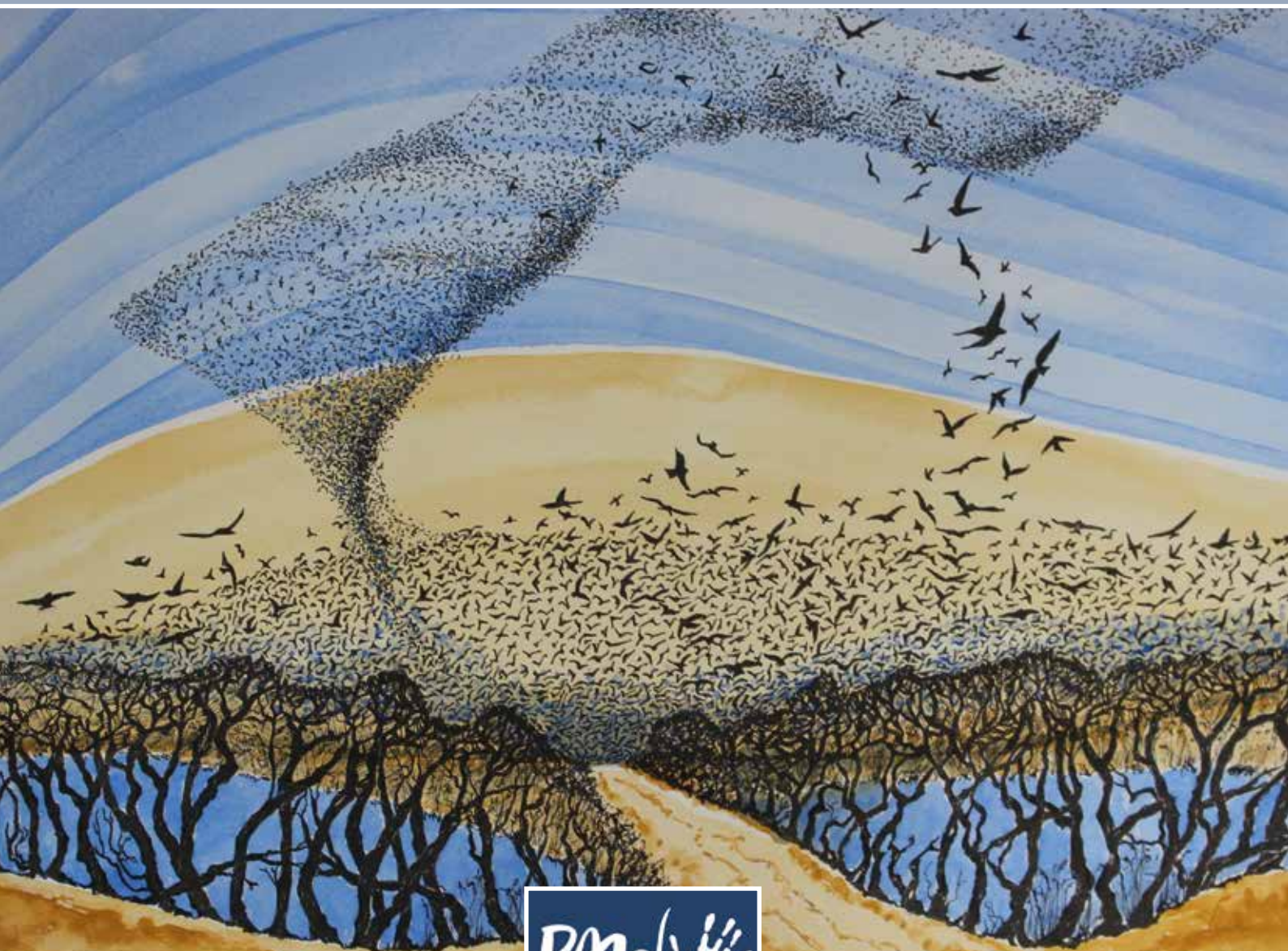


£2

PURBECK ART WEEKS

Events Programme

MAY 26 – JUNE 10 2018



Open Studios, Concerts, Talks, Workshops, Competitions
www.purbeckartweeks.co.uk

Welcome to the PAW Festival

The Purbeck Art Weeks (PAW) Festival embraces both the visual and performing arts. This offers something for everyone, attracts a wide range of people and provides interesting events in the evenings 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 is increasingly active throughout the year and helps artists to network, to exchange ideas and opportunities and to explore how they can together 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. This year we have covered 17 schools across Purbeck. Our young people benefit from the experience of our artists who lead these workshops and allow them to be creative, innovative and have fun! We celebrate their achievements during the Festival and at our central exhibition area at Rollington Barn, near Corfe Castle.

Through our Community Art we enliven our communities. The Community Tree of Life in the garden at Wareham Library was followed by last year's frieze of animals, birds and other creatures. Colourful ceramic panels of another Community Tree, a dinosaur and of shoals of fishes adorn an otherwise blank wall on the sea-front in Swanage. We hope our public art gives pleasure to everyone throughout the year.

In 2018 we again offer a wide range of performances. The Gabrieli Consort opens our Festival with some rousing English oratorios accompanied by the restored Wareham organ. I Fagiolini return after their stunning performance last year of Monteverdi's opera Orfeo with a recreation of a Vespers service of around 1620. The Fieri Consort offers vocal music from 16th century England while the Duruflé Trio performs 20th century instrumental works. The English Cornett & Sackbut Ensemble takes us to 16th century Venice while Tim Arnold unravels the mysteries of brass instruments. Encombe sees the return of local cellist Natalie Klein, this year joined by Olivia Ray (mezzo-soprano). A showing of the film on Isadora Duncan, a jazz concert in Swanage and an appearance on Purbeck Island Discs of Jim O'Neill and Jon Snow shows the eclectic mix that is the PAW Festival. We hope you will be challenged as well as enjoying all that is on offer.

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 and of all ages. 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, photographers, musicians and dancers. You can find more information on our website.

For more information and to purchase tickets for all our events visit our website www.purbeckartweeks.co.uk

Keeping Purbeck Special

A Dorset National Park can benefit our communities, heritage and landscapes. It will:

- Conserve and enhance Dorset's great landscapes and heritage.
- Make Dorset a global brand and destination.
- Work with communities for appropriate development and affordable homes for local people.
- Attract investment, supporting jobs and rural services.
- Help farmers and other businesses to access funding and other support.

Please support this proposal and help us encourage Natural England to undertake their next assessment.

For more information or to get involved, find us on **Facebook** or visit www.dorsetnationalpark.com



2018 Festival Events

Saturday 26th May	P3	Saturday 2nd June	P10
6.30pm, The Priory Church of St Mary, Wareham Visions and Mystics: English choral works performed by The Gabrieli Consort		6.30pm, The Priory Church of St Mary, Wareham Monteverdi: The Other Vespers I Fagiolini recreate a Vespers from around 1620	
Sunday 27th May	P7	Tuesday 5th June	P11
7.30pm, The Swanage School Purbeck Island Discs with Jim O'Neill and Jon Snow		7.30pm, St Mary's, Swanage An English Journey: The Duruflé Trio performs English 20th century instrumental music	
Monday 28th May	P8	Wednesday 6th June	P12
8.30pm, The Globe Inn, Swanage, Global Wording, Purbeck Poets Performing		6.00pm, The Corn Exchange, Wareham A Colourful Partnership: community groups and young Purbeck performing artists	
Tuesday 29th May	P8	Thursday 7th June	P13
4.00pm, Scotland Farm, Norden Visit and tea at the Wagon & Coach works		7.10pm, The Rex Cinema, Wareham Isadora: the 1969 biography of Isadora Duncan starring Vanessa Redgrave	
Thursday 31st May	P8	Friday 8th June	P13
7.30pm, Harman's Cross Village Hall Unravelling Brass: an illustrated talk by Tim Arnold on how brass instruments work		8.15pm, The Centre, Chapel Lane, Swanage Swanage Jazz Machine in concert plus some young performers	
Friday 1st June	P8	Saturday 9th June	P14
7.30pm, St James', Kingston Echoes of Venice: music performed in 16th century Venice recreated by The English Cornett & Sackbut Ensemble		6.30pm, The Priory Church of St Mary, Wareham The Unknown Traveller: The Fieri Consort performs English 16th century vocal works inspired by Italy	
Saturday 2nd June	P9	Sunday 10th June	P19
12.30pm, St George's, Langton Matravers Grace Lovelass: Lunchtime Recital With light lunch included		10.15 for 11.30am Encombe House, nr Kingston A coffee concert: Natalie Clein (cello) and Olivia Ray (mezzo-soprano) with works from Bach to Kodaly and Tavener	

Tickets for all events can be purchased
from our website
www.purbeckartweeks.co.uk

Saturday 26th May

6.30pm Priory Church of Lady St Mary
Wareham, BH20 4ND

A Gabrieli Consort: Visions and Mystics

Tickets: £20 adults, £2 students



Buffet Supper: a pre-concert buffet supper provided by The Salt Pig is available at the nearby Community Café at 5.45pm. A vegetarian quiche, two salads, a pudding and drink can be booked only on-line for just £11.

The Gabrieli Consort, under their Director Paul McCreesh, opens our Festival with 20th Century choral masterpieces by Walton, Howells, Vaughan Williams, Finzi, Britten and Parry. These achieve imaginative, almost symphonic levels of expression, setting texts ranging from the ecstatic to the apocalyptic, the sublime to the ridiculous, the universal to the intensely personal.

Underpinned by organ parts of the most demanding virtuosity played by Robert Quinney (Director of Music at New College, Oxford), Visions and Mystics is a thrilling display of the Gabrieli Consort at its most daring and dynamic. Parry's Coronation Anthem I Was Glad promises to be a community spectacular with additional local singers and brass.

The Gabrieli Consort are world renowned interpreters of exciting music from across the ages and have inspired Purbeck audiences over many years.

THE PROGRAMME

Walton – The Twelve (1965)

Howells – A Sequence of St Michael (1961)

Vaughan Williams – A Vision of Aeroplanes (1956)

INTERVAL

Finzi – Lo, the full final sacrifice (1946)

Britten – Rejoice in the Lamb (1943)

Parry – I was Glad (1902)

The Twelve

William Walton's mature 'mini-cantata' The Twelve sets a colourful text by WH Auden describing the lives and legacy of the 12 Apostles of Christ. The work is commissioned by, and dedicated to, Christ Church, Oxford, an institution that can claim both Auden and Walton amongst its former students.

A Sequence of St Michael

When considering Herbert Howells' creative make-up, one cannot overlook the loss of his son Michael at the age of nine in 1935. While many have been drawn to paint the Archangel Michael in music and on canvas, aided and abetted by the miraculous qualities of Helen Waddell's translation of the medieval Latin of Alcuin, Howells' Sequence is an externalisation of feeling which in 1961 was still as raw as it had been when Michael died 26 years earlier.

A Vision of Aeroplanes

A Vision of Aeroplanes is a compelling display of the more tempestuous side of Vaughan Williams' compositional style, with a spectacular organ part and turbulent vocal writing evoking the whirlwind and fire of the biblical text it sets. The title refers to the fact that some believe the strange flying object witnessed by Ezekiel was an aeroplane. We leave it to the listener to decide.

Lo, the Full Final Sacrifice

Gerald Finzi's festival anthem Lo, the Full, Final Sacrifice memorialises the celebration of the Eucharist, setting texts from two poems by Richard Crashaw (c.1612-1649), an English poet of the metaphysical tradition of John Donne and Thomas Traherne. Freely mixing and excerpting from these poems – 'Adoro Te' and 'Lauda Sion Salvatorem' – Finzi creates a moving and lyrical patchwork, set tonally in syllabic style until its haunting final melismatic 'Amen'.

Rejoice in the Lamb

Britten's virtuosic cantata Rejoice in the Lamb was composed in 1943 and is based on the poem 'Jubilate Agno', written by Christopher Smart during his confinement for insanity to St Luke's Hospital, Bethnal Green between 1759 and 1763. The poem depicts the idiosyncratic praise and worship of God by all created beings and things, each in its own way, and is brought vividly to life by Britten's energetic and ecstatic setting.

I Was Glad

Hubert Parry, who was born in Bournemouth 170 years ago, composed this rousing oratorio for the 1902 coronation of King Edward VII. It was revised for the coronation of King George V in 1911 and performed at the coronation of Queen Elizabeth in 1953. The setting of the words from Psalm 122 employs antiphonal choir and brass fanfares. We will recreate the splendour with a choir composed of some of our best local singers plus brass from the Swanage and Wareham Town Bands. A fitting grand opening to our 2018 Festival.

The Words

William Walton: The Twelve

Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.

When they heard the Word, some demurred, some
mocked, some were shocked: but many were
stirred and the Word spread. Lives long dead were
quickened to life; the sick were healed by the Truth
revealed; released into peace from the gin of old sin,
men forgot themselves in the glory of the story told by
the Twelve.

Then the Dark Lord, adored by this world, perceived
the threat of the Light to his might. From his throne he
spoke to his own. The loud crowd, the sedate engines
of State, were moved by his will to kill. It was done.
One by one, they were caught, tortured, and slain.

O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
"I shall be there."

Children play about the ancestral graves, for the dead
no longer walk. Excellent still in their splendour are
the antique statues: but can do neither good nor evil.
Beautiful still are the starry heavens: but our fate is
not written there. Holy still is speech, but there is no
sacred tongue: the Truth may be told in all. Twelve as
the winds and the months are those who taught us
these things: envisaging each in an oval glory, let us
praise them all with a merry noise.

W. H. Auden (1907-73)

Herbert Howells: A Sequence of St Michael

Michael, Archangel
Of the King of Kings,
Give ear to our voices.

We acknowledge thee to be the Prince of the citizens
of heaven:
And at thy prayer God sends
His angels unto men,

That the enemy with cunning craft shall not prevail
To do the hurt he craves
To weary men.

Yea, thou hast the dominion of perpetual Paradise,
And ever do the holy angels honour thee.

Thou wert seen in the Temple of God,
A censer of gold in thy hands,
And the smoke of it fragrant with spices
Rose up till it came before God.

Thou with strong hand didst smite the cruel dragon,
And many souls didst rescue from his jaws.
Then was there a great silence in heaven,
And a thousand thousand saying "Glory to the Lord
King."

Hear us, Michael,
Greatest angel,
Come down a little
From thy high seat,
To bring us the strength of God,
And the lightening of His mercy.

And do thou, Gabriel,
Lay low our foes,
And thou, Raphael,
Heal our sick,
Purge our disease, ease thou our pain,
And give us to share
In the joys of the blessed.

*Alcuin, Sequence for St Michael
translated by Helen Waddell, Medieval Latin Lyrics
(New York, 1948), pp.91-3.*

Vaughan Williams: A Vision of Aeroplanes

I looked, and, behold, a whirlwind came out of the
north, a great cloud, and a fire infolding itself, and a
brightness was about it, and out of the midst thereof
as the colour of amber, out of the midst of the fire.
Also out of the midst thereof came the likeness of four
living creatures. And this was their appearance; they
had the likeness of a man.

And every one had four faces, and every one had four
wings.

Their wings were joined one to another; they turned
not when they went; they went every one straight
forward.

And they went every one straight forward: whither the
spirit was to go, they went; and they turned not when
they went. Their appearance was like burning coals
of fire, and like the appearance of lamps: it went up
and down among the living creatures; and the fire was
bright, and out of the fire went forth lightning.

And the living creatures ran and returned as the
appearance of a flash of lightning.

Now as I beheld the living creatures, behold one
wheel upon the earth by the living creatures, with his

four faces. Their appearance and their work was as it were a wheel in the middle of a wheel. When they went, they went upon their four sides: and they turned not when they went. As for their rings, they were so high that they were dreadful; and their rings were full of eyes round about them four. And when the living creatures went, the wheels went by them: and when the living creatures were lifted up from the earth, the wheels were lifted up. When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty; when they stood, they let down their wings. And there was a voice from the firmament that was over their heads, when they stood, and had let down their wings.

And above the firmament that was over their heads was the likeness of a throne, as the appearance of a sapphire stone: and upon the likeness of the throne was the likeness as the appearance of a man. This was the appearance of the likeness of the glory of the Lord. And when I saw it, I fell upon my face, and I heard a voice of one that spake.

Ezekiel Chapter 1

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Gerald Finzi: Lo, the Full, Final Sacrifice

Lo, the full, final Sacrifice On which all figures fix't their eyes. The ransomed Isaac, and his ram; The Manna, and the Paschal Lamb.

Jesu Master, just and true! Our Food, and faithful Shepherd too!

O let that love which thus makes thee Mix with our low Mortality, Lift our lean Souls, and set us up Convictors of thine own full cup, Coheirs of Saints. That so all may Drink the same wine; and the same way. Nor change the Pasture, but the Place To feed of Thee in thine own Face.

O dear Memorial of that Death Which lives still, and allows us breath! Rich, Royal food! Bountiful Bread! Whose use denies us to the dead!

Live ever Bread of loves, and be My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase; And fill my portion in thy peace. Give love for life; nor let my days Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing Thy soul's kind shepherd, thy heart's King. Stretch all thy powers; call if you can Harps of heaven to hands of man. This sovereign subject sits above The best ambition of thy love.

Lo the Bread of Life, this day's Triumphant Text provokes thy praise. The living and life-giving bread, To the great twelve distributed When Life, himself, at point to die Of love, was his own Legacy.

O soft self-wounding Pelican! Whose breast weeps Balm for wounded man. All this way bend thy benign flood To a bleeding Heart that gasps for blood. That blood, whose least drops sovereign be to wash my worlds of sins from me. Come love! Come Lord! and that long day for which I languish, come away. When this dry soul those eyes shall see, And drink the unseal'd source of thee. When Glory's sun faith's shades shall chase, And for thy veil give me thy Face. Amen.

Richard Crashaw

.....

Britten: Rejoice in the Lamb

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.

Nations, and languages,
And every Creature
In which is the breath of Life.

Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.

Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.

Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.

Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp

In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.
For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.
For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature
Of great personal valour.
For this is a true case –
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

For the flowers are great blessings.
For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation
With my Savior,
For they said,
He is beside himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.
For H is a spirit

And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick
And therefore he is God.
And therefore he is God.

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp
Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

Christopher Smart

.....

Parry: I Was Glad

I was glad when they said unto me, Let us go into the house of the Lord. Our feet shall stand within thy gates, O Jerusalem. Jerusalem is builded as a city that is compact together: Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord. For there are set thrones of judgment, the thrones of the house of David. Pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls, and prosperity within thy palaces. For my brethren and companions' sakes, I will now say, Peace be within thee. Because of the house of the Lord our God I will seek thy good.

Psalms 122

Don't miss the Flower Festival in St George's,
Langton Matravers this weekend on the theme of
"Glimpses of Purbeck".

Sunday 27th May

B Purbeck Island Discs with Lord (Jim) O'Neill and Jon Snow

7.30pm The Swanage School
High St, Swanage BH19 2PH

Tickets: £14 adults, £2 students



Jim O'Neill and Jon Snow look to be drifting our way as castaways for our Purbeck Island Discs.

Jim O'Neill (Baron O'Neill of Gatley) is the former chairman of Goldman Sachs Asset Management and best known for coining the acronym BRIC that stands for Brazil, Russia, India, and China – the four rapidly developing countries that came to symbolise the shift in global economic power away from the developed G-7 economies. He was appointed Commercial Secretary to the Treasury in the coalition government and resigned in September 2016. He sits on the board of the Northern Powerhouse and chaired a review that noted the dangers of over prescribing antibiotics. He has a home in Purbeck where he can often be seen out running along the cliffs when he is not at the Square & Compass in Worth Matravers!

Jon Snow is well known as the longest running presenter of Channel 4 News, which he has presented since 1989. His first job was to direct the new Horizon Centre day centre for homeless young people in central London and of which he subsequently became chairman. He was ITV's Washington correspondent and diplomatic editor before becoming the main presenter of Channel 4 News. He has reported on events around the world and has been a global champion of human rights, free speech and several charities ranging from the Prison Reform Trust, Ambitious about Autism, Trees for Cities (and the Heart of England Forest) and the Cyclists' Touring Club. He has described Purbeck as "the cherry on the icing on the cake".

Jack Daniels will play the records chosen as our resident DJ.

Purbeck International Chamber Music Festival 30th August - 2nd September 2018

Smedmore House Thursday 30th August 4pm
A musical and historical journey to the city of Aleppo

The Etches Collection Thursday 30th August, 7:30pm
Ralph Vaughan Williams, Ravel, Frank Bridge

St. Nicholas' Church Studland Friday 31st September, 11am
A musical dialogue with Sergeant William Lawrence (1791-1869)

Rex Cinema Friday 31st August 4pm
Screening of the film on Brian Elias, 'A Passage from India'

St Mary's Wareham Friday 31st August 7:30pm
Brian Elias, Shostakovich Quintet, Bach

Saint Nicholas' Church Worth Matravers
Saturday 1st September 10:30am. *Start the day with Bach*

St Mark's Primary School Swanage Saturday 1st September 2.30pm
Family Concert with Prokofiev's 'Peter and the Wolf'

St Edward's Church Corfe Castle Saturday 1st September 7:30pm
Mahler 'Lieder eines fahrenden Gesellen', Schubert 'Piano trio no. 1'

St James' Church Kingston Sunday 2nd September 11:30am
Beethoven 'Septet in E flat op. 20'

Featuring:

Natalie Clein, artistic director & cello

Actor - to be announced

Alena Baeva, violin

Fleur Barron, mezzo-soprano

Boris Bizjak, flute

Sarah Burnett, bassoon

Brian Elias, composer

Ibrahim Keivo, oud & voice

Natalia Lomeiko, violin

Gareth Lubbe, viola

Philip Mansel, historian

Chi-chi Nwanoku, double bass

Marianna Shirinyan, piano

Mark Simpson, clarinet

Yuri Zhislin, violin

Andrej Žust, horn

Further information and tickets: purbeck-chambermusic.org.uk



Monday 28th May

C Global Wording (Purbeck Poets Performing)

8.00pm – 11.00pm The Globe Inn
Bell Street, Swanage BH19 2RY

Free with a pint.

"Hotter than global warming – it's Purbeck Poets Performing!"

The evening will be hosted by local poet, Martin Hobdell, and will include poets from the Purbeck Arts Club Poetry Group as well as outside poets who should contact Martin in advance to book a slot or arrive early on the night – first come first served. Some monthly poetry sessions took place at the Globe last year and should be starting up again this summer.

Email:- hobdellmartin@outlook.com

Tuesday 29th May

D Visit to Wagon & Coach Restoration Works

4.00pm Scotland Farm
Norden, nr Corfe Castle BH20 5DY

Tickets: £5 as a donation to the farm.



Terry Jenkins and colleagues have for many years dedicated themselves to the art of restoring old wagons, carts and traps. They have in their 17th century barn a marvellous collection of wagons in various states of restoration as well as memorabilia, photos and all sorts of hidden wonders in a great glory hole of a barn! Terry will talk about their work and tea will be provided. Numbers will be limited to 50 people who will be split into two groups. Do come, enjoy and support this relatively unknown centre in our midst.

Wednesday 30th May

7.30pm at St Edwards Church, Corfe Castle
Jon Valender (tenor) returns to Corfe with an evening of operatic Arias, Duets and scenes by Bizet, Verdi, Puccini and Saint Saens. He is joined by soprano Cheryl Enever and mezzo soprano Flora McIntosh. Tickets are £15 for adults or £5 students available from Seasons Green or (01929) 554287.

Thursday 31st May

E Unravelling Brass Mysteries: Illustrated talk by Tim Arnold

7.30pm Harman's Cross Village Hall, BH19 3EB

Tickets: £10 adults, £2 students



Join Tim Arnold, ex Chief Instructor Royal Military School of Music, as he explores the brass family of instruments, ably assisted by Joe Arnold, bass trombone with English National Opera.

How can a trumpet play 45 different notes with just 3 valves? What's the difference between a cornett and a cornet? Why do horn and tuba players have two sides? What happens to a trombone in 8th position? With live demonstrations, recordings, video and lively discussion, Tim unravels the mysteries and histories, blows away the cobwebs and reveals some of the remarkable twists and turns in all the tubes that make a brass instrument sing.

Friday 1st June

F Echoes of Venice: The English Cornett & Sackbut Ensemble

7.30pm St James' Church
Kingston, BH20 5LL

Tickets: £18 adults, £2 students



The English Cornett & Sackbut Ensemble is a virtuoso group of period instrument specialists who have performed at many major music festivals in the UK and abroad. They underpinned last year's performance of *Orfeo* by I Fagiolini. Their recital will offer works by Gabrieli, Monteverdi, de Rore, Grillo and many others as well as introducing their new special portable chamber organ with impressively large bass organ pipes. The acoustics of St James' Kingston are just made for this music and you could almost imagine yourself in St Mark's Venice.

Adrian Field will introduce each item and say something about the instruments being played.

INTERVAL

Gabrieli	Canzon VI a7 (from 1615)
Monteverdi	Angelus ad pastores a 3 (2 crnnts,trb)
Agostini	Ancor che col partire a5
Rore/Bovicelli	Division on Ancor che col partire
Grandi	Salvum me fac (bass solo)
Priuli	Canzon Prima a 6 (without Drain)
Gabrieli	Sonata per tre violini o simili (3 cntts)
Org Solo	
Gabrieli	Canzon VII a7 (from 1615)



Tickets: £5 adults, £2 students



Her 30 minute programme will include some famous operatic arias for mezzo-soprano, art songs in the French and German repertoire and at least one comedy song!

A light snack is included in the ticket price and will be provided after the recital in the Village Hall directly opposite the church.

URBAN FARM SHOP, cafe, restaurant, BUTCHERS,
FISHMONGERS & OUTSIDE CATERING



THE SALT PIG

THE SALT PIG, 6 NORTH STREET, WAREHAM BH20 4AF | T: 01929 550673
SALT PIG TOO, 7-9 STATION ROAD, SWANAGE, BH19 1AB | T: 01929 423616
E: thesaltpig@hotmail.com

Saturday 2nd June

H Monteverdi, The Other Vespers I Fagiolini

6.30pm Priory Church of Lady St Mary
Wareham BH20 4ND

Tickets: £20 adults, £2 students



After the success of their performance last year of Monteverdi's opera Orfeo, I Fagiolini – under director Robert Hollingworth – return to recreate a 1620 Vespers for the Feast of the Nativity of St John the Baptist at a Venetian church. Last year's performance finished with a tumultuous standing ovation by a full house. Don't miss this year's experience with soloists, organ, theorbos, violins and the English Cornett & Sackbut Ensemble.

While the famous Mass/Vespers of 1610 includes the five Vespers psalms suitable to feasts of the Blessed Virgin and other female saints, it does not include a full set for any male saints. These were included in Monteverdi's 1641 publication, *Selva Morale e Spirituale* and this concert takes works from the latter compilation. As well as the main Vesper items, including favourites such as *Beatus Vir*, it includes intriguing extras such as a sensuous Song of Songs motet, ornamented music for the ravishing soundworld of cornetto muto plus four voices, violin solos and more.

The sequence takes the form of an opening call and response, 5 psalms, a hymn and the Magnificat. The opening Response is by Viadana, whom Monteverdi knew from their time at Mantua. The split choir Magnificat is by Giovanni Gabrieli, who was the premier composer at St Mark's Venice till his death in 1612. He was still very much in vogue in Venice in 1620 and so this celebration performance looks back as well as forward, much like Monteverdi's own sacred music. At the conclusion of Vespers one of the seasonal Marian antiphons would be sung, and this evening's Vespers concludes with Monteverdi's 1624 *Salve, O Regina*.

*Harbour View Crematorium,
Lyttchett Minster, is pleased to
support this concert at Lady St Mary.*



PERFORMERS

Clare Wilkinson, Ciara Hendrick – mezzo-sopranos
Nicholas Mulroy, David Lee, Nicholas Hurndall Smith,
Christopher Bowen – tenors
Charles Gibbs, Chris Adams – bass

Lynda Sayce, Eligio Quinteiro – theorbo
Catherine Pierron – organ

Strings and English Cornett and Sackbut Ensemble

THE PROGRAMME

Viadana: *Deus in adiutorium* (1612)
Monteverdi: *Dixit Dominus II**
Monteverdi: *Confitebor tibi, Domine II**
Donati: *Dulcis amor Jesu!* (1626)
Monteverdi: *Beatus vir I**
Palestrina/Bovicelli: *Ave verum Corpus* (1561/1594)

INTERVAL

Monteverdi: *Laudate pueri I**
Castello: *Sonata in D minor* (1629)
Monteverdi: *Laudate Dominum I**
Frescobaldi: *Toccata terza* (1637)
Monteverdi: *Ut queant laxis **
G Gabrieli: *Magnificat a 14* (1615)
Usser: *Sonata a 8* (1619)
Monteverdi: *Salve, a Regina* (1624)

• From the 1641 collection

Full texts will be available on the day.

*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 only on-line for just £11.*

Sunday 3rd June EGGANDSTONE
7.00pm The Old Stables, Commercial Road, Swanage
Rob Mills (musician) and Wendy Lalla Wharam (poet/
storyteller) will explore a series of soundscapes, with
Rob on soprano and alto-sax, cymbals, tongue drum,
bells and balafon. Wendy Lalla tells stories, speaks
poems that journey through time, from Creation Myth
to Folk Tale and back to the home ground of our Dorset
heritage. Tickets £5 at The Old Stables or on the door.

Tuesday 5th June

I Workshop with The Duruflé Trio

2.00-3.30pm St Mary's Church
Swanage, BH19 1HU

An improvisation workshop for wind and string instruments based on Tom Armstrong's Consort Music that the Duruflé Trio will perform in the evening concert. The structure of the workshop will involve:

- Improvisation warm-ups and games
- Rehearsing Consort Music and games
- Using the tools developed in the warm-ups, we will improvise around the chords and melodies of the piece.

"Participants are invited to perform what we have worked on for the evening concert, though they are not obliged to." The workshop is open to all age groups and levels of musicianship. The Duruflé Trio are all keen improvisers, and include trio improvisations as part of every performance. As well as performing across the UK, they give workshops for schools, and, for 2016-17, performed at the Wigmore Hall as a 'Chamber Tots' Ensemble.

Tickets: free on purchase of a ticket for the evening concert. Please register beforehand with Jay Buckle jmb@logic-net.co.uk indicating your level of musicianship.

J An English Journey: The Duruflé Trio

7.30pm St Mary's Church
Swanage, BH19 1HU

Tickets: £12 adults, £2 students

Travel with the Duruflé Trio in their exploration of works by British composers of the 20th and 21st century. Inspired by the variety of styles in British music, from 'quintessential' to 'quirky', this concert offers something for everyone. It includes works by Malcolm Arnold (for flute and viola), Arnold Bax (the Celtic influenced Legend), Hugh Wood (his trio), Tom Armstrong (Consort Music) and other British composers.

The concert may feature those involved in the earlier improvisation workshop as well as an improvisation by the trio themselves.

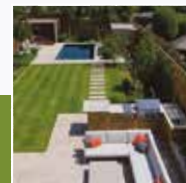
Winners of the Ivan Sutton Award (2016) and St James Piccadilly Chamber Music Prize (2015), the Duruflé Trio is committed to celebrating music for flute, viola and piano. The Trio was formed in 2015 at the Guildhall School of Music and Drama, where all three players met. Rosie Bowker – Flute, Henrietta Hill – Viola, Clare Simmonds – Piano. Both Rosie and Henrietta have performed with the LSO and other orchestras while Clare performs regularly as a soloist and ensemble pianist.



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THE PROGRAMME

William Alwyn (1905-85) – Sonata for flute and piano (1948)

William Alwyn is best known for his film scores, though in fact his output was prodigious in many genres. This one-movement sonata was first performed by one of his pupils, Gareth Morris. It was then somewhat neglected until it was discovered after Alwyn's death by his wife – but without a full piano part. With the help of the flautist Christopher Hyde-Smith, it was returned to its original full score.

Improvisations

All three members of the Duruflé Trio are passionate about the art of Classical Improvisation. Since 2014 they have been improvising as a group in their concerts, producing minuets, rondos, and 'free-form' works. They even take musical ideas from audience members to create completely spontaneous pieces of music. This art is not risk-free, but that makes it all the more gripping for performers and audience alike!

Malcolm Arnold (1921-2006) – Duo for Flute and Viola Op. 10 (1946)

I. Andante quasi allegretto II. Adagio III. Allegretto ma non troppo

The English composer Malcolm Arnold wrote music for every genre, including over 100 film scores. His early chamber works were often intended for his friends in The London Philharmonic Orchestra, who toured England giving concerts during World War II. This duo was first performed by John Francis and Bernard Davies in December 1946.

Tom Armstrong (b. 1965) – Consort Music (arr. for flute, viola and piano, 2016)

To be performed alongside participants from the workshop. Tom Armstrong's association with the Duruflé Trio began in 2016 with a concert for the Richmond New Music Collective. This multi-movement work reflects Tom's interest in challenging the traditional values of composer authority, and is full of surprises!

INTERVAL

Hugh Wood (b. 1932) – Trio for flute, viola and piano, Op. 3 (1961)

I. Vivace II. Theme and Variations

Expressionist and lyrical, Hugh Wood's music is intense yet eloquent. After graduating in History from Oxford, Wood studied composition with William Lloyd Webber, Anthony Milner, Iain Hamilton and Mátyás Seiber. This trio was commissioned by the John Lewis Partnership, and was first performed in 1961 at their Oxford Street Auditorium.

Arnold Bax (1883-1953) – Legend (1929)

This is Bax's last completed work for viola. Many of Bax's works, such as Tintagel, show his deep involvement with myths and legends. Legend is clearly influenced by his fascination with Celtic folklore, yet there is no known, specific story that inspired this work. It as if Bax is inviting the listener to create their own story as they follow the musical journey.

Colin Riley (b. 1963) – Lyric Pieces Book 2 (2018)

This collection of solos, duos and trios is written for various combinations within the trio, the premise of each of the five lyric pieces is that it takes its inspiration from a lyric line of a pop song and uses a small fragment from the music (a bit of bass line, melody, a chord or a riff) to guide the composition. These are not cover versions, rather Colin Riley has taken a small musical fragment and re-potted it, and magnified one line of text offering a small homage to these great song-writers. With thanks to the Ralph Vaughan Williams Trust for its support for its commission of this work.

Wednesday 6th June

K A Colourful Partnership: Celebrating with Community Groups

6.00pm The Corn Exchange (Town Hall)
Wareham, BH20 4NS

Tickets: £5 adults, £2 students

Join us for our annual celebration of heart-warming music performed by some of our rising young award-winning musicians, a small drama group from the Purbeck Centre, and singers from a wide range of backgrounds including Harmony Rocks, Singing for Pleasure and Mixed Media. No doubt Annie Campbell will involve everyone in one of her fun pieces!

Our young musical stars include Lydia Bennett, Lola Brown Araujo, Sally Aiko Dando, Miro Vosper and Anna Philps. A full programme listing the works to be available on the day.

This event has been generously supported by DOMVS. A donation will be made to the Purbeck Centre whose performers make their own costumes and look forward to this annual fun outing.



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Thursday 7th June

L **Isadora: with Vanessa Redgrave**
Certificate 12

7.10pm The Rex Cinema
Wareham, BH20 4JX

Tickets: £8 adults, £2 students



This 1969 biography of modern-dance pioneer Isadora Duncan (Vanessa Redgrave), directed by Karel Reisz, details the performer's tumultuous life. The film reveals how the beautiful, outspoken and graceful American-born dancer rejected ballet and moved to Europe to pursue a freer form of movement. Duncan's many love affairs are also heavily featured, most notably her relationship with Paris Singer (Jason Robards), an heir to the Singer sewing-machine fortune, and the volatile Russian writer Sergei Yesenin (Ivan Tchenko). The film also stars James Fox as Gordon Craig.

It was nominated for an Academy Award and Golden Globe Award for Best Actress and BAFTA Awards for Best Sound and Best Costume Design. It was also nominated for the Palme d'Or at the Cannes Film Festival where Redgrave won Best Actress. The film was adapted by Melvyn Bragg, Margaret Drabble and Clive Exton from two books.

Friday 8th June

M **Jazz Workshop with**
Swanage Jazz Machine

6.30-8.00pm The Centre, Chapel Lane
off High Street, Swanage, BH19 2PW



The workshop aims to create an opportunity for young players in Purbeck to play Jazz alongside some local experienced and skilled professionals. Emphasis will be placed on participation and improvisation. All are welcome no matter your experience or level of playing. Just come and have fun!

Bring your instrument and join in. No charge provided you buy a £1 ticket for the gig at 8.15pm.

Please let Andrew Cannon know you will be joining and what instrument you play:

andrew.cannon@andrewcannonband.co.uk

N **Swanage Jazz Machine**

8.15pm The Centre, Chapel Lane
off High Street, Swanage, BH19 2PW

Tickets: £1 for everyone

SJM is a professional Jazz trio; Sax, Bass and keyboard, based in Swanage.

SJM plays classic swinging Jazz, drawing on the compositions of such great jazz artists and composers as Duke Ellington and Billy Strayhorn, Thelonious Monk, Fats Waller, George Gershwin, Sonny Rollins, the bossa nova of Anton Carlos Jobim and our favourites from the Great American Songbook.

SJM is: Rob Mills, tenor and soprano saxophone, Andrew Cannon, keyboard and Steve Dumble, bass. They add up to 150 years of musical experience! Rob Mills has toured and run workshops all over the world with the ground breaking group Echo City. www.echocity.co.uk For the workshop and this subsequent performance, SJM will be joined by drummer Russ Mills and vocalist Louise Gough, both Swanage residents.

Saturday 9th June

O Singing Workshop with the Fieri Consort

12.30-2.30pm Parish Hall
The Quay, Wareham, BH20 4LP

Tickets: Free on purchase of a ticket for the evening concert.

The Fieri Consort presents an opportunity for experienced singers to explore the 1588 publication *Musica Transalpina*, a collection of Italian madrigals 'Englished', which led to the development of the English madrigal school. Participants will experience the excitement of performing as an ensemble without a conductor whilst also honing their individual singing technique. The music will be sent to all participants in advance. Please e-mail Emma Ormond at: events@purbeckartweeks.co.uk to reserve your place giving her your contact details and what part you sing.

P Fieri Consort: The Unknown Traveller

6.30pm Priory Church of Lady St Mary
Wareham, BH20 4ND

Tickets: £18 adults, £2 students

The Fieri Consort evolved out of The Sixteen's Young Artists Programme: Genesis Sixteen and last year were winners of the Cambridge Prize at the prestigious York Early Music Festival. It is one of the country's most exciting vocal groups, described as producing 'intricately-blended and immaculately-controlled vocal lines'. Their previous concerts at the PAW Festival have rightly been warmly praised.

THE PROGRAMME

Noë Faignient (1540-1600): These that be certain signs
of my tormenting

Philippe de Monte (1521-1603): From what part of the
heaven

Alfonso Ferrabosco (1543-1588): I saw my Lady weeping

Giovanni Ferretti (1540-1609): Cruel unkind, my heart
thou hast bereft me

Girolamo Conversi (fl 1572-1575): Zephyrus brings the
time that sweetly scenteth

Orlando di Lasso (1530/2-1594): The nightingale so
pleasant and so gay

Giovanni Pierluigi da Palestrina (1525-1594): In every
place I find my grief

Anon: Lo, here my heart in keeping

William Byrd (1539/40-1623): The fair young virgin

INTERVAL

Philippe Verdelot (1480/5-1530/2): O Dolce Nocte
Cortese alma gentile
Ultimi miei sospiri

Luca Marenzio (1553-1599): Occhi de'miei d'amor nidi
Una pur chiedo che mi si debbe
Cruda Amarilli
Ombrose e care selve

Philippe de Monte (1521-1603): Super Flumina Babylonis

William Byrd (1539/40-1623): Quomodo Cantabimus



PROGRAMME NOTES

Musica Transalpina is a collection of fifty-seven madrigals published in England in 1588. Nicholas Yonge selected popular titles from at least eighteen different composers, mostly Italian, and had them printed with 'Englished' texts in order that the public could understand the nuances in the musical settings and therefore more fully comprehend the Italian madrigal style. Musica Transalpina was heavily influenced by Flemish models published by Phalese and which featured Flemish composer Philippe de Monte whose 'From what part of the heaven' we perform this evening. Many similar anthologies were published in England after the success of this one in 1588.

Ferrabosco and Marenzio feature most in this collection. Ferrabosco lived in England and worked as a musician in the Elizabethan court for many years. Marenzio's fame extended throughout Europe. Though he was known for his experimentalism, the madrigals chosen for this collection are more simplistic as it is intended to be sung by amateurs, perhaps along with a glass or two!

It was through music that Italian literature made its way to England and there are five pieces in Musica Transalpina which set texts from Ariosto's Orlando Furioso, including Faigniet's 'These that be certain signs' and Byrd's 'The fair young virgin', which described the glory of virginity, therefore praising Elizabeth I, the Virgin Queen. A number of the translated Italian poems found in the anthology were reset by English madrigalists over and over.

The Italian texts have not merely been translated, but have been 'Englished'. The intimate relationship between words and music has been maintained as far as possible in order to demonstrate the key to the Italian madrigal form. The English composers such as Byrd, Wilbye and Weelkes, took inspiration from the Italian style but made it their own. Hence the English madrigal was born, flourished and developed into its own genre extremely quickly.

We now explore other examples of cultural exchange going on in Europe at this time. These three madrigals by Philippe Verdelot from a collection of motets and madrigals sent as a gift from Florence to King Henry VIII in 1527. The existence of the partbooks in Henry's library makes them the earliest evidence of Italian madrigals in England. Verdelot is the most represented in the collection and it is thought that it was put together under his guidance. Verdelot developed what later became


known as the Italian madrigal. Most of his texts were written by his contemporary Florentines such as the author of our first madrigal O Dolce Nocte, Machiavelli - written as an intermedo to be performed between acts of his play La Mandragola (The Mandrake). His madrigals feature mainly chordal textures, syllabically-led, sometimes with some carefully chosen melismatic passages as can be heard in Cortese alma gentile and Ultimi miei sospiri.

Luca Marenzio penned many of the madrigals featured in Musica Transalpina. The first two madrigals, Occhi de'miei d'amor nidi and Una pur chiedo che mi si debbe are taken from the end of his sixth book (1595) in which he sets Se quel dolor, a chapter by the Petrarchan poet Luigi Tansillo. The mood of this collection is dark and sombre, perhaps reflecting his age. He demonstrates all the techniques and expressive devices that he had mastered throughout his career: flexible tempi, expressive chromaticism, harmonic dissonance and tonal complexity.

Cruda Amarilli and Ombrose e care selve are from Marenzio's seventh book of madrigals for five voices (1595). This is a notable collection as it draws its texts from Guarini's popular play Il pastor fido (the faithful shepherd) and represents an important step between the 15th-century madrigal and 16th-century opera. Cruda Amarilli is a speech by Mirtillo in which he complains of his unrequited love for Amarilli. Ombrose e care selve closes the book with a celebration of the marriage of the united lovers.

Philippe de Monte was another much featured composer in Musica Transalpina and one of the most prolific madrigal composers of his time. Originally born in Antwerp, he moved to Italy as a boy to study music and came to England briefly during Queen Mary Tudor's reign, when he may have become acquainted with Byrd's father Thomas and through him, his young son. The two composers maintained a friendship and in 1583, Monte sent Byrd a manuscript for a motet for eight voices, Super Flumina Babylonis. Byrd responded by setting the second part of the psalm Quomodo Cantabimus also for eight voices which was sent across the seas to Monte in 1584.

Buffet Supper: a pre-concert buffet supper provided by The Salt Pig is available at the nearby Community Café at 5.45pm. A vegetarian quiche, two salads, a pudding and drink can be booked only on-line for just £11.



Andrew Thomas

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Moksha by Andrew Thomas

THE WORDS

The following provide the Italian and the English translations for the second half

O dolce nocte, o sanct
'Hore nocturn' et quete,
Ch'i desiosi amanti accompagnate;
In voi s'adunan tante
Letitie, onde voi sete
Sole cagion di far l'alme beate,
Voi li giusti premii date
A l'amorose schiere a voi amiche,
Delle lunge fatiche;
Voi fat'o felice hore,
Ogni gelato pect'arder d'amore.
Machiavelli

Cortese alma gentile,
Che in si pietose membra
Accolse lieto con sua mani amore,
Se ben' mi basso stile,
Et con duol mi rimembra,
Non sorgersi che farti possa honore,
Come vorrebb' il core,
Ch' ad hor' ad hor' mi sforca
A dir' tua leggiadr' opre,
Et quant' humiltà quopre
In sè tua vagh' et pargoletta scorca.
Pur dirò con quel celo,
Ch' amor' mi spirerà dal terco cielo.

Oh sweet night, O blessed
Nocturnal and still hours
That wait on ardent lovers;
In you so many
Delights are joined
That you alone make souls happy.
You bestow gifts
Upon the companies of lovers, friends of yours,
Deserved by long trials.
You, O happy hours, make
Every chilled breast glow with love.

Courteous, kindly soul,
Who with such compassionate limbs
Gaily welcomed love in her hands,
Though my lowly style
(Which I sorrowfully recall)
Cannot rise to do you honour,
As my heart would wish,
Which constantly compels me
To speak of your charming accomplishments,
And of how much humility
Your fair and youthful body conceals,
Yet shall I speak of them with the zeal
That love imparts to me from the third heaven.

Translation by Martin Morell



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Ultimi miei sospiri

Che mi lassate freddi et senca vita,
Contate i mei martiri
A chi morir' mi ved' et non m' aita.
Dite, o beltà infinita,
Dal tuo fedel' n caccia empio martire.
Et se questo gli è grato,
Gitene ratt' in ciel' a miglio' stato.
Ma se pietà lle porg' il vostro dire,
Tornat' in me, ch' io non vorrò morire.

Occhi de miei desiri, e d'Amor nidi,
Vorrei chiedervi in don qualche mercede
Pria che l'aura mi tolga a i cari lidi.

Ma'l vostro duro orgoglio, che non crede
L'ardor, che tanto in picciol tempo crebbe,
Ch'osi sperar mercé, non mi dà fede.
Tansillo

Una pur chiederò che mi si debbe,
Et ella è tal, che benché d'odio accesi
L'un nemico talor, da l'altro l'ebbe.

Occhi, s'io moro, e sia che vel palesi,
Perché voi vivi abbiate lode, et io,
Già spento, qualche onor, siate cortesi
D'una lagrima vostra al cener mio.
Tansillo

My dying breaths
Which leave me chill and lifeless,
Recount my sufferings
To one who sees me perishing and does not help me.
Speak, O infinite beauty,
That your faithful one may be spared pitiless suffering.
And if this pleases her,
Go swiftly to heaven and a better state.
But if your words arouse her pity,
Return to me, for I don't want to die.

Eyes of my desires, and nests of Love,
I would beg of you in gift some mercy,
Before the wind takes me away from my dear shores.

But your harsh pride which does not trust
The fire that grew so fast
Gives me no faith that I dare hope for mercy.

Still, I'll ask for one favour which is due me,
And it is such that even though kindled with hatred
One enemy sometimes received it from the other.

Eyes, when I die and this is revealed to you,
So that you, living, may be praised, and I,
Now dead, may be somewhat honoured, be kind
And shed a tear on my ashes.



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Cruda Amarilli, che col nome ancora
D'amar, ahì lasso, amaramente insegna:
Amarilli del candido ligustro
Più candida e più bella,
Ma dell'aspido sordo
E più sorda e più fèra e più fugace.
Poiché col dir t'offendo,
l' mi morrò tacendo.

Ma grideran per me le piagg' e i monti,
E questa selva a cui
Sì spesso il tuo bel nome
Di risonar insegno:
Per me piangendo i fonti,
E mormorando i venti,
Diranno i miei lamenti;
Parlerà nel mio volto
La pietade e'l dolore,
E se fia muta ogn'altra cosa al fine,
Parlerà il mio morire,
E ti dirà la morte il mio martire.
Guarini

Ombrose e care selve,
Se sospirando in flebili susurri
Al nostro lamentar vi lamentaste,
Gioite anco al gioire,
E tante lingue sciogliete
Quante frondi scherzan al suon di queste
Piene del gioir nostro aure ridenti.
Cantate le venture e le dolcezze
D'Amarilli e di Tirsi,
Avventurosi amanti.
Guarini

Super flumina Babylonis illic sedimus et flevimus,
Dum recordaremur tui Sion: in salicibus in medio ejus
suspendimus organa nostra,
Quia illic interrogaverunt nos Qui captivos duxerunt
nos Verba cantionum,
Et qui abduxerunt nos Hymnum, Cantate nobis De
canticis Sion.

Quomodo Cantabimus Canticum domini In terra
aliena?
Si oblitus fuero tui Jerusalem, oblivioni detur dextera
mea Adhereat lingua mea faucibus meis
Si non meminero tui Si non proposuero Hierusalem In
principio Laetitiae meae

Cruel Amarilli, who with your very name
Alas, give bitter instruction in love;
Amarilli, whiter and more fair
Than the white lily,
But more deaf, more savage and more fleeting
Than the deaf adder:
Since in speaking I offend you,
I shall die in silence.

But the meadows and mountains shall cry out
for me,
And these woods also, which so oft
I show how to make your fair name resound;
For me the fountains, weeping,
And the winds, murmuring,
Shall proclaim my lamentation;
Pity and pain shall speak
In my countenance,
And if all else be mute, then at last
My death shall speak,
And death shall tell of my torment.

Shady and dear woods,
If, sighing in your faint rustling,
You lamented in response to our lamentation,
Rejoice also in our rejoicing, and loosen
As many tongues as there are branches
That disport at the sound of these
Merry breezes, so full of our rejoicing.
Sing of the good fortune and the affections
Of Amarilli and Tirsi,
Most fortunate lovers.

By the rivers of Babylon, there we sat down, yea, we
wept, when we remembered Zion.
We hanged our harps upon the willows in the midst
thereof.
For there they that carried us away captive required
of us a song; and they that wasted us required of us
mirth, saying, Sing us one of the songs of Zion.

How shall we sing the Lord's song in a strange land?
If I forget thee, O Jerusalem, let my right hand forget
her cunning.
If I do not remember thee, let my tongue cleave to the
roof of my mouth; if I prefer not Jerusalem above my
chief joy.

(King James's Holy Bible, Psalm 137)

Sunday 10th June

Q Natalie Clein and Olivia Ray at Encombe

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).

Natalie Clein returns to Encombe with her cello and her good friend, the mezzo soprano Olivia Ray, for a mixed programme across three centuries. Between them they will perform John Tavener's *Thrinios* for Solo Cello, three of Tavener's songs from the cycle of his *Akhmatova Songs*, JS Bach's Cello Suite No 3 in C major, a Jonathon Dove folk song and Zoltan Kodaly's solo cello sonata op 8. Natalie will introduce each piece.

This recital is inspired by the closeness of the human voice and the cello. Both of the epic solo cello sonatas in this programme owe a great deal to the inspiration of Russian Orthodox prayer and Hungarian folk song. The John Tavener pieces based on Akhmatova poetry are typical of his spiritual world and are expertly conceived as a duo of miniatures. Natalie and Olivia work closely together - not only in concert but also in outreach and educational programmes and are thrilled to come together for this concert.

John Tavener's *Thrinios* (Lament) for solo cello was composed in 1980 to commemorate the death of a friend. The title, Tavener writes, "has both liturgical and folk significance in Greece – the *Thrinios* of the Mother of God sung at the Epitaphios on Good Friday and the *Thrinios* of mourning which is chanted over the dead body of a close friend".

Anna Akhmatova was one of the very few artists who remained not only in Russia during the Stalinist purges, but true to her convictions against the regime. Her attachment to her country extended to a deep respect for her compatriot writers.



JS Bach's cello suites are remarkable in that they conjure up in a single melodic line the sounds of three or even four contrapuntal lines. In common with the other suites, No 3 is in six movements with a Prelude, Allemande, Courante, Sarabande, two Bourees and a Gigue.

Zoltan Kodaly (1882-1967) collected folk music from the remotest corners of his native Hungary. This is reflected in his cello sonata opus 8 which is one of the masterpieces of the cello repertoire.

Natalie Clein is committed to Purbeck and runs her own Purbeck International Chamber Music Festival every year. She has built a distinguished career, regularly playing at major venues and with orchestras worldwide. A keen recital and chamber performer, she has recently performed Bach's Complete Cello Suites in London, Southampton and Oxford; and has curated a series of four concerts for BBC Radio 3 at LSO St Luke's. In 2015, she was appointed Artist in Residence and Director of Musical Performance at Oxford University for 4 years. She will curate a concert series in the context of this position.



Olivia Ray joined Natalie and others at last year's Purbeck International Chamber Music Festival and has sung numerous operatic roles with companies such as Grange Park Opera, Opera Holland Park, Scottish Opera and Opera South. Highlights of recent seasons include Flora (La traviata), Enrichetta di Francia (I puritani) and Soeur Mathilde (Dialogues des carmelites) for Grange Park Opera, Elgar The Apostles in Gloucester Cathedral and Rossini Petite messe solennelle at the Three Choirs Festival.

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 hospitality and for donating funds from this recital to support our work with young artists in 17 schools across Purbeck.



In partnership with the Purbeck International Chamber Music Festival, Olivia Ray will be giving a masterclass for aspiring singers at St George's Church, Langton Matravers at 3pm today. To apply to take part, please email dilys.thomas@mac.com This masterclass also offers an opportunity for singers of all abilities to observe how musical performance is developed. £5 on the door.



Sculpture – supporting the WOMAN Trial

Combining the Creativity of Artists and Scientists

Moira Purver, a figurative sculptor living and working in Purbeck, was commissioned to produce a sculpture to help highlight the results of the WOMAN Trial (World Maternal Antifibrinolytic Trial). The international research study shows that an easily available, low-cost drug (tranexamic acid) could save the lives of thousands of women a year. Around the world one woman dies approximately every 6 minutes from severe bleeding after childbirth. The sculpture of a mother with her very new born baby is designed to bring the scientific results to life. Moira wanted to illustrate the happiness, joy and overwhelming love a mother feels the first time she holds her baby, the vulnerability of the baby and the need to keep the mother alive. The bronze sculpture can be seen at Moira's Open Studio at Steppes Hill House in Langton Matravers during PAW 2018.

To find out more on the study go to youtube and type **Woman Trial: Tranexamic acid for the treatment of PPH**



THANKS TO OUR TRUSTEES & 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.

Tim Arnold, Gary Austin, Helen Biles, Anna Bowers, Richard & Sandra Brown, Jay Buckle, Margaret Burdett, Annie Campbell, Chris Clarke, Robin & Dawn (Newlove) Clark, Dave Cole, Sophie Dixon, David Fawcett, Emma-Louise Grinsted, Peter & Debbie Handy, Mary Haysom, Sue Haysom, Monica Hawley, Charlotte Heath, Ciara Hegarty, Bev Hill, Joan Ingarfield, Sue Lansbury, Louise Leffler, Roger Lockey, Wendy Mansell, Charlie Money, Emma Ormond, Bill & Moira Purver, Jan Sayers, Lucy Tidbury, Douglas Tweddle.

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

We hope we in turn provide good value and deliver on the projects we undertake. We print around 25,000 copies of our brochure and this is distributed far afield. Our events Programme is also highly regarded and, along with the brochure, is 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.

PLEASE SUPPORT OUR ADVERTISERS AND THOSE WHO GENEROUSLY SUPPORT OUR WORK

The Bankes Arms Country Inn is an award-winning pub set in the Purbeck countryside just a stone's throw from the sea. Its garden overlooks Studland Bay and it is a short walk from Old Harry Rocks.

With an open log fire and candle-lit tables, it has a warm, intimate ambience in autumn and winter. During the warmer months our extensive garden is the perfect setting for dining al fresco. We have a wide range of fresh, hand-prepared meals available every day and our seafood dishes are a speciality.

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THE FRIENDS AND 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):

John Allcock, Richard and Susie Bond, Richard and Sandra Brown, Jay Buckle, Susie Clark, Hugh and Lucy Cocke, Kate Cotton, John and Gillie Coverdale, Dr and Mrs PJ Davenport, Diana and Stephen Dru-Drury, Mrs Vivian Dunn, Mike and Rhiannon Eland, Barbara Esam, John and Sabine Fairhall, James Farnham, Daryl Fielding and Roderick Watt, Miranda Fulleylove, James and Arabella Gaggero, Mark and Claire Gearing, Richard and Rosemary Gledhill, Peter Golob, Martyn and Angela Harris, Charlotte Heath, Roger Higgins, Rosemary and Tim Hill, Don and Yvonne Hunter, Steve and Sue Hutchings, Sue Inge, Rachel James, Chris and Snowie Johnson, Natasha Kavanagh, Moira Laffey, Mrs M Larthe de Langladure, Rachel Lawton, Gordon MacPherson and Shelley Cranshaw, Jim and Margaret McAllister, Peter and Sue Morrison-Wells, Mrs MV Mullin, Angela Myerscough, Emma Ormond and Douglas Tweddle, Simon and Meriel Parvin, Joanna Penley, Nicholas and Christylle Phillips, Lynn Power, Bill and Moira Purver, Mike Ross, Douglas and Sarah Ryder, Jan Sayers, Alan Shrimpton, Peter and Gill Sibthorp, Tony Smith, Tom and Ceridwen Sooke, Margaret South, Eric and Virginia Stobart, Giles and Sandra Sturdy, Jessica and Robin Sutcliffe, Howard and Dilys Thomas, John Thraves, Tony Viney, Janet Watts, Sue White, David and Linda Whitehouse, Christine Widmer, Barry and Jenny Wilson, John and Gill Wood, 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 and a special recital for the Friends at Encombe House on 7th July. As part of the Winter 2017/18 series we thank Bill and Moira Purver, Dr Philip Mansel, Norman Hayward and the National Trust for allowing us to make music in their houses at Steppes Hill, Smedmore, Creech Grange and Kingston Lacy.

For further information on how to join the Friends, please download the Friends form

www.purbeckartweeks.co.uk/paw-festival/friends

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

Help us celebrate Local and International Talent
Enjoy great Benefits as a Festival Friend from
just £30

Be the first to know about our plans

Get priority booking for some of these events
where ticket numbers are strictly limited

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:
purbeckartweeks.co.uk/about-paw/become-a-friend



Calling all artists – young and old...

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

PAW, very generously supported by the late John Flower, has established a fund to encourage artists in Purbeck of any age or art discipline to further their artistic career through a Bursary Award. We have made awards to help develop careers in painting, life-drawing, print-making, photography, music, ballet, contemporary dance, opera singing and silversmithing.

Could you be next?

If you would like to be considered for an award or would like more information please contact info@purbeckartweeks.co.uk for more details

*Our winner for the cover design is Gill Williams for her artwork entitled 'Murmerations'.
Congratulations Gill!*

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

For a chance to win a £250 voucher towards a piece/s of art just collect five signatures from artists or events you visit during PAW. Postcards are available at all PAW venues and events.

Last year's winner commissioned a turned wooden lamp base from talented PAW artist John Ives and bought a print from PAW artist Gina Marshall



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

