

# Purbeck International Chamber Music Festival

L I G H T

**Natalie Clein** cello & artistic director

**Carducci String Quartet**

**Colin Currie** percussion

**Brett Dean** viola and composer

**Stephen Kovacevich** piano

**Tamsin Waley-Cohen** violin

**Anthony Calf** narrator

**2–5 September 2021**

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# PICMF 2021

## A MESSAGE FROM THE ARTISTIC DIRECTOR

This past year and a half has been such a difficult one for us all as musicians and music lovers and so it is with huge pleasure and a sense of gratitude that I introduce this year's Purbeck International Chamber Music Festival.

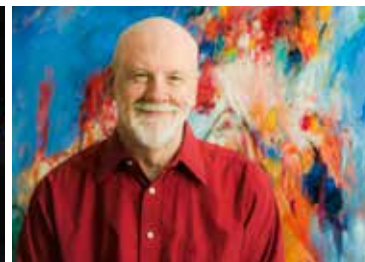
When thinking of a theme which to base my ideas of programming this year on, the image of 'light at the end of the tunnel' kept coming back to my me. The idea that we could commune together again on stage and as audience members and that live music making is essential to our lives and a source of 'Light' and hope for many of us. Life was not simple for most of the composers whose works you will hear this weekend, but through struggles very different in nature, a deeper understanding and beauty is revealed.

We have a fantastic array of world-class musicians coming to Purbeck. It has long been a wish of mine to bring Colin Currie to the festival and I know you will all be wowed by his skill, charisma and energy on stage. I am hugely looking forward to music making with Tamsin Waley-Cohen and Brett Dean – and of course to hearing Brett's uniquely beautiful works. I am thrilled that The Carducci Quartet, firm favourites of the British musical public, will join us, and also that Stephen Kovacevich will bring his artistry and musical depths to Corfe Castle! I also hope that each of you will find something new in the juxtaposition of poetry and music that Anthony Calf will bring to the programmes.

So once again, a warm and bright welcome to each of you. We are thrilled to be back.



Neda Navacec



# Programme Overview

## Thursday | September 2nd | 3pm

Fine Foundation Gallery,  
Durlston Country Park

### A CELEBRATION OF LIGHT

Narrated by Anthony Calf

**Bach** Suite No.3 for Solo Cello  
*Natalie Clein*

**Ravel** Sonata for Violin and Cello  
*Tamsin Waley-Cohen, Natalie Clein*

**Adults £25 / Students £5**

[Go to page 1 for more info](#)

## Friday | September 3rd | 11am

Fine Foundation Gallery,  
Durlston Country Park

### A HYMN OF THANKSGIVING

**Beethoven** String Quartet No.15  
in A minor Op.132  
*Carducci Quartet*

**Adults £20/ Students £5**

[Go to page 5 for more info](#)

## Friday | September 3rd | 7.30pm

Victoria Hall, Dorset Museum, Dorchester

### DARKNESS AND STARRY NIGHTS

Narrated by Anthony Calf

**Beethoven** String Trio No.3 in C minor Op.9  
*Tamsin Waley-Cohen, Brett Dean, Natalie Clein*

**Hosokawa** Reminiscence for Solo Marimba  
*Colin Currie*

**Vasks** Pianissimo for Solo Cello  
*Natalie Clein*

**Martland** "Starry Night" for String Quartet  
and Marimba

*Colin Currie, Carducci Quartet*

**Adults £25 / Students £5**

[Go to page 6 for more info](#)

## Saturday | September 4th | 11am

Fine Foundation Gallery,  
Durlston Country Park

### MORNING CONCERT: SUNRISE

**Ysaye** Solo Violin Sonata No.5 in G minor Op.27  
*Tamsin Waley-Cohen*

**Haydn** String Quartet No.4 in B flat major Op.76  
*Carducci Quartet*

**Adults £20 / Students £5**

[Go to page 8 for more info](#)

## Saturday | September 4th | 1pm

Fine Foundation Gallery,  
Durlston Country Park

### CHILDREN'S CONCERT

Featuring the Festival musicians –  
*Colin Currie, Brett Dean, Natalie Clein.*  
Free entrance but reservation necessary  
through [picmf.org](http://picmf.org)

## Saturday | September 4th | 6pm

St Edward's Church, Corfe Castle

### EVENING CONCERT (PART I)

#### STEPHEN KOVACEVICH SPOTLIGHT

**Debussy** Sonata for Violin and Piano  
*Tamsin Waley-Cohen, Stephen Kovacevich*

**Beethoven** Piano Sonata No.31 Op.110  
*Stephen Kovacevich*

**Mozart** Piano Quartet No.2 K.493  
*Tamsin Waley-Cohen, Brett Dean, Natalie Clein,*  
*Stephen Kovacevich*

**Adults £25 / Students £5**

[Go to page 10 for more info](#)

## Saturday | September 4th | 8pm

St Edward's Church, Corfe Castle

### EVENING CONCERT (PART II)

#### MAGIC AND DARKNESS

**Wallin** from Realismos Mágicos for solo Marimba  
and Narrator

*Colin Currie, Anthony Calf*

**Dean** "Intimate Decisions" for Solo viola  
*Brett Dean*

**Shostakovich** String Quartet No. 8  
in C minor Op. 110

*Carducci Quartet*

**Adults £25 / Students £5**

[Go to page 12 for more info](#)

## Sunday | September 5th | 11.30am

St James's Church, Kingston

### COFFEE CONCERT

#### AUTUMNAL LIGHT

**Brostrom** Duo for Violin and Marimba

*Tamsin Waley-Cohen, Colin Currie*

**Dean** "Epitaphs" (2010)  
*Carducci Quartet, Brett Dean*

**Brahms** String Sextet No.2 in G major Op.36  
*Carducci Quartet, Brett Dean, Natalie Clein*

**Adults £25 / Students £5**

[Go to page 16 for more info](#)

PLEASE NOTE: Changes may occur due  
to unforeseen circumstances

# A CELEBRATION OF LIGHT

**Thursday | September 2nd | 3pm**

Fine Foundation Gallery, Durlston Country Park

A CELEBRATION OF LIGHT

Narrated by Anthony Calf

**Johann Sebastian Bach** Suite for solo Cello No.3 in C Major, BWV1009

**Maurice Ravel** Sonata for Violin and Cello in A Minor M.73

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**Johann Sebastian Bach** Suite for solo Cello No.3 in C Major, BWV1009

*Prelude*

*Allemande*

*Courante*

*Sarabande*

*Bourrée I – Bourrée II*

*Gigue*

'Suite', as a musical form, has undergone many variations. Alternation of fast and slow dances has been a common base. Yet, as can be heard in this suite, variations on that scheme are not hard to find.

Bach (1685-1750) wrote all his six cello suites between 1717 and 1723. By then the composer had attained the position of Kapellmeister at Köthen, and was allowed to provide secular music to patrons among the town aristocracy. Perhaps it is worth noting that wars were continuous in central Europe at the time. Yet, Bach borrowed dance forms from quite a number of European cultures for each of those suites. Furthermore, in spite of the hostilities across the continent, or perhaps as relief from them, Suite No. 3 is up-beat, described as 'good-humoured' and even 'self-assured'.

As is often the case in suites of this kind, the *Prelude* seems to announce the opening of the proceedings. An optimistic and playful note is sounded. Indeed, the *Allemande* is just that: running up and down scales, almost like a care-free child. The *Courante* is more exploratory – as if experimenting with different harmonic bases. The following *Sarabande* – a slow and stately dance form, is employed for further deepening personal reflection. Two *Bourrées* follow: the first - reassuringly simple, and the second, in a more free form, leads to a graceful dance. As would have been expected, the final fanfare – the *Gigue*, is wild with excitement. Even some hints of a barn dance may be heard.

**Natalie Clein** cello

THE  
EVENTS



**Maurice Ravel** Sonata for Violin and Cello in A Minor M.73

*Allegro*  
*Très vif*  
*Lent*  
*Vif, avec entrain*

You may well remember the famous melodiously riveting Bolero. Well, in spite of being written also by Maurice Ravel (1875–1937), this duo has quite a different musical texture.

Ravel concentrates here on working out relationships among various short motifs. These are musical fragments rather than the complete melodies of the Bolero. In addition, the basic key (ostensibly A Minor here) keeps changing so very fast. Indeed, you may wonder whether any single leading key actually exists. However, the overall structure is quite familiar: four movements ordered as a Fast-Fast-Slow-Fast.

The first movement – *Allegro*, was dedicated to Debussy who had died two years earlier. You hear various motifs meandering happily between the violin and the cello within the conventional Sonata Form of ‘exposition’, ‘development’, ‘recapitulation’ and a very subtle and gentle ‘coda’.

The second movement – *Très vif* (very lively) changes all that. All the sonic effects that string instruments can produce are employed: pizzicato, glissando, arpeggios, motif repetition, and more – this vibrant Scherzo ends up gregariously.

For the third movement – *Lent*, the mood changes drastically again. Evocative, broad and plain musical lines emerge. The instruments echo each other and, gradually, form a new dialogue that ends in almost silent unison.

The final movement – *Vif, avec entrain* (lively with enthusiasm), says it all. The cello starts – almost thumping its rhythms. The Violin reciprocates. The principal theme is then interwoven with three contrasting episodes. Throughout, pizzicato, glissando, ricochet, exotic bowing – all are summoned to form a rather grand Rondo. The climax arrives as an energetic exclamation – at the end.

**Tamsin Waley-Cohen** violin | **Natalie Clein** cello

For more information about our performers please go to page 20

**PICMF 2021**

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# 2021

## A HYMN OF THANKSGIVING

Friday | September 3rd | 11am

Fine Foundation Gallery, Durlston Country Park

A HYMN OF THANKSGIVING

Ludwig van Beethoven String Quartet No. 15 in A Minor Op. 132

### Ludwig van Beethoven String Quartet No. 15 in A Minor Op. 132

*Assai sostenuto – Allegro*

*Allegro ma non tanto*

*"Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart"*

*Molto adagio – Andante*

*Alla marcia, assai vivace (attacca)*

*Allegro appassionato*

Thanksgiving was associated with this quartet by Beethoven (1770–1827) himself. Of course, this is a thoroughly Beethovenian thanksgiving. By 1825, when Beethoven wrote this quartet, he was already entirely deaf. Withdrawn from society he relied heavily on his inner listening for a genuine dialogue.

The first movement is marked *Assai sostenuto – Allegro*. Major themes are introduced within the Classical Sonata Form, but a modified one to suite this unusual composition.

The second movement is marked *Allegro ma non tanto*. This particular Minuet-Trio-Minuet scheme is far from being a benign dance. Strife and passion rise and fall, creating what Daniel Chua calls "rhythmic ambivalence".

The third movement, *Molto adagio – Andante*, is the longest. The movement is headed with the inscription translated as 'Convalescent's Holy song of thanksgiving to the Deity, in the Lydian Mode'. Slow sections alternate with fast ones which are marked as 'feeling new strength'; their rhythms become more and more complex until all themes are integrated.

The penultimate movement – *Alla marcia, assai vivace*, is a brief march-like interlude, allowing us to gather our breath for a couple of minutes before we move straight on to the fifth and final movement.

The *Allegro appassionato* is perhaps when the thanksgiving, mentioned before, bursts through. A complex structure sustains this very personal and passionate statement by a mix of the Sonata Form and that of the Rondo. We, who listen to Beethoven now, may want to give thanks for his ability to forge his own musical way – all on his own.

#### Carducci String Quartet:

Matthew Denton violin | Michelle Fleming violin

Eoin Schmidt-Martin viola | Emma Denton cello

For more information about our performers please go to page 20

# FRIDAY EVENING CONCERT

**Friday | September 3rd | 7.30pm**

Dorset County Museum, Dorchester

## DARKNESS AND STARRY NIGHTS

Interspersed with poetry narrated by Anthony Calf

**Ludwig van Beethoven** String Trio No. 3 in C Minor Op. 9

**Toshio Hosokawa** 'Reminiscence' for solo Marimba

**Péteris Vasks** 'Pianissimo' from 'Das Buch' for solo Cello

**Steve Martland** 'Starry Night' for String Quartet and Marimba

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## Ludwig van Beethoven String Trio No. 3 in C Minor Op. 9

*Allegro con spirito*

*Adagio con espressione*

*Scherzo. Allegro molto e vivace*

*Finale. Presto*

A promising start? This string Trio was written by Beethoven (1770-1827) in 1798 - when he was 28 years old; that is, during his so-called 'early' period. The young Beethoven was the pupil of Haydn at the time, and his teacher's influence is readily apparent.

The whole Trio is formed within the Classical tradition. The elegant first movement - *Allegro con spirito*, is in the Sonata Form. A theme is introduced and a contrasting one emerges. Some of these materials are then taken up for 'development'. That development leads to the reappearance of the initial theme (as 'recapitulation'). As usual, it is followed by the second theme. A softer coda brings the whole movement to a close.

The more lyrical second movement - *Adagio con espressione*, is a dialogue, or is it strife? Each of the two themes of this Sonata Form strives for dominance. One of these themes is in the home key - C Minor, and the other is in C Major. Sometimes, the Minor key is associated with 'darkness' and the Major key with 'light'. Within that context, we begin to hear the emergence of light as the key of C Major takes the lead.

The third movement - *Scherzo. Allegro molto e vivace*, is in the A-B-A scheme of Minuet-Trio-Minuet. This is a playful - perhaps even a humorous episode. Quite a contrast to the previous movement, the present movement ends with a rather gentle coda.

The fourth movement - *Finale. Presto*, is a dazzling mix of the Sonata Form and the Rondo - celebrating brilliance and enthusiasm, and this time - ending with a clearly affirmative coda.

**Tamsin Waley-Cohen** violin | **Brett Dean** viola | **Natalie Clein** cello

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## Toshio Hosokawa 'Reminiscence' for solo Marimba

Clouds are coming and going? Are these winds? Perhaps even aeroplanes? Many sonic textures arise and then fade-out in this solo piece for four mallets Marimba published in 2002. Seemingly out of nowhere, waves gather momentum and then disappear from sight. Eventually, their energy seems to galvanise into shivering tremolos, thumping knocks, almost a fugue in the background. Yet, from then on - those dramatic appearances give way to passing hums, and these end in an almost mysteriously lingering pianissimo.

The composer seems to use only what he deems necessary. Being so economic with sounds may remind us of classical Japanese ink paintings, and for a good reason. Toshio Hosokawa (born 1955) is a Japanese composer who studied contemporary classical music in Germany, and then returned to Japan to develop his own style: inspired by classical Japanese music and culture.

**Colin Currie** marimba

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## Péteris Vasks 'Pianissimo' from 'Das Buch' for solo Cello

This relatively short *Pianissimo* is part of a cycle Vasks (born 1946, Latvia) wrote for the cello, commencing 1978. He named that cycle 'Das Buch'. The composer has described the experience of writing this cycle as 'A monologue, (for) a single actor. You are alone with your musical idea, no orchestra, no piano, no electronic sounds. I merely use everything I am able to draw out of the instrument.' In this piece Vasks pairs the sounds drawn out of the cello with the cellist's use of her own voice.

**Natalie Clein** cello

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## Steve Martland 'Starry Night' for String Quartet and Marimba

The composer, Steve Martland, left for us these notes about Starry Night (composed 2007-2008):

'Van Gogh's visionary painting *The Starry Night* provides the title, if not the stimulus, for this music. Rather, personal memories of Africa are recalled and in particular the sound of music and dancing both near and in the distance all taking place under the vivid starry night sky. So this music is dance music and maybe it tries to emulate the dancing of Van Gogh's gigantic stars.'

Martland was born in Liverpool in 1954 and died in London of a heart attack in 2013. During his relatively short life he set up the recording label 'Factory Records', and his own ensemble, the 'Steve Martland Band'. He worked mainly with artists outside the established classical music institutions - from Britain, Holland and the USA.

**Colin Currie** marimba | **Carducci String Quartet: Matthew Denton** violin  
**Michelle Fleming** violin | **Eoin Schmidt-Martin** viola | **Emma Denton** cello

For more information about our performers please go to page 20

# MORNING CONCERT

**Saturday | September 4th | 11am**

Fine Foundation Gallery, Durlston Country Park

## SUNRISE

**Eugène Ysaÿe** Sonata for solo Violin No. 5 in G minor Op. 27

**Joseph Haydn** String Quartet No. 4 in B Flat Major Op. 76, The 'Sunrise'

### **Eugène Ysaÿe** Sonata for solo Violin No. 5 in G minor Op. 27

*L'Aurore*

*Danse Rustique*

Hearing sonorities – those metaphorical 'colours' of various sounds, is perhaps a major point of this solo sonata. Eugène Ysaÿe (1858–1931) was a Belgian violinist, conductor - and a composer. In his compositions he employed characteristic features of early 20th century: whole tone scales, dissonances, and quarter tones. He also drew on virtuosic bow and left hand techniques.

The first movement – *L'Aurore* (The Polar Lights), opens on a meditative note and then expands the range of sonorities – particularly with his 'two in one' technique. Unexpectedly, we hear the violinist employing the right hand to produce melodic lines with the bow and, at the same time, punctuating these lines with pizzicato effects produced by the left hand plucking the strings.

The second movement – *Danse Rustique* (Country Dance), further opens up the sonic scene. Bold phrases alternate with lyrical ones – and going through a range of energetic sections – all lead to a vibrant coda.

**Tamsin Waley-Cohen** violin

### **Joseph Haydn**

String Quartet No. 4 in B Flat Major Op. 76, The 'Sunrise'

*Allegro con spirito*

*Adagio*

*Menuetto: Allegro*

*Finale: Allegro ma non troppo*

A classic example of the Classical period – this late quartet by Haydn (1732–1809) is a good illustration of the format and character for string quartets that he established.

The first movement – *Allegro con spirito*, opens with that oft used Haydn signature – an introduction. A lone continuous chord serves as background for a single violin line - perhaps searching for something, perhaps for light? This section has certainly led to the nickname attached to this quartet – 'The Sunrise'. Be that as it may, before long we are well and truly within a classical Sonata Form: an exposition of two themes, their

development, recapitulation, and a coda. Contrast is the order of the day: loud-soft, fast-slow, robust-delicate.

True to style, the piece then moves to the *Adagio*. No more bravado: now is the time for serious reflection. Far darker and a subtly free exploration ensues – rising and falling, but eventually ending at a steady harmonic base.

The *Menuetto: Allegro* that follows, remains within the A-B-A form. This movement begins with a graceful Minuet. As expected, it is interrupted by an intense Trio, and concludes with a cheerful version of the initial Minuet.

The *Finale: Allegro ma non troppo* is celebratory. Contrasts are back in full force now. Although this Rondo starts simple, the movement gathers momentum through increasingly fast-moving phrases. Indeed, the piece ends up at a dazzlingly exuberant height – the sun in its zenith? Perhaps.

### **Carducci String Quartet:**

**Matthew Denton** violin | **Michelle Fleming** violin

**Eoin Schmidt-Martin** viola | **Emma Denton** cello

For more information about our performers please go to page 20

## MUSICAL FUN FOR KIDS AND FAMILIES

**Saturday | September 4th | 1pm**

Fine Foundation Gallery, Durlston Country Park

Children's Concert with the Festival Musicians.

Free entrance but reservation necessary through [picmf.org](http://picmf.org)

# PICMF 2021

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# EVENING CONCERT PART I

**Saturday | September 4th | 6pm**

St Edward's Church, Corfe Castle

## STEPHEN KOVACEVICH SPOTLIGHT

**Claude Debussy** Sonata for Violin and Piano in G Minor L.140

**Ludwig van Beethoven** Piano Sonata No. 31 in A-flat Major Op. 110

**Wolfgang Amadeus Mozart** Piano Quartet No. 2 in E-flat Major, K.493

## Claude Debussy Sonata for Violin and Piano in G Minor L.140

*Allegro vivo*

*Intermède: Fantasque et léger*

*Finale: Très animé*

Debussy (1862-1918) described this sonata as written by 'a sick man in a time of war'. He began this sonata in 1916 and ended it a year later – while World War I was still raging, and he was terminally ill with cancer.

The sonata opens with the *Allegro vivo* (Fast and lively) – a vigorous bouncy movement and a tense one too. Motifs and themes are thrown about in various directions, harmonic configurations abound – hardly any sense of an anchoring point, or even some form of rest, is available.

There follows the *Intermède: Fantasque et léger* (Interlude: whimsical and light). More exploratory, this movement engenders a certain level of openness – perhaps even allowing a sense of fragility. Yet, we soon hear a burst of brisk and loud togetherness shared between the violin and the piano. More space seems to open up – perhaps towards those unspoilt spheres available for us for wonderment?

Then comes the *Finale: Très animé* (Finale: very animated). Animated indeed: lyrical, shimmering, robust, delicate – leading to a cluster of arpeggios and scales – all going wild!

**Tamsin Waley-Cohen** violin | **Stephen Kovacevich** piano

## Ludwig van Beethoven Piano Sonata No. 31 in A-flat Major Op. 110

*Moderato cantabile molto espressione*

*Allegro molto*

*Adagio ma non troppo – Allegro ma non troppo*

Prepare for vibrant variety: beautiful melodies are just part of it. You will also hear a wide range of musical devices employed in this sonata. No, this is not youthful exuberance. Beethoven was 51 years old when he wrote this composition. He was already in the middle of his so-called 'late period' (1812-1827), and completely deaf for some five years.

The division of this sonata into three movements is deceptively simple. As we hear the first movement – *Moderato cantabile molto espressione*, we may be easily taken in by the

beautifully singing and expressive melodies. A lucid and well familiar Sonata Form evolves confidently, but all is not continuously well – abrupt interruptions warn us of trouble to come.

The second movement – *Allegro molto*, is a scherzo in the A-B-A form. This movement has been described by scholars as 'terse', 'humorous' and even as resorting to 'rough humour'. As mentioned, many musical devices are employed: contrasts, complex rhythms, 'antiphonal' dynamics ('question and answer'). Altogether, these effects generate a considerable sense of uncertainty and ambiguity. Where does it all take us? Does Beethoven deliberately shake loose our perceptions so that we open our minds to new experiences?

Whatever that is, it may not prepare us entirely for the third movement – *Adagio ma non troppo – Allegro ma non troppo*. This double-barrelled title may hint at what is to come. After a meditative introduction, we hear an intense dialogue. Two sections emerge: an Arioso which is submerged in sorrow and despair, and a Fugue that is more warm and reassuring. A very Beethovenian combination of the Sonata Form and the Rondo develops – bringing together various motifs from the previous two movements. Eventually the Fugue takes over. We hear it going through a number of modifications until an exuberant and affirmative final exclamation prevails.

**Stephen Kovacevich** piano

## Wolfgang Amadeus Mozart Piano Quartet No. 2 in E-flat Major, K.493

*Allegro*

*Larghetto*

*Allegretto*

'Gallant' might have been the nickname of this quartet at the time of its writing. Mozart (1756-1791) was at the peak of his fame when, between 1785 and 1786, he wrote two piano quartets; the one performed tonight was the second. This effervescent composition is structured within three movements, rather than the customary four. Some go as far as calling it 'a chamber concerto'.

Indeed, although the opening *Allegro* clearly follows the classical sonata form, it also introduces rich and varied sonorities right up front. The ramifications of that promising start are revealed perpetually throughout this movement.

In true fashion, the following *Larghetto* offers a contrast to the opening *Allegro*, or does it? A slow movement – the *Larghetto* is reminiscent of a 'poised' and 'tender song'. Yet, even this looser 'song' stays firmly within the accepted classical sonata form. Classical as it is, that same movement also meanders through many combinations of solo lines and shared chords – played by various instruments, as and when the music calls for it.

At this point, listeners may settle for expected formulas as far as structure is concerned. But – not for Mozart is such level of conventionality. Yes, we now hear the 'A, B, A, C ... A' scheme that many know as '*Rondo*'. But in this quartet the symbolic 'B' and the 'C' are not really the usual new themes. Instead, phrases that sound like fragments, or 'motifs', are drawn out of the main 'A' theme – each time in a fresh and entirely alive fashion. In this sense, those additions – the 'B' and the 'C', are both familiar and new at the same time.

Indeed, we can hear Mozart's renowned ability to mix and match, to surprise and to reassure, to conform and to innovate – and do all that while constructing one coherent piece.

**Tamsin Waley-Cohen** violin | **Brett Dean** viola  
**Natalie Clein** cello | **Stephen Kovacevich** piano

## EVENING CONCERT PART II

**Saturday | September 4th | 8pm**

St Edward's Church, Corfe Castle

### MAGIC AND DARKNESS

**Rolf Wallin** Realismos Mágicos (Magical Realism) for solo Marimba

**Brett Dean** Intimate Decisions for solo Viola

**Dmitri Shostakovich** String Quartet No. 8 in C Minor Op. 110

### Rolf Wallin Realismos Mágicos (Magical Realism) for solo Marimba

*Ojos de perro azul* (Eyes of a blue dog)

*El verano feliz de la señora Forbes* (Miss Forbes's summer of happiness)

*El ahogado más hermoso del mundo* (The handsomest drowned man in the world)

*Buen viaje, señor presidente* (Bon voyage, Mr President)

*Un señor muy viejo con unas alas enormes* (A very old man with enormous wings)

*La luz es como el agua – 1* (Light is like water – 1)

*Diálogo del espejo* (Dialogue with the mirror)

*La noche de los alcaravanes* (The night of the curlews)

*El coronel no tiene quien le escriba* (No one writes to the colonel)

*El cuento más corto del mundo* (The shortest story in the world)

*La luz es como el agua – 2* (Light is like water – 2)

Rolf Wallin (born 1957 in Norway) explained that the eleven titles noted above are 'short stories for Marimba solo'. He added that it was the sound of the marimba that reminded him of 'the fascinating constellations in the writing of Gabriel García Márquez, the foremost exponent of Latin-American magical realism: a striking and unpredictable wit leaving behind resonance of great emotional depth.'

The result is this cascade of eleven short episodes written in 2014. Wallin makes it clear: 'The pieces are not descriptive of the plot of the stories; they spring out of the poetry of the titles themselves.'

### Colin Currie marimba

### Brett Dean Intimate Decisions for solo Viola

The composer has published this note:

'As the title implies, this is music of a private nature, and I must say I found the task of writing a work for a single string instrument strangely akin to writing a personal letter or having an intense discussion with a close friend. The piece opens with a short series of single motifs (...) Slowly these separate elements start reacting to one another, and the mood changes, developing from the distant nature of the opening to something more freely rhapsodic and determined, then evolving further through moments of sudden drama, anger, flighty virtuosity or even calm and tenderness.'

After exploring the implications of this "conversation", and sinking to an uneasy quietness, the viola's ensuing whisperings gather momentum, leading to an impassioned climax. The aftermath of this peak leaves an unresolved, gently rocking echo of what has been "discussed" in the guise of the harmonics from the opening.

The name *Intimate Decisions* comes from a painting by my wife, the Australian painter Heather Betts.'

### Brett Dean viola

### Dmitri Shostakovich String Quartet No. 8 in C Minor Op. 110

*Largo*

*Allegro molto*

*Allegretto*

*Largo*

*Largo*

Deeply personal yet highly organised - this quartet is an elaborate lament. It was written by Shostakovich (1906–1975) in 1960 – shortly after he reluctantly joined the Soviet Communist party. The score says that it is dedicated "to the victims of fascism and the war". Apparently, Shostakovich's son – Maxim, explained that the entry referred to victims of all forms of totalitarianism. His daughter, Galina, commented that Shostakovich included himself among the victims, and considered suicide while writing this composition. Indeed, each listener's own memories of life events may influence the way that listener hears this music.



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Shostakovich's musical sounds convey raw emotions. Yet – their organisation is meticulous. The composer developed what scholars call 'his signature': a single motif of four notes: D – E-flat – C – B. That motif appears in each of the five movements, and every time it is treated differently.

The quartet opens with a *Largo* movement. Initially, a low, dark and continuous single chord is sounded. Then the first violin appears with a delicate melodic line. A Fugue emerges when the violin is followed by each instrument coming in with its own message.

An *Allegro molto* movement is added without a break. This nervous protesting message evolves while the Signature motif is interrupted by highly dissonant and mechanically sounding fragments.

The *Allegretto* that comes next continues very dramatically. Surprisingly perhaps, it then turns to delicately working out the Signature motif. Indeed, before long the motion becomes frenzied again, possibly even angry. Yet, that ferocious episode is followed by an ambiguous section of lyrical segments. Such tumultuous turnings continue for quite a while. No fixed programme is imposed – no solution is in sight.

Then another *Largo* movement begins. The lamenting nature is evident, but this time expressions of grief seem to be mixed with the voicing of dispute. Yet, make no mistake – this is not simply sheer dissent. Seemingly out of nowhere, a warmly gentle Jewish melody arises, leading back to the Signature motif, but yes – now it is charged with protest. Still no resolution.

The final *Largo* starts with the Signature motif straight away. That motif is then worked in, so to speak, by means of polyphonic devices. A level of acceptance seems to be approaching, but the tonality still appears so beautifully uncertain – until, that is, just before the end, when it finally settles for the home key.

#### **Carducci String Quartet:**

**Matthew Denton** violin | **Michelle Fleming** violin

**Eoin Schmidt-Martin** viola | **Emma Denton** cello

For more information about our performers please go to page 20



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# COFFEE CONCERT

**Sunday | September 5th | 11.30am**

St James' Church, Kingston

## AUTUMNAL LIGHT

**Tobias Broström** Duo for Violin and Marimba

**Brett Dean** Epitaphs (2010) for two Violins, Two Violas and Cello

**Johannes Brahms** String Sextet No. 2 in G Major Op. 36

## Tobias Broström Duo for Violin and Marimba

A composer's early works can be intriguing just by virtue of being starting points. This free single movement piece is an early composition by Broström (born 1978 in Sweden). It was written some twenty years ago, when the young composer was not yet as prolific and accepted as he became later, but a student at the Malmo Academy of Music in Sweden. The full range of sounds created by the marimba can be heard – harmonious as well as melodious. All are employed in support of the violin which assumes a leading role.

Since then Broström has produced a wide array of compositions for numerous soloists, conductors, ensembles and orchestras.

**Tamsin Waley-Cohen** violin | **Colin Currie** marimba

## Brett Dean Epitaphs (2010) for two Violins, Two Violas and Cello

*Only I will know*

*...in memory of Dorothy Porter*

*(Gently flowing, with intimate intensity)*

*Walk a little way with me*

*...in memory of Lyndal Holt*

*(Moderato scorrevole)*

*Der Philosoph*

*...in memory of Jan Diesselhorst*

*(Slow and spacious, misterioso)*

*György meets the "Girl Photographer"*

*...in memory of Betty Freeman; hommage à György Ligeti*

*(Fresh, energetic)*

*Between the spaces in the sky*

*...in memory of Richard Hickox*

*(Hushed and fragile)*

The naming of sections included in these Epitaphs (composed in 2010) is rather unusual. These composite titles inform listeners of the person commemorated in each of the sections, and the manner in which the composer expected each of these to be performed.

The composer, Brett Dean (born in 1961 in Australia), has explained that he sees this commissioned piece as 'the chance to explore the extended sonorities and textural possibilities of the "string-quartet-plus-one" formation...!'

He has gone on to say that this richly sonorous sequence of five pieces is also an 'opportunity to pay homage to several people, both personal friends and professional colleagues, who passed away during a relatively short space of time in the years 2008 and 2009'.

## Carducci String Quartet:

**Matthew Denton** violin | **Michelle Fleming** violin

**Eoin Schmidt-Martin** viola | **Emma Denton** cello

## Johannes Brahms String Sextet No. 2 in G Major Op. 36

*Allegro non troppo*

*Scherzo – Allegro non troppo – Presto giocoso*

*Poco adagio*

*Poco allegro*

This intricate sextet begins with an *Allegro non troppo* movement. Unusual for a first movement, it is a form of Ländler – a triple time old dance, and a rather dreamy one too. Yet, it soon becomes clear enough that the movement is structured as the Classical Sonata Form. The scheme of this Form is well known: theme A appears and it is followed by theme B. One of these themes undergoes some development, and then the two are re-introduced. A brief coda completes the movement. This is the course of events here too. Yet, Brahms (1833–1897) has his own way with it – the Romantic one.

Scholars tell us that theme B of this movement encodes the name of Brahms' lover – Agathe. You may wonder: is this not somewhat too personal for the concert hall? Well, let us remember: this is the period of Romanticism - when deeper private experiences were more openly brought to the surface in art. Not only is this sextet unashamedly individual and intimate, it is also brimming with exotic sonorities. One example of that is the way this movement ends – not with the Classical reassuring exclamation of a coda, but ominously - with a threatening chromatic descent over intensely shivering tremolos.

The second movement – *Scherzo – Allegro non troppo – Presto giocoso*, is in triple time too. Following the A-B-A scheme, this movement begins with a stately gracious theme, but soon the *Presto giocoso* takes over. Some sort of party seems to be on its way in relation to theme B – the one dedicated to Agathe. But, joy does not last for ever: sombreness is restored when the initial theme A comes back. Fittingly – the coda is quite stormy too.

A theme and variations comprise the next *Poco adagio* movement. In this movement Brahms shares with us the darker shadows of his mood. In the process he also shows his lyrical powers - bringing to life such powerful emotions. Various motifs are picked up and then thrown about: upwards, downwards, virtually anywhere. Brahms generates sonic combinations that have the effect of loosening-up the



listening experience, and so – allow a great deal of ambiguity. Not surprisingly – lyricism does reappear, but only through fragments rather than complete themes. Nonetheless, the movement ends up in the home key.

That previous reassuring end may be a pointer to the nature of the fourth movement – the *Poco allegro*. This movement is a mix of the Sonata Form, already described, and that of the Rondo – with its A-B-A-C...- A scheme. Many composers of that period combined these two forms too. Yet, in Brahms' hands such an arrangement gives rise to a particular blend – of themes and of motifs, that is unmistakably his own. In front of our eyes, so to speak, a sense of sonic space is formed that we have not heard up to that point. Extreme contrasts are employed less often, and intricate textures clearly come to the fore. A sense of warm light breaking through in the morning? Perhaps?

**Carducci String Quartet:**

**Matthew Denton** violin | **Michelle Fleming** violin

**Eoin Schmidt-Martin** viola | **Emma Denton** cello

with **Brett Dean** viola | **Natalie Clein** cello

For more information about our performers please go to page 20



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# THE PERFORMERS

## NATALIE CLEIN OBE CELLO & ARTISTIC DIRECTOR



Neda Navraec

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. Her playing has been praised for its "astonishing range of colours and ... wide variety of expressive styles" (Gramophone Magazine).

She records regularly for Hyperion, and has recorded the two Cello Concertos by Camille Saint-Saëns as well as Bloch's Schelomo and Bruch's Kol Nidrei with the BBC Scottish Symphony Orchestra to great critical acclaim. A solo disc with works by Bloch, Ligeti and Dallapiccola was released in January 2017 and was awarded the Diapason d'Or, and her latest recital recording of works by Rebecca Clarke, Frank Bridge and Vaughan Williams with Christian Ihle Hadland was released in January 2019. She has previously released 3 discs for EMI.

Her performances have taken Natalie Clein to orchestras including the Philharmonia, Hallé, Bournemouth Symphony, City of Birmingham Symphony, BBC National Orchestra of Wales, Montreal Symphony, Orchestre National de Lyon, New Zealand Symphony and Orquesta Filarmónica de Buenos Aires. She has performed with conductors including Sir Mark Elder, Sir Roger Norrington, Gennady Rozhdestvensky, Leonard Slatkin, Stéphane Denève and Heinrich Schiff and regularly collaborates with artists including Sergio Tiempo, Håvard Gimse, Anthony Marwood and Leif Ove Andsnes.

She regularly works with contemporary composers such as Thomas Larcher, Brian Elias and Dobrinka Tabakova and has also curated and been involved in cross-disciplinary projects with the dancer Carlos Acosta, writer Jeanette Winterson and director Deborah Warner amongst others.

In 2015, Natalie Clein was appointed Artist in Residence and Director of Musical Performance at Oxford University for 4 years, and in 2018 she was appointed Professor of Cello at the Rostock Academy of Music in Germany. She was awarded an OBE in the New Year Honours list 2020.

Born in the United Kingdom, Natalie came to widespread attention at the age of sixteen when she won both the BBC Young Musician of the Year and the Eurovision Competition for Young Musicians in Warsaw. As a student she was awarded the Queen Elizabeth the Queen Mother Scholarship by the Royal College of Music. She completed her studies with Heinrich Schiff in Vienna. Natalie is a Professor at the Royal College of Music London and Music Academy Rostock. She plays the 'Simpson' Guadagnini cello of 1777.

## COLIN CURRIE

### MARIMBA



Linda Ny Lind

Colin Currie is as solo and chamber artist at the peak of his powers. Championing new music at the highest level, he is hailed as being “at the summit of percussion performance today” (Gramophone). Currie is the soloist of choice for many of today’s foremost composers and conductors and he performs with the world’s leading orchestras, including the New York Philharmonic, Royal Concertgebouw, Royal Stockholm Philharmonic, London Philharmonic and Minnesota Orchestras.

A dynamic and adventurous soloist, Currie’s commitment to commissioning and creating new music was recognised in 2015 by the Royal Philharmonic Society who awarded him the Instrumentalist Award. From his earliest years Currie forged a pioneering path in creating new music for percussion, winning the Royal Philharmonic Society Young Artist Award in 2000 and receiving a Borletti-Buitoni Trust Award in 2005. Currie has premiered works by composers such as Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, Mark-Anthony Turnage, Sir James MacMillan, Brett Dean, Sir Harrison Birtwistle, Einojuhani Rautavaara, Helen Grime, Jennifer Higdon, Kalevi Aho, Andy Akiho, Rolf Wallin, Kurt Schwertsik, Andrew Norman, Julia Wolfe and Nico Muhly. Looking ahead, in the coming seasons Currie will premiere new works by Bruno Mantovani, Danny Elfman, and Steve Reich.

In October 2017 Currie launched Colin Currie Records, in conjunction with LSO Live, as a platform for recording his diverse projects, celebrating the extraordinary developments for percussion music in recent times. The label’s first release was the Colin Currie Group’s debut recording, Steve Reich’s *Drumming*, which was hailed as “thunderously exciting” (The Times). In

October 2018 Currie released the second disc in this catalogue, *The Scene of The Crime*, with Håkan Hardenberger, the third release following in April 2019, *Colin Currie & Steve Reich Live* at Fondation Louis Vuitton, once again featuring the Colin Currie Group.

A major highlight of Currie’s 2020/21 season is the world premiere of Bruno Mantovani’s *Percussion Concerto, Allegro Barbaro*, with the Tonkünstler Orchestra in June 2021, following the postponement of the *Orchestre Philharmonique de Radio France*’s premiere last season.

Currie also returns to the São Paulo Symphony Orchestra, Scottish Chamber Orchestra, Helsinki Philharmonic Orchestra, Rochester Philharmonic Orchestra, performs with the Warsaw Philharmonic, National Orchestra of Belgium and Polish National Radio Symphony Orchestra. Katowice and the Colin Currie Quartet make their Lithuanian and Hong Kong debuts.

Currie’s dynamic ensemble the Colin Currie Group was formed in 2006 to celebrate the music of Steve Reich and made its five-star debut at the BBC Proms. Since then, with Reich’s personal endorsement Currie and his ensemble have taken on the role of ambassadors of Drumming, which they have performed at many venues and festivals internationally. The Colin Currie Group return to the Royal Festival Hall in April 2021 for an all-Reich programme including *Music for 18 Musicians*.

Currie is Artist in Association at London’s Southbank Centre, where he was the focus of a major percussion festival *Metal Wood Skin* in 2014 and continues to perform there every season. [www.colincurrie.com](http://www.colincurrie.com)

## TAMSIN WALEY-COHEN

### VIOLIN



Born in London, Tamsin Waley-Cohen enjoys an adventurous and varied career. In addition to concerts with the Royal Philharmonic, London Philharmonic, Hallé, Liverpool Philharmonic, Czech Philharmonic, Yomiuri Nippon Symphony, Royal Northern Sinfonia and BBC orchestras, amongst others, she has twice been associate artist with the Orchestra of the Swan and works with conductors including Andrew Litton, Vasily Petrenko, Ben Gernon, Ryan Bancroft and Tamás Vásáry.

Her duo partners include James Baillieu and Huw Watkins. She gave the premiere of Watkins’ *Concertino*, and in Summer 2020 a premiere was planned of new work for violin and piano with him at Wigmore Hall. She is thrilled to be a Signum Classics Artist, and has just released Volume 1 of the complete Beethoven Sonatas with Huw. With her sister, composer Freya Waley-Cohen, and architects Finbarr O’Dempsey and Andrew Skulina, she held an Open Space residency at Aldeburgh, culminating in the 2017 premiere of *Permutations* at the Aldeburgh Festival, an interactive performance artwork synthesising music and architecture. Her love of chamber

music led her to start the Honeymead Festival, now in its twelfth year, from which all proceeds go to support local charities.

She is a founding member of the Albion string quartet, appearing regularly with them at venues including Wigmore Hall, Aldeburgh Festival, and the Concertgebouw. The quartet are also committed to educational work in underprivileged and SEN schools around the UK. In 2016-2017 she was the UK recipient of the ECHO Rising Stars Awards, playing at all the major European concert halls and premiering Oliver Knussen’s *Reflection*, written especially for her and Huw Watkins. In the 2018-19 season she toured Japan and China, and gave her New York Debut recital at the Frick.

She is Artistic Director of the Two Moors Festival, and has previously been Artistic Director of the Music Series at the Tricycle Theatre, London, and the Bargello festival in Florence. During Lockdown she co-founded Living Room Live. She studied at the Royal College of Music and her teachers included Itzhak Rashkovsky, Ruggiero Ricci and András Keller.



## BRETT DEAN

### VIOLA AND COMPOSER



Bettina Stoess

Brett Dean studied in his hometown, Brisbane, before moving to Germany in 1984 where he was a member of the Berlin Philharmonic for fourteen years, during which time he began composing. His music is championed by many of the leading conductors and orchestras worldwide, including Sir Simon Rattle, Vladimir Jurowski, Simone Young, Daniel Harding, Andris Nelsons, Marin Alsop and Sakari Oramo. Much of Dean's work draws from literary, political, environmental or visual stimuli, including a number of compositions inspired by artwork by his wife Heather Betts.

Brett Dean began composing in 1988, initially concentrating on experimental film and radio projects and as an improvising performer. Dean's reputation as a composer continued to develop, and it was through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo, that he gained international recognition.

In 2009 Dean won the Grawemeyer Award for music composition for his violin concerto *The Lost Art of Letter Writing* and in 2016 was awarded the Don Banks Music Award by Australia Council, acknowledging his sustained and significant contribution to Australia's musical scene. In June 2017 his second opera *Hamlet* was premiered at Glyndebourne Festival Opera to great acclaim, winning both the 2018 South Bank Sky Arts Awards and International Opera Awards for Best New Opera.

Dean enjoys a busy performing career as violist and conductor, performing his own Viola Concerto with many of the world's leading orchestras. Dean is a natural chamber musician, frequently collaborating with other soloists and ensembles

to perform both his own chamber works and standard repertoire, including projects with the Doric Quartet, Scharoun Ensemble and Alban Gerhardt, the Australian Chamber Orchestra and the Australian National Academy of Music. Dean's imaginative conducting programmes usually centre around his own works combined with other composers and highlights include his appointment as Creative Chair at Tonhalle-Orchester Zürich 2017/18, projects with the BBC Symphony, Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, Sydney Symphony, BBC Philharmonic, Gothenburg Symphony, Toronto Symphony, Tonkünstler-Orchester, Stuttgart Chamber Orchestra and as Artist in Residence with the Swedish Chamber Orchestra.

Recent highlights include the world premiere of Dean's Piano Concerto Gneixendorfer Musik – eine Winterreise for Jonathan Biss, premiered by Swedish Radio Symphony Orchestra in February 2020, in a festival celebrating Dean's music; Dean conducts the French premiere with the Orchestre National de Lyon in October 2020. In November 2019 Dean's opera *Hamlet* received its German premiere at Cologne Opera, in a new production by librettist Matthew Jocelyn and is programmed for its US premiere at The Metropolitan Opera in 2022. In the 2020/21 season, Dean begins a three-year tenure as Composer in Residence at the London Philharmonic Orchestra.

Brett Dean's music has been recorded for BIS, Chandos, Warner Classics, ECM Records and ABC Classics. Highlights include a BIS release in 2016 of works including *Shadow Music*, *Testament*, *Short Stories* and *Etudenfest* performed by Swedish Chamber Orchestra conducted by Dean; his Viola Concerto has also been released on BIS with the Sydney Symphony Orchestra. The DVD of *Hamlet* was released by Glyndebourne in June 2018 and won a Gramophone Award in 2019.

## STEPHEN KOVACEVICH

### PIANO



Stephen Kovacevich is widely recognised as one of the most revered artists of his generation. With an international career spanning more than six decades, he has long been recognised as one of the most searching interpreters. Kovacevich is known for never being afraid to take both technical and musical risks in order to achieve maximum expressive impact. Through this, he has won unsurpassed admiration for his piano-playing, none more than from Leopold Stokowski, who famously wrote: "You do with your feet what I try to do with my Philadelphia Orchestra".

Born in Los Angeles, Kovacevich laid the foundation for his career as concert pianist at the age of eleven. After moving to England to study with Dame Myra Hess, he made his European debut at Wigmore Hall in 1961. Since then, he has appeared with many of the world's finest orchestras and conductors, including Hans Graf, Bernard Haitink, Kurt Masur, Yannick Nezet-Seguín, Sir Simon Rattle, and the late Sir Georg Solti.

As concerto soloist, recent and forthcoming highlights include Aurora Orchestra/Nicholas Collon, Los Angeles Philharmonic/Mirga Gražinytė-Tyla, Orchestre symphonique de Montréal/David Zinman, Sydney Symphony/Vladimir Ashkenazy, and the Yomiuri Nippon Symphony/Sylvain Cambreling.

In recital, recent and forthcoming highlights include performances in Europe, Asia, and the United States – including the NCPA (Beijing), the Phillips Collection

(Washington), the Bridgewater Hall (Manchester), and the Wigmore Hall (London). Kovacevich also performs regularly across the Far East, Australia, and New Zealand, and is a regular guest at prestigious festivals worldwide – including Lugano, Verbier, and the Mariinsky International Piano Festival (the latter by personal invitation of Valery Gergiev).

Over the course of his extensive career, Kovacevich has forged many long-standing artistic partnerships, such as that with the late Sir Colin Davis with whom he made numerous outstanding recordings, including the legendary Bartok Piano Concerto No.2 with the BBC Symphony Orchestra. Another such long-term affiliation is his professional partnership with Martha Argerich, with whom he regularly performs in duo on the world's leading concert stages.

Kovacevich is a committed chamber musician, with collaborations over the course of his long career including with such luminaries as the late Lynn Harrell, Jacqueline du Pré, and Joseph Suk. Kovacevich now enjoys regular artistic collaborations with such violinists as Nicola Benedetti, Renaud Capuçon, and Alina Ibragimova; cellists Gautier Capuçon, Steven Isserlis, and Truls Mørk; flautist Emmanuel Pahud; and the Amadeus, Belcea, and Cleveland quartets.

Stephen Kovacevich has enjoyed an illustrious long-term relationship with recording companies Philips and EMI. In 2008 he re-recorded Beethoven's Diabelli Variations, exactly 40 years after his first recording of the work.



## CARDUCCI STRING QUARTET



Described by The Strad as presenting “a masterclass in unanimity of musical purpose, in which severity could melt seamlessly into charm, and drama into geniality”, the award-winning Carducci Quartet is internationally acclaimed as one of the most accomplished and versatile ensembles of today. Not only mastering the core repertoire, the quartet presents a selection of new works each season and diversifies further with programmes of film music, pop and rock. Founded in 1997, the ensemble has won numerous international competitions, including the Concert Artists Guild International Competition, and First Prize at Finland’s Kuhmo International Chamber Music Competition.

The Carducci Quartet performs at prestigious venues across the globe including the Barbican, Cadogan Hall and Wigmore Hall, London; National Concert Hall, Dublin; Tivoli Concert Hall, Copenhagen; The Frick Collection and Carnegie Hall, New York; Library of Congress and John. F Kennedy Center, Washington D.C.; St Lawrence Center for the Arts, Toronto; and Concertgebouw, Amsterdam. Festival residencies include Cheltenham, Ryedale, Lichfield, Presteigne, Kilkenny, Snape Proms, and West Cork.

In 2016, they took home a Royal Philharmonic Society Award for their project, Shostakovich15, an immense cycle of Shostakovich’s Quartets performed across the UK, North, and South America with a marathon one-day cycle hosted by Shakespeare’s Globe, London. The project was accompanied by a recording of the 4th, 8th, and 11th Quartets to which they added a further volume in Spring 2019 of the 1st, 2nd, and 7th Quartets, acclaimed by Gramophone Magazine for its “...athletic, upfront performances, clear in texture, forthright in tone and bold in articulation”.

The Carduccis will return to the composer this season, including performances at the Barbican and Wigmore Hall in London, a residency at Kilkenny Festival, and a third recording presenting the 9th and 15th Quartets.

Highly celebrated for their diverse approach to repertoire, the Carducci Quartet has devised numerous projects and is regularly invited to perform new works. Their catalogue of programmes presenting music and spoken word includes focuses on Beethoven, Shostakovich, and on the relationship between Felix and Fanny Mendelssohn. This season they will also focus on female composers, performing works by Caroline Shaw, Errollyn Wallen, Rebecca Clarke, Fanny Mendelssohn and Amy Beach.

In 2015 they curated projects around Philip Glass and Steve Reich as part of the Royal Philharmonic Society Award winning ‘Minimalism Unwrapped’ at Kings Place in London. Their recording of the Philip Glass Quartets, for Naxos, has reached over 6 million plays on Spotify.

Education work is an important element of the Carducci Quartet’s work, earning them a place on the Royal Philharmonic Society Award shortlist for their family concert ‘Getting the Quartet Bug!’. The Carducci Music Trust was set up to support their work in schools and with young musicians. They also perform a number of school concerts each year supported by the CAVATINA Chamber Music Trust.

Matthew Denton: violin  
Michelle Fleming: violin  
Eoin Schmidt-Martin: viola  
Emma Denton: cello

## ANTHONY CALF NARRATOR



Born in London Anthony Calf started his performing career as a Queen’s Chorister in the choir of St. George’s Chapel, Windsor Castle. He went on to attain a music scholarship to Bradfield College, Berkshire, where his love of theatre blossomed.

As an actor of 42 years experience he has worked with companies including The National Theatre, The Royal Court Theatre, The Donmar and The Almeida. His stage work has taken him from London via Broadway and Dublin to Jerusalem. Anthony appeared in the original production of The Madness of George III with Nigel Hawthorne at the National Theatre and the original production of My Night with Reg at the Royal Court Theatre. Both of which he also filmed.

On television he has appeared in over ninety productions including Pride and Prejudice, Our Mutual Friend and over fifty episodes of the BBC’s ‘New Tricks’.

His recent film work includes Anthony Hopkins’ King Lear, The Children Act and The Man Who Knew Infinity.

He has read poetry for Radio 3’s Words and Music and various dramas and stories for Radio 4.

In the Queen Elizabeth Hall he narrated a concert version of Beethoven’s Egmont for The Orchestra of the Age of Enlightenment with Iván Fischer.

Having spent five weeks in the Moroccan desert for the BBC earlier this year he is currently filming a thriller for Netflix.

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Natalie invites exceptional musicians, actors and lecturers from both home and abroad to make music with her in the intimate venues which the extraordinary Isle of Purbeck offers. The Festival's mission is also to nurture young talents. Every year, events for young musicians and children's concerts are planned with the aim of reaching out into the broader community.

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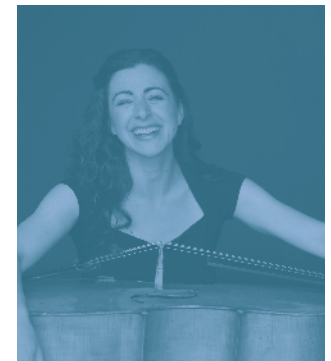
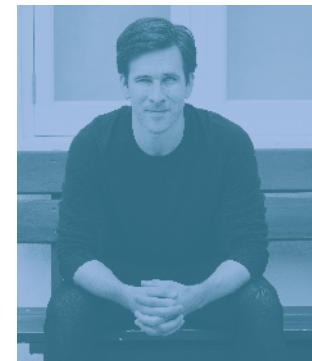
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If you donate to our Festival you will be able to claim tax relief on this donation. If you are able, we would be delighted if you would gift aid your donation. It means that for every £1 that you donate, we can claim an extra 25p back from HMRC. To get more details or to find out more about the benefits please email us at info@picmf.org or call us on 020 3015 0722.





# MEMBERSHIP FORM

Please select annual support level:

- FRIEND (£50 per annum)
  ANGEL (£125-£499 per annum)
  PATRON (£500-£999 donation per annum)
  SPONSOR (£1,000 or more per annum)

NAME(S) .....

ADDRESS .....

..... POSTCODE .....

PHONE ..... E-MAIL .....

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

**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 .....

Please return this completed form to: Purbeck International Chamber Music Festival, Harbour St Bride, Durlston Road Swanage, Dorset BH19 2HZ. Or email to [info@picmf.org](mailto:info@picmf.org). We will not share your details with any other third party. Thank you for your support.

I/we would like to pay by bank transfer of £ .....  
 Please make transfer to: Purbeck International Chamber Music Festival, whose bank is Natwest, Account Number 37106201, Sort Code 54-30-03, IBAN: GB65NWBK54300337106201, BIC: NWBKGB2L; Ref: Your surname with the first payment on

..... (insert date, allowing time for posting/processing).

I/we have set up a [monthly/annual] Standing Order for £ .....  
 Any amount included in an existing Friends standing order can of course contribute towards Angels' and Patrons' donations. I would like my/our name(s) to be acknowledged in the Festival programme as:

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



The Isle of Purbeck Arts Club is a charity supporting the Arts within Purbeck.

It offers:

Art Club: (Studio Workshop) Tuesday mornings

Poetry Group: First Monday afternoon of the month

Coffee mornings

Arts related outings

Bursaries for schools and young people talented in the Arts

Instrument loan for schools

Contact: Gina Marshall 07434814384 [isleofpurbeckartsclub@gmail.com](mailto:isleofpurbeckartsclub@gmail.com)



# FRIENDS, ANGELS AND PATRONS

## Patrons

David Emmerson  
 John and Sabine Fairhall  
 Rupert Gavin  
 Charles Good  
 Daisy Goodwin  
 Steve Judson  
 Vyla Lejeune Rollins  
 Pauline Monro  
 Caroline Michel  
 Jason Price

## Angels

Wendy & Andrew Bailey  
 Channa & Peter Clein  
 Peter Davenport  
 Stephen & Naomi Grant  
 David McArthur  
 Leigh Merrick  
 Steve & Gabrielle Peskin  
 Sarah & Nicholas Ray  
 Julie Scammell  
 Eric Stobart

## Friends

Douglas Addison  
 Nicolaas Bohnen  
 Jay Buckle  
 James Farnham  
 Judith Haysom  
 Malcom Menzies  
 Joanne Shaw  
 Margaret South  
 Dilys Thomas

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

# OUR SUPPORTERS

Good Opportunities  
 Tarisio  
 The Worshipful Company of Grocers  
 The Steel Charitable Trust  
 The Kathleen Trust  
 Swanage Town Council  
 The Isle of Purbeck Arts Club  
 The Purbeck Quire Fund

We are also thankful to local businesses who are supporting us generously.



The Worshipful Company of Grocers



Image © Deborah Pritchard

# Purbeck International Chamber Music Festival

1-4 September

MUSIC FOR ALL THE SENSES

2022



## THE PICMF 2021 TEAM

### Founding Patron

Charles Good

### Trustees

Robert Boas  
Natalie Covell  
Stephen Grant  
Jason Price

### Artistic Director

Natalie Clein

### Festival Manager

Jernej Gregorič

### Administrator

Aloise Fiala – Murphy

### Education Co-Ordinator

Dilys Thomas

### Production & Social Media

Miranda Davies  
Igor Seme

### Volunteers

Jay Buckle, Theresa Cook,  
Cathy Fisher, Helen Hardy,  
Mary Haysom, Sue Haysom,  
Charlotte Heath, Joan Ingarfield,  
Mark Kinkead, Emma Ormond,  
Sandy & Jackie Porter,  
Mary Sabben-Clare, Jan Sayers,  
Dilys Thomas.

### Programme booklet text

Dr. Oded Manor

### Design

Louise Leffler  
www.louiseleffler.com

### Video production

Europik Music  
Thibault Blanchard

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

## SPECIAL THANKS

We gratefully acknowledge the generous support from all the Festival volunteers, friends and local businesses over the past couple of years.

We acknowledge the essential support the Steel Charitable Trust has offered in 2020.

Laura Dugdale and Philip Mansel from Smedmore House for their help with the 2021 fundraiser.

Rupert Gavin for his unique support.

Mo Fisher and Arabella Spurrier from the Bride Valley Vineyard for their special contribution.

Mark & Kate Kinkead and Jackie Porter for making the Festival more visible.

Charlotte Heath and the Purbeck Art Weeks team.

Louise Leffler for her patience, determination, inspiration and fast turnround.

### Hospitality

Channa & Peter Clein  
Stephen Dru-Drury  
Kate & Mark Kinkead – Challow Farmhouse  
Sue Lansbury  
Suzie Mitchell – Alford House  
George & Ann Preston  
Mary Sabben-Clare  
Beth White – Afflington Manor

### Venues

Alistair Tuckey from Durlston Country Park;  
Laura Dugdale, Philip Mansel and Charlotte Laming from Smedmore House; Gemma Hurlstone from Dorset Museum; John Lindsay from St Edward's Church, Corfe Castle; Robin Stringer from St James's Church, Kingston.

### Catering

Challow Farmhouse  
Crab Apple Catering  
The Bankes Arms, Corfe Castle  
The Bear, Wareham



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WORTH MATRAVERS, SWANAGE, DORSET, BH193LF

# Purbeck International Chamber Music Festival

Thursday 2 September 3pm  
Fine Foundation Gallery, Durlston Country Park  
**A Celebration of Light**

Friday 3 September 11am  
Fine Foundation Gallery, Durlston Country Park  
**A Hymn of Thanksgiving**

Friday 3 September 7.30pm  
Victoria Hall, Dorset Museum, Dorchester  
**Darkness and Starry Nights**

Saturday 4 September 11am  
Fine Foundation Gallery, Durlston Country Park  
**Sunrise MORNING CONCERT**

Saturday 4 September 1pm  
Fine Foundation Gallery, Durlston Country Park  
**Children's concert**

Saturday 4 September 6pm  
St Edward's Church, Corfe Castle  
**Stephen Kovacevich Spotlight EVENING CONCERT (PART I)**

Saturday 4 September 8pm  
St Edward's Church, Corfe Castle  
**Magic and Darkness EVENING CONCERT (PART II)**

Sunday 5 September 11.30am  
St James's Church, Kingston  
**Autumnal Light COFFEE CONCERT**