled away mid the dashing spray
and the crew she saved.

They to the rocks were clinging,
a crew of nine all told;
Between them and the lighthouse,
the sea like mountains rolled.
Said Grace, " Come help me Father,
we'll launch the boat," said she-
Her father cried, "'Tis madness!
To face that raging sea!

One murmured prayer, "Heaven guard us"-
and then they were afloat;
Between them and destruction,
the planks of that frail boat.
Then spoke the maiden's father;
" Return or doomed are we!"
But up spoke brave Grace Darling
" Alone, I'll face the sea!"

They bravely rode the billows,
and reached the rock at length;
They saved the storm tossed sailors,
In heaven alone their strength.
Go- tell the wide world over-
What English pluck can do.
And sing of brave Grace darling,
who nobly saved the crew.

StrongBack Productions would like to thank the following people for all of the help they have given towards the creation and realisation of the Berwick Sound Waite and Sea project and Concert:

Susan Benn, Steve Harris, Kate Theophilus, Bill Bankes- Jones, Ayisha De lanerolle, Paul Leonard, Kate Stephenson, Michael Richardson, Margo Picken, Karen Fardell, Jenni Williams, Matthew Rooke, Daniel Cox, All of the staff at The Maltings, James Lowther for Berwick Visual Arts, Derek Sharman and the Berwick 900 committee members and volunteers, Linda Bankier, Eleanor Gilchrist, Reverend Dennis Handley, Clalre Cuthbert and St. Cuthbert's Church Hall Berwick-upon-Tweed, Chris Hardie and Martins The Printers, Berwick-upon-Tweed Rotary Club.

THE RESEARCH PROJECT VOLUNTEERS:

Colin and Chris Fleetwood, Valerie Bistram, Livvy Cawthorn, Pat Oldale, Sam Lord, Phil Lindsay, Julie Gregory, Ingrid Pollard, Dr. Carole Mc Kay of NEPN, Micheal Dalglish, Antonia Wakelam and Lydia Barraclough, Berwick Sound research project leaders, Sammy Reed, Anthony Walker and Eleanor Walker, Chris Hardie and Martin's The Printers, Berwick-upon-Tweed Rotary Club.

THE MUSIC VOLUNTEERS AND THEIR LEADERS:

Thursday Singers: Leader: Alison Coates. Singers: Charlotte Allan, Alison Brown, Kate Cogle, Isabel Dougal, Martin Fisher, Janet Grey, Alison Hunter, Pat Oldale, Lorna Struthers, Catherine Walker, Ruby Watt, Sue Wetherburn, Liz Windram, Felicity Young, Cyril Young.

Golden Square Singers: Leader: Alan Rowland. Singers: Barbara Ashton, Hilary Brown, Tansy Clift, Walter Curtis, Susan Farrington, Martin Fisher, Eleanor Gilchrist, Janet Gray, Joyce Guthrie, Jenny Heald, Mike Innes, Gail Jones, Clarissa Lauder-Frost, Sarah-Jane Lauder-Frost, Sabina Maule, Catriona Neill, Sandie Reed, Anne Richardson, Moira Thomson, Richard Yeo,

Earl Grey Sax Quartet: Sam Lord, Paul Cormie, Camille Braiden, Iain MacFadyen

The Palace Green Quartet: Jenni Borthwick (Violin), Nigel Chandler (Cello), Lucy Cowan (Violin), Frances Orde (Viola)

Small Hall Band: Isabel Maxwell (Flute), Molly Adcock (Fiddle), Martha Carrdus (Fiddle), Maddy Cawthorn (Fiddle), Kit Cawthorn (Fiddle), Katie Gray (Fiddle), Anna Maxwell (Fiddle), Hannah Wyness (Fiddle), Calum Wyness (Fiddle), Joseph Carrdus (Guitar), Scott Turnbull (Guitar), Pat Turnbull (Whistle), Reuben Carrdus (Mandolin), Liz Marroni (Mandolin)

Holy Trinity Church Choir: Edith Bell, Levin Bell, Amy Birch, Molly Dalglish, Ebba Dalrymple, Erin Hook, Katie Lowdon-King, Nina Lowdon-King, Saskia Morton, Elena McHugh, Sofia McHugh, Adrius Smilgys, Amanda Smith, Christine Smith (Accompanist), Christopher Smith (Conductor)

The Northumbrian Ranters
Berwick Concert Band
Berwick Arts Choir
Pilot Inn Pub Ceilidh Band

Berwick Sound **Waite and Sea**

concert programme

Welcome Introduction by Dominique Le Gendre,
Co-Artistic Director StrongBack Productions

**MC: Dave Jones of the Eyemouth Fisherman's Choir
and Reston Concert Band.**

Music of the Past

Berwick Concert Band

conducted by Alan Rowland
playing The Berwick Polka by V Dobrowolski, (1880's)
arranged by Sammy Reed.

The Small Hall Band

led by Liz Marroni
Playing Go To Berwick Johnny (1730's)
and The Wild Hills of the Wannies 1870's
arranged by Eleanor Walker.

Palace Green Quartet

led by Lucy Cowan
playing Tweedside (1724)
arranged by Anthony Walker.

Holy Trinity Choir

led by Cannon Christopher Smith,
accompanied by Christine Smith
singing The Fisherman Song (1880's)
and How-way Lads Away,
arranged by Anthony Walker.

Thursday Singers

accompanied by Lucy Cowan on violin
led by Alison Coates
singing The River on The Border (1880's)
and O The Bonny Fisher Lad (1881)
arranged by Eleanor Walker.

The Golden Square Singers

led by Alan Rowland
accompanied by Sam Lord and Sammy Reed,
singing The Berwick Freeman (1880's)
and The Grace Darling Song (1880's)
arranged by Sammy Reed.

Interval of 30 minutes

Music of the Present

Alistair Anderson

Estuary

performed by the Northumbrian Ranters led by Richard Johnstone.

Rob Wilkinson

We begin in Ink and End in Blood

performed by Secret Gang Handshakes.

Sammy Reed

Beneath The Sails

performed by The Palace Green Quartet and Sammy Reed

Ailie Robertson

A Berwick Seascape

performed by The Earl Grey Quartet.

Dominique Le Gendre

Berwick Sound Estuary

performed by The Earl Grey Quartet, Northumbrian Piper Alice Burn and

Berwick Arts Choir

led by Catherine Fish.

The Pilot Inn Jam Session band

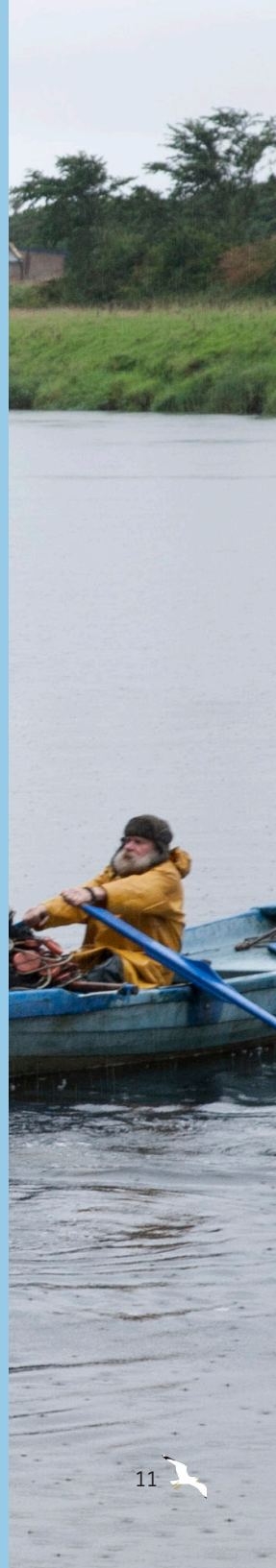
playing a set of reels and jigs to dance to.

**Thank you for
attending the
Berwick Sound Waite
and Sea concert.**

If anyone has further information on any of the songs in the first half of the concert please contact Linda Bankier at Berwick Record office

Tel: 01289 301865

E-mail: berwickarchives@woodhorn.org.uk



Song lyrics

We begin in Ink and End in Blood Lyrics by RJ Wilkinson

From the sweetest profusion
We begin in ink.
Carved land meek tectonic deep
Between our North and our South
Between our homes well kept - Potemkin empty
Out into the world
Barefoot upon the bridge
She borne witness, all of this
She has seen everything.

Upon this silt she lay her head
Tucked snugly into her river bed
In the old Red Hall they all lay dead
Flemish blood stained her linens red
We live by learning who to fear
We learn to hold our women dear
Steal riches caught in braided hair
Each in turn tell her she is only theirs.

In our fathers' times she lost control
Spilling free all soil and soul
Washed into our fearful homes
Won't beg forgiveness from anyone
There is death in her embrace
She protects us and betrays
For every soul that she has drowned
We cast a stone into her mouth.

Chorus
She sent monsters to save us
There is danger beneath the surface
Scraping nails break to escape it
She sent monsters to save us.

Coda
We would cling to life
To the leviathan's crooked spine
One night it left us
We were bereft without it
The atoms alive in a pause in the air
She sent a monster to save us
A great wooden swan

As we begin in ink and end in blood
We begin.

Beneath The Sails Words by Sammy Reed

Arms raised high outstretched to the touch
of that that carries your life
your gift, with love
and when that time has come
you have not lost your fight
your spirit in flight
strong and fair
the past is just reference for
your future's delight
for all you gave to this life

Rest your soul
deep down in my heart
cannot fold
my mind will run
until the morning comes
mine eyes on your tide
beneath the sails you'll fly
live one, unto the river run
until you're lost in the night
you are your own light

Hold that torch high
let it glow
you are the guiding light
The way back
it is long
we must be fast
chase the sunrise
let it be
hold your head high
in the raging tide
I was found
I was untied
out from the inside
all alone
this is where I belong
the salt stained
on my lips
the sweet taste of the shoreline
I was walking in the ether where
her melodies did sweep
They were driving forth a heartbeat
but were solemn and sweet
I was spiralling downwards as I floated on the heat
of that fire that burns beneath my bed,
consumes and set's me free
as I drifted towards the water,
rubbed my eyes and dragged my feet
till I gazed upon that sandstone
spire alone by the sea

I was spiralling upwards to that solitary sound
as I looked out to the ocean,
hold an ear to the ground
hear the land breath to the stammering
of the waves beating down



they where pushing and pulling in
respirational style
my eyes were always open yet they had never seen
the life laden landscape that unfurled before me
I do not need to worry, no I was not missing out
sometimes the source and the solution
can be hard to define
but everything moved slowly
when I breathed in the air
I'd become so encumbered with my troubles and
to his heart's lament he moved with a face of
content but a smile crept out the
corners and he finally said
I will not forget, whatever road I might travel next,
there is more than me, there is beauty.
There is never an end
I was walking in the ether where her
melodies did sweep
They were driving forth a heart
beat but were solemn and sweet.

Berwick Sound: Estuary

Words by D. Le Genre

Words Flow on the surface
Words flow on the surface

Words flow, on the surface
Gulls soar high, diving low
Cobbles skim, nets folding out as
Swans glide by in silence.
Seal, slinkily turning round on herself
Before diving deeper than
Eye can catch her.

Words flow, on the surface
Thoughts fill, never grasping time
Gulls shriek, seizing plucking
Crows chase the invisible heron.
Heron poised still,
Water flowing still.

Time sings filling these banks
With our lives as tides rise
Higher than bridges.
Rivers flow out to the sea,
Leaving mud naked, staring at me.

Words will never hold
The sound of all life here.

Water still, always flowing,
Water still, always singing time,
Water still, always flowing
Water still, always flowing.



About composers' new works

Estuary

by Alistair Anderson

Estuary is a series of personal impressions; the changing face the river reveals at different states of the tide, ancient salmon traps, a bow wave curling along Sandstell Point and discovering an amazing source of skimming stones! In keeping with folk traditions, the individual melodies within the piece are named; When the River meets the Sea, Ebb and Flow, Salmon Run, Bow Wave, Sandstell Point and Skimming Stones.

A Berwick Seascape

by Ailie Robertson

During the time I spent in Berwick, and through the discussions I had with residents there, it became very apparent to me that Berwick and its people and its history have been carved and shaped by the sea. The ever changing mood of the weather and the sea directly affects life and work for the community, and its presence can be found in the stories, song and music of the place. This piece is in 3 movements; the first is supposed to represent a storm at sea - the waves growing in intensity and tossing the boats around. The second movement is a theme and variations on Bobby Shaftoe - this traditional song dates back to the 18th century and has strong North-East associations. The FARNE archives document the fascinating history of the tune, and its evolution. The third movement is a requiem for Black Friday - the Eyemouth fishing disaster in 1881 that devastated the small community. Of 45 boats that had gone to sea, only 26 returned. By the time the wind subsided a total of 189 men had perished, 129 of them from Eyemouth alone. The deadly storm had left 93 women as widows and 267 children without their fathers. This piece is a tribute to the victims of that terrible day.



We begin in Ink and End in Blood.

Music and lyrics by R J Wilkinson

Performed by Secret Gang Handshakes
and Palace Green String Quartet

This piece combines the naked acoustics of a string quartet with electronica (two worlds which are very new to me). The lyrics centre around casting the river as an all-seeing omnipotent woman who has borne witness to the entirety of history. She is praised for the bounty she holds and cursed for the lives she has stolen.

Beneath The Sails

Music and lyrics by Samuel P Reed

I often write songs covering multiple subjects, feelings and opinions I feel strongly about over a long period of time, writing little snippets here and there then putting them all together. In that way this song doesn't differ too much from my previous work but I put more thought into where I draw my inspiration from and how living in Berwick influences that. I'm lucky enough to live right by the river and quayside so looking out at the river and the bridges with my lyrics book is not a rare occurrence but everything I'd been learning from the project, from all of the people I've met, the opinions I've heard and the experiences I've had made me see things a little differently. I hope everyone can draw their own meaning from it.

Berwick Sound Estuary

Music and lyrics: Dominique Le Gendre

This work for saxophone trio, bass clarinet, Northumbrian pipes and full SATB choir is a reflection on music, water and time inspired by the life of the Estuary of Berwick-upon-Tweed and many conversations about borders with Margo Picken, Human Rights activist and Academic and Vanni Bianconi, poet and Artistic Director of Babel Festival of literary translation. It seemed to me that what these elements have in common is the fact that none of them can be physically seized. Yet water, music and time can be contained in a multitude of ways that range from our individual containment of time as memories, photos, stories and all forms of documentation, music in the form of oral traditions and written and recorded works and water from a single drop of rainfall on grass to the mass of water held by man-made dams. At its heart the piece evokes the visceral sense that the Estuary reminds us of our place in the world as members of a vast living community all dependent on each other and our earth and whose borders and limitations should transcend the illusory political borders erected out of self-interest.



Biographies - composers & arrangers



Alistair Anderson

As a touring soloist, with no less than 37 tours of the USA, 5 trips to Australia and countless European tours to his credit, Alistair Anderson is internationally acknowledged as the master of the English Concertina and a fine exponent of the Northumbrian Pipes. He delights audiences with traditional music from Northumberland and beyond, as well as his own music, which has grown out of his love of these traditions.

He founded Folkworks an organisation that helped to change the face of folk music, with large numbers of young people discovering traditional music, song and dance through their summer schools, workshops and education projects.

Folkworks became one of the two founding partners of The Sage Gateshead and Anderson continued as its Artistic Director until 2008.

Working with the Music Department of Newcastle University, Anderson developed England's first degree course in folk and traditional music launched in Sept 2001.

Anderson's compositions are rooted in the traditions of Northumberland but he continually finds new challenges. Since his ground breaking *Steel Skies* in 1982 he has worked with classical, jazz, African, Eastern European and Chinese musicians.

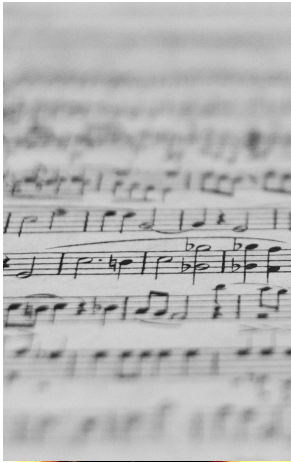
On Cheviot Hills, his piece for string quartet and concertina, toured in July with the Royal Northern Sinfonia Quartet. Last year *Panning For Gold*, featuring young steel pan players from Berwick and across the North East, was performed in London's Queen Elizabeth Hall and in Glasgow's Royal Concert Hall as part of the Commonwealth Games Festival. Durham Cathedral have asked Alistair if he will perform his 2013 work *A Lindisfarne Gospel* in the Cathedral in March 2016.

"He remains one of this country's most majestic and inclusive instrumentalists" Colin Irwin - *ROOTS*



Dominique Le Gendre

Born and brought up in Trinidad and Tobago, Dominique Le Gendre is a composer and music producer based in London. She trained as a classical guitarist in Paris, France with Ramon de Herrera while studying harmony, solfège and music analysis. She has written music extensively over 35 years for Art-house films, television, art installations, dance, theatre, Radio drama for BBC radio 3 and 4, opera, music-theatre and chamber music ensembles. She composed and produced the music for all 38 Shakespeare plays in the audio collection, *The Complete Arkangel Shakespeare* directed by Clive Brill.



A former Associate Artist of the Royal Opera House her first full-length opera *Bird Of Night* was commissioned by former ROH Artistic director Elaine Padmore and premiered at The Linbury Theatre, directed by Irina Brown. She has also been Associate Artist to Peter Manning's Manning Camerata who commissioned her Drama per musica, *The Burial at Thebes*, Seamus Heaney's translation of *Antigone*, which premiered at the Globe theatre London, directed by Derek Walcott. Her most recent musical theatre work, *Jab Molassie* was commissioned by Calabash Foundation for the Arts, Trinidad and Tobago and premiered in Trinidad in November 2014, directed by Patricia Cumper.

In 2013, she and Patricia Cumper formed StrongBack Productions, an arts organisation that explores modern Britain through the performing arts and the perspective of Caribbean performance traditions.



Sammy Reed

Samuel Reed is a 23 year old singer/songwriter, guitarist and aspiring composer. Growing up in the small village of Asby in the Lake District, Samuel was surrounded by a rich diversity of musical influences. He began learning guitar at the age of 7.

Moving to Berwick-upon-Tweed by the age of 11, Samuel went on to begin writing his first original music in his early teens; giving his first performance as a drummer by the age of 16, then going on to begin solo performances in his spare time. After a taste of regular gigging he decided to further pursue his passion and enrolled for a degree in music production at Newcastle College, also forming two piece group "Old Bones" with local drummer Scott Jeffrey while continuing to regularly gig in the Northeast and Scotland.

After two years studying and performing, Samuel returned to Berwick to focus on composition and became involved in the creation of a practice/recording space at the Berwick Watchtower where he now operates with current group "Over Matter". It was through the Berwick Watchtower owner Kate Stephenson and local enabler/music enthusiast Michael Richardson that Samuel met Dominique Le Gendre and found his place on this great project.

"Intricate Guitar and Honey Sweet Vocals from this much adored local songwriter"

"Right from the opening notes, he will grab onto all your emotions, rocking your soul and wrestling with your heart, throwing them around until the very last note rings out."





Ailie Robertson

Ailie is a composer, arranger, improviser and multi-instrumentalist. As a performer, she has some of the most impressive credentials in the Scottish harp world. A 5-time National Mod Gold Medalist, she was also 1st prizewinner at the London Harp Competition, and best overall musician at the Edinburgh Competition Festival. She represented Scotland at the PanCeltic Festival in Ireland, was awarded a scholarship from the ESU in recognition of her 'virtuosic clarsach playing'. She was awarded a Live Ireland Award in 2009 for her debut album. As a soloist for Yehudi Menuhin's Live Music Now! programme, she has given recitals all over Scotland, including performing for HRH the Queen. She works regularly with, and is creative director of Scottish/Irish/Canadian band The Outside Track, with whom she has toured extensively in Europe, USA and Canada. She has performed on more than 20 recordings to date, and frequently works as a session musician for other projects.

Winner of the Scottish Chamber Orchestra Composition Prize, The Sofia International Composition Competition and second in the 14th International Oslo Grieg Competition, she has received commissions and awards from Creative Scotland, Enterprise Music Scotland, Culture Ireland, Distil, Celtic Connections and the BBC Performing Arts Fund, along with residencies at the Edinburgh International Film Festival and Berwick Sound. Ailie was nominated 'Composer of the Year' in the Scottish Trad Music Awards, and held a BBC Performing Arts Fellowship to work as Composer in Residence with the Haddington Pipe Band. She was also awarded an Emerging Excellence Award from the Musicians Benevolent Fund in 2014, and was chosen to be the Centre for Contemporary Arts' Artist in Residence for their CALQ exchange programme to Montreal. She has scored original music for three touring theatre productions, and her Traditional Spirits Suite was described as "an exquisitely moving little masterpiece" (FRoots). Her work has been featured on BBC Radio 3, BBC Radio 2 and BBC Radio Scotland, and her latest release with The Outside Track was awarded the Preis der Deutschen Schallplattenkritik 2014.



Rob Wilkinson

Rob Wilkinson is a founding member of the highly acclaimed Post Hardcore band Won Mississippi. They have released three albums to date (Including the critically acclaimed '...Welcomes Careful Drivers' and 'We are, are we not, Natives') They are currently working on their fourth album 'From hearts to strings to kites'.

Rob has also released solo music and performed under the guise of 'Secret Gang Handshakes'.

Rob's recent work has moved into more orchestral areas, providing music for Chloe Smith's dance performance 'Tidal'.



Tidal is Rob and Chloe's second collaboration following 2014's World War 1 musical 'Sam & Isla Forever!'. Rob is also a respected playwright whose works include "The Words in the Wires", "Sam & Isla Forever" and "The Smallest Story Ever Told". In 2016 Rob will present his latest production, a musical entitled '72hrs in Moscow'.

"Secret Gang Handshakes has been somewhat of a cult for the past few years, raising souls and breaking hearts of the loyal congregation that follow him - those who know of the immense, unshakable and always memorable sermons that are a Secret Gang Handshakes live experience.

With such releases as the incredible and epically emotional album 'Gravity Defiant' has certainly etched his place into the hearts of his fans" M. Robson - Straw Puppet



Anthony Walker

Anthony Walker is a 26 year old multi-instrumentalist based in the North East of England. He studied Session Musicianship at the Royal Northern College of Music in Manchester, majoring on guitar with renowned session musicians, 'Johnny Heyes' and 'Neil Yates', eventually graduating with a Foundation Degree. Life in London that followed allowed him to concentrate on his solo work as he explored electronica, and furthered his production skills while performing live as a session drummer for a local band in Brixton.

In 2012, he moved to Tokyo, Japan, where he explored traditional stringed Japanese instruments, the Sanshin and the Shamisen absorbing the culture and influences, which would later become evident in his writing styles.

Anthony is back in the borders of England and Scotland and performs regularly with Samuel Reed as, 'Over Matter'. He finished his music degree with Honours and aims to become a primary school teacher..



Eleanor Walker

A founder member of the Northumbrian Ranters, and a recent graduate of the acclaimed Commercial Music course at the University of the West of Scotland, Eleanor's musical interests are very diverse, but the traditional music of her Northumbrian homeland has never been forgotten. A fiddle player since the age of 10, Eleanor has mainly played in ceilidh bands both in Northumberland and subsequently, her adopted hometown of Edinburgh. She also occasionally writes tunes, one of which placed 2nd in the 2008 Morpeth Northumbrian Gathering's tune writing competition.

Eleanor has also been on several tours of Europe with Morpeth's King Edward VI School choir.



Production team

StrongBack Productions

StrongBack Productions builds partnerships within and beyond the cultural sector to produce a range of plays, musicals, concerts and other forms of performance that tell the untold stories from BAME and diverse communities throughout the UK. The company have created work in collaboration with the National Maritime Museum, Brixton East, Rich Mix, and are developing projects with Hackney Empire in London. The Artistic Directors are Patricia Cumper and Dominique Le Genre.

Patricia Cumper

***Co-Artistic Director, StrongBack Productions,
Creative Producer, Berwick Sound Waite and Sea***

Patricia Cumper MA Cantab FRSA is a playwright, producer and co Artistic Director of StrongBack Productions. She was awarded an MBE in 2012 for her contribution to Black British theatre and has won awards for her work in radio drama, both original series and adaptations. Her website is at www.patriciacumper.com.

Pauline Walker

***Project co-ordinator, StrongBack Productions,
Berwick Sound Waite and Sea***

Pauline is a freelance theatre and event producer. Recent productions include The Den (Faith Drama Productions), Show Me Edgware Road (Rajha Shakiry project) and Custody (Urbain Hayo project). She is also the Administrator and Creative Producer for the Alfred Fagon Award. Her next project is StrongBack's World War One play Chigger Foot Boys in 2016. www.pdwalker.co.uk



Eleanor Gilchrist

Project manager, Berwick Sound Waite and Sea

Eleanor organises the volunteers and assists the project leaders and project director in compiling research into forgotten local tunes and the Town Waites. She also sings with the Golden Square Singers who are performing some of the newly arranged music unearthed by the project.

Eleanor's previous work spans both the sciences and the arts. She followed degrees in Pure Mathematics and Science Communication, with a decade as public relations officer at the Royal Observatory Edinburgh, interpreting astronomy and telescope science for the public and press. Then an opportunity to spend two years on St Helena Island in the South Atlantic Ocean lead to volunteering in the Arts and Crafts Centre and the Island's only thrift shop. She found that singing was a great avenue for getting to know the island people and enjoyed singing with a local choir and an a capella group. Now back in the UK, Eleanor divides her time between Berwick Sound, Waite and Sea, and designing and making with fabric and yarn.



Dave Jones

MC

Dave is a Lancashire Lad, a time served Joiner moving then into the boat building industry. After marrying a Yorkshire Lass they moved to Yorkshire at the age of 25 where he developed his own successful boatbuilding company (Wharf Marine). After its demise Dave turned to his other love - music.

At this point he took up a career with Leeds Further Education Department working initially with young people. Following his love of music through, he formed and ran the Crossgates Youth Band in a voluntary capacity for 15 years. He also, until his move up to Coldingham, became Head of East Leeds Music Centre guiding a 14 strong team of professional music teachers in providing weekly music sessions for up to 350 students over two centres.

He has since participated in both Berwick Male Voice Choir and Eyemouth Fishermen's Choir the latter he presently conducts. 12 years ago he formed, leads and conducts the Reston Concert Band taking them from strength to strength.



Production credits:

Production Team

Daniel Cox,
Ruth Bolam

Photography

Ingrid Pollard,
Lydia Barraclough,
Micheal Dalglish,
Antonia Wakelam

Sound recording and PA

Garry Boyle,
Graham Coe
Frazer Knox

Programme and leaflet design

Daniel Cox

Printing

Martin's the Printers



Biographies - participating bands, choirs and soloists

Small Hall Band

From its early beginnings in 1995, The Small Hall Band has been a truly 'cross-border' group of great young traditional musicians who enjoy playing for concerts and ceilidhs throughout the Scottish Borders, North Northumberland and beyond. Currently the band comprises about twenty players, aged between twelve and eighteen, supported by family members all with a common interest and enthusiasm for learning and playing this music as well as providing fun, dance, song and entertainment for their audiences. A tour in Shetland in 2013 was followed by a return visit to the Isle of Muck in 2014. The band also played a big concert at the Edinburgh Fiddle Festival last November and have just recorded their third CD.



Berwick Concert Band

The Berwick Concert Band Society exists to provide an opportunity for brass, woodwind and percussion instrumentalists of all ages to play together. The Band has a varied repertoire, from Renaissance to modern; classics to pop and rock. The Band meets regularly every Monday evening at at Longridge Towers School. If there are any budding "blowers" in the area, please do not hesitate to come along to try. You will be more than welcome. The only qualifications are to have a reasonable competence on your own instrument, the ability to read music, and a music stand! Contact us through our website <http://berwickconcertband.wix.com/information>



The Earl Grey Saxophone Quartet

The Earl Grey Saxophone Quartet is drawn from the Borders Big Band saxophone section: Paul Cormie, Sam Lord, Ewan Mitchell and Iain MacFadyen joined by Camille Braiden for this concert. They have been playing together in the Big Band for years but it was their shared love of 'posh tea' and homemade cake that gave Paul the idea to form a quartet. Their repertoire is diverse - including Queen's Bohemian Rhapsody, Bach and an arrangement of Polly Put the Kettle on. They play a range of styles from folk to jazz and some well known favourites such as Pink Panther, Teddy Bears' Picnic and Moon River. Sam and Iain also write and arrange music for the quartet to play. They have played as far afield as North Yorkshire and there is a possibility that a cd may be in the pipe line.



Northumbrian Ranters

The Northumbrian Ranters were formed in 2006 under the musical direction of Richard Johnstone, Music co-ordinator for Music Partnership North. The ensemble is made up of talented young musicians from across the county who aim to raise and promote the profile of traditional music from Northumberland as well as further afield. The group has 45 students from across Northumberland who play the fiddle, Northumbrian pipes, flute, cello, harp, guitar, concertina, keyboard, percussion and voice. The Ranters have toured widely in the UK and Ireland. They have had two very successful tours to the United States of America where they met up with The Strawberry Hill Fiddlers and Young



Vermont Traditions, both of which have made return visits to Northumberland. The ensemble is proving to be very successful and fulfils a very important role in keeping our traditional musical heritage alive, especially with the younger generation.

The Thursday Singers

The Thursday Singers started as a 20,000 Voices initiative, jointly led by Alison Coates and Anne Suggate. It was aimed at people who didn't know they could sing but wanted to 'find their voice'. When Anne left to start another choir, we became independent, with Alison taking the reins. Over the last three years, it has grown into a dedicated group of singers who like to sing and have fun at the same time! Rehearsals are light hearted, but with close attention to detail and musicality. This is only their second concert.

The Golden Square Singers

The Golden Square Singers are a group of ordinary people united by the wish to sing for pleasure. They pride themselves on being a friendly group, always happy to welcome new comers. Its members are a mixture of experienced singers, relative beginners, and people who haven't sung since school. The group initially found its voice under the leadership of Alan Rowland. When Alan left to pursue his studies, the choir moved into the capable hands of Martin Fisher. The two now share the role. The choir's repertoire is wide, from Simon and Garfunkel to pieces by sixteenth century composers. Occasionally the choir puts on concerts for friends and family and the public. They meet every Wednesday at 7.30 at the Berwick Baptist Church Hall, just off Golden Square.

The Palace Green quartet

The Palace Green Quartet is led by Lucy Cowan who studied violin in Vienna and Switzerland before pursuing a successful solo career in London. Since moving to Scotland she has focussed on early Scottish music and has been a member of the Rowan Tree Company, and more recently IDEOMS, promoting the rich culture of the Scottish borders. She also plays jazz using an amplified 5 string viola. Frances Orde studied at Trinity College of music and has taught violin and viola in Berwick for many years. She plays with classical groups including Yetholm Sinfonia and has a keen interest in folk music. Nigel Chandler is a keen amateur cellist and has played in many classical music groups including Yetholm Sinfonia and Durham Sinfonia. He, with Frances Orde, runs the Watchtower lunchtime concert series in Tweedmouth and is chair of the Tweed Music Centre based in the Maltings. Jenni Borthwick grew up playing both traditional Scots fiddle and violin before studying at the RNCM in Manchester. She plays with a number of local groups and is a founding member of the trio Fantoosh! who perform their unique style of contemporary folk at venues across Scotland. She works as a music workshop leader for the Youth Music Initiative in primary schools throughout the Scottish Borders.



The Pilot Inn Jam Session

The Pilot Inn traditional music session started 25 years ago by the late Fred Baxendale. Fred was an amazing fiddle player and an excellent sight reader capable of playing all types of music. The Pilot session has met every Thursday evening during this time, attracting between six and twenty six musicians local, national and international.

The Holy Trinity Choristers

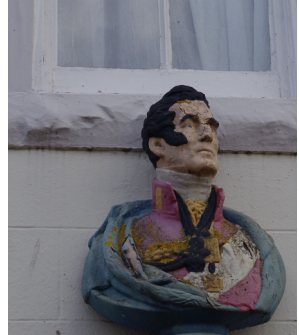
The Holy Trinity choristers are the junior section of the Parish Church Choir of Berwick. Reformed in October 2013 with five youngsters, there are now 13 young people enrolled in the choir. Choristers meet on a Friday for Pizzas and Practice, and from time to time join the senior choir in the singing of the services in church. The music performed ranges from ancient to modern; jolly to serious. Members are enrolled into the RSCM 'Voice for Life' Scheme which covers musical theory and singing technique. All young people from 7 years upwards are very welcome to become members. Initial contact should be made to Christopher Smith: smith@revcm.fsnet.co.uk 01289 330735.

Berwick Arts Choir

The Berwick Arts Choir began in 1947 and has been part of the Berwick Music Scene ever since. Between 40 and 50 singers from around the Borders meet each Thursday evening from September to April, rehearsing at the United Reformed church in Spittal, and giving two performances a year, at Christmas and Easter, usually in Berwick Parish Church. Programmes cover a wide range of classical works, from Monteverdi to Bernstein, with the ever popular Messiah by Handel, Creation by Haydn, and Elijah by Mendelssohn. The choir is joined in performance by soloists and orchestra as required. The most recent concert ventured into the world of opera, with famous choruses and arias as well as a modern work, Aesop's fables by Bob Chilcott. This is a friendly choir and welcomes new members.

Alice Burn, Northumbrian Small Pipes

Alice Burn comes from a farm near Beal, Berwick upon Tweed, and plays the Northumbrian Smallpipes. In 2009 she was a finalist in BBC Radio2's Young Folk Musician of the Year with folk harpist Emily Hoile and performed with North East folk group 'Folkestra' in the BBC Folk Prom. Since then, she has been broadcast on radio and played live on BBC Radio 3's 'In Tune'. In 2013, Alice toured as soloist with the Royal Northern Sinfonia and with two theatre companies. Last summer, she enjoyed performing with the Windy Gyle Band at the flamboyant International Bagpipe Festival in the Czech Republic. She is currently finishing an MA in British Music at Durham University and is Northumbrian Piper to the Mayor of Berwick.



Concert supported by W A Handley Charitable Trust, Lord Joicey, Jim Coates

