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# Events Programme

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**PAW** 

**PURBECK  
ART WEEKS  
Festival**





# PURBECK VALLEY FOLK FESTIVAL

18-21 AUGUST 2022



WEEKEND  
TICKETS  
£135  
INCL. CAMPING



**SHOW OF HANDS**  
**LOS DE ABAJO** (MEXICO)  
**N'FAMADY KOUYATÉ** (GUINEA)  
**KATHRYN WILLIAMS**  
**MICHAEL MCGOLDRICK BAND**  
**SHOOGLENIFTY THE MAGPIE ARC**  
**HONEYFEET AMYTHYST KIAH** (USA)



**BENJI KIRKPATRICK & THE EXCESS - MARTHA TILSTON**  
**LAURA CORTESE & THE DANCE CARDS** (USA) - **PLANTEC** (FRA)  
**ROB HERON & THE TEA PAD ORCHESTRA - MOSCOW DRUG CLUB**  
**THE ONCE** (CAN) - **TOPETTE!!** (FRA) - **THREEPENNY BIT**  
**FOLK BALLET - GABRIEL MORENO & THE QUIVERING POETS**  
**GNOSS - NAOMI BEDFORD & THE RAMSHACKLE BAND**  
**BONFIRE RADICALS - CALUM GILLIGAN - HATFUL OF RAIN**  
**GOOD HABITS - THE LAST INKLINGS - THE MODEL FOLK**  
**THE PEOPLE VERSUS - DANGER GOAT - JON DORAN TRIO**  
**JONNY PHILLIPS TRIO - DANA WYLIE** (CAN) - **HANDS OF THE HERON**  
**CATHERINE BURKE BAND - BIERFASS BAND - COPPER VIPER**  
**SOLANA - THE RIGMAROLLERS - HIGH SHELF REMEDY**  
**CLEMENCY - PLASTIC JEEZUS - QUINNS QUINNEY + LOADS MORE!**



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## CRAFT AREA

CROCHET - POTTERY  
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BLACKSMITH - ORIGAMI  
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PEBBLE PAINTING

## KIDS' ACTIVITIES

STORYTELLING - GIANT SCRABBLE - FANCY DRESS - RHYME TIME  
TOY SWAPSHOP - THEATRE & GAMES WORKSHOPS - CRAFTS  
WISHING TREE - WELLY WANGING - HOOLA-HOOPING  
TREASURE HUNT - SPACE HOPPER OBSTACLE COURSE  
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# Welcome to the PAW Festival 2022

The Purbeck Art Weeks (PAW) Festival embraces both the visual and performing arts. We aim to offer something for everyone and hope you will enjoy our programme of events after you have visited our main exhibition area at Rollington Barn (near Corfe Castle) and some of our visual artists in their studios, homes or galleries.

We are delighted that the players and soloists of Gabrieli open our events with a rousing celebration of music by Bach. Later in the Festival, Tenebrae compare works by Bach, Victoria and MacMillan. The 10-piece Inner City Brass continue the celebratory theme. By contrast, the Monteverdi String Band and Hannah Ely will reimagine the madrigal in the intimate setting of St James's Church, Kingston, while harp, flute and viola will welcome our Festival Friends to Encombe House. Our illustrated talk this year is by Pennie Denton and

celebrates the life and work of local sculptor Mike Bizley. No doubt the Purbeck poetry evening will include some celebratory works, while around the end of term in July, we celebrate music making by some of our young musicians.

We could not offer this great range of events or at affordable prices without support from Trusts, Foundations, the Festival Friends and some individual sponsors. We thank them all and look forward to welcoming you at our events.

For more information on the Festival and to purchase tickets for all our events, please visit our website [www.purbeckartweeksfestival.co.uk/](http://www.purbeckartweeksfestival.co.uk/)

Richard Brown  
Trustee & Events Coordinator

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.

Our winner for the cover of this year's Programme is Juliet West for her work entitled *Fireworks Over Swanage Bay*. Congratulations, Juliet!

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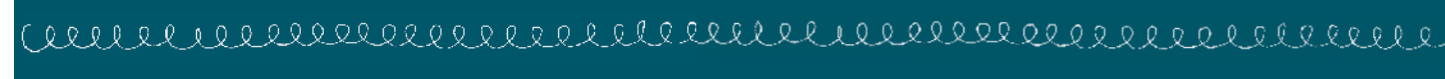


# EVENTS PAW MAP

## MAP KEY

- A** Priory Church of Lady St Mary, Wareham
- B** The Globe Inn, Swanage
- C** Harman's Cross Village Hall
- D** St James' Church, Kingston
- E** The Methodist Church, Swanage
- F** Encombe House, Nr Kingston
- G** Mowlem Theatre, Swanage

Illustrated map by Tony Kerins | www.tonykerins.com



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



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## THE 2022 FESTIVAL EVENTS

Saturday 28 May   6.30pm   The Priory Church of Lady St Mary, Wareham <b>A BACH CELEBRATION: Gabrieli players and soloists</b> Tickets: £25, students £2	06
Monday 30 May   7.30–10.30pm   The Globe Inn, Swanage <b>PURBECK POETS PERFORMING: An open mic poetry evening</b>	10
Tuesday 31 May   7.30pm   Harmans Cross Village Hall <b>MIKE BIZLEY, A PURBECK SCULPTOR: An illustrated talk by Pennie Denton</b> Tickets: £10, students £2	10
Saturday 4 June   11.00–12.00am and 1.30–2.30pm   Swanage seafront <b>OUT OF THE DEEP BLUE: Autin Dance Theatre</b> FREE	25
Saturday 4 June   6.30pm   St James' Church, Kingston <b>THE MADRIGAL REIMAGINED: The Monteverdi String Band with Hannah Ely</b> Tickets: £25, students £2	12
Monday 6 June   6.30pm   The Methodist Church, Swanage <b>INNER CITY BRASS: 10 musicians in concert</b> Tickets: £25, students £2	16
Thursday 9 June   10.15 for 11.30am   Encombe House, nr Kingston <b>COFFEE CONCERT: Harp, Flute and Viola trios</b> Tickets (priority given to the Festival Friends): £30	18
Saturday 11 June   6.30pm   The Priory Church of Lady St Mary, Wareham <b>BACH, VICTORIA AND MACMILLAN: Tenebrae</b> Tickets: £25, students £2	20
Tuesday 12 July   6.30pm   Mowlem Theatre, Swanage <b>A JUBILEE CELEBRATION: Young Purbeck musicians in concert</b> Tickets: £5, students FREE	25

Tickets for all events can be purchased from the events section on our website [www.purbeckartweeksfestival.co.uk/events/](http://www.purbeckartweeksfestival.co.uk/events/)

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

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## A BACH CELEBRATION GABRIELI PLAYERS AND SOLOISTS

**Saturday 28 May | 6.30pm**  
The Priory Church of Lady St Mary,  
Wareham BH20 4ND  
Tickets: £25 adults, £2 students

EVENT VENUE **A**

*This event has been generously sponsored by individuals who prefer to remain anonymous and by Humphries Kirk, solicitors.*

A celebratory opening to the PAW Festival with an 18-piece ensemble featuring strings, woodwind, brass, timpani, chamber organ and harpsichord as well as international vocal soloists. Gabrieli Director Paul McCreesh will introduce the programme.

### GABRIELI CONSORT & PLAYERS

Gabrieli are world-renowned interpreters of great vocal and instrumental repertoire from the renaissance to the present day. Over forty years the ensemble's repertoire has expanded considerably, but Paul McCreesh's ever-questioning spirit and expressive musicianship remain constant features of the ensemble's dynamic performances. Their repertoire includes

### THE PROGRAMME

**Sinfonia BWV 1045**  
**Mass in A major BWV 234**

**INTERVAL 20 minutes**  
(Drinks available, toilets in hall – through arch opposite west door)

**Sinfonia BWV 29**  
**Ascension Oratorio BWV 11**

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major oratorios, virtuosic *a cappella* programmes of music from many centuries and mould-breaking reconstructions of music for historical events.

Gabrieli has long been renowned for its many award-winning recordings with Deutsche Grammophon. In 2010, Paul McCreesh established the record label Winged Lion. The catalogue includes the series of large-scale oratorio recordings made in conjunction with the Wrocław Philharmonic Choir: *Berlioz Grande Messe des Morts*, *Mendelssohn Elijah* and *Britten War Requiem*.

Gabrieli has developed a pioneering education initiative *Gabrieli Roar*. This ambitious partnership with leading UK youth choirs has enabled Gabrieli to work extensively with teenagers from across the UK in intensive training programmes focused on recording major works of the oratorio repertoire and performances for such prestigious promoters as the BBC Proms.

Gabrieli's interpretations endeavour to recreate the original performances in the belief that historical performance ideals and knowledge, lively music-making, committed research and the production of trailblazing recordings can challenge common and accepted perceptions of classical music, and re-invigorate and innovate to sustain the relevance of these great pieces of art in the twenty-first century.

### Mary Bevan, soprano

Praised by *Opera* for her "dramatic wit and vocal control", Mary Bevan is internationally renowned in baroque, classical

and contemporary repertoire and appears regularly with leading conductors, orchestras and ensembles around the world. She is a winner of the Royal Philharmonic Society's Young Artist Award and UK Critics' Circle Award for Exceptional Young Talent in music and was awarded an MBE in 2019.

### Tim Mead, alto

Tim Mead is praised for his "alluring" and "consistently excellent" interpretations (*New York Times*). With his "rich, mellifluous sound" (*Guardian*), he is recognised as one of the finest countertenors.

### Thomas Walker, tenor

Thomas Walker has performed principal roles with such companies as the Royal Opera House, Hamburg State Opera, English and Welsh National Operas and at the Salzburg and Edinburgh Festivals. He appears regularly in concert with Edward Gardner, Paul McCreesh and Sir Simon Rattle and makes his debut with the Bayerische Staatsoper (*Peter Grimes*) and Teatro alla Scala Milan (Thomas Ades' *The Tempest*).

### Malachy Frame, bass

Belfast-born Malachy Frame was Northern Ireland Opera's 'Voice of 2016'. Operatic roles include Figaro in *Il Barbiere di Siviglia* and *Le Nozze di Figaro*, Leporello and Masetto in *Don Giovanni*, and Guglielmo in *Così fan tutte*. Recent concert performances include Britten's *War Requiem*, Orff's *Carmina Burana*, and Bach's *Passions*, *Christmas Oratorio* and *Magnificat*.



## Gabrieli players and soloists : A Bach celebration

### PROGRAMME NOTE

Over the decades J. S. Bach has appeared often and prominently amongst the composers featured by Gabrieli Consort & Players.

The Mass BWV 234 is one of four “Missae breves” or “Lutheran Masses” that Bach composed in his final decade. It has a *Kyrie* and *Gloria*, but no *Credo*, *Sanctus*, *Benedictus* or *Agnus Dei*. Bach frequently recycled previous compositions, and in this Mass he makes use of existing movements from his sacred cantatas for four of the six sections; he adapted the chorus of Cantata 67 for the *Gloria* Cantata 179, provided the material for the soprano aria *Qui tollis* and Cantata 79 for the alto aria *Quoniam*, and the great concluding fugue was taken from Cantata 136.

### Missa Brevis in A major BWV 234

#### Kyrie

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

#### Gloria

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,  
miserere nobis,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris, amen.

BWV 11 The *Ascension Oratorio* is believed to have been first performed on Ascension Day in 1735 (19th May) in Leipzig. It narrates Jesus’ appearance to his disciples and his ascent to heaven in their presence. This work, the length of a weekly cantata, includes four passages of gospel narrative framed by an opening choral aria and a closing hymn stanza, and is alternated with movements of commentary. These consist of newly-written poetry set as recitatives and arias, and a setting of another hymn stanza. The narrative was not from a single gospel but draws on Mark’s gospel, Luke’s gospel and the book of Acts. Bach wrote several cantatas for the Feast of the Ascension (BWV 37, 43, and 128), though none matches the musical scope of the *Ascension Oratorio*; called an “oratorio,” this is, like the *Christmas Oratorio*, really a cantata-style piece.

#### Kyrie

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

#### Gloria

*Glory be to God on high,  
and on earth peace to men of good will.  
We praise thee, we bless thee,  
we worship thee, we glorify thee.  
We give thanks unto thee for thy great glory.*

*O Lord God, heavenly King,  
God the Father Almighty,  
O Lord, the only-begotten Son, Jesus Christ,  
O Lord God, Lamb of God, Son of the Father.*

*Thou that takest away the sins of the world,  
have mercy upon us,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.*

*For thou only art holy;  
thou only art the Lord;  
thou only, O Jesus Christ, art most high.*

*With the Holy Ghost in the glory of God the Father, amen.*

### INTERVAL

### Cantata BWV 11 [Ascension Oratorio]

Lobet Gott in seinen Reichen,  
Preiset ihn in seinen Ehren,  
Rühmet ihn in seiner Pracht;  
Sucht sein Lob recht zu vergleichen,  
Wenn ihr mit gesamten Chören  
Ihm ein Lied zu Ehren macht!

*Laud to God in all his kingdoms,  
Praise to him in all his honours,  
In his splendour tell his fame;  
Strive his glory’s due to honour  
When ye with assembled choirs  
Make a song to praise his name!*

Der Herr Jesus hub seine Hände auf und segnete seine Jünger,  
und es geschah, da er sie segnete, schied er von ihnen.

*The Lord Jesus then lifted up his hands in blessing on his disciples,  
and thereupon, as he was blessing them, he parted from them.*

## Gabrieli players and soloists: A Bach celebration

Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da,  
Da wir dich von uns lassen sollen?  
Ach, siehe, wie die heißen Tränen  
Von unsern blassen Wangen rollen,  
Wie wir uns nach dir sehnen,  
Wie uns fast aller Trost gebricht.  
Ach, weiche doch noch nicht!

Ach, bleibe doch, mein liebstes Leben,  
Ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
Bringt mir das allergrößte Leiden,  
Ach ja, so bleibe doch noch hier;  
Sonst werd ich ganz von Schmerz umgeben.

Und ward aufgehoben zusehends und fuhr auf gen Himmel,  
eine Wolke nahm ihn weg vor ihren Augen, und er sitzt zur  
rechten Hand Gottes.

Nun liegt alles unter dir,  
Dich selbst nur ausgenommen;  
Die Engel müssen für und für  
Dir aufzuwarten kommen.  
Die Fürsten stehn auch auf der Bahn  
Und sind dir willig untertan;  
Luft, Wasser, Feuer, Erden  
Muss dir zu Dienste werden.

Und da sie ihm nachsahen gen Himmel fahren, siehe, da stunden  
bei ihnen zwei Männer in weißen Kleidern, welche auch sagten:

Ihr Männer von Galiläa, was stehet ihr und sehet gen Himmels  
Dieser Jesus, welcher von euch ist aufgenommen gen Himmel,  
wird kommen, wie ihr ihn gesehen habt gen Himmel fahren.

Ach ja! so komme bald zurück:  
Tilg einst mein trauriges Gebärden,  
Sonst wird mir jeder Augenblick  
Verhaßt und Jahren ähnlich werden.

Sie aber beteten ihn an, wandten um gen Jerusalem  
von dem Berge, der da heißet der Ölberg, welcher ist nahe  
bei Jerusalem und liegt einen Sabbater-Weg davon, und sie  
kehrten wieder gen Jerusalem mit großer Freude.

Jesu, deine Gnadenblicke  
Kann ich doch beständig sehn.  
Deine Liebe bleibt zurücke,  
Dass ich mich hier in der Zeit  
An der künftgen Herrlichkeit  
Schon voraus im Geist erquicke,  
Wenn wir einst dort vor dir stehn.

Wenn soll es doch geschehen,  
Wenn kömmt die liebe Zeit,  
Dass ich ihn werde sehen,  
In seiner Herrlichkeit?  
Du Tag, wenn wirst du sein,  
Dass wir den Heiland grüßen,  
Dass wir den Heiland küssen?  
Komm, stelle dich doch ein!

*Ah, Jesus, is thy parting now so near?  
Ah, is so soon the moment come  
When we shall have to let thee leave us?  
Ah, look now, how the burning teardrops  
Down these our pallid cheeks are rolling,  
How we for thee are yearning,  
How nearly all our hope is lost.  
Ah, do not yet depart!*

*Ah, stay with me, my dearest life thou,  
Ah, flee thou not so soon from me!  
Thy parting and thine early leaving  
Bring me the most egregious suff’ring,  
Ah yes, then stay yet here awhile;  
Else shall I be with pain surrounded.*

*And was lifted up manifestly and went up toward heaven,  
and a cloud did bear him off before their eyes, and he sitteth at the  
right hand of God.*

*Now lieth all beneath thy feet,  
Thyself the one exception;  
The angels must for evermore  
To wait upon thee gather.  
The princes stand, too, on the way  
And are thy willing servants now;  
Air, water, earth and fire  
Must thee their service offer.*

*And as they looked at him going up to heaven, lo, there standing beside  
them were two men in shining raiment, and they were saying:*

*Ye men of Galilee, why do ye stand and gaze up to heaven?  
For this Jesus, who hath from you been lifted up unto heaven,  
shall come again as ye have seen him going up to heaven.*

*Ah yes! so come thou soon again:  
Erase at last my sad demeanour  
Else will my every moment be  
Despised and years in length appearing.*

*And thereupon they prayed to him, turned around toward Jerusalem  
from that mountain which is called Mount of Olives, that which is not  
far from Jerusalem and lies only one Sabbath’s day away, and they  
went up again into Jerusalem filled with great gladness.*

*Jesus, thy dear mercy’s glances  
Can I, yea, forever, see.  
For thy love doth bide among us,  
That I here within these days  
For that future majesty  
Even now my soul may nurture,  
When we’ll there before thee stand.*

*When shall it ever happen,  
When comes the welcome day  
In which I shall behold him  
In all his majesty?  
Thou day, when wilt thou be,  
In which we greet the Saviour,  
In which we kiss the Saviour?  
Come, make thyself appear!*



# PURBECK POETS PERFORMING

**Monday 30 May | 7.30pm – 10.30pm**  
 The Globe Inn, Bell Street, Swanage BH19 2RY  
 Free with a pint!



A friendly open mic poetry night.

**Come for 3 Pees at the Globe**  
**And a welcome that's hearty and warming**  
**No not for 3 Pees in the loo!**  
**This is Purbeck Poets Performing**

The evening will be hosted by local poet Martin Hobbell and will include poets from the regular monthly open mic sessions at the Globe as well as outside poets. Please contact Martin to book a slot in advance or turn up early on the night - first come first served. Martin Hobbell  
 coysmjh2019@outlook.com

# MIKE BIZLEY, A PURBECK SCULPTOR. AN ILLUSTRATED TALK BY PENNIE DENTON

**Tuesday 31 May | 7.30pm**  
 Harman's Cross Village Hall BH19 3EB  
 Tickets: £10 adults, £2 students

Purbeck art historian, Pennie Denton, will talk about the life of Mike Bizley, who created many beautiful works of art from Purbeck, Portland and other stone. However, he had not always intended to be a sculptor. When he was young he had enjoyed drawing and painting. And it was only when he decided to study sculpture at Guildford School of Art that his mother told him that he had ancestors from Italy who were well known sculptors.



After studying for three years at Guildford he set up his own studio by the river at Guildford and then at Wonersh. As well as varied sculpture commissions, Mike continued to paint the landscape around him: meadows, trees and St. Martha's chapel, a subject he returned to many times.

Mike moved to Purbeck in 1972 and was fascinated by the different varieties of stone in the area. The quality of light was always of great importance to him and to his work. Days where it 'glistened' in Purbeck, reminding him of Greece and enabling a purity of line and form, linking back to ancient Greek, Cycladic and Egyptian carvings.

These were the essences that flowed through his life and work. Pennie will be supported by Sue Kendall, Mike's wife, and there will be a small exhibition of Mike's works to bring their words to life.



EVENT VENUE **B**

# OUT OF THE DEEP BLUE AUTIN DANCE THEATRE SPECTACULAR

**Saturday 4 June | 6.30pm**  
 PROMENADE AND SHOW  
**Shore Road hard standing, Swanage 11.00 – 12.00**

PROMENADE AND SHOW  
**Prince Albert Gardens Amphitheatre, Swanage 1.30 – 2.30**

PROMENADE AND PUPPETS PARADE  
**Rollington Barn 4.30 – 5.00**

Tickets: FREE, donations welcome on the day.

'Out of the Deep Blue' is an outdoor physical theatre spectacular featuring a giant puppet, five puppeteers and a female dancer. Set in the not too distant future it tells the magical story of **Eko**, a sea giant, who rises from the deep ocean and encounters, on the shore, a courageous little girl called **Violet**.

These two beings – an ancient creature, a young girl – offer us their stories: an impactful dialogue around our earth's climate emergency, told through dance, movement and masterful puppeteering. Ideal for children and families, but a story about the power of understanding that speaks to the world at large, that all will enjoy.

In the lead up to these performances, the Autin Dance Theatre have been doing creative puppetry and dance workshops with young people in a number of local schools. The puppets have been created out of recycled household waste. You can see what they've produced at Rollington Barn and in the Mowlem Theatre. PAW is delighted to be working with the Mowlem Theatre on this event, and would like to thank Swanage Town Council and the Dorset Council Culture and Community Fund for their support.



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# THE MADRIGAL REIMAGINED

## MONTEVERDI STRING BAND

### WITH HANNAH ELY



**Saturday 4 June | 6.30pm**  
St James' Church, Kingston BH20 5LL  
Tickets: £25 adults, £2 students

*This event has been generously sponsored by Continuo Foundation and an individual who prefers to remain anonymous.*

**EVENT VENUE** 

#### THE PERFORMERS

**Oliver Webber, Theresa Caudle** – violin  
**Wendi Kelly, David Brooker** – viola  
**Mark Caudle** – bass violin  
**Hannah Ely** – soprano  
and **Toby Carr** – lute, theorbo



**The Monteverdi String Band** is dedicated to celebrating the sound and style of the early violin consort. Our instruments and bows are modelled on originals from the early decades of the seventeenth century, lending the ensemble a rich, grounded and blended tone. Our programming draws on early seventeenth-century Italy. 2020-21 saw the creation of smaller-scale projects: *Con Arte e Maestria* was released on Resonus Classics in summer 2021 and Gramophone described it as 'an intensely perfumed performance: beguiling then joyful, simple then suave'. The various lockdowns also provided an opportunity to develop new programmes including *The Madrigal Reimagined* ('a fascinating series of highlights' – Robert Hugill).

News, photographs, articles and video clips can be found at [www.monteverdistringband.com](http://www.monteverdistringband.com)

**Hannah Ely** is a soprano and pianist from Swanage now based in Brussels. She received her Bachelor of Music at the University of Manchester before completing a post-graduate diploma in piano at Trinity Laban Conservatoire of Music and Dance, London. She studied Advanced Vocal Ensemble Studies in Switzerland at Schola Cantorum, Basel, has worked with The Sixteen, The Tallis Scholars, Stile Antico and the BBC Singers and continues to work for ensembles around Europe, including Collegium Vocale Gent and Huelgas Ensemble. She is a founder member and manager of Fieri Consort.

#### THE PROGRAMME

**Claudio Merulo (1533–1604)**  
*Canzona 18*  
**Johann Nauwach (1595–1630)**  
*Cruda Amarilli*  
**Claudio Monteverdi (1567–1643)**  
*Cruda Amarilli*  
**Reading: Giovanni Artusi (1540–1613)**  
*Imperfections of Modern Music*  
**Toby Carr**  
*Improvisation*  
**Giovanni Battista Bovicelli (1550–1594)**  
*Diminutions on Anchor che col partire*  
**Cipriano de Rore c.1515–1565**  
*Diminutions on Signor mio caro*  
**Reading: Emanuele Tesauro (1592–1675)**  
*Pleasant and Unpleasant Sounds*  
**Claudio Monteverdi**  
*Dolente partita*  
*Entrata and Ballo (from Il Ballo dell'Ingrate)*  
*Ahi, troppo è duro (from Il Ballo dell'Ingrate)*  
**Reading: Fabrizio Caroso (c.1527–after1605)**  
*The dancer*  
**Emilio de Cavaliere (c.1550–1602)**  
*O che nuovo miracolo*

**INTERVAL 20 minutes**  
(Drinks in South Aisle Lady Chapel,  
toilet outside under north mini-tower)

**Cristofano Malvezzi (1547–1599)**  
*Sinfonia a 6*  
**Giulio Caccini (c.1550–1618)**  
*Io che dal ciel*  
**Reading: Pietro della Valle (1586–1652)**  
*Of the music of our age*  
**Giovanni Pierluigi da Palestrina (c.1525–1594)**  
*Diminutions on Vestiva i colli*  
*Diminutions on Così le chiome mie*  
**Reading: Publius Ovidius Naso (43BC–c.18AD)**  
*You powers that sway the world beneath the earth (translated by George Sandys, 1578–1644)*  
**Claudio Monteverdi, from L'Orfeo**  
*Toccata, Prologue (Dal mio Permesso amato)*  
*Lasciate i monti,*  
*Ahi caso acerbo,*  
*Ma io ch'in questa lingua,*  
*Sinfonia (Act II),*  
*Sinfonia (Act III),*  
*Vanne Orfeo, Moresca*

## Monteverdi String Band with Hannah Ely: The madrigal reimagined

#### PROGRAMME NOTE

The blind poet Giambattista Strozzi published a treatise on the madrigal in 1574 suggesting it was a short poetic form ideally suited to the depiction of gentle scenes of love and 'a little something *frizzante*'... sparkling (or perhaps stinging). Musicians quickly honed their compositional craft in settings that sparked a creative spirit and a transformation of musical style. Harmonic conventions were deliberately subverted for emotional impact, instrumental performances became virtuoso showpieces and madrigal-writing techniques underpinned some of the most moving scenes composed for the stage.

Today's programme explores some of these reinventions and transformations with textures from solo voice or violin with lute, strings alone to the full ensemble via a series of five themed tableaux:

*Cruda Amarilli* by Nauwach, the madrigal which inspired Monteverdi, opens the first 'scene'.

The fluid, twisting diminutions of Bovicelli and then de Rore form the heart of scene two with the message that 'parting is such sweet sorrow' with a final ethereal, other-worldly effect depicting the death of his lover and lord.

The next scene focuses on the pain of departure with no hope of return: the hopeless lover's lament, *Ah, dolente partita*, performed with all its grating dissonances by voice and strings and nestles with the poignant final farewell of *Il Ballo dell'Ingrate*, underpinned with bitter harmonic knife-twists. The first half concludes with a joyful celebration of the noble art of dance.

After the Interval, we relive echoes of the Florentine Intermedii of 1589 before visiting the 'modern' ornamental style of Francesco Rognoni with a celebration of springtime and blossoming love.

We conclude with a brief tour of one of Monteverdi's masterworks, *d'Orfeo*, in which the techniques developed in his madrigal books underpin the ancient tale of loss, redemption and the power of music.

These musical vignettes are interspersed with readings offering a flavour of their cultural milieu with, at the end, Ovid relating Orfeo's ultimately futile quest against the powers of the underworld.

**Johann Nauwach, *Cruda Amarilli***  
From *Il Pastor Fido*,  
Giovanni Battista Guarini (1538–1612)

*Cruda Amarilli, che co'l nome ancora,  
D'amar, ahi lasso! amaramente insegna;  
Amarilli, del candido ligustro  
Più candid'è più bella,  
Ma de l'aspido sordo  
E più sord'è più fero e più fugace;  
Poi che co'l dir t'offendo,  
I mi morrò tacendo.*

*Cruel Amaryllis, whose very name  
Teaches bitterly, alas, of love,  
Amaryllis, whiter and more beautiful  
Than the white privet,  
But than the deaf adder  
Deaf, fiercer, and more fleeting  
Since in speaking I offend you  
I will die in silence.*



Monteverdi String Band with Hannah Ely: The madrigal reimagined

Cipriano de Rore, *Anchor che col partire*

Alfonso d’Avalos (1502–1546)

Anchor che col partire	<i>Even though on parting</i>
Io mi sento morire	<i>I feel myself dying</i>
Partir vorrei ogn’hor, ogni momento	<i>I would depart every hour, every moment,</i>
Tant’è il piacer ch’io sento	<i>Such is the pleasure I feel</i>
De la vita ch’acquisto nel ritorno	<i>In the life I gain on my return</i>
Et cosi mill’e mille volte’l giorno	<i>And so, a thousand, thousand times a day</i>
Partir da voi vorrei	<i>Would I part from you,</i>
Tanto son dolci gli ritorni miei.	<i>So sweet are my returns.</i>

Claudio Monteverdi, *Ah, dolente partita*

*(Il quarto libro de madrigali a cinque voci)*

From *Il Pastor Fido*, Giovanni Battista Guarini (1538–1612)

Ah, dolente partita!	<i>Ah, sorrowful parting!</i>
Ah, fin de la mia vita!	<i>Ah, end of my life!</i>
Da te parto e non moro? E pur i provo	<i>Do I take your leave without dying? And yet I feel</i>
La pena de la morte	<i>The pain of death</i>
E sento nel partire	<i>And sense in departing</i>
Un vivace morire,	<i>A dying full of life,</i>
Che da vita al dolore	<i>That gives life to my grief</i>
Per far che moia immortalmente il core.	<i>So that my heart might die immortally.</i>

Claudio Monteverdi, *Ahi troppo è duro*

*(Il Ballo dell’ingrate, final scene)*

Ottavio Rinuccini (1562–1621)

Ahi troppo, ahi troppo è duro	<i>Ah, too, too hard</i>
Crudel sentenza e viè più cruda pena	<i>Is the cruel sentence and even harsher punishment</i>
Tornar a lagrimar ne l’antro oscuro	<i>To return to weep in the dark cave</i>

Aer sereno e puro	<i>Clear, pure air</i>
Addio per sempre, addio ò Cielo ò sole	<i>Farewell for ever, farewell O Heaven, O sun</i>
Addio lucide stelle	<i>Farewell shining stars</i>
Apprendete pietà Donn’e Donzelle	<i>Learn pity, ladies and maidens</i>

Al fumo a’ gridi a’ pianti	<i>To the fumes, to the cries, to the weeping</i>
A sempiterno affanno	<i>To everlasting torment</i>
Ahi dove son le pompe ove gli amanti	<i>Ah, where is the ceremony, where are the lovers</i>
Dove, dove sen vanno	<i>Where, where are they going,</i>
Donne che si pregiate al mondo furo?	<i>Ladies who once enjoyed such worldly esteem?</i>

Aer sereno e puro	<i>Clear, pure air</i>
Addio per sempre, addio o Cielo o sole	<i>Farewell for ever, farewell O Heaven, O sun</i>
Addio lucide stelle	<i>Farewell shining stars</i>
Apprendete pietà Donn’e Donzelle.	<i>Learn pity, ladies and maidens.</i>

INTERVAL

Giulio Caccini (c.1550–1618)

Io che dal ciel cader farei la luna	<i>I who would cause the moon to fall from heaven</i>
A voi ch’in alto sete	<i>Command you, who are on high</i>
E tutt’il ciel vedet’e voi comando	<i>And see heaven in its entirety</i>
Ditene quando il somm’eterno Giove	<i>To tell us when the great eternal Jove</i>
Dal ciel in terra ogni sua grazia piove.	<i>Will let his every grace rain from heaven to earth.</i>

Monteverdi String Band with Hannah Ely: The madrigal reimagined

Giovanni Pierluigi da Palestrina, *Vestiva i colli*

Anonymous Petrarchist, 16th century

Vestiva i colli e le campagne intorno	<i>Spring clothed the hills and countryside around</i>
La primavera di novelli onori	<i>With fresh honours</i>
E spirava soavi arabi odori,	<i>Wafting sweet Arabian fragrances,</i>
Cinta d’erbe, di fronde il crin adorno,	<i>Encircled by grasses, her hair with blossoms,</i>
Quando Licori, a l’apparir del giorno,	<i>When Licori, at break of day,</i>
Cogliendo di sua man purpurei fiori,	<i>Gathering purple flowers in his hand,</i>
Mi disse in guidardon di tanti ardori:	<i>Said to me, in recompense for such longing,</i>
A te li colgo et ecco, io te n’adorno.	<i>I gather these for you, and I adorn you with them.</i>

Claudio Monteverdi, *from L’Orfeo*

Alessandro Striggio (c.1573–1630)

Dal mio Permesso amato à voi ne vegno,	<i>From my beloved Permessus I come to you,</i>
Incliti Eroi, sangue gentil de’ Regi,	<i>Glorious heroes, noble blood of royalty,</i>
Di cui narra la Fama eccelsi pregi,	<i>Of whom Fame relates such high praises</i>
Né giunge al ver, perch’è tropp’alto il segno.	<i>Yet falls short of the truth, for the mark is too high.</i>

Io la Musica son, ch’ai dolci accenti	<i>I am Music, who, with sweet accents,</i>
Sò far tranquillo ogni turbato core,	<i>Knows how to sooth every troubled heart,</i>
Et hor di nobil ira, et hor d’Amore	<i>And now with noble anger, now with love</i>
Poss’infiappar le più gelate menti.	<i>Can inflame the iciest of minds.</i>

Io su Cetera d’or cantando soglio,	<i>Singing to my golden lyre, it is my wont</i>
Mortal orecchio lusingar talora;	<i>Now and then to flatter mortal ears;</i>
E in questa guisa à l’armonia sonora	<i>And in this guise, I draw souls in</i>
De la lira del ciel più l’alme invoglio.	<i>To the sonorous harmony of the heavenly lyre</i>

Quinci à dirvi d’Orfeo desio mi sprona,	<i>And so, desire spurs me on to tell you of Orpheus</i>
D’Orfeo che trasse al suo cantar le fère,	<i>Orpheus, whose singing drew in wild beasts,</i>
E servo fé l’Inferno à sue preghiere,	<i>And made Hell servant of his prayers,</i>
Gloria immortal di Pindo e d’Elicon.	<i>Immortal glory of Pindus and Helicon.</i>

Hor mentre i canti alterno, hor lieti, or mesti,	<i>Now while I sing now happily, now sadly,</i>
Non si mova Augellin fra queste piante,	<i>Let no bird stir among these plants,</i>
Né s’oda in queste rive onda sonante,	<i>Nor murmuring waves be heard upon these shores,</i>
Et ogni aurette in suo camin s’arresti.	<i>And let every breeze stop in its path.</i>

Ma io ch’in questa lingua

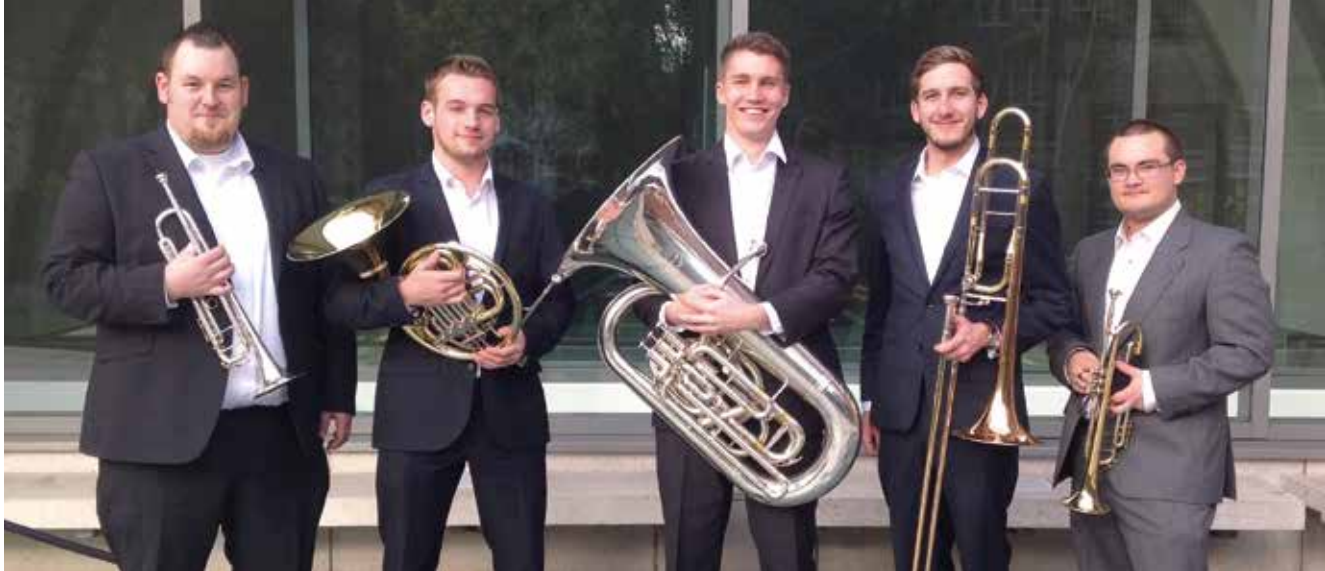
Ma io ch’in questa lingua	<i>But I, who with this tongue</i>
Ho portato il coltello	<i>Brought the knife</i>
C’ha svenato ad Orfeo l’anima amante	<i>Which bled the life from Orpheus’ loving soul</i>
Odiosa à i Pastori ed à le Ninfe	<i>Hateful to the shepherds and the nymphs</i>
Odiosa à me stessa, ove m’ascondo?	<i>Hateful to myself, where can I hide?</i>
Nottola infausta, il Sole fuggirò sempre	<i>An ill-fated bat, I will ever flee the sun,</i>
E in solitario speco	<i>And in a lonely cave</i>
Menerò vita al mio dolore conforme.	<i>Lead a life fitting to my sorrow.</i>

Vanne Orfeo (Choro)

Vanne Orfeo, felice a pieno,	<i>Go, Orpheus, full of joy</i>
A goder celeste honore	<i>To enjoy heavenly honour</i>
La ve ben non mai vien meno,	<i>Where good never diminishes,</i>
La ve mai non fu dolore,	<i>Where sorrow has never existed,</i>
Mentr’altari, incensi e voti	<i>While we offer you altars, incense</i>
Noi t’offriam lieti e devoti.	<i>And prayers, happy and devoted.</i>

Così va chi non s’arretra	<i>Such is the fate of him</i>
Al chiamar di Nume eterno,	<i>Who shrinks not from the call of the eternal Gods,</i>
Così gratia in Ciel impetra	<i>Thus he gains heavenly grace</i>
Chi qua giù provo l’inferno;	<i>Who here below experienced hell;</i>
E chi semina fra doglie	<i>And he who sows in sorrow</i>
D’ogni gratia il frutto coglie.	<i>Gathers every grace’s fruit.</i>





# INNER CITY BRASS

## 10 MUSICIANS IN CONCERT

**Monday 6 June | 6.30pm**

The Methodist Church, Swanage, BH19 2LZ

Tickets: £25 adults, £2 students

**Inner City Brass** is made up of the UK's most exciting brass players, with the founding five members current or former principals in some of Europe's finest orchestras. The members perform additionally with orchestras and ensembles all over the world, including the Berlin Philharmonic Orchestra, the London Symphony Orchestra, the Orchestra of the Royal Opera House, the BBC Symphony Orchestra, the Bournemouth Symphony Orchestra and the John Wilson Orchestra.

The ensemble won the Worshipful Company of Musicians Brass Ensemble Prize in 2011 and first prize at the Brass Competitive Showcase at the Three Choirs Festival. Since then, they have performed in festivals and concert series across the UK and overseas, making their Wigmore Hall debut in 2021. With an aim to exceed the traditional expectations of a brass concert, Inner City Brass strive to programme an eclectic mix of music that stretches the members and surprise audiences with a combination of thrilling entertainment, solo virtuosity and subtle control.

Players from the group are in demand globally for coaching, masterclasses and tuition spanning the Americas, Europe and Asia. Inner City Brass have developed a real passion for educating as a group - always looking when possible to work closely with individuals, local schools or community ensembles in workshops, masterclasses or in relaxed pre and post-concert conversations.

*This event has been generously sponsored by an individual who prefers to remain anonymous.*

**EVENT VENUE**

### THE PERFORMERS

**Trumpets** – Chris Avison, Toby Street, Rebecca Crawshaw and Matthew Williams

**Horn** – Alex Hamilton

**Trombones** – Matthew Lewis, Andy Wood, Rory Cartmell and Barry Clements

**Tuba** – Ross Knight

### THE PROGRAMME

**Mogens Andresen(1945– )**

*Three Norwegian Dances*

1. *Prelude & Reinlendere*
2. *Trønderpols*
3. *Per Spelmann*

**J. S. Bach arr. C Mowat**

*Suite for Brass*

1. *Prelude*
2. *Allemande*
3. *Gavotte*
4. *Sarabande*
5. *Gigue*

**Simon Wills (1957– )**

*Aubrey's Maske*

1. *Dr. Butler's Cure*
2. *Blount's Pig*
3. *The Digby's*
4. *Poor George*
5. *Sir Walt's Rude Boy*
6. *Cavendish Among the Babylonians*
7. *Dr. Butler Again*

### INTERVAL

(Toilets in adjacent church hall)

**George Gershwin (1898–1937) arr. R Bissill**  
*Gershwin Selection*

**Randy Newman (1943– ) arr. J Davies**  
*That'll Do*

**Trad. arr. E Howarth ad. R Harvey**  
*Lucerne Song*

**Øystein Baadsvik (1966– )**  
*Fnugg*

**Lennon & McCartney arr. R Bissill**  
*Norwegian Wood*

**Sammy Fain (1902–1989) arr. M Lewis**  
*Alice in Wonderland*

**Kander/Ebb arr. J Davies**  
*Chicago Suite*

### PROGRAMME NOTES

**Mogens Andresen – *Three Norwegian Dances***

These were written for "Oslo Concert Brass" in 1990. The Ensemble asked for a piece of music built upon old Norwegian melodies that showed the special tone language of Norwegian folk music. The work was recently expanded for the Royal Concertgebouw Brass Ensemble.

**J. S. Bach arr. C Mowat – *Suite for Brass***

When looking for music to transcribe for a modern brass ensemble to complement its mainly twentieth century repertoire, one often turns to composers of the seventeenth and eighteenth centuries. In Bach's works one finds the qualities of form, agility and fluidity in profusion. *Suite for Brass* consists of movements from his French and English Suites for harpsichord, which were chosen for transcription by Christopher Mowat for the Philip Jones Brass Ensemble.

**Simon Wills – *Aubrey's Maske***

Simon Wills is best known as an operatic and choral composer. Here he interprets John Aubrey (1627-97), an eccentric, antiquarian and mathematician, and one of the first members of the Royal Society, who compiled sets of biographies called 'Brief Lives'. Left unfinished after his death, it is a chaotic mixture of history and gossip. Each movement of '*Aubrey's Maske*' describes an episode or character from 'Lives'. The seven movements parody masque music of the time with one or two quotations from popular songs.

### INTERVAL

**George Gershwin arr. R Bissill – *Gershwin Selection***

George Gershwin is synonymous with American jazz of the 1920s and he was an accomplished jazz pianist and prolific composer, writing works as diverse as '*Rhapsody in Blue*' and his folk opera '*Porgy & Bess*'. Since his premature death at just 38, Gershwin has acquired huge international fame. This skilful arrangement includes some of his most popular songs.

**Randy Newman arr. J Davies – *That'll Do, from "Babe: Pig in the City"***

The soundtrack album to 'Babe: Pig in The City' was inspired by the motion picture. The highlight is Peter Gabriel's performance of the Randy Newman-written, Academy Award-nominated theme song "*That'll Do*". In 1998, Gabriel appeared as the singer of the song and Gabriel and Newman performed it at the following year's Oscar telecast.

**Trad. arr. E Howarth ad. R Harvey – *Lucerne Song***

Taken from the larger work, Four Swiss Tunes, these traditional Swiss melodies were originally arranged by Elgar Howarth for the Philip Jones Brass Ensemble. They were designed to act as 'lollipops', the light-hearted closing items in the programme on a tour of the ensemble in Switzerland. The first 3 were then published in their original quintet formation and have been slightly adapted for a ten-piece brass ensemble to make a set with the previously unpublished *Lucerne Song*.

**Øystein Baadsvik – *Fnugg***

Written in 2002 by Øystein Baadsvik, Fnugg is for solo tuba, recorded on '*Tuba Carnival*' and already a modern classic among tuba-players. Baadsvik has described Fnugg as 'how it may sound when I play with the various sounds of the tuba. It's an improvisation with elements from the Australian Aboriginal instrument didgeridoo and Norwegian folk music. The techniques I use are multiphonics (to sing and play simultaneously) and my own invention "Lip Beat" (percussive tuba). Fnugg is a Norwegian word describing something very small and weightless, such as a snowflake.'

**Lennon & McCartney arr. R Bissill – *Norwegian Wood***

'*Norwegian Wood (This Bird Has Flown)*' was a landmark recording for The Beatles, being one of the first Western pop songs to feature the sitar. John Lennon had the idea for the song while on a skiing holiday with his wife Cynthia in St Moritz in the Swiss Alps. Richard Bissill created this arrangement.

**Sammy Fain arr. M Lewis – *Alice in Wonderland***

*Alice in Wonderland* is the theme song composed by Sammy Fain for the Walt Disney 1951 animated film of the same name. It was performed by The Jud Conlon Chorus and The Mellomen, with lyrics written by Bob Hilliard. The 'dreamy' song has become a jazz standard that has been performed by Bill Evans, Oscar Peterson, Dave Brubeck and others.

**Kander/Ebb arr. J Davies – *Chicago Suite***

In 1975, the song writing team of John Kander and Fred Ebb launched *Chicago* on Broadway. Featuring iconic choreography by Bob Fosse, it ran for two years before languishing in semi-obscure. Then in July 1994, OJ Simpson murdered his wife and her lover. His trial, dubbed the "Trial of the Century", was fodder to the tabloids and the millions of people who watched it on their TVs. Theatrical producers took note, and *Chicago* was revived on Broadway in 1996, where it still runs. The filmed version, which won six Academy Awards in 2002, introduced a host of new fans. Commissioned for brass by Rod Franks (LSO Principal Trumpet), James Davies' arrangement features the *Overture*, *And All That Jazz*, *Roxie*, *When You're Good to Your Mama* and *We Both Reached for the Gun*.





# COFFEE CONCERT

## HARP, FLUTE AND VIOLA TRIO

**Thursday 9 June | 10.15am arrive for coffee, 11.30am recital**

Encombe House, Kingston, BH20 5LW  
Tickets: £30 For Festival Friends only.  
No admission on the day without a ticket.

EVENT VENUE **F**

### THE PROGRAMME

**Theodore Dubois (1837–1924)**  
*Terzettino for flute, viola and harp*

**Arnold Bax (1883–1953)**  
*Elegiac Trio*

**Jean-Michel Damase (1928–2013)**  
*Étude for harp*

**François Devienne (1759–1803)**  
*Duo in C minor Op 5 for flute and viola*

**Claude Debussy (1862–1918)**  
*Sonate pour flute, viola et harpe*

*Pastorale*  
*Interlude*  
*Final*

### 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 after much loving care and restoration.

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



*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).*

### THE PERFORMERS

**Tom Beer** took up the viola at the relatively late age of thirteen because of a love of the chamber music repertoire. At Trinity College of Music he won several prizes and, after continuing his studies in the United States, Tom returned to the UK where he worked extensively with broad range of ensembles including the Ballet Rambert and major symphony orchestras before accepting a job in the Hallé Orchestra. After 8 happy years in Manchester, (including a stint as a singer in a tango band,) Tom joined the Bournemouth Symphony Orchestra as Principal viola. He also works with other ensembles such as the LSO and John Wilson orchestra. Tom loves learning languages, cross country running and travel.



**Barbara Brown** grew up in Aberdeen and studied music at Kings College, London. She has played with all of the London orchestras and was a member of the Bournemouth Symphony Orchestra for 9 years in the 1990s. She still lives in Poole, although before Covid worked a lot with Welsh National Opera in Cardiff. Barbara has taught piccolo at the Royal Welsh College of Music and Drama and teaches flute at the university of Southampton. When she's not playing her flute, Barbara loves swimming in the sea and spending time in her beach hut.



**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.



## Coffee Concert at Encombe House

### PROGRAMME NOTES

The **Dubois** is a beautiful flowing piece in the Romantic style first published in 1905 and dedicated to the renowned musicians Henriette Renié (harp), Philippe Gaubert (flute) and Louis van Waefelghem (viola).

**Bax's** music was strongly influenced by Impressionism and is very apparent in this trio, composed in 1916 in memory of the friends he lost during the Easter Uprising in Ireland. The one movement is reflective and thoughtful rather than dramatic.

What remains as one of the minor mysteries of the last half century of musical history is the fact that, for all the immediate attractiveness of his compositional voice, the work of **Damase** has remained such a well kept secret. "What a delight, this art that pretends to be simple, and how refreshing it is to partake of such refined writing, ingenious harmony, disturbing modulation, intelligent melisma..."

**Devienne** was born in 1759 and wrote mostly for wind instruments. He was administrator and flute tutor at the Paris Conservatoire in his later years. This Duo follows standard classical practices, with interest in all parts and nimble fingers required!

**Debussy** is often credited with writing in 1915 the first piece of music for the trio of flute, viola and harp. However, though it is probably the most famous piece for the ensemble, the earliest known work composed for this trio is in fact Dubois's Terzettino. This comes from the end of Debussy's life and a very different stylistic period. The first of his three late sonatas, it's ambiguity of harmony, fragmented halting phrases and characteristic use of colour bear striking resemblance to orchestral works such as *La Mer* and *Prélude à l'après-midi d'un faune*.

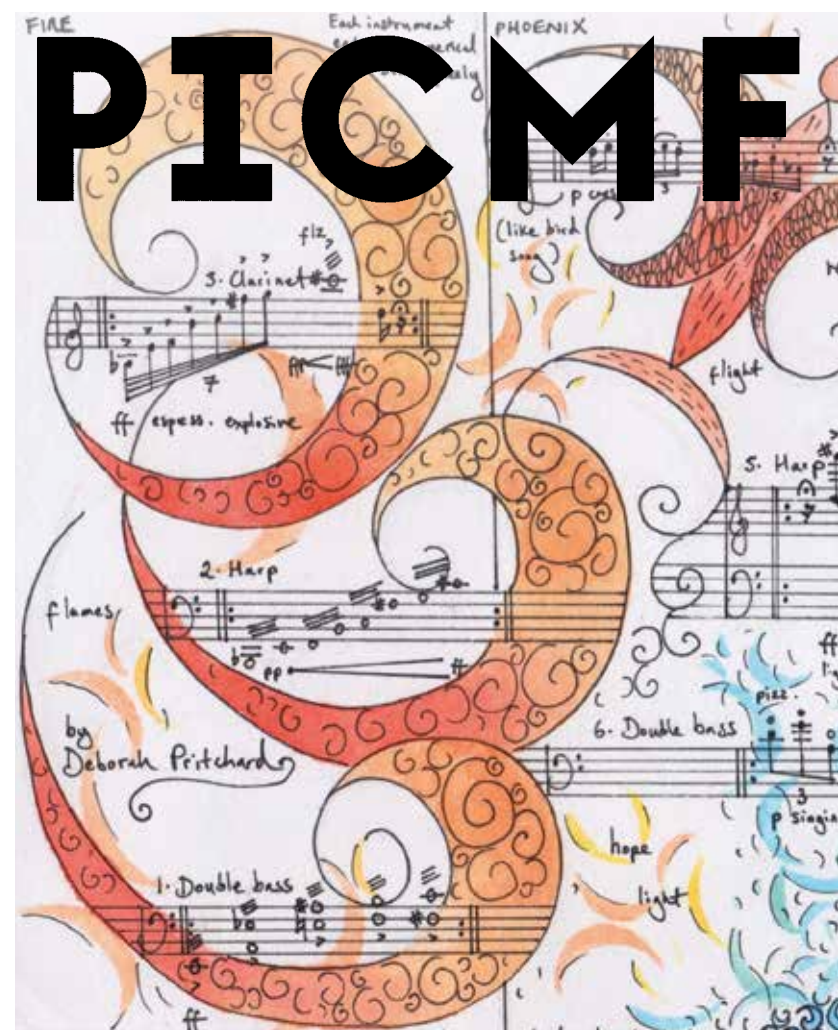
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## Purbeck International Chamber Music Festival

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**Max Baillie** violin & viola  
**Stefan Braun** cello  
**Cedric Pescia** piano  
**Deborah Pritchard** composer  
**David Neita** poet and lawyer

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Extract from the graphic score 'Fire, Phoenix, Waterfall' by PICMF 2022 Composer-in-residence Deborah Pritchard





# BACH, VICTORIA AND MACMILLAN TENEBRAE

Saturday 11 June | 6.30pm

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

Tickets: £25 adults, £2 students

## THE PERFORMERS

Described as “*phenomenal*” (The Times) and “*devastatingly beautiful*” (Gramophone Magazine), award-winning choir **Tenebrae** is one of the world’s leading vocal ensembles, renowned for its passion and precision.

Tenebrae is renowned for its highly-acclaimed interpretations of choral music, ranging from the Renaissance through to contemporary choral masterpieces, and has appeared at major festivals and venues including the BBC Proms, Edinburgh International Festival, Leipzig Gewandhaus (Germany) and Melbourne Festival (Australia).

Under the direction of Nigel Short, Tenebrae has twice secured the award for Best Choral Performance in the BBC Music Magazine Awards (2012 and 2016), and its recording of Fauré’s *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Awards (2013). In 2018 *Music of the Spheres*, Tenebrae’s album of part songs from the British Isles, received a Grammy nomination.

*This event has been generously sponsored by an individual who prefers to remain anonymous.*

EVENT VENUE 

## THE PROGRAMME

**Alonso Lobo (1555–1617)**

*Versa est in luctum*

**Tomás Luis de Victoria (1548–1611)**

**and James MacMillan (1959– )**

Selections from the Tenebrae

Responsories:

Victoria *Amicus meus*

MacMillan *Tenebrae factae sunt*

Victoria *O vos omnes*

MacMillan *Tradiderunt me*

Victoria *Sepulto Domino*

MacMillan *Jesum tradidit impius*

**J. S. Bach (1685–1750)**

*Komm, Jesu komm*

**INTERVAL 20 minutes**

(Drinks available, toilets in  
hall – through arch opposite  
west door)

**Victoria**

*Reproaches*

**Bach**

*Jesu, meine Freude*

**Victoria**

*Alma Redemptoris Mater*

**Bach**

*Singet dem Herrn*

## Tenebrae: Bach, Victoria and Macmillan

### PROGRAMME NOTES

Tonight’s programme opens with Alonso Lobo’s masterpiece of polyphony *Versa est in luctum* composed as a motet for the funeral of Philip II of Spain in 1598. This was clearly not designed to be a one-off creation but maybe as a heart-tugging calling-card.

The Tenebrae responsories are traditionally performed at the service of Tenebrae (literally ‘shadows’), which originally took place in the early hours of Maundy Thursday, Good Friday and Holy Saturday. Tenebrae is characterised by the gradual extinguishing of fifteen candles until just one is left, symbolising the Light of the World. Tomás Luis de Victoria set the texts for all three days of the Triduum Sacrum, and tonight the choir performs one (*Amicus meus*) from the responsories for Maundy Thursday and two (*O vos omnes* and *Sepulto Domino*) from the set for Holy Saturday. To date, Sir James MacMillan has set three of the Tenebrae responsories, all from the texts for Good Friday. Unsurprisingly, his music stands in stark contrast to Victoria’s Renaissance polyphony. Known for his strong Catholic faith, in these technically challenging settings MacMillan uses stark harmonic language and jagged melodic lines to capture the darkness of the events of Good Friday.

Bach’s motets are pillars of the choral repertoire, and the three featured in tonight’s programme are perhaps the best-known of the six. *Komm Jesu, Komm* is the only one of Bach’s motets not to include any biblical texts. The last movement is set as an aria harmonised as a chorale. Set in the key of G minor, which often represented suffering, the piece is indeed sad and beautiful but never tragic or overly dramatic. *Jesu, meine Freude* is a motet in eleven movements, with words alternating between biblical texts from the New Testament and original poetry by Johann Franck. Bach’s treatment of Johann Crüger’s original hymn tune shows his mastery of compositional techniques, writing for a varying number of voices in a simple 4-part chorale setting or choral fantasia and also a 5-part fugue.

The programme continues with two further pieces by Victoria: his settings of the Reproaches and the Marian hymn *Alma Redemptoris Mater*. The former is another setting for Holy Week. It is distinctive for its combination of languages, with its refrain (“Holy is God... etc.”) sung first in Greek and then in Latin.

Bach’s celebratory *Singet dem Herrn* is composed in the form of a concerto and based on texts from Psalm 149 and Psalm 150 as well as selected chorales.

### Alonso Lobo – *Versa est in luctum*

Versa est in luctum cithara mea,  
et organum meum in vocem flentium.  
Parce mihi Domine,  
nihil enim sunt dies mei.  
Cutis mea denigrata est super me  
et ossa mea aruerunt.

*My harp is tuned for lamentation,  
and my organ to the voice of those who weep.  
Spare me, O Lord,  
for my days are as nothing.  
My skin is become black upon me,  
and my bones are dried up.*

### Selections from the Tenebrae Responsories by Tomás Luis de Victoria and James MacMillan:

#### Victoria – *Amicus meus*

Amicus meus osculi me tradidit signa: Quem  
osculatus fuero, ipse es! lenete eum: hoc malum  
fecit signum, qui per osculum  
adimplevit homicidium.  
Infelix praetermisit pretium sanguinis,  
et in fine laqueo se suspendit.  
Verso. Bonum erat illi, si natus non fuisset  
homo ille.

*The sign by which my friend betrayed me was a  
kiss: he whom I kiss, that is he: hold him fast.  
He that committed murder by a kiss gave this  
wicked sign.  
The unhappy wretch returned the price of blood,  
and in the end hanged himself.  
Verso. It had been good for that man that he had  
never been born.*

#### MacMillan – *Tenebrae factae sunt*

Tenebrae factae sunt, dum crucifixissent Iesum  
Iudaei: et circa horam nonam exclamavit Iesus  
voce magna: Deus meus, ut quid me dereliquisti?  
Et inclinato capite, emisit spiritum.  
Verso. Exclamans Iesus voce magna ait: Pater, in  
manus tuas commendo spiritum meum.

*Darkness fell when the Jews crucified Jesus: and  
about the ninth hour Jesus cried out with a loud  
voice: My God, why hast thou forsaken me?  
And bowing down his head, he gave up the ghost.  
Verso. Jesus cried out with a loud voice and said:  
Father, into thy hands I commend my spirit.*



Victoria – O vos omnes	
O vos omnes, qui transitis per viam, attendite Si est dolor similis sicut dolor meus. Verso. Attendite universi populi, dolorem meum.	<i>O all you that pass by the way, attend and see, if there be any sorrow like my sorrow. Verso. Watch, all you people, and see my sorrow.</i>
MacMillan – Tradiderunt me	
Tradiderunt me in manus impiorum, et inter iniquos proiecerunt me, et non pepercerunt animae meae: congregati sunt adversum me forles: Et sicut gigantes steterunt contra me. Verso. Alieni insurrexerunt adversum me, et fortes quaesierunt animam meam.	<i>They delivered me into the hands of the impious, and cast me out amongst the wicked, and spared not my soul. The powerful gathered together against me, and like giants they stood against me. Verso. Strangers have risen up against me, and the mighty have sought after my soul.</i>
Victoria – Sepulto Domino	
Sepulto Domino, signatum est monumentum, volventes lapidem ad ostium monumenti: Ponentes milites, qui custodirent illum. Verso. Accedentes principes sacerdotum ad Pilatum petierunt illum.	<i>When the Lord was buried; they sealed up the tomb, rolling a stone before the entrance: and placing soldiers to guard it. Verso. The chief priests went to Pilate and petitioned him.</i>
MacMillan – Jesum tradidit impius	
Jesum tradidit impius summis principibus sacerdotum, et senioribus populi: Petrus autem sequebatur eum a longe, ut videret finem. Adduxerunt autem eum ad Caipham principem sacerdotum, ubi scribae et pharisaei convenerant. Petrus autem sequebatur eum a longe, ut videret finem.	<i>The wicked man betrayed Jesus to the chief priests and the elders of the people: Peter, however, followed him from a distance, to see the end. They led him to Caiaphas, the high priest, where the scribes and the Pharisees were met together. Peter, however, followed him from a distance, to see the end.</i>
J. S. Bach: Komm, Jesu komm	
Komm, Jesu, komm, mein Leib ist müde. Die Kraft verschwind’t je mehr und mehr, ich sehne mich nach deinem Friede; der saure Weg wird mir zu schwer!	<i>Come, Jesus, come, my body is weary. My strength fails more and more, I long for Your peace; the bitter path becomes too hard.</i>
Komm, komm, ich will mich dir ergeben. Du bist der rechte Weg, die Wahrheit und das Leben.	<i>Come, come, I will yield to You; You are the right path, the truth and the life.</i>
Drum schließ ich mich in deine Hände und sage: Welt, zu guter Nacht! Eilt gleich mein Lebenslauf zu Ende, ist doch der Geist wohl angebracht. Er soll bei seinem Schöpfer schweben, weil Jesus ist und bleibt der wahre Weg zum Leben.	<i>So I give myself into Your hands and say: World, good night! Just as my life’s course is hurrying towards its end, the spirit is opportunely healthy. It hovers next to its creator, as Jesus is and remains the true way to life.</i>

INTERVAL

Victoria – Reproaches	
Popule meus, quid feci tibi? Aut in quo contristavite? Responde mihi	<i>O my people, what have I done unto you? How have I offended you? Tell me!</i>
Quia eduxite per desertum quadraginta annis, et manna cibavite, et introduxite in terram satis bonam parasti Crucem Salvatori tuo.	<i>For forty years I led you through the desert, I fed you with manna, and led you to a land of plenty, but you led your Saviour to the cross.</i>
Agios o Theos, Sanctus Deus, Agios Ischyros, Sanctus Fortis, Agios Athanatos eleison hymas. Sanctus Immortalis, miserere nobis	<i>Holy is God! Holy is God Holy and strong! Holy and strong Holy and immortal, have mercy on us Holy and Immortal, have mercy on us.</i>
Quid ultra debui facere tibi, et non feci? Ego quidem plantavi te vineam meam speciosissimam: et tu facta est mihi nimis amara: aceto namque sitim meam potasti: et lancea perforasti latus Salvatori tuo.	<i>What more ought I to have done for thee, that I have not done? I planted thee, indeed, my most beautiful vineyard: and thou hast become exceeding bitter to me: for in my thirst thou gavest me vinegar to drink: and with a spear thou hast pierced the side of thy Saviour.</i>
Agios o Theos etc	<i>Holy is God! etc</i>
J. S. Bach – Jesu, meine Freude	
Jesu, meine Freude, Meines Herzens Weide, Jesu, mein Begier, Ach wie lang, ach lange Ist dem Herzen bange Und verlangt nach dir! Gottes Lamm, mein Bräutigam, Außer dir soll mir auf Erden Nichts sonst Liebers werden.	<i>Jesus, my joy, pasture of my heart, Jesus, my desire, ah how long, how long is my heart filled with anxiety and longing for you! Lamb of God, my bridegroom, apart from you on the earth there is nothing dearer to me.</i>
Unter deinem Schirmen Bin ich vor den Stürmen Aller Feinde frei. Laß den Satan wittern, Laß den Feind erbittern, Mir steht Jesus bei. Ob es jetzt gleich kracht und blitzt, Ob gleich Sünd und Hölle schrecken: Jesus will mich decken.	<i>Beneath your protection I am free from the attacks of all my enemies. Let Satan track me down, let my enemy be exasperated – Jesus stands by me. Even if there is thunder and lightning, even if sin and hell spread terror Jesus will protect me.</i>
Trotz dem alten Drachen, Trotz des Todesrachen, Trotz der Furcht dazu! Tobe, Welt, und springe, Ich steh hier und singe In gar sichrer Ruh. Gottes Macht hält mich in acht; Erd und Abgrund muss verstummen, Ob sie noch so brummen.	<i>I defy the old dragon, I defy the jaws of death, I defy fear as well! Rage, World, and spring to attack: I stand here and sing in secure peace. God’s might takes care of me; earth and abyss must fall silent, however much they rumble on.</i>



Tenebrae: Bach, Victoria and Macmillan

Weg mit allen Schätzen!  
Du bist mein Ergötzen,  
Jesu, meine Lust !  
Weg ihr eitlen Ehren,  
Ich mag euch nicht hören,  
Bleibet mir unbewusst!  
Elend, Not, Kreuz, Schmach und Tod  
Soll mich, ob ich viel muss leiden,  
Nicht von Jesu scheiden.

Gute Nacht, o Wesen,  
Das die Welt erlesen,  
Mir gefällt du nicht.  
Gute Nacht, ihr Sünden,  
Bleibet weit dahinten,  
Kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben,  
Gute Nacht gegeben.

Weicht, ihr Trauergeister,  
Denn mein Freudenmeister,  
Jesus, tritt herein.  
Denen, die Gott lieben,  
Muß auch ihr Betrüben  
Lauter Zucker sein.  
Duld ich schon hier Spott und Hohn,  
Dennoch bleibst du auch im Leide,  
Jesu, meine Freude.

Away with all treasures!  
You are my delight,  
Jesus, my joy!  
Away with empty honours,  
I'm not going to listen to you,  
remain unknown to me!  
Misery, distress, affliction, disgrace and death,  
even if I must endure much suffering,  
will not separate me from Jesus.

Good night, existence  
chosen by the world,  
you do not please me.  
Good night, you sins,  
stay far behind me.  
Come no more to the light  
Good night, pride and splendour,  
once and for all, sinful existence,  
I bid you good night.

Go away, mournful spirits,  
for my joyful master,  
Jesus, now enters in.  
For those who love God  
even their afflictions  
become pure sweetness.  
Even if here I must endure shame and disgrace,  
even in suffering you remain,  
Jesus, my joy

Victoria – Alma Redemptoris Mater

Alma Redemptoris Mater,  
quae pervia caeli porta manes,  
et stella maris, succurre cadenti  
surgere qui curat populo:  
Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:  
Virgo prius ac posterius, Gabrielis  
ab ore sumens illud Ave, peccatorum miserere.

Loving Mother of the Redeemer,  
who remains the gate  
by which we mortals enter heaven,  
and star of the sea, help your fallen people to rise:  
You who gave birth, amazing nature,  
to your sacred Creator:  
Virgin prior and following, taking from the mouth  
of Gabriel that Hail! have mercy on our sin.

Bach – Singet dem Herrn

Singet dem Herrn ein neues Lied,  
denn er tut Wunder! Und er sieget Rechten.  
Jauchzt dem Herrn alle Welt!  
Singet, rühmet, und lobet,  
Lobet dem Herren mit Harfen und mit Psalter  
und mit Trompeten und Posaunen!  
Das Meer erbrause, und was darinnen ist,  
der Erdboden, und die darauf wohnen,  
die Wasserströme frohlocken,  
und alle Berge seien fröhlich vor dem Herrn!  
Singet dem Herrn ein neues Lied!  
Singet, rühmet und lobet!

Sing to the Lord a new song,  
He works wonders, conquers with His right hand.  
Let the whole world rejoice in the Lord!  
Sing, glorify, and praise,  
Praise the Lord with harps and psaltery  
And with trumpets and trombones!  
May the sea roar, and whatever is in it,  
The foundation of the earth and those who live upon it,  
May the floods celebrate  
And all the hills be joyful before the Lord!  
Sing to the Lord a new song!  
Sing, glorify and praise!



A JUBILEE CELEBRATION  
YOUNG PURBECK MUSICIANS IN CONCERT

Tuesday 12 July | 6.30pm  
Mowlem Theatre,  
Shore Road, Swanage BH19 1DD  
Tickets: £5 adult family ticket (2 adults), students FREE entry

EVENT VENUE

Each year we celebrate the abilities of some of our younger musicians.

This year we are delighted to welcome young musicians from several local schools as well as local vocal and instrumental groups and prizewinners of the 2022 Rotary Young Musician Competition. They will be joined by one of Purbeck Youth Music’s Ambassadors, Miro Vosper, who is now studying at Trinity Laban Conservatoire of Music and Dance.

A full programme of what will be performed will be available on the day



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KNOLL HOUSE



# PAW collective exhibition at ROLLINGTON BARN

OPEN DAILY  
10.00 to 5.00

FREE  
ENTRY

**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.

Unisex/disabled toilets on site.

#### Directions:

From Corfe Castle take the B3351  
to Studland: first farm on right.

From the ferry: through  
Studland, follow signs to  
Corfe Castle: 4 miles on left.

T: 07534 621473



**Rollington Barn** showcases the fantastic range of creative talent in Purbeck. It hosts a collective exhibition representing most of the PAW festival visual artists; their paintings, prints, ceramics, photography, woodcrafts, greetings cards and much more. As a hub for the PAW Festival, Rollington Barn provides a taste of what can be discovered by visiting our Open Studios, many of which provide a unique opportunity to meet PAW artists. Artwork at the barn can be purchased and taken away on the day and we accept cash, cheques and most credit and debit cards.

New for this year, we will be creating the **PAW Pop-up Studio** in Rollington Barn courtyard. Each morning and afternoon, PAW artists will be conducting demonstrations, workshops and talks about their work and medium. Come and learn how to throw a pot, blow glass, create jewellery, or be inspired by specialised painting techniques. These events are free and are timetabled opposite.

**Love Cake's** pop up courtyard café offers a selection of tempting homemade cakes, delicious light lunches and as well as hot drinks. Opening hours are 10.00am – 5.00pm.



## PAW POP-UP STUDIOS

**Saturday 28 May 10am–1pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

**Sunday 29 May 11am–1pm Eddie Burrows**

Eddie will undertake a painting of the barns at Rollington demonstrating planning, method and techniques, and answering questions on any painting topic.

**Tuesday 31 May 1pm–5pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

**Wednesday 1 June 1pm–5pm Roy Aplin**

Roy Aplin paints a bird in Watercolour/Gouache from down to feather.

**Thursday 2 June 10am–5pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

**Friday 3 June 11am–1pm Fen D'Lucie**

Watch Fen D'Lucie create a sculpture, working in wax to model a small figure; chat to her about the process.

**Saturday 4 June 10am–1pm Brendan Gallagher**

Brendan will be demonstrating dovetail joinery techniques using hand tools.

**Saturday 4 June 1pm–5pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

**Sunday 5 June 10am–5pm Gail Boothman**

Come and watch a little alchemy! Gail will be creating glass beads in an open flame using techniques developed thousands of years ago and still being used today.

**Monday 6 June 10am–5pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

**Tuesday 7 June 11am–1pm Kitty Wass**

Kitty will be demonstrating how to make a simple silver clasp. She will be bringing tools for children (and adults) to see what is used in this ancient craft.

**Wednesday 8 June 12am–1pm Jenny Hawke**

Jenny will be demonstrating the use of watercolour paints and showing how to achieve a loose effect on paper. There may be opportunities for people to have a go too!

**Wednesday 8 June 1pm–5pm Jonathan Easterbrooke**

**Friday 10 June 10am–1pm Jonathan Easterbrooke**

**Saturday 11 June 10am–5pm Jonathan Easterbrooke**

**Sunday 12 June 10am–5pm Jonathan Easterbrooke**

Jonathan will be demonstrating a variety of techniques on the wheel and would be delighted if you would like to have a go – aprons provided! Commissions welcome.

There may be additional demonstrations so please check  
our website and the notice board at Rollington Barn.

[www.purbeckartweeksfestival.co.uk](http://www.purbeckartweeksfestival.co.uk)

## Acknowledgements

### FRIENDS & SUPPORTERS 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, Sarah Bibra, Richard and Susie Bond, Jo and Tony Briggs, Richard and Sandra Brown, Jay Buckle, Margaret Burdett, Claire and Ted Carroll, John Challis, Neil Chapman–Blench, Susie Clark, Hugh and Lucy Cocke, Mike and Nell Compton, Kate Cotton, John and Gillie Coverdale, Shelley Cranshaw, Stephen Dru–Drury, Nick and Joanna Dunn, Mike and Rhiannon Eland, Barbara Esam, Debbie and Jonathan Evans, John and Sabine Fairhall, James Farnham, Daryl Fielding and Roderick Watt, Miranda Fulleylove, James and Arabella Gaggero, Mark and Claire Gearing, 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 Johnson, Sheila Jolly, Cathy and Paul Kafka, Moira Laffey, Mari Larthe de Langladure, Rachel Lawton, Laura Leach, Liz Lefevre, the Lloyd family, Virginia Lynch, 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, Adam and Carol Shutkever, Gill Sibthorp, Tony Smith, Tom and Ceridwen Sooke, Eric and Virginia Stobart, Giles and Sandra Sturdy, Jessica and Robin Sutcliffe, Sally Tattersall, Howard and Dilys Thomas, John Thraves, Ian and Lynn Vaughan–Arbuckle, Tony Viney, Andrew and Beth White, Sue White, David and Linda Whitehouse, Sally Wilton and Gerald Witt, 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](http://www.purbeckartweeksfestival.co.uk/about-paw/friends)

### TRUSTS, FOUNDATIONS & BUSINESSES

We gratefully acknowledge support towards our work from the following:

Anonymous (4), Albury & Hall, The Alice Ellen Cooper Dean Charitable Foundation, Battens Solicitors, Continuo Foundation, Court Hill Wines, Harbour View Crematorium, Humphries Kirk, Love Cake Swanage, Perenco UK Ltd, Swanage Town Council, The Valentine Charitable Trust, Tom's Field Camping & Shop, Wareham Arts Club

### 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, Helen Biles, Richard and Sandra Brown, Jay Buckle, Margaret Burdett, Eddie Burrows, Annie Campbell, Lisa Conway, Anne and Jonathan Easterbrooke, Mike and Rhiannon Eland, Charlotte Fereday, Emma-Louise Grinsted, Peter and Debbie Handy, Jenny Hawke, 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 with stewarding, distributing our publicity and setting up Rollington Barn.

We have for many years reached out to young people and, with support from a range of valued funders, run workshops in many 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. We are also a partner with The Swanage & Purbeck Rotary and the Purbeck Instrument Loan Scheme (PILS) in the charity Purbeck Youth Music (PYM) to encourage more young people to make music [www.purbeckyouthmusic.org](http://www.purbeckyouthmusic.org)

This Events Programme was coordinated by Richard Brown  
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# 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 PAW Open Studios, Rollington Barn and events.

When you have completed your postcard then just hand it in at Rollington Barn or any PAW event or post it to: PAW Competition, Rushton Farmhouse, Rushton Lane, East Stoke, Dorset BH20 6AL by 17th June 2022.

Terms and Conditions: the submitted entry must be completed in full. Not open to PAW trustees or Members. Deadline for receipt of your completed form is 17.6.2022. The draw will take place on 18.6.2022 and the winner will be informed by email or telephone. The winner and chosen artist/s will also be announced on our website.

Full terms & conditions on our website:  
[www.purbeckartweeksfestival.co.uk](http://www.purbeckartweeksfestival.co.uk)



# 2022

## Open Studios and Exhibitions

MAY 28 – JUNE 12

For more information and to browse our artists pick up a brochure or go to [www.purbeckartweeksfestival.co.uk](http://www.purbeckartweeksfestival.co.uk)  
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