

# A CELEBRATION OF THE LIFE AND MUSIC OF

# KEITH TIPPETT

## Memorial Concerts Programme



**Friday 1<sup>st</sup> October Bristol Beacon Foyer from 6.30pm**

### The Rare Music Club (RMC)

*On Friday 26 June 1992, in the friendly setting of the Malaap Indian social club on Cheltenham Road, in Bristol, Keith Tippett presented the first gig in a format which he devised and, with the help of various organising enthusiasts, was to be repeated in several locations at various times for the rest of his life. The Rare Music Club concept was simple: an informal club atmosphere; an egalitarian approach to musicians (all equal billing and often very modest, equal fees); and a triple bill evening with three areas of music: traditional/folk, contemporary 20<sup>th</sup> century classical and jazz/improvised music, usually with Mujician or members of Mujician as a kind of resident band. The RMC ran weekly for quite a while, moving from the Malaap to the Grace Room (Gloucestershire CC ground) and Bristol's Polish Club and then, for many more years, as an occasional feature and also a touring package at venues from Tavistock in Devon to London and Birmingham. Tonight we revisit the RMC idea, in the company of some RMC alumni and other musical associates who Keith had worked with and influenced.*

#### Theo May's 'Odd Unit'

**6.30pm - 7.15pm**

**Theo May** (Violin), **Gustavo Clayton-Marucci** (Clarinets), **Ali Watson** (Bass)

**Reuben Goldmark** (Piano), **Alex Temple-Heald** (Drums)

*As friends of Theo May's family, Keith and Julie Tippetts recognised Theo's talent at a very early age and by the time he was 13 years old they had already performed and recorded with him, continuing to collaborate with and support him as he moved to a professional career via studying violin at the Purcell School of Music and composition with Mark-Anthony Turnage at the Royal College of Music.*

#### David Le Page (Violin) & Philip Sheppard (Cello)

**7.30pm - 8.15pm**

*Working with Keith Tippett through Dartington Summer School and the RMC led to the Kreutzer String Quartet commissioning him to write the piano quintet Linuckea (a mash-up of Keith and Julie's children's names: Luke & Inca) which was premiered in Nottingham in October 1995. David and Philip were part of the original commissioning quartet, playing on the recording and touring with Keith and the piano quintet in 2001.*

#### Chris Wood (Guitar, Vocals)

**8.30pm - 9.15pm**

*Chris Wood was an early choice for the Rare Music Club in Bristol and then the On Tour series, taking the RMC concept to towns and cities across England. Chris' debut at the RMC On Tour alongside Mujician was in Tavistock, Devon, in duo with accordionist Andy Cutting.*

#### Paul Dunmall Quartet (#1)

**9.30pm - 10.15pm**

**Paul Dunmall** (Saxes, Clarinet, Bagpipes), **Philip Gibbs** (Guitar)

**Paul Rogers** (Double bass), **Tony Orrell** (Drums)

*Paul Dunmall and Paul Rogers were both members of the long-standing and highly regarded free improvising quartet Mujician with the late Tony Levin and Keith Tippett. Recording and touring extensively in the UK and abroad, the group also provided the musical heart for the 13 piece Mujician and the Georgian Ensemble project with Julie Tippetts and musicians from Tbilisi, Georgia; for Keith Tippett's Tapestry Orchestra; for the New Notes project in UK and South African residencies and collaborations with Zim Ngqwana's 'Ngoma'; and were a permanent presence at the RMC.*

*This two day celebration of their much loved and admired friend has been organised and produced by Janinka Diverio, Kevin Figes (MD), Nod Knowles, Ian Storrer, Polly Eldridge, Jon Taylor, Jonathan Scott, Trish Brown (St George's), Todd Wills (Bristol Beacon), the entire production and marketing teams of St George's and Bristol Beacon; and with huge thanks to the immeasurable generosity of the participating musicians and the contributors to the livestream crowdfunder – and with eternal thanks, friendship and love to Keith's soulmate and lifelong musical partner Julie Tippetts, their children and family.*

**Saturday 2<sup>nd</sup> October St George's Bristol from 12.00 midday**

## **A Celebration of Keith Tippett**

*Musicians playing in any band led by Keith Tippett experienced the unique balance that he offered them between structural and musical discipline and freedom of expression. For those who might have been initially unfamiliar with his music this could often bring an unexpected onrush of liberation in their soloing.*

*From the 50- piece Centipede to the Tapestry Orchestra, the Georgian Ensemble, the Scottish National Jazz Orchestra, the UMO National Jazz Orchestra of Finland; plus many workshop and student bands from Bristol's Seedbed Orchestra and the Berlin Jazz Workshop; to the Welsh College of Music big band; youth jazz orchestras from the UK, South Africa and Australia; to the numerous smaller ensembles and especially the long lived Mujician....musicians from those associations and influences have come together today, to remember and celebrate the life and work of Keith Tippett in this musical tribute.*

**Matthew Bourne** (Piano) with **Glen Leach** (Piano) **12.00pm – 12.45pm**

*Matthew Bourne is a long-standing admirer of Keith Tippett's work; he is quoted as saying that "Keith Tippett is the reason I play piano the way I do". In 2019 he teamed up with Keith to perform a series of duos, which would prove to be Keith's last performance project.*

**Julie Tippetts** (Vocals, Eclectics) & **Maggie Nicols** (Vocals, Piano) **1.15pm – 2.00pm**

*Julie Tippetts has been Keith's lifelong soulmate, partner, creative and musical collaborator for over 50 years – a quintessential part of so many projects from Centipede to The Monk Watches The Eagle and the intimate duos of Couple In Spirit. Julie and Maggie, close friends since the days of Centipede, were also vocalists in the Tapestry Orchestra. As a duo they recorded the album Sweet and S'Ours and performed many times in duo as well as in trio with "our pianist, Keith."*

**From Granite to Wind Septet** **4.00pm – 4.45pm**

**Ben Waghorn, Kevin Figes, James Gardiner-Bateman, Jake McMurchie** (Saxes)

**Jim Blomfield** (Piano), **Al Swainger** (Double bass), **Tony Orrell** (Drums)

*Along with Ben and James, Kevin Figes was part of the original octet which recorded Keith Tippett's From Granite To Wind in 2011. In his last months Keith had recruited this line-up (with himself as pianist) for a gig he had scheduled and hoped to play as a benefit for Louis Moholo in Bath on 14 June 2020 – sadly, the day on which he died.*

**Double Dreamtime** **5.15pm – 6.00pm**

**Harrison Smith, Paul Dunmall** (Saxes), **Jim Dvorak, Kevin Davy** (Trumpets)

**Alan Tomlinson, Richard Foote** (Trombones), **Paul Rogers, Roberto Bellatalla** (Basses)

**Jim Le Baigue, Mark Sanders** (Drums)

*The membership of Dreamtime is part of a huge network of musical inter-relationships, with Keith Tippett himself and with the bands which he was part of, especially with the South African exiles, such as the Brotherhood of Breath, Louis Moholo's 'Viva la Black' and the Dedication Orchestra.*

**Paul Dunmall Quartet (#2)** **8.00pm – 8.45pm**

**Paul Dunmall** (Saxes, Clarinet, Bagpipes), **Liam Noble** (Piano)

**Paul Rogers** (Double bass), **Mark Sanders** (Drums)

*The Paul's Dunmall & Rogers form their second quartet of the weekend, this one resembling the Mujician format, inviting Mark and Liam, both of whom they have worked with on many occasions.*

**The Keith Tippett Celebration Orchestra** **9.15pm – 10.00pm**

**Ben Waghorn, Kevin Figes** (MD), **James Gardiner-Bateman, Jake McMurchie** (Saxes)

**Jim Dvorak, Gethin Liddington, Pete Judge, Andy Hague, Kevin Daly** (Trumpets)

**Alan Tomlinson, Richard Foote, Gareth Roberts** (Trombones), **Justin Pavvey** (Bass Trombone)

**Jim Blomfield** (Piano), **Al Swainger** (Double bass), **Miles Levin, Tony Orrell** (Drums)

*As a fitting finale to the tributes to Keith Tippett and a celebration of his life and work, The Celebration Orchestra brings together many of the musicians who played with Keith and will feature music from his original charts (including Centipede's Septober Energy) as well as some of his arrangements for The Dedication Orchestra in which he regularly played, itself a tribute to the South African exiles with whom he was associated throughout his career.*