

PICMF

Purbeck
International
Chamber
Music
Festival

Freedom

1-4 September 2022

Natalie Clein cello & artistic director

by Deborah Pritchard

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



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A message from the Artistic Director

How privileged I feel to be back at Purbeck, a place whose natural beauty makes me feel freest, with you, our ever growing audience, and yet another group of world class musicians and performers this year.

The word 'freedom' has, perhaps, nuanced and different meanings for each of us. For the lucky ones, it's a concept we can make our own as our lives progress. For others, it's something that's not taken for granted but rather to be yearned for.

As a cellist and a musician I have always been fascinated by the balance between discipline and freedom and the seeming contradiction that the more discipline I find, the freer I can be. No one understood this better than Bach, but many of the works I've programmed this year express deep freedom through discipline and form. There will be free improvisation (with Stephan Braun, Hayden Chisholm and Max Baillie) which also needs the greatest of control, and a new work by Deborah Pritchard. I look forward hugely to discussing her creative process which involves her highly sensitive synaesthetic approach to her sound world. Dave Neita will bring his powerful charisma through his words to several of our concerts and, as ever, I will have colleagues I have dreamed of bringing to Purbeck, including Cédric Pescia, Nurit Stark and Ruby Hughes (who makes a hugely welcome return).

I wish each of you many moments of pure freedom during the festival, whether in a concert or whilst walking on the south coast path.



Performers



Natalie Clein
cello & artistic director



Cédric Pescia
piano



Stephan Braun
cello



Ruby Hughes
soprano



Nurit Stark
violin



Max Baillie
violin & viola



Dave Neita
poet & lawyer



Hayden Chisholm
saxophone



Deborah Pritchard
composer

For more information about our performers please go to page 23

Programme

THURSDAY 1 SEPTEMBER

Freedom through Form

5pm St Mary's Chapel,
Lulworth Castle
Bach Goldberg Variations
arrangement for string trio

Pure Freedom

7.30pm St Mary's Church, Swanage
Debussy Préludes
Bach Cello Suite No.1 in G major
Improvisations by festival musicians
Poetry by Dave Neita

FRIDAY 2 SEPTEMBER

Peace is freedom

11am St Nicholas' Church, Studland
Tavener Threnos for solo cello
Bach Cello Suite No.3 in C Major
Improvisation by festival musicians

Introducing the unique world of Deborah Pritchard

2pm Fine Collection,
Durlston Country Park
Natalie Clein in conversation
with Composer Deborah Pritchard
(pictures presented)
Pritchard Colour Circle - an improvisation
on the graphic score
Pritchard Inside Colour for solo violin

Frei aber Einsam (Free but lonely)

7.30pm Dorset Museum, Dorchester
Bloch Meditation Hebraique
Schumann Intermezzo from FAE Sonata
Poetry by Dave Neita
Brahms Songs Op.91
Pritchard Radiance for cello solo (2022)
Schumann Piano Quartet No.2 in E Flat
Major Op.47

SATURDAY 3 SEPTEMBER

Intimate voices

10.00am & 11.30am St Nicholas of Myra
Church, Worth Matravers
Bloch Solo Suite No.1 for violin
Kurtag Solo violin Suite from Signs,
Games and Messages
Bach Cello Suite No.5 in C minor

The loss of freedom

6pm St Edward's Church,
Corfe Castle
Pritchard Storm Song for soprano, piano
and cello text by Jeanette Winterson.
Neita New poem
Tavener Dante, Couplet and Boris Pasternak
from Akhmatova Songs for voice and cello
Shostakovich Piano Trio No.2 in E minor
Op.67

Parallel Worlds

8.30pm St Edward's Church,
Corfe Castle
Schubert Der Hirt auf dem Felsen
Bloch Violin Sonata No.2 Poème mystique
Schubert Arpeggione Sonata in A minor
Improvisation by Festival Musicians

SUNDAY 4 SEPTEMBER

Returning full circle

11.30am St James' Church, Kingston
Bach Goldberg Variations arrangement
for string trio
Improvisation by festival musicians

Family concert Colour Circle

2.15pm St James' Church, Kingston
Family concert with festival musicians

PLEASE NOTE: Changes may occur due to unforeseen circumstances

FREEDOM THROUGH FORM

1

Thursday | September 1st | 5pm

St Mary's Chapel, Lulworth Castle

FREEDOM THROUGH FORM

Bach Goldberg Variations BWV988 arranged for string trio

Johann Sebastian Bach Goldberg Variations BWV988 arranged for string trio by Dmitry Sitkovetsky in Memoriam Glenn Gould.

'Identity within diversity' might have been chosen to highlight the nature of this set of variations. Lyrical at one point, challenging at another, exploratory, dazzling - this journey is elaborate and wide ranging. It begins with an aria and then thirty variations, based on the harmonies of that aria, are offered. That thread of underlying harmonies lends remarkable coherence to the set as a whole. The journey ends with a repeat of the initial aria.

The Goldberg Variations by Bach (1685-1750) are known and revered by many. Indeed, for many, the recording of these variations by the pianist Glen Gould (1932-1982) stands out as a benchmark for their interpretation. In this concert we hear homage to Glenn Gould's contribution created soon after his death in 1982. Dmitry Sitkovetsky (born 1954) is a renowned violinist, conductor, arranger, chamber musician and festival director. In 1985 he was moved to re-arrange this piece for a string trio. Not long after being so re-arranged, his version of the Goldberg Variations was videotaped with Sitkovetsky himself playing the violin, Gerard Causse the viola and Mischa Maisky the cello. From then on that re-invention of Bach seems to have taken on a life of its own.

For some such re-arranging would be close to a form of transgression. Well, let us remember that Bach himself was an ardent improviser. He also transcribed quite a number of musical pieces. Indeed, during the Baroque period musicians all over Europe were free to transcribe, re-arrange and re-orchestrate existing musical compositions. In fact, they were admired for their ability to do so. For them, 'Freedom through (re-arranging) form' was common practice.

Nurit Stark violin, **Max Baillie** viola, **Natalie Clein** cello

freedom
THE EVENTS

PURE FREEDOM

Thursday | September 1st | 7.30pm

St Mary's Church, Swanage

2

PURE FREEDOM

Debussy Préludes

Bach Cello Suite No.1 in G major

Improvisations by festival musicians

Poetry by Dave Neita

Claude Debussy Three préludes from the Préludes Book 2

Général Lavine - Eccentric

La terrasse des audiences du clair de lune

Ondine

Several writers have commented that it was the actual music of each of these preludes that led Debussy (1862–1918) to its title, and not the reverse. For Debussy, music came first. Here are three examples from his twenty four preludes. As we listen, we may want to keep an open mind about the meaning involved, and remember that the titles are just after-thoughts, left for us by the composer.

Our first example, *Général Lavine – Eccentric*, may be compared to a bouquet of musical surprises. The reference to eccentricity may be a hint of the almost burlesque nature of rhythms, harmonies, colouring and deliberately half-baked phrases involved. This music is probably a sarcastic comment on the popular dance of the time: the Cakewalk.

La terrasse des audiences du clair de lune (The Terrace for Moonlit Audiences) is quite different. Unstructured, meandering, ambiguous – perhaps akin to sleep walking.

Ondine takes this state of mind further. The ancient myth of Ondine is evoked. She is said to have been a spirit of the waves; a nymph, but her nature has been articulated in many different ways. Most of the interpretations seem to allude to a charming female who comes to life when loved by a man. Yet, if she is betrayed by him, she evaporates back to the deep waters and takes that man with her. A nightmare? Well, yes – nowadays we may have other comments to make about that myth.

Over and above all that – how much of all this is autobiographical? Claude Debussy composed his two books of preludes in his late forties – between late 1909 and early 1913, and each book contains 12 of those. However, in this concert we hear only three – all from the second book.

It may be worth remembering that Debussy was quite a rebel. Not only was his personal life a series of public upheavals, his music was also quite unpredictable. Perpetual experimentation characterised most of it. Yet, this composer did not regret the struggle. At some point he might have worked out some implications of his 'pure freedom'. He certainly wrote this: 'I feel free because I have been through the mill, and I don't write in the fugal style because I know it'.

Cédric Pescia piano

Johann Sebastian Bach Cello suite no. 1 in G Major, BWV 1007

Prelude

Allemande

Courante

Sarabande

Minuets I and II

Gigue

Biographic details are relevant to music sometimes. Johann Sebastian Bach (1685–1750) composed this suite in the period around 1720, while he was safely employed as Kapellmeister by Prince Leopold in his court of Anhalt-Köten. Furthermore, Prince Leopold was actually a music lover who only hired accomplished musicians to work for him. Free of his duties of writing for church services each week, Bach focused on instrumental compositions that could be played in that Court. One result was the set of six solo suites for the cello. By now that set has acquired a central place in the literature for the cello.

This first of the six is considered to be simple. Well, of course – when compared to many other compositions by Bach. This work follows the established structure of movements expected from a suite at the time. The opening *Prelude* is mainly a set of broken chords, called 'arpeggios', which serves as an introduction that prepares us for the scene to come. A reflective *Allemande* comes next – exploring more experimental combinations. Mesmerising virtuosity characterises the nevertheless graceful *Courant*. By contrast, the following *Sarabande* is more intimate and, at times, even 'haunting and aching'. The two *Minuets* played next, are described as 'relaxing and hopeful'. Perhaps these are related to Bach's peaceful state of mind at that time. True to form, the suite ends with a celebratory dance – that of the *Gigue*.

Natalie Clein cello

Improvisations by festival musicians

Hayden Chisholm saxophone, **Max Baillie** violin and viola, **Stephan Braun** cello

An introductory note on musical improvisation

Musical improvisation has been practised all over the globe, and over hundreds of years. For a long time that ability – to improvise, was very highly regarded. Mostly, the genre included a harmonic sequence, or a melodic line, serving as a base. That base was then elaborated and modified by the musician on the spot rather than composed in advance. A good example of such improvisation can be still heard in Jazz.

From the late 20th century, improvisation began to expand further. Some improvisers started to perform without an existing musical base. Furthermore, they began to include in music whatever people could hear: conventional speech, unusual vocalisation, live or recorded poetry, mechanical grinding, imaginary flapping of wings, and much more – all were added to the traditional playing of musical notes.

Complete freedom? Anything goes? It may appear so, but the answer is closer to ‘no, not really’. Moments of pure experimentation do occur. Yet, sooner or later the sounds chosen have to ‘do’ something. It is not easy to find the right word for this aspect. Put together, these sonic effects need, as they say, ‘to work’. Musicians use expressions such as ‘bring to life’, ‘throw new light on’, ‘resonate with other sounds’. So many images have been used to describe such elusive moments. Perhaps a certain type of metaphor is needed. Maybe it is for the listener to find one – each time afresh.

By now, such active sharing of the process of improvisation with the audience is rather new. Perhaps, for our time, improvisation calls for a different way of listening. For a while, we may need to put our expectations aside. Improvisation is probably somewhat different from performing and listening to an already composed piece of music.

Poetry by **Dave Neita**, poet and lawyer

Dave Neita’s poetry represents a true blend of reflection and inspiration; his work extends beyond the impulse of thought-provoking and social challenging and reaches the realms of inspiration and action-propulsion. As a Human Rights lawyer, Dave has been writing on themes of liberation and freedom for a long time, and at this festival Dave will share much of his writings around the very important themes of emancipation, equity and empowerment. He sits comfortably, but does not limit himself, to the expressive methodology of spoken word. Fresh from a successful run, with his Windrush play, *UPLIFT*, at the Edinburgh Fringe Festival, Dave will

perform his new poem, Freedom Now, along with other new pieces on the subject of freedom, at the Purbeck International Chamber Music Festival. He will use his poetry to illuminate and trod a metaphorical pathway of liberty through a landscape of oppression, destined to be overcome, and left in the wake of redemptive and collective thought and action that is progressive for all the elements of society. Approaching his poetry with a dramatic flair, Dave will not just recite but perform his poetic vignettes, that are imbued with a vast range of social contemplations and political ramifications, with the express aims of raising awareness, promoting action and encouraging attendees to implement their own creative processes for social change.

PEACE IS FREEDOM

Friday | September 2nd | 11am

St Nicholas’ Church, Studland

3

PEACE IS FREEDOM

Tavener Threnos for solo cello

Bach Cello Suite No.3 in C Major

Improvisation by festival musicians

John Tavener Threnos for solo cello

Can we stretch time, keep it alive? This short piece slows down progressively until we hear only a final single long note. On our journey, the musician takes us through layers of sound – invoking various sensations of time.

This is a lament – ‘Threnos’ – in Greek liturgy. Sir John Tavener (1944–2013) wrote it in 1990, while his father-in-law was dying. Perhaps the composer was saying to us: If only – if only we really could choose to have a little more time with a close friend.

We listen. As the music slows down, more and more musical colours are revealed. For these to be fully heard we may need to exclude all other stimuli coming our way. We may have to focus our minds on the sounds of the cello – exclusively; almost as if we are alone with the playing cello. People talk about communing with nature. Can we also commune with music? In solitude? Free of any distraction? Peacefully?

Natalie Clein cello

Johann Sebastian Bach Cello suite No.3 in C Major BWV 1009

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Bourrée*
- Gigue*

Time for fun? This is the third of the six suites Johann Sebastian Bach (1685–1750) wrote for solo cello between 1717 and 1723. Some of these suites involve serious contemplation, but not this one. Right from the opening *Prelude*, the message is clear: this is not the usual dramatic opening, but a playful one. Up and down and all around, the cellist’s fingers almost say it – come play with me. A light hearted *Allemande* follows. Rhythmic and harmonic – good natured convolutions are offered liberally. Indeed, with the *Courant* that comes next, we are back to the high jinks of the *Prelude*. Yet, all conventions are not abandoned. The *Sarabande* retains the courtly dignified air expected of it – elegantly articulating various harmonic possibilities. In contrast, the following *Bourrée* restores a sense of simplicity – peacefully free. True to its form, the final *Gigue* ‘raises the roof’ – dazzlingly.

Improvisation by festival musicians

Hayden Chisholm saxophone, **Max Baillie** violin and viola,
Stephan Braun cello

INTRODUCING THE
UNIQUE WORLD OF
DEBORAH PRITCHARD

4

Friday | September 2nd | 2pm

Fine Foundation Gallery, Durlston Country Park

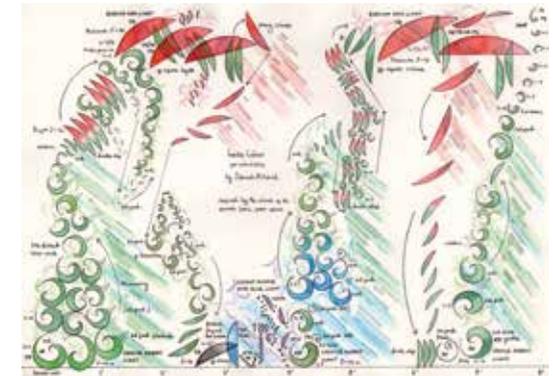
Pritchard Colour Circle - an improvisation on the graphic score
Pritchard Inside Colour for solo violin

Introducing the unique world of **Deborah Pritchard**

Natalie Clein in conversation with the award winning composer Deborah Pritchard, discussing her synaesthesia, music maps and graphic scores. Her collection of music paintings will also be on display at the event, having been exhibited at the Amazing Women of the Royal Academy of Music exhibition and due to go on display at Keble College, Oxford later this year. This conversation will revolve around Pritchard’s approach to visualisation of music in two of her works:

Colour Circle – graphic score

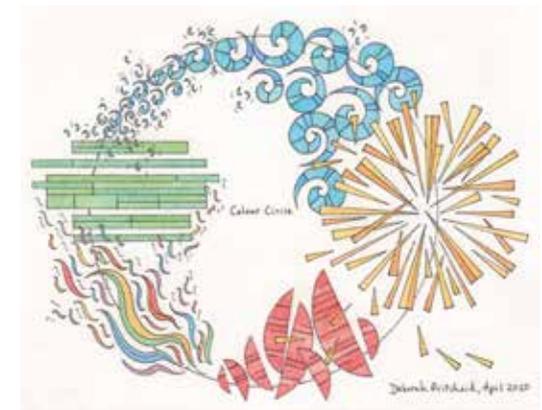
The work was commissioned by the London Sinfoniietta in 2020 to launch their Postcard Pieces project over lockdown. It is a graphic score to be interpreted freely, presented as a circle of five colours with varying textures and character. All inspired by Wassily Kandinsky’s book *Concerning the Spiritual in Art*, where he illuminates the varying ‘personalities’ of colour.



Improvisation presented by the
Festival musicians

Inside Colour – for solo violin

This is another synthesis between music and the visual world. In this work, Pritchard uses images of the Aurora Borealis taken from the International Space Station to inspire the composition, as if ‘inside colour’. In 2017 Pritchard won the British Composer Award for *Inside Colour* – a work for solo violin, commissioned for the London Sinfoniietta and commercially released by NMC.



Max Baillie violin

FREI ABER EINSAM (FREE BUT LONELY)

5

Friday | September 2nd | 7.30pm

Dorset Museum, Dorchester

FREI ABER EINSAM

Bloch Meditation Hebraique

Schumann Intermezzo from FAE Sonata (Violin Sonata No.3)

Poetry by Dave Neita

Brahms Songs op 91

interval

Pritchard Radiance for cello solo (2022)

Schumann Piano Quartet No. 2 in E Flat Major op. 47

Ernest Bloch Méditation hébraïque for cello and piano

The Bloch Meditation is a typical example of Bloch's Jewish Style. It is deeply passionate and individual as he evokes his imagined idea of ancient Jewish voices. When he writes for the cello he is evoking the human voice of a cantor in a synagogue. His Jewish period was ripe with ideas although relatively short-lived. This piece is composed in 1924.

Natalie Clein cello, **Cédric Pescia** piano

Robert Schumann Intermezzo from the F-A-E sonata – Violin Sonata No.3 in A Mino

Less is more? This *Intermezzo* is a short movement from a special sonata – one possibly related to shared understanding among friends. The sonata was Robert Schuman's (1810–1856) idea. He wanted a gift to be collaboratively written by the three friends: Schumann himself, Brahms and Schuman's pupil Albert Dietrich. It was dedicated to their other friend – the renowned violinist Joseph Joachim.

The tempo instruction – 'Emotionally moving, but not too fast', may be telling in itself. No pushing, the violin just sings, almost alone, the piano affably accompanies – short and simple; like a song without words; maybe an echo of true friendship.

It was Joachim who then gave the sonata its motto: '*Frei aber Einsam*' ('Free but Lonely'). The nickname 'F-A-E' is an anagram of that motto in the original German. Perhaps this motto hints at a certain level of shared understanding among the four of them, where to be free you need also to accept some level of loneliness.

Max Baillie violin, **Cédric Pescia** piano

Poetry by **Dave Neita**

To be introduced by the Poet. See page 4 for more information.

Johannes Brahms Two Songs for voice, viola and piano op. 91

Gestillte Sehnsucht

Geistliches Wiegenlied

These two songs continue where this concert started – with the theme of friendship conveyed in Schumann's Intermezzo. This time we hear what Johannes Brahms (1833–1879) wrote for his friends – the same revered violinist, Joseph Joachim – now playing the viola, and Joachim's wife – the singer Amalie Schneeweiss.

In true Romantic fashion, the first song is rather stormy. Named '*Gestillte Sehnsucht*' ('Longing at rest'), it is set to a poem by Friedrich Rückert. The first stanza already gives us the flavour: '*In gold'nen Abendschein getaucht, wie feierlich die Wälder stehn!*' ('Immersed in golden evening glow, how solemnly the woods stand'). Personal wishes and intense longings erupt soon after that.

The second song was actually written well before the first. Entitled '*Geistliches Wiegenlied*' ('Sacred lullaby'), it was set to a poem written by Emanuel Geibel after Lope de Vega in 1863. Lyrical, softer and very Romantic too, it evokes Catholic symbolism of Mary begging the angels to calm down so her Child can sleep.

This set of two songs was first performed only in 1885. Tonight the original viola part is played by the cello.

Ruby Hughes soprano, **Natalie Clein** cello, **Cédric Pescia** piano

INTERVAL



Deborah Pritchard

Radiance for cello solo (2022) PICMF commission

Radiance for solo cello responds to the luminous beauty of Marc Chagall’s *The Window of Peace and Human Happiness* at the United Nations, created as a memorial to Secretary-General, Dag Hammerskjöld and inspired by the words of Isaiah: The people that walked in darkness have seen a great light. The cello begins with a sense of peace, building in a sequence of rising phrases to a passionate evocation of joyful radiance and light in its upper register. The music gradually comes to rest in hope, harmonically resolving to a series of interlocking triads that ascend to gentle harmonics.

Radiance was commissioned by the Purbeck International Chamber Music Festival with additional funds from Lark Insurance.

Natalie Clein cello

Robert Schumann Piano Quartet No.2 in E Flat Major Op.47

Sostenuto assai – Allegro ma non troppo
Scherzo: Molto vivace – Trio I – Trio II
Andante cantabile
Finale: Vivace

‘Beautiful work, so youthful and fresh, as if it were his first’. Words of love indeed. These were left for us by none other than Clara Wieck, Schumann’s wife. Indeed, this quartet was written by Robert Schumann (1810–1856) in 1842, when he was 32 year old, with his wife in mind. The early recognition of this piano quartet has not diminished. Current musical scholars see this composition as a benchmark for the development of piano quartets up to the mid nineteenth century.



The quartet as a whole is structured as was commonly expected during the Classical era but with the order of the inner movements – the second and third, reversed.

The piece opens with the *Sostenuto assai – Allegro ma non troppo*. Drawing on the so-called sonata form, Schumann begins by lightly introducing the two initial themes. But then – when reaching the ‘development’ section, storms burst through. Strained harmonies abound, but by the time the piece reaches its last section of ‘recapitulation’, it assumes a more contemplative character.

The second movement is a *Scherzo: Molto vivace* which maintains the initial tension with two contrasting *Trios*. After that, we may be ready for the third movement. The *Andante cantabile* is an intimate movement – perhaps a conversation among three friends. The theme is certainly recognised as including ‘one of the most beautiful cello themes of the Romantic period’. The last movement is the *Finale: Vivace*. Nowadays, it might as well have been headed with the ‘go for it’ banner. Enthusiasm, almost bravura, of arpeggios alternate with melodic lines, and chromatic passages too – all are building up to an exclamatory and affirmative ending. Freedom at last?

Nurit Stark violin, **Max Baillie** viola, **Natalie Clein** cello, **Cédric Pescia** piano

INTIMATE VOICES

Saturday | September 3rd
10am & 11.30am

St Nicholas of Myra Church, Worth Matravers

6 & 7

INTIMATE VOICES

Bloch Solo Suite N.1 for solo violin

Kurtág Solo violin pieces from Signs, Games and Messages

Bach Cello Suite No.5 in C minor

Ernest Bloch Solo violin Suite No.1 B.99 in G Minor

Prelude

Andante tranquillo

Allegro – Andante

Allegro energico

Various musical innovations must have been pretty well known to Ernest Bloch (1880–1959) by the late 1950s. Bloch wrote this suite in 1958. Yet, he avoided an exclusive focus on any of these. Generally, for each of his compositions Bloch seems to have selected whatever he felt would best serve that particular piece of music. Conversely, when a style did not fit the composition – he would not use it. This suite is an example of that level of discipline: Jewish scales, and even titles, appear very often in Bloch's music, but not in this one. The *Prelude* is declamatory – as if announcing the arrival of someone, or something.

As expected, the *Andante tranquillo* that follows is lyrical, and the use of 'sequences' is frequent – the same rhythmic pattern, of the same intervals among the notes, is played at different pitches – higher, lower and so on. Bach's music includes frequent use of such sequences too, as was common during the Baroque era.

Yet, most writers see Bloch as mainly a Romantic composer. Indeed, the following *Allegro-Andante*, with its almost argumentative arpeggios, may be seen as coming from the Romantic era. We may, perhaps, think of Schubert's music as an example of that. However, wait for the final *Allegro energico*: are these assertive sequences not coming from the earlier Baroque period again? Furthermore – this is probably Baroque with a twist. At various points a listener with no musical training cannot easily sing this music, and not because it is complicated. Often, the reason for such difficulty is that the music is not

anchored in a clear musical key. Musicians use the term 'atonality' when they refer to music without a clear key, and early compositions by the 'modern' Schoenberg have become clear examples of atonality. Therein lies the twist – moments of atonality, often considered a contemporary musical device, seem to be mixed here with Baroque devices quite often.

Maybe this form of historical ambiguity is one key for understanding Bloch's music – he was possibly genuinely open to all the various developments in European culture. As for his Jewish background: perhaps his sense of that was expressed best through such a diverse multi-cultural slant.

Nurit Stark violin

György Kurtág

Selection of Solo violin pieces from Signs, Games and Messages

Hommage a J.S.B

Doloroso

In memoriam Blum Tamás

In Nomine - all'oghese

Pieces to be introduced by the performer.

Nurit Stark violin

Johann Sebastian Bach Cello Suite No.5 in C minor, BWV 1011

Prelude

Allemande

Courante

Sarabande

Gavotte 1

Gavotte 2

Gigue

We delve into the depth of cello sonorities when listening to this solo suite by Johann Sebastian Bach (1685–1750). The cellist is alone. The music, on the other hand, contains three to four voices which the cellist has to bring out and connect as clearly as possible.

For this suite, the A string – the highest – is tuned one tone lower. Such retuning, of just one of the strings, creates unusual reverberations of the remaining lower strings which may be employed to create countless new effects.

A meditative composition, Suite number five belongs to the six cello suites composed between 1717 and 1723, when Bach was only in his early thirties.

Yet, by now, all six have acquired a very special place in the solo repertoire of European classical music. All have more or less the same structure of alternating between slow and fast movements, which was borrowed from the practice of dance. Yet – each suite has its own unique features.

This fifth offering begins with a *Prelude* which is actually a *Prelude and Fugue*. Right from the start we are exposed to the voluminous sound and virtuosic expressions of the retuned cello. Soon, these eruptions give way to an elegant dialogue between two voices in the Fugue. The following *Allemande* is a reflective section that opens up the serious and dignified space of this suite. Each of the four voices can be fully heard now. This *Allemande* may evoke the theme of ‘Intimate Voices’ already mentioned. By contrast, the *Courante* that comes next is more compact and direct – reminding us of an energetic dance. Only then is a more reflective stance resurrected. In this *Sarabande*, distinct phrases are played and no chords are used. Indeed – multiplicity of voices, ‘polyphony’, is paramount. Now we may imagine intimate voices freely floating in the air. The relationships among them, rather than each voice on its own, may illuminate their full nature. Indeed, this *Sarabande* is considered by many to be uniquely beautiful because of its simplicity. Two *Gavottes* follow. The first begins in a festive, tuneful and light mood. That touch continues as the structure opens up to allow more free conversation among the three voices. The second *Gavotte*, in triple meter, is more free-flowing. The suite ends with an affirmative *Gigue*. In spite of its brevity, the finale offers broad and confident lines which may evoke a sense of acceptance and perhaps even reverence.

Natalie Clein cello

THE LOSS OF FREEDOM

8

Saturday | September 3rd | 6pm

St Edward's Church, Corfe Castle

THE LOSS OF FREEDOM

Pritchard Storm Song for soprano, piano and cello
text by Jeanette Winterson.

Neita Freedom Now

Tavener Dante, Couplet and Boris Pasternak from Akhmatova Songs
for voice and cello

Shostakovich Piano Trio No. 2 in E minor, Op. 67

Deborah Pritchard Storm Song for soprano, piano and cello

Storm Song is a setting of text by Jeanette Winterson with the same name. One critic commented that the soprano’s ‘Wide ranging but beautifully shaped melodic lines, soar above the sinuous cello and piano as they descend into a powerful maelstrom at the song’s heart’.

This composition was commissioned by Natalie Clein and the University of Oxford for International Women’s Day in 2017.

Ruby Hughes soprano, **Natalie Clein** cello, **Cédric Pescia** piano

Dave Neita Freedom Now

To be introduced by the poet. See page 4 for more information.

John Tavener From the Akhmatova Songs

Dante
Couplet
Pasternak

Enter the meditative world of Sir John Tavener; sometimes lyrical, sometimes dramatic – always accessible. At the age of 31 Tavener (1944–2015) converted to Orthodox Christianity as practised in Russia and Greece. You may, therefore, expect the music to be somewhat unusual for some in Britain. Yet, quite clearly, audiences usually love the results. Perhaps the secret lies in the ways Tavener shares his religious world with us. He chooses a particular range of pitch and rhythm for each piece, and develops the musical ideas only within it. Also, he constructs a specific scale, to convey a sense of a home key, which is familiar to us from more clearly tonal music.

The present, quite brief, song cycle was written in 1993. Tavener set to music six poems by the Russian modernist and Anti-Stalinist Akhmatova (1889–1966). The songs not included for this concert are number II – Pushkin and Lermontov, number V – The Muse, and number VI – Death.

Of the three selected songs, the two bearing the names of such well known poets – *Dante* and *Pasternak*, open and close this selection. These songs convey the admiration Akhmatova felt towards the great poets. The middle one – *Couplet*, expresses her suspicious feelings about the praise she has experienced herself.

Ruby Hughes soprano, **Natalie Clein** cello

Dmitri Shostakovich Piano Trio No. 2 in E minor, Op. 67

Andante – Moderato
Allegro con brio
Largo
Allegretto – Adagio

Personal loss and the forfeiture of social freedom converged in 1943 for Dmitri Shostakovich (1906–1975). When he began writing this quartet, the Second World War was still raging, and the Soviet Union, having suffered wide spread devastation, feared the consequences of continuous Nazi occupation. On top of that, the musician Ivan Sollertinsky – the composer’s closest friend, died suddenly of a heart attack. Shostakovich sank into a period of suffering debilitating bouts of depression. He even wrote to a friend: ‘it seems to me that I will never be able to compose another note again’.

Yet, he did compose – quite a ‘substantial’ work of four movements. The first, *Andante – Moderato*, begins with a contemplative and eerie line at the high register played by the cello. The violin and then the piano gradually join in, as a ‘weighty’ fugue emerges. Then, fragments of that fugue are developed into new themes.

The second movement – *Allegro con brio*, certainly does not lack fire (brio). Virtuoso and enthusiastic, it seems to one critic to be saturated with ambivalence. He notes the alternation between ‘rolling scales and harsh, repetitive rhythmic motifs – like a jovial folk dance where escalating mirth swerves dizzily towards obsessive mania’.

Yet, the third movement – *Largo*, is quite different. The movement begins with the piano delivering a stark progression of chords. From there, a personally felt discourse among the three players emerges. Indeed, the three seem to reach a state akin to open-mindedness towards the end. But that is not where the quartet itself ends.

The fourth movement, *Allegretto-Adagio*, is certainly complex. A march, exotic folk dancing, melodies written in Jewish keys, and a theme from the first movement – all are combined. Scholars attest to the fact that news started to reach Shostakovich while he was writing this quartet. He heard that Jews murdered by the Nazis were being forced to dance at the opening of their freshly dug mass grave before being shot into it.

Only years later did we, in the West, learnt also how agonising was the loss of artistic freedom for Shostakovich during that Stalinist era.

Nurit Stark violin, **Natalie Clein** cello, **Cédric Pescia** piano



PARALLEL WORLDS

Saturday | September 3rd | 8.30pm

St Edward's Church, Corfe Castle

9

PARALLEL WORDS

Schubert The Shepherd on the Rock D. 965**Bloch** Violin Sonata No.2 Poème mystique**Schubert** Arpeggione Sonata in A minor D821**Improvisation** by Festival Musicians**Franz Schubert** The Shepherd on the Rock D. 965

“The Shepherd on the Rock” (German: Der Hirt auf dem Felsen) is a Lied for soprano, clarinet, and piano. It was composed in 1828 during the final months of his life.

The Lied was written as a belated response to a request from the operatic soprano Pauline Anna Milder-Hauptmann, a friend of Schubert. She had requested a showpiece that would allow her to express a wide range of feelings, and he wrote it as thanks for her attempts to stage one of his operas in Berlin.

The Lied has three sections, with clarinet and voice equally challenged. The first is warm, as the lonely shepherd on the mountaintop listens to echoes rising from below. The second section grows dark as he expresses grief and loneliness. The short last section anticipates the coming of spring and, with it, rebirth.

We hear it tonight with the clarinet part performed on the cello.

Ruby Hughes soprano, **Natalie Clein** cello, **Cédric Pescia** piano

Ernest Bloch Violin Sonata No.2 Poème mystique*Andante moderato**Animato**L'istesso tempo**Animato*

Piece to be introduced by the performers.

Nurit Stark violin, **Cédric Pescia** piano

Franz Schubert Arpeggione Sonata in A minor D821*Allegro moderato**Adagio**Allegretto*

‘A love story’ is, perhaps, a tempting metaphor for this composition. Yet, as many have commented, this sonata is even more than that. The three movements, taken together, may awaken so many facets of living. Sometime it is rather difficult to remember that Franz Schubert (1797–1828) wrote this sonata in 1824 – when he was only 27 years old.

The arpeggione was a bowed instrument with six strings. It was invented in 1823, and Schubert was rather taken by its potential. A year later he wrote this piece for it. However, potentials do not always materialise. The instrument became obsolete ten years later. The arpeggione was replaced by a viola by some. Yet, as is the case in this concert, by now the cello often takes that place.

An *Allegro moderato* movement opens the scene, which has the classical structure of sonata form. A classical structure it is. Yet, Schubert’s path into Romanticism shines through already in this first movement. As befits a sonata form, contrasting themes are included, and these may evoke a large variety of feelings. Sadness and joy, lyricism and daring, survival and resignation – all are mere examples.

The *Adagio* that follows is probably the movement that may most clearly give rise to the image of a love song. Simple, warm, yearning – wholly Schubertian. However, all these associations contain within them also a rather dark streak, perhaps forewarning of rather different possibilities. Schubert’s underlying fears of ending, perhaps of dying, may rise closer to the surface as the movement reaches its quiet end.

But being quiet is not the end here. The final *Allegretto* comes to our rescue. Following the form of Rondo, an energetic theme is offered. This fresh and spirited line serves as a home base to which the music returns each time new material is explored. Indeed, in the end, the rallying calls of virtuosic interludes seem to over-ride fears and lead us to a wholly affirming conclusion.

Natalie Clein cello, **Cédric Pescia** piano

RETURNING FULL CIRCLE 10

Sunday | September 4th | 11.30pm

St James' Church, Kingston

RETURNING FULL CIRCLE

Bach Goldberg Variations arrangement for string trio
Improvisation by festival musicians

Johann Sebastian Bach Goldberg Variations BWV988 arranged for string trio by Dmitry Sitkovetsky in Memoriam Glenn Gould.

'Identity within diversity' might have been chosen to highlight the nature of this set of variations. Lyrical at one point, challenging at another, exploratory, dazzling – this journey is elaborate and wide ranging. It begins with an aria and then thirty variations, based on the harmonies of that aria, are offered. That thread of underlying harmonies lends remarkable coherence to the set as a whole. The journey ends with a repeat of the initial aria.

The Goldberg Variations by Bach (1685–1750) are known and revered by many. Indeed, for many, the recording of these variations by the pianist Glenn Gould (1932–1982) stands out as a benchmark for their interpretation. In this concert we hear homage to Glenn Gould's contribution created soon after his death in 1982. Dmitry Sitkovetsky (born 1954) is a renowned violinist, conductor, arranger, chamber musician and festival director. In 1985 he was moved to re-arrange this piece for a string trio. Not long after being so re-arranged, his version of the Goldberg Variations was videotaped with Sitkovetsky himself playing the violin, Gerard Causse the viola and Mischa Maisky the cello. From then on that re-invention of Bach seems to have taken on a life of its own.

For some such re-arranging would be close to a form of transgression. Well, let us remember that Bach himself was an ardent improviser. He also transcribed quite a number of musical pieces. Indeed, during the Baroque period musicians all over Europe were free to transcribe, re-arrange and re-orchestrate existing musical compositions. In fact, they were admired for their ability to do so. For them, 'Freedom through (re-arranging) form' was common practice.

Nurit Stark violin, **Max Baillie** viola, **Natalie Clein** cello

FAMILY CONCERT COLOUR CIRCLE 11

Sunday | September 4th | 2.15pm

St James' Church, Kingston

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THE PERFORMERS

NATALIE CLEIN OBE CELLO & ARTISTIC DIRECTOR



Neda Navae

Described by the Times as 'mesmerising' and 'soaringly passionate', British cellist Natalie Clein has built a distinguished career, regularly performing at major venues and with orchestras worldwide.

She records regularly for Hyperion, including the two Cello Concertos by Camille Saint-Saëns as well as Bloch's Schelomo and Bruch's Koi Nidrei with the BBC Scottish Symphony Orchestra. Her recent discs include recital works by Rebecca Clarke, Frank Bridge and Vaughan Williams, Beethoven's Triple Concerto with Insula Orchestra and Laurence Equilbey and the Hadyn Cello Concertos with Recreation Orchestra Graz, which was described by The Strad as "subtle and elegant performances that also thrill".

She has regularly been invited to work with major orchestra worldwide including Philharmonia, Hallé, Bournemouth Symphony, City of Birmingham Symphony, Orchestre National de Lyon, New Zealand Symphony, St Petersburg Symphony, and Orquesta Filarmónica de Buenos Aires and has performed with conductors including Sir Mark Elder, Sir Roger Norrington, Leonard Slatkin, Heinrich Schiff and José Serebrier.

Major engagements in recent seasons have included recital tours of Australia, North and South America, at the London in Tel Aviv festival and Elbphilharmonie Hamburg as well as regular collaboration with Ruby Hughes and Julius Drake. Recent concerto highlights have included Elgar with the Philharmonia, Collegium Musicum Basel and Brandenburgische Staatsorchester Frankfurt, Saint-Saëns with Royal Northern Sinfonia, and Bloch's Schelomo with Orkiestra Symfoniczna NFM and Wrocław Philharmonic.

In recital, she appears frequently with artists including, Anthony Marwood, Leif Ove Andsnes, Cédric Pescia and Marianna Shirinyan. She has also worked with Martha Argerich, Ian Bostridge, Simon Keenlyside, Imogen Cooper, Lars Vogt, Isabelle Faust, and Yeol Eum Son.

A strong advocate for new works she gave the world premieres of Sir John Tavener's Flood of Beauty with the Britten Sinfonia and Charlotte Bray's The Certainty of Tides with Aurora Orchestra and has previously commissioned Brian Elias and Thomas Larcher. She has also been involved in cross-disciplinary projects with the dancer Carlos Acosta, writer Jeanette Winterson and director Deborah Warner amongst others.

She is the Artistic Director of the Purbeck International Chamber Music Festival, Dorset, and has curated series for BBC Radio 3 at LSO St Luke's and as part of King's Place's Cello Unwrapped. She was Artist in Residence and Director of Musical Performance at Oxford University from 2015-2019 and since 2018 has been Professor of Cello at the Rostock Academy of Music in Germany. She is Professor of Cello at the Royal College of Music.

Born in the United Kingdom, Natalie came to widespread attention when she won both the BBC Young Musician of the Year and the Eurovision Competition for Young Musicians in Warsaw. She studied at the Royal College of Music in London and with Heinrich Schiff in Vienna. In 2021, Natalie was awarded an OBE for her services to music.

She plays the 'Simpson' Guadagnini cello of 1777.

MAX BAILLIE

VOLIN & VIOLA



A graduate of the Yehudi Menuhin School, Cambridge University, and Berlin's UdK, British-German violinist and violist Max Baillie is sought after as soloist, chamber musician, and orchestral leader in the UK and abroad.

Max's musical life reflects his interest in the cross-pollination of musical styles. Artists he has worked with include Steve Reich, Mischa Maisky, Bjork, John Williams, Thomas Adès, Bobby McFerrin, Zakir Hussain, James Thierrée, and many more. From folk tunes in the Welsh hills to major festivals across the world, Max leads a dynamic life which embraces classical, improvisation, contemporary, and experimental music.

As regular guest-director of Swiss chamber orchestra CHAARTS he has toured with artists including Mischa Maisky and Fazil Say, in Switzerland, Germany, and China, and has recorded for Sony and Berlin Classics. He has also guest-directed other ensembles including Scottish Ensemble and Manchester Collective.

Max founded Lodestar Trio with stars of the Scandinavian folk scene Erik Rydvald and Olav Mjelva, exploring Baroque music through the meeting of violin, Swedish nyckelharpa, and Norwegian hardanger fiddle, and with whom he will release the group's debut disc Bach to Folk for a the Naxos label in August 2022.

Max plays in ZRI, a quintet drawing together the folk and gypsy influences in works by Brahms, Schubert, and Janacek. Together they have played at festivals across the UK and in Europe and most recently appeared as featured artists and on Swiss

radio at the Boswil Sommerfest. They also tour their own live score to Charlie Chaplin's early classic 'The Adventurer'. ZRI looks forward to releasing its 3rd album on First Hand Records later in 2022.

Max is a regular at chamber music festivals, which in the last few years have included SoNoRo in Romania and Italy, Natalie Clein's Purbeck International Chamber Music Festival, Lawrence Power's West Wycombe Chamber Music Festival, Plush Music, and plays regular duo concerts with his father, cellist Alexander Baillie, including touring the Brahms Double concerto with national orchestras of South Africa. For almost 10 years Max has played with Notes Inegales, an innovative contemporary music and improvisation group which invites diverse musical guests for each of their club nights near Euston, including regular slots for the London Jazz Festival.

Max is one half of Sonnen, an experimental electronic music duo with Vahakn Mattosian which has taken part in Snape Maltings' Festival of New and been resident artists supported by the Britten Pears Foundation.

Max's teachers include Natasha Boyarsky, Itzhak Rashkovsky, and Ivry Gitlis. He plays the mandolin, and graduated from Christ's College, Cambridge, with a first class degree in Political Philosophy. He is proud to be supported by the Royal Philharmonic Society as part of their Enterprise Fund towards his project re-visualising Bach's solo works for violin and cello.

Max plays on an 1845 J.B Vuillaume violin and a 2009 viola by Stephan von Baehr.

STEPHAN BRAUN

CELLO



Stephan studied classical cello and jazz cello at the universities in Hamburg and Berlin. He has performed in different projects with Schauspielhaus Hamburg, Berliner Ensemble, NDR-Bigband and he worked as a sideman with Melody Gardot, Nils Landgren, Gil Goldstein, Chris Hinze, Don Thomson, Till Broenner, Giora Feidman, Kristjan Randalu among others. In 2010 he won the 1st prize of the International Jazz Competition in Bucharest with his trio. He played at many famous festivals and concert halls, like Vienna Opera House, Amsterdam Concertgebouw, Paris Olympia Theatre, Pori Jazz Festival, Toronto Jazz Festival, New Directions Cello Festival, Cello Akademie Rutesheim, North Sea Jazz Festival, Umbria Jazz Festival, Montreal Jazz Festival and recorded as a sideman more than 20 CD's.

As a leader he published 2 own records, one with his trio (called The Raid, released 2008) and one with his singer songwriter project deep strings (called Façon, released 2012).

He is teaching at the "Hochschule für Musik, Theater und Medien" in Hannover, at the "Hochschule für Musik Hanns Eisler" in Berlin and at the "Jazzinstitute" Berlin in Germany.

Cellist Stephan Braun, a seasoned musician to be sure, answers the question once and for all of what the true domain of the cello in jazz is: groove.

He currently resides in Berlin.

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HAYDEN CHISHOLM

SAXOPHONE



Frank Schemmann

Hayden Chisholm (1975) is a New Zealand saxophonist and composer. After studying in Cologne with a DAAD scholarship he continued his music studies in Japan and India. In 1995 he developed a new microtonal system for saxophone which he revealed on his debut solo CD "Circe". Since then his compositions have been recorded by BBC and WDR radios and he has toured and recorded extensively worldwide. He has created music for several Rebecca Horn installations as well as composing scores for her films. In 2008 he was assistant director in the Salzburger Festspiele. He has taught at Universities throughout the world and gives yearly master classes in Greece. He curates the annual Plushmusic festivals in Cologne and Bremen

and was artistic director of the Thessaloniki Jazz Festival in 2018. In 2013 he released the 13 Box Set "13 Views of the Heart's Cargo" and received the German SWR Jazz Prize. In 2015 he was "Improvisor in Residence" in Moers and opened the Moers Jazz Festival. In 2016 he released his second 13CD box "Cusp of Oblivion" on the Moontower Foundation Edition and directed his first short film "Sisyphus Runs". For 5 years he has been based out of Belgrade and continues to perform and teach internationally. www.haydenchisholm.net

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Head to page 32 for more details

RUBY HUGHES

SOPRANO



Phil Sharp

Ruby Hughes is a former BBC New Generation Artist and was winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition.

Her repertoire strengths lie in the music of the baroque and 20th and 21st Century. On the opera stage she has sung productions for Theater an der Wein (Roggiero in Rossini's Tancredi, and Fortuna in L'Incoronazione di Poppea), Aix-en Provence Festival (Euridice L'Orfeo), Opéra de Toulon (Rose Murrant Street Scene) and Potsdamer Winteroper (title role, Theodora) and in the UK has performed major roles with English National Opera, Garsington Opera and for Scottish Opera.

In concert, she has sung under conductors including Rinaldo Allesandrini, Ivor Bolton, Laurence Cummings, Thierry Fischer, Pablo Heras Casado, Rene Jacobs, Juanjo Mena, Gianandrea Noseda, Marc Minkowski, Hervé Niquet, Thomas Søndergård, John Storgårds, and Osmo Vanska.

Festival appearances have included the BBC Proms, Cheltenham, Edinburgh International, Newbury, La Folle Journée, Gent Festival OdeGand, Göttingen, Marlboro, Spitalfields and Beaune and Namur and she has given recitals at Wigmore Hall, Kings Place, Amsterdam Concertgebouw, Schloss Elmau, Vienna Konzerthaus, LSO St Luke's and in the US at both the Frick Collection and Carnegie Hall, New York.

Ruby is a true collaborator, and she has forged particularly close relationships with Mime Brinkmann and Jonas Nordberg (baroque trio), Laurence Cummings, Joseph Middleton, Natalie Klein and Julius Drake, The Manchester Collective and United Strings of Europe.

She is building up an impressive discography including a solo recital recording for Champs Hill records and a disc for Chandos Records with Laurence Cummings and the OAE dedicated to Giulia Frasi, Handel's lyric muse. For the BIS label she has recorded "Heroines of Love and Loss", dedicated to 17th century women composers which was released to huge critical acclaim including a Diapason d'or award, a highly praised album of works by Mahler, Berg and Rhian Samuel, "Clytemnestra", together with BBCNOW, which was nominated for a Gramophone Award. She has recorded Mahler Symphony No. 2 with the Minnesota Symphony under Osmo Vänskä and most recently a solo recital disc with Joseph Middleton titled "Songs for New Life and Love" including works by Mahler, Ives and Helen Grime. Future recording projects for BIS include a baroque disc with Mime Brinkmann and Jonas Nordberg, a programme with United Strings of Europe including Golijov's Three Songs for Soprano and String Orchestra and two recordings with Manchester Collective to include commissions by Edmund Finnis and Deborah Pritchard as well as Britten's Les Illuminations.

She has a passion for performing new repertoire and is a champion of female composers having had many commissions written for her including those by Helen Grime, Deborah Pritchard Judith Weir and Errolyn Wallen.

Future highlights include those with Orchestre d'Ile de France (Mahler 4), Stuttgart Philharmonic (Britten's Les Illuminations), Residente Orchestra (Ruckert Lieder), Orchestre National de Lille (Mozart Great Mass in C), Potsdam Kammerakademie, Aarhus Symfoniorkester and recitals at Wigmore Hall and at the Muziekcentrum De Bijloke Gent.

DAVID NEITA

POET & LAWYER



Dave Neita is a lawyer, actor, playwright, and poet who routinely delivers educational consultancy to schools, creative workshops to mental health organisations and change management consultancy to corporations. As an advocate for human rights and an expert in organisational development and EDI (Equality, Diversity and Inclusion) Dave has worked with NASA (National Aeronautics and Space Administration), Oxford University, Zurich Corporation, The Church Of England, Broadmoor Hospital, NASA, in addition to a vast range of other organisations, and has delivered a sermon at St Paul's Cathedral in London on Redemption and Transformation.

He has an MA in Cultural Leadership, volunteers his time in the community and served as the UK ambassador for the European Year of Equal Opportunity for All: Face of the Year Campaign. In 2012 Dave was included in Black Enterprise's list of the Top 10 most powerful Black men in Britain and was selected by the BBC to provide perspective and comment on the 50th anniversary of the March on Washington.

Known for his success as a member of the legal team behind a class action suit against a major multinational corporation on behalf of thousands of injured South Africa Miners, Neita continues to work as an advocate for underprivileged, exploited, or disenfranchised people in the UK and abroad.

As a patient advocate and art consultant for the new £350m facility for Broadmoor - the largest, most well-known mental health institution in Europe, Dave has spearheaded the dialogue around race, art, identity, and healing in mental health between patients, staff, architects, and artists. In addition to being called to The Bar of England and Wales, Dave has achieved an MA in Cultural Leadership and he is a Fellow at King's Fund, spoken at the House of Commons and also on behalf of The Duke of Edinburgh to students achieving gold in the DofE programme. He has also been involved in NASA's programme to encourage the next generation of students into science, technology, engineering, and mathematics (STEM subjects).

Dave was an integral member of the Racial Justice Task and Finish Group in the Church of England's Chelmsford Diocese committed to the elimination of racism from the Church. Dave continues his activities around harmonising inspiration and redemption through speeches, poetry performances, plays and other creative formats with a view toward contributing to the unyielding efforts to improve society.

Dave has published several spoken word CDs and he has written a play on the Windrush Generation, UPLIFT, which for the Edinburgh Film Festival 2022.

CÉDRIC PESCIA

PIANO



Uwe Neumann

Cédric Pescia, pianist of dual French and Swiss nationality, was born in Lausanne. He studied with Christian Favre at the Conservatoire de Musique in Lausanne, later with Dominique Merlet at the Conservatoire de Musique in Geneva and completed his studies with Klaus Hellwig at the Universität der Künste in Berlin.

In addition, he has studied with Pierre-Laurent Aimard, Daniel Barenboim, Henri Barda, Dietrich Fischer-Dieskau, Ivan Klansky, Christian Zacharias, Ilan Gronich and with the Alban Berg Quartet. From 2003 until 2006 he was invited to attend the famous International Piano Academy, Lake Como (Italy) where he worked with Dimitri Bashkurov, Leon Fleisher, William Grant Naboré, Menahem Pressler, Andreas Staier and Fou Ts'ong.

Cédric Pescia was the brilliant First Prize Winner (Gold Medalist) at the 2002 Gina Bachauer International Artists Piano Competition in Salt Lake City (USA).

Concert tours have taken him throughout Europe, Asia, North and South America. He has performed at the Berlin Philharmonie, the Berlin Konzerthaus, the Hamburg Laieszhalle, the Mozarteum Salzburg, Carnegie Hall New York, Paris Philharmonie, Shanghai Oriental Arts Center, Tokyo Sumida Triphony Hall, Wigmore Hall London, Tonhalle Zürich, Vienna Konzerthaus and has appeared in leading music festivals such as: Prague Spring Festival, Lucerne Festival, Menuhin Festival-Gstaad, Schleswig-Holstein Musik Festival, Davos Festival, Festival de Radio France et Montpellier, Schubertiade Schwarzenberg.

His orchestral appearances have been with the Orchestre de la Suisse Romande, the Orchestre de Chambre de Lausanne, the Orchestra Sinfonica di Milano Giuseppe Verdi, the Utah Symphony, the Festival Strings of Luzern, the Orchestra della Svizzera Italiana, the Camerata Bern, the Basler Kammerorchester, the Deutsche Radio Philharmonie Saarbrücken, the Göttinger Symphonie Orchester, the Orchestre National de Lille.

In addition to his activities as a soloist, his love for chamber music regularly leads to performances with other eminent musicians. For many years Cédric Pescia has been working in close collaboration with violinist Nurit Stark.

He is founding member and artistic director of the Lausanne chamber music series Ensemble enScène.

He is giving master classes in the USA and in Europe, a.o. at the Accademia Pianistica Internazionale "Incontri col Maestro" in Imola, Italy.

In 2012 he was appointed professor for piano at the Haute Ecole de Musique de Genève.

For Claves Records, AEON, La Dolce Volta, BIS, Genuin, he has recorded works by J. S. Bach, F. Couperin, Beethoven, Schubert, Schumann, Debussy, Busoni, Enescu, Messiaen, Cage, Suslin, Gubaidulina. These CDs have been acclaimed by the press

DEBORAH PRITCHARD

COMPOSER



Deborah Pritchard was awarded a British Composer Award for her solo violin piece *Inside Colour* in 2017. Her music has been performed by world-class ensembles such as the London Symphony Orchestra, London Sinfonietta, BBC National Orchestra of Wales, Philharmonia, BBC Singers and the Choir of New College Oxford with soloists including Natalie Clein, Nicola Benedetti and Tina Thing Helseth. She has been broadcast by BBC Radio 3, Radio 4 and released commercially by NMC, Signum, BIS, Orchid Classics, Nimbus, Hyperion and Linn Records. Recent works include her graphic score *Colour Circle*, commissioned by the London Sinfonietta over lockdown whilst future premieres include a new violin concerto for Jennifer Pike and the BBC Symphony Orchestra.

As a synaesthetic composer Pritchard has worked with numerous visual artists including Maggi Hambling, Hughie O'Donoghue and Icelandic sculptor Steinunn Thorarinsdottir. Her violin concerto *Wall of Water*, after the paintings by Maggi Hambling, was performed by Harriet Mackenzie and the English String Orchestra at the National Gallery in 2015, reviewed by Gramophone as a 'work that will take one's breath away'. Her

new symphonic work *Songs after Kandinsky* will be premiered in China in 2023. She also paints music and created a series of *music maps* for the London Sinfonietta, described in The Times as 'beautifully illustrated...paying visual homage to those wonderful medieval maps of the world.' Her paintings were exhibited at the *Amazing Women of the Royal Academy of Music 2017-2018* exhibition.

Deborah was awarded an entrance scholarship to study composition with Simon Bainbridge for her MMus Degree at the Royal Academy of Music and completed her DPhil at Worcester College, Oxford where she studied with Robert Saxton. She currently teaches composition tutorials at the University of Oxford and is Associate of both the Royal Academy of Music and the Faculty of Music, Oxford. She will be taking up the position of Visiting Research Fellow at Keble College, Oxford in September 2022.

NURIT STARK

VIOLIN



Born in Israel, violinist and violist Nurit Stark received her musical education in Tel Aviv, Berlin and Cologne with Ilan Gronich, Haim Taub and Alban Berg Quartet. Since her first soloist appearance at 16 of Paganini's first violin Concerto with the Israeli philharmonic Orchestra she went on performing worldwide with orchestras masterpieces of composers such as Bach, Beethoven, Berg, Britten and Bloch. As a chamber musician, she was formed by intensive corporations particularly with pianist Cédric Pescia, soprano Caroline Melzer with whom she appeared in festivals as Lockenhaus Kammermusikfest, Schleswig Holstein, Rheingau, Wien Modern, Donaueschinger Musiktage. Nurit's conviction of contemporary ideas led her to perform world premieres and to collaborate with composers such as Sofia Gubaidulina, György Kurtág, Viktor Suslin, Peter Eötvös, Carola Bauckholt, Jennifer Walshe, Younghee Pagh-Paan, Isabel Mundry and Georg Nussbaumer. Moreover, she participated in avant-garde stage projects combining music & theater (Burgtheater Vienna, Schaubühne & Volksbühne Berlin, Bobigny Paris) and created together with visual artists Isabel Robson & Susanne Vincenz

"Roundhouse Reverb", a video installation to the music of G.Kurtág. She was supported by the following foundations; Ernst von Siemens, Forberg-Schneider and Otto&Regine Heim and is a prizewinner in international competitions George Enescu, Leopold Mozart and Ibolyka Gyarfás. Nurit has recorded works by Ferruccio Busoni, George Enescu, Clara & Robert Schumann for violin/viola and piano with Cédric Pescia, chamber works by Olivier Messiaen, Viktor Suslin and Sofia Gubaidulina and "Kafka Fragments" by György Kurtág with soprano Caroline Melzer which received the German Critic award. Her debut solo recording came out in Spring 2022 and consists of solo works for violin/viola by Béla Bartók, György Ligeti, Sándor Veress and a world premiere performance of the "adventures of the dominant seventh chord" dedicated to Nurit by Peter Eötvös. In 2019 she was appointed professor for violin in the Stuttgart State university for music and performing arts. She plays a P.Guarneri di Mantova Violin, 1710.

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BANK TRANSFER I/we would like to pay the sum of £ by bank transfer

STANDING ORDER I/we have set up a [monthly/annual] Standing Order for £

Purbeck International Chamber Music Festival

Natwest Account Number 37106201 Sort Code 54-30-03

IBAN: GB65NWBK54300337106201 BIC: NWBKGB2L

Ref: Your surname

CHEQUE I/we enclose a cheque payable to: Purbeck International Chamber Music Festival for

£

CARD We can take card payment during our festival events. Please ask a member of staff.

WEBSITE Go to picmf.org to set up an annual payment via Paypal (no personal account required)

GIFT AID DECLARATION

If you pay tax, you can make your gift go further under the Gift Aid Scheme at no extra cost to you. Purbeck International Chamber Music Festival will reclaim 25p for every £1 you donate. I declare that I pay an amount of Income Tax and/or Capital Gains tax that is at least equal to the tax claimed by all charities and community Amateur Sports Clubs (CASCs) from HMRC on my donation(s), in each tax year. I understand that taxes such as VAT and council tax do not qualify and should my circumstances or my home address change, I will notify Purbeck International Chamber Music Festival

SIGNATURE DATE

I would like my/our name(s) to be acknowledged in the Festival programme as:

.....

(*please say 'Anonymous' if that is your preference)

Please return this completed form to a member of our team or by email to info@picmf.org or post Purbeck International Chamber Music Festival, Harbour St Bride, Durlston Road Swanage, Dorset BH19 2HZ

We gratefully thank you for your support.

Natalie Clein & the PICMF team



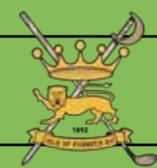
Michelle Parish | Virtual Assistant

Executive and Personal Assistant | Social Media Management | Project & Strategic Planning | Events & Marketing, helping busy people get sorted.

Email | info@michelleparish.co.uk

Ph | 07979 300607

www.michelleparish.co.uk



ISLE OF PURBECK GOLF CLUB

is proud to support the

PURBECK INTERNATIONAL CHAMBER MUSIC FESTIVAL

The Club is Open to Everyone open daily for golf & dining



Smart Casual Attire

- Breakfast: 8:15am-11:30am
- Dining Room: 12:00am-2:00pm
- Bar Menu: 11:30am-4:30pm Bar 'till 7pm
- Evening Dining: Friday & Saturday 6-9pm

01929 450361 www.purbeckgolf.co.uk iop@purbeckgolf.co.uk

TEAM

Founding Patron

Charles Good

Trustees

Bob Boas
Natalie Covell
Daisy Goodwin
Jason Price (chairman)

Artistic Director

Natalie Clein

General Manager

Aloise Fiala-Murphy

Marketing & Social Media

Michelle Parish

Logistics & Multimedia

Thibault Blanchard (EuropikMusic)

Festival work experience

Lea Rouzaud

Volunteers

Lydia Benett, Jay Buckle, Theresa Cook,
Cathy and Paul Fisher, Helen Hardy,
Mary Haysom, Sue Haysom, Charlotte Heath,
Joan Ingarfield, Kate & Mark Kinhead,
Virginia Morris, Emma Ormond,
Sandy & Jackie Porter, Jan Sayers,
Dilys Thomas, Douglas Tweddle

Programme booklet text

Dr. Oded Manor

Design

Louise Leffler
www.louiseleffler.com

The Steinway Grand Piano has been made available
by The Dorset Musical Instruments Trust

Hospitality

Kate & Mark Kinhead – Challow Farmhouse B&B
Virginia Morris – Littlecroft B&B
Channa & Peter Clein
Stephen Dru-Drury
George & Ann Preston

Venues

Sarah Smith, Lulworth Estate;
Karon Quirey, St Mary's Church, Swanage;
Barbara Matthews, St Nicholas' Church, Studland;
Alistair Tuckey, Durlston Country Park, Swanage;
Honora Barnett, Dorset Museum, Dorchester;
Liz Hoad, St Nicholas' Church, Worth Matravers;
John Lindsay, St Edward's Church, Corfe Castle;
Robin Stringer, St James's Church, Kingston.

Catering

Challow Farmhouse, Corfe Castle
Banks Arms, Corfe Castle

FRIENDS, ANGELS AND PATRONS

Friends

Douglas Addison
Jay Buckle
Mike Compton
Judith Haysom
Niall Horn
Carol Jones
Margaret South
Dilys Thomas

Angels

anonymous (4)
Peter Davenport
Howard Davies
M and R Eland
Stephen & Naomi Grant
David McArthur
Leigh Merrick
Steve & Gabrielle Peskin
Eric Stobart

Patrons

Bob Boas
David Emmerson
John and Sabine Fairhall
Rupert Gavin
Charles Good
Daisy Goodwin
Virginia Lynch
Caroline Michel
Pauline Monro
Jason Price
Sarah and Nicholas Ray
David and Linda Whitehouse

**We would also like to extend our thanks
to those who wish to remain anonymous**

OUR SUPPORTERS

We want to celebrate and express our gratitude for the commitment made by
The Steel Charitable Trust and the Good Opportunities Trust to support the
festival's core activities for the next three years.

Good Opportunities Trust
The Isle of Purbeck Arts Club
The Purbeck Quire Fund
The Steel Charitable Trust

Tarisio
The Nicholas Boas Charitable Trust
The Isle of Purbeck Golf Club



OUR PARTNERS

We are grateful to our new partner Langham Wine for
supporting the Dorset Museum, concert in Dorchester



PICMF

Follow us on social media

#PICMF #PICMF2022

PICMF

Purbeck
International
Chamber
Music
Festival

1-4 September 2022

freedom

THURSDAY 1 SEPTEMBER

- 1 Freedom through Form**
5pm St Mary's Chapel, Lulworth Castle
- 2 Pure Freedom**
7.30pm St Mary's Church, Swanage

FRIDAY 2 SEPTEMBER

- 3 Peace is freedom**
11am St Nicholas' Church, Studland
- 4 Introducing the unique world of Deborah Pritchard**
2pm Fine Foundation Gallery, Durlston Country Park
- 5 Frei aber Einsam (Free but lonely)**
7.30pm Dorset Museum, Dorchester

SATURDAY 3 SEPTEMBER

- 6&7 Intimate voices**
10.00am & 11.30am St Nicholas of Myra Church,
Worth Matravers
- 8 The loss of freedom**
6pm St Edward's Church, Corfe Castle
- 9 Parallel Worlds**
8.30pm St Edward's Church, Corfe Castle

SUNDAY 4 SEPTEMBER

- 10 Returning full circle**
Coffee Concert 11.30am St James' Church, Kingston
- 11 Family concert Colour Circle**
2.15pm St James' Church, Kingston

www.picmf.org