

H E M E L H E M P S T E A D A R T S T R U S T

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Dacorum College

Tuesday, 23rd October at 8.00 p.m.

NEIL ARDLEY GROUP

I N T E R V A L

The Music

Prelude: electronic sounds from The Time Flowers by Keith Winter

Shades of Blue Neil Ardley's first piece of any consequence, written in 1960.

Songs by Mike Taylor

Jumping Off The Sun celebrates London and the high life. Arranged by Neil Ardley.

Summer Sounds A lilting and warm song, exuberantly arranged by Barbara Thompson.

I See You A love song; the original Mike Taylor score for voice and piano.

Land Of Rhyme In Time An antiwar song, arranged in a military way by Dave Gelly.

Song Of Love A slow and sensitive ballad, arranged by Neil Ardley.

Rainbow IA A piece in contrasting metres by Neil Ardley. It comes from a long work called Kaleidoscope of Rainbows hopefully to be recorded soon.

Charade An entertainment built around the alphabet. The score consists of diagrams and pictures to be played and sung by any combination - the last page just shows Snoopy lying on his kennel, for example. The first performance and not quite the last, for it is to be recorded by the B.B.C. On Friday. By Neil Ardley.

I N T E R V A L

Neil Ardley became known through his leadership of the New Jazz Orchestra in the mid-1960s. He has strived since to combine the warmth and vitality of jazz with the more formal structures of classical music, yet without losing lyricism or gaining earnestness. His records include two made by the NJO, Greek Variations (Columbia) and A Symphony of Amaranths (Regal Zonophone), which was the first record to be made with an award from the Arts Council.

Norma Winstone is unmatched among all musicians, not only singers, for her death-defying imagination, immaculate pitching, extraordinary sense of time, and for her sensitivity. Her work is totally honest and never mannered. These qualities have placed her top of many polls and she now finds herself in constant demand in all areas of music. Her album Edge of Time (Argo) demonstrates her own work to perfection.

Mike Taylor died in 1969 in his early thirties. To a few, he was recognized as a creative force unequalled on the jazz scene. But his work, difficult though this may seem now, was spurned during his lifetime. His quartet and trio, recorded on Columbia in 1965 and 1966, pioneered new jazz in Britain. However, apart from a few songs for Cream, he remains unknown. A memorial album, featuring tonight's music and most of the musicians, will be issued next year in an effort to remedy the situation.

John Taylor (electric piano) leads the finest of today's small jazz groups with a delicate touch and a fabulous ear for harmony. He is married to Norma Winstone and has written many songs that they occasionally perform together.

Barbara Thompson (flute and saxophone) plays, writes music, and leads two bands (Jubiaba and Paraphenalia). The finest of our lady players.

Dave Gelly (tenor sax, clarinet, bass clarinet) plays, writes articles on music, and broadcasts, all with the warmest touch.

Henry Lowther (trumpet, flugelhorn and violin) plays with the most beautiful of brass sounds as well as a passionate imagination.

Chris Laurence (bass) combines an extraordinary ear with an unrivalled command of the bass, proving there is so much more to be got from the stringed instrument rather than the electric one.

Alan Jackson (drums, percussion) is a vital but sympathetic musician, qualities both essential to a drummer. He is known for his work with Mike Westbrook as well as his own band, Kinkade.

Fred Alexander (cello) is as much at home in the symphony orchestra as a jazz group, like most of tonight's players. His recorded work includes a magnificent version of Walton's Facade, made with Annie Ross and Cleo Laine.

Black and White Raga A little theme by Mike Taylor provides the basis for a long duet of improvisation after a piano introduction. Each soloist must quote a little fragment of the theme as a signal for the other soloist to take over; otherwise there are no directions. The piece is played in the same way as Mike Taylor played it several years ago.

Songs by John Taylor These include the beautiful Song for a Child from Norma Winstone's album Edge of Time.

Entracte The third part of a Symphony of Amaranths by Neil Ardley. It is made up of repeated fragments derived from the initials of Duke Ellington and Gil Evans, to whom the symphony is dedicated, and the Arts Council of Great Britain, who helped to record it.

Goodwood Dances A new suite of five pieces for solo cello by Neil Ardley. The first is lyrical in five-eight time with a cadenza; the second is based on the lovely theme from the Nocturne of the Symphony of Amaranths; the third is based on a five-note scale from Bali and has almost every bar a different length; the fourth is a Bach-like gavotte (but again in five) that comes from The Time Flowers, an unworldly piece written in collaboration with Keith Winter; the fifth is a romantic waltz with a slightly evil middle section.

Three Poems Songs made by setting three well-known poems to music. They are After Long Silence by W.B. Yeats; She Weeps Over Ragoon by James Joyce; and Will You Walk a Little Faster by Lewis Carroll. Together with a setting of Edward Lear's The Dong With The Luminous Nose for Ivor Cutler (here on 29th October), Three Poems are to be found in a larger version on Neil Ardley's album A Symphony of Amaranths.

Four Anthems An entertainment to finish the evening, arranged by Neil Ardley.