



£2

PURBECK
ART WEEKS
Festival

Events Programme

MAY 23 – JUNE 7 2020

Open studios

Concerts

Talks

Grand Raffle

Competitions

For more information and to purchase tickets please visit

www.purbeckartweeksfestival.co.uk



PURBECK VALLEY FOLK FESTIVAL

20-23 AUGUST



WEEKEND
TICKETS
FROM £100
INCL. CAMPING



ULTIMATE MEXICAN PARTY BAND **LOS DE ABAJO**
DREVER MCCUSKER & WOOMBLE SCOTTISH SUPERGROUP
WATKINS FAMILY HOUR
NICKLECREEK'S SARAH AND SEAN WATKINS AND FRIENDS (USA)
ELEPHANT SESSIONS
NOAH AND THE WHALE'S **MATT OWENS**
KATHRYN TICKELL MULTI-AWARD WINNING
AND THE DARKENING



BBC FOLK AWARD WINNING **THE DEMON BARBERS XL**
THE MAGPIE ARC FOLK ROCK: MARTIN SIMPSON NANCY KERR ADAM HOLMES
GADARENE - IAN PROWSE'S AMSTERDAM - EDGELARKS
JACKIE OATES & JOHN SPIERS - THE ONCE (CAN) - TOPETTE!! (EURO)
LAURA CORTESE & THE DANCE CARDS (USA) - THE BREATH
CARDBOARD FOX - PLANTEC (FRA) - CUT CAPERS - PONS AELIUS
WE AFRO TALLAWAH - MONSTER CEILIDH BAND - NINEBARROW
CARRIVICK SISTERS - INDIA ELECTRIC CO - WARD & PARKER
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MORE THAN JUST GREAT MUSIC...

CRAFT AREA

CROCHET - POTTERY
 TIE-DYE - STONE CARVING
 WILLOW WORKSHOPS
 BLACKSMITH - ORIGAMI
 PRINTING - CYANOTYPE
 TRADITIONAL WOOD TURNING
 PEBBLE PAINTING

KIDS AREA

STORYTELLING - GIANT SCRABBLE - FANCY DRESS - RHYME TIME
 TOY SWAPSHOP - THEATRE & GAMES WORKSHOPS - CRAFTS
 WISHING TREE - WELLY WANGING - HOOLA-HOOPING
 TREASURE HUNT - SPACE HOPPER OBSTACLE COURSE
 CIRCUS AREA: JUGGLING - UNICYCLING - DIABLOS - DEVILSTICKS
 STILT WALKING - ACROBATICS WITH INFLATABLE TUMBLE MAT

5 STAGES - 2 CEILIDHS - OPEN MIC - SESSIONS - WORKSHOPS - POETRY - FIRE SHOWS

BEAUTIFUL LITTLE FESTIVAL ON A SMALL FARM WITH VIEWS ACROSS THE
 PURBECK HILLS AND CORFE CASTLE - EVERYONE'S FAVOURITE FESTIVAL

PURBECKVALLEYFOLKFESTIVAL.CO.UK

Welcome to the PAW Festival 2020

The Purbeck Art Weeks (PAW) Festival embraces both the visual and performing arts. On many evenings throughout the Festival we aim to offer something for everyone through a wide range of interesting events to complement what our visual artists offer during the day.

Purbeck is a very special place - a land of light and colour that we value and celebrate. Over 100 visual artists are exhibiting in this year's Festival. Our artists' forum helps artists to network, to exchange ideas and opportunities and to explore how together they can be even more creative - as well as enjoy the occasional party! For emerging artists our Festival and forum can be an important launching pad for developing their careers as professionals.

We have for many years reached out to young people and, with support from a range of valued funders, run workshops in most schools across Purbeck. Our young people benefit from the experience of our artists who lead these workshops and the opportunity to be creative, innovative and have fun! We celebrate their achievements in particular at our central exhibition area at Rollington Barn, near Corfe Castle.

In 2020 we again offer a wide range of events. The internationally renowned violinist Rachel Podger with countertenor Mark Chambers and the group Sestina open our Festival and take us on a journey with members of the Bach family. No fewer than eight trombones of different sizes will lift the roof of Wareham church while I Fagiolini return to help us celebrate the changing seasons with music from across the ages. We celebrate the 250th anniversary of Beethoven's birth

with works for cello and piano while the Fieri Consort returns, this time with the Chelys Consort of Viols, to perform Elizabethan music. Our illustrated talks by local experts cover the history of Purbeck in maps and how objects get transformed as works of art by nature as well as people. Poetry at the Globe in Swanage, a celebration of music making by some of our rising young musicians and a performance of Boccherini's beautiful Stabat Mater complete the range of events. We hope you will be excited by and enjoy the programme.

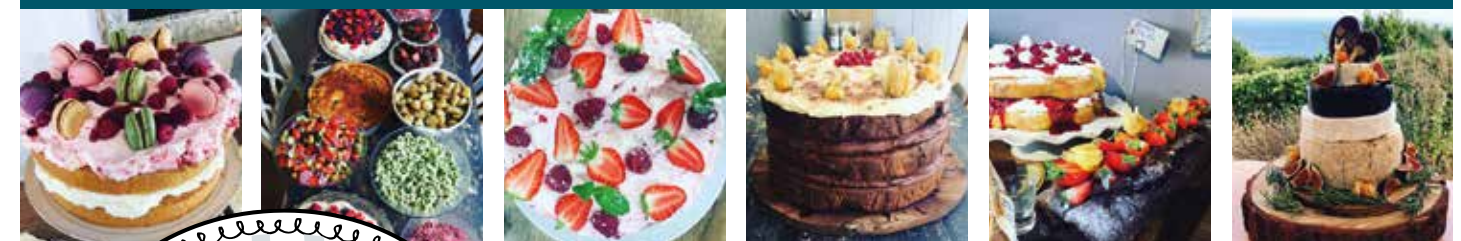
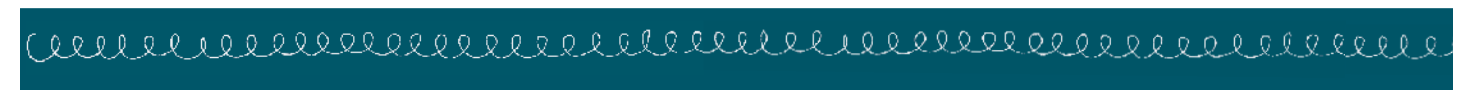
We could not offer this great range of events or at affordable prices without support from Trusts, Foundations, the Festival Friends and other individuals. We thank our main supporters later in this programme.

Our Bursaries

As a charity, we offer bursaries to aspiring artists in all art forms. If you want to take the next step but cannot afford to do that, or know someone who might benefit in this way, do get in touch as we may be able to help. Our bursaries range from £50 to £500 and we have already helped painters, sculptors, photographers, musicians and dancers. You can find more information on our website.

For more information on the Festival and to purchase tickets for all our events, please visit our website www.purbeckartweeksfestival.co.uk

Richard Brown
 Trustee & Events Coordinator



We are delighted to support **PAW** again with our pop up vintage cafe at **Rollington Barn** where we will serve delicious cakes, savoury treats, tea, coffee and refreshments.

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EVENTS PAW MAP

MAP KEY

- A** Priory Church of Lady St Mary, Wareham
- B** Encombe House, Nr Kingston
- C** St James' Church, Kingston
- D** Harman's Cross Village Hall
- E** St George's Church, Langton Matravers
- F** Emmanuel Baptist Church, Swanage
- G** The Globe Inn, Swanage
- H** Holy Spirit & St Edward's Catholic Church, Swanage

Illustrated map by Tony Kerins | www.tonykerins.com

Andrew Thomas SWAc - Sculptor

禪 Contemporary Visionary Art 氣

23rd to 31st May - 10am to 7pm

Stoborough Village Hall, West Lane, Wareham - BH20 5AJ

Phimsa by Andrew Thomas

www.3dsculptor.com art@3dsculptor.com

THE PINK GOAT

Corfe Castle



THE 2020 FESTIVAL EVENTS

Saturday 23rd May 7.30pm St James' Church, Kingston	04
A REAWAKENING: CANTATAS BY THE BACH FAMILY semi-staged with Rachel Podger (violin), Mark Chambers (countertenor) and Sestina singers and instrumentalists	
Sunday 24th May 7.30pm Harman's Cross Village Hall	09
TRANSFORMATIONS: CASTING IN GEOLOGY AND ART an illustrated talk by Juliet Haysom offering different perspectives on art	
Monday 25th May 6.30pm Priory Church of Lady St Mary, Wareham	10
BOLD AS BRASS: THE EVOLUTION OF THE TROMBONE trombone quartets raise the roof. Buy a ticket and also join them at their rehearsal	
Wednesday 27th May 7.30pm Emmanuel Baptist Church, Swanage	13
CELEBRATING OUR MUSICIANS: some rising young stars plus local choirs	
Friday 29th May 10.15 for 11.30am Encombe House, nr Kingston	14
COFFEE CONCERT: HARP DUOS with Eluned Pierce (BSO) and Hugh Webb	
Saturday 30th May 6.30pm Priory Church of Lady St Mary, Wareham	15
AU NATUREL: I Fagiolini celebrate the changing seasons with music across the ages. Buy a ticket and also join them at their rehearsal	
Sunday 31st May 7.30pm Holy Spirit & St Edward's Catholic Church, Swanage	18
BOCCHERINI STABAT MATER: Miranda Fulleylove quintet plus Alison Ponsford-Hill (soprano) perform this lyrical piece. Buy a ticket and also join them at their rehearsal	
Monday 1st June 7.30pm The Globe Inn, Swanage	20
PURBECK POETS PERFORMING: open event	
Thursday 4th June 7.30pm Harman's Cross Village Hall	20
MAPPING THE MANORS: an illustrated talk by Mary Sparks	
Friday 5th June 7.30pm St George's Church, Langton Matravers	22
BEETHOVEN CELLO SONATAS: Robin Michael and Dan Tong help us celebrate the 250th anniversary of Beethoven's birth	
Saturday 6th June 6.30pm Emmanuel Baptist Church, Swanage	24
FROM LOVE TO DESPAIR: Fieri Consort and Chelys Consort of Viols perform a sequence built around the music of Michael East. Buy a ticket and also join them at their rehearsal	

Tickets for all events can be purchased from the events section on our website www.purbeckartweeksfestival.co.uk/events/ and at the Wareham and Swanage Tourist Information Offices

PLEASE NOTE: The Events venues are labelled A-H and can be found on the map opposite

A REAWAKENING

BACH CANTATAS AND VIOLIN MASTERPIECES

WITH SESTINA AND RACHEL PODGER

Saturday 23rd May, 7.30pm
St James' Church, Kingston BH20 5LL
Tickets: £22 adults, £2 students

The countertenor Mark Chambers enthralled us last year and he returns with his group, Sestina, and the internationally renowned baroque violinist, Rachel Podger, to perform a sequence of music by members of the Bach family. We will move from the Cantata for Easter to a cantata celebrating the Song of Songs at a wedding feast. The sequence will be staged around a festive table and includes the great Sarabande and Chaconne from Bach's Partita for solo violin: "*the greatest structure for solo violin that exists*". In this performance you will also hear the chorales that German professor Helga Thoene found "hidden" in the Chaconne violin score.

The evening can perhaps be summed up in some words from the Cantata for Easter: "*It was a wondrous battle, / when death and life wrestled. / Life won the victory, / it has swallowed up death*".

Sestina is led by countertenor **Mark Chambers** and has developed into an ensemble with an ever-growing reputation for excellence, both in its mentorship of young singers and in the quality of its performances, specialising in early music.

Thomas Guthrie (Stage Director) is an innovative, award winning director and musician whose revival of David McVicar's *Die Zauberflöte* at the Royal Opera House in 2018 was particularly critically acclaimed. He works with Streetwise Opera, the Prison Choir Project, the National Youth Choir of Great Britain and many other groups.

Rachel Podger, "*the unsurpassed British glory of the baroque violin*" (The Times), has established herself as a leading interpreter of the Baroque and Classical music periods. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in 2015 and was Gramophone Artist of the Year 2018. She is Artist in Residence at Wigmore Hall and was the British Ambassador for the European Early Music Day in March 2020. "*There is probably no more inspirational musician working today.*" (Gramophone)



Sestina

THE PROGRAMME

JS Bach

Sarabande from *Partita for solo violin no.2 in D Minor BWV 1004*
played by Rachel Podger

Christ lag in Todes Banden (Cantata for Easter)

Chaconne from *Partita for solo violin no.2 in D Minor BWV 1004*
played by Rachel Podger

(with choral interpretations by Helga Thoene)

INTERVAL

JC Bach

Es ist nun aus mit meinem leben (Aria)

Meine Freundin du bist schön (a wedding cantata)

THE PERFORMERS:

Sopranos: Charlotte Trepess, Jenni Harper, **Altos:** Mark Chambers (Musical Director), Laura Lamph, **Tenors:** Nicholas Mulroy, Thomas Guthrie (Stage Director), **Bass:** Brian McAlea, Malachy Frame.

Violins: Rachel Podger, Alice Earll, **violas:** Rachel Byrt, Stefanie Heichelheim, **cello:** Joseph Crouch, **doublebass:** Peter McCarthy, **keyboards:** Steven Devine.



Mark Chambers



Rachel Podger

Bach cantatas and violin masterpieces with Sestina and Rachel Podger

CANTATA FOR EASTER, *CHRIST LAG IN TODES BANDEN* ~ CHRIST LAY IN DEATH'S BONDS

JS Bach's second professional engagement as an organist was at Mühlhausen from June 1707 to June 1708 where he wrote this cantata for Easter - an example of his affinity with the hymns and theology of Martin Luther. Luther's chorale is in seven verses and Bach sets all seven, establishing the mood with an opening sinfonia (in which we can already hear motifs from the chorale), then a vocal chorale prelude with the hymn melody in the highest voice. An exuberant "Hallelujah!" closes both this and all the subsequent verses.

1.Sinfonia

2. Versus 1 – Chorale

Christ lag in Todes banden
Für unsre Sünd gegeben
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja,
Halleluja!

3. Versus 2 – Duet

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen
Hallelujah!

4. Versus 3 – Chorale

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt
Da bleibt nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

5. Versus 4 – Chorale

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß
Ein Spott aus dem Tod ist worden.
Halleluja!

6. Versus 5 – Arie

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten
Das Blut zeichnet unsre Tür
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden. Halleluja!

1.Sinfonia

2. Verse 1 – Chorale

Christ lay in death's bonds
Given over for our sins,
He has risen again
And brought us life
Therefore we should be joyful,
Praise God and be thankful to Him
And sing Hallelujah,
Hallelujah!

3. Verse 2 – Duet

Charlotte Trepess (S), Laura Lamph (A)
No one could defeat death
Among all humanity,
This was all because of our sins,
No innocence was to be found.
Therefore death came so soon
And took power over us,
Held us captive in his kingdom.
Hallelujah!

4. Verse 3 – Chorale

Thomas Guthrie (T)
Jesus Christ, God's son,
Has come in our place,
And has done away with sin,
Hereby taking from death
All his rights and power,
Nothing remains but death's form;
He has lost his sting.
Hallelujah!

5. Verse 4 – Chorale

It was a strange battle,
That death and life waged,
Life claimed the victory,
It devoured death.
The scripture had prophesied this
How one death gobbled up the other,
A mockery has been made out of Death.
Hallelujah!

6. Verse 5 – Aria

Brian McAlea (B)
Here is the true Easter-lamb,
Offered up by God,
Which was, high on the cross' stalk
Roasted in hot love,
The blood marks our door,
Faith holds it against death,
The slayer can no longer harm us.
Hallelujah!

Bach cantatas and violin masterpieces with Sestina and Rachel Podger

7. Versus 6 – Duet

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz
Der Sünden Nacht ist verschwunden.
Halleluja!

8. Versus 7 – Chorale

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern
Leben.
Halleluja!

7. Verse 6 – Duet Charlotte Trepess (S), Nicholas Mulroy (T)

So we celebrate the high festival
With joy of heart and delight,
Which the Lord radiates upon us,
He himself is the sun,
That through the splendour of his grace
Illuminates our hearts completely,
The night of sin has disappeared.
Hallelujah!

8. Verse 7 – Chorale

We eat and live well
On the true Easter bread,
The old leaven shall not
Exist next to the word of grace,
Christ will be our food
And nourish the soul alone,
Faith will live in no other way.
Hallelujah!

SARABANDE AND CHACONNE
FROM THE D MINOR PARTITA

The Lutheran chorales formed the foundation of Bach’s sacred and instrumental works. His six sonatas and partitas for solo violin are among the cornerstones of the repertoire. The Partita in D minor for solo violin (BWV 1004) is in five movements and, except for the great Chaconne, all are in dance form. The wonderful chaconne that closes the D minor partita was written around 1720 and most likely composed as a response to the unexpected death of Bach’s wife, Maria Barbara, while he was away from home.

A chaconne is essentially a set of variations, and Bach’s harmonic foundation is a simple 8-note pattern four bars in length. Professor Helga Thoene’s analysis reveals a network of chorale themes woven into the fabric of the work with the first line of the melody of *Christ lag in Todes Banden* and its *Hallelujah* refrain in the two opening iterations and throughout the chaconne. She also found traces of many other chorales whose texts reflect sorrow, seek solace in Jesus and later sing praise to God.

Chorale interpretations during the Chaconne:

Christ lay in death’s bonds, Nobody shall overcome death, Your will be done, Lord God On earth as in heaven;
Grant us patience in time of sorrow, Entrust your way;
How should I receive you;
Where should I fly from here;
Jesus, my joy;
In my beloved God, I trust in anxiety and trouble, For which I shall always wait;
From heaven above I come;
Jesus your passion, Will I ponder now, In the bottom of my heart;
Your cross alone, sparkles at all times and hours, For which I can be joyful;
Praise the most high, Honour and praise, Now praise my soul.

INTERVAL 20 minutes. Drinks in the South Transept. Toilets in The Scott Arms (and one under the small church tower)

Bach cantatas and violin masterpieces with Sestina and Rachel Podger

ES IST NUN AUS MIT MEINEM LEBEN

Es ist nun aus mit meinem leben seems simplicity itself: regularity of phrase-lengths, short and sweet melodic phrases often returned to and re-used, though with no repetitions of text. Yet each time he repeats a melody line with new words Bach contrives to send it elsewhere harmonically, and in the final repetition of ‘world, good night!’ uses a simple interrupted cadence.

Es ist nun aus mit meinem leben,
Gott nimmt es hin, der es gegeben.
Kein Tröpflein mehr ist in dem Fasses
Will kein Fünklein mehr verfangen
Des Lebens Licht ist ausgegangen.
Kein Körnlein läuft mehr in dem Glas,
Es ist nun aus, es ist vollbracht,
Welt, gute Nacht!

Komm, Todestag, du Lebenssonne, du bringest mir
Mehr Lust und Wonne,
Als mein Geburtstag bringen kann
Du machst ein Ende meinem Leiden,
Das sich schon mit den Kindtaufsfreuden
Vor jenen hat gefangen an.
Nun ist es aus, es ist vollbracht,
Welt, gute Nacht!

Welt, gute Nacht! Behalt das Deine
Und lass mir Jesum als das Meine,
Denn ich lass meinen Jesum nicht!
Behüt euch Gott, ihr, meine Lieben,
Lasst meinen Tod euch nicht betrüben,
Durch welchen mir so wohl geschieht;
Mein Leid ist aus, es ist vollbracht,
Welt, gute Nacht!

Was wollet ihr euch nach mir sehnen?
Ei, stillet, stillet eure Tränen,
Weil meine schon gestillet sind,
Mir wischt sie Jesus von den Augen,
Was sollen denn die euren taugen,
Und lachet mit mir als ein Kind.
Was Jesus macht, ist wohlgemacht!
Welt, gute Nacht!

Now my life is ended,
God who gave it, takes it to him.
Not the smallest drop remains in the vessel,
No faint spark will now avail it,
Life’s light is extinguished.
Not the least grain of sand still runs through the glass
It is now ended, it is accomplished,
World, good night!

Come, day of death, O sun of life,
You bring me more joy and bliss
Than the day of my birth can bring,
You put an end to my suffering,
Which before the joys of christening
Was already begun.
Now it is ended, it is accomplished,
World, good night!

World, good night! Keep what’s yours,
And leave Jesus as mine own,
For I will not leave my Jesus!
May God protect you, my dear ones,
Let my death not grieve you,
Since it has brought me such content;
My suffering ends, it is accomplished,
World, good night!

Why would you grieve for me?
Ah, ease your tears,
For mine are eased already;
Jesus wipes them from my eyes;
What use then should yours be?
Laugh with me like a child.
That which Jesus does is well done!
World, good night.

Further details
on our Artists’
Open Studios
and Rollington
Barn can be
found in our
FREE brochure.



Social Media

To keep you all right up to date with what’s on and where it’s happening, we will be making regular updates to our social media feeds throughout the festival, as well as offering exclusive insights about our artists and performers. You can find us on Facebook @Purbeck Art Weeks and on Instagram @purbeckartweeks, and Twitter. Sign up and don’t miss a thing!

Follow Purbeck Art Weeks on social media

Don't forget to use the PAW hashtag on all your posts #purbeckartweeks



Bach cantatas and violin masterpieces with Sestina and Rachel Podger

MEINE FREUNDIN DU BIST SCHÖN

Based on texts from the Song of Songs, this cantata is assumed to have been written for a family wedding. Though based on the words from the Old Testament, the text is occasionally slightly altered, and the playful nature of the music indicates that it was perhaps intended for celebration after the wedding ceremony. JS Bach’s father made a manuscript copy of the cantata, attaching to it an ‘explanation’ of the work, telling a story of a young woman who goes in search of her lover in order to meet up with him in private. However, she is joined by others in the search and in the end their tryst becomes a very public affair. Finally, after a hymn of thanks, they are left alone to celebrate their love.

The text in *italics* is part of a commentary by Ambrosius Bach, JS Bach’s father

A lover walks slowly all alone. Unexpectedly he encounters his beloved. He addresses her most courteously and flatters her, also pensively intimating to her that she should walk on, perhaps because he fears that people might read his innermost thoughts in his eyes.
Thou art fair, my love. Turn away thine eyes from me, for they fill me with desire.

His beloved, who is not exactly reticent, desires a congenial and appropriate spot where she can reveal her chaste love for him undisturbed.
Oh that I should find thee without, my brother, I would kiss thee, that I should not be despised.

She immediately presents him with an opportunity.
Let my lover come into his garden.

The lover quickly declares:
I am come into my garden, my sister, my spouse.
This time they bid a brief farewell and go their separate ways and make themselves ready.

Chaconne
Then the beloved takes a cane flute in her hand and walks towards the garden. She is preoccupied with agreeable thoughts which the violin demonstrates with diverse variations.

She rejoices with the following words:
My beloved is mine, and I am his, he feedeth among the roses and his desire is toward me. His left hand is under my head, and his right hand doth embrace me. He revives me with flowers and comforts me with apples. My beloved is mine, and I am his, for I am sick with love.

When she is not far from the garden a couple of men come unexpectedly across the field and walking beside her ask:
Whither is thy beloved gone, o thou fairest among women?
Whither is thy beloved turned aside? Whither?

She herself, no longer keeping it secret, admits:
My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather roses.

Thereupon out of politeness both men offer to escort her.
Then we would seek him with thee.

Here the basso continuo wanders around continuously searching; the other instruments too, The lover tells them what he has been doing in the garden:
I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk.

And after he has invited them all into the little summer house and set refreshments on the table, he begins with his beloved, as hostess, calling upon both friends:
Eat, my dear ones, and drink, my friends!

These fall to with a relish, and express their pleasure in the following eulogy:
I deem it good that it is pleasing to eat and drink and be of good cheer.
For it is a gift from God to eat and drink and be of good cheer.
Eat, my dear ones, and drink, my friends, and be intoxicated!

A serenade playing to their health is now heard.
For it is a gift from God to eat and drink and be of good cheer.

Finally, once the meal is over, the guests are heard calling to the musicians that they should play a hymn of thanks. Whereupon all the musicians, in the hope of having divined the guests’ intentions, strike up a chorale:
The benediction that we sing, Lord, God, Father, we thank thee that thou hast abundantly fed us, shown to us thy love and constancy. Grant us also prosperity and for our bodies, health and repose: who desires this, say Amen thereto.

Eventually, as it is observed that all have enjoyed themselves, a conclusion and an end of day are called for, and so from all sides they wish one another: ‘Good night! Sleep well! Many thanks! take care! You too.’

Song of Songs 2, 4, 5, 6, 7, 8; Ecclesiastes 5



TRANSFORMATIONS:
CASTING IN GEOLOGY AND ART
AN ILLUSTRATED TALK BY JULIET HAYSOM

Sunday 24th May | 7.30pm
Harman’s Cross Village Hall BH19 3EB
Tickets: £10 adults, £2 students

EVENT VENUE



Juliet completing a folly cast from a Victorian building, 2018

This illustrated talk by **Juliet Haysom** will discuss the physical transformations of certain materials over time, and the reciprocal relationship between moulds and casts. Taking cues from geology (such as the trace and body fossils found in Purbeck’s limestone beds, Kimmeridge shales and the chalk of North Hill) as well as from moments in the histories of art and architecture, Juliet will explore the poetic qualities and creative potential of translating negative space into positive form.

Juliet Haysom grew up in Purbeck and is an artist and designer. She trained in Fine Art at The Ruskin School, University of Oxford and The Royal College of Art, London, and later completed RIBA Part-1 at the Architectural Association. She is currently developing an artist’s commission involving casting two architectural follies within a new park in Bristol and has designed cast seating and play elements for a new public garden in Amesbury. She teaches at the Architectural Association, London and at University of the Arts, London.

A Panel will join Juliet for part of the discussion:

Steve Etches (The Etches Collection), **Charlie Newman** (micro fossil collector), **Paul Ensom** (geologist specialising in the Purbeck beds), **Will Cobbing** (artist, specialist in casting processes and recent work in Purbeck Stone)

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- Know that your support has helped so many young people develop their art and aspire to be even more enterprising and creative

Please join our growing body of Friends:
www.purbeckartweeksfestival.co.uk/about-paw/become-a-friend

WOULD YOU LIKE
TO BECOME A FRIEND OF



The Concert Trombone Quartette
(from left to right) Emily White,
Adrian France, Susan Addison
and Miguel Tantos



Studio 5 are (from left to right)
Michael Buchanan, Joe Arnold,
Emma Bassett, and James Buckle

BOLD AS BRASS: THE EVOLUTION OF THE TROMBONE

Monday 25th May | 6.30pm

The Priory Church of Lady St Mary,
Wareham, BH20 4ND

Tickets: £18 adults, £2 students | Buy a ticket and also join them at their rehearsal.

EVENT VENUE

THE PERFORMERS

The **Concert Trombone Quartette** are Susan Addison (alto and tenor trombone); Emily White (alto and tenor trombone); Donal Bannister (tenor trombone) who this evening replaces Miguel Tantos; Adrian France (bass trombone and director). CTQ was founded in 2018 and takes its name from a prominent trombone quartet active in London from 1892–1896. The inspiration wasn't just to recreate what the original quartette performed, but also to perform repertoire originally written for trombone on the original instruments at the time of the compositions. This in turn offers an insight into the sound world that composers such as Schütz, Beethoven and Bruckner would have been familiar with in their own compositions.

June 2019 saw CTQ's debut performance in a sell out concert accompanying the Newcastle Bach Choir with a programme focused on rarely heard and original music for trombone and voices. Future CTQ projects also include concerts later in 2020 and recordings are in the pipeline with some of the UK's most prominent and leading choirs. www.concerttrombonequartette.com

Studio 5 are Joe Arnold, Emma Bassett, Michael Buchanan and James Buckle – four of the most talented trombone players in Britain today. As instrumentalists they have performed with the Vienna Philharmonic, the London Symphony Orchestra, the Orchestre Révolutionnaire et Romantique, the Academy of St Martin in the Fields and others across the globe. Of the four, one is principal at the Philharmonia Orchestra, another is principal at the English National Opera, another is principal trombone at a leading West End Show and one was 1st and audience prize winner at the Munich ARD Competition, the world's foremost trombone competition.

The four musicians – aged between 26 and 30 – met and studied together at Wells Cathedral School in Somerset and together learnt the art of orchestral, chamber, jazz and solo playing. (The group's title, "Studio 5", was the room in which they had their trombone lessons with Alan Hutt).

In 2019, Studio 5 performed quartet recitals in the Newbury Spring Festival and the Fetsspiele Mecklenburg-Vorpommern in Germany. @studio5trombones

Buffet Supper: a pre-concert buffet supper provided by **The Salt Pig** is available at the nearby Community Café from 5.45pm: a vegetarian quiche, two salads, a pudding and drink can be booked on-line only for £12. Concert seats for buffet purchasers will be reserved.

THE PROGRAMME: each section will be introduced by one of the musicians.

Ludwig van Beethoven (1779–1827)

3 Equali for trombones
The Glory of God in Nature

Gottfried von Freiberg (1908–1962) *Ausseer Fanfare*

Wolfgang A Mozart (1756–1791) *Overture The Magic Flute*

Biagio Marini (1594–1663) *Sonata a quattro tromboni*

Heinrich Schütz (1585–1672) *Fili mi Absalon*

Richard Wagner (1813–1883) Excerpt from *Die Walküre*

Giacomo Puccini (1858–1924)

Che gelida manina from *La Boheme*

Engelbert Humperdinck (1854–1921)

Evening Prayer from *Hansel and Gretel*

Edward Elgar (1857–1934) *Nimrod* from *Enigma Variations*

INTERVAL Drinks available. Toilets across the green, through the arch in the Parish Hall

Benjamin Britten (1913–1976) *The Foggy Foggy Dew*

Lady Caroline Keppel (1734–1769) *Robin Adair*
Gerald Finzi (1901–1956) *O Mistress Mine*

Eric Ewazen (1954–) *Myths and Legends, 1st Movement*

Derek Bourgeois (1941–2017) *Quartet*, 2nd movement

Bryan Lynn (1954–) *Four for Four*, 3rd movement

Anton Bruckner (1824–1896) *Aequale one*

Felix Mendelssohn (1809–1847) *Tarantella*

Josef Gruber (1855–1933) *Domine Deus*

Manning Sherwin (1902–1974)

A Nightingale Sang in Berkeley Square

Hoagy Carmichael (1899–1981)

Georgia On My Mind

Camille Saint-Saëns (1835–1921) *Dance Macabre*

BOLD AS BRASS: the evolution of the trombone

PROGRAMME NOTES

Beethoven Equali – These short works for trombone quartet by Ludwig van Beethoven were composed in Linz in 1812 and became synonymous with the instruments’ use for funerals. Movements 1 & 3 were even performed at Beethoven’s own funeral in March 1827. In this, the 250th anniversary of his birth, we also include a short sacred hymn by Beethoven for quartet and solo bass voice – *The Glory of God in Nature*.

Gottfried von Freiberg’s Ausseer Fanfare was composed to open the Vienna Philharmonic Ball that takes place each year in Vienna. A high society event, both Richard Strauss and Freiberg composed short fanfares to mark the entrance of the debutantes to the ball.

Mozart’s overture to the Magic Flute was composed in the year of his death in 1791. The opera includes references to the masonic world in which Mozart was involved. Look out for the sets of three chords that appear twice within the overture representing the three “knocks of fate” on the door; an integral part of Masonic ceremony at the time.

The **Marini** and **Schütz** quartets were both composed in 1629 and display contrasting styles of writing for sackbut (predecessor of the modern trombone). Biagio Marini’s *Sonata a Quattro Tromboni* uses a strident, fanfare style in a short and brilliant canzon. *Fili mi Absalon* by Heinrich Schütz is probably the most famous work ever written for trombone quartet. Taken from his *Symphoniae Sacrae*, this sacred motet displays the trombone in a most mournful setting on King David’s heartbreak at hearing the news of the death of his own son, Absalon.

The **Wagner excerpt from Die Walküre** (the second instalment of the four part Ring Cycle) is an arrangement of one of the opera’s most gorgeous musical passages. Siegmund, the male hero, announces that he refuses to die in battle and that he chooses love instead, whereupon Brunnhilde, the female lead, replies that she has come to take him away to heaven instead. Divine music.

The except from **Puccini’s La Boheme** features the highpoint of the “love-duet” by the couple at the centre of the action. Rudolfo (tenor), having immediately fallen in love with Mimi (soprano), grabs her hand as he talks to her all about his life. One of the most romantic and popular opera arias ever composed.

The *Evening Prayer* from **Hansel and Gretel** is when, lost in the forest, Hansel and Gretel settle down to sleep and pray to angels to watch over them. Humperdinck’s inspired composition moves from the evening prayer into one of the most charming descriptions of the heavens smiling down as they guide Hansel and Gretel through a vivid and wonderful set of dreams.

Elgar’s Nimrod is the 9th of his Enigma Variations. Biblical Nimrod means ‘Great Hunter’ and hunter in German is Jaeger – a close friend who offered valuable artistic guidance over many years. Elgar was an amateur trombonist and played Nimrod as a duet with his wife Caroline on piano. Sue Addison performs this on Elgar’s own trombone on a CD.

Benjamin Britten’s Foggy, Foggy Dew is a ballad of a lover (a weaver) and his lady friend and is the type of song often arranged and performed by the original Concert Trombone Quartette (CTQ) as a lighter side of the trombone repertoire. **Robin Adair** is a traditional Irish 18th century song and was performed by the original CTQ in 1896. Gerald Finzi’s quintessentially English *O Mistress Mine* takes a poem by Thomas Hardy about a lover and his lass with an invigorating sense of happiness.

Through the latter half of the 20th century to the present day, the trombone quartet has been an important way of revealing the technical capabilities of the trombone. **Eric Ewazen** is an American composer while **Derek Bourgeois** was a prolific British composer for brass and wind ensembles. He died at the age of 75 in 2017 in Poole, and we dedicate this performance of the second movement of his quartet to his memory. **Bryan Lynn** is a retired British bass trombone player who worked in the orchestra at English National Opera and wrote lots of fun and challenging pieces.

Bruckner’s Aequale number one demonstrates a mournful character. Ironically, both Beethoven’s and Bruckner’s *Aequale* were composed in the same house in Linz some 35 years apart. Bruckner was bestowed the huge honour of placing Beethoven’s skull back into his new tomb at Beethoven’s final resting place.

Mendelssohn’s Tarantella is an arrangement from his Suite in four movements *Op. 102 no.3* on this lively dance. Mendelssohn once said of the trombone: “*It is too sacred an instrument to be used freely*”. **Josef Gruber’s Domine Deus** is a vocal motet for four male voices and displays the influence of Bruckner.

A Nightingale Sang in Berkeley Square (music by **Manning Sherwin**) was first performed a month before the outbreak of World War Two and was made famous by the likes of Glenn Miller and Frank Sinatra. **Hoagy Carmichael** wrote and performed *Georgia On My Mind* in 1930, and Ray Charles increased its popularity.

Saint-Saëns’ Dance Macabre is a Halloween dance that was not well received at its premiere, but these days is regarded as one of Saint-Saëns’ most known works. This arrangement is by Alan Gout for trombone octet.

CELEBRATING OUR MUSICIANS WITH LOCAL CHOIRS

Wednesday 27th May | 7.30pm
Emmanuel Baptist Church, 160 Victoria Avenue,
Swanage BH19 1AZ
Tickets: £8 adults, £2 students

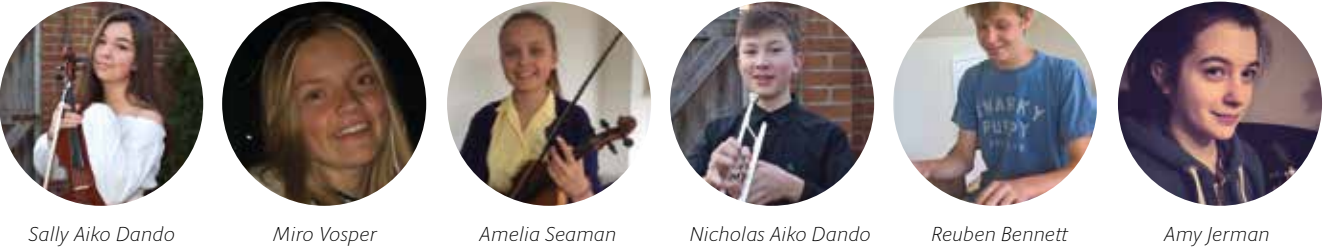
EVENT VENUE 

Each year we celebrate the wonderful abilities of some of our best younger musicians. Some are in the Wessex Youth Orchestra or perform as soloists or in ensembles. All offer music of the highest quality and we are so fortunate to have such talent in our midst. Do come and enjoy this programme of music making put together by Annie Campbell.

A full programme of what will be performed will be available on the day. The performers will include: Sally Aiko Dando (violin), Miro Vosper (soprano), Amelia Seaman (violin), Nicholas Aiko Dando (trumpet), Reuben Bennett (piano), Rosie Painter (soprano) and Amy Jerman (saxophone)

The Purbeck Youth Choir (conductor Jay Buckle) completes our line-up of young musicians.

These will be joined by members of three other local choirs: **Harmony Rocks** from Harman’s Cross, **Singing for Pleasure** and **Mixed Media** from the PAW Festival.



Meyrick Park Bournemouth



SUMMER 2020

Excellent, fantastic, amazing evening...
such a privilege to watch the BSO

2019 Audience Member



Classical Extravaganza
Friday 31 July

Enjoy an evening in the company of the BSO and some of the best symphonic music ever written. Classics include John Williams’ sparkling score from *ET* and other masterpieces by Johann Strauss, Mussorgsky, Rossini and Tchaikovsky. **The evening concludes with a phenomenal fireworks display.**

Symphonic Supergroups
Saturday 1 August

The BSO brings you our latest summer spectacular featuring hits from some of the biggest groups of all time from The Beatles and The Beach Boys to Bon Jovi and Blur. Plus songs by The Police, Oasis, The Rolling Stones and Pink Floyd to name just a few!

The evening is wrapped up with a spectacular “son et lumiere” laser and pyrotechnics show!

Advance Tickets - £30 (On the Day - £35) Childrens Tickets - £18 (4 – 17 Years)

bsolive.com 01202 669925



COFFEE CONCERT HARP DUOS

WITH ELUNED PIERCE AND HUGH WEBB

Friday 29th May | 10.15am arrive for coffee, 11.30am recital

Encombe House, Kingston, BH20 5LW

Tickets: £30 No admission on the day without a ticket. Priority will be given to the Festival Friends.

Please park as directed by the stewards. From the parking area you can then enjoy the lakeside walk to the house (transportation can be provided if required).

Eluned Pierce and Hugh Webb play a selection of their gorgeous arrangements for harp of some favourite pieces in a setting just made for harmony and tranquillity.

THE PROGRAMME

Georg Frideric Handel (1685–1759)

Suite HWV 448

Allemande

Courante

Sarabande

Chaconne

Johann Sebastian Bach (1685–1750)

Jesu Joy of Man's Desiring

(Arr Myra Hess)

Gabriel Fauré (1845–1924)

Berceuse

Le Jardin de Dolly

(From Dolly Suite, Op.56)

Francis Poulenc (1899–1963)

L'embarquement pour Cythère

Claude Debussy (1862–1918)

Claire de Lune

Menuet

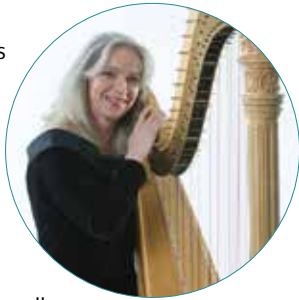
En Bateau

Cortège

Carlos Salzedo (1885–1961)

Chanson dans la nuit

Eluned Pierce is principal harpist with the Bournemouth Symphony Orchestra. She performs as a chamber music and solo harpist within the BSO and elsewhere. Often invited as guest principal to most of the British orchestras, she has performed in the US, Japan and most of the European countries with leading conductors such as Muti, Sanderling, Rattle, Maazel and Ashkenazy. Other thrilling moments have been working with Pavarotti and Lady Gaga! She occasionally plays for various television and radio programmes, including the soundtrack of some of David Attenborough's series. Eluned has adjudicated at many instrumental competitions and tutors the harp with The National Children's Orchestra of Great Britain and elsewhere. She studied harp at the RCM with Marisa Robles.



Hugh Webb was principal harp of the Philharmonia Orchestra and now regularly freelances as guest principal harp with the RPO, LSO and the BBC Symphony Orchestra. He is a founder member of the John Wilson Orchestra, with whom he has appeared in many Proms, tours and CD recordings. Other Proms this year include performances with the LSO and the Scottish Chamber Orchestra. He is active in the film and television music worlds, enjoys composing and has written a children's show based on The Snow Queen which toured throughout Britain. Hugh has worked extensively in the contemporary field and had solo works written for him.



Encombe House

The core of Encombe House is thought to be 17th century. It was remodelled and enlarged between 1740 and 1770 for John Pitt. The architect is unknown, but the style is reminiscent of Vanbrugh.

Encombe Estate entered its most significant period in terms of landscape and history around 1734. John Pitt was a notable amateur architect, a member of the Society of Dilettanti and was an authority on planting. He occupied the post

of Surveyor General of Woods and Forests between 1757 and 1763 and again between 1767 and 1786. The earliest indication of the walled garden is the 1776 Estate Plan which shows noticeable similarities to the existing layout. By 1887 the garden had been reworked in the more standard layout which survives today.

We are most grateful to James and Arabella Gaggero for their generous hospitality.

EVENT VENUE **B**

PICMF

Purbeck International Chamber Music Festival

MUSIC FOR ALL THE SENSES

3–6 September 2020

Extract from a music map by PICMF 2020 Composer-in-Residence Deborah Pritchard

Natalie Clein cello & artistic director

GUEST ARTISTS INCLUDE:

Kate Royal soprano

Deborah Pritchard composer

Kit Downes piano & organs

Hayden Chisholm saxophone

Cedric Pescia piano

Barnabás Kelemen violin

Toby Jones narrator

In fabulous venues across the Isle of Purbeck

Corfe Castle, Durlston Country Park, Harmans Cross, Kingston, Langton Matravers, Studland, Wareham and Worth Matravers

For programme information and booking tickets

www.purbeck-chambermusic.org.uk or call 0333 666 3366

AU NATUREL: I FAGIOLINI

CELEBRATE THE CHANGING SEASONS

Saturday 30th May | 6.30pm

The Priory Church of Lady St Mary, Wareham BH20 4ND

Tickets: £22 adults, £2 students

Buy a ticket and also join them at their rehearsal.

EVENT VENUE **A**

Buffet Supper: a pre-concert buffet supper provided by **The Salt Pig** is available at the nearby Community Café from 5.45pm: a vegetarian quiche, two salads, a pudding and drink can be booked on-line only for £12. Concert seats for buffet purchasers will be reserved.

THE PROGRAMME

Claudio Monteverdi 1567–1643
O primavera, gioventù dell'anno

Claude Le Jeune 1528–1600
Revoici venir du printemps

Benjamin Britten 1923–1976
Lenten is come

Clément Janequin 1485–1558
Le chant des oyseaulx (semi-staged)

Anon
Sumer is icumen in

Heinrich Schütz 1585–1672
Die Himmel erzählen

Herbert Howells 1892–1983
The summer is coming

Clément Janequin 1485–1558
La Chasse (semi-staged)

INTERVAL
Drinks available. Toilets across the green, through the arch in the Parish Hall.

Kenneth Leighton 1929–1988
God's grandeur

Josef Rheinberger 1839–1901
Abendlied

Johannes Brahms 1833–1897
Im Herbst

Leo Ferré 1916–1993
Chanson d'automne

Giaches De Wert 1535–1596
Ascendete Iesu in naviculam

Francis Poulenc 1899–1963
Un soir de neige

Ed Hughes 1968–
Sun, new moon and women shouting

Programme Notes

(full texts will be provided at the concert)

The theme of this year's PAW Festival is "Changing Seasons". The *Four Seasons* was an established subject when, in 1624, Pieter Bruegel the Younger painted one of the two full surviving sets that illustrate the passage of time and the cycle of life.

His paintings of the *Four Seasons* are full of varied visual delights – lyrical, natural, wryly humorous, satirical and ribald – qualities that would have been appreciated by their sophisticated owners. In the foreground we see seasonal tasks being performed with rustic grandeur and a clumsiness

that verges on the heroic, as peasants battle and collaborate with the elements. The mid-ground provides a stage for various pursuits, not least merry-making, and the actions of importunate men. In the background we catch glimpses of small townships dominated by church and castle, meandering rivers and distant hills, atmospherically blue. Overarching these is nature itself and what each successive season inexorably delivers. The paintings are both a hymn to the majesty of nature and a prayer for its generosity. We can feel the temperatures, *smell* the air and odours, *hear* sounds of labour and the ringing voices of men, children, animals and birds.



SPRING

The labourers in the foreground tend a garden of geometrical beds in the French style. Two men wield keen-edged spades that cut into and level the rich soil. Stooping women plant, while sparkling blossoms adorn new-leaved trees. Sheep are sheared while men on ladders prune vines. Across the river, the softer days are celebrated by outdoor dancers.

Claudio Monteverdi – *O primavera, gioventù dell'anno* (1592)

Claude Le Jeune – *Revoici venir du printemps* (1585)

Benjamin Britten – *Lenten is come* (1975)

In our first madrigal (from Monteverdi's early years at Mantua), Guarini's text is of a lover wishing his fading charms were more spring-like. From the same musical period, Le Jeune's welcome of the New Year is uncompromising and the text is almost a description of Brueghel's spring canvas. Britten's setting, 'Lenten [spring] is come' was written in the last year of his life but the poem is from the 14th century.

Clément Janequin – *Le chant des oyseaulx* (1528) Janequin's onomatopoeic 'Song of the Birds' is like a Bruegel canvas in music.

SUMMER

A golden profusion of ripe wheat in dense blocks is harvested. One of the scythers drinks urgently. A woman to the right bears colourful fruits in a shallow basket while others transport sheaves of grain and winnow the few dropped ears. A distant waggon, piled with sheaves, labours up the steep hill.

Anon – *Sumer is icumen in* (13th century)

Heinrich Schütz – *Die Himmel erzählen* (1635)

Herbert Howells – *The summer is coming* (1965)

Rampant energy is the subject of *Sumer is icumen in*, one of the earliest pieces of polyphonic English music from the 13th century. The opening of Psalm 19 in Schütz's *The heavens are telling* links nature to God's glory, with the sun like a bridegroom coming out of his chamber, rejoicing as a strong man running a race. Bryan Guinness' poem set by Herbert Howells seems less sure about his Irish summer. With grey and black imagery he mourns, 'sad is the sky for the wild geese gone.'

Clément Janequin – *La Chasse* (1537) depicts a royal hunt with sound effects of barking dogs (gnof gnof), horses hooves (plif plof) and hunting horns (tronc).

I Fagiolini are grounded in the classics of renaissance and twentieth century vocal repertoire and are renowned for their innovative and often staged productions of this music. They have performed Monteverdi's Orfeo and celebrated the world of Leonardo da Vinci at recent PAW Festivals to great acclaim.

Robert Hollingworth founded I Fagiolini in 1986 and is widely recognised for creating ground-breaking projects which present music to audiences in innovative ways. He also directs various international ensembles.



I Fagiolini, © Keith Saunderson



AUTUMN

A dark tree has already shed its leaves. Butchers pursue their craft with a crashing axe. A man with a red hat drags a sheaf of wheat into dry storage. Down the hill two men tread grapes to fill waiting barrels. Beyond is the grey spire of a church.

Kenneth Leighton – *God's grandeur* (1957). Gerard Manley Hopkins' sonnet *God's Grandeur* is a passionate declaration of God's presence in all things; how we have lost connection to the earth and therefore to God through the industrial revolution and war – though the warm encircling breast of the Holy Ghost is an image of safety and salvation.

Josef Rheinberger – *Abendlied* (1855)

Johannes Brahms – *Im Herbst* (1889)

Leo Ferré – *Chanson d'automne* (1964)

Brahms' poet 'sees the sun declining / divines that life too as the year, must close.' Rheinberger's *Evening Song* sets the words of two disciples unknowingly joined by the Risen Christ on the journey to Emmaus.

Giaches De Wert – *Ascendente Iesu in naviculam* (1581)

The season of storms finds graphic expression in this poem from 1581. Jesus falls asleep on the sea of Galilee but a storm rises. The disciples cry out and Jesus quietens the storm with a beautiful musical evocation of calm.

WINTER

Hills and roofs are shrouded by blankets of white snow, while more threatens from a streaky cloud. Down the hill are high jinks on the slippery ice. Groups in the upper floor of the hostel try to keep warm, while one man has fallen into the icy waters.

Francis Poulenc – *Un soir de neige* (1944)

Ed Hughes – *Sun, new moon and women shouting* (1998)

In 1942, Paul Éluard clandestinely penned his volume *Poesie et vérité* (Poetry and truth), a cry against collaboration and the Nazi occupation. Smuggled out to England, it was leafleted over Paris by the RAF. Francis Poulenc set several of the poems including in a mini-cantata *Un soir de neige*. The images are of bleakness, betrayal and hatred of the hunter but also the guilt of the hunted.

Our year comes full circle with Ed Hughes' energetic and beautiful settings of Tom Lowenstein's telling of Inuit rites in the Arctic. After the long winter, women greet the sun's re-appearance by holding up their babies on their igloo roofs to receive the sun's energy.

Annotated from Martin Kemp and Robert Hollingworth

BOCCHERINI: STABAT MATER

Sunday 31st May | 7.30pm

Holy Spirit & St Edward's Catholic Church,

1, Victoria Avenue, Swanage BH19 1AH

Tickets: £18 adults, £2 students

Buy a ticket and also join them at their rehearsal



Below the wonderful alter-piece by artist Fra Newberry, Alison Ponsford-Hill (soprano), Luigi De Filippi and Miranda Fulleylove (violins), Sascha Bota (viola), Sebastian Comberti and Timothy Merton (cellos) perform this moving and lyrical composition. The set of movements surpasses the perhaps better known Stabat Mater by Pergolesi in the variety of moods it conveys. It will be preceded by Boccherini's *Lady Killers* string quintet.

Luigi Boccherini (1743–1805) was born in Lucca in Tuscany, Italy. He was a master of the cello and composed more than 250 works of chamber music for strings (trios, quartets, quintets) and is regarded as the “inventor” of the string quintet. In 1768 he moved from Italy to Madrid to further his career, where he entered the service of Prince Don Luis, the youngest brother of the King of Spain.

Stabat Mater Dolorosa, a meditation on the suffering of Mary at the crucifixion of Jesus, is one of the most revered Latin hymn texts. Attributed to Jacopone da Todi (1230–1306), its true author remains unknown. Boccherini, a devout Catholic, first set the text in 1781.

Historically, previous settings of the Stabat Mater were largely written for multiple voices or choir, with or without instruments. Boccherini chose the intimacy of a solo soprano with a string quintet (two violins, viola and two cellos) to portray Mary's darkest moment. His movements sustain an expression of power and depth, passion and pathos. The soprano voice requires a command of florid ornamentation and an ability to improvise short cadenzas in what is a technically demanding role. Likewise, the string parts do not simply serve as mere accompaniment, but weave the fabric of the text's meaning. The first violin and vocal line frequently respond to one another. Contrasting the dramatic recitative of *Quis est homo*, the music quickly melts into a gentle cradle of understanding in *Pro peccatis suae gentis*. An especially soulful cello solo takes centre stage in the *Eja, mater, fons amoris*, to which all the instruments react in kind. In the form of a fugue, *Fac me plagis vulnerari* assumes an added sense of gravitas. The expressive final movement is a breathtaking conclusion to an unjustly neglected masterpiece. (Jennifer Morsches)

EVENT VENUE 

THE PROGRAMME

Boccherini's string quintet (arrangement) *Opus 11 No. 5*
– yes, that's the one that features in the Ealing comedy film *The Lady Killers* with Alex Guinness and fellow robbers!

INTERVAL

Drinks in the neighbouring hall where there are toilets.

Stabat Mater

THE PERFORMERS:

Alison Ponsford-Hill (soprano) began singing as a chorister in Salisbury Cathedral. After graduating from Cambridge, she has performed, recorded and toured with groups such as the Monteverdi Choir, Tenebrae, The Sixteen and Stile Antico. Her solo career encompasses performances in Liverpool, Winchester, St Martin's in the Field, Salisbury and The Wigmore Hall. She enjoys assisting on courses for the National Youth Choir of Great Britain and working with disadvantaged children in India.



Violinist **Miranda Fulleylove** has performed and recorded all over the world with many of London's leading chamber ensembles and orchestras. Equally at home playing early music on equally early instruments, or feverishly deciphering new notes still wet upon the page, Miranda has served as a principal player with the Orchestra of the Age of Enlightenment, the London Sinfonietta and BBC Symphony Orchestra and is leader of the Welsh contemporary ensemble 'Uproar'. She has a lifelong interest in contemporary music and commissioned several new pieces. She is the inspiration behind our series of Chamber Music in Purbeck Houses.



A violinist and conductor, **Luigi De Filippi** has studied violin, piano and composition, showing an early interest in jazz and contemporary music. He subsequently appeared as concertmaster in such orchestras as the Rome Opera House, Teatro La Fenice in Venice and the London Mozart Players. He is the music director of the Da Ponte Ensemble and of Opera Extravaganza. With this ensemble and his piano trio, Voces Intimae, he has made recordings and performed in Europe, the US and China.



Alexandru-Mihai

(Sascha) Bota was born in Timisoara into a family of musicians. Playing both modern and baroque viola, his career as a chamber musician, soloist and orchestral player has taken him all around the world. Since relocating to London in 2017, Sascha has been playing as guest principal with a number of orchestras, including the Britten Sinfonia, London Mozart Players, Academy of Ancient Music, English Chamber Orchestra and Philharmonia Orchestra as well as chamber music.



Born in London, Sebastian

Comberti studied in Italy with Amedeo Baldovino and later at the Royal Academy of Music. In 1983 he became principal cello with the London Mozart Players. A keen interest in historically informed performance has resulted in his playing with many of London's period instrument groups, appearing as principal cello and soloist with the Orchestra of the Age of Enlightenment and the Hanover Band. He has made various recordings with a range of record labels.



Timothy Merton's

career as cellist has spanned both sides of the Atlantic. From 1989 to 1996 he lived in England, where he performed with many of the groundbreaking early-music ensembles and orchestras, including the English Baroque Soloists, the Orchestre Révolutionnaire et Romantique and the Orchestra of the Age of Enlightenment with whom he toured worldwide. Timothy now divides much of his time between Vermont, where he produces 1,500 gallons of maple syrup each Spring, and Cambridge, Massachusetts, where he is the artistic director and founder of the Sarasa Ensemble. The ensemble was awarded Outstanding Achievement for its Outreach Program by Early Music America.



STABAT MATER

1. Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

2. Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

3. O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

4. Quae merébat et dolébat,
pia Mater, dum vidébat
nati poenas inclyti.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

5. Quis est homo qui non fleret,
matrem Christi si vidéret
in tanto supplicio?

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

6. Quis non posset contristári
Christi Matrem contemplári
dolentem cum Fílio?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

7. Pro peccátis suæ gentis
vidit Iésu in torméntis,
et flagéllis súbditum.

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent:

8. Vidit suum dulcem Natum
moriéndo desolátum,
dum emisit spiritum.

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

9. Eja, Mater, fons amoris
me sentíre vim dolóris
fac, ut tecum lúgeam.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

10. Fac, ut árdeat cor meum
in amándo Christum Deum
ut sibi compláceam.

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

11. Sancta Mater, istud agas,
crucifíxi fige plagas
cordi meo válide.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified:

12. Tui Nati vulneráti,
tam dignáti pro me pati,
poenas mecum dívide.

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

13. Fac me tecum pie flere,
crucifíxo condolére,
donec ego víxero.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

14. Juxta Crucem tecum stare,
et me tibi sociáre
in planctu desídero.

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

15. Virgo virginum præclára,
mihi iam non sis amára,
fac me tecum plángere.

Virgin of all virgins blest!,
Listen to my fond request:
let me share thy grief divine;

16. Fac, ut portem Christi mortem,
passiónis fac consórtem,
et plagas recólere.

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

17. Fac me plagis vulnerári,
fac me Cruce inebriári,
et cruóre Fílii.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

18. Flammis ne urar succénsus,
per te, Virgo, sim defénsus
in die iudicii.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

19. Christe, cum sit hinc exíre,
da per Matrem me venire
ad palmam victóriæ.

Christ, when Thou shalt call me hence,
be Thy Mother my defense,
be Thy Cross my victory;

20. Quando corpus moriétur,
fac, ut ánimæ donétur
paradísi glória.

While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee.

Amen.

– Translation by Edward Caswall, *Lyra Catholica* (1849)

PURBECK POETS PERFORMING

EVENT VENUE 

Monday 1st June | 7.30pm – 10.30pm

The Globe Inn, Bell Street, Swanage BH19 2RY
Free with a pint!

A friendly open mic poetry night at the Globe.

Come for 3 Pees at the Globe

And a welcome that's hearty and warming

No not for 3 Pees in the loo!

This is "Purbeck Poets Performing"



The evening will be hosted by local poets Martin Hobdell and Doug Hart and will include poets from the regular monthly open mic sessions at the Globe as well as outside poets. Please contact Martin or Doug to book a slot in advance or turn up early on the night – first come first served.

Martin Hobdell: hobdellmartin@outlook.com

Doug Hart: thesteamhammer@googlemail.com



PURBECK ART WEEKS
FESTIVAL
Raffle

Buy a raffle ticket and win an original Purbeck Artist work of art of your choice!



Buy your raffle tickets now and win a voucher worth £250 or one of the two runner up vouchers, each worth £50, to spend on original artwork/s by an exhibiting PAW artist of your choice. To be in with a chance simply buy your raffle tickets in time for the Grand Draw, which will take place at Rollington Barn on Sunday June 7th at 4pm in the café. Ticket sales will close at the end of the day (5pm) on Saturday June 6th.

Tickets are priced at £1 each and are available from Rollington Barn and at Events venues.

MAPPING THE MANORS: AN ILLUSTRATED TALK BY MARY SPARKS

Thursday 4th June | 7.30pm

Harman's Cross Village Hall BH19 3EB

Tickets: £10 adults, £2 students

EVENT VENUE 

How has the landscape of eastern Purbeck changed over time?

Who were the 'Lords of the Manors' and what did they control?

How did land ownership affect what happened, socially and economically?

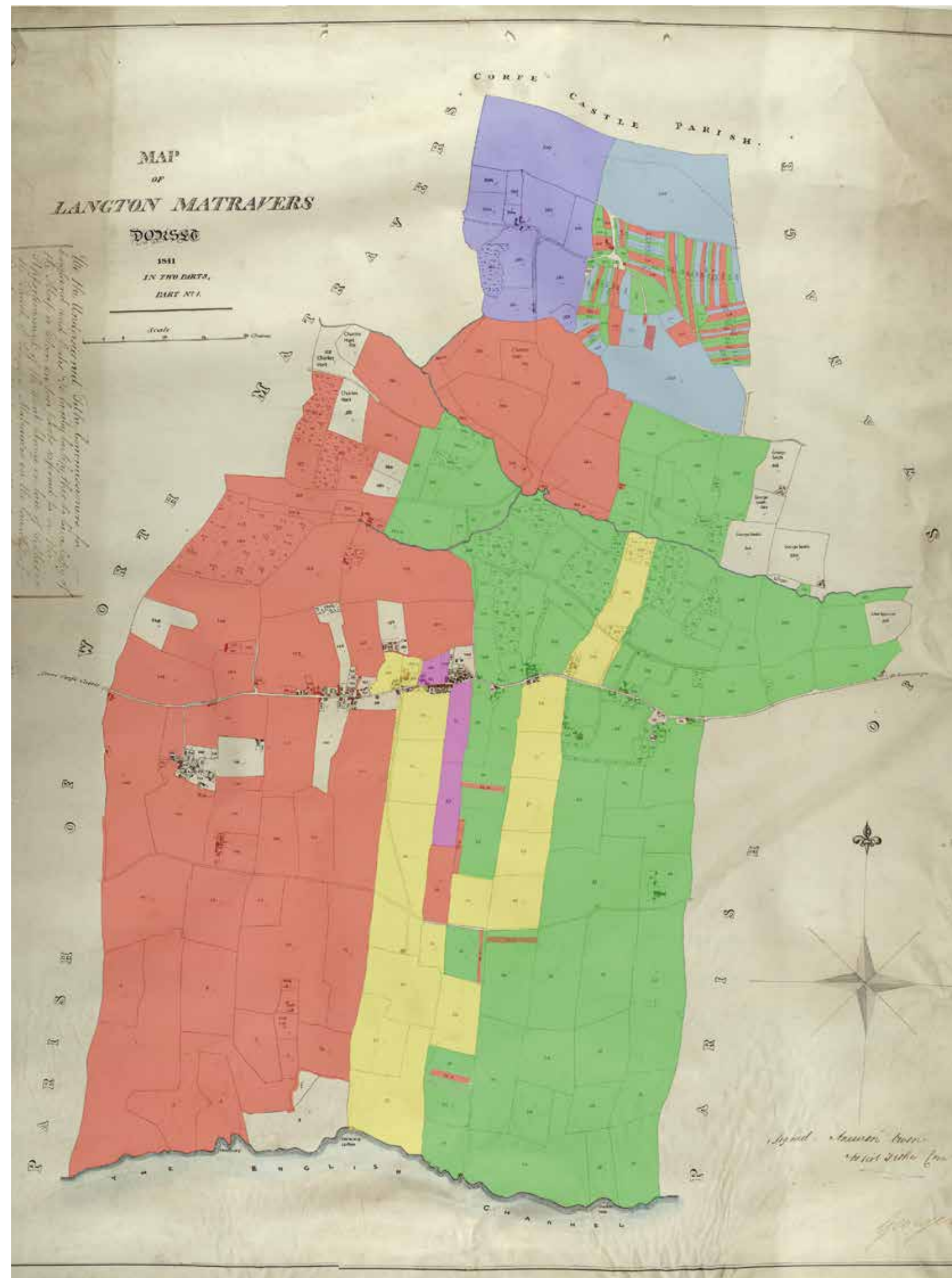
Mary Sparks will share her 'research in progress', using maps and documents from different periods to explore land holding patterns in the area from Edward the Confessor's reign to the present day. She will interrogate ideas about 'the manor', using local records to assess how far these ideas relate to what actually existed on the ground in Purbeck. Building on information from the Domesday survey of 1086, and the work of other historians, she will present her map of how these manors may have existed spatially in the landscape. Methods and the process of the research will be explained, as well as findings so far.

Mary has created a detailed visual account of land ownership for the period around 1840 by colour-coding parish tithe maps from c. 1840; the tithe schedules offer the most complete information readily available. Tithe maps of Swanage, Studland,

Langton Matravers, Worth Matravers and Corfe will be presented and compared, providing a baseline for comparisons with earlier and later periods. Afflington Manor will feature as a focussed example of the wider picture, using comparison of field names, acreage and use to explore how far the bounds of the manor remained the same, despite changes in ownership, from before Domesday.



Dr Mary Sparks is a local historian who has researched aspects of village life in Worth Matravers in the 19th and 20th Centuries, including the 'Social Mobility of the Country Cottage'. Following time in Bosnia, in 2014 her book on the urban history of Sarajevo (1878-1918) was published by Bloomsbury. She also used maps in her research on Sarajevo; in that context to explore themes of segregation and social integration in the city.



BEETHOVEN CELLO SONATAS: CELEBRATING HIS 250TH ANNIVERSARY WITH ROBIN MICHAEL (CELLO) AND DANIEL TONG (PIANO)

Friday 5th June | 7.30pm
St George's Church,
Langton Matravers BH19 3HZ
Tickets: £18 adults, £2 students

The PCC of St George's Church has made the church premises and facilities available for this concert free of charge. We much appreciate their support.

THE PROGRAMME

An introduction to the evening by Richard Wigmore
Beethoven (1770–1827)

Variations on *Bei Männern, welche Liebe fühlen* from *The Magic Flute*

Cello Sonata in A major, Op. 69
Allegro, Scherzo, Adagio

INTERVAL Drinks available at the back of the church.
Toilets in the church vestry.

Some introductory words by Richard Wigmore

Cello Sonata in C major, Op. 102 No. 1
Adagio, Rondo

Cello Sonata in D major, Op. 102 No. 2
Adagio, Allegro, Rondo

This concert celebrates the release of Michael and Daniel's recording of Beethoven's complete works for cello and piano on Resonus Classics.

THE MUSIC

Variations from *The Magic Flute*

With his two Op. 5 works of 1796, the young Beethoven created the first truly democratic cello sonatas, in which the two instruments converse and interact as equals. In their wake came several sets of variations for cello and keyboard, including two on hit tunes from Beethoven's favourite Mozart opera, *Die Zauberflöte*. Dating from around 1801, the variations on the lilting Pamina-Papageno duet *Bei Männern, welche Liebe fühlen* tend to become less and less innocent as they proceed. Sophistication then goes out of the window in the final variation, where the theme becomes a hunting romp, complete with hunting horns.



Ludwig van Beethoven, portrait by Joseph Karl Stieler, 1820.

Cello Sonata in A major, Op. 69

With its unforgettable opening on cello alone, the *Sonata in A major, Op. 69*, of 1807-8 is a favourite with players and audiences alike. In extreme contrast with the first movement's lyrical warmth comes an obsessive, syncopated A minor Scherzo - music of genuine Beethovenian cussedness. A broad cantabile melody, tenderly shared between piano and cello, seems to promise a full-scale slow movement. But expectations are soon thwarted. With a cadenza-like flourish, the music dissolves into the finale, a captivating movement that combines the opening Allegro's lyrical grace with a wit and verve of its own.

EVENT VENUE

Cello Sonata in C major, Op. 102 No. 1

Composed in the summer of 1815 for his friend Marie Erdödy, Beethoven's final two cello sonatas stand on the cusp of his late so-called 'third period'. In the *Sonata in C major, Op. 102 No. 1*, especially, there is barely a trace of virtuoso brilliance. Sinewy contrapuntal textures are now the order of the day. From its gentle opening, again for unaccompanied cello, the sonata has an air of almost casual abstraction typical of Beethoven's late style. The work's unconventional form - in essence two Allegros each preceded by a slow introduction - prompted Beethoven to dub it 'Freye Sonate' ('free sonata') on his manuscript.

Cello Sonata in D major, Op. 102 No. 2

Beethoven's final work for cello, the *Sonata in D major, Op. 102 No. 2*, is the more 'normal' of the Op. 102 pair. The opening *Allegro con brio* - as terse and concentrated as the Allegro first movement of Op. 102 No. 1 - begins with a characteristic Beethoven juxtaposition of explosive energy and eloquent, cello-led lyricism. Typically, Beethoven draws much of the movement's energy from the initial semiquaver figure, right down to the torrential closing bars. Uniquely among the cello sonatas, there is a full-scale slow movement, a dark-coloured threnody in D minor. After the tragic close, a comically stuttering upward D major cello scale promises renewal. The scale then turns out to be the subject of a full-blown fugue, first in a line of knotty fugal movements that are such a feature of Beethoven's late works, right through to the famous *Grosse Fuge*. (Richard Wigmore)



Richard Wigmore



Daniel Tong



Robin Michael

Robin Michael studied at the Royal Academy of Music and is principal cellist in Orchestre Révolutionnaire et Romantique, solo cellist with Orchestre Les Siècles (Paris) as well as regular guest principal cellist with the Australian Chamber Orchestra, Scottish Chamber Orchestra, BBC National Orchestra of Wales, English Chamber Orchestra, English National Opera and Orchestra of the Age of Enlightenment.

Robin has been the cellist in various quartets and has made various recordings including the Brahms/Schumann sonatas with Daniel Tong and the first recording of the original version of Mendelssohn's Octet on period instruments. He is a regular performer in our winter series of Chamber Music in Purbeck Houses. Robin plays on a cello made for him by the German luthier Stephan von Behr, 2010. www.robinmichael.co.uk

Daniel Tong spends his musical life performing as soloist and chamber musician, as well as directing two chamber music festivals, teaching and occasionally writing. He has appeared at many of the foremost British venues and festivals - Wigmore Hall, Southbank Centre, St George's Bristol, Birmingham Town Hall and Queen's Hall, Edinburgh as well as the Cheltenham, Aldeburgh and Edinburgh Festivals - and has performed in many other parts of Europe. He has presented lecture-recitals on the Beethoven piano sonatas at St George's, Bristol, made various recordings and live broadcasts and collaborated with the Elias, Navarra, Callino, Barbirolli, Allegri and Heath quartets. Daniel is Head of Piano in Chamber Music at the Birmingham Conservatoire as well as chamber music coach at the Royal Welsh College of Music and Drama. www.danieltong.com

Richard Wigmore


A former professional singer, Richard Wigmore is a writer and lecturer specialising in classical and romantic chamber music, opera and Lieder. He has broadcast frequently on BBC World Service and Radio 3's Record Review. His publications include *Schubert: the complete song texts* and the *Faber Pocket Guide to Haydn*, and many articles for music dictionaries and encyclopedias.



Fieri Consort

FROM LOVE TO DESPAIR: FIERI CONSORT AND CHELYS CONSORT OF VIOLS

Saturday 6th June | 6.30pm
Emmanuel Baptist Church,
160 Victoria Ave, Swanage BH19 1AZ
Tickets: £18 adults, £2 students

EVENT VENUE 

The Fieri Consort and Chelys Consort of Viols perform a sequence built around the music of Michael East. Buy a ticket and also join them at their rehearsal

THE PROGRAMME			
(all music is by Michael East unless stated otherwise)			
Desperavi	viols	Purge me, O Lord	voices
When David Heard	voices and viols	(Thomas Tallis)	
Peccavi	viols	Ye Sacred Muses	voice and viol
The Secret Sins	voices and viols	(William Byrd)	
Vidi	viols	Vixi	viols
What is our life?	voices and viols	Life Tell Me	voices
(Orlando Gibbons)		Triumphavi	viols
Penitet	viols	O Clap Your Hands	voices and viols
Farewell Sweet Woods	voices and viols	Amavi	viols
Credidi	viols	Daintie fine bird (Gibbons)	voices and viols
O Lord Of Whom I do Depend	voices and viols	The Silver Swan (Gibbons)	voices and viols
		God is gone up	voices and viols
INTERVAL (soft drinks in reception area where toilets are also located)			

Michael East (1580–1648) was an English composer and organist, working at Ely and, later, Lichfield cathedrals. He published seven books of compositions, making him one of the most published composers of his time, and all of them contain music for viols and voices. East wrote a set of eight 5-part fantasias for viols. They are unusual because each has a Latin title. It seems likely that the pieces were conceived as a set, but they are rarely, if ever, performed as such. The Fourth book was published in 1618, and it is from here that many of tonight’s vocal items are taken. The verse anthems in tonight’s programme have been chosen, like the other vocal items, to complement the subject of the preceding fantasia.

More about the music:

The viol consort flourished in England in the 16th and early 17th centuries. The fantasia was one of the main forms of composition. In this period music was not led from the top down, with a ‘melody’ in an upper part, but rather the construction was equally important with well-crafted lines for each part. A fantasia typically begins with each instrument entering one after another, stating one by one the opening theme of the piece. East’s fantasias are characterised by the frequent use of sections for a smaller number of parts, for example without the bass viol, and by sections which begin together rather than fugally, rather in the style of a madrigal.

The madrigal was at its height in England around the time of Michael East. Equally, a style of sacred composition was the verse anthem, so called because the music alternates between sections for a solo voice or voices (the ‘verse’) and the full choir (chorus).

William Byrd (c.1540–1623) is thought to have studied with the older **Thomas Tallis** (c. 1505–1585). Between them covering most of the Tudor dynasty, their music had to ride the waves of religious unrest. Michael East, who came after them, worked in an era of relative peace, through both the Elizabethan and Jacobean eras. On the death of Thomas Tallis, Byrd wrote *Ye Sacred Muses* expressing his personal grief at the loss of his colleague and teacher.

William Mundy (c.1529–1591), a contemporary of both Tallis and Byrd, was also known as a proponent of the accompanied verse anthem, such as *The Secret Sins*.

Orlando Gibbons (1583–1625) composed and performed through the Elizabethan and early Jacobean periods. *What is our life* sets a text thought to have been written by Sir Walter Raleigh while he was imprisoned in the Tower of London on charges of treason.

Fieri Consort

Founded in 2012, Fieri Consort is one of the UK’s most exciting vocal groups, offering a unique blend of technical precision and theatrical innovation. Performing without a conductor, Fieri presents innovative and engaging programmes, and specialises in the rich and varied tradition of the 16th and 17th centuries. Fieri’s interpretations are informed by the collective experience and knowledge of the group.

In 2017, Fieri Consort was awarded the Cambridge Prize at the York Early Music Festival. The Consort has released three albums to critical acclaim, with their first disc – Tears of a Lover – being awarded ‘Choral Choice’ of the month by BBC Music Magazine. A fourth recording – a collaboration with the Chelys Consort of Viols on the music of Michael East – will be released in December 2020. www.fiericonsort.co.uk

‘...highly expressive delivery...’

The Times 2019

‘Played with passion,
precision and brilliance’

Early Music Review



Chelys Consort
of Viols

From Love to Despair: Fieri Consort and Chelys Consort of Viols

When David Heard (East)

When David heard that Absalom was slain
He went up into his chamber over the gate and wept,
and thus he said: my son, my son,
O Absalom my son, would God I had died for thee!

The Secret Sins (Mundy)

The secret sins that hidden lye within my pensive heart.
Procures great heaps of bitter thoughts and fills my soul with smart;
And yet the more my soul doth seek some sweet relief to find,
the more doth sin, with vain delights,
Alas, still keep me blind.

Thou see’st, O God, the strifes there are between my soul and sin:
Thy grace doth work, but sin prevails and blinds my soul therein.
Wherefore, sweet Christ, thy grace increase, my faith augment withal,
And for Thy tender mercy’s sake,
Lord, hear me when I call.
Amen.

What is our Life? (Gibbons)

What is our life, our life? A play of passion.
Our mirth the music of division.
Our mother’s wombs the ‘tiring houses be,
where we are dress’d for this short comedy.
Heav’n the judicious sharp spectator is,
that sits and marks still who doth act amiss.
Our graves, that hide us from the searching sun
are like drawn curtains when the play is done.
Thus march we, playing to our latest rest;
Only we die in earnest, that’s no jest.

Farewell Sweet Woods (East)

Farewell Sweet Woods and mountains,
Green woods and silver fountains,
Roses and cherries,
Grapes and strawberries,
Nymphs and shepherdesses,
Your garlands and your tresses.
Farewell, for winter now returning
Turns all your sweets to black sad mourning.

O Lord, of Whom I do Depend (East)

O Lord, of whom I do depend,
Behold my careful heart;
And when thy will and pleasure is,
Release me of my smart.

Thou seest my sorrows what they are,
My grief is known to thee;
And there is none that can remove
Or take the same from me.

INTERVAL Toilets and drinks available
in adjacent hall (left out of the church)

Purge me, O Lord (Tallis)

Purge me, O Lord, from all my sin,
and save thou me by faith from ill,
that I may rest and dwell with thee,
upon thy holy blessed hill.

And that done, grant that with true heart
I may without hypocrisy
affirm the truth, detract no man,
but do all things with equity.

Ye Sacred Muses (Byrd)

Ye sacred Muses, race of Jove,
Whom Music’s lore delighteth,
Come down from crystal heav’ns above
To earth, where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Life Tell Me (East)

Life tell me what is the cause of each man’s dying?
Careful grief mixed with crying.
No, no heart stay thee,
Let no such thought or care of mind dismay thee.
Tell me life, how grief killeth, or how it woundeth,
When it so sore aboundeth,
Sweet heart content thee,
Thy cares are so great, I can but lament thee.

O Clap Your Hands (East)

O clap your hands together, all ye people,
O sing unto God with a voice of melody.
For the Lord is high, and to be feared,
he is the great King of all the earth.
He shall subdue the people under us,
and the nations under our feet.
He shall choose out an heritage for us,
ev’n the worship of Jacob, whom he loved.

God is gone up with a merry noise,
and the Lord with the sound of the trumpet.
O sing praises, sing praises unto our God,
O sing praises, sing praises unto the Lord our King.
For God is the King of all the earth,
sing ye praises with understanding.
God reigneth over the heathen,
God sitteth upon his holy seat.
For God, which is highly exalted,
doth defend the earth, as it were with a shield.

Glory be to the Father, and to the Son,
and to the Holy Ghost,
As it was in the beginning, is now,
and ever shall be, world without end. Amen

Dainty fine bird (Gibbons)

Dainty fine bird that art encaged there,
Alas how like thine and my fortunes are.
Both prisoners be; and both singing, thus
Strive to please her that hath imprisoned us.
Only thus we differ, thou and I,
Thou livest singing, but I sing and die.

The Silver Swan (Gibbons)

The silver swan, who living had no note,
When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more:
“Farewell, all joys; Oh death, come close mine eyes;
More geese than swans now live, more fools than wise.”

God is Gone Up (East)

God is gone up with a merry noise, and the Lord with
the sound of the trumpet.
O sing praises, sing praises unto our God. O sing
praises, sing praises unto our King.
For God is the King of all the earth. O sing ye praises
with understanding.

OTHER EVENTS

Write on the Pier Wellbeing Walks, Friday May 29th at 8.00
am, 10.00 am, 12.00 pm and 6.00pm. £5.00 per person. Join
writer and Jurassic Coast (UNESCO) World Heritage Site poet-
in-residence, Sarah Acton, for a one hour stroll along the pier
listening to readings connected to Swanage and Purbeck’s
literary heritage, with easy prompts and tips to encourage your
own writing outdoors! All materials included. For more details
and to book please visit www.swangepierttrust.com/events

One Take 4 Artists @ The Fine Foundation Gallery: John
Austin-Williams, Barbara Davis, Dick Hewitson, Joan Scott.
An exhibition of contemporary visual art by four Dorset Artists
as part of Dorset Art Weeks 2020. May 22–June 10, 10.30-5.00
daily, Durlston Castle, Swanage. For more details visit
www.dorsetartweeks.co.uk

Dorset Art Weeks May 23–June 7. One of the largest
Open Studio Events in the country. For more details visit
www.dorsetartweeks.co.uk



TAKE 4 ARTISTS
@ THE FINE
FOUNDATION
GALLERY

10.30 till 5.00 daily

Barbara Davis

Dick Hewitson

Joan Scott

John Austin-Williams

An exhibition of contemporary
visual art by four Dorset Artists.

This exhibition is part of Dorset Art
Weeks 2020 (23 May to 7 June) but
extends a little beyond the DAW
2020 dates, starting on Friday 22
May and finishing on Wednesday
10 June. (Fuller details available in
DAW brochure 2020).

The Fine Foundation Gallery,
Durlston Castle, Durlston Country Park,
Lighthouse Road, Swanage,
Dorset BH19 2JL



UPCOMING FESTIVALS

- The Purbeck Valley Folk Festival 20–23rd August
- Purbeck International Chamber Music Festival
3rd–6th September
- Swanage Folk Festival 11th–13th September
- The Purbeck Film Festival 16th–31st October
- Swanage Blues Festival 1st–4th October



Acknowledgements

TRUSTS, FOUNDATIONS & BUSINESSES

We gratefully acknowledge support towards our work from the following:

Anonymous (3), The Alice Ellen Cooper Dean Charitable Foundation, Battens Solicitors, Court Hill Wines, Harbour View Crematorium, Jewson Ltd, Love Cake Swanage, Perenco UK Ltd, Swanage Town Council, The Valentine Charitable Trust, Tom's Field Camping & Shop, Philippa Keeling Designs Limited.

THE FRIENDS & SUPPORTERS OF PAW FESTIVAL

We gratefully acknowledge support from the following Friends and supporters of the Festival over the past year (including several who prefer to remain anonymous):

Susan Adams, John Allcock, Rex Bale, Richard and Susie Bond, Jo and Tony Briggs, Richard and Sandra Brown, Jay Buckle, Margaret Burdett, John Challis, Neil Chapman-Blench, Susie Clark, Hugh and Lucy Cocke, Kate Cotton, John and Gillie Coverdale, Dr Peter Davenport, Stephen Dru-Drury, Nick and Joanna Dunn, Mike and Rhiannon Eland, Barbara Esam, John and Sabine Fairhall, James Farnham, Daryl Fielding and Roderick Watt, Nick Filbee, Miranda Fulleylove, James and Arabella Gaggero, Mark and Claire Gearing, Richard and Rosemary Gledhill, Peter Golob, Dr Adrian and Mrs Rosemary Gould, Martyn and Angela Harris, Sue Haysom, Charlotte Heath, Roger Higgins, Rosemary and Tim Hill, Don and Yvonne Hunter, Steve and Sue Hutchings, Sue Inge, Peter Jackson, Rachel James, Chris and Snowie Johnson, Sheila Jolly, Cathy and Paul Kafka, Natasha Kavanagh, Moira Laffey, Mrs M Larthe de Langladure, Rachel Lawton, Laura Leach, The Lloyds, Gordon MacPherson and Shelley Cranshaw, Jim and Margaret McAllister, Peter and Sue Morrison-Wells, Mary V Mullin, David and Sally Murch, Angela Myerscough, Emma Ormond and Douglas Tweddle, Simon and Meriel Parvin, Joanna Penley, Nicholas and Christylle Phillips, Lynn Power, Bill and Moira Purver, Mike and Jill Ross, Douglas and Sarah Ryder, Jan Sayers, Susannah and Bruce Selby Bennett, Alan Shrimpton, Peter and Gill Sibthorp, Tony Smith, Tom and Ceridwen Sooke, Margaret South, Eric and Virginia Stobart, Giles and Sandra Sturdy, Sue Sudbury and Hugh Chignell, Jessica and Robin Sutcliffe, Sally Tattersall, Howard and Dilys Thomas, John Thraves, Tony Viney, Sue White, David and Linda Whitehouse, Barry and Jenny Wilson, John and Gill Wood, Elisabeth Woodthorpe, Andrew Wright, Anne and Les Wright, the Wynn-Evans family, Sarah Yeung.

By joining the Friends you will help us:

- Maintain a quality Festival and attract international artists, some of whom run workshops and give talks that inform and encourage others
- Keep ticket prices low; young people can come to most of our events for just £2
- Encourage all artists of all capabilities across our communities to work together

We keep Friends informed of our plans and send Newsletters so you can plan in advance. We also offer Friends advance notice and priority booking for events likely to sell out and we invite you to special events, such as our winter programme of Chamber Music in Purbeck Homes. As part of the Winter 2020 series we thank Susannah and Bruce Selby Bennett, Norman Hayward, Dr Philip Mansel and the National Trust for allowing us to make music in their houses at Slepe Green, Creech Grange, Smedmore and Kingston Lacy. For further information on how to join the Friends, please download the Friends form on www.purbeckartweeksfestival.co.uk/about-paw/friends

For information on our events, please e-mail events@purbeckartweeksfestival.co.uk

THANKS TO OUR TRUSTEES, PAW TEAM & VOLUNTEERS

We value all who are members of our charitable company and especially those who serve as our Trustees and on our various working groups. We rely on such volunteers and remain rooted in our local communities. If you would like to help us in any way, please do get in contact with any of our artists at their studios or at our collective exhibition at Rollington Barn, or our volunteers at any of our events. We are a community based organisation serving people in Purbeck.

Roy Aplin, Tim Arnold, Penny Barker, Anna Bowers, Richard and Sandra Brown, Jay Buckle, Margaret Burdett, Ali Burnett, Eddie Burrows, Annie Campbell, Sophie Dixon, Jenny Edward, Mike and Rhiannon Eland, Brendan Gallagher, Emma-Louise Grinstead, Peter and Debbie Handy, Jennifer Hawke, Jack Haworth, Mary Haysom, Sue Haysom, Charlotte Heath, Joan Ingarfield, Zoey and Fred Ingarfield, Sue Maclean, Lou March, Sue Lansbury, Louise Leffler, Sebastian McEwen, Emma Ormond, Jan Sayers, Maurice Turner, Douglas Tweddle, Mike White and all those who help with our brochure distribution, road signage and Rollington.

THANKS TO OUR SPONSORS & SUPPORTERS

The PAW Festival also relies on its sponsors and advertisers. They not only show their support for our community but also for the enterprise, initiative and excitement we develop in young people across Purbeck.

We hope that we, in turn, provide good value and deliver on the projects we undertake. We print around 25,000 Brochures, which are distributed locally and further afield. Our Events Programme is also highly regarded and, along with the Brochure, can be kept as an interesting work of reference and enjoyment. Our Website and Facebook similarly have an extensive reach, and with events such as our series of Chamber Music in Purbeck Houses, we maintain an exposure throughout the year. Sponsors appear in our Brochure, Events Programme, on the web and also against specific events they are supporting where we may have additional programme notes.

Calling all Artists

Are YOU a Visual or Performing Artist who would like help to develop your artistic career?

PAW are inviting applications from both visual and performing artists who are seeking assistance with taking the next step in progressing their creative career.

Initially generously supported by the late John Flower, PAW has established a fund to encourage and support Purbeck artists of all disciplines..

To date we have made awards to help develop careers in painting, life drawing, printmaking, photography, music, ballet, contemporary dance, opera singing, stone carving and silversmithing.

You could be next!

If you would like to be considered for an award or would like more information please contact Lou March at loupurbeckartweeks@gmail.com

PAW collective exhibition at ROLLINGTON BARN

OPEN DAILY
10.00 to 5.00
FREE
ENTRANCE



Rollington Barn hosts PAW's collective exhibition showcasing the fantastic range of creative talent on show across Purbeck; sculpture, paintings and jewellery rub shoulders with ceramics, prints, photography and greetings cards.

Love Cake's pop up courtyard café offers a selection of delicious homemade cakes, light lunches and hot and cold drinks.

Rollington Farm,
Studland Road,
Corfe Castle BH20 5JG

T: 07908 476222

Flags and signs on the main road indicating the farm drive.

Ample parking on the drive leading to the barn.



PLEASE SUPPORT OUR ADVERTISERS AND THOSE WHO GENEROUSLY SUPPORT OUR WORK

The Valentine Charitable Trust

Alice Ellen Cooper Dean
Charitable Foundation



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CREMATORIUM | FUNERAL HOME | WOODLAND BURIAL GROUND



This Events Programme was coordinated by Richard Brown
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www.purbeckartweeksfestival.co.uk

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PAW SHOP WINDOW DISPLAY COMPETITION YOUR VOTE COUNTS!

Help choose the best 'Changing Seasons' window display

Which window display do you like best?
Which do you think should win?

This year a number of shops and businesses in Swanage, Corfe and Wareham are entering into the spirit of PAW – look out for the 'VOTE FOR US' poster.

Please pick up a voting slip from participating shops and vote for your favourite window display. It's very easy to do!

Our winner for the cover design is Jessamy Hawke. Congratulations, Jessamy!

Win an original Purbeck Artist work of art of your choice!

For a chance to win a £175 or runner up £75 voucher towards a piece/s of art, just collect five signatures from artists or events you visit during PAW. Postcards are available at PAW Open Studios, Rollington Barn and events.

Previous winner's have bought or commissioned a turned wooden lamp base, a stone sculpture, prints and paintings.

Full terms & conditions on our website:
www.purbeckartweeksfestival.co.uk



It's Time for Dorset's National Park

- Time to conserve and enhance Dorset's wonderful environment...
- Time to reverse the decline in Dorset's biodiversity...
- Time to connect people with nature and promote our cultural heritage...
- Time to build the truly affordable homes that communities need...

The Government wants to create new National Parks. Dorset is the outstanding candidate.

Help secure a Dorset National Park that will benefit our environment, communities and economy.

Join others and learn more at
www.dorsetnationalpark.com or find us on **Facebook**

