

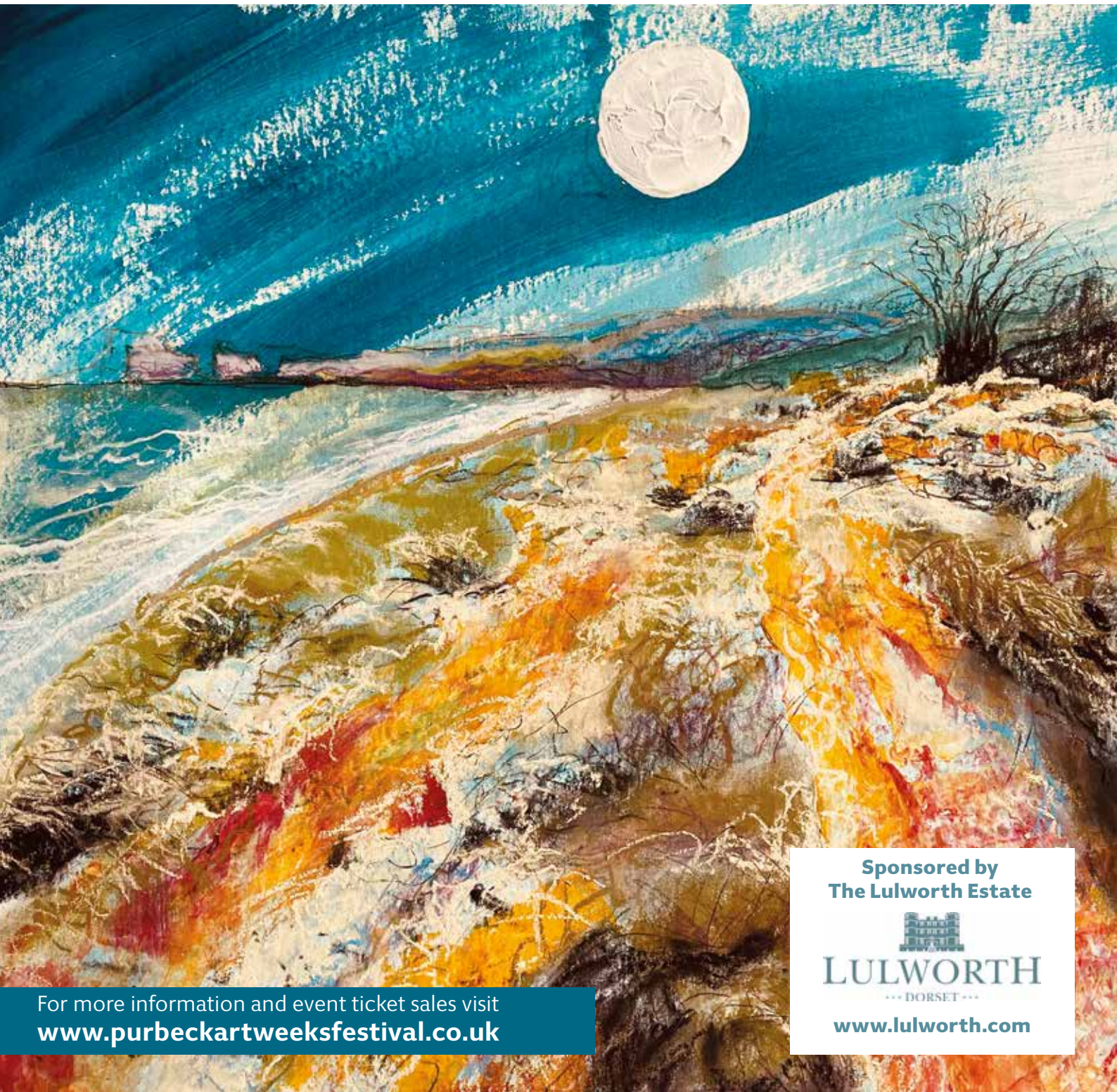


**PURBECK
ART WEEKS
Festival**

£5

Concerts *and Events* Programme

25 MAY – 9 JUNE 2024



Sponsored by
The Lulworth Estate



www.lulworth.com

For more information and event ticket sales visit
www.purbeckartweeksfestival.co.uk

Acknowledgements

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We gratefully acknowledge support from the following, including several who prefer to remain anonymous:

Thank you also to all the local businesses who have advertised with us.



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

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THANKS TO OUR TRUSTEES, PAW TEAM AND 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 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.

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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 charity Purbeck Youth Music (PYM), which incorporates the Purbeck Instrument Loan Scheme (PILS) and aims to inspire and encourage more young people to make music
www.purbeckyouthmusic.org



Help us celebrate Local and International Talent

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 concerts and 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 concerts likely to sell out, such as the recital at Encombe House, and we invite you to special concerts, such as our winter programme of Chamber Music in Purbeck Houses.

For further information on how to join the Friends, please download the Friends form www.purbeckartweeksfestival.co.uk/about-paw/friends/

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

Welcome to the PAW Festival 2024

The Purbeck Art Weeks (PAW) Festival embraces both visual and performing arts. We offer something for everyone and hope you will enjoy our programme of concerts and 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 to welcome back so many performers to Purbeck this year. Cornettist, Gawain Glenton celebrates summertime with his instrumental ensemble, In Echo; I Fagiolini present a concert including one of the wonderful, but little known, 17th-century four-part masses by Benevoli; and Fieri Consort explore the magical world of birdsong. We are thrilled to be hosting the world premieres of songs by composers, Ben Rowarth and Anna Semple, specially commissioned by Helen Charlston and Toby Carr as a 21st-century extension to the heartfelt world of 16th and 17th-century English song. We are honoured that Ben and Anna will join the performers

before the concert to talk about their composition process. The Gesualdo Six will close the festival with a contemplative programme of music inspired by the ancient service of Compline. In addition, our President, Philip Jackson, will give a talk on how the concept of beauty has changed over the centuries, local poet Martin Hobdell will host our annual open mic poetry event and this year's Encombe coffee concert will feature flute, violin and cello trios led by Miranda Fulleylove.

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

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

Emma Ormond *Trustee & Events Coordinator*

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

We do whole cakes to order!
Ask us for more details

CAFE ♥ DELI ♥ CAKE EMPORIUM

Love Cake at 42 High Street, Swanage T: 01929 475 664 www.lovecakecafe.co.uk



MAP KEY

- A** St James' Church, Kingston
- B** Priory Church of Lady St Mary, Wareham
- C** The Conservative Club, Swanage
- D** The Globe Inn, Swanage
- E** Encombe House, Nr Kingston
- F** Church of St Edward, King & Martyr, Corfe Castle
- G** Mowlem Theatre, Swanage

EVENTS PAW MAP

Illustrated map by Tony Kerins | www.tonykerins.com

WE'VE GONE GREEN

All the paper we are using is sustainably sourced and FSC approved and we have reduced the amount we print. We are grateful to Blackmore Printers for helping us reduce our impact on the environment.



Follow Purbeck Art Weeks on social media
@purbeckartweeks



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



Our winner for the cover of this year's Brochure is Mon Hawley for her painting titled 'Dorset Bay'. Congratulations Mon!



PAW 2025 Festival Dates
24 May – 8 June

L.L. Brochure designed by Louise Leffler
07753 197323 | www.louiseleffler.com

Purbeck Art Weeks Festival | www.purbeckartweeksfestival.co.uk
Company number: 7420934 Charity number: 1140350
Registered Office: 23 South Road, Swanage, Dorset BH19 2QR



THE 2024 FESTIVAL EVENTS

Saturday 25th May 6.00pm St James' Church, Kingston IN THE SUMMERTIME...: In Echo Tickets: £25, £2 students	06
Monday 27th May 6.30pm The Priory Church of Lady St Mary, Wareham FROM VENICE (TO ROME) WITH LOVE: I Fagiolini Tickets: £25, £2 students	08
Wednesday 29th May 6.00pm Swanage Conservative Club THE CHANGING FACE OF BEAUTY: Illustrated talk by Philip Jackson Tickets: £10, £2 students	11
Friday 31st May 6.00pm St James' Church, Kingston DAWN CHORUS: Fieri Consort Tickets: £25, £2 students	12
Monday 3rd June 7.30 – 10.00pm The Globe Inn, Swanage PURBECK POETS PERFORMING: an open mic poetry evening FREE	13
Wednesday 5th June 10.15 for 11.30am Encombe House COFFEE CONCERT: Flute, violin and cello trios Tickets (priority given to the Festival Friends): £35	14
Friday 7th June 6.00pm Church of St Edward, King & Martyr, Corfe Castle LEND EARS AND TEARS: Helen Charlston (mezzo-soprano) and Toby Carr (theorbo) Tickets: £20, £2 students At 5.00pm in the Church PRE-CONCERT TALK: Helen and Toby join composers Anna Semple and Ben Rowarth FREE	16
Saturday 8th June 6.30pm The Priory Church of Lady St Mary, Wareham FADING: The Gesualdo Six Tickets: £25, £2 students	18
Wednesday 3rd July 6.30pm The Mowlem, Swanage PURBECK YOUNG MUSICIANS IN CONCERT Tickets: £3, £1 for 18 and under (limited to 2 per adult ticket)	11

Tickets can be purchased from the **Concerts & Events** section of our website:
www.purbeckartweeksfestival.co.uk/events/

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

IN THE SUMMERTIME...

GAWAIN GLENTON WITH IN ECHO

Saturday 25th May | 6pm
St James' Church, Kingston, BH20 5LL
Tickets: £25, £2 students

*This concert has been supported by the
Friends of Purbeck Art Weeks Festival.*

EVENT VENUE 



Michael Vogl

THE PERFORMERS

Gawain Glenton Cornetto/Recorder
Conor Hastings Cornetto
Oliver Webber Violin
Rachel Byrt Violin/Viola
William Hunt Violone
Silas Wollston Organ



In Echo was formed by cornetto player **Gawain Glenton** with the aim of bringing together leading musicians (all acknowledged soloists in their own right) to explore the rich repertoire of 16th and 17th century Europe. The ensemble also commissions new works for old instruments. The first of these – Andrew Keeling's *Northern Soul* – features on the group's debut recording *Music in a Cold Climate: sounds of Hansa Europe* (Delphian Records). Released in January 2018, the recording reached the UK specialist classical chart top 10 and garnered stellar reviews, in which **In Echo** were described as an ensemble of 'imagination, skill and dedication'.

In Echo has performed at leading festivals including York, Beverley, Brecon, Kettle, Brighton and Dartington International Summer School. The ensemble also performed at Regensburg's prestigious Tage Alte Musik. In 2023 **In Echo** began a collaboration with the chapel choir of Gonville and Caius, Cambridge with a pioneering recording of music by Philips and Dering now available on Linn Records.

www.inecho.co.uk

THE PROGRAMME

Dietrich Becker (1623–1679)
Canzon a5
Johann Vierdanck (1605–1646)
Capriccio 1 a2
Johann Sommer (1570–1627)
Chanson a5
Jacob van Eyck (1590–1657)
Fantasia en echo
Johann Pachelbel (1653–1706)
Canon and gigue in D
Johann Wilhelm Furchheim (c.1635–1682)
Sonata a 5
Melchior Schildt (1592–1667)
Paduana 'Lagrima'
Johann Vierdanck
Capriccio 8 a3
Johann Schmelzer (c.1620–1680)
La bella pastora

INTERVAL
(20 minutes, drinks available)

Samuel Scheidt (1587–1654)
Canzon cornetto
Johann Sommer
Vater unser (2 verses)
Paduan a5 Susanne ung jour
Johann Schop (c.1590–1667)
Lachrimae pavaen
John Dowland (c.1563–1626)
Paduan a4
Johann Sommer
Fantasia a3 for violin and cornett
Jan Pieterszoon Sweelinck (1562–1621)
Ich fuhr mich uber Rheine
Johann Philipp Krieger (1649–1725)
Sonata in F a4

PROGRAMME NOTES

For a brief window of around 75 years, the cornetto and violin were considered equal and almost interchangeable instruments. In the years around 1590–1660 pieces written and published for one could be performed by the other without comment. This tradition began in Italy where many pieces were published with the rubric *per cornetto overo violino* ('for cornetto or violin'). As with so many matters of musical taste, this culture was soon exported across the Alps into Europe's German-speaking countries.

The historic link between cornetto and violin appears somewhat strange to our 21st-century mindset. These are, after all, instruments from entirely different families with little or no similarity in terms of either timbre or the method of sound production. In the seventeenth century however, the cornetto and violin were simply regarded as alternative soprano instruments that were linked by an important ideal, one that transcended the apparent differences between them. The aim of performers on both (and indeed all other instruments at the time) was to imitate the human voice. Or, more specifically, to imitate the logic, syntax and organisation of speech.

The beginning of the seventeenth century was arguably the hey-day of the cornetto. The instrument had developed during the mid-to-late fifteenth century to the extent that, by 1500, performers such as Augustin Schubinger were mentioned as virtuoso players working in elite circles. The cornetto became a mainstay of the civic bands employed by towns and cities across Europe (variously known as *piffari* ensembles, *stadtpfeiffer*, *ministriles* or *town waits* depending on the country), and was used frequently in church either to reinforce or replace voices.

Across Germany the *stadtpfeiffer* tradition was particularly strong, with several of the composers in this concert coming from that background. They include the cornettist and organist Johann Sommer, who spent his entire career in the northern German towns of Bremen, Lüneburg and Götting. His 1623 collection of varied instrumental music was punningly entitled *Fröhliche Sommerzeit* ('Joyful Summer/Sommertime'). It wonderfully illustrates the strong relationship between the cornetto and the violin by including pieces for either instrument as well as both combined. His *Chanson a5* and *Fantasia a3* prove conclusively that musical material for one was considered suitable for the other. Sommer's collection also shows the playful nature of instrumental writing in Germany at this time, with obvious delight being taken in echo passages, fast triplets passages and jaunty off-beat rhythms.

The same delight in creativity and virtuosity permeates much of this evening's music and is most famously displayed in the ever-popular *Canon & gigue in D* by Johann Pachelbel (heard here for possibly the first time with cornetto taking one of the three solo lines). It was the norm at this time for musicians to be the children of musicians (the majority of trades being passed on in this way). Johann Philipp Krieger is a relatively rare example of a musician not born into the trade (his parents were in fact rugmakers). Born in Nuremberg, he became a well-travelled musician, spending some years in Copenhagen before finding employment in the Bavarian town of Bayreuth under Margrave Christian Ernst, who later allowed Krieger to study in Venice and Rome without any loss of salary. This led to a period in Vienna, where the Emperor Leopold I (himself an accomplished composer and musician) was impressed enough to ennobel Krieger, along with his brothers and sisters. Krieger's *Sonata a4* is the most substantial piece in this evening's programme as well as the most forward-looking. The extended opening section shows off Krieger's flair for counterpoint and imitative writing before giving way to a sequence of short solos for each of the competing instruments. The sonata then closes with an extended ground bass. Like Pachelbel's *Canon in D*, this final section is another wonderful advert for the infectious and playful virtuosity so prevalent in German music of this period.

'Why haven't I heard of any of these composers?'

You might be wondering why so many of the composers in this programme are virtually unknown, even to knowledgeable classical concert-goers. The reason for this dates back to the 17th century, a period in which class and social status were all-important. The most respected and famous composers of the age were considered to be the *kapellmeisters*, people like Heinrich Schütz or Claudio Monteverdi, whose job it was to compose and direct sacred vocal music for worship in the grandest churches. To write instrumental music was considered lower-status work to which Schütz and Monteverdi should not stoop (indeed, neither of them wrote a single purely instrumental piece). Instrumental music was therefore written by the instrumentalists themselves. While these were skilled and well-trained musicians with a secure place in society – typically in the employ of wealthy towns, monarchs and powerful regional rulers – the strict social boundaries of the time ensured few of them were able to attain the status of a *kapellmeister*. This bias has persisted to this day, with most music history books focussing on the work of the Schütz's and Monteverdi's of this world. It is with pleasure that we correct the narrative this evening by placing the work of these composers centre-stage.

Gawain Glenton



PAW 

OPEN STUDIOS

25 May to 9 June

“There's such flexibility and freedom in the
playing it's almost improvisatory”

– BBC Radio 3 Record Review

FROM VENICE (TO ROME), WITH LOVE

I FAGIOLINI

Monday 27th May | 6.30pm

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

Tickets: £25, £2 students

*This concert has been supported by
I Fagiolini Charitable Trust and Richard
and Sandra Brown.*

EVENT VENUE 



I Fagiolini is internationally renowned for its genuinely innovative productions, which are as much online as live, including world premiere recordings, collaborative cross-art projects, education and short (multi award-winning) music videos with Polyphonic Films.

I Fagiolini looks towards its 40th year in 2026 with inspirational and engaging programmes. Ranging from large-scale, world-premiere, multi-choir masses by 17th-century composer Orazio Benevoli, to consort anniversary Britten, signature Monteverdi and its trademark commissioning and collaborations – a brand new eight-album deal with CORO will share releases to mirror the group’s touring programmes. **I Fagiolini’s** three album releases in 23/24 include the world premiere recording of Benevoli *Missa Tu es Petrus*, low pitch Victoria *Tenebrae Responsories* for Easter 2024 and newly re-mastered multi award-winning Striggio *Mass in 40 Parts* and Tallis *Spem in Alium* – a 40th anniversary Monteverdi album in 2026 will complete the set.

www.ifagiolini.com

The group is delighted to be Associate Ensemble at the University of York.
I Fagiolini is managed worldwide by Percius. www.percius.co.uk

THE PERFORMERS

Robert Hollingworth Director

Ailsa Campbell, Anna Crookes, Julia Doyle, Sarah Keating Sopranos

Luthien Brackett, Peter Gritton, Peter Hicks, Caroline McCartney Altos

James Botcher, Sam Gilliatt, Nicholas Mulroy, Nicholas Hurndall Smith Tenors

Eoghan Desmond, Thomas Lowen, Ben Rowarth Basses

Catherine Pierron Organ

Eligio Quinteiro Chitarrone

“The group are musical shapeshifters,
following Hollingworth’s giddy, eclectic
imagination wherever it leads.”

The Spectator

PROGRAMME NOTES

In the early 17th century, Venice was unquestionably a centre of the western musical world. It had procured the best in Claudio Monteverdi as maestro of St Mark’s and, although his famous 1610 *Vespers* dates from the Mantuan period, he would have used it as a resource to dip into in Venice. From just a few years later, *Cantate Domino* was printed in an anthology print, a very common way of distributing music.

But by this time the political power of Venice had well and truly waned and – whether through the effects of plague or just musical fashion – the multi-choir style of both Gabrielis of the late 16th century had faded, although it would yet give birth to commercial opera in the late 1630s.

Further south in more conservative musical Rome, though, the habit of three-choir masses (instead of one or two) for festal days continued to grow and four choirs became the norm for special occasions by the middle of the century, notably in the works of the almost forgotten Orazio Benevoli.

Benevoli was brought up in Rome, as the final touches were being put to Michelangelo’s immense basilica of St Peter’s. He worked in Vienna for a while before returning to Rome where he finally became maestro of the unrivalled Julian Choir at St Peter’s. He was the leading composer of what is now called the Colossal Baroque but a pupil of his wrote that lifelong poverty stunted his reputation. This has continued until relatively recently and our performances and premiere recordings of his masses for four choirs are an attempt to fill a significant hole in music history.

The vast spaces of the new basilica of St Peter’s had originally presented no difficulty to composers since the eastern arm acted as an enclosed quire. But everything changed in 1634 with the completion of Bernini’s massive bronze altar canopy (or baldachin), which stands beneath the central dome and directly above the tomb of St Peter. With the enclosing screens gone, composers had to fill a much greater area with sound.

Benevoli’s solution was to write for four separate groups placed at each pillar overlooking the baldachin, each with their separate conductor, following the maestro. This was surround-sound but initially only appreciable by those lucky enough to be positioned in this central space. It was also possible to double up the choirs and situate them further around the church, creating incredible problems of ensemble which, though, they seem at least sometimes to have overcome.

Initially the mass sounds as if it were written in the previous century – the old style (*stile antico*) of Palestrina and his generation. But Benevoli plays with different combinations of choirs available to him: choirs on the left hand over to choirs on the right, all four choirs in massive tuttis especially on important words – e.g. ‘Iesu Christe’. Occasionally you hear just one voice from each, as in the central section of the Credo where the four sopranos create a texture that shimmers like a sonic halo.

An exact and more famous contemporary of Benevoli, Giacomo Carissimi is remembered as the first famous composer of oratorios – not the two-hour long behemoths of Handel but short, more intimate, pieces setting familiar stories from the bible in the new style of solo voices with accompaniment. These were not for the liturgy but for the ‘spiritual recreation’ of the listener, and were used initially for meetings of the Oratorians, Felipe Neri’s group set up in the previous century in Rome, in which in different churches every evening there would be prayers, hymns and meetings and later more substantial musical pieces.

The story of Jephtha tells of the vow that he makes as he goes into battle, promising God that if he is granted victory, he will offer up as a sacrifice the first living thing he sees on returning home. This turns out to be his daughter who, in the final section, begs to be allowed to roam for two months to lament before the sentence is carried out. The music is marked by echo effects, as she wanders among the mountains, and one of the great (if short) final choruses.

Robert Hollingworth and Hugh Keyte

Keep your eyes peeled for the

Water Bottle Tree!

A remarkable 24 ft ‘Water Bottle Tree’ will be making an appearance at various secret locations across Purbeck during Purbeck Art Weeks Festival. A towering testament to environmental awareness by Purbeck-based sculptor **Robert Marshall**, the tree is crafted from used plastic bottles and aims to shed a light on the detrimental impacts of single-use plastics, the alarming misuse of water resources in our society and industries and the huge impact on the planet.



Have you spotted it? Share your sightings with us on Facebook and Instagram by tagging #PAW2024 and @purbeckartweeks in your post.



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Purbeck Arts Week 2024

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"Wareham Quay" from an oil painting by Helena Humphries

The most spectacular views
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KNOLL HOUSE



Wednesday 29th May | 6pm
The Swanage Conservative Club,
27 Kings Road West,
Swanage, BH19 1HE
Tickets: £10, students £2

EVENT VENUE 



THE CHANGING FACE OF BEAUTY ILLUSTRATED TALK BY PHILIP JACKSON CVO DL MA FRBS

From the Willendorf Venus to Grace Kelly

Internationally renowned sculptor and PAW President, **Philip Jackson**, will look at the way the concepts of beauty (male and female) have changed over the centuries. As a working sculptor beauty is a constant enigma. Why are some people universally considered beautiful and others not? When did the assessment of beauty start and why? Would today's beauty be seen as such by an ancient Egyptian, an Anglo Saxon, a Roman or Medieval person?

Philip will try to answer these questions as he talks about the Changing Face of Beauty. The talk will be sprinkled with anecdotes from his life as a sculptor and his efforts to understand the elusive nature of beauty.

Philip Jackson CVO DL MA FRB

Philip Jackson has established a reputation for monumental works of public commemorative art – which include Gandhi in Parliament Square, the Queen, Bobby Moore, the Bomber Command Memorial in London's Green Park and, most recently, a memorial to our National Emergency Services. Despite their huge scale these pieces capture the energy, atmosphere and character of their subjects, and invite the viewer to interact. Philip's ability to combine creative vision with attention to detail, in both his public and more personal gallery sculptures, has inspired widely held respect and admiration.

PURBECK YOUNG PURBECK MUSICIANS IN CONCERT



Each year we celebrate the wonderful abilities of some of our best local young musicians, together with school groups and inter-school instrumental and vocal ensembles. Do join us as we celebrate our young talent.

Wednesday 3rd July | 6.30pm
The Mowlem, Shore Road, Swanage BH19 1DD
Tickets: £3 per adult,
£1 for 18 and under
(limited to 2 per adult ticket)



PAW 

PURBECK YOUNG ARTISTS

Don't miss the PYA show at Rollington Barn
(across the courtyard in the Byre)





DAWN CHORUS FIERI CONSORT

Friday 31st May | 6pm
St James' Church, Kingston, BH20 5LL
Tickets: £25, £2 students

THE PERFORMERS

Lucy Cox, Hannah Ely Sopranos
Nancy Cole Mezzo-soprano
Josh Cooter, Tom Kelly Tenors
Ben Rowarth Bass

Fieri Consort, a unique vocal ensemble on the UK's early music scene, merges technical finesse with theatrical flair. With no conductor dividing them from the audience, **Fieri** enjoy crafting immersive performances that dive deep into the rich world of 16th and 17th-century Italian music. A group of nine singers based in London and Brussels who met in 2012 through The Sixteen, **Fieri** (meaning 'to become') is a vehicle through which to explore their collective musical interests. Steered by artistic director Hannah Ely, **Fieri** strive to constantly develop as singers and researchers, and hope to continue to 'become' relevant musicians in this lively early music world.

www.fiericonsort.co.uk

This concert has been supported by the Friends of Purbeck Art Weeks Festival.

EVENT VENUE

THE PROGRAMME

John Ward (1590–1638)
Come sable night (1613)

Claudio Monteverdi (1567–1643)
Ecco mormorar l'onde
(Book II a5 SV 51, 1590)

Luca Marenzio (1553/4–1599)
Altra aurora, *Se quel dolor: VII*
(Book VI a6, 1595)

Thomas Morley (1557–1602)
Arise, awake (1601)

Orlando Gibbons (1583–1625)
Daintie fine bird (Book I a5, 1612)

Monteverdi
Quel augellin
(Book IV a5, SV 87, 1603)

Giaches de Wert (1535–1596)
Vezzosi augelli (Book VIII a5, 1586)

Maddalena Casulana (c.1544–c.1590)
Dolci e vaghi augelletti
(Book 1 a5, 1583)
Vagh'amorosi augelli
(Book II a4, 1570)

Clément Janequin (1485–1558)
Le chant des oiseaux (1529)

INTERVAL
(20 minutes, drinks available)

Thomas Ravenscroft (c.1588–1635)
Well fare the nightingale (1609)
The Three Ravens (1611)

Cipriano de Rore (1515–1565)
O sonno (Book II a4, 1557)

William Byrd (c.1539–1623)
The Nightingale (1589)

Alfonso Ferrabosco (1543–1588)
The Nightingale (1588)

Giaches de Wert
Quel rossignuol (Book IX a5 & 6, 1588)

Orazio Vecchi (1550–1605)
Il bianco e dolce cigno (1589)

Orlando Gibbons (1583–1625)
The Silver Swan (1612)
What is our life

Ralph Vaughan Williams (1872–1958)
The Turtle Dove (1924)

PROGRAMME NOTES

In 16th-century Italy, Claudio Monteverdi revolutionised music, particularly the madrigal style, alongside Marenzio and Giaches de Wert. Meanwhile, English composers like Gibbons, Ravenscroft, Ward and Byrd developed a distinct style influenced by their Italian counterparts.

Dawn Chorus explores the emotional resonance of bird songs in literature, inspiring countless poems and songs. Initially denoting a simple poem, the term "madrigal" evolved to encompass both poem and musical composition due to their seamless integration. Before Shakespeare, Italian plays and epic poems significantly impacted composers, with verses frequently set to music. Many of them can be found in the anthology *Musica Transalpina* (1588), which features Italian madrigals and French chansons translated into English, showcasing composers like Byrd, Marenzio and Ferrabosco, who enjoyed popularity in England.

Marenzio's *Altra aurora* from *Se quel dolor* (1595) exemplifies his sombre yet hopeful style, akin to Monteverdi's *Ecco mormorar l'onde* (1590). Casulana's *Dolci e vaghi augelletti* comes from her recently rediscovered first book of madrigals for five voices, published in 1583. It demonstrates her innovative approach to setting poetry with unexpected shifts in tonality and juxtapositions of homophony and polyphony, while Cipriano de Rore illustrates his mastery of merging music and emotion. Originating from the Netherlands, he infused the secular Italian madrigal with a new polyphonic richness. This gravitas set a lasting trend, influencing composers like Monteverdi well into the 17th century.

Le chant des oiseaux by Janequin (1520) stands as the oldest piece, showcasing his mastery in imitating bird sounds. In England, Ward and Morley contributed to the emerging English madrigal school and the typical predilection for melancholia as well as theatrical, and often comical, whimsy.

Byrd's *The Nightingale* (1589) began life as a French chanson (*Le Rossignol*) which had countless settings in multiple languages. From one 'Bird' to another... Thomas Ravenscroft was the Vaughan Williams of his day - compiling folk songs and writing catches and rounds. Gibbons' *The Silver Swan* plays on the ancient myth of the swan song - the single, beautiful utterance at the moment of its death. This popular English poem began as the anonymous Italian text *Il bianco e dolce cigno* here set by Orazio Vecchi.

The poem *What is our life* was written by Sir Walter Raleigh during the grim period he spent in The Tower of London, bringing us towards the end of our programme, reflecting on both the passage of life and the passing of one day from the darkness before sunrise and one's wish for new light and therefore new hope, to the craving for the comfort of sleep and blissful oblivion after sunset.

Vaughan Williams' *The Turtle Dove* concludes the programme, epitomising his dedication to preserving folk songs. He recorded David Penfold, singing his version of the folk song, in Sussex in 1907.

Hannah Ely

PURBECK POETS PERFORMING

Monday 3rd June | 7.30 – 10pm
The Globe Inn, Swanage, BH19 2RY
An open event

EVENT VENUE

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 !



A friendly open mic poetry night.

The evening will be hosted by local poet **Martin Hobdell** 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 Hobdell: martinhobdell24@gmail.com (please note new email address).

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FLUTE, VIOLIN AND CELLO TRIOS

COFFEE CONCERT

Wednesday 5th June | 10.15 coffee for 11.30am recital

Encombe House, Kingston, BH20 5LW

Tickets (priority given to the Festival Friends): £35

No admission on the day without a ticket.

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).



Joanna Shaw leads a busy and varied life as an orchestral and chamber musician. After studying Anglo-Saxon, Norse and Celtic at Cambridge University, Joanna furthered her musical studies at the Royal Northern College of Music and later with Maurice Bourgue in Paris. She has held the position of Principal Flute of the Royal Ballet Sinfonia and of Scottish Ballet Orchestra and previous appointments include the Scottish Chamber Orchestra, Welsh National Opera and Scottish Opera. She has played as guest principal flute with most of the UK's symphony and chamber orchestras. As a chamber musician, Joanna has appeared at King's Place and at many festivals in the UK and Europe. She played for the chamber opera ensemble of Music Theatre Wales from 2005-2018 and is currently the flautist of the contemporary music ensemble 'Uproar'.



Miranda Fulleylove is one of the UK's most sought-after and versatile musicians. Her repertoire ranges from the 17th century to music written only yesterday. She is leader of Wales' new contemporary music ensemble, 'Uproar'. In 2014 she founded Chamber Music in Purbeck Houses (CMPH) for PAW, an annual winter series of chamber music recitals. From 2004 until 2017 she was leader of the Music Theatre Wales Ensemble and gave the world premières of over 40 new works. She has performed all over the world as guest concert master and co-leader of many of London's orchestras, including the London Sinfonietta and the OAE. She appears regularly in the USA with the Boston-based Sarasa Ensemble. Miranda has commissioned and performed new works by many composers, several of which we have heard in Purbeck. Chamber music recordings include new commissions for 'Uproar' with the BBC, Mendelssohn's *Octet* and Schönberg's *Verklärte Nacht* with Divertimenti Ensemble.



Sebastian Comberti was born in London and studied in Italy with Amedeo Baldovino and later with Derek Simpson and Sidney Griller at the Royal Academy of Music. He was a founder member of the Bochmann Quartet until 1983 when he became principal cello with the London Mozart Players. With his keen interest in historically informed performance, he has worked with many of London's period instrument groups, appearing as principal cello and soloist with the Orchestra of the Age of Enlightenment and the Hanover Band. He has recorded for many major labels with several chamber groups. In April 2001 Sebastian founded the CD label Cello Classics, devoted to recordings of rare repertoire and historical recordings, himself releasing several CDs of sonatas by Boccherini, Stephen Paxton, early 19th century works with fortepiano and concertos by Haydn and Zumsteeg with the OAE. Sebastian is a regular visitor to Purbeck as part of CMPH.

THE PERFORMERS

Joanna Shaw Flute

Miranda Fulleylove Violin

Sebastian Comberti Cello

EVENT VENUE

E

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.

THE PROGRAMME

Johann Joachim Quantz (1697-1773)
Trio Sonata in C major
Affettuoso; Alla breve; Larghetto; Vivace

Joseph Haydn (1732-1809)
Divertimento in G Major Hob.IV:7
Allegro; Adagio; Allegro

W.A. Mozart (1756-1791)
Trio Arrangements from Don Giovanni

Scott Joplin (1868-1917)
The Chrysanthemum

PROGRAMME NOTES

Quantz was one of the very first professional flute players in 18th century Europe, beginning his career as an oboist in the Dresden Court orchestra, during which time he wrote more than 300 flute concertos, many flute sonatas, as well as dozens of trio sonatas, scored for two treble instruments - generally flute or oboe, plus recorder or violin, and cello (with or without keyboard). In 1741 he became flute teacher and flute maker to Frederic the Great in Berlin and in 1752 wrote a treatise on flute playing. This treatise has become a standard text for players of all historical instruments as it deals mainly with detailed observations on style, improvisation and ornamentation, relevant to all instruments of the period, rather than concentrating on the flute alone.

Haydn's six delightful *Divertimenti* of 1784 are the first pieces of chamber music in which he gives the flute a solo part. They are all imaginative, brilliant and humorous and are popular with both professional and amateur chamber music players. Some are partly based on earlier pieces from his baryton trios of 1771 and from his opera, *Il Mondo della Luna*, of 1777.

Mozart influenced countless chamber music and piano arrangements of operas, symphonies and other orchestral works during the 18th century and beyond. People wanted music that they could play at home and composers needed to make as much profit as they could from the works that had taken them so many months or years to produce. There are all sorts of arrangements of Mozart's operas and these, from *Don Giovanni*, for flute, violin and cello, are a delight.

Scott Joplin's father was a former slave who worked on the railroads in Arkansas, as well as playing the violin in any spare time he had. Joplin's mother worked as a cleaner but also sang and played the banjo. She encouraged her son to become a musician. She found him a music teacher, who gave him free lessons on several instruments and Joplin gave up his job as a labourer to become a travelling musician. There were few opportunities for black pianists, though churches and brothels provided regular work. Playing on the fringes of the Chicago World Fair in 1893, Joplin discovered that his music was very popular with visitors there. He popularised the Ragtime form, which featured syncopated or 'ragged' rhythms.

Miranda Fulleylove

PAW collective exhibition at ROLLINGTON BARN

25 MAY - 9 JUNE 2024

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homemade cakes, delicious light
lunches as well as
hot and cold drinks.
Opening hours are
10.00am - 5.00pm.



Rollington Barn showcases the fantastic range of creative talent in Purbeck. It hosts a **collective exhibition** representing most of the PAW Festival visual artists; including their paintings, prints, ceramics, photography, woodcrafts, greetings cards and much more.

Also building on the success of previous years' **Pop-Up Studios** in the courtyard, PAW artists will be conducting demonstrations, workshops and talks about their work and medium. Every day from 11am - 3.30pm a different artist will take up residence in the courtyard tent and will be demonstrating their skill in a variety of ways.

In the byre, across the courtyard from the main barn, is one of Rollington's highlights, the PYA show (our Purbeck Young Artists); an eclectic display of artistic creativity and imagination by students from local schools that will provide inspiration to all.

The Spirit of Rollington in stitches Charlotte Fereday

I will be inviting everyone who passes through Rollington to sit with me for one minute to be sketched, with all the sketches being incorporated into a massive stitched wall hanging. Visit me in the installation space at the far end of the Byre. 11am-3pm every day during PAW. Follow Charlotte's progress on instagram @charlottefereday



For more information pick up a copy of our PAW brochure or check out our website:
www.purbeckartweeksfestival.co.uk



LEND EARS AND TEARS

HELEN CHARLSTON AND TOBY CARR

Friday 7th June | 6pm
Pre-concert talk at 5pm

Church of St Edward, King & Martyr, Corfe Castle BH20 5EQ
Tickets: £20, £2 students

This concert has been supported by
John and Sabine Fairhall.

EVENT VENUE 



Following on from their Gramophone award win, Mezzo-soprano **Helen Charlston** and Lutenist **Toby Carr** bring a world of Elizabethan lute song to Purbeck. John Dowland and John Danyel dance alongside world premiere performances of songs by **Ben Rowarth** and **Anna Semple**.

Described as “one of the most exciting voices in the new generation of British singers” (Alexandra Coghlan, Gramophone 2022), **Helen Charlston** was a ‘Rising Star’ of the Orchestra of the Age of Enlightenment 2017-2019, a BBC New Generation Artist, and winner of the 2018 Handel Competition. This year she covers the title role in Charpentier *Médée* at Opéra national de Paris; will premiere Héloïse Werner’s *Knight’s Dream*, written for her as a companion piece to Schumann’s *Dichterliebe*, at the Oxford International Song Festival and Wigmore Hall; will reunite with the Scottish Chamber Orchestra and Richard Egarr to perform Bach’s *B minor mass* and tour Bach’s *St John Passion* with Les Arts Florissants in Asia. Since her last visit to Purbeck, Helen won a Gramophone Award for Best Concept Album and collected the Vocal award at the BBC Music Magazine Awards for her album *Battle Cry* with Toby Carr. www.helencharlston.com

Lutenist and guitarist **Toby Carr** is known as a versatile and engaging artist, working with some of the finest musicians in the business. While studying the classical guitar at Trinity Laban he was introduced to historical plucked instruments, an interest he pursued during a postgraduate degree at the Guildhall School of Music & Drama, graduating in 2016 and welcomed back as a professor in 2021.

Now in demand as a soloist, chamber musician and continuo player, his playing has been described as ‘sensuous and vivid’ (The Guardian), ‘Eloquent’ (BBC Music Magazine) and ‘Mesmerising’ (Opera Today). Toby has performed with most of the principal period instrument ensembles in the UK and beyond, as well as with many symphony orchestras, opera companies and ballet companies. He collaborates with singers such as Nicholas Mulroy, Alexander Chance and Helen Charlston. Notable recordings include *Battle Cry* with Helen Charlston for Delphian and *Drop not, mine eyes* with Alexander Chance for Linn. He is a member of Ceruleo, Lux Musicae London and Ensemble Augelletti, works frequently with vocal groups Fieri Consort and Ensemble Pro Victoria, and has appeared on recordings with all of these groups. www.tobycarr.co.uk

THE PROGRAMME

Ben Rowarth (b.1992)

Prelude* - titles to be confirmed

John Dowland (1563–1626)

Sorrow, sorrow stay
Shall I strive with words to move
If my complaints could passions move

Rowarth

Dream

Dowland

If that a sinner’s sighs
The Earl of Essex, his Galliard
I saw my lady weep

Anna Semple (b.1997)

Can doleful notes to measured accents set?*

Dowland

Praeludium
Come ye heavy states of night
Disdain me still

INTERVAL (20 minutes, drinks available)

John Danyel (1564–1626)

Eyes, look no more

Dowland

Weep you no more sad fountains

Rowarth & Semple

Echo

Danyel

Time cruel time

Dowland

Tarleton’s resurrection
Time stands still

Semple

Interlude*

Dowland

The lowest trees have tops
In darkness let me dwell

Rowarth

Echo*

Dowland

Frog Galliard
Now, O now, I needs must part

Semple

Postlude*

*songs commissioned jointly by the performers,
receiving their world premieres today at
Purbeck Art Weeks Festival

Friday 7th June | Pre-concert talk at 5pm

Join performers **Helen Charlston** and **Toby Carr**, along with the composers **Ben Rowarth** and **Anna Semple** for a pre-concert glass of wine and an introduction to their brand-new compositions. Ben and Anna will discuss the inspiration behind their works, which began in the highly emotional world of 17th-century English songs, the unusual experience of collaborating together and the process of choosing texts. We look forward to raising a glass to toast this special occasion of two world premieres!

Winner of the NCEM Composer Award 2012, **Ben Rowarth** has been widely commissioned for his compositions, including, most recently, by The Marian Consort, I Fagiolini and Huddersfield Choral Society. His music is regularly performed and recorded by ensembles throughout Europe, USA and Australia, such as BBC Singers, The Tallis Scholars and Atlanta Master Chorale, and is regularly broadcast on BBC Radio 3 and Scala Radio. Ben is currently writing new works for The Ligeti Quartet, Siglo de Oro and tenor Michael Lafferty, alongside scoring the soundtrack to *Return*, a new short film by Sophia Carr Gomm.



Anna Semple is a freelance composer and singer based in London, having finished her Masters in Composition at Guildhall in 2021. Recent commissions include works for Roderick Williams, St Paul’s Cathedral, The Sixteen, the Royal Opera House, Waterperry Opera Festival, The Marian Consort, The Gesualdo Six, and Wilderness Festival. She has worked with a wide variety of artists including vocal consort Exaudi, clarinetist Vicky Wright of PlusMinus Ensemble, members of the London Symphony Orchestra and solo accordionist Miloš Milivojević. As a singer Anna has sung with a variety of concert groups including Tenebrae, Alamire, Siglo de Oro, Ex Cathedra, SANSARA, and HEXAD Collective.



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is matched in that of delivery...
It’s an instinctive partnership,
one to follow in the future.
You get the strong sense from this
superb recording that they’re only
just getting started.”

Gramophone Magazine –
Winner of Best Concept Album, 2023 Gramophone Awards

PROGRAMME NOTES

‘and though the title dost promise teares, unfit guests in these joyfull times, yet no doubt pleasant are the teares which Musicke weepes, neither are teares shed alwayes in sorrow, but sometime in joy and gladnesse.’
Dedication to Lachrymae or Seaven Teares (1604)

There is no doubt that John Dowland (1563-1626) was the greatest English composer of lute songs. He defined the genre, combining elements from ballads, dance music, consort songs and madrigals with the Elizabethan fashion for melancholy. There is a performative, even competitive element to these melancholy songs, a feeling of ‘my sadness is more profound than yours,’ mirrored in the depth of musical expression. Tonight’s programme is a celebration of that collision of music and emotion: with seemingly simple forces these songs have a unique directness which beguiles audience and performers alike.

Tonight, we take songs from all four of Dowland’s published books of songs. We hear simple songs built on instrumental structures; dramatic scenes; dense contrapuntal weaving; overflowing affection; and moments of gentle contemplation.

In the second half, we meet John Danyel (1564-1626). An exact contemporary of Dowland, there is nothing known of Danyel’s musical activity until 1603 when he was awarded a degree from Oxford University. When his only book of songs was printed, he was employed as household musician and tutor to the Greene family in Milton, Oxfordshire, and many of his songs and lute solos were written for his pupil Anne. Danyel’s music is characterized by imaginative harmonic writing and vivid poetry, often setting sonnets written by his brother Samuel, or his own texts. In *Eyes look no more*, Danyel adds text to his concurrently existing solo lute piece the *Rosamund Pavan*. This Pavan is a parody of Dowland’s *Lachrymae* quoting both the opening melody as well as its overall harmonic structure.

Throughout Dowland’s life, and beyond, his songs so captivated listening ears that they found themselves transformed (or parodied) in many ways. Dowland began this himself: many of his famous galliards written as lute solos recall his own songs. *The Earl of Essex Galliard*, is one such piece, using the same tune as *Can she excuse my wrongs* from the first book of songs. Translated versions of songs exist in Dutch and Italian sources, and one of the songs from his first publication morphed into a famous English country dance song that was heard in New York as late as 1767.

This fascination with Dowland’s output continues into the modern day. The 20th century brought arrangements by Percy Grainger, and Benjamin Britten’s *Nocturnal, after John Dowland*, written for guitarist Julian Bream, uses one of his songs in theme and variation. In homage to this history of recreation we commissioned Ben Rowarth and Anna Semple to write new songs that use Dowland’s existing music as a launchpad to their own sound worlds.

These new songs illuminate the marked qualities of the older music we cherish. A prelude and interlude remind us of Dowland’s adeptness for solo lute music, Semple’s songs root us in the Elizabethan world using texts also set by Dowland and Danyel; and Rowarth shows us the timelessness of this pairing, setting words by Christina Rossetti.

Helen Charlston

FADING

THE GESUALDO SIX

Saturday 8th June | 6.30pm
The Priory Church of Lady St Mary,
Wareham BH20 4ND
Tickets: £25, £2 students

*This concert has been
supported by Harbour View*



EVENT VENUE **B**



THE PERFORMERS

Alasdair Austin, Guy James Countertenors
Josh Cooter, Joseph Wicks Tenors
Michael Craddock Baritone
Owain Park Director and Bass

The Gesualdo Six is an award-winning British vocal ensemble, directed by **Owain Park**. Praised for their imaginative programming and impeccable blend, the ensemble has performed at numerous major festivals across the UK, Europe, USA, Australia and New Zealand. Notable highlights include a concert in the distinguished Deutschlandradio Debut Series, performances at renowned venues including London's Wigmore Hall, New York's Miller Theatre, the Sydney Opera House, and their debut at the BBC Proms in 2023. They released their debut recording, *English Motets*, on Hyperion Records in early 2018 to critical acclaim, followed by six further albums and, most recently, *Morning Star*.

www.thegesualdosix.co.uk

Owain Park was born in Bristol in 1993. Alongside directing The Gesualdo Six, he is Principal Guest Conductor of the BBC Singers, and regularly conducts ensembles including Southbank Sinfonia and Cappella Cracoviensis. Owain is highly in-demand as a composer, with his works performed internationally by ensembles including The Tallis Scholars and the Aurora Orchestra. While at Cambridge University he studied orchestration with John Rutter, before undertaking a Masters degree in composition. He is composer-in-residence for London Choral Sinfonia, and was a BBC Radio 3 '31 under 31' Young Star. Owain is a keen gardener, and when he's not on stage can be found raking, pruning, or picking cherry tomatoes.

THE PROGRAMME

Thomas Tallis (c. 1505–1585)
Te lucis ante terminum

John Sheppard (c. 1515–1558)
In pace, in idipsum

Alonso Lobo (1555–1617)
Versa est in luctum

Donna McKevitt (b. 1970)
Lumen (Nunc Dimittis)

Jonathan Seers (b. 1954)
Look down, O Lord

Hildegard von Bingen (1098–1179)
O Ecclesia, oculi tui

Owain Park (b. 1993)
Phos hilaron

Heinrich Isaac (c. 1450–1517)
Illumina faciem tuam

Franz Schubert (1797–1828)
Die Nacht

Josef Rheinberger (1839–1901)
Abendlied

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

James O'Donnell (b. 1961)
Present yourselves

Carlo Gesualdo (c. 1561–1613)
Tenebrae factae sunt (from 'Tenebrae Responsories')

Joanna Marsh (b. 1970)
Fading

Veljo Tormis (1930–2017)
Marjal aega magada

Gerda Blok-Wilson (b. 1955)
O little rose, O dark rose

Sarah Rimkus (b. 1990)
My heart is like a singing bird

Eleanor Daley (b. 1955)
grandmother moon

“Their sound seemed to float in mid-air before reaching the ears of the rapt audience... every line, every gorgeous texture was radiantly clear.”

The Times

PROGRAMME NOTES

Evoking a contemplative atmosphere with music inspired by the ancient service of Compline.

The earliest known settings of the ancient Compline hymn *Te lucis ante terminum* appear as plainsong versions in Catholic liturgical books from the mid-16th century. Thomas Tallis' setting offers a serene and intimate reflection with a delicate five-voiced middle section.

John Sheppard's *In pace, in idipsum*, written during the Tudor period, resonates with themes of peace and refuge drawn from Psalm 4, and reflects the religious fervour and uncertainties of the era.

Alonso Lobo's *Versa est in luctum*, composed for King Philip II of Spain's funeral in 1598, vividly describes mourning. The text's anguish is captured through descending melodic lines and wonderfully dark harmonic colours.

Donna McKevitt's *Lumen* was written for The Gesualdo Six in 2020, and is a response to the text from the *Nunc Dimittis*. It features hypnotic cycles of words which thread through the voices, and lingering dissonances give the piece a poignant, haunting feeling.

Composed whilst still a student at St John's College in Cambridge, Jonathan Seers's *Look down, O Lord* captures the essence of Compline, setting the words from the service to cascading motifs.

Saint Hildegard von Bingen's *O Ecclesia* celebrates visionary faith with uplifting phrases and resolving melodies. Some of the hallmarks of Hildegard's writing are clearly evident: phrases that begin with the leap of a fifth, and end by dropping just below the expected final note before resolving upwards.

Owain Park's *Phos hilaron* was written for Compline services in Cambridge before later morphing into a larger work. It evokes both the literal and spiritual contrast between darkness and illumination through its use of a solo line accompanied by soft-grained chords in the other voices.

The piece *Illumina faciem tuam* by Heinrich Isaac exemplifies polyphonic mastery and spiritual depth, and takes its text from Psalm 80 *Enlighten thy countenance*.

Franz Schubert's *Die Nacht* sets a serene poem (most likely the work of Friedrich Adolf Krummacher) in warm D major in a gently flowing compound time, complete with rolling dotted figures, and tender dynamics throughout, conveying peace and tranquillity.

We close our first half with Josef Rheinberger's *Abendlied*, which pays homage to Renaissance sacred music with themes of dusk and refuge. The text is sung mostly syllabically, with three structural repetitions of 'Bleib bei uns' ('Bide with us') straddling 'und der Tag hat sich geneiget' ('and the day will soon be over'), which transitions from the highest voice to the lowest towards the end of the work.

Our second half commences with James O'Donnell's *Present yourselves* which ascends harmonically towards hope. At the end, as if recalling a memory, the introductory music returns as a thoughtful and prayerful conclusion.

The music of Carlo Gesualdo has always been a cornerstone of our repertoire. His extreme style, with chromatic melodies creating dissonant and disjointed harmonic progressions, illuminates the most melancholy aspects of the dark texts he set.

Joanna Marsh's *Fading* sets words by the Iraqi poet Abboud al Jabiri, who likens an ageing woman to a bird shedding plumage. To achieve this image, Marsh constantly shifts the voice groupings and harmonies so that the music rarely feels still.

Veljo Tormis was a lifelong evangelist for his country's folk-song tradition. *Marjal aega magada* ('It's time for the little berry to sleep') has the quality of a lament, with the emphasis placed on the second beat of each bar, so the music never quite settles.

Gerda Blok-Wilson's *O little rose, O dark rose* juxtaposes sweet and dark elements in a timeless folk song. The words express a mutual love that cannot be: one is free-spirited and 'Carmenesque', the other is from the 'other side of the world' and yearns to be with this 'little rose'.

The winner of The Gesualdo Six's Composition Competition in 2016, Sarah Rimkus' *My heart is like a singing bird*, is still one of our favourite pieces to perform. It animates Christina Rossetti's poem with duetting voices over a repeating heartbeat figuration, before a gradual increase in tempo and dynamic leads into a more animated middle section. Winding down, the music refers back to the opening gestures, the voices gradually dropping out until a single note is left hanging.

We close our evening with *grandmother moon* by Canadian composer Eleanor Daley, a setting of a mystical text by a Mikmaq poet with lush harmonies and beautiful melody which evokes a gentle warmth and calm.

Owain Park

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N'FAMADY KOUYATE - MEGSON
MARTHA TILSTON - RORY MCLEOD

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