



# Lympstone Entertainments

## DRUMBEAT

*essential reading for those who don't want to miss the best of What's On in Lympstone*

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### we welcome back Hilary Boxer as a member of *Cellos4*

The quartet are all professional cellists trained at London Music Conservatoires, and experienced in orchestral and chamber music playing in England, Scotland and Wales. Since settling in Devon with their growing families they have had numerous engagements with many and varied local groups, often finding themselves in far flung beauty spots in deepest Devon and beyond, playing at weddings and special events. Added to all that are their teaching schedules at Exeter School, Blundells Prep, Colyton Grammar, Exeter University and privately in their own homes, with pupils ranging in age from 6 to 84!



It was during an orchestral rehearsal at Exeter Cathedral in 2011 that the idea of *Cellos4* was born. Several months later, enthused by the sumptuous sound and excited by the rich repertoire, they emerged to give their debut performance at Glenorchy Church, Exmouth in October 2013. Since then, concerts have followed around the region as well as recitals in different formats. And of course, Hilary Boxer's solo Sunday afternoon performances in Lympstone in 2013 are fondly remembered.

Now, joined by her colleagues Jane Greenwood, Jane Pirie and Rebecca Allnatt in the guise of *Cellos4* Hilary promises a programme that will deliver "A Brush of Baroque, a Moment of Mozart, Flavours of Jazz and Traditional Tunes." Not to be missed!

**on Sunday 20th September  
at 4pm in Lympstone Parish Church**

Adult tickets £8, under 16s £1 - to include refreshments –  
can be obtained from the LympEnts Box Office c/o Demelza Henderson  
2 Brookfield Cottages, The Strand. Telephone: 01395 272243 or 07516 322853

*or you can pay at the door on the day*

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### AND THERE'S MUCH MORE IN THE PIPELINE:

We have been offered, and gladly accepted, three events from Villages in Action starting in late November with another very welcome return; and also including an afternoon show in January from the wonderful PuppetCraft Theatre.

More details of all these, and news of another Sunday afternoon musical treat in early November, will be found in our September edition. Watch for it in your Inbox and visit [www.lympstoneentertainments.co.uk/](http://www.lympstoneentertainments.co.uk/) for lots of other information, including the Lympstone Film Society's new programme



## Harland Walshaw remembers one enchanting evening *en plein air*

*The Triumph of Love* was a triumph for open air theatre, for the Exeter drama school Cygnet, for Robin Telfer's gardening skills, for picnicking, for cross-dressing, for sophisticated French comedy, for the 18th century playwright Pierre de Marivaux, for Alistair Ganley's stylish production, for the translator James Magruder, for the English weather, and for the Lymptone audience, who turned up in numbers and audibly relished the comic complications which unfolded before them. Above all, it was a triumph for the two leading actresses.

Kaja Pecnik as the Princess Leonide, disguised as a man, effortlessly dominated the proceedings with an insouciant swagger, and had no difficulty in making others fall in love with her, including Helen Kirk's haughty Léontine, whose avowed chastity crumbled in the face of such androgynous charm. The relationship between these two was beautifully realised, and showed why Marivaux had a reputation for writing strong parts for women. Sofia Vieira was a rudely comic gardener, and Jessica Parsons a typically forthright maidservant (also disguised as a man).

The real men were less assertive (although Henry Hocking's Harlequin romped around the garden addressing the audience with a directness that set the tone for the production), but wigs can lend young actors age and gravitas. The setting up of the story required some rapt concentration from the spectators, and the outcome, when the Princess switched her attention away from the besotted Léontine to the real object of her desires, the rather studious student prince Agis, seemed something of an anti-climax. It all came to a rather abrupt end as she callously dismissed all others she had wooed – just as though she actually was a man! But the journey in between had been a delight.

The production was light-hearted, swift-moving, and made wonderful use of the setting that Robin had provided in a glade in Ellenthorpe garden, as the actors entered through the bushes and hid behind the trees as if they roamed there every day in their 18th century costumes, with some of the cast playing music by Lully and Rameau, and the Princesses Leonide and Léontine revealing themselves to be most accomplished singers as they brought the show to an end. The programme told us that Kaja and Helen are available for professional work from this month. Their performances were glowing references.

Marivaux is rarely seen on the English stage, but this showed us what we are missing. The pleasure that the audience (and, I think, the cast) took from the setting and the performance should ensure that Cygnet make a return visit to Lymptone next year. They will be most welcome.

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## The Devon County Youth Jazz Orchestra

*Richard Giles reports*

The Village Hall was full to the brim on 18th June - with Jazz-goers, café style, with that informality which is so much a part of the Jazz scene; the stage full to the rafters with the members of the 30-strong Devon Youth Jazz Orchestra; and the whole building full to the echo with the tuneful efforts of an enthusiastic but well disciplined band.

In a sense a 'youth jazz big band' is a double self-contradiction, as both the instruction and the discipline required by youth and numbers can stifle the spontaneity. However, this group of talented young musicians showed triumphantly that this was not the case, and those responsible for the Orchestra, Brian Moore, Graham Hutton and Roz Harding, deserve our admiration and congratulation for doing so much to bring the musicianship of so many young Devonians to such a high standard – and obviously making it such fun!

After an opening set of big band ‘standards’, which included virtuoso performances on keyboard, baritone sax, trumpet and tenor sax, we were treated to vocals from a young man whose easy, confident and eloquent performance could well teach some who screech and strain in TV competitions a thing or two! The first set was brought to an end by ‘The Ambassadors’, the senior members of the band, (ably led by Roz Harding), who are sharing their talents by taking them to schools all over Devon.

After the interval, the musicians were more relaxed, and their confidence in each other encouraged more of the improvisation and interaction that is the foundation of this kind of music. Under the baton of Graham Hutton, they showed that jazz is about conveying mood and feeling, and that this is not always achieved just by playing at full volume regardless.

When confronted by a jazz orchestra, the Dowager Lady Grantham, of Downton Abbey fame, reportedly asked ‘Do they listen to what the others are playing?’ Here the answer was assuredly ‘yes’, and the ensemble and the audience alike enjoyed a richer experience as a result.

We learned from conductor Graham that he began his musical career as a youngster with the Lymptone Band. It is great to know that many more youngsters throughout the county now have more chance to learn to play music to such a high standard thanks to the Devon County Youth Jazz Orchestra, and that there is a DCYJO2 ready to follow in their footsteps; (Lymptonians: please read the DYJO website!).

So - many thanks to Laura, to Theo, to Vicky, to Vic, to Will and the other soloists – you have a bright musical future ahead of you, and we look forward to your appearance at the National Festival in Music for Youth in Birmingham next month.

Two Lymptonian ‘oldies’ are off to a trad jazz festival ‘up country’ next month, where, a few years ago, we heard a young lady from Cornwall aged 16 play clarinet and sax. Six years later, she has her own band, a full ‘gig list’ and plays with the Chris Barber Band. It *can* be done when the encouragement is there, and DYJO proves this. With our thanks and congratulations we say ‘please come again soon!’

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## **AND FINALLY**

### **LET’S TALK OF GRAVES, OF WORMS, AND EPITAPHS...**

One of the poems currently gracing our poetry boards, in celebration of the 150<sup>th</sup> anniversary of the birth of the great Irish poet W. B. Yeats, is *Under Ben Bulbin* (a mountain in co. Sligo), which acts as both his epitaph and instructions to his executors where to bury his body:

*Under bare Ben Bulbin’s head  
In Drumcliffe churchyard Yeats is laid...*

Unfortunately Yeats died on the French Riviera, in Roquebrune, in 1939, and the outbreak of war made it impossible to return his body to Ireland until 1948. A few days ago, The Irish Times reported the discovery of some letters which make it clear that the bones sent by the French were not those of the poet. Yeats’s remains had been muddled up with others in the ossuary at Roquebrune, and the skeleton sent back for reburial in Sligo was probably assembled from the remains of several people.

This reminds me of the fate of Laurence Sterne, the 18<sup>th</sup> century author of *Tristram Shandy*, who was Rector of Coxwold in the North Riding of Yorkshire. He died while on a trip to London, and was buried in Bayswater. But a few days later, his body was dug up by grave robbers, and used for a public anatomy demonstration. Somebody in the audience recognised him, and he was hastily re-buried in an anonymous grave. His skull was rediscovered during the 1960s, and sent up to Yorkshire for burial in Coxwold churchyard (although it arrived late and missed the ceremony). Coxwold is also believed to have the body (but not the head) of Oliver Cromwell, in a tomb chest in the attic of Newburgh Priory – but that’s another story.

*Harland Walshaw*