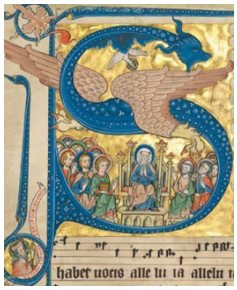
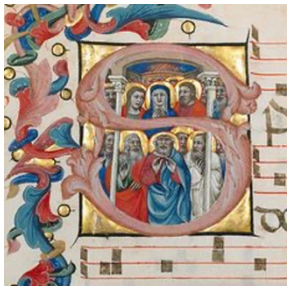


Saxon Shore Early Music Kenardington



Patron: Linda Nicholson
Artistic Director: Dr Stephen Coles

2026-2027 SEASON

Church of St Mary Kenardington
Church Lane
TN26 2NQ

Winter Season booking opens:
8th September 2026 (*Friends Priority*)
15th September 2026 (General Booking)
Spring Season booking opens:
19th January 2027 (*Friends Priority*)
26th January 2027 (General Booking)

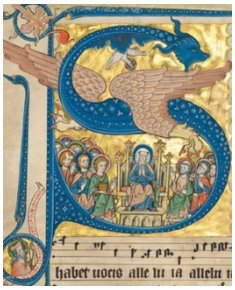
Concessions:
Under 25 (in education): 50% discount
Under 12: Admission free

All children under the age of 16 must be accompanied by an adult

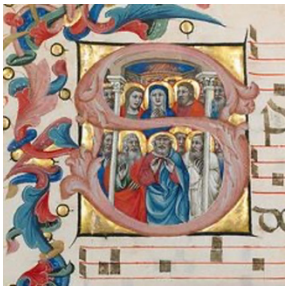
Book at www.ssemk.org

Why not become a *Friend* or *Friends* to support us more?

Your membership has various benefits and it helps us to present the very best in early music!



SAXON SHORE EARLY MUSIC KENARDINGTON



2026-2027 WINTER SEASON

Sunday 15th November 2026 3pm

The Present State of England – Concert I

Simon Paisley Day actor

as Dr. Edward Chamberlayne, A.M., D.C.L., (Oxon), LL.D., (Cantab)

Conor Gricmanis baroque violin **Anhad Arora** harpsichord & organ

Conor Gricmanis Simon Paisley Day Anhad Arora

Our 12th season opens with an extravaganza to "*educate the minds of all gentlemen, (and ladies)*", a feast of Baroque Musick by Purcell and Handel, (with a little Blow, Clarke and Arne), performed by pioneering virtuoso baroque violinist Conor Gricmanis, (*a golden, timeless and ignited tone, full of flare*), a former pupil of Rachel Podger, accompanied by rising-star harpsichordist and organist Anhad Arora. They will welcome the stage and screen actor, Simon Paisley Day, in the guise of Dr Edward Chamberlayne, (and later as his son John). Simon is well-known for his performances in *Star Wars*, *Dr Who*, *Xarthisius* in *The Witcher,* and more recently as Dominic Cummings in the TV drama *This England*. Our entertainment entitled *The Present State of England* recalls our country at the turn of the 17th century and beyond in the Chamberlaynes' often witty and florid writings typical of the period, only matched by the fantastic music of contemporary composers. Come and enjoy a truly unique experience where, in addition, we promise a few other surprises along the way: Hear how things were from 1692 when England, and later Great Britain, was the envy of the world, including a sneaking snapshot of the finances of the then Duke of York!

Sunday 15th November 2026 3pm

St Mary Kenardington
Simon Paisley Day actor
Conor Gricmanis baroque violin
Anhad Arora harpsichord & organ
The Present State of England
Purcell, Handel, Blow, Clarke, & Arne

TICKETS: £27.50 £25.00 £22.50

Sunday 29th November 2026 3pm

Beethoven Cello Sonatas – Concert II

George Ross & Linda Nicholson

George Ross **Linda Nicholson**

Our first of two concerts devoted to the music of Ludwig van Beethoven, (the second with the Consone Quartet falls on Good Friday next year, the actual bicentenary of his death), will welcome back our patron, Linda Nicholson playing the 1812 Fritz fortepiano. She will be joined by the Consone Quartet's cellist, George Ross, to play three of the Beethoven sonatas for cello and fortepiano, which span the early, middle and late periods of his compositions. Whilst the Opus 5 sonatas were the first ever written for this combination with a truly independent cello part, Opus 69 reveals true equality and partnership between the cello and piano for the first time. In the latter period, Beethoven executes a new compositional innovation, when the first movement's main theme makes its return in the second amid the darkness of the second slow introduction of the piece, a practice that had not been previously heard. Op. 102, No.1 is a landmark chamber work marking the definitive entry point into this late period, defined by unconventional musical forms, dense counterpoint, and intimate introspection.

Linda Nicholson is regarded as the foremost fortepianist of her generation and an authority on early keyboard performance through the unique collection of instruments she has nurtured over forty years. She particularly asked to join forces with cellist George Ross for this performance. Following his master's studies at the Royal Conservatory in the Hague, George has worked with the Hanover Band, the English Concert, the Academy of Ancient Music, the Dunedin Consort, the Orchestra of the Age of Enlightenment, The King's Consort, and Arcangelo, amongst others, and is cellist of the hugely successful Consone Quartet, who have been the **SSEMK** *Artists-in-Residence* over the last four seasons.

Sunday 29th November 2026 3pm

St Mary Kenardington
George Ross violoncello
Linda Nicholson fortepiano
Beethoven Cello Sonatas
Sonata in F major, Opus 5 no.1
Sonata in C major, Opus 102 no.1
Sonata in A major, Opus 69

TICKETS: £26.00 £24.00 £22.00

Sunday 13th December 2026 3pm

More Splendid than the Sun – Concert III

Christmastide Early Tudor Choral Music

BRUEGEL CONSORT

Lilly Vadaneaux *soprano* **Emily Coatsworth** *soprano* **Doraly Gill** *alto* **Nick Walters** *tenor* **Angus Champion** *tenor* **Harry Elliot** *bass*

"The Consort performed its complex polyphony with exquisite expressiveness and unadorned veracity"

More Splendid Than the Sun highlights the joys and miracles of the Virgin Mary's life as expressed in sacred polyphony from early sixteenth-century England. Providing the centrepiece is an extravagant, luminous six-voice Mass by Westminster-based Nicholas Ludford (c.1485-1557). The Mass is based on the plainsong *Videte miraculum* ('behold the miracle of the mother of the Lord') for the feast day of Candlemas. The two soprano parts of this Mass create a shimmering quality in many passages with their athletic, interweaving lines. Early Tudor composers did not set the Kyrie so included is a short setting by John Taverner The movements of the Mass are interspersed with several plainsong melodies for Candlemas, including *Videte miraculum*, which refers to Mary as bearing a 'noble burden'. Taverner's magnificent five-voice Marian antiphon *Gaude plurimum* remained popular in England nearly sixty years after his death: the text encourages Mary, 'the happiest woman of all who lived', to rejoice on account of the grace her son brings to humanity, not unlike the carol *The Seven Joys of Mary* we know in the present day. Start your Christmas with a feast of seasonal music to lift the spirits and sanctify the soul!

Bruegel Consort is a five to six-part early music vocal ensemble specialising in fifteenth- and sixteenth-century sacred polyphony. The ensemble particularly enjoys exploring and performing lesser-known music from the early Tudor period, led by the research of tenor Nick Walters. Bruegel Consort has been selected as a BREMF Emerging Ensemble for 2026-27 and was the recipient of the Stile Antico Ensemble Development Bursary Scheme from 2024-26.

Sunday 13th December 2026 3pm

St Mary Kenardington
Bruegel Consort
More Splendid than the Sun
Taverner, Lambe & Ludford

Lambe: *Nesciens mater*
Plainsong: *Videte miraculum*
Taverner: Kyrie *Le Roy*
Ludford: *Videte miraculum* - Gloria
Plainsong: *Alleluia! Adorabo ad templum*
Ludford: *Videte miraculum* - Credo

Plainsong: *Lumen ad revelationem*
Taverner: *Gaude plurimum*
Plainsong: *Diffusa est gratia*
Ludford: *Videte miraculum* - Sanctus
Plainsong: *Responsum accepit*
Ludford: *Videte miraculum* - Agnus Dei

TICKETS: £22.00 £20.00 £18.00

Good Friday 26th March 2027 5pm

Beethoven Bicentenary ~ Swan Song – Concert IV

Consone Quartet

SSEMK *Artists-in-Residence 2024-2027*

Agata Daraškaitė violin Magdalena Loth-Hill violin
Elitsa Bogdanova viola George Ross violoncello

Ludwig van Beethoven, died 26th March 1827

"*They are a young string quartet with a really big future. They play with perfect intonation, tremendous attack, and impeccable historical style. All the four instruments work together with such intelligence and imagination, that I would happily listen to them every day*".
The late Sir Roger Norrington

For their final concert as *Artists-in-Residence*, the Consone Quartet will pay their respects to Ludwig van Beethoven on the actual bicentenary of his death. For the last complete quartet that he composed in the final days of his life, the String Quartet No.16 in F major, Opus 135, is surprisingly concise, transparent, playful, and neoclassical in feel. It is curiously more light-hearted than the "new sounds" heard in his monumental String Quartet No.14 in C sharp minor, Opus 131. Here Schubert commented, "*After this, what is left for us to write*?", whilst Beethoven clearly regarded it as his favourite quartet, remarking to a friend, "*thank God, it will have less lack of imagination than before*".

The first period instrument string quartet to be selected as BBC New Generation Artists, the Consone Quartet are known for their honest and expressive interpretations of repertoire, notably from the classical and romantic eras. The quartet has been enthusiastically received at London's major venues, as well as further afield in Poland, Switzerland, Italy, Germany, Austria, Bulgaria, Slovenia and across North America.

Join us for this truly special occasion, as we will be transported back exactly two hundred years to remember one of the greats of the classical music world.

Friday 26th March 2027 5pm – please note starting time

St Mary Kenardington
Consone Quartet
Swan Song
String Quartet No.16 in F major, Opus 135
String Quartet No.14 in c sharp minor, Opus 131

TICKETS: £28.50 £26.00 £22.00

Saturday 10th April 2027 7pm

Oblivion Soave – Concert V

Chordis Ensemble

Vincent Weymann **countertenor**

Cristina Mura **baroque guitar**

Ieva Baltmiškytė **chitarrone**

With the rise of opera in the 17th century, the voice became a mirror of the soul, expressing inner turmoil, hope, and despair. New vocal styles fostered deeper emotional connections between musicians and audiences. From recitativo to cantabile, composers expanded vocal expression to heighten drama and passion. This enriched operas and cantatas with greater psychological depth. Cantabile invited introspection, as heard in *Oblivion Soave,* where Arnalta soothes Poppea. In contrast, Peri's recitativo conveys raw turmoil. Pasquini's *Scherzava in seno a Teti* blends both styles, creating a nuanced and expressive form of storytelling.

Hailing from different corners of Europe, the members of the Chordis Ensemble met in Brussels and discovered a shared passion for early music repertoire. They focus on the interplay between voice and plucked instruments. The warm resonance of the theorbo's deep strings and the bright, leaping notes of the baroque guitar provide the perfect backdrop for soprano and countertenor. Through their performances, Chordis creates intimate musical experiences, drawing listeners into the delicate beauty of early and Romantic music.

Saturday 10th April 2027 7pm – please note new evening starting time

St Mary Kenardington
Chordis Ensemble
Oblivion Soave

TICKETS: £22.00 £20.00 £18.00

Monteverdi: Oblivion soave
Kapsberger: Toccata Arpeggiata ~ Passacaglia ~ Capona ~ Romanesca
Sances: Usurpator tiranno ~ O perduti diletti
Caccini: Lasciatemi qui solo ~ Dolcissimo sospiro
Peri: Tra le lagrime e i sospiri ~ Lasso, ch'i ardo
Uccellini: Aria sopra la Bergamasca
d'India: Intenerite voi
Foscarini: Capriccio sobre la Ciacona
Pasquini: Scherzava in seno a Teti

Saturday 24th April 2027 7pm

Invitation Extraordinaire: Telemann in Paris – Concert VI

London Handel Players

SSEMK *Artists-in-Residence 2027-2029*

Rachel Brown baroque flute Adrian Butterfield violin
Gavin Gibble viola da gamba Silas Woolston harpsichord

In 1737, Georg Philipp Telemann, who at age 56 had never left Germany — or very near its borders — anytime in his life, finally went travelling. He replied "*oui*" to a group of French musicians who'd been inviting him and made the then mammoth trek from Hamburg to Paris. Eight whole months later, after a triumph-filled stay, he headed home and later wrote it was *"full of pleasure from it and in hopes of returning."*

For twenty-five years, since making their debut at Handel's parish church, St. George's Hanover Square, as part of the London Handel Festival in 2000, the London Handel Players have thrilled audiences across the world with their performances and recordings. Praised by the New York Times for their "*soulful depth*" and their "*consummate skill and musicianship*", the ensemble appears regularly at major venues and festivals both around the UK and internationally, specialising in baroque chamber music and concertos. **SSEMK** is delighted that The London Handel Players have accepted a three-year Artists-in-Residency.

Saturday 24th April 2027 7pm – please note new evening starting time

St Mary Kenardington
London Handel Players
Georg Phillip Telemann François Couperin Antoine Forqueray
Michel Blavet Jean-Pierre Guignon

TICKETS: £28.50 £26.00 £22.00