



The Modernist Revue

18.30 Friday 21 June 2019
The Chapel, King's College London

Welcome

Welcome to **The Modernist Revue**, staged as part of the British Association for Modernist Studies' 2019 Conference, 'Troublesome Modernisms'. In the glorious surroundings of the Gilbert Scott Chapel here at King's College London, this evening's event evokes and pays tribute to the eclectic and daring performances so central to modernist culture. Music, spoken word, dance and image came together to create new forms and alliances, whether in venues such as the raucous Cabaret Voltaire, Zurich, Natalie Barney's long-running salon on the Rue Jacob, or the revue performances compèred by Una Marson in interwar London.

The Revue opens with Stacey Wheeler and Kate Woolveridge, accompanied by Satoshi Kubo, performing selected songs from the suffragette opera, **Rhondda Rips it Up!**, by Elena Langer (composer) and Emma Jenkins (librettist) originally staged by the Welsh National Opera. The opera is a tribute to Margaret Haig Thomas (Lady Rhondda), suffragette and founder of the feminist periodical, *Time and Tide*.

The **Virginia Woolf & Music project** was founded in 2015 by Dr Emma Sutton (University of St Andrews) and Lana Bode. It explores the role of music in the lives and legacies of Virginia Woolf and the Bloomsbury Group through concerts, research, workshops, public talks, exhibitions and commissions of new works of art. Tonight, Lana Bode and Olivia Boen will perform *Six Chansons Françaises* (Six French Songs) by Germaine Tailleferre and extracts from Debussy's short children's ballet *La boîte à jujoux* ('The Toy Box').

1919 saw the publication, by the Hogarth Press, of Hope Mirrlees' remarkable and experimental poem **Paris**. We celebrate its centenary year with the world premiere of its performance by live artist, Deborah Pearson.

Amit Chaudhuri, with Oliver Jarvis (saxophone) and Matt Hodges (piano), will perform his composition, **'One Fine Day'**, as well as the **'Famous Blue Raincoat Suite'** arranged by him from a collage of work by Leonard Cohen, Joaquín Rodrigo, Ravi, Shailendra, SD Burman, and Sahir Ludhianvi.

Isabella McGuire Mayes will dance an extract from **Schéhérazade**, one of Rimsky-Korsakov's most popular pieces of music. Created in 1888, it was performed by 'The Ballets Russes' in 1910 with choreography by Mikhail Fokine.

We are delighted to welcome Zeb Soanes as compère for the evening.

Clara Jones, Natasha Periyana and Anna Snaith
(Organisers)

Drinks will be served following the performance.

This event is made possible by the generous support of the English Department and the Centre for Modern Literature and Culture at King's College London and the British Association for Modernist Studies. We would particularly like to thank Becky Dean, Nat Farango, Janet Floyd, Suzanne Hobson, WM Pank and Martin Stokes for their support.

Cover image: Photo from Debussy's *La boîte à jujoux* ('The Toy Box') 1919.

Programme

Rhondda Rips it Up!

Stacey Wheeler (soprano), Kate Woolveridge (mezzo soprano), Satoshi Kubo (piano)

1. Lord Asquith Lecture ('Gentlemen and Ladies...') – Stacey
2. 'We shall become a shining light' – Kate
3. 'A little bit of Arson' – Stacey and Kate
4. Prison Cell – Kate
5. 'They put her into prison and she paid the price' – Stacey and Kate
6. Love Duet – Stacey and Kate
7. Time & Tide – Stacey and Kate.
8. 'We Won't Surrender' – Stacey and Kate

Woolf and Music Project

Olivia Boen (soprano/narrator) Lana Bode (piano)

Six Chansons Françaises (1929)

(see programme note for information and translations)

Germaine Tailleferre

Non, la fidélité
Souvent un air de vérité
Mon mari m'a diffamée
Vrai Dieu, qui m'y confortera
On a dit mal de mon ami
Les trois presents

La Boîte à Jujoux (1915)

Claude Debussy

Prelude: Le sommeil de la boîte (The toy-box asleep) – 1862-1918
Tableau 1: Le magasin de jouets (The Toy Shop)

Hope Mirrlees, Paris: A Poem (1919)

Devised and performed by **Deborah Pearson**

Amit Chaudhuri (vocals)

Matt Hodges (keyboard), Oliver Jarvis (saxophone)

'One Fine Day' by Amit Chaudhuri

'Famous Blue Raincoat Suite' arranged by Amit Chaudhuri from work by composers and lyricists Joaquín Rodrigo, Leonard Cohen, Ravi, Shailendra, S D Burman, and Sahir Ludhianvi.

Excerpt from Schéhérazade (1888)

Music by Rimsky-Korsakov

Choreographed by Mikhail Fokine for The Ballets Russes (1910)

Danced by **Isabella McGuire Mayes**

Performer biographies

American-British pianist **Lana Bode** is highly acclaimed for her performances of contemporary music and innovative cross-arts programming. She performs as a solo pianist and in collaboration with leading singers and instrumentalists, including Robert Cohen, Marcus Farnsworth, Marta Fontanals-Simmons, Anna Harvey, Robert Murray, Lucy Schauer and James Turnbull. She is a Samling Artist, a Leverhulme Artist, a Park Lane Group Young Artist and an alumnus of the Britten-Pears Young Artist Programme. Awards include the Concert Recital Diploma (GSMD) and the Viola Tunnard Young Artist award. Recent and future engagements include Aldeburgh Festival, Barbican Hall, BBC Radio 3 and Purcell Room. She frequently collaborates with leading composers and has commissioned and premiered a number of new works. In addition to her concert career, Lana is the Artistic Director of the *Virginia Woolf & Music* concert project and a contemporary song coach at the Guildhall School of Music & Drama.

Chicago-born soprano **Olivia Boen** is equally at home in traditional and contemporary repertoire. A frequent recitalist and advocate for the intimacy of song, she was a 2018 Vocal Fellow at Ravinia's prestigious Steans Music Institute and recently made her Wigmore Hall debut with *The Prince Consort*. In 2016, Olivia was the youngest Gerdine Young Artist of the season at the Opera Theatre of Saint Louis, where she performed selected scenes with the Saint Louis Symphony under the baton of Maestro Stephen Lord in their Center Stage Gala. Olivia has been seen in the leading roles for *Alcina* and *Serse* (Händel), *Don Pasquale* (Donizetti), *Gianni Schicchi* (Puccini), and *Les Mamelles de Tirésias* (Poulenc). This upcoming summer, she will sing the role of First Lady in *Die Zauberflöte* (Mozart) with the Verbier Festival Academy in Switzerland. Upon return, she will continue her training on Guildhall's esteemed Opera Course.

Amit Chaudhuri is the author of seven novels, the latest of which is *Friend of My Youth*. He is also an essayist, poet, musician, and composer. He is a Fellow of the Royal Society of Literature. In 2017, the government of West Bengal awarded him the Sangeet Samman for his contribution to Indian classical music. He is Professor of Contemporary Literature at the University of East Anglia and was recently an inaugural fellow at the Columbia Institute of Ideas and Imagination in Paris.

Matt Hodges is a pianist, musical director, arranger and composer, and lecturer in Music at City College Norwich. He loves to play music of virtually any style but is particularly fond of jazz and anything with groove! As well as performing regularly around East Anglia and the UK, Matt has also played in New York, Australia, Paris and throughout Europe, including live performances on BBC Radio 3 and 4 and RTVE Spain.

Oliver Jarvis studied Music at UEA and Durham University. His performance highlights include Glastonbury Festival, The London Jazz Festival and Hyde Park Festival. As well as playing professionally, Oliver teaches jazz theory and saxophone technique and arranges music for big bands.

Japanese pianist and répétiteur **Satoshi Kubo** began his piano studies in his hometown, Oita. After graduating from the Conservatoire de Paris (CNSMDP), he joined the International Lied Masterclass at the Royal Conservatory of Brussels. Satoshi recently trained at the National Opera Studio in London. He has won numerous prizes, including the Grand Prix at the Forum musical international de Normandie with Hee-Young Lim (cello/piano duo), Le Prix de duo chant-piano and le Prix Rainier III de Monaco at the Vleme Concours international Nadia et Lili Boulanger in Paris with soprano Raquel Camarinha. This season he has worked as répétiteur for New Sussex Opera, Pop-Up Opera, The Opera Story and UCOpera's productions. He is a casual staff member (pianist/répétiteur) for Jette Parker Young Artists Programme (ROH). He is generously supported by the Nomura Foundation.

Isabella McGuire Mayes went to The Royal Ballet School before becoming the first British girl to attend The Vaganova Ballet Academy in Saint Petersburg. During her time in Russia, she worked with The Marinsky Ballet, Mikhailovsky Ballet and Eifman Ballet as a soloist. She currently guests in London and abroad.

Performer biographies

Deborah Pearson is a live artist and playwright. Her work has toured to four continents and fifteen countries and has been translated into five languages. She recently published *The Future Show* with Oberon books. She is the founding co-director of UK artist collective Forest Fringe. Deborah has won awards for both her solo practice and her work with Forest Fringe, including three herald angels, a Scotsman Fringe First, a Peter Brooke Empty Space Award and the Total Theatre Award for Significant Contribution. She has a PhD in narrative in contemporary performance from Royal Holloway, where she was a Reid Scholar and was supervised by Dan Rebellato. She is an associate artist with Volcano in Canada and was a resident artist for two years at Somerset House Studios with Caroline Williams. She is now an associate artist at Somerset House Studios with Forest Fringe.

Zeb Soanes is a familiar and trusted voice to millions as a newsreader for those who wake to *The Today Programme* on BBC Radio 4 or go to bed with *The Shipping Forecast*. He is a regular on *The News Quiz*, reports for *From Our Own Correspondent* and has presented Radio 3's *Saturday Classics*. *Sunday Times* readers voted him their favourite male voice on UK radio. On television his voice launched BBC FOUR, where he presented the BBC Proms. He regularly narrates popular orchestral works including *Peter and the Wolf*, *Babar the Elephant* and *Paddington* and has made a critically acclaimed recording of Walton's *Façade*, conducted by John Wilson. His first book for children, *Gaspard the Fox*, is based on the real fox that visits him each night in London and a new adventure in the series will be published in August.

Stacey Wheeler, soprano, hails from Indiana, Pennsylvania. She is a graduate of Stetson University and Florida State University. Her engagements have been worldwide and include the Lyric Opera of Chicago, Théâtre du Châtelet in Paris, Welsh National Opera, Savonlinna Festival in Finland, Dubai Opera, Aspen Music Festival, Colorado, Sarasota Opera, and Buckingham Palace. Stacey performed in the premiere of Elena Langer's *Rhondda Rips It Up!* for Welsh National Opera. She has performed Tatyana in Opra Cymru's production of *Eugene Onegin*. She has also performed the Queen of the Night (*Die Zauberflöte*) for Oyster Opera and the Stephen Pimlott Foundation. Recently, she worked on the Welsh National Opera productions *Dead Man Walking* and *The Consul*. Stacey will be performing at the Royal Opera House in the Welsh National Opera's production of *War and Peace* this summer. Stacey is an accomplished recitalist, oratorio, and concert singer. She recently performed Strauss' *Four Last Songs* in recital and as a soloist in *A Child of Our Time* for Aberystwyth Choral Society.

Kate Woolveridge is one of Wales' most popular mezzo sopranos. The rich, sumptuous beauty of her voice combined with an engaging personality has ensured her success on both operatic and concert platforms. During her career she has worked extensively with the Welsh National Opera as well as Glyndebourne, English National Opera, Wexford Festival Opera and Swansea City Opera, Travelling opera and opera box.

She has won numerous awards, recorded regularly for television and has given hundreds of concerts and recitals across Great Britain.

Kate is also a renowned vocal animateur and choral trainer and has been the musical director of Welsh National Opera's Community Chorus since 2012. Along with a busy career in the U.K., she has gained an international reputation in this field and has worked in the US, Singapore and Dubai and Hong Kong. In 2011, Kate co-founded The Forget Me Not Chorus, a charity for dementia sufferers and their carers and in 2012 was awarded ITV's Inspirational Woman of the Year for her work. The charity now runs 9 choirs across South Wales. She lectures at the Royal Welsh College of Music and Drama. In 2017, Kate was made an Associate of The Royal Academy of Music in recognition of her outstanding services to music.

Programme Note and translations for the Woolf and Music Project:

This programme of French music celebrates the Omega Workshops' expression of European solidarity during conflict, featuring repertoire that uses play and pantomime to reflect on the fears and opportunities of war. It also celebrates the French composer Germaine Tailleferre whose work was admired by Bloomsbury members but is still rarely performed today.

Forbidden by her father to study music, a profession he compared to prostitution, Tailleferre enrolled secretly at the Paris Conservatoire with her mother's support where she won prizes in several categories. She continued her studies of composition and counterpoint during the war and in January 1920 was named one of *Les Six*, the only woman in the group of composers. As Woolf noted in *A Room of One's Own*, Tailleferre's professional life was marred by misogyny: Cecil Sharp's 1928 *Survey of Contemporary Music* cited her as proof of women's inability to write music; she was unsuccessful in attempts to gain the security of an academic position in the USA during the 1920s; and her husband thwarted professional opportunities including a planned collaboration with Charlie Chaplin. These songs were written in 1929 immediately following Tailleferre's separation from her husband who had attempted to shoot her in the stomach on learning of her pregnancy. Each song is dedicated to a female friend or colleague: three of the texts are anonymous medieval *Chansons de mal-mariée*, written from the perspective of the disillusioned wife (in *A Room of One's Own*, also in 1929, Woolf observed that 'Anon, who wrote so many poems without signing them, was often a woman').

Debussy's short children's ballet *La boîte à joujoux* ('The Toy Box') was premiered at the Omega Workshops, London, early in 1915. The premiere was part of a 'pacifist concert series' organised by the Workshops during the First World War to raise money for Belgian refugees who themselves made up the orchestra. The ballet dancers were cardboard marionettes, possibly as much as 8 feet tall; they were designed and operated by Omega members. The intention was presumably to satirise the ballet's conservative plot in which the toy soldier (the State) triumphs over the subversive force of the *commedia dell'arte* figures. Managed in 1915 by the artist Winifred Gill, the Workshops included in its members the artists Vanessa Bell (Woolf's sister) and Nina Hamnett who recalled 'a good audience' at the premiere. These marionette designs now appear lost; the images shown today are from André Hellé's illustrated book that inspired Debussy's ballet.

Debussy may have written this 'to amuse children, nothing more', but the work is musically sophisticated despite its apparent simplicity. It quotes widely from nursery rhymes and folk songs, from his own work and from the canon. Each character has their own motif to aid narration; the style is pared back and driven by episodic action rather than musical development. This performance is inspired by other narrated children's works such as Prokofiev's *Peter and the Wolf* (1936) and Poulenc's *L'Histoire de Babar* (1940-45). The new translation is based closely on the stage directions from the piano score; a few words have been updated for clarity and to reflect changing social attitudes. The staging is a collaboration between soprano Jennifer Witton and Lana Bode; the Hellé illustrations have been retouched, cropped and storyboarded by graphic designer Rob Jones.

Texts and translations

Six Chansons Françaises

Germaine Tailleferre

Non, la fidélité...

Non, la fidélité
N'a jamais été
Qu'une imbécillité.
J'ai quitté
Par légèreté
Plus d'une beauté.
Vive la nouveauté!
Mais quoi... la probité!
Puérilité,
Le serment répété!
Style usité;
A-t-on jamais compté
Sur un traité
Dicté
par la volupté,
Sans liberté?
On feint, par vanité,
D'être irrité;
L'amant peu regretté
Est invité;
La femme, avec gaieté,
Bientôt s'arrange de son côté.

Gabriel-Charles de Lattaignant (1697-1779)

Souvent un air de vérité

Souvent un air de vérité
Se mêle au plus grossier mensonge:
Une nuit, dans l'erreur d'un songe,
Au rang des rois j'étais monté.
Je vous aimais alors et j'oisais vous le dire!
Les dieux à mon réveil ne m'ont pas tout ôté;
Je n'ai perdu que mon empire.

Voltaire (1694-1778)

Six French Songs

No, fidelity
has never been
anything but stupidity.
Capriciously,
I've left
more than one beautiful woman.
Long live novelty!
But morality, you say?
Puerility.
Repeated vows?
Out of fashion.
Could one ever count
on a treatise
inspired
by pleasure
that omits the value of freedom?
You pretend, out of vanity,
to be annoyed.
The un-regretted lover
is copied by others.
The woman, for her part, gaily, quickly
makes alternative arrangements.

Translation by Peter Low

The crudest lie will often contain
An element of truth:
One night, deluded by a dream,
I rose to the rank of kings.
I loved you and dared to confess my love!
The gods, when I awoke, did not deprive me of all;
Self-control was all I lost.

Translation by Richard Stokes

Texts and translations

Mon mari m'a diffamée

Mon mari m'a diffamée
Pour l'amour de mon ami,
De la longue demeurée
Que j'ai faite avecque lui.
Hé! mon ami,
En dépit de mon mari
qui me va toujours battant,
Je ferai pis que devant.

Aucunes gens m'ont blamée,
Disant que j'ai fait ami;
La chose très fort m'agrée,
Mon très gracieux souci.
Hé! mon ami,
en dépit de mon mari
Qui ne vaut pas un grand blanc,
Je ferai pis que devant.

Quand je suis la nuit couchée
Entre les bras de mon ami,
Je deviens presque pamée
Du plaisir que prends en lui.
Hé! mon ami
Plût à Dieu que mon mari
Je ne visse de trente ans!
Nous nous don'rions du bon temps.

Si je perds ma renommée
Pour l'amour de mon ami,
Point n'en dois être blamée,
Car il est coint et joli.
Hé! mon ami,
Je n'ai bonjour ni demi
Avec ce mari méchant.
Je ferai pis que devant.

Anonymous, 15th century

My husband has vilified me
for my love for my man friend,
citing the long stay
I made with him.
Hey, lover,
in spite of my husband
who is always beating me,
I will behave worse than before.

Some folk blamed me
saying I have a lover;
but the thing pleases me greatly,
it is my very gracious concern.
Hey, lover,
in spite of my husband
who is not worth a big fat nothing,
I will behave worse than before.

When I lie at night
in the arms of my lover,
I just about faint
with the pleasure I take in him.
Hey, lover,
would to God that I never see
my husband in the next thirty years!
We'll give each other a good time.

If I lose my reputation
for love of my lover,
I ought not to be blamed,
for he is pleasant and handsome
Hey, lover,
I don't get a good-day (or even half)
with this nasty husband.
I will behave worse than before.

Translation by Peter Low

Texts and translations

Vrai Dieu, qui m'y confortera

Vrai Dieu, qui m'y confortera
Quand ce faux jaloux me tiendra
En sa chambre seule enfermée?
Mon père m'a donné un vieillard
Qui tout le jour crie:
Hélas! Hélas! Hélas!
Et dort au long de la nuitée.

Il me faut un vert galant
Qui fût de l'âge de trente ans
Et qui dormit la matinée.
Rossignolet du bois plaisant,
Pourquoi me va ainsi chantant,
Puisqu'au vieillard suis mariée?

Ami tu sois le bienvenu;
Longtemps a que t'ai attendu
Au joli bois, sous la ramée.

Anonymous, 15th century

On a dit mal de mon ami

On a dit mal de mon ami,
Dont j'ai le coeur bien marri,
Qu'ont-ils affaire quel il soit,
ou qu'il soit beau ou qu'il soit laid,
Quand je lui plais et qu'il me plait?

Un médisant ne veut onc bien:
Quand le cas ne lui touche en rien,
Pourquoi va-t-il médire?
Il fait vivre en martyre
Ceux qui ne lui demandent rien.

Quand j'ai tout bien considéré,
Femme n'est de quoi n'est parlé.
Voilà ce qui m'avance
De prendre ma plaisance.
Aussi dit-on bien que je l'ai.

Plût or à Dieu qu'il fut ici
Celui que j'ai pris et choisi,
Puisqu'on en a voulu parler!
Et, dussent-ils tous enrager,
Je coucherais avecque lui!

Anonymous, 15th century

Who, true God, will comfort me
when this false and jealous man holds me
locked up alone in his bedroom?
My father gave me an old man
who shouts the whole day long:
"Alas, alas, alas!"
and sleeps the whole night through.

What I need is a lusty younger man
around the age of thirty
who sleeps in the morning.
Oh nightingale of the pleasant woods,
why do you keep singing to me,
when I am married to an old man?

Lover, I bid you welcome;
for a long time I have waited for you
in the pretty woods, under the boughs.

Translation by Peter Low

They've spoken ill of my lover,
and this has distressed my heart.
Is it their business what he is like,
or whether he's handsome or ugly,
when he likes me and I like him?

A slanderer is never well-meaning:
when the matter doesn't affect him at all,
why does he speak ill?
He creates a life of misery
for people who ask nothing of him.

All things considered,
there are no women who aren't talked about.
That is what encourages me
to take pleasure.
So people rightly say that I do.

Now would to God that the man were here
whom I have taken and chosen,
given that folk have wanted to talk of him!
And, even if they all get angry,
I would lie with him!

Translation by Peter Low

Texts and translations

Les trois présents

Je vous donne, avec grand plaisir,
De trois présents un à choisir.
La belle, c'est à vous de prendre
Celui des trois qui plus vous duit.
Les voici, sans vous faire attendre:
Bonjour, bonsoir et bonne nuit.

Jean-François Sarasin (1614-1654)

I offer you, with great pleasure,
three presents, for you to choose one.
It's up to you, my beauty, to take
the one of the three that most suits you.
Here they are, with no more delay:
good day, good evening, and goodnight.

Translation by Peter Low

