

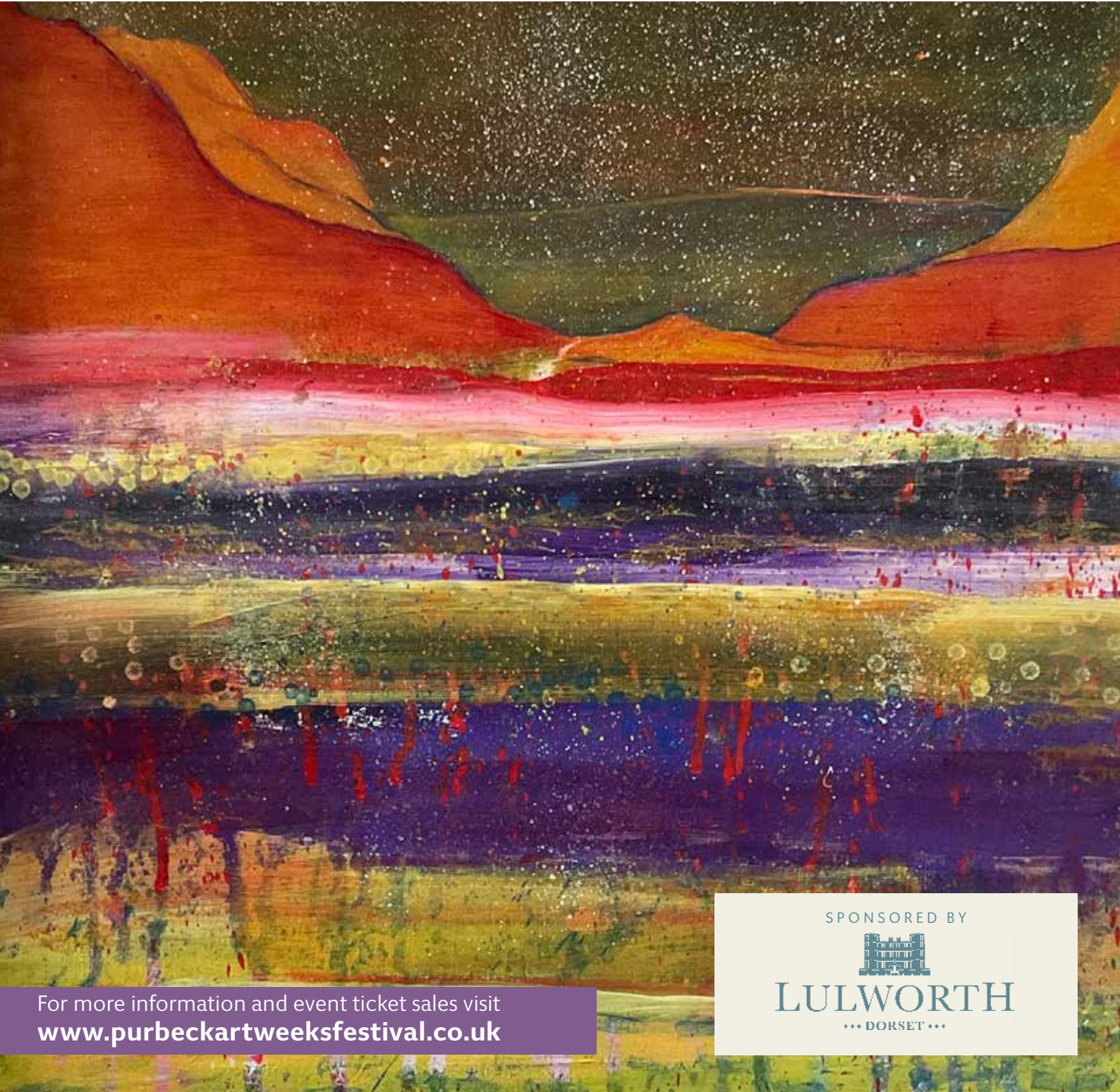


**PURBECK
ART WEEKS
Festival**

£5

Concerts *and Events* Programme

24 MAY – 8 JUNE 2025



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

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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 would like to thank all the schools and funders across Purbeck for their involvement in the workshops we run – giving our young people the chance to benefit from the experience of our artists who lead these workshops (see P61).

We also 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

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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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PAW

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 2025

This year's PAW Festival really is jam-packed. Visit our main exhibition space at Rollington Barn and the studios, homes and galleries of our visual artists. And then join us at one of the many events across three weekends, featuring musicians visiting from across Europe, open mic poetry events, an illustrated talk and several workshops to get involved with.

We start with a theatrical concert about the 18th-century actress Kitty Clive, featuring Apollo's Cabinet with soprano Angela Hicks. The Spanish-Portuguese string trio, Ayres Extemporae, and PAW's music director, soprano Hannah Ely, will share their captivating interpretations of J.S. Bach and his predecessors.

Join us for our first mini-festival weekend (30th May to 1st June) for an eclectic mix of concerts, from renaissance polyphony to electronic soundscapes. Stile Antico return to the festival in their 20th anniversary year to celebrate 500 years of Palestrina and to run a singing workshop. We will learn about Handel's art collection from Olwen Foulkes, Curator at London's Handel Hendrix Museum, ahead of a lunchtime concert with her ensemble, Augelletti, and countertenor Alexander Chance. We will then be transported to 18th-century France by Saraband & The Opera Company with salon music from Rameau and Charpentier and their contemporaries. And we complete this busy day with a late-night concert from award-winning Finnish trio, Ensemble Gamut!, who fuse medieval and Finnish folk

music with their own electronic soundscapes. On Sunday, PAW regular Toby Carr will be joined by Elizabeth Kenny and tenor Nicholas Mulroy for their Cubaroque programme of 20th-century Latin-American songs alongside Purcell.

Our second week features Martin Hobdell's annual open mic poetry event, a coffee concert at Encombe House with renowned classical guitarist Craig Ogden, and an illustrated talk on myths and monsters by local writer Nick Jubber and Tim Laycock. We conclude the Festival with a celebration of our visual and musical arts at Careys Secret Garden with a picnic performance of Purcell's The Fairy Queen where professional musicians will be joined by local school children who will contribute both their voices and their artistic skills to this charming event.

Clear your diaries to join us for as much of this wide-ranging programme of events as you can. Tickets can be purchased for all our events on our website: www.purbeckartweeksfestival.co.uk

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

Hannah Ely *Music Director*

Emma Ormond *Trustee & Events Coordinator*



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At the heart of Dorset, set in 20 square miles of rolling countryside lies the Lulworth Estate. With 5 miles of World Heritage Jurassic Coast including the world-famous Durdle Door and Lulworth Cove, the Estate is also home to Lulworth Castle and Park, Dorset's most prestigious wedding venue, The Weld Arms a delightful country pub with rooms in East Lulworth and a collection of gorgeous holiday cottages.

www.lulworth.com



MAP KEY

- A** Priory Church of Lady St Mary, Wareham
- B** St Peter's Church, Church Knowle
- C** The Studio, MowlemTheatre, Swanage
- D** United Reform Church, Wareham
- E** Church of St Edward, King & Martyr, Corfe Castle
- F** Royal British Legion, Swanage
- G** Encombe House, Nr Kingston
- H** Careys Secret Garden, Wareham
- I** Methodist Church, Swanage

EVENTS PAW MAP

Illustrated map by Tony Kerins | www.tonykerins.com

FESTIVAL WEEKEND

Saturday 24th May 6.00pm The Priory Church of Lady St Mary, Wareham THE COMIC MUSE – KITTY CLIVE’S 18TH-CENTURY LONDON: Apollo’s Cabinet with Angela Hicks (soprano) Tickets: £25, £2 students	06
Sunday 25th May 12 noon St Peter’s Church, Church Knowle BACH AND HIS ROOTS: Ayres Extemporae with Hannah Ely (soprano) Tickets: £20, £2 students	08
Wednesday 28th May 10.30–11.30am The Studio, Mowlem Theatre MAKE YOUR OWN MONSTER: CHILDREN’S WORKSHOP with Nick Jubber Tickets: £2 per child (aged 4–8 years)	10
Friday 30th May 6.00pm The Priory Church of Lady St Mary, Wareham THE PRINCE OF MUSIC: Stile Antico Tickets: £25, £2 students	11
Saturday 31st May 10.30–12.30pm United Reform Church, Wareham SINGING WORKSHOP: with Stile Antico Tickets: £5	13
Saturday 31st May 2pm–3.30pm The Priory Church of Lady St Mary, Wareham A ROOM WITH A VIEW: Ensemble Augelletti with Alexander Chance (countertenor) Tickets: £20, £2 students	15
Saturday 31st May 5.30pm The Priory Church of Lady St Mary, Wareham LOVE AFTER THE STORM – FRENCH CANTATAS: Saraband & The Opera Company Tickets: £25, £2 students	18
Saturday 31st May 9.30–10.30pm The Priory Church of Lady St Mary, Wareham MI-MICRANTHES STELLARIS: Ensemble Gamut! Tickets: £20, £2 students	20
Sunday 1st June 2pm Church of St Edward, King & Martyr, Corfe Castle CUBAROQUE Tickets: £20, £2 students	22
Monday 2nd June 7.30pm Royal British Legion, Swanage PURBECK POETS PERFORMING: an open mic poetry evening FREE	24
Wednesday 4th June 6–7pm The Studio, Mowlem Theatre, Swanage NON-FICTION WRITING WORKSHOP: with Nick Jubber Tickets: £5, £2 students	24
Thursday 5th June 10.15 for 11am Encombe House, Kingston COFFEE CONCERT: with Craig Ogden (Guitar) Tickets (priority given to the Festival Friends): £35	25
Friday 6th June 7pm The Studio, Mowlem Theatre, Swanage MYTHS AND MONSTERS: TALES FROM DORSET AND AROUND THE WORLD Illustrated talk by Nick Jubber and Tim Laycock Tickets: £12, £2 students	27
Saturday 7th June 4pm Careys Secret Garden, Wareham THE FAIRY QUEEN: The Echoing Air & Music for Awhile Tickets: £20, family tickets £5, students £2	28
Monday 30th June 7pm Methodist Church, Swanage PURBECK YOUNG MUSICIANS IN CONCERT Tickets on the door: £5 adult, £1 child	17

WE’VE GONE GREEN

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Our winner for the cover of this year’s programme and brochure is Kitty Wass for her painting titled ‘Thor’s Land’. Congratulations Kitty!



2026 Festival Dates

23 May – 7 June

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 COMIC MUSE – THE STORY OF FAMED 18TH-CENTURY SOPRANO KITTY CLIVE APOLLO'S CABINET *WITH ANGELA HICKS (SOPRANO)*



Artwork by Gisela Gayleard

“Baroque meets Bridgerton” *Göttinger Tagblatt*

Saturday 24th May | 6pm
The Priory Church of Lady St Mary,
Wareham, BH20 4ND
Tickets: £25, students £2s

THE PERFORMERS

Angela Hicks soprano
Teresa Wrann recorder
Harry Buckoke viola da gamba
Jonatan Bougt theorbo, baroque guitar
Thomas Pickering traverso, recorder

Murders, drinking songs, Cinderella stories, European tours, serene polyphony and candlelit rituals all feature in the evocative and story driven programmes of **Apollo's Cabinet**. Winners of the Royal Overseas League Mixed Ensemble prize, Utrecht OudeMuziek competition, York Early Music Competition Friends Prize, Göttingen Händel Competition and the International Biber Competition, the group offers a signature mix of acting, dancing, poetry and drama to bring historical performance to modern audiences. They have furthermore won the Brian Nisbet Prize for their fusion of Music and Poetry, audience and first prize at #SMAD in Spain, the F. J. Aumann Prize for innovation and new discoveries in Baroque music, second prize at the CIMA competition in Loire Valley and last but not least won the Potsdam lunchtime concert competition.

Noteworthy performances to date include concerts at the London Handel Festival, Konzerthaus Vienna, Bachfest Leipzig, Felix! Festival Köln, The Georgian Concert Society Edinburgh, AMUZ Antwerpen, OudeMuziek Fabulous Fringe, alpenarte Schwarzenberg and the Brighton Early Music Festival.

The ensemble is dedicated to educational outreach for children as well as adults, and members have designed and offered workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera, ZAMUS



Cologne and Wigmore Hall. They have recently joined Live Music Now, a long-established music charity founded by Yehudi Menuhin.

Highlights this season include performances at the Semana de Música Antigua Estella, AMIA Strasbourg, Musikfestspiele Potsdam and Thüringer Bachwochen. Furthermore, the ensemble will be recording their fourth album and have just commissioned a new composition from British composer Orlando Gough for their programme *Elements*.

www.apolloscabinet.com

Angela Hicks has established herself as an early music specialist, with a love for folk, medieval, renaissance and baroque music. In 2019, she made her operatic debut in La Scala, conducted by John Eliot Gardiner, singing Cupid in Handel's *Semele*. Other roles include Alcina in Caccini's *La Liberazione di Ruggiero*, La Statue in Rameau's *Pygmalion* (both Brighton Early Music Festival), and Hébé and Phani in Ensemble Orquesta's *Rameau, Les Indes Galantes*. It has been noted that her performance of early opera stands out, because she is so informed and inspired by the music from centuries before. Angela has sung with many leading UK ensembles including The Monteverdi Choir, Ex Cathedra, Tenebrae, the King's Consort, and the Academy of Ancient Music. It has also led her to the 'Big Screen' where she can be seen singing Purcell's *Musick for a while* in the film *The Favourite*, directed by Yorgos Lanthimos, alongside Emma Stone and Rachael Weisz. Angela recently performed in Shakespeare's *All's Well That Ends Well* at Shakespeare's Globe, in the Sam Wanamaker Theatre.



PROGRAMME NOTES

Actress, soprano, and London stage star Kitty Clive (1711-1785) had a unique command of the eighteenth-century theatre world. Born as Catherine Raftor in 1711 and rising to fame as Mrs Clive, she negotiated the raucous, fast-moving, and sometimes unforgiving London scene with intelligence and grace. This programme explores her world, shines a light on the vocal genres in which she excelled, and celebrates the vibrancy of mid-Eighteenth century theatre performances through the instrumental publications that they inspired.

Generously supported by grants from Continuo Foundation, Golsoncott Foundation, Unity Theatre trust and Arts Council England.



THE PROGRAMME

George Frederick Handel (1685-1759)
Overture, *Rinaldo*, HWV 9

Handel
Mirth admit me of thy crew

Handel
Passacaglia, *Radamisto*, HWV 12

Johann Christophe Pepusch (1667-1752)
Recit: The god of love
Aria: Why should I love the fair that flies me

Handel, arr. John Walsh (1665/66-1736)
Air in Justin & Carillon

Thomas Arne (1710-1778)
Where the bee sucks, *The Tempest*

Robert Woodcock (bap 1690-1728)
Gavotta, *Concerto No. 6*

Traditional, arr. James Oswald
Greensleeves, with the text of "Nannicock my poor cow"

Interval - 20 minutes
Drinks available, toilets in hall (through arch opposite west door)

Handel
Arrival of the Queen of Sheba, *Solomon*, HWV 67

Handel
Hush ye pretty warbling quire, *Acis & Galatea*, HWV 49

Woodcock
Gavotta & Presto, *Concerto No. 4*

Anon.
The muses' delight, sung by Mrs Clive
The dream

Handel, arr. Walsh
Air in Lothario

Arne
The card invites

Matthew Dubourg (1703-1767), arr. Walsh
Dubourg's Maggot

Anon.
Strawberry Hill

Handel (1685-1759)
Haste thee, nymph

BACH AND HIS ROOTS

AYRES EXTEMPORAE WITH HANNAH ELY (SOPRANO)

Sunday 25th May | 12 noon
St Peter's Church, Church Knowle, BH20 5NF
Tickets: £20, students £2

This concert is supported by the Friends of Purbeck Art Weeks Festival

Parking at the Village Hall. Coffee and cakes will be available from 10.30am in the Village Hall in aid of St Peter's Church. Local artworks also on sale.

THE PERFORMERS

Hannah Ely soprano

Xenia Gogu baroque violin

Víctor García García cello piccolo

Teresa Madeira baroque cello

“technically brilliant,
musically utterly hypnotic
and completely fearless”

Charles Hutchinson Press, July 2024

Ayres Extemporae is an historically informed group based in Belgium and The Netherlands. It was formed by the Moldovan-Spanish violinist **Xenia Gogu**, the Spanish cellist **Víctor García García**, who plays on a five-string cello piccolo, and the Portuguese cellist **Teresa Madeira**. Winners of the 2024 York International Young Artists Competition, they received, among other prizes, a professional recording contract from Linn Records for their debut album, scheduled for 2025. In 2022, they were awarded the 1st Prize and the Audience Prize at the Semana de Música Antigua de Estella-Lizarra, which led them to be programmed at the 2023 edition of the festival. In the same year, they also won the 2nd Prize Biagio Marini International Early Music Competition in Germany. They have performed at the FIAS in Madrid, Femàs in Sevilla, Festival À Corda in Portugal, the FestiVita! Early Music Festival in Brussels and the Festival Impulso Canarias in La Palma amongst others.

An innovative feature of their performance is their experimentation with the realisation of the basso continuo, inspired by recent research on the use of bowed string instruments in the basso continuo in Corelli's time. The combination of a four-string cello and a five-string piccolo cello brings new textures to the traditional instrumentation of cello and harpsichord. Through improvisation of countermelodies, ornamentation, and chordal realisation, they aim to enhance the diverse effects in the music and

search for a variety of textures and colours, also achieved by the changes in the roles of each instrument.

They met in Belgium at the Collegium Vocale Gent Academy, in 2020, and have since then continued to develop a shared passion of playing together. The members of **Ayres Extemporae** have studied at the departments of Early Music of the Conservatoire Royal de Bruxelles, the University of Arts in Berlin, the University of Arts in Bremen, and Víctor concluded in 2024 his doctorate at the Royal Conservatoire of Glasgow. They perform regularly in ensembles such as Collegium Vocale Gent, Balthasar Neumann Ensembles, Utopia Orchestra, Orchestre des Champs-Élysées, Cappella Mediterranea, Orchestre de l'Opéra Royal de Versailles, Orchestre Révolutionnaire et Romantique or the Baroque Orchestra of Casa da Música.

The trio met **Hannah Ely** in Belgium and she joined them for their festival in La Palma, Festival Impulso Canarias performing some of this music for those on the edges of society, in special needs centres, residential care homes for the elderly, prisons, and hospitals.

Now based in Brussels, Hannah Ely grew up in Wareham, singing with the



© Malou van den Heuvel



THE PROGRAMME

Philipp Heinrich Erlebach (1657-1714)
Sonata Quarta in C major: I. Sonata (Grave-Vivace-Adagio), 1694

Erlebach
Meine Seufzer, meine Klage, *Harmonische Freude musicalischer Freunde*, Vol.1, 1697

Heinrich Ignaz Biber (1644-1704)
Sonata for violin and continuo in C minor, C.143, 1681:
I. Passacaglia
II. Gavotte – Adagio – Allegro – Adagio

Johann Hermann Schein (1586-1630)
Filli zart eins etwas durstig warst, Ach weh, bin ich Amor, *Musica boscareccia*, 1621

Andreas Oswald (1634-1665)
Sonata a Violino Solo No. 6:
Ciaconne, *Partiturbusch Ludwig*, 1662

Dietrich Buxtehude (1637-1707)
Singet dem Herrn, *Bux WV98*, 1670 – for soprano, violin and continuo

Johann Sebastian Bach (1685-1750)
Bereite dir, Jesu, noch itzo die Bahn, *Herz und Mund und Tat und Leben*, BWV 147, 1723 – for soprano, violin and continuo

Sonata for viola da gamba and harpsichord No. 3 in G minor, BWV 1029, 1740-1: II. Adagio

Bete aber auch dabei mitten in dem Wachen, *Mache dich, mein Geist, bereit*, BWV 115, 1724 – for soprano, violoncello piccolo, traverso (violin) and continuo

Sonata for viola da gamba and harpsichord in G major, BWV 1027, 1740 (transcription for violoncello piccolo, violin and cello):

- I. Adagio
- II. Allegro ma non tanto
- III. Andante
- IV. Allegro moderato

Mein gläubiges Herze, *Also hat Gott die Welt geliebt*, BWV 68, 1725

Bournemouth Symphony Chorus (and youth chorus!). She specialises in the Renaissance and Baroque periods and has performed as a soloist around Europe and the UK with early music ensembles like Collegium Vocale Gent, Il Gardellino, Orchestra of the Age of Enlightenment, Vox Luminis, Alia Mens Ensemble, and Camerata Øresund.

Hannah also enjoys singing one-per-part consort work with Gli Angeli Genève, Collegium Vocale Gent, Huelgas Ensemble, InVocare, Siglo de Oro, Musica Secreta, and Vox Luminis. She is the artistic director of Fieri Consort specialising in Italian and English 16th and 17th-century secular music.

From 2024 she has stepped into the roles of Co-Artistic Director of Brighton Early Music Festival and Music Director of Purbeck Art Weeks Festival. Working with fantastic teams, she is enjoying the creative challenge of co-ordinating these music festivals.

PROGRAMME NOTES

This programme takes us on a journey through the musical world that shaped Johann Sebastian Bach. In the works of his predecessors we uncover the rich legacy and innovations that helped form one of history's greatest composers.

The first half of the concert highlights the 17th-century roots of the German Baroque. We begin with Philipp Heinrich Erlebach's *Sonata Quarta in C major*, a rare surviving example of his instrumental writing. Much of Erlebach's music was tragically lost in a fire, but his *Harmonische Freude musicalischer Freunde* (Harmonic delight of musical friends) reveals the lyrical elegance of his secular vocal compositions.

Heinrich Ignaz Biber's *Sonata in C minor*, C.143 captures the emotional contrasts and virtuosity of the stylus phantasticus. A pioneer of violin technique, Biber's imaginative use of the instrument set the stage for the expressive range that later composers would embrace.

Johann Hermann Schein's *Musica boscareccia*, a collection of villanellas from the 1620s, combines rustic Italian song form with vivid mythological imagery. As Thomaskantor in Leipzig – decades before Bach would hold the same prestigious position – Schein was one of the first to blend Italian expressiveness with German tradition.

Andreas Oswald, renowned as both an organist and a virtuoso violinist, was appointed court organist in Weimar at just 15 – a position later held by J.S. Bach. His *Chaconne* – found in the *Partiturbuch Ludwig* – demonstrates the expressive and technical brilliance that influenced Bach's instrumental writing.

Dietrich Buxtehude was a key influence on Bach, who famously walked over 250 miles to hear his performance in Lübeck. Buxtehude's sacred works, especially cantatas like *Singet dem Herrn*, *Bux WV 98*, blend the mastery of counterpoint, rhetorical power, and spiritual depth – qualities echoed in Bach's own vocal music.

The second half of the concert is devoted entirely to the music of Bach himself, whose genius synthesized these earlier influences into a language of extraordinary depth and beauty. We begin with *Bereite dir, Jesu, noch itzo die Bahn* from *Herz und Mund und Tat und Leben*, BWV 147 – an aria full of intimacy and lyrical grace. The *Adagio* from the *Sonata in G minor*, BWV 1029, offers a moment of introspection before the expressive aria *Bete aber auch dabei* from BWV 115, urging both vigilance and prayer.

Bach's *Sonata in G major*, BWV 1027 – heard here in a transcription for violoncello piccolo, violin, and cello – exemplifies Bach's contrapuntal brilliance and balanced architecture across its four contrasting movements. We close with *Mein gläubiges Herze* from BWV 68, a radiant aria of joy and faith, capturing the exuberant spirit that runs through Bach's sacred music.

This concert offers a chance to experience not only the timeless power of Bach's music, but also the creative legacy from which it emerged.

Xenia Gogu

WORKSHOP

MAKE YOUR OWN MONSTER CHILDREN'S WORKSHOP (AGED 4-8 YEARS)

Wednesday 28th May | 10.30-11.30am

The Studio, Mowlem Theatre,
Shore Road, Swanage, BH19 1DD
Tickets £2 per child (aged 4-8 yrs),
parents welcome to sit in



In this workshop, local writer **Nick Jubber** (author of *Monsterland* and *The Fairy Tellers*) will talk to the children about freaky, fantastic monsters, telling tales about monsters and encouraging the children to tell their own. We'll also make some monster masks and act out a communal monster tale. This should be a great opportunity for kids to express their wild imaginations and learn a little about how to channel them into storytelling.



THE PRINCE OF MUSIC STILE ANTICO



Edwardus Lee

Friday 30th May | 6pm

The Priory Church of Lady St Mary,
Wareham, BH20 4ND
Tickets: £25, students £2

*This concert is supported by
Harbour View Crematorium*



*"It's never a good
idea to miss a concert
from this British vocal
ensemble: there are
no finer singers of
early music"*

NEW YORK TIMES

Celebrating its twentieth anniversary, **Stile Antico** is firmly established as one of the world's most accomplished and innovative vocal ensembles. Working without a conductor, its twelve members have thrilled audiences on four continents with their colourful and vibrant performances of Renaissance polyphony. Its numerous recordings have earned accolades including the Gramophone Award for Early Music, Diapason d'or de l'année, Edison Klassiek Award, and Preis der deutschen Schallplattenkritik. The group has received three Grammy® nominations, and performed live at the 60th Grammy® Awards at Madison Square Garden. **Stile Antico** has appeared at many of Europe's most important venues, including Wigmore Hall, Amsterdam Concertgebouw, Leipzig Gewandhaus and Madrid's Auditorio Nacional, and regularly features at such prestigious festivals as the BBC Proms, Laus Polyphoniae Antwerp, and the Boston, Utrecht and York Early Music festivals. The group frequently tours to the US and Canada, and has appeared in Mexico, Colombia, Hong Kong and South Korea.

www.stileantico.co.uk

THE PERFORMERS

Soprano - **Helen Ashby, Kate Ashby, Rebecca Hickey**

Alto - **Emma Ashby, Cara Curran, Rosie Parker**

Tenor - **Andrew Griffiths, Jonathan Hanley, Matthew Howard**

Bass - **James Arthur, Nathan Harrison, Gareth Thomas**



OPEN STUDIOS

Visiting artists' studios is a wonderful way to enjoy the range of art produced across the Isle of Purbeck. We have painters, printmakers, photographers, sculptors, metal workers, ceramicists, wood workers, jewellers, textile artists and much more, for you to explore. Our artists are looking forward to welcoming you!

PROGRAMME NOTES

Such was the march of Renaissance taste that even the most celebrated composer could expect the next generation to treat them as yesterday’s news. How was it that Palestrina was still feted as “the prince and father of music” by the theorist Angelo Bernardi a full century later, when even the likes of Josquin and Lassus were long forgotten?

On the one hand, Palestrina was revered as the perfecter of the stile antico: an exquisitely balanced and highly teachable style of polyphony, epitomised by such motets as *Sicut cervus* or *Super flumina Babylonis*. But he was also believed to have saved church music itself. The story goes that in 1562, delegates to the Council of Trent were so fed up with masses based on bawdy songs, or where the words were obscured by complex textures, that they planned to ban polyphonic church music entirely. According to Agostino Agazzari (1607) it was Palestrina’s *Missa Papae Marcelli* which converted the sceptics and stayed their hand. While the music certainly fits the bill, the evidence and chronology are vexed at best. No matter: posterity had made its judgment.

Few composers have ever been more closely associated with a single city than Palestrina with Rome. Aside from a youthful stint as organist in his native Palestrina, he never held a position outside the Eternal City. In 1551, aged just twenty-six, he was appointed to lead the Cappella Giulia at the Vatican. In 1555 he was elevated to the elite Papal Cappella Sistina, but later that year took the post of maestro di cappella at S Giovanni Laterano. In 1561 he moved to S Maria Maggiore, returning finally to the Capella Giulia in 1571.

At the Vatican, Palestrina would have assimilated the music of earlier members of the Papal Choir, including Josquin, whose splendid *Salve Regina* a5 was copied into a Sistine manuscript as late as 1545. The same manuscript includes an intense eight-voiced *Pater noster* by Jacques Arcadelt. Its dense counterpoint contrasts with the clean lines of *Tu es Petrus*, which Palestrina composed in honour of Rome’s patron in 1572, shortly after his return to Papal service.

Palestrina’s brief service in the Cappella Sistina had been controversial. He was appointed without the normal examination and, having married young, fell foul of celibacy rules, ensuring his abrupt departure when a new Pope decided to enforce the policy. Having placed such value on family, Palestrina’s series of bereavements during the 1570s must have been particularly painful: he lost a brother, two sons, and finally his wife. His startling dark-hued *Peccantem me quotidie* dates from 1572, the year his eldest son died. Having briefly considered taking holy orders, Palestrina instead remarried in 1581; his second wife brought him both personal

happiness and financial security. His new situation finds an echo in his joyful madrigal *Gioia m’abond’al cor*, published in 1586.

Religious devotion became increasingly fashionable during the 1570s. It is likely that Palestrina’s *Song of Songs* motets were intended for this purpose; full of variety and lyrical colour, they are calculated to produce an expressive and devotional response. Tomás Luis de Victoria, who worked in Rome in this period and who may have studied with Palestrina, is similarly vivid and colourful in his 1587 motet *Trahe me post te*.

Palestrina’s lavish *Cantantibus organis* was written for a society of musicians in 1585. The text is appropriate for the feast of St Cecilia, and we partner it with two other works in praise of music: the buoyant *Exultate Deo*, and the three-choir *Laudate Dominum in tympanis*. Lassus’s *Musica Dei donum* continues this theme; it was published in 1594, the year in which both he and Palestrina died. The two composers likely met when Lassus worked in Rome during the 1550s, and this glorious music seems a fitting epitaph for the Italian.

Palestrina’s example must have daunted those who followed; perhaps not surprisingly, they tended to strike out in new directions. Felice Anerio’s *Christus factus est*, appropriate to Good Friday, grafts a more frank expressivity onto the fundamentals of Palestrina style. We answer it with a vivacious Easter motet, *Christus resurgens*, by Gregorio Allegri.

Our programme is completed by Cheryl Frances-Hoad’s *A Gift of Heaven*, which draws us back to the *Missa Papae Marcelli*, setting part of Palestrina’s preface to the 1572 volume in which it was published, and quoting music from the *Gloria*. Cheryl writes:

“I was delighted to be asked by Stile Antico to write a new piece for this programme, but also rather daunted: responding to a composer of the stature of Palestrina makes one feel doomed to fail. I was therefore thrilled to discover that some of Palestrina’s letters and other writings survive, and it occurred to me that it would be wonderful to set some extracts to music, so that we hear words as well as notes from the master’s pen. Palestrina’s dedication to Philip of Austria especially appealed to me because of its tone, and I immediately felt a kinship with this great composer of centuries past upon reading it. It is tremendously reassuring to know that us composers are all the same, buttering up their patrons in the hope of securing more work and more money!”

Andrew Griffiths



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THE PROGRAMME

Palestrina (1525-1594) III
Sicut cervus

I. THE PAPAL CHAPEL

Josquin (1450-1521)
Salve Regina

Arcadelt (1507-1568)
Pater noster

Palestrina
Tu es Petrus

II. THE COUNTER-REFORMATION

Palestrina
Nigra sum sed Formosa

Victoria (1548-1611)
Trahe me post te

Palestrina
Credo, Missa Papae Marcelli

Interval - 20 minutes
Drinks available, toilets in hall (through arch opposite west door)

Palestrina
Super flumina Babylonis

III. A TIME OF TURMOIL

Palestrina
Peccantem me quotidie

Palestrina
Gioia m’abond’al cor

Palestrina
Surge propra amica mea

IV. IN PRAISE OF MUSIC

Palestrina
Cantantibus organis

Palestrina
Exultate Deo

Lassus (1532-1594)
Musica Dei donum

V. PALESTRINA’S RICH LEGACY

Anerio (1560-1614)
Christus factus est

Allegri (1582-1652)
Christus Resurgens

Cheryl Frances-Hoad (b.1980)
A Gift of Heaven

Palestrina
Laudate Dominum à 12

WORKSHOP

SINGING WORKSHOP
WITH STILE ANTICO

Saturday 31st May | 10.30-12.30pm
United Reform Church, Church Street,
Wareham, BH20 4HH
Tickets: £5, students £2

Join **Stile Antico** members, **Helen and Kate Ashby, Cara Curran, Matthew Howard** and **James Arthur**, for a vocal workshop for experienced singers to explore the music of Palestrina, looking at some of the repertoire from the previous evening’s concert which celebrates this much-loved composer in his 500th anniversary year. The singers will explore aspects of small vocal ensemble singing as well as approaches to singing in the sacred early style.

Please sign-up in advance by emailing Hannah Ely: hannah.ely@hotmail.co.uk to let us know your voice-type and a brief description of the singing / choral experience you have (eg. choir(s) you sing with, any sightreading experience, repertoire...). The ability to sightread is helpful, but not a requirement, and music will be sent in advance.

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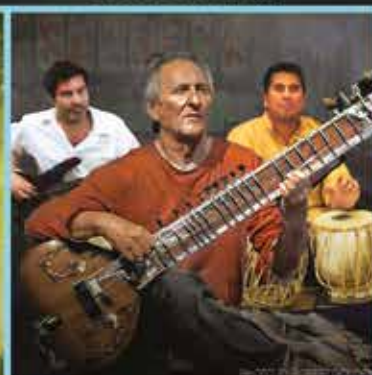
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A ROOM WITH A VIEW

ENSEMBLE AUGELLETTI

WITH ALEXANDER CHANCE (COUNTERTENOR)



"An ensemble with equal capacity for elegant pathos and rip-roaring technical dexterity."

The Arts Desk, March 2024

Saturday 31st May | 2pm-3:30pm (this event will begin with a 30 minute talk, the concert will start shortly after 2:30pm)

The Priory Church of Lady St Mary,
Wareham, BH20 4ND
Tickets: £20, students £2

This concert is supported by an anonymous donor

THE PERFORMERS

Alexander Chance countertenor

Olwen Foulkes recorders

Ellen Bundy violin

Carina Drury cello

Toby Carr theorbo

Benedict Williams harpsichord

Alexander Chance has worked with many of the leading conductors in the early music world, including Sir John Eliot Gardiner, Masaaki Suzuki, René Jacobs, Masato Suzuki, Laurence Cummings, Jonathan Cohen, Kristian Bezuidenhout, Marcus Creed, David Bates and Lionel Meunier. He is in demand as a concert soloist and has given many recitals around Europe, making his recital debut at the Wigmore Hall and Concertgebouw Amsterdam in 2024. His debut recording, *Drop not, mine eyes* with lutenist Toby Carr, was named one of Gramophone Magazine's 'Best albums of 2023'. His recent opera roles include Oberon (*A Midsummer Night's Dream*, Britten) for The Grange Festival; Apollo (*Death in Venice*, Britten) for Welsh National Opera; and Tolomeo (*Giulio Cesare*, Handel) for English Touring Opera. Recent and future highlights include his debut appearance at the BBC Proms, a return to Wigmore Hall with the London Handel Players, solo recitals with the English Concert, Freiburg Baroque and Dunedin Consort and Andronico / Tamerlano and the International Handel Festival in Karlsruhe. In 2022, he became the first countertenor to win the International Handel Singing Competition, also winning the Audience Prize.

Olwen Foulkes is a Curator at Handel Hendrix House and a researcher with a focus on the instrumentalists performing in the early 18th century London



theatre scene. She regularly delivers talks and gives national and international TV and radio interviews on Handel and his music. Olwen has been an Academic Lecturer at the Royal Academy of Music since 2021 teaching music history, harmony and analysis to undergraduates. Her new exhibition, *Rodelinda 300*, is on display at Handel Hendrix House until July 2025.

Ensemble Augelletti are the current New Generation Baroque Ensemble in partnership with BBC Radio 3, the National Centre for Early Music, and the Royal College of Music. They have been City Music Foundation Artists since Autumn 2024. Founded in 2019, the ensemble specialises in creating engaging programmes that tell the everyday stories of people living in the 17th and 18th centuries through baroque chamber music. They are known for compelling performances and are often praised for ‘a profound understanding of their innovative repertoire’ (Charles Hutch Press, 2024).

Ensemble Augelletti perform regularly on BBC Radio 3’s *In Tune* and *The Early Music Show* and in arts festivals across the UK including York, London, Brighton, Beverley Early Music festivals. They were finalists of the York International Young Artist Competition and released their debut CD recording, *The Library of a Prussian Princess* in 2022. Their year-long digital project *Pick a Card...* explored historical playing cards from the British Museum’s collection reaching more than 50K online viewers and is available to explore on their website. Their KS1 outreach programme *Augelletti’s Aviary* in collaboration with Voces8 Foundation launched in September 2024, bringing music to Year 2 children from across Hackney and Islington. Five of Augelletti’s projects including CD recordings, concert tours, digital projects and outreach concerts have received generous Continuo Foundation grants since 2020 and their kind support has enabled the development stage of several concert programmes.

www.ensembleaugelletti.com

THE PROGRAMME

George Frederick Handel (1685-1759)
Trio Sonata in E minor, Op.5 No.3:
Andante larghetto – Gavotte

Handel
Rodelinda, regina de’ Longobardi, HWV 19, with excerpts from Trio Sonata in F major, Op.2 No.4:
Overture – Minuet – Fra tempeste – Largo – Dove sei

Francesco Geminiani (1687-1762)
‘Lady Ann Bothwell’s Lament’ and ‘Sleepy Body’, A Treatise of Good Taste in the Art of Musick, 1733

Handel
Giulio Cesare in Egitto, HWV 17, with excerpts from Trio Sonata in D major, Op.5 No.2
Musette – Allegro – Musette – Aure, deh, per pietà – Sinfonia – Se in fiorito

PROGRAMME NOTES

Handel loved art and his stunning collection hung in his home where musicians rehearsed for upcoming operas. Olwen Foulkes will introduce some of these pieces of art before performing the music that was heard in his house.

Handel moved into his Mayfair home on Brook Street in August 1723. This Georgian townhouse became his home until his death in 1759, and Handel used it as a creative hub for every facet of his music making. Selling sheet music and concert tickets in the parlour, holding rehearsals in his dining room, and composing in the drawing room, Handel’s first years in the house were incredibly productive. The music that we present to you this afternoon combines arias from *Giulio Cesare* and *Rodelinda*, with excerpts from Handel’s trio sonatas which share the musical material with his operas and oratorios.

Handel decorated his new house with textiles and paintings by the finest of artists. Some of the works that hung on Handel’s walls were painted by artists who were theatre scenery and set painters. Giovanni Antonio Canal (known as Canaletto) painted sets for operas by Vivaldi and Scarlatti, and Giovanni Servandoni designed scenery for Handel and Bononcini’s music. With their paintings as a backdrop, the atmosphere in Handel’s dining room made for an extraordinarily intimate experience of his most dramatic and compelling music. In this chamber performance of opera, experienced only by Handel’s close friends and patrons, the room had no curtains (yet was always a little too warm) and you were served mulled white wine, chicken, crackers, and cheese to enjoy as you listened.

Those who rehearsed opera in Handel’s house likely included violinists Pietro Castrucci and Francesco Geminiani, cellist/librettist Nicola Haym, woodwind player Jean Christian Kytch, alongside Handel’s principal singers. Handel’s friend Mary Delaney recalls how Handel appeared at the harpsichord surrounded by his musicians. He was in his element and ‘I could not help thinking him a necromancer in the midst of his own enchantments’ she exclaimed on hearing the first rehearsals for the opera *Alcina*. ‘I think [the music is] the best he ever made, but I have thought so for so many, that I will not say positively ‘tis the finest, but ‘tis so fine I have not words to describe it...there are a thousand beauties.’

Rodelinda premiered at the King’s Theatre in London on the 13th February 1725 after a short rehearsal period. The story centers


around the exiled King Bertarido and his Queen Rodelinda and highlights the resilience and power of married love. Handel’s music is full of drama and Londoners were captivated by the daring prison escapes, heart-rending laments, tender love duets, rage arias, and pastoral charm of his music. *Rodelina* was declared ‘first rate’ among operas, with songs that would ‘never be old-fashioned as long as a good singer and orchestra can be found’.

We perform a chamber music arrangement of the opera’s overture sequence, followed by Unulfo’s pastoral aria *Fra tempeste* where Handel uses drones and bouncing woodwind lines to bring hurdy-gurdys and bagpipes to mind. Handel’s own trio sonata version of Rodelinda’s lament proceeds this and we finish with *Dove sei*. One of the most haunting moments in any Handel opera, this aria is sung by Bertarido as he sadly contemplates his own memorial urn after spreading fake rumours of his own death in the hope that he will be able to escape his exile and rescue Rodelinda from the advances of his usurper.

Many of the paintings that Handel chose for his walls depict rural scenes of rolling Italian and Dutch landscapes peppered with ‘old ruins’, the odd shepherd, and birds. Two of the arias today embrace the joy of being in nature, and the ‘musette’ from *Trio sonata in D major* evokes this baroque pastoral trope.


Premiered on the 20th February 1724, almost exactly a year before *Rodelinda*, *Giulio Cesare* was the first opera that Handel wrote from his new home and it sold out every night of its run of 13 performances. Telling a familiar story based on the Roman Civil War 49-50BC, Handel’s opera is full of ingenious instrumental word-painting and highly-characterful arias. After a pastoral with virtuosic flourishes, the rocking waves of the sea are heard in the instrumental parts of *Aure, deh, per pietà* as we encounter a confused Cesar who has been washed up on the beach. The symphony comes from the music of the offstage ‘celestial instruments’ representing muses accompanying Cleopatra as she tries to seduce Caesar. In earlier operas, several garden scenes had been enlivened by real sparrows – released in cratefuls into the Haymarket opera theatre. In *Se in fiorito* however, Handel takes a much more practical approach, and employs a solo violin to tweet and imitate a bird.

Olwen Foulkes



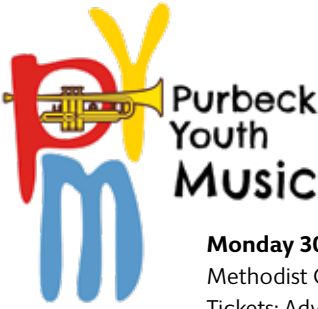
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Bonnie Britain

LOVE AFTER THE STORM – FRENCH CANTATAS

SARABAND & THE OPERA COMPANY

WITH ÉLODIE FONNARD, EMILY GRAY
AND SAMUEL BODEN

Saturday 31st May | 5:30pm
The Priory Church of Lady St Mary,
Wareham, BH20 4ND
Tickets: £25, students £2

*This concert is supported by Richard
and Sandra Brown*

THE PERFORMERS

The Opera Company

Élodie Fonnard soprano
Emily Gray mezzo-soprano
Samuel Boden tenor

Saraband

Sarah Bealby-Wright violin
Henrietta Wayne violin
Eva Caballero flute
Nathan Giorgetti viola da gamba, cello
Johan Löfving theorbo, guitar

Opera director **Guido Martin-Brandis** is artistic director of **The Opera Company**. Alongside German and Slavic opera, he has a particular passion for the music of the French Baroque, and with **The Opera Company** has recently directed three operas by Rameau – *Castor et Pollux*, *Pygmalion* and *Nelée et Myrthis* – and with Sarah Bealby-Wright devised a show called *Rameau’s Roots*, about Rameau’s early life as a travelling theatre musician.

After William Christie’s Jardin des Voix, soprano **Élodie Fonnard** regularly performs with Les Arts Florissants. She has also appeared with Ensemble Correspondances, with the Orchestre Philharmonique de Radio France, in the title role of Gluck’s *Orfeo & Euridice* at the Opéra de Dijon, in Charpentier’s *Actéon* at Walt Disney Hall in Los Angeles, at the Comédie Française with Marc-Olivier Dupin, at the Philharmonie de Paris, the Aix-en-Provence Festival, the Bolshoi Theatre in Moscow, Lincoln Center in New York, Forbidden City Hall in Beijing, and on some of the most renowned stages across Europe and Latin America. In 2024, Élodie Fonnard made her debut at the Paris Opera in Charpentier’s *Médée*. Since 2022, she has been teaching at the Comédie Française, serving as vocal coach for the company.

Mezzo soprano **Emily Gray** has extensive experience as a recitalist and regularly works across Europe. Described as a “versatile, powerful mezzo who is magnetic on stage” (Opera Now, 2024), she has released albums with Naxos, Chandos, Divine Arts Recordings and Convivum all to critical acclaim and is a two-time Classical Brit Award nominee.

British tenor **Samuel Boden** enjoys an international opera and concert career specialising in the fields of early and contemporary music. He has appeared at

the Royal Opera House Covent Garden, Hamburg State Opera, Teatro Liceu Barcelona, Staatsoper Berlin and at the Karlsruhe Handel, Aix-en-Provence and Aldeburgh Festivals.

Saraband specialise in music that would have been played in 17th and 18th-century homes, taverns and theatres, with programmes that are inspired by the wider cultural scene. They have played regularly at English Heritage’s Kenwood House as well as Apsley House, Chiswick House, Foundling Museum and other grand salons and taverns in their quest for the perfect marriage of venue and music. Recently, in collaboration with The Opera Company they have been exploring the music of the French Baroque and researching into the opera and the travelling theatre scene of early 18th century France resulting in two innovative shows *Rameau’s Roots* and *Theatre of the Salon* both of which received 5* reviews in Opera Now Magazine.

www.saraband.co.uk

THE PROGRAMME

Jean Marie Leclair (1697-1764)
*Ouverture Scylla et Glaucus, 1746 (as Overtura from
deuxieme Recreations de Musique 1737 no III op XIII)*

Michel Pignolet de Montéclair (1667-1737)
Morte di Lucretia, Cantata, 1728

Louis-Nicolas Clérambault (1676-1749)
*Laissez-vous toucher par mes pleurs, Cantata book 1,
No 3: Orphée, 1710*

Marin Marais (1656-1728)
Musette, Piece de Violes 4ieme livre, 1717

Louis Antoine Lefebvre (1700-1763)
*Venez chère Ombre, Cantailles pour voix et symphonies
– Les Regrets*

Jean Philippe Rameau (1683-1764)
Storm, Les Boreades, 1770

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

Rameau
Entrée de Polymnie, Les Boréades, 1770

Marc Antoine Charpentier (1643-1704)
Sans freyer dans ce bois, 1680

Rameau
Le Berger Fidele, Cantata RTC 24, 1728

Instrumental Tunes:

Montéclair
Marche de Bergers

Jean-Joseph Mouret (1682-1738)
Gigue, Cotillon

Rameau
*Musette & Tambourin, Les Fêtes d’Hébé
Rigaudon, Platée*

Mademoiselle Duval (1718-1775)
Chantons, ne songeons qu’aux plaisirs, Les Génies, 1736

DIRECTOR’S NOTE

Welcome to our show! We are serving up a sumptuous musical feast of music from the 18th-century French Salon, a selection of the finest dishes and delicacies that these largely unknown composers offered up 300 years ago, that we can still sample all these centuries later. Sarah and I had a wonderful time, looking through all sorts of forgotten music by little known French composers writing between the 1700s and 1730s, in the generation between Lully and Rameau. Rameau, the summation and crowning glory of the French Baroque, we knew of course and loved already, but names like Courbois, Lefebvre, Montéclair, Clerambault, Leclair, and Duval were either largely unknown to us, or entirely new. We discovered that many of them had written chamber cantatas intended for salon performance, a genre that is the introvert cousin of the grand operas that were happening on the great stages of Paris and Versailles.

Virtually all of them are written for a solo voice, and would not originally have been acted out – the aim was more a sort of musical storytelling, often with a classical subject and an improving moral messages about virtue or love. For Rameau, his early works in this genre (such as *Le Berger Fidèle* of 1728) were an innovative testing ground for the revolutionary operas that were still to come from him.

These pieces were a thrilling discovery for us, not just for the ravishing musical beauty and vitality contained within these gems of compression, but also for their potent dramatic intensity. I realised that by splitting the solo vocal parts up between a small cast of singers, the theatricality, psychological acuity, and humour of these wonderful works could be released in an exciting new way.

Although this is an all French programme, you’ll notice that Montéclair’s superb cantata, *La Morte di Lucretia*, is actually sung in Italian. There was great debate in French musical circles throughout the 18th century about the value of Italian influence on French music, though usually this was a stylistic debate about the place of melody in the hierarchy of musical concerns and the treatment of words in word setting. It is rarer to get an actual example of a French composer setting an Italian text, and here Montéclair beautifully marries the French style to certain tricks he learned from the Italians, to devastating effect.

Framing the cantatas are overtures, dances, folk tunes, and orchestral storms from some of our favourite operas by Rameau and his contemporaries. In fact, this concert shows the whole span of Rameau’s composing life. Included are two excerpts from Rameau’s *Les Boréades*, his last opera. Composed in 1763 in the last year of his life, it shows the octogenarian’s powers of invention not just undimmed, but more vital than ever. We have made chamber arrangements of these orchestral pieces to juxtapose this final dramatic flowering of Rameau’s oeuvre with his Salon cantatas, the nursery of his writing for the dramatic stage.

Guido Martin-Brandis

MI - MICRANTHES STELLARIS ENSEMBLE GAMUT!



MI – *Micranthes stellaris* weaves together medieval repertoire – Bridgettine chants and the works of Hildegard von Bingen – with Aino Peltomaa’s own compositions and texts inspired by Arctic flowers.

**Saturday 31st May | 9:30-10:30pm
(no interval)**
The Priory Church of Lady St Mary,
Wareham, BH20 4ND
Tickets: £20, students £2

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

THE PERFORMERS

Ensemble Gamut!

Aino Peltomaa voice, medieval harp,
percussion, electronics
Juho Myllylä blockflutes, electronics, voice
Ilkka Heinonen jouhikko, electronics, voice

Ensemble Gamut! is a fresh, experimental collective of early music and folk music specialists, who are constantly searching for new ways to perform early music. They have created their unique sound by combining and daringly rearranging elements from medieval music and Finnish folk songs with improvisation and electronic soundscapes.

The name of the ensemble is derived from medieval music theory (Guido of Arezzo), but also means a colour reproduction, a subset of colours. Kamut means “friends” in Finnish, and the word Kamu is also short for “kansanmusiikki”, meaning folk music.

RE, the sophomore album of **Ensemble Gamut!** was nominated in the Finnish music awards Emma Gaala (“Ethno of the year”). Both RE and their debut album UT have attracted widespread interest among international music critics across genres, and have frequently been featured among the best albums in yearly listings of classical, early as well as progressive music.

Ensemble Gamut!’s imaginative style has been described as “refreshing, soothing, intriguing and enlightening”. Their acclaimed performances have enchanted audiences from club gigs to museums, medieval churches and concert halls.

www.ensemblegamut.com

THE PROGRAMME

I. *Micranthes stellaris*

Micranthes stellaris
Aino Peltomaa
Karitas / Jää (Leinikille)
Hildegard von Bingen, D 157r, R466v / Aino Peltomaa
Stabat mater
Dominican Gradual

II. *Platanthera oligantha*

Sicut spinarum
Bridgettine chant, A. 84 f.71r-72v
Diabolus sylvarum
Aino Peltomaa
Tuutulaulu pikkulehdokille
Aino Peltomaa

III. *The Suffering and Recovery of Mother Earth*

Stabat mater dolorosa
Dominican Gradual
O frondens virga
Hildegard von Bingen, D 155r
Käärmeen luku / Latuit in blando
Trad. After Miina Huovinen (1893), SKVR I/4 398a
After Hakulinen (1935), SKVR VI/2 7272a
Bridgettine chant (extract), A 84, f.61r-62v

IV. *Stream of Life*

Mieli meni / Hodie aperuit
Aino Peltomaa / Hildegard von Bingen, D 154v, R 467ra
O viridissima virga
Hildegard von Bingen, R 474rb-va
Virta
Aino Peltomaa

PROGRAMME NOTES

MI is an exploration of the boundary between the living and the non-living, asking what is alive and what has already faded into extinction. This programme and the related album is dedicated to flowers, more specifically Arctic endangered flowers.

Medieval literature is rich with flower imagery, much of it preserved in monasteries. Yet, like many Arctic flower species, a large part has already been lost. However, new manuscripts are still being discovered, and the rich musical tradition lives on through dedicated musicians and audiences. Similarly, many of the Arctic flower species can still be rescued and preserved. It is not too late!

This concert weaves together medieval repertoire – Bridgettine chants and the works of Hildegard von Bingen – with my own compositions and texts inspired by Arctic flowers. I hope that through these themes I can bridge together elements of music and memory, echoing the fragile yet persistent nature of our cultural and ecological heritage. Lost, rediscovered. Destroyed, vanished, rescued.

The name of the programme MI refers to *Micranthes stellaris* as well as my piece *Mieli meni (And so the Mind Went)*, creating a dialogue between different mental states and the beauty of the nature around us. MI is also the third note of the Gamut scale.

The concert unfolds in four parts: I *Micranthes stellaris*, II *Platanthera oligantha*, III *The Suffering and Recovery of Mother Earth*, IV *Stream of Life*.

So, I wish you a warm welcome to the world of flowers – into a realm of colors, fragrances, atmospheres, and soundscapes. I hope you will enjoy the ride!

Aino Peltomaa

“From rough-spun elemental numbers to exquisitely beautiful voice-and-harp, the range and depth here is compelling. The early literary sources that hark back to an ancient time may be obscure, yet the sense of enduring human truths and emotions is clear.”

Chris Wheatley, Songlines March 2023

Buy a mini-festival pass for £95 and gain entry to all five concerts over the weekend (Friday 30th May – Sunday 1st June) saving £15!

CUBAROQUE

Sunday 1st June | 2pm
Church of St Edward, King & Martyr,
Corfe Castle, BH20 5EQ
Tickets: £20, students £2

*This concert is supported by John
and Sabine Fairhall*

THE PERFORMERS

- Nicholas Mulroy tenor
- Elizabeth Kenny theorbo, baroque guitar
- Toby Carr guitars



With songs from 17th-century Europe and modern Latin America, two golden ages of song are juxtaposed in Cubaroque. This is a unique and unusual programme that invites listeners into this wonderful, evocative music that reflects eternal human themes: love, loss, fear, ecstasy, and much more besides.

Born in Liverpool, **Nicholas Mulroy** was a chorister at the Metropolitan Cathedral before reading Modern Languages at Cambridge, and completing postgraduate studies at the Royal Academy of Music. He enjoys collaborations with some of the world’s leading directors, ensembles and chamber musicians, with an emphasis on music of the 17th and 18th centuries and its expressive possibilities.

He is known for his performances in Bach’s Passion narratives: he has sung these in Bach’s churches in Leipzig, Arnstadt, Weimar, as well as in the Royal Albert Hall (BBC Proms), the Sydney Opera House (with the Australian Chamber Orchestra), and Boston Symphony Hall. He has also sung Monteverdi at New York’s Carnegie Hall, Versailles Palace, and the Salzburg Festival, and Rameau at the Opera de Paris.

Recent highlights include collaborations with the Royal Concertgebouw Orchestra, the Budapest Festival Orchestra, Aurora Orchestra, and Philharmonia Baroque (USA). Nicholas’ discography includes all of Bach’s major oratorios, as well as Handel’s *Messiah*, *Esther* and *Acis and Galatea*. Other recordings include Piazzolla’s extraordinary *Maria de Buenos Aires* and Monteverdi’s *Vespers* of 1610.

Nicholas is a Visiting Professor at Royal Academy of Music, a Musician in Residence at Girton College, Cambridge, and the Associate Director of the Dunedin Consort.

Lutenist and guitarist **Toby Carr** is known as a versatile and engaging artist, working with some of the finest musicians in the business. Having studied at Trinity Laban and the Guildhall School of Music & Drama, he is 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. Notable recordings include *De Pasión Mortal* with Nicholas Mulroy and Elizabeth Kenny (Linn), *Drop not, mine eyes* with Alexander Chance (Linn) and *Battle Cry* with Helen Charlston (Delphian), winner of both BBC Music Magazine and Gramophone Awards in 2023.

Toby is a professor at the Guildhall School of Music & Drama, and is delighted to share his passion for chamber music and collaboration with the next generation of musicians.

Elizabeth Kenny is one of Europe’s leading lute players. Her playing has been described as “incandescent” (Music and Vision), “radical” (The Independent on Sunday) and “indecently beautiful” (Toronto Post). In twenty years of touring she has played with many of the world’s best period instrument groups and experienced many different approaches to music making. She played with Les Arts Florissants 1992-2007 and with the Orchestra of the Age of Enlightenment 1997-2015 and still returns to initiate 17th-century projects such as *The Hypochondriack* and *A Restoration Tempest*.

As a soloist she is committed to a diverse range of repertoire, from the ML Lutebook to new music for lute and theorbo: she has premiered works by James MacMillan, Heiner Goebbels and Benjamin Oliver.

Elizabeth is Dean of Students and Professor of Lute at the Royal Academy of Music. She was Professor of Musical Performance and Head of Early Music at Southampton University 2009-18 and artistic advisor to the York Early Music Festival from 2011 to 2014.

THE PROGRAMME

- Henry Purcell (1659-1695)**
Music for a While, *Z.583/2, 1692*
- Claudio Monteverdi (1567-1643)**
Si dolce e’ il tormento, *SV 332, 1624*
- Ariel Ramírez (1921-2010)**
Alfonsina y el Mar
- Santiago de Murcia (1673-1739)**
Los Imposibles/Fandango, *Tres Libros de Música en Cifras para Tecla, Arpa y Vihuela, 1714*
- Juan Hidalgo (1614-1685)**
Esperar, Sentir, Morir, *Las Flores de Música, 1659*
- Tomás Méndez (1927-1995)**
Cucurrucucú Paloma
- Purcell**
O Fair Cedaria, *Z.402*
- Monteverdi**
Quel sguardo sdegnosetto, *Scherzi Musicali, SV 247, 1632*
- Monteverdi**
Tempro la cetra, *SV 117, Il settimo libro de madrigali, 1619*
- Silvio Rodriguez (b.1946)**
La Gaviota
- Interval**
- Rafael Hernandez (1892-1965)**
Silencio
- Robert De Visée (1652-1725)**
Prélude et Sarabande in D minor, *Pièces de Luth, 1682*
- Purcell**
In the Black, Dismal Dungeon of Despair, *Z.190, 1688*
- José Marín (1618-1699)**
Ojos, pues, me desdeñáis, *Cien canciones y villancicos, 1674*
- Silvio Rodríguez (b1946)**
Hoy Mi Deber
- Rodríguez**
Ojalá
- Ñico Rojas (1921-2008)**
Retrato de un Médico Violinista
- Víctor Jara (1932-1973)**
Te Recuerdo, Amanda
- Purcell**
Evening Hymn, *Z.193 Harmonia Sacra, 1693*

“... tenor Nicholas Mulroy’s glorious singing, the diction clear, the phrasing natural, the voice supple and multi-hued ... Toby Carr and Elizabeth Kenny transcend stylistic categories to bring surprising colours, expressive textures and a wistful intimacy to the songs, whether solo or together.” Gramophone,

PROGRAMME NOTES

El amor es como un violín. La música podrá detenerse ahora o después, pero las cuerdas lo recordarán por siempre ‘Love is like a violin. The music can stop now or after, but the strings will remember it forever.’

Silvio Rodríguez

The beginning of the Baroque era, around 1600, marked a turn away from florid beauty and unity, and towards a more faithful reflection of the complexities and even chaos of a human’s interior life. Think of the plays of Shakespeare or the paintings of Caravaggio, where the artist homes in on the moment of highest drama or most acute crisis. Claudio Monteverdi (1567-1643) was also at the vanguard of this shift, and is now known as the first great composer of opera. He teases out the possibilities of musical dialogue between a bassline, its implied harmony, and a voice: the balance of caressing harmony and stinging dissonances, creating music built (in the composer’s words) “upon the foundations of truth”. His music administered a kind of shock therapy to the expressive capacity of song.

All of the songwriters in this programme work on those foundations, and have urgent truths to tell us. One of the things these songs convey is a sense that, while the world turns and changes, the bigger, messier human emotions remain. Here are tales separated by time and space, but drawn together by a common and eternal desire to tell stories in music. As we leap forward almost 300 years, it’s remarkable that the compositional techniques employed by Monteverdi and Purcell (two of the very greatest songwriters) remain intact.

All of these musicians are wildly famous and hugely consequential to the musical story of Latin America in the 20th century, but largely unknown in the English-speaking world, which alone is reason enough to offer these songs here. In the same way that Gabriel García Márquez, Pablo Neruda, and Mario Vargas Llosa defined a new literary reality of their time and place, here are songs that embody a politically engaged and poetically rapturous musical movement that gave voice to an entire continent at a time of rapid progress and violent change. They all belong to their own branch of the nueva canción (new song) set, whose very name suggests the quest for a new and urgent mode of musical expression. You might notice that we’re back in the same artistic position as Italy at the start of the 17th century...

In putting these two apparently disparate traditions together, we invite the listener to find their own connections. Many will not be familiar with both traditions represented here; it’s the intention to spread the word about this wonderful, evocative music, as well as to offer it in a context that might be both rewarding and illuminating. These songs arrive not as a shout, but as a whisper on the ear, but are no less effective for that. They vividly reflect these artists’ insights on eternal human themes, in songs full of meaning, beauty, and unflinching truth.

Nicholas Mulroy

PURBECK POETS PERFORMING

Monday 2nd June | 7.30pm
Royal British Legion,
150 High Street, Swanage, BH19 2PA
An open event



Come for 3 Pees at The Legion
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 as well as outside poets. All are welcome. If you would like to perform, 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.



WORKSHOP

Wednesday 4th June | 6pm-7pm
The Studio, Mowlem Theatre,
Shore Road, Swanage, BH19 1DD
Tickets £5, students £2,
£15 joint ticket for workshop
and talk on 6 June



WORKSHOP ON WRITING NON-FICTION

In this workshop, local writer **Nick Jubber** (author of *Monsterland* and *The Fairy Tellers*) will analyse what makes non-fiction work, taking participants step-by-step through key passages in some of his favourite travel and history writing, and outlining a few key techniques that can help your writing shine. He'll also discuss the broader writing process and respond to any questions participants have.



GUITAR CLASSICS WITH CRAIG OGDEN COFFEE CONCERT



Ivan Gonzalez

Described by BBC Music Magazine as “A worthy successor to Julian Bream”, Grammy nominated guitarist **Craig Ogden** is one of the most diverse and successful guitarists of his generation. Born in Perth, Australia he studied guitar from the age of seven and percussion from the age of thirteen and in 2004 became the youngest instrumentalist to receive a Fellowship Award from the Royal Northern College of Music in Manchester. Craig has performed concertos with many of the world’s finest orchestras including all the major orchestras in the UK and is the most sought-after guitarist for chamber music in the country. He has topped classical charts with his five Classic FM albums and his array of over 30 recordings for major labels have been critically acclaimed. Craig has featured on many soundtracks for film and television and presented programmes for the BBC and ABC (Australia). Craig is Director of Guitar at the Royal Northern College of Music.

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.



Thursday 5 June | 10.15 for 11am
Encombe House, Kingston, BH20 5LW
Tickets (priority given to the Friends of PAW Festival): £35
No admission on the day without a ticket (tickets are not available on the door)

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)

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

THE PROGRAMME

Federico Moreno Torroba (1891-1982)
Madroños, Sonatina for Guitar 1.Allegretto

Napoleón Coste (1805-1883)
Le Depart

Django Reinhardt (1910-1953) arr. Roland Dyens (1955-2016)
Nuages

George Shearing (1919-2011) arr. William Lovelady (1945-)
Lullaby of Birdland

Nikita Koshkin (1956-)
The Usher Waltz

Philip Houghton (1954-2017)
Kinkachoo I Love You

Marin Marais (1656-1728)
Les Voix Humaines

Joaquín Rodrigo (1901-1999)
Tres Piezas Españolas
I. Fandango
III. Zapateado

Brighton Early Music Festival 2025 LOVE

FRIDAY 10 – SUNDAY 26 OCTOBER

Join Brighton Early Music Festival this autumn for more than 20 events with artists including **The Gesualdo Six**; **Helen Charlston** with the **Consone Quartet**; **Ayres Extemporae**; and **La Fonte Musica**. Plus emerging artists, music and dance workshops, family concerts and more.



Tickets on sale 4 August.
More info and join the mailing
list at bremf.org.uk

@brightonemf

PICMF

Purbeck
International
Chamber
Music
Festival

4-7 September 2025

Natalie Clein artistic director



A MAP
SHOWING OUR
EVENT LOCATIONS
CAN BE FOUND
ON PAGE 4

PROGRAMME NOTES

Federico Moreno Torroba, a pupil of Francisco Tárrega (regarded as the father of classical guitar in early 20th-century Spain), contributed significantly to the guitar repertoire. Though closely associated with the zarzuela – a traditional Spanish musical form he helped promote internationally – he is best known for his guitar compositions, many dedicated to Maria Angélica Funes and Andrés Segovia. His *Sonatina*, composed for Segovia in the late 1950s, reveals the influence of Spanish folk music that inspired him throughout his life.

Madroños (1954), named after the arbutus tree native to Spain, reflects Torroba's commitment to Spanish idioms and his belief that embracing Iberian influences was key to international recognition.

Napoléon Coste, a French guitarist and composer, was first taught by his mother and later studied with Fernando Sor in Paris. Influenced by Romantic composers like Berlioz and Beethoven, he wrote prolifically, drawing inspiration from nature, opera, and historic events. His *Op. 31* comprises two pieces – *Le Départ* and *Le Retour* – inspired by the French return to Paris after the 1855 Siege of Sebastopol.

Django Reinhardt, one of the most celebrated jazz guitarists of the 20th century, was born in 1910 to gypsy parents near Paris. Despite a hand injury that left him with only three usable fingers, he developed a unique style and rose to fame with Stéphane Grappelli in the Quintette du Hot Club de France, later touring with Duke Ellington. His most iconic piece is *Nuages*.

Roland Dyens was one of the most original guitarists and composers of the 20th and 21st centuries. Renowned for sidestepping predictable patterns, his inventive works and arrangements reveal a deep, intuitive understanding of the guitar.

William Lovelady composes for top guitarists including Craig Ogden, Amanda Cook, and the Grigoryan brothers. His guitar and choral music are performed worldwide and featured on BBC Radio 3 and Classic FM. He has collaborated with artists from Julian Lloyd Webber to Hugh Masekela and co-written with Stanley Myers on film scores such as *Castaway*. His TV credits include music for several David Attenborough programmes and an Emmy-nominated score for *Flying Devils*. His film work includes Disney's *African Lovestory*.

He has written music for the Omagh bombing memorial, a Cantata for the Duke of Edinburgh's 75th birthday, a Mass for Westminster Cathedral, and a 30-minute orchestral piece, *Kylestrome*. His jazz roots are evident in his captivating arrangement of George Shearing's *Lullaby of Birdland*, a tune famously written in just ten minutes.

Nikita Koshkin was deeply affected by Poe's *The Fall of the House of Usher*, which he read at age 12. Inspired by the story's imagery and psychological descent, he composed a concert waltz in the Romantic tradition of Tchaikovsky and Rachmaninoff. Rather than use a Weber theme referenced in the story, he created an original one, dramatically developed to reflect Usher's madness. The piece ends in a bleak, weary coda.

Phillip Houghton, an Australian guitarist and composer, began formal music studies at age 20 and later trained with Sebastian Jorgensen at Montsalvat. Though mostly self-taught as a composer, his work, including *Stélé* (recorded by John Williams), earned wide acclaim. His piece *Kinkachoo, I Love You* – with its repeating pedal tone and dreamlike quality and Houghton's subtitle reads – "... the Kinkachoo, mythical bird, once wounded in the Spirit- Realm, heals and flies into the world".

Marin Marais, a French composer and viol player, studied with Lully and Sainte-Colombe. Appointed to the Versailles court in 1679, he held his position for decades. His *The Human Voices* is part of the 1701 *Pièces de viole*.

Joaquín Rodrigo, blind since the age of three, studied with Paul Dukas in Paris and became one of Spain's greatest 20th-century composers. Though rooted in the traditions of Albéniz, Granados, and Falla, his style reflects French influence and deep knowledge of Iberian culture. He wrote nearly 200 works, including the celebrated *Concierto de Aranjuez*. Rodrigo explored the guitar's Spanish essence, weaving together folk styles such as Catalan, Valencian, flamenco, and more.

He described the first movement's fandango character as noble and popular, influenced by the intricate sevillanas dance. The final Zapateado showcases flamenco footwork in a virtuosic, rhythmically dazzling close.

Craig Ogden

MYTHS AND MONSTERS: TALES FROM DORSET AND AROUND THE WORLD

ILLUSTRATED TALK BY NICK JUBBER AND TIM LAYCOCK



Friday 6 June | 7pm

The Studio, Mowlem Theatre, Shore Road, Swanage, BH19 1DD

Tickets: £12, students £2, £15 joint ticket for talk and workshop on 4 June

Authors and storytellers **Tim Laycock** and **Nick Jubber** join together for a one-night-only celebration of stories. Tim will bring some of Dorset's wonderful folk tales to life - including the tale of the King of Corfe Castle and Purbeck ghost tales; whilst Nick will be exploring stories of monsters from around the world. Have you ever wondered what it might be like to sleep in a vampire's haunted mill? Or how you survive a werewolf attack when it's only a few feet away and already slashing at you with its claws? And what are the best tricks to outwit a giant? Find out as Nick and Tim carry us through a variety of supernatural folk tales. Along with Tim's interactive musical accompaniment and vivid pictures from Nick's travels, which have taken him across a dozen countries and four continents in search of communities that gather around monster tales, this promises to be an immersive and atmospheric feast of storytelling magic.

Tim Laycock is a folk musician, storyteller and actor with a deep connection to the oral storytelling of Dorset and the West Country. He grew up with the stories of the Blackmore Vale, and he has collected many of the stories he's heard into his collection *Dorset Folk Tales*. He performs with the concertina, melodeon or guitar, and has entertained audiences all over Dorset with his tales. He has recently been awarded the Gold Badge of the English Folk Dance and Song Society for his services to folk music.



Nick Jubber has travelled across Europe, Asia and Africa in search of the stories behind stories, whether following the tracks of a medieval physician to the Ethiopian highlands, travelling in the footsteps of a Persian poet or exploring Europe's epic stories and fairy tales. In his latest book, *Monsterland*, described as 'enchanted, fascinating and spell-binding', he delves into a dozen tales of creepy beings from all over the world. He has won the Stanford/Dolman Travel Book Award and has written for the BBC, Telegraph, Guardian and Irish Times, amongst other publications.



THE PAW BURSARY

Calling All Artists

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

We have established a PAW festival Bursary Fund to encourage and support Purbeck artists of all disciplines. To date we have made awards to help develop careers in painting, life drawing, printmaking, photography, music, ballet, contemporary dance, opera singing, stone carving and silversmithing. You could be next!

We are delighted that we have been able to support Amy Jerman (2024) in the next stage of her musical career, and Mai Grimaldi (2024) in her ambitions to become a wild-life photographer. We wish them both the very best of luck for the future.

Amy Jerman "Until receiving this bursary, I didn't own my own clarinet and could only learn thanks to an instrument kindly loaned to me by Purbeck Youth Music. Thanks to PAW, I've now been able to buy my own high-quality clarinet, which will support me through Grade 8+ repertoire and allow me to perform in ensembles around Purbeck."

Mai Grimaldi "I cannot express how thankful I am to the PAW team. It means the world to me that you are happy to invest in my passion as well as my future." Mai's work can be seen in our exhibition for emerging artists in the Castle View Visitor Centre, Corfe Castle.



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

THE FAIRY QUEEN



Purcell’s dazzling semi-opera *The Fairy Queen*, inspired by Shakespeare’s *A Midsummer Night’s Dream*, in a special abridged version which peppers the remarkable score with poetry from across the ages to weave together a magical version of the story. Props and scenery made by local primary schools.

Saturday 7th June | 4pm
Careys Secret Garden, Wareham, BH20 7PG
Tickets: £20, family tickets £5, students £2

THE PERFORMERS

The Echoing Air:	Music for Awhile:
Amy Carson soprano	Margaret Faultless violin
Emily Vine soprano	Hatty Haynes violin
Kieran White tenor	Francesca Gilbert viola
Timothy Dickinson bass	Andrew Skidmore cello

The choirs of Corfe Castle CE Primary School and Stoborough CE Primary School

The Echoing Air is a new ensemble based in Somerset. The group was set up by Amy Carson and Timothy Dickinson with the intention of bringing high quality music to areas of the South West of England that are not necessarily catered for by major centres of culture. To date, they have presented several outdoor opera productions in Wyke Champflower, including *Acis & Galatea* and *The Fairy Queen*. They have collaborated with Bruton Art Society on a recital of songs and poems on the theme of birds, during which artists were invited to sketch and exhibit work. They have also twice presented a chamber performance of Handel’s *Messiah* in St Mary’s, Bruton, with baroque instrumental ensemble **Music for Awhile**, led by celebrated violinist **Margaret Faultless**.

www.theechoingair.com

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Free Parking, Ethical Fragrances & Giftware
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OPEN March – October from
Wednesday to Saturday each week

Book your tickets at
WWW.CAREYSSECRETGARDEN.CO.UK

THE PROGRAMME

Henry Purcell (1659-1695)
The Fairy Queen (Z.629)

- 1-4: Prelude; hornpipe; air; rondeau
- 6: Come, come
- 8: Jig
- 9: Come all ye songsters
- 10: Instrumental
- 11: May the god of wit inspire
- 13a: Now join your warbling voices
- 13b: Sing while we trip it
- 14: Night
- 15: Mystery
- 16: One charming night
- 17: Hush, no more
- 18: Dance for the followers of night
- 19: Second act tune (aire)
- 20: Prelude – if love’s a sweet passion
- 21: Symphony
- 22: Dance of the fairies
- 24a: Ye gentle spirits of the air
- 25: Coridon & Mopsa
- 27: Dance of the haymakers

Extended interval (45 minutes) –
sample the delights of the Secret Salt Pig
Coffee Shop or Careys Secret Garden pizza oven
and local cider or bring a picnic

- 28: A thousand, thousand ways
- 29: Hornpipe
- 31: Now the night
- 34: When a cruel long winter
- 35: Hail, great parent
- 41: Prelude act V
- 42: Thrice happy
- 43: The plaint
- 53: Prelude
- 54: See, I obey
- 55: Turn thine eyes
- 56: My torch indeed
- 10 (reprise)
- 59: They shall be as happy
- 58: Chaconne

Poetry:

Midsummer Night (Carol Ann Duffy)
Cuckoo (Jane Taylor)
Owl Poem (Mary Oliver)
Loneliness (Mary Oliver)
The Ghost Grove (Kelly Grovier)
A Dream (Edgar Allen Poe)
Sonnet 14 (R.D. Laing)
Love Needs an Elegy (Elizabeth Jennings)
The Dream (Louise Bogan)
There Will Be Peace Between Us (Kathy Galloway)
& excerpts from *A Midsummer Night’s Dream* by William Shakespeare

“an impressive and hugely enjoyable evening, undoubtedly enhanced not only by the superb performances but also the lovely rural setting and relaxed ambiance.”

audience member

With thanks to art workshop leaders Holly Miller and Sophie Jenkins, our Purbeck Young Artists Coordinator, and to the children of Stoborough CE Primary School, Corfe Castle CE Primary School and Wareham St Mary CE Primary School for the fantastic scenery and props.

PROGRAMME NOTES

“That a few private Persons should venture on so expensive a Work as an Opera, when none but Princes, or States exhibit ‘em abroad, I hope is no Dishonour to our Nation: And I dare affirm if we had half the Encouragement in England as they have in France, though I despair of ever having as good Voices among us, as they have in Italy. These are the two great things which Travellers say we are most deficient in. If this happens to please, we cannot reasonably propose to our selves any great advantage, considering the mighty Charge in setting it out, and the extraordinary expence that attends it every day ‘tis represented. If it deserves their Favour? If they are satisfied we venture boldly, doing all we can to please ‘em? We hope the English are too generous not to encourage so great an undertaking.”
from the preface to *The Fairy Queen*, 1692

The Fairy Queen is a magical and enchanting story filled with fairies, mischievous adventures, and romantic mix-ups. The plot is loosely inspired by Shakespeare’s *A Midsummer Night’s Dream* and centers around a group of lovers who find themselves caught up in a world of magic and confusion.

The Fairy Queen, a powerful and mysterious ruler, oversees a magical kingdom. She and her fairy subjects cause all sorts of trouble for a group of human lovers who find themselves in the forest, each falling in love with the wrong person due to magic and misunderstandings. One of the fairies, Puck, causes chaos by using a magical potion that makes people fall in love with the first person they see. This leads to a series of funny and dramatic situations, as the lovers try to sort out their feelings and figure out who they truly love.

Meanwhile, the Fairy Queen and her fairy court add their own enchantments and antics, with mysterious creatures and magical spells. The story is full of playful moments, such as the Fairy Queen’s jealous rivalry with the character of Titania, and other whimsical characters like the mischievous fairy who plays tricks on everyone.

In the end, after all the confusion and magical tricks, the lovers are finally united with the ones they truly love, and the fairy world returns to its peaceful state. *The Fairy Queen* is a delightful tale of love, magic, and the funny complications that can come with both, offering a journey into a world where anything can happen, and love always wins in the end.

Generously supported by



OPEN DAILY
10.00 to 5.00
FREE
ENTRY

Set in a beautiful rural location, Rollington Barn is the hub of the PAW Festival (Saturday 24 May – Sunday 8 June) and hosts an eclectic exhibition showcasing a fantastic range of creative talent. Paintings and prints rub shoulders with ceramics, photography, 3D works and greetings cards.

Rollington Barn provides a taste of what can be discovered by visiting our Open Studios, many of which provide a unique opportunity to meet our artists. It is an excellent place to start planning your art trail. On the barn door, a large PAW map will help you find your way around the Open Studios and concerts and talks venues.

Love Cake's courtyard café offers a selection of delicious homemade cakes, light lunches, hot and cold drinks. Adjacent to the café, is our Pop-Up Studio where PAW artists will be conducting demonstrations, workshops and talks about their work every day from 11am – 3.30pm. See the timetable below.

PAW collective exhibition at ROLLINGTON BARN

Rollington Farm, Studland Road,
Corfe Castle BH20 5JG

T: 07534 621473
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.

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



'In the Spirit of PAW'

An exhibition of emerging and established artists at the National Trust Castle View Welcome Centre.

Monday 2 June – Sunday 8 June | 10am – 16.30pm daily Open during the second week of PAW only



The Artists

- Laura Butt
Textiles
- Annie Campbell
Painter
- Mae Grimaldi
Photographer
- Kitty Hartnell
Sculptor
- Sara Moseley
Painter (canvas and 3D)
- Jon Phillips
Painter
- Eleanor Spalding
Painter
- Andrew Thomas
Sculptor
- Kim Wessely
Painter

This is a new collaborative venture with the National Trust, and a great opportunity to showcase the work of Purbeck's emerging artists alongside some more established ones – in the spirit of PAW and our commitment to supporting developing artists.

You will find an inspiring variety of work here from nine artists including painters, photographers, sculptors and more. Do pop in and have a look, and spot the piece of art you fall in love with!

We are very grateful to the National Trust for giving us this opportunity.

Castle View Welcome Centre, Corfe Castle, Wareham, Dorset BH20 5DR
/// seating.ends.forensic
A351 Wareham to Swanage road.
Parking: National Trust parking on A351 opposite the castle mound on the left when approaching from Wareham (free for members)
Bus: Purbeck Breeze no.40 Poole to Swanage via Corfe Castle. Or no.30 Swanage to Weymouth via Corfe Castle.



www.purbeckartweeksfestival.co.uk/paw-festival/castle-view

The PYA Byre

Don't miss the PYA show at Rollington Barn (across the courtyard in the Byre) 'Myths, Monsters and Legends'



PAW PURBECK YOUNG ARTISTS



Also in The Byre you will find two installations – a kinetic sculpture by Emma Browning and a mystery installation by Eilidh Middleton

PAW POP-UP STUDIO AT ROLLINGTON BARN

Saturday 24 May	Ceramicist	Cathy Malcolm
Sunday 25 May	Oil painter	Lucy Tidbury
Monday 26 May	Mixed-media artist	Roger Lockey
Tuesday 27 May	Glass artist	Gillian Appleton
Wednesday 28 May	Dried flower artist	Catherine Ramm
Thursday 29 May	Glass artist	Gillian Appleton
Friday 30 May	Mosaic artist	Kitty Hartnell
Saturday 31 May	Textile artist	Rose Hatcher
Sunday 1 June	Textile artist	Charlotte Fereday
Monday 2 June	Glass artist	Gail Boothman
Tuesday 3 June	Mixed media/felt	Linda Courtney
Wednesday 4 June	Sculptor	Jonathan Sells
Thursday 5 June	Sculptor	Jonathan Sells
Friday 6 June	Pen and ink artist	Pia Elliot
Saturday 7 June	Painter (abstracts)	Cathy Malcolm
Sunday 8 June	Stone sculptor/designer	Sy Wood and Scott Taylor

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



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





PURBECK VALLEY FOLK FESTIVAL

FOLK FROM AROUND THE WORLD

14-17 AUGUST 2025

WEEKEND TICKETS
FROM £140 INCL CAMPING



ELEPHANT SESSIONS DERVISH

KATHRYN TICKELL
& THE DARKENING

I AM KLOOT'S

JOHN BRAMWELL
& THE FULL HARMONIC CONVERGENCE

THE ZAWOSE QUEENS - RAINBOW GIRLS

JIM MORAY - EDGELARKS - GADARENE

KATHRYN ROBERTS & SEAN LAKEMAN

GONORA SOUNDS - RANAGRI

PONS AELIUS - URBAN FOLK QUARTET

GILMORE & ROBERTS - MISHRA & DEEPA SHAKTHI - USHTI BABA
MATUKI - RHEINGANS SISTERS - KATE GRIFFIN & MATCHUME ZANGO
OPA ROSA - EDWINA HAYES - ELLIE GOWERS - THEO MIZÚ & BANDA
MAN THE LIFEBOATS - SHACKLETON TRIO - TAFF RAPIDS - REMORAE
SOUND OF THE SIRENS - RAKA - RUTH THEODORE - MADALITSO BAND
ELEANOR DUNSDON & GREGOR BLACK - KAI CARTER'S OLD TIME TRIO
FLY YETI FLY - KITTY STEWART - MADDIE MORRIS + LOADS MORE!



MORE THAN JUST GREAT MUSIC...

CRAFT AREA

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

KIDS' ACTIVITIES

ALL KIDS' ACTIVITIES
INCLUDED IN TICKET PRICE!

STORYTELLING - DINOSAURS - FANCY DRESS - RHYME TIME
TOY SWAPSHOP - THEATRE & GAMES WORKSHOPS - CRAFTS
BOUNCY CASTLES - ARCHERY - WELLY WANGING - HOOLA-HOOPING
TREASURE HUNT - SPACE HOPPER OBSTACLE COURSE - CLIMBING WALL
CIRCUS AREA: JUGGLING - UNICYCLING - DIABLOS - DEVILSTICKS
STILT WALKING - ACROBATICS WITH INFLATABLE TUMBLE MAT

5 STAGES - 2 CEILIDHS - OPEN MIC - SESSIONS
COMEDY - WORKSHOPS - HEALING AREA - FIRE SHOWS

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

WWW.PURBECKVALLEYFOLKFESTIVAL.CO.UK

