

Sunday 8th February 2026 5pm
Forty Hall, Enfield

PROGRAMME

John Hegley and Eleanor Moreton

INTERVAL

All Saints Sessions present *The Kiss of a Wave*

Cheryl Moskowitz poet, and **Alastair Gavin** composer, sound artist
with special guests **Sam Brown** lute, and **Elinor Popham** soprano

“One might fancy that day [...] was just beginning. Like a woman who had slipped off her print dress [...], the day changed, put off stuff [...], changed to evening, and with the same sigh of exhilaration that a woman breathes, tumbling petticoats on the floor, it too shed dust, heat, colour [...]. I resign, the evening seemed to say, as it paled and faded above the battlements and prominences [...], and rushed her bayonets into the sky, pinioned her, constrained her to partnership in her revelry.” *Virginia Woolf from Mrs Dalloway*

“Every now and then in conversation she would do what I call leave the ground and give the most fantastic account, say, of a perfectly ordinary thing which had happened to her or which she’d seen – which was like what she does, I think, when she’s at her best in her novels.” *Leonard Woolf*

Virginia Woolf was aware she led an anything but ordinary existence in the elite bubble of the Bloomsbury Group but strove in her writing to ‘leave the ground’ and give us moments in people’s quotidian lives, set in the context of her wider preoccupations with the effects of war and the role of social class in society. Her main works were produced in the uncertain period after the First World War against a backdrop of shell-shocked soldiers returning from the frontlines. Her staunch pacifism and obsession with death deepened with the onset of the Second World War until she could bear no more, walking into the River Ouse on 28th March 1941.

One of Woolf’s earliest memories was listening to the waves breaking in Cornwall and the sea remained a recurring motif in her work. It struck us, assembling the sound picture in *The Kiss of a Wave*, how quickly the manipulated day to day sounds of, say, breaking waves, or cocktail party chatter, became the rumble of distant explosions, reminiscent of the constant sounds of conflict that reportedly, and cruelly, linger in the heads of shell shock victims.

We find ourselves today witnessing, and implicated in, more and more tumultuous distant wars and crises that demand we not remain merely passive observers.

Poems and Text by Cheryl Moskowitz with fragments from Virginia Woolf, Nabakov, Samuel Beckett, and Louise Bourgeois.

Music by Sam Brown, Alastair Gavin and Elinor Popham, plus:

Separation by Madeleine Dring (1923-1977) & Roger Lord (1924-2014)

First Steps by Alastair Gavin

Fleurs by Francis Poulenc (1989-1963)

Go Nightly Cares by John Dowland (1563-1626)

Never Weatherbeaten Sail by Thomas Campion (1567-1620)

Song of a Nightclub Proprietress by Madeleine Dring (1923-1977) & Sir John Betjeman (1906-1984)

Old Age by Barry Mills (1949-)

Jesu, Joy of Man’s Desiring by J.S. Bach (1685-1750)