



PURBECK
ART WEEKS
Festival

Events Programme

Concerts from 7–21 August 2021

I Fagiolini

**Fieri Consort &
Chelys Consort of Viols**

Michael Collins & London Winds

Rachel Podger & Sestina

Trombone Quartets

For more information and to purchase tickets please visit

www.purbeckartweeksfestival.co.uk

Welcome to the PAW Festival 2021

We are delighted to be able to welcome live music back to Purbeck after too long a gap. Thank you for your patience and support over the past year or so. We look forward to you joining us so we can all celebrate together with some fabulous musicians.

When we had to cancel our Festival last year, we decided to offer some compensation to the musicians we had booked. Few other Festivals felt able to do this, and our gesture was greatly appreciated. We in turn could not have been so generous without the support of our Festival Friends who rallied round and helped us. So thank you.

Thank you also to all who joined us for our virtual series of chamber music recitals earlier this year. Many have said how much they enjoyed the intimate atmosphere of the performances and the informal and knowledgeable introductory words in the lovely home of violinist Miranda Fulleylove. These and some other past events can be viewed on-line in the archive section of our PAW Festival website.

This year we have split the Festival into two parts. Our visual artists decided they would be happier waiting until September

to open their studios and homes and welcome visitors, whilst many of the musicians we had hoped to welcome to Purbeck in 2020 were able to join us in August.

So do enjoy all these international stars have to offer. We look forward to welcoming you. We will of course follow the Covid restrictions the Government and our venues require to keep everyone safe. Further information will be available on the Events section of our website, so do please check. Our website will also give you more information on how and where you can visit our visual artists between 11–26 September as well as enjoy the art at our central exhibition space at Rollington Barn (near Corfe Castle on the Studland Road). We hope to offer a couple of illustrated talks in September as well as celebrate the local musical talent of our young people.

Thank you for joining us and we hope you will enjoy the programme of live events here in glorious Purbeck. How lucky we are! If we can help further on any aspect, please do get in touch at events@purbeckartweeksfestival.co.uk

Richard Brown (events coordinator)
and the PAW Festival Team

As we go to print, Government Covid guidance recommends wearing face coverings in crowded places. The PAW Festival Trustees request that those attending our events show consideration to others, particularly when entering and leaving our venues and at the bar (if operating). The Trustees cannot accept liability for the behaviour of individuals and look to everyone to behave responsibly.





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THE 2021 FESTIVAL EVENTS

Saturday 7 August | 6.30pm | Priory Church of Lady St Mary, Wareham

I FAGIOLINI

'THE CHANGING SEASONS': celebrated with Monteverdi, Schütz, Howells, Poulenc and others

Tickets: £22, £2 students

Tuesday 10 August | 6.30pm | St James' Church, Kingston

FIERI CONSORT and CHELYS CONSORT OF VIOLS

'FROM LOVE TO DESPAIR': Part songs and fantasias by Michael West with choral works by Byrd, Gibbons and Tallis

Tickets: £18, £2 students

Wednesday 11 August | 6.30pm | Priory Church of Lady St Mary, Wareham

MICHAEL COLLINS and LONDON WINDS

WIND QUINTETS: by Mozart, Danzi, Bartók and Dvořák

Tickets: £22, students £2

Thursday 12 August | 6.30pm | Priory Church of Lady St Mary, Wareham

RACHEL PODGER and SESTINA

THE GEM WITHIN: All male vocal ensemble led by Mark Chambers (counter-tenor) sing music by Tallis, Byrd, de Rore and White. Rachel Podger + 2 perform works for violin by Bach

Tickets: £25, students £2

Saturday 21 August | 6.30pm | St Mary's Church, Swanage

THE EVOLUTION OF THE TROMBONE: Music from Beethoven to Hoagy Carmichael

Tickets: £18, students £2

Thursday 2 September | 10.15 for 11.30am | Encombe House, nr Kingston

COFFEE RECITAL WITH HARPS: Music by Handel, Bach, Fauré, Poulenc and Debussy

Tickets (limited to Festival Friends) £30

Tickets for all events can be purchased from the events section on our website www.purbeckartweeksfestival.co.uk/events/



I FAGIOLINI: THE CHANGING SEASONS

Saturday 7 August | 6.30pm

The Priory Church of Lady St Mary,
Wareham BH20 4ND
Tickets: £22 adults, £2 students

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. Today's programme illustrates in music the paintings of Pieter Brueghel.

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

EVENT VENUE **A**



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.



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 wagon, 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).

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

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

INTERVAL 20 minutes
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

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*



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)

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

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

Rheinberger's '*Evening Song*' sets the words of two disciples unknowingly joined by the Risen Christ on the journey to Emmaus.

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 leafletted 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

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

Tuesday 10 August | 6.30pm
St James’ Church, Kingston BH20 5LL
Tickets: £18 adults, £2 students

EVENT VENUE 

THE PROGRAMME
(all music is by Michael East unless stated otherwise)

Desperavi	viols
When David Heard	voices and viols
Peccavi	viols
The Secret Sins (William Mundy)	voices and viols
Vidi	viols
What is our life? (Orlando Gibbons)	voices and viols
Penitet	viols
Farewell Sweet Woods	voices and viols
Credidi	viols
O Lord Of Whom I do Depend	voices and viols

INTERVAL 20 minutes
(drinks available in the South Transept)

Purge me, O Lord (Thomas Tallis)	voices
Ye Sacred Muses (William Byrd)	voice and viol
Vixi	viols
Life Tell Me	voices
Triumphavi	viols
O Clap Your Hands	voices and viols
Amavi	viols
Daintie fine bird (Gibbons)	voices and viols
The Silver Swan (Gibbons)	voices and viols
God is gone up	voices and viols

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).

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.

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*.



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 four albums to critical acclaim, with their first disc – Tears of a Lover – being awarded ‘Choral Choice’ of the month by BBC Music Magazine. Their recent release of AMAVI in January this year was a collaboration with the Chelys Consort of Viols on the music of Michael East. A fifth recording will be released later this year featuring the music of Marenzio. www.fiericonsort.co.uk



Chelys Consort of Viols

The members of Chelys Consort of Viols are among the UK’s leading exponents of the viol, particularly as a consort instrument. Their consort viols are strung entirely in gut. They take their name from an ancient Greek word which referred to a bowed lyre, said to have been invented by the god Hermes.

The members of Chelys Consort of Viols play with ensembles such as the Rose Consort of Viols, Fretwork and Musica Secreta and coach viol consorts at, for example, the Royal College of Music and Oxford University. The Consort has made recordings of viol music by Dowland, Purcell, East and other composers and have also commissioned new works. www.chelysconsort.co.uk

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

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 20 minutes
(drinks available in the South Transept)

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

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.





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MICHAEL COLLINS AND LONDON WINDS:
WIND QUINTETS

Wednesday 11 August | 6.30pm

The Priory Church of Lady St Mary,
Wareham BH20 4ND
Tickets: £22 adults, £2 students

London Winds is a flexible group of virtuoso players who also enjoy active solo careers. They are recognised as one of the world’s premier chamber ensembles, appearing at many Festivals as well as making recordings.

Michael Collins has a continuing distinguished career as a clarinet soloist as well as becoming highly regarded as a conductor. He has played with many ensembles and orchestras, expanded the repertoire of the clarinet and his recordings cover an extraordinary wide range.

THE PERFORMERS

Philippa Davies – flute
Gareth Hulse – oboe
Michael Collins – clarinet
Richard Watkins – horn
Robin O’Neill – bassoon

The end of the 18th century saw a blossoming of interest in small music ensembles, reflecting in part the growing wealth and sophistication of a growing Austrian middle class. Franz Danzi was one of the first to write for this new medium and is best known for his nine tuneful and genial wind quintets with their lively interplay between the instruments.

The adaptation of the Mozart violin sonata K454 brings out the playfulness which Mozart said he so valued in music, and would surely have been appreciated by him given the wind music he composed for orchestras and in his operas.

Bella Bartók was a keen collector of folk music from his native Romania, and each of the six movements in this suite reflects a different musical mode or scale. He manages to capture some of the original folk festival elements of the original while offering a 1915 adaptation and sophistication.

Antonín Dvořák wrote his American Quartet in 1893, soon after taking his position as Director of the newly formed National Conservatory of Music in New York. His summer stay with the Czech community at Spillville, Iowa, gave him the opportunity to synthesize his interest in native American, Irish and black American folk music as well as that from his Bohemian homeland. He apparently had the whole score laid out within sixteen days. Some of the themes became American through adoption and they seem to reflect the wide open spaces he encountered. To that extent he helped create as much as find the folk music that underlies this tuneful quartet which has been so successfully arranged for wind quintet.

Notes by Richard Brown with thanks to Stephen Johnson.

THE PROGRAMME

DANZI: Quintet No. 1 in B flat major
MOZART: Mozart Quintet (Violin Sonata) KV 454 in B flat major

INTERVAL 20 minutes
Drinks available. Toilets across the green, through the arch in the Parish Hall.

BARTÓK: Romanian Dances
DVOŘÁK: Quartet No. 12 In F Major, Op. 96 (American) For Wind Quintet



RACHEL PODGER AND SESTINA: THE GEM WITHIN

Thursday 12 August, 6.30pm
The Priory Church of Lady St Mary,
Wareham BH20 4ND
Tickets: £25 adults, £2 students

EVENT VENUE 



Mark Chambers



Rachel Podger

THE PROGRAMME

JS Bach (arr Mozart) 1685 – 1750
Six Preludes and Fugues for String Trio, K404a:
Adagio after BWV 527 &
Fugue No. 4 in F major after BWV 1080,
The Art of Fugue: Contrapunctus
Robert White 1538–1574
Christe qui lux
Thomas Tallis 1505–1585
Loquebantur variis linguis
Cipriano de Rore 1515–1565
Kyrie, Missa Praeter Rerum Seriem
JS Bach (arr Mozart) 1685–1750
Fugue No 2 in G minor after BWV 883
William Byrd 1540–1623
Ne irascaris
JS Bach 1685–1750
Ciaconna from Partita no 2 in D Minor BWV 1004

INTERVAL 20 minutes
Drinks available. Toilets across
the green, through the arch in
the Parish Hall.

JS Bach 1685–1750
Fugue No 3 in F major after BWV 882
Thomas Tallis 1505–1585
Miserere nostri
Philippe Verdelot 1480–1530
Beata es Virgo
JS Bach (arr Mozart) 1685–1750
Adagio and Fugue No 5 in E-flat Major after BWV 526
William Byrd 1540–1623
Tristitia et anxietas
John Sheppard 1515–1558
Libera nos 1
Heinrich Schütz 1585–1672
Herr, nun lāssest du deiner Diener

THE PERFORMERS

Sestina

Mark Chambers – Musical Director and counter tenor
Joseph Zubier-counter tenor
Tom Castle – tenor
Matthew Long – tenor
Aaron O’Hare – baritone
Tom Herring – bass
Jonathan Brown – bass

Instrumental

Rachel Podger – violin
Alfonso Leal del Ojo – viola
Alex Rolton – cello

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, was Gramophone Artist of the Year 2018, and Ambassador for the European Early Music Day in 2020. She is a Patron of the Continuo Foundation. “There is probably no more inspirational musician working today.” (Gramophone)

Alfonso Leal del Ojo has been principal viola of The English Concert since 2006 and tours extensively with them throughout Europe, East Asia and North America. He is also principal viola of the Dunedin Consort and the orchestra of Classical Opera.

Alex Rolton plays cello with the Philharmonia Orchestra and has been guest principal cellist with the Bournemouth Symphony Orchestra, Opera North and London Handel Orchestra.

Sestina is a Belfast based ensemble led by counter tenor 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.

Rachel Podger and Sestina: The Gem Within

PROGRAMME NOTES

“There is geometry in the humming of the strings.
There is music in the spacing of the spheres.” Pythagoras

On researching the music for this programme it became clear to me that, for composers of the Renaissance, mathematics and music were interwoven. Mathematics of course pervades all music – octaves, intervals, tuning, even pitch; all are based on mathematical principles. Tonight however, despite this undeniable fact, Sestina aims to focus purely on the hidden beauty in the music. We intend to represent three different aspects of concealed messages within the scores: imaginative Canons; secret textual messages and hidden *Cantus Firmi* (Fixed Melody).

Baron Gottfried van Sweiten was an influential patron of the arts in Vienna who collected the works of Handel and Bach whilst working in Berlin. Upon von Sweiten’s return to Vienna, **W.A. Mozart**, at a decisive point in his artistic development was immersed in the counterpoint of Bach, resulting in his arrangements of *5 Fugues from Well-Tempered-Clavier Book II*, transcribed for string quartet, K. 405 and **6 Preludes and Fugues for String Trio (after J. S. Bach)**, K. 404a. The first and final instrumental fugues will include the *prelude* or *adagio* that is scored to accompany it – both of which are adaptations of original works by Bach. The fugues **No. 2 in G minor from BWV 883** and **No. 3 in F major**, from **BWV 882** will be performed without their preluding *adagios*.

The original preludes or *adagios* are presumed to be composed by Mozart himself, as a result of his immersion in the works of an early master, and they demonstrate his ability to adapt to the style in an intuitive way. In this performance you shall hear instead, the vocal music of Sestina interspersed with a selection of works from K404a in order to represent the influential effect of ‘early composers’ on generations to come.

Robert White’s two settings of the Compline hymn ***Christe qui lux es et dies*** offer contrasting styles: the first setting a simple, hymn-like arrangement of the text with a note per syllable; the other setting a more developed, contrapuntal setting, weaving lines one with another.

Thomas Tallis and **William Byrd** were two giants of English Renaissance music. We present two works by Tallis: ***Loquebantur variis linguis***, a Pentecostal motet for seven voices; and the ingenious ***Miserere nostri. Loquebantur*** is a tumbling, energetic work, musically symbolising the overlapping tongues and languages gifted to the disciples, each verse ending with a jubilant Alleluia. ***Miserere nostri*** represents one of the most extraordinary examples of interplay between mathematics and music. Buried within this beautiful, reflective music is a canon in four ways: the initial theme is presented in the Discantus voice (first tenor); this musical theme is then repeated four times slower by the voice below. This original musical theme is then inverted and presented in the lowest voice at half the speed of the original and this in turn is then presented three times slower in Bass I. As if this wasn’t enough, Tallis weaves a more audible canon in the upper two voices which repeats exactly the same music but a

half bar apart. In the middle of all this mathematics, a free-ranging baritone voice binds the whole piece together.

In the ***Missa Praeter Rerum Seriem***, **Cipriano de Rore**, like Mozart, also took inspiration from the past and parodied a motet by Josquin des Prés. De Rore adds an extra high voice creating a sumptuous 7 voice texture and in the Quintus a voice inserts a hidden hymn of praise to his patron, Duke Ercole himself, with the text:

“*Hercules secundus, dux Ferrariae quartus vivit et vivet*”
Hercules the second, fourth Duke of Ferrara, lives and will live

William Byrd is represented by two motets from his *Cantiones Sacrae* of 1589; ***Ne irascaris*** and ***Tristitia et anxietas***. Byrd was a Catholic working in Elizabeth I’s Protestant England and, although clearly favoured for his music by the Queen, his private faith was very much forbidden and actively repressed. Whilst fulfilling his role as a Gentleman of the Chapel Royal, Byrd also continued to write Latin motets and produced the first Latin settings of the mass in England for thirty years. The danger of recusancy at this time was very real, and the hidden beauty of these pieces lies within the composer’s choice of texts.

Ne irascaris is a setting of Isaiah 64:9–10. This motet is in two parts. The first half pleads for forgiveness; the second reflects that Sion is made a desert and that Jerusalem is desolate. This symbol of the Holy City being forsaken recurs often in the 1589 collection and Byrd draws attention to the word Sion in particular by bringing the voices together to exclaim, before continuing the repeated *Jerusalem, Jerusalem*, recalling the repetitious prayers of the grieving.

Tristitia et anxietas is one of the most heartfelt pieces of the whole programme. Once again, this motet is in two contrasting parts. The first is slow moving and often chordal, with melancholic emotions represented by low voiced chords. In contrast, the second part is a more hopeful prayer for forgiveness and a reward of eternal life through dedication to the faith. The final *miserere mei* (have mercy upon me) is surely a heartfelt cry from the composer.

The Lutheran chorales were central to **J.S. Bach’s** music, forming the foundation for both his sacred works and instrumental pieces. Bach’s *Six Sonatas and Partitas for solo violin* are among the cornerstones of the repertoire, and no part of this great collection is more revered than the wonderful ***Ciaconna*** that closes the D minor partita. This work was written around 1720 and most likely composed as a response to the unexpected death of Bach’s wife, Maria Barbara, in 1720 while he was away from home. German researcher Helga Thoene’s analysis of this work reveals a network of chorale themes woven into the fabric of the work. Thoene found the first line of the melody of *Christ lag in todes Banden*, and its *Hallelujah* refrain, woven into the two opening iterations

of the chaconne theme. In this performance you will hear the chorales that Thoene found hidden in the violin score interpolated in the *Ciaconna*.

In **Philippe Verdelot**’s motet ***Beata es Virgo***, the composer presents the first part with the second voice singing a lone *Ave Maria* from within the texture; in the second part all the voices take up the hymn of praise to the Virgin.

John Sheppard’s setting of the hymn ***Libera nos, salva nos*** is one of two that were perhaps performed at either end of the Magdalen College Oxford day. Unusually the Cantus Firmus is presented in the Bass voice in very long notes, giving the piece a slow-moving harmony over which Sheppard weaves descending, mellifluous lines.

Our final work sees our performers come together for The *Musikalisches Exequien* by **Heinrich Schütz**. Count Henry II, Count of Reuss-Gera chose the texts himself and had the words inscribed on his elaborate coffin. We will perform the final movement of the work ***Herr, nun lässest du deiner Diener***. This employs two distinct choirs: a low voiced, earthly choir, today joined by cello and a trio scored for SSB representing two “seraphim” (as requested in the score) and a baritone representing Reuss. The two seraphim will be represented by violin and viola. The baritone sings the words *Selig sind die Toten* (Blessed are the dead which die in the Lord) as the soul ascends to heaven.

Mark Chambers

TRANSLATIONS

Robert White: *Christe qui lux es et dies (Office hymn for Compline)*

1.
Christe qui lux es et dies,
Noctis tenebras detegis,
Lucisque lumen crederis,
Lumen beatum praedicans.
2.
Precamur Sancte Domine,
Defende nos in hac nocte,
Sit nobis in te requies,
Quietam noctem tribue.
3.
Ne gravis somnus irruat,
Nec hostis nos surripiat,
Nec caro illi consentiens,
Nos tibi reos statuatur.
4.
Oculi somnum capiant,
Cor ad te semper vigilet,
Dextera tua protegat
Famulos qui te diligunt.
5.
Defensor noster aspice,
Insidiantes reprime,
Guberna tuos famulos,
Quos sanguine mercatus es.
6.
Memento nostri Domine
In gravi isto corpore,
Qui es defensor animae,
Adesto nobis Domine.
7.
Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

1.
*Christ, who art the light and day,
You drive away the darkness of night,
You are called the light of light,
For you proclaim the blessed light.*
2.
*We beseech you, Holy Lord,
Protect us this night.
Let us take our rest in you;
Grant us a tranquil night.*
3.
*Let our sleep be free from care;
Let not the enemy snatch us away,
Nor flesh conspire within him,
And make us guilty in your sight.*
4.
*Though our eyes be filled with sleep,
Keep our hearts forever awake to you.
May your right hand protect
Your willing servants.*
5.
*You who are our shield, behold;
Restrain those that lie in wait.
And guide your servants whom
You have ransomed with your blood.*
6.
*Remember us, O Lord,
Who bear the burden of this mortal form;
You who are the defender of the soul,
Be near us, O Lord.*
7.
*Glory be to God the Father,
And to his only Son,
With the Spirit, Comforter,
Both now and evermore. Amen.*

Thomas Tallis: *Loquebantur variis linguis*

Loquebantur variis linguis Apostoli magnalia Dei,
prout Spiritus Sanctus dabat eloqui illis, alleluia.
Repleti sunt omnes Spiritu Sancto, et coeperunt loqui.

*The Apostles spoke in many languages of the great works of God,
as the Holy Spirit gave them the gift of speech, alleluia.
They were all filled with the Holy Spirit and began to speak.*

Cipriano de Rore: *Missa Praeter rerum Seriem*

Kyrie eleison.
Christe eleison.
Kyrie eleison

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

William Byrd: *Ne irascaris Domine*

Ne irascaris Domine satis,
et ne ultra memineris iniquitatis nostrae.
Ecce respice populus tuus omnes nos.
Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

*Be not angry, O Lord,
and remember our iniquity no more.
Behold, we are all your people.
Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.*

Thomas Tallis: *Miserere nostri Domine*

Miserere nostri Domine, miserere nostri.

Have mercy on us Lord, have mercy on us

Philippe Verdelot: *Beata es Virgo*

Beata es, Virgo Maria,
quae Dominum portasti creatorem mundi.
Genuisti eum, qui te fecit,
et in aeternum permanes virgo.
Alleluia.
Ave Maria gratia plena, Dominus tecum.

*Blessed are you, O virgin Mary,
who bore the Lord the Creator of the universe. You
brought forth him who made you, and remain
forever a virgin.
Alleluia.
Hail Mary, full of grace, the Lord is with you*

William Byrd: *Tristitia et anxietas*

Tristitia et anxietas occupaverunt interiora mea.
Mæstum factum est cor meum in dolore, et contenebrati sunt oculi mei.
Væ mihi, quia peccavi.
Sed tu, Domine, qui non derelinquis sperantes in te,
consolare et adjuva me propter nomen sanctum tuum, et miserere mei.

*Sadness and anxiety have overtaken my inmost being.
My heart is made sorrowful in mourning, my eyes are become dim.
Woe is me, for I have sinned.
But thou, O Lord, who dost not forsake those whose hope is in thee,
comfort and help me for thy holy name’s sake, and have mercy on me.*

John Sheppard: *Libera nos*

Libera nos, salva nos, justifica nos, O beata Trinitas.

Free us, save us, defend us, O blessed Trinity.

Heinrich Schütz: *Herr, nun lässest du deiner Diener*

Herr, nun lässest Du deinen Diener in
Frieden fahren wie du gesagt hast,
denn meine Augen haben deinen
Heiland gesehen, welchen du bereitet hast vor allen Völkern,
ein Licht zu erleuchten die Heiden,
und zum Preis deines Volks Israel.

*Lord, now let you go your servant in peace
as you have said,
for my eyes have seen the Saviour
whom you have prepared for all nations
as a light to enlighten all gentiles
and as a glory for your people Israel.*

Selig sind die Toten, die in dem Herren sterben
sie ruhen von ihrer Arbeit
und ihre Werke folgen ihnen nach
Sie sind in der Hand des Herren
und keine Qual rühret sie.

*Blessed are the dead who die in the Lord,
they have rest after their works,
and their works will follow them.
They are in hands of the Lord
and there is no sorrow that them disturb.*

THE EVOLUTION OF THE TROMBONE

Saturday 21 August | 6.30pm

St Mary's Church, Swanage, BH19 1HU

Tickets: £18 adults, £2 students



THE PERFORMERS

The Concert Trombone Quartette

members are Sue Addison, Emily White, Miguel Tantos (alto & tenor trombones), Adrian France (bass trombone & director), Robert Macdonald (bass voice).

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. www.concerttrombonequartette.com

Studio 5 Studio 5 are James Buckle, Mike Buchannan, Matthew Lewis and Tom Berry. Based in London, they feature some of Britain's brightest millennial brass talent. They first met as teenagers while all in the National Youth Orchestra of Great Britain. Now, each member of the group enjoys diverse and successful careers. Between them they have frequented many of the world's top orchestras: the Vienna Philharmonic, the London Symphony Orchestra, the Philharmonia, the London Philharmonic, the BBC Symphony and Concert Orchestras, the Saito Kinen Orchestra and the Bavarian Radio Symphony Orchestra. Each of the group is active in their own right as chamber musicians or soloists, with performances in venues such as the Lucerne Festival, Wigmore Hall and Philharmonie Berlin.

THE PROGRAMME

CTQ & STUDIO 5

Ludwig van Beethoven (1779–1827)

Equali I) CTQ

Equali II) Studio 5

Equali III) Tutti

Hymne an die Nacht.

STUDIO 5

Wolfgang A Mozart (1756–1791)

Overture: The Magic Flute

CTQ

Johann von Braun (1630–1675)

Canzonato für vier posaunen

Heinrich Schütz (1585–1672)

Fili Mi Absalon

STUDIO 5

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

CTQ & STUDIO 5

Edward Elgar (1857–1934)

Nimrod from Enigma Variations

INTERVAL 20 minutes

Drinks available.

Toilets in the adjacent hall.

EVENT VENUE

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. His secular lied *Hymne an die Nacht* demonstrates writing for male voices similar to other music used at his own funeral.

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.

Johann von Braun's *Canzonato für vier posaunen* was one of two quartets Braun wrote - the other using strings. The work is an early example of writing for trombone ensemble but, as was normal practice of the time, Braun states other instruments such as a viola de gamba could also present this work.

The **Schütz** quartet *Fili mi Absalon* was composed in 1629 and displays contrasting styles of writing for sackbut (predecessor of the modern trombone). It is probably the most famous work ever written for trombone quartet. Taken from his *Symphoniae Sacrae*, it 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 excerpt from **Wagner's *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 excerpt 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

THE EVOLUTION OF THE TROMBONE

played Nimrod as a duet with his wife Caroline on piano. Sue Addison performs this on Elgar's own trombone on a CD.

Molloy won the chance to put to music the poem *Loves Old Sweet Song* by Clifton Bingham and it was made famous by American Soprano, Antoinette Sterling (the most popular ballad singer of the day). Molloy (born Dublin. 1837) gave up training as a Barrister in favour of singing ballads at St James' Hall, London. For this and our next work, the arranger Alan Gout writes for bass voice along with trombone quartet – a standard combination throughout the centuries.

Come into the Garden Maud sets a poem by Alfred Lord Tennyson, but led to Tennyson disapproving of the use of musical stresses in the title. The Queen of the Music Halls at the time, soprano Marie Lloyd, also fell foul with her being reportedly accused by the Purity Party for singing obscene songs. She retorted with a performance with full double-entendres and sexual innuendoes, and at the end she shouted “*You see, it's all in the mind*”.

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.

COFFEE CONCERT HARP DUOS

WITH ELUNED PIERCE AND HUGH WEBB

Thursday 2 September | 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)

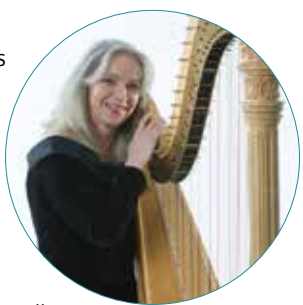
Gabriel Fauré (1845–1924)
 Berceuse
 Le Jardin de Dolly
 (From Dolly Suite, Op.56)

Francis Poulenc (1899–1963)
 L'embarquement pour Cythère

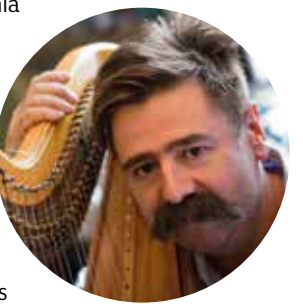
Claude Debussy (1862–1918)
 Claire de Lune
 Menuet
 En Bateau
 Cortège

Carlos Salzedo (1885–1961)
 Chanson dans la nuit

EVENT VENUE



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.



PURBECK INTERNATIONAL CHAMBER MUSIC FESTIVAL

LIGHT

2–5 September 2021


www.picmf.org

Natalie Klein cello & musical director
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Colin Currie percussion
Brett Dean viola and composer
Stephen Kovacevich piano
Tamsin Waley-Cohen violin
Jeanette Winterson speaker

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Acknowledgements

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We gratefully acknowledge support towards our work from the following:

Anonymous (3), Battens Solicitors, The Alice Ellen Cooper Dean Charitable Foundation, 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.

THE FRIENDS OF THE PURBECK ART WEEKS (PAW) FESTIVAL

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

Susan Adams, John Allcock, Mrs Andrew Bailey, 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, 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, Jane Glyn Davies, Peter Golob, 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, Mari Larthe de Langladure, Rachel Lawton, Laura Leach, the Lloyd family, Virginia Lynch, 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, Christopher Parker, 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, such as the recital at Encombe House, and we invite you to special events, such as our winter programme of Chamber Music in Purbeck Homes.

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 EVENTS TEAM & VOLUNTEERS

We value all who are members of our charitable company and especially those who serve as our Trustees, sit on our various working groups and/or help out on the day. 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 our volunteers at any of our events. We are a community based organisation serving people in Purbeck.

Tim Arnold, Penny Barker, Richard and Sandra Brown, Jay Buckle, Margaret Burdett, Annie Campbell, Mike and Rhiannon Eland, Emma-Louise Grinstead, Peter and Debbie Handy, Jack Haworth, Mary Haysom, Sue Haysom, Charlotte Heath, Joan Ingarfield, Zoey and Fred Ingarfield, Sue Lansbury, Louise Leffler, Sebastian McEwen, Emma Ormond, Jan Sayers, Maurice Turner, Douglas Tweddle, and all those who help distribute our publicity.

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 will be celebrating their achievements in particular at our central exhibition area at Rollington Barn, near Corfe Castle, in September.

This Events Programme was coordinated by Richard Brown
Designed by Louise Leffler www.louiseleffler.com
Printed by Marquee Print www.marqueepprint.com



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PAW FESTIVAL



Open Studios and Exhibitions SEPTEMBER 11-26

Come and enjoy our Open Studios, exhibitions, and collective exhibition at Rollington Barn – a chance to explore the inspiring variety of art and creative talent in beautiful Purbeck. Perhaps combine it with a late summer break or early Christmas shopping!

We look forward to seeing you!

For more information and to browse our artists please go to www.purbeckartweeksfestival.co.uk
Follow us on Facebook and Instagram



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 us at info@purbeckartweeksfestival.co.uk



collective exhibition at

ROLLINGTON BARN

OPEN DAILY
10.00 to 5.00

FREE
ENTRANCE



In September Rollington Barn will host PAW's collective exhibition showcasing the range of creativity at work across Purbeck: paintings, ceramics, prints, glasswork, photography, woodcraft and greetings cards. Our Purbeck Young Artists' work will also be on show.

Lovecake's pop up courtyard will offer a selection of delicious homemade cakes, light lunches and hot and cold drinks

Rollington Farm,
Studland Road,
Corfe Castle BH20 5JG

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

Ample parking on the drive leading to the barn.

