Purbeck International Chamber Music Festival






PICMF 2019

29 August – 1 September



PICMF 2019

A MESSAGE FROM THE MUSICAL DIRECTOR

When building a programme for this year's Purbeck International Chamber Music Festival, I was inspired by the solitary nature of listening to music, as well as its polar opposite – the chance to commune in something together. This takes place on both sides of the stage – as performers we also move between a state of creative solitude and direct communication through music.

The music you will experience over the next four days explores both worlds – from the solo player exploring Bach, Hindemith, Vasks to the collective joy found in Tchaikovsky, Boccherini, Mendelssohn and more.

As ever, I am thrilled and privileged to bring to Purbeck such an array of world class musicians. We welcome several new performers for the first time - two beloved past BBC Young Musician of the Year winners Jennifer Pike and Guy Johnston, the widely acclaimed lute and theorbo player Elizabeth Kenny, the multi-talented Abel Selaocoe, two extraordinary violinists Lana Trotovšek and Max Baillie and Marvin Dillman, didgeridoo player extraordinaire.

And returning are Katya Apekisheva, Gareth Lubbe and Olivia Ray, each of whom is treasured by me and all who hear them.

So with these words, I invite each of you to commune in happy solitude for the next few days!

AT A GLANCE CONTENTS

Our 2019 Lineup

Every year we invite acclaimed musicians and actors from around the world to join us for the Purbeck International Chamber Music Festival which takes place during the first weekend in September. This year we will have the pleasure of hosting:

Katya Apekisheva piano
Max Baillie violin/viola
Marvin Dillmann didgeridoo
Guy Johnston cello
Elizabeth Kenny lute
Gareth Lubbe viola
Philip Mansel historian
Jennifer Pike violin
Olivia Ray mezzo-soprano
Abel Selaocoe cello
Lana Trotovšek violin

Natalie Clein cello & musical director

Photo Credit: Neda Navaee

Programme Overview

Thursday | August 29th | 4pm
Smedmore House, Kimmeridge

"LOUIS XIV: THE MAN AND HIS MUSIC"

with Elizabeth Kenny (lute) and Philip Mansel (historian). (Includes a drink and a cake from 3pm).

Go to page 7 for more info

Thursday | August 29th | 7:30pm
Parish Church of St Mary, Swanage

"CELLO EXTRAVAGANZA"

An evening of cello favourites introduced by Natalie Clein, Guy Johnston and Abel Selaocoe including the slow movement from **Rachmaninov**'s Cello Sonata, **Vivaldi** Duo for Two Cellos and **Popper** Requiem for Three Cellos.

Go to page 10 for more info

Friday | August 30th | 11am
St. Nicholas' Church, Studland

"MEDITATIONS ON SOLITUDE"

Paul Hindemith Sonata for Solo Viola Op.25 No.1.

Grazyna Bacewicz 'Caprice' for Solo Violin.

John Tavener 'Threnos'.

Peteris Vasks 'Das Buch'

17th and 18th century lute and theorbo interludes with Elizabeth Kenny and didgeridoo interludes with Marvin Dillmann.

Go to page 12 for more info

Friday | August 30th | 7:30pm
The Priory Church of Lady St Mary, Wareham

"FRIDAY EVENING CONCERT"

Henry Purcell 'O Fair Cedaria' and 'Sweeter than Roses'

Edward Grieg Carnival Scene Op.19 for solo piano

Leoš Janáček Violin Sonata.

Felix Mendelssohn Piano Trio No.1 in D minor Op.49.

Go to page 15 for more info

Saturday | August 31st | 10:30am
St Nicholas' Church, Worth Matravers

"MORNING CONCERT"

Solo **Bach** with Guy Johnston (Cello Suite No. 5 in C minor) and Jennifer Pike (Bach E Major Violin Partita)

Go to page 18 for more info

Saturday | August 31st | 12:30pm
Learning Centre, Durlston Country Park

"MUSICAL FUN FOR FAMILIES AND CHILDREN WITH FESTIVAL MUSICIANS"

Children are free but must be accompanied by at least one adult. Free entrance but reservation necessary.

Go to page 20 for more info

Saturday | August 31st | 7:30pm
St Edward's Church, Corfe Castle

"SATURDAY EVENING CONCERT"

Samuel Barber '*Dover Beach*', Op.3.

Interlude – overtone singing and improvising with Gareth Lubbe and Marvin Dillman.

Samuel Barber String Quartet Op.11.

Henry Purcell 'O solitude'.

Pyotr Tchaikovsky 'Souvenir de Florence' Op.70.

Go to page 20 for more info

Sunday | September 1st | 11:30am
St James' Church, Kingston

"COFFEE CONCERT"

Grazyna Bacewicz Folk Duets 1945.

Olivier Greif 'Battle of Agincourt' for two cellos.

Luigi Boccherini Quintet in C Major.

Go to page 24 for more info

Sunday | September 1st | 3:30pm
Harmans Cross Village Hall

"FAMILY CONCERT"

Family concert – an afternoon of storytelling for all ages and live music with our festival musicians and a surprise reader!

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THE EVENTS

LOUIS XIV: THE MAN AND HIS MUSIC

Thursday | August 29th | 4pm

Smedmore House, Kimmeridge

Philip Mansel historian | **Elizabeth Kenny** lute

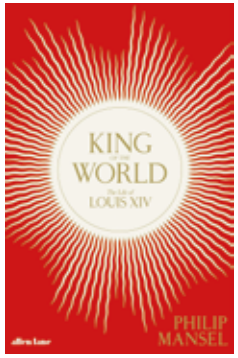
PHILIP MANSEL: THE LIFE OF LOUIS XIV

Robert de Visée (*fl late C17*)
Suite in D minor from the Saizenay manuscript
Prélude
Ouverture de la Grotte de Versailles (arranged from Lully-Quinault 1668)
Passacaille
Entrée d'Apollon
Sarabande
Gigue
Contredanse

Francesco Corbetta (c1615–1681)
Pieces from La Guitarre Royalle
Prélude
Passacaille
Chaconne

Robert de Visée
Prélude
Logistille (arranged from *Roland,* Lully-Quinault 1685)
Chaconne des Harlequins (arranged from Molière-Lully Le *Bourgeois Gentilhomme*, 1670)

PHILIP MANSEL: LOUIS' FINAL YEARS AND HIS FUNERAL MUSIC.



Philip Mansel, historian and author of *King of the World*, the "best single-volume account of the reign in any language" (*The Times*, July 2019) introduces Louis XIV in the evocative setting of Smedmore House. Elizabeth Kenny plays music for the theorbo (the largest member of the lute family) and baroque guitar, written by prominent court lutenist Robert de Visée, and by Louis' guitar teacher, Francesco Corbetta.

Music was woven through every aspect of Louis XIV's private and public lives. As at other courts, a distinction was made between "outdoor" and "indoor" music, but the range and sumptuousness of both groups drew courtiers, the public and foreign visitors making the Grand Tour, to Versailles like a magnet. Outdoor ceremonies and hunts, trumpets

and drums, were accompanied by the Musique Militaire and La Grande Ecurie de Roi, the Chapel had its own ensemble with singers personally selected by the King, and the Musique de la Chambre du Roi boasted the Vingt-Quatre Violins as well as a large number of highly-sought after virtuosi on lute, harpsichord, flute and viola da gamba.

As a young man Louis devoted himself to dancing and to guitar playing, which therefore became obsessions for other courtiers. Observers spoke of a "guitarrery" both at Versailles and at the London court of Charles II. Francesco Corbetta tutored both monarchs, on travels which also included spells in Mantua, Madrid and Brussels. His stardom was helped by his two publications, both titled *La Guitarre Royalle*, (Paris 1671 and 1674). The latter included duets written for Louis, and music tactfully simplified from the first book, which was a showcase for his own distinct mix of plucked and strummed sounds. Corbetta and lutenist de Visée also participated in court and theatrical entertainments which centred around dance as a means of performing an ideal self. The ease and grace for which Louis was known as a dancer were also essential aspects of instrumental playing: the player should project an "air aisé", and, as François Couperin noted in his *L'Art de Toucher le Clavecin* he should regard his audience neither too intently nor with too vague an expression.

Like many court officials, Robert de Visée divided his time between Versailles, playing often at the "coucher du roi", and Paris, where he played at the Opera in the orchestra of Jean-Baptiste Lully. As Surintendant de la Musique du Roi, Lully controlled the writing and producing of operas and comédies-ballets, in collaboration with Quinault, Molière and later Racine. The subject matter evoked and commented on Louis' own preoccupations. Lully-Quinault's *La Grotte de Versailles* conjured the pastoral beauties of the grove of Thétis, while *Roland* celebrated the triumph of devotion to "la gloire" over irrational love, as told in Ariosto's *Orlando Furioso*. Molière's *Le Bourgeois Gentilhomme*, in which middle-class efforts at faking nobility were satirised, was a hit from its first production at Chambord, and was frequently revived at court. De Visée, musically involved in all these productions, made clever and beautiful arrangements of the best tunes for his own instruments, sharing them with aristocratic students such as the Comte de Saizenay, adding courtly glamour to his private study of the lute.

Elizabeth Kenny lute | **Philip Mansel** historian

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CELLO EXTRAVAGANZA: the highs, and the lows, the bright, and the dark – voices of the cello

Thursday | August 29th | 7.30pm

Parish Church of St Mary, Swanage

Antonio Vivaldi Cello Sonata in B flat Major Op.14, No.6 RV46
Giovanni Sollima Lamentatio
Ludwig van Beethoven Sonata for Cello and Piano No.2 in D Major Op.102

Interval of 20 minutes

Ernst Bloch Three Scenes from Jewish Life
Abel Selaocoe Ka Bohaleng
David Popper Requiem for Three Cellos and Piano Op.66
Sergei Rachmaninov Third movement – Andante, from the Sonata for Cello and Piano in G minor Op.19

Antonio Vivaldi Cello Sonata in B flat major Op.14, No.6 RV46

Preludio Largo
Allemande Allegro
Largo
Corrente Allegro

Known widely for his *Four Seasons*, Vivaldi (1678–1741) was a prolific, widely admired and influential Baroque composer. Although serving as a priest he, nevertheless, wrote also a great deal of secular music: operas, concertos, and chamber music. This cello sonata is the last of a bouquet of six sonatas.

Natalie Clein cello | **Guy Johnston** cello | **Elizabeth Kenny** lute

Giovanni Sollima Lamentatio

From the Baroque era we now take a leap to present times. Giovanni Sollima was born in 1962, in Italy, and has been influenced by many sources such as jazz, rock and various ethnic traditions. When, as in this piece, the cellist sings while playing – you know something new is in the offing. Sollima tends to resort to repetition of small motives. Yet, because of these wider influences, he cannot be regarded as a pure "minimalist". Instead, the term "post-minimalist" has been applied. *Lamentatio* was published in 1998, but rest assured – already in 1982 Sollima published a piece entitled *Orgy*. Indeed, the range of his compositions is wide: chamber music, orchestral, opera, ballets, theatre music, and even "installations".

Abel Selaocoe cello

Ludwig van Beethoven
Sonata for Cello and Piano No.2 in D Major Op.102

Allegro con brio
Adagio con molto sentimento d'affetto – Attacca
Allegro – Allegro fugato

It was Beethoven (1770–1827) who was the first to give the cello a leading role in chamber music pieces. This sonata, the last of five, was published in 1818 when Beethoven was 48 years old. The period coincided with his gradual withdrawal from public events – probably due to increasing hearing difficulties. However, that turning inwards was also part of his quest for a musical form that would integrate all its movements into one. The sonata itself, while technically taxing, still follows the accepted fast-slow-fast form. Conventional? Just wait for the last movement: a complex fugue signalling future developments that culminated in his late quartet – the *Grosse Fuga*.

Natalie Clein cello | **Katya Apekisheva** piano

Ernst Bloch Three Scenes from Jewish Life

Prayer
Supplication
Jewish Song

Ernst Bloch (1880–1959) grew up in Switzerland but, as an adult, settled in the USA. On the face of it this piece, written in 1924 in the USA, is grounded in mainstream harmonies accepted by many. Yet, listen more closely and you hear Jewish modes taken from liturgical singing in synagogues in various parts of Eastern Europe. Quarter tones were borrowed from practices of various cantors, and syncopations from Chassidic dances. Is the sombre and sometimes sad atmosphere related to some form of longing to be connected with a world that had to be left behind?

Natalie Clein cello | **Katya Apekisheva** piano

Abel Selaocoe Ka Bohaleng

South African cellist, Abel Selaocoe, lives in London now. He is said to be "redefining the parameters of the cello". He will introduce his piece himself.

Abel Selaocoe cello

David Popper Requiem for Three Cellos and Piano Op.66

One cello has many sonorities but three of them together? No wonder this short Requiem was considered the most moving work composed by David Popper (1843–1913). He was born to a Jewish family in Prague and later moved to Vienna. A friend and chamber music partner of Brahms, Popper was called "Liszt of the cello" in recognition of his technical mastery of the instrument. Indeed, he was strongly supported by Liszt and developed a prodigious musical career during the second half of the 19th century.

Natalie Clein cello | **Abel Selaocoe** cello | **Guy Johnston** cello | **Katya Apekisheva** piano

Sergei Rachmaninov Third movement – Andante, from the Sonata for Cello and Piano in G minor Op.19

The Russian master of melodies, Sergei Rachmaninov (1873–1943), can be heard in this third movement from a much loved sonata. Rachmaninov stressed the equality of the cello and the piano in this four movement composition. Following the 1917 revolution in Russia he migrated to the USA and settled there with his family. Yet, the influences of early nineteenth century romantic Russian composers such as Tchaikovsky, Rimsky-Korsakov, Balakierev and others, is evident in his works.

Natalie Clein cello | **Katya Apekisheva** piano

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MEDITATIONS ON SOLITUDE

Friday | August 30th | 11am

St. Nicholas' Church, Studland

Marvin Dillmann Didgeridoo Improvisation
Alessandro Piccinini Toccata
Peteris Vasks *Das Buch* for Solo Cello (1978)
Paul Hindemith Sonata for Solo Viola Op.25 No.1
Grazyna Bacewicz Polish Capriccio for Solo Violin
John Tavener *Threnos* (1988)
Interlude: Meditation on solitude – Improvisation

Marvin Dillmann Didgeridoo Improvisation

To be introduced by the musician.

Alessandro Piccinini Toccata

Alessandro Piccinini was an Italian lutenist and composer of the Renaissance period. Indeed, everyone was playing the lute in the Piccinini family. Father, Leonardo Maria, did and he taught his three sons the art. Alessandro (1566–1638) later progressed to holding a lutenist position in the Este court in Ferara and then with Cardinal Pietro Aldobrandini in Bologna and Ferara. His focus was on composing toccatas, courantes, galliards and various types of variations. The toccata was usually a relatively short piece. The player's touch ("tocare" in Italian) was the focus – hence an emphasis on brilliance and virtuosic ability.

Elizabeth Kenny lute

Peteris Vasks Das Buch for Solo Cello

In 1978 Peteris Vasks (born 1946) wrote a relatively short piece, lasting for about 13 minutes, for solo cello, called *Das Buch* (The Book). It was a cascade of free-style explorations for that instrument.

Peteris Vasks is an internationally renowned composer of Latvian origin. He has been influenced by many contemporary styles of composition, but has never declared a clear attachment to only one. From the 1990s, when the violinist Gideon Kremer began championing his work, Vasks became known and highly appreciated outside Latvia too. Over the years he has composed music for a wide range of ensembles, has occupied important musical positions - and has won numerous prestigious awards.

Natalie Clein cello

Paul Hindemith Sonata for Solo Viola Op.25 No.1

Sehr Langsam
Rasendes Zeitmaß, Wild, Tonschönheit ist Nebensache.
Langsam, mit viel Ausdruck

Paul Hindemith (1895–1963) was without a doubt, THE composer for the viola in his time. He himself played the instrument supremely well (indeed, he was recorded in the Op.25 No.1). But this is not easy music, and much is demanded of the listener. There is a strong feeling that it emanates from an era of unrest: the constant moving-on from one idea to another and the rapid harmonic shifts are symptomatic of this. The role of the viola is somewhat solitary. Alfred Einstein encapsulated Hindemith's relationship to his audience thus: "He is unwilling to exploit his feelings publicly and he keeps his two feet on the ground. He merely writes music, the best that he can produce."

The Solo Sonata Op.25 No.1 is the most renowned of his four solo works for Viola.

Gareth Lubbe viola

Grazyna Bacewicz Polish Capriccio for Solo Violin

Jennifer Pike performs this brief yet fiery offering today. She writes this about the Polish Capriccio, "Grazyna Bacewicz was a famous violinist as well as a composer.
Her knowledge of the instrument is evident in this beautiful caprice. The yearning opening melody allows the violinist to delve into the sonorities of the instrument before the music tips headlong into a folk-inspired firework of a finale."

Indeed, the range of compositions written by Grazyna Bacewicz (1909–1969) is wide and the positions held by her eminent. She is recognised as the second woman to have gained national and international recognition as a musician in Poland.

This "Polsky Caprice" was written in 1949 – only four years after the end of the Second World War. The devastating effects of that war were visible everywhere. The impact of the ensuing Soviet control could not have been ignored either.

The "caprice", or the Italian "capriccio", is a free and often short piece. No set structure is expected – the composer has a chance to mix and match materials at will. In the present example, Bacewicz chose to alter the keys frequently, and switch between major and minor scales imaginatively.

Jennifer Pike violin

John Tavener Threnos (1988)

Can we stretch time? 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 containing various sensations of time.

This is a lament – "Threnos" in Greek liturgy. This lament was written by Sir John Tavener (1944–2013) when he was 44. 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 the music? In solitude?

Guy Johnston cello

Interlude: Meditation on solitude – improvisation

Introduced by the musicians.

Gareth Lubbe viola | **Elizabeth Kenny** lute | **Marvin Dillmann** didgeridoo

For more information about our performers please go to page 28

FRIDAY EVENING CONCERT

August 30th | 7.30pm

The Priory Church of Lady St Mary, Wareham

Henry Purcell 'O Fair Cedaria'
Interlude
Henry Purcell 'Sweeter than Roses'
Leoš Janáček Violin Sonata (1914)

Interval of 20 minutes

Edward Grieg From the Carnival: Scenes from Folk Life, Op.19, No.3
Felix Mendelssohn Piano Trio No.1 in D minor Op.49

Henry Purcell 'O Fair Cedaria'

Henry Purcell (1659–1695) was, of course, an English composer. He was influenced by styles developed in France and in Italy. Yet, he did so in his own way which, to this day, many consider innately English.

As many will know, Purcell wrote many songs. The present one, to "fair Cedaria", is a love song with words written by an unknown author. The text conveys the despair of unrequited love.

Olivia Ray mezzo soprano | **Elizabeth Kenny** lute

Interlude

Introduced by the musicians.

Gareth Lubbe viola | **Marvin Dillmann** didgeridoo | **Abel Selaocoe** cello

Henry Purcell 'Sweeter than Roses'

Another love song by our quintessential English composer. The words were taken from an incidental play by Pausanias, called *The Betrayer of his Country*. Unlike the unrequited love of the "Fair Cedaria" singer, the present one is lucky. So marvellous was his encounter that he must confess:

"For all I touch or see since that dear kiss,
I hourly prove, all is love to me."

Olivia Ray mezzo soprano | **Elizabeth Kenny** lute

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Leoš Janáček Violin Sonata (1914)

Con moto
Balada
Allegretto
Adagio

This music was written by Leoš Janáček (1854–1929) in the summer of 1914. As will be remembered, on June 28 1914, a young Serbian nationalist killed Archduke Franz Ferdinand, heir to the throne of the Austro-Hungarian Empire, in Sarajevo, Bosnia. The First World War followed. Being Czech, the composer, by then aged sixty, could not have been unaware of these developments.

The first movement, *Con moto*, is in the form of theme and variations that hardly warn us of the doubts ahead. The second, *Balada*, is lyricism in its pure form – perhaps reminding us of listening yet again to old stories we love. It is in the third movement, *Allegretto*, that trouble begins to rear its head. Rather jittery lines open this movement, a period of reflection follows, and then – maybe warding off something, the movement ends in a dance-like rhythm. Unusually, this sonata ends on a slow note – an *Adagio*. The piano offers broad lyrical lines first, but the violin keeps interfering with its broken utterances. The piano tries melodic lines again, and even takes over-establishing the initial lyrical landscape, but the violin insists on abrupt entries to the end. Was that a reflection of the anxieties of summer 1914 engulfing Europe?

Max Baillie violin | **Katya Apekisheva** piano

Edward Grieg
From the Carnival: Scenes from Folk Life, Op.19, No.3

A cheerful episode from the cascade called *Scenes from Folk Life* by the young Norwegian composer Edward Grieg (1843–1907). Nowadays he is known mainly from his A minor piano concerto and the extensive *Peer Gynt*. Yet, in his lifetime, Grieg was recognised mainly as composer of musical miniatures. Indeed, he considered the three part *Scenes from Folk Life* to be "humoresques". *From the Carnival* is the third scene and includes references to motives appearing in the previous two.

Katya Apekisheva piano

Felix Mendelssohn Piano trio No.1 in D minor Op.49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

This, according to none other than Robert Schumann, is a perfect example of early Romantic music. Felix Mendelssohn (1809–1847) wrote this trio in 1839 and had it published in 1840, after he had revised the piano part to be closer to the "Schumannesque" style. According to Wikipedia, Schumann then praised the way Mendelssohn was able to "most clearly understand the contradictions of the age" and added that he was also "the first to reconcile them".

The first movement, *Molto allegro ed agitato*, is in the Sonata Form – with its established three sections: exposition, development, and recapitulation. The movement is led by the cello offering melodious lines which are mixed with vigorous exchanges. Perhaps those eruptions were on Schumann's mind when he wrote about "the contradictions of the age".

The second movement, *Andante con moto tranquillo*, may evoke Mendelssohn's *Songs without Words* with its engaging tunes. We are invited to follow the free exchanges among all three instruments, which end peacefully.

The third movement, *Scherzo: Leggiero e vivace*, is in the Sonata Form too. However, this use of the Form is warmly carefree – the light touch of *Leggiero* and the lively mood (*Vivace*), indicated by the composer, ensure that.

The last movement, *Finale: Allegro assai appassionato*, is opened by the happily virtuosic outburst of the piano. Then the violin claims some space, but its message becomes fragmented until the cello comes in to give us a sense of direction. The piano focuses on rhythms again, but soon seems to change its mind – turning to more lyrical lines. The violin reciprocates the piano gesture and goes on to take the lead. Ah – now the cello returns to the scene and the whole ensemble joins up in a virtuosic coda. Is this what Schumann meant by "reconciling" the contradictions? Perhaps a final nudge towards the other pole of solitude – of being with people, together. Is it right to call that opposite pole "sociability"?

Jennifer Pike violin | **Natalie Clein** cello | **Katya Apekisheva** piano

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MORNING CONCERT

Saturday | August 31st | 10.30am

St Nicholas' Church, Worth Matravers

Johann Sebastian Bach Cello Suite No.5 in C minor BWV 1011
Johann Sebastian Bach Violin Partita No.3 in E Major BWV 1006

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

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

We go 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 as clearly as possible.

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

A meditative composition, it 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.

Suite number five opens 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. These eruptions then 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 claimed by this suite – that character is established by allowing each of the four voices to be fully heard. The *Courante* that comes next is more compact and direct – reminding us of an energetic dance. A more reflective stance is taken in the *Sarabande*, as distinct phrases are played and no chords are used. Indeed – multiplicity of voices, the polyphony, is paramount. We may imagine various voices floating in the air – the relationships among them may be the key to their effect. This *Sarabande* is considered by many to be uniquely beautiful in its simplicity. Two *Gavottes* follow. The first begins in a festive, tuneful and light mood. Then the structure opens up to allow more free conversation among the three voices. The second *Gavotte*, in triple meter, is more 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.

In YouTube we can see at least one example of a renowned cellist playing this suite with his eyes closed. It is tempting to speculate about the reason. Is closing one's eyes helpful in excluding all external stimuli coming towards the playing musician? Is it part of seeking a musical form of solitude when relaying such a demanding musical message?

Guy Johnston cello

Johann Sebastian Bach Violin Partita No.3 in E Major BWV 1006

Preludio
Loure
Gavotte en rondeau
Menuets (I and II)
Bourrée
Gigue

As virtuosic as the Suite just performed, this Partita is, perhaps, more at ease with itself. After all, it is the last in a long journey – the *Six Sonatas and Partitas* written by Johann Sebastian Bach (1685 – 1750) in 1720 – before completing the Cello suites. Those in the know may recognise various sections imported from other Bach compositions here. Equally, some parts were exported by Bach from this Partita into his Cantatas. Such practices were very common during the Baroque period.

"Exuberant" is how Blair Johnston describes this piece. The *Preludio* is all virtuoso playing – offering broad and engaging lines. The following *Loure* is a slow variant of the French "jig" – an upbeat song-like breather. The *Gavotte en rondeau* takes the form of a Rondo with a beautiful melody opening the scene. That theme is repeated (in a different scale) each time new material is presented. The two *Menueti* are ordered in the ABA manner. The first may sound to some like a ceremonial dance, and the second – perhaps as an opportunity to present other – less formal, points. After these two are heard, the first *Menueto* is repeated. The penultimate *Bourrée* is a short cascade of brilliant motifs ushering in the final *Gigue* – a "snappy" return to the exuberance of the opening *Preludio*. A celebration of a kind.

Back to the previous example of performance in YouTube: you can also see there a distinguished violinist playing this Partita with his eyes closed – the same as cellists playing the cello suite number five. There are clear differences between these two seminal pieces. Yet, while playing, both artists shut their eyes, an action which leads to excluding visual stimuli coming towards them from the outside world. Indeed, a form of solitude may be involved – each musician is alone with the sound-world of the music he plays. Some pieces of music seem to need that sort of attention.

Jennifer Pike violin

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MUSICAL FUN FOR KIDS AND FAMILIES

Saturday | August 31st | 12.30pm

Learning Centre, Durlston Country Park

Come and witness the amazing instruments and their players up close for family fun at the Durlston Learning Centre.

Max Baillie violin | **Gareth Lubbe** viola | **Marvin Dillmann** didgeridoo
Abel Selaocoe cello | **Natalie Clein** cello | **Elizabeth Kenny** lute

For more information about our performers please go to page 28

SATURDAY EVENING CONCERT

August 31st | 7.30pm

St Edward's Church, Corfe Castle

Samuel Barber 'Dover Beach' Op.3
Interlude – overtone singing and improvisation
Samuel Barber String Quartet in B minor Op.11

Interval of 20 minutes

Henry Purcell 'O Solitude'
Pyotr Ilyich Tchaikovsky 'Souvenir de Florence' String Sextet Op.70

Samuel Barber 'Dover Beach' Op.3

"Listen! You hear the grating roar
Of pebbles which the waves draw back and fling
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in."

Perhaps it is not difficult to imagine that this is a text for one of Hugo Wolf's songs. Yet, this is just one excerpt from a poem by the English poet Mathew Arnold (1822–1888) that the American Samuel Barber (1910–1981) chose to set to music in the 1920s. Barber was still a music student then. Later on, he commented that "Dover Beach is a very difficult piece because nobody is boss, so to speak – not the singer or the string quartet. It's chamber music." Like the pebbles on the beach, the sounds "Begin, and cease, and then again begin...".

Ironically, from a professional point of view, Barber was very successful. By the time of his death all his compositions had been performed and many recorded under world leading conductors. Yet, the futility and meaningless of existing without religious faith tormented the composer throughout his life. His true wish was captured in this poem pretty clearly: "Ah, love, let us be true / To one another!"

Olivia Ray mezzo soprano | **Lana Trotovšek** violin | **Max Baillie** violin
Gareth Lubbe viola | **Abel Selaocoe** cello

Interlude Overtone singing and improvisation

Introduced by the musicians.

Gareth Lubbe viola | **Marvin Dillmann** didgeridoo

Samuel Barber String Quartet in B minor Op.11

Molto allegro appassionato
Molto adagio (attacca)
Molto allegro (come prima)

Repeating a theme from the first movement in the last has been employed by previous composers such as Brahms. In this string quartet Samuel Barber (1910–1981) creates a fully-fledged cyclical form. From 1935, this quartet was revised by the composer a number of times until he completed it in 1937. The received tradition of staying with an identifiable musical key is maintained in this emotionally charged composition.

There are only three movements. The first, *Molto Allegro Appassionato*, stays within the long established Sonata Form, with its "exposition", "development", and "recapitulation" sections. Rhythmic motifs alternate with lyrical lines, for which this composer is still so well known, until the quiet end. The second movement, *Molto Adagio (attacca)*, was first slow (*Adagio*) only. Later on, Barber added a brief section of frenzied rhythms – hence the bracketed *attacca*. It was the following very slow section, *Molto Adagio*, which was worked out by Barber in 1936 into the by now very popular *Adagio for Strings*. The third movement, *Molto Allegro (come prima)*, completes the cycle – being fast again. The music does what the title says: repeats previous materials quite abruptly and lets these morph into remnants of the previous *Adagio*. The whole quartet culminates in the vigorous finale that serves as coda.

Max Baillie violin | **Lana Trotovšek** violin | **Gareth Lubbe** viola
Guy Johnston cello

Henry Purcell 'O Solitude' Z406

Some consider this to be "one of Purcell's masterpieces". English as he certainly was, Purcell had no qualms drawing from a translation of French poetry published by Katherine Philips in 1667. The French original was *La solitude* by Antoine Girard de Saint-Amant (1594–1661). Purcell's musical treatment of the text is elaborate as well as dramatic.

This is the third and last of Purcell offerings in this festival. The song is also an opportunity to revisit the festival theme: solitude. Perhaps it is only right to offer the full translated text:

O solitude, my sweetest choice:
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice.
O heav'ns, what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,
To look today as fresh and green
As when their beauties first were seen.

O, how I solitude adore!
That element of noblest wit,
Where I have learnt Apollo's lore,
Without the pains to study it.
For thy sake I in love am grown
With what thy fancy does pursue;
But when I think upon my own,
I hate it for that reason too,
Because it needs must hinder me
From seeing and from serving thee.
O solitude, O how I solitude adore!

O, how agreeable a sight
These hanging mountains do appear,
Which th' unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.

Olivia Ray mezzo soprano | **Elizabeth Kenny** lute

Pyotr Ilyich Tchaikovsky

'Souvenir de Florence' String Sextet Op.70

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro con brio e vivace

The title of this sextet may be translated as "A Memory of Florence". This association of the sextet with Florence may be related to one of its movements having been sketched in that city when Pyotr Illych Tchaikovsky (1840–1893) visited for a short vacation. He certainly completed the initial version while back in Russia, and it was premiered there in 1892.

More evident than Florence is perhaps the difference between the first two movements and the last two. The initial pair sounds more West-European, while the last involves distinctly Russian melodies. Indeed, at the time, Tchaikovsky was faced with some antagonism from the group of Russian composers called "The Five". Composers such as Balakirev, Cui, Mussorgsky, Rimsky-Korsakov, and Borodin have remained known and loved by present day audiences. Yet, between 1862 and 1870 they led a faction that vocally promoted the ideology of the Russian Nationalist Movement. That involved preaching the discovery of "genuine" Russian musical forms. Tchaikovsky, who belonged to the very early generation of students at the St Petersburg Conservatory, begged to differ.

In this sextet we can hear his reluctance to choose between the styles. He dedicated the sextet to his Alma Mater – The St Petersburg Conservatory, where he absorbed West-European principles of composition. Yet, as it becomes obvious during the second two movements, he also incorporated remarkably beautiful Russian tunes he had probably absorbed during his childhood.

Entitled *Allegro con spirito*, the opening movement is somewhat unusual. A Waltz-like triple meter is adopted while the whole movement is structured within the West-European convention of the Sonata Form. An *Adagio cantabile e con moto* follows. The reference to *con moto* (with a sense of movement) probably alludes to the emotional awakening involved. Yet, calm is still restored at the end. The third movement, named *Allegretto moderato*, is where the meter changes to 4/4 – and the tunes turn very openly Russian. Fragments are worked through, excitement grows, but peace does prevail at the end. Fire and vivacity burst through only in the final movement – the *Allegro con brio e vivace*. Russian motifs and melodies gush forward from the composer's pen – culminating in the virtuosic coda that only Tchaikovsky could compose.

Jennifer Pike violin | **Lana Trotovšek** violin | **Gareth Lubbe** viola
Max Baillie viola | **Natalie Clein** cello | **Guy Johnston** cello

For more information about our performers please go to page 28

COFFEE CONCERT

Sunday | September 1st | 11.30am

St James' Church, Kingston

Grazyna Bacewicz Folk Duets 1945
Olivier Greif Battle of Agincourt Op.308 for two cellos
Luigi Boccherini String Quintet in C Major

Grazyna Bacewicz Folk Duets 1945

Prelude
Krakowiak 1
Nocturne
Kujawiak
Krakowiak 2
Song
Grotesque march

"Teaching material that exceeds its brief" – that is how Paul Griffiths describes this cascade of folk songs. It was written by Grazyna Bacewicz (1909–1969) in 1945 – initially as teaching materials for her music students. Due to their undeniable charm, the seven illustrations have acquired a recognizable place in the performed repertoire of public concerts.

Bacewicz was a leading Polish composer and one of the first women to achieve such standing in Poland. More details of her biography can be found in the comments attached to the concert offered on Friday morning.

The opening *Prelude* seems to stand for a graceful announcement – perhaps of the start of this sequence. Then we hear the robust first *Krakowiak* – a well-known Polish folk dance. The *Nocturne* that follows keeps its night-time mellowed nature, and the *Kujawaik*, another Polish folk dance, takes us for a triple meter whirl. The second *Karowiak* injects even more energy into the proceedings, but the atmosphere calms down with the *Song*. Yet, the sequence is wrapped up with a fiendish *Grotesque March*.

Jennifer Pike violin | **Max Baillie** violin

Olivier Greif Battle of Agincourt Op.308 for two cellos

Molto lento, quasi cadenza
Chaconne
"Shtil, di nacht is ojsgesternt"
Rondeau de la "Belle Dame sans Merci!"

Many influences are evident in this single piece. Anglican sources from the fourteenth century, a form of Chaconne associated with the Baroque period, a Yiddish partisan song written in 1942, and references to a 19th nineteenth century poem by Keats.

The French composer, Olivier Greif (1950–2000), wrote this "sonata" in 1996. The explanatory note he left us in French was translated to English by Juliet Lee. From that note we learn that altogether, this four-movement composition was seen by Greif as a single "meditation on war and death". How could all these sources be made to hang together?

A unifying connection was created by resorting to a song dated 1415 – *The Battle of Agincourt*. That song commemorated the battle in which the small English army beat the large French one at Agincourt. Later on, the same song became part of Anglican liturgy.

An "arch" was formed by Greif to contain the various sources. The "Agincourt tune" is played first during the opening movement (*Molto lento, quasi cadenza*) as a slow "haunting" start. That same tune is performed again in the final movement (*Rondeau de la "Belle Dame sans Merci!"*). Yet, this time, as a basis for a series of variations alluding to the 'triumphant' eminence of death.

In between are two movements that imbue this 'arch' with further meaning. The second movement (*Chaconne*), is described by Greif as "an awakening". Well, in fact, as "a macabre awakening of the dead ... of Agincourt ... indulging once again in a fight without mercy".

The title of the third movement ("*Shtil, di nacht is ojsgesternt*") is in Yiddish. It can be loosely translated as "Hush, the night is crowded with stars". Greif's Jewish father survived the Auschwitz concentration camp, and the song itself was written in 1942 by the Jewish partisans. They wished to commemorate the first attack on a Nazi German train in the Vilnius sector by a woman called Vitka Kempner. Indeed, this movement begins so very romantically, but it soon escalates into a protest song.

The title of the last movement ('*Rondeau de la "Belle Dame sans Merci!*"), may be translated as "Rondo for the Beautiful Merciless (or "thankless") Lady". Writing this movement, Greif was inspired by a poem by John Keats (1795–1821) who had kept the French version of the title. The poem was written in 1819, when the poet fell in love with a female neighbour knowing that he could not marry her as he would soon die of tuberculosis. Greif followed "closely" Keats' poetic form. At the same time, he developed a set of variations on the initial "Agincourt tune" played in the first movement, but now leading us to face the "triumphant eminence of death".

Natalie Clein cello | **Guy Johnston** cello

Luigi Boccherini String Quintet in C Major

Andante con moto, from Quintet No. G.349, in C Major Op.42, No.2, 1st movement

Menuet and Trio in G major, from Quintet No. G.314, Op.29, No.2, 3rd movement transposed; and from Quintet No. G.318, Op.29, No. 6, 3rd movement

Grave from quintet No. G.325 in C minor, Op.31, No.1, 3rd movement

Rondo. Allegro con moto from Quintet No. G.310 in C Major, Op.28, No.4, 4th movement

Indeed – you may find the title somewhat odd. There is no Opus number nor the usual G (for the "Gerard index") used for all Boccherini's pieces. Furthermore, the movements of this quintet are actually borrowed, and from different string quintets. Oh well – yes – all originally written by Luigi Boccherini (1743–1805).

Well, a gentleman, called Johan Lauterbach (1832–1918), had his own way with Boccherini's distinguished legacy. He turned to not less than five string quintets by the eighteen century maestro and forged these into a single pastiche. What are we to make of that? Allow me to wander.

This Festival began by focusing on solitude in music. Now, as we reach the end of the Festival, will our programme move us closer to the opposite pole? In relation to music, solitude may be understood in quite a number of ways. One is encouraging us to focus on a single musical experience to the exclusion of all other stimuli. Is it possible that, for this piece, Mr Lauterbach wished us to do something quite different? What if he actually wanted to experience protest: where is diversity? Abundance? Letting go?

Indeed, Lauterbach took many liberties with the original quintets – he changed scales, he shortened passages, he even added details he deemed necessary. Yet, he did not abandon discipline altogether. Lauterbach remained loyal to the form of the classical four movements quintet. In addition, for the whole quintet he borrowed only from one source: Boccherini – the distinguished cellist and prolific composer of no less than 141 string quintets. For us today? A final hurray? Let's hear it.

Lana Trotovšek violin | **Max Baillie** violin | **Gareth Lubbe** viola
Natalie Clein cello | **Guy Johnston** cello

For more information about our performers please go to page 28

FAMILY CONCERT

Sunday | September 1st | 3.30pm

Harmans Cross Village Hall

An afternoon of music and stories from around the world , inspired by the instruments and musicians at this year's festival. We will travel from Australia to South Africa, from Scotland to Russia and you won't even need your passport!

Marvin Dillmann didgeridoo | **Natalie Clein** cello | **Gareth Lubbe** viola
Lana Trotovšek violin | **Max Baillie** violin | **Olivia Ray** mezzo soprano

For more information about our performers please go to page 28

PUB SESSION AT SQUARE AND COMPASS HOSTED BY KEVIN HUNT

PICMF musicians will once again join forces for a joyful evening of improvised music making.

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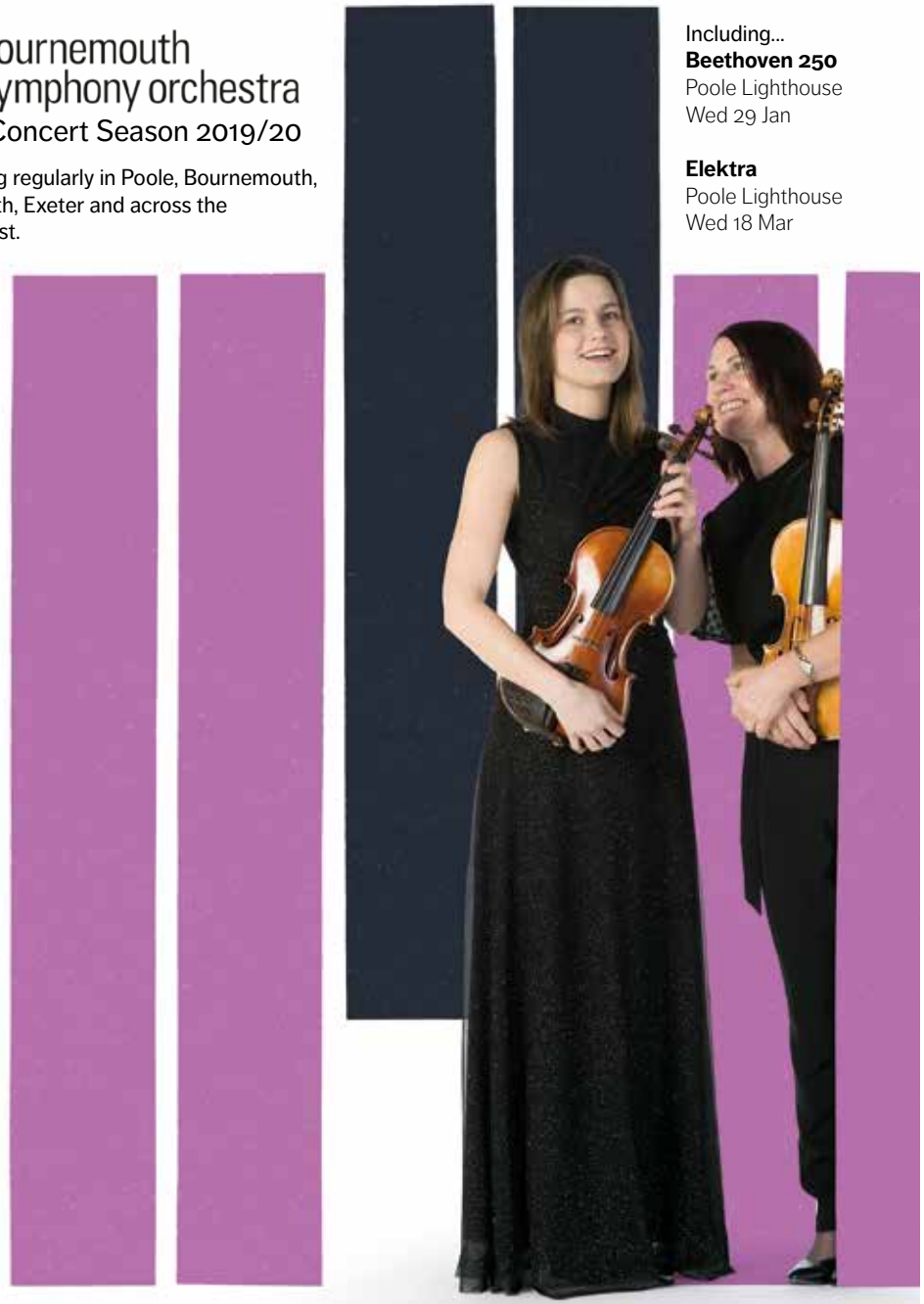
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THE PERFORMERS

NATALIE CLEIN

CELLO
& ARTISTIC DIRECTOR

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.

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.

KATYA APEKISHEVA

PIANO

Giorgia Bertazzi

Katya Apekisheva is one of Europe's most renowned pianists, in demand internationally as both a soloist and as a chamber musician. Since becoming a prize-winner in the Leeds International and Scottish Piano Competitions and collating awards such as the London Philharmonic 'Soloist of the Year' and the Terence Judd Award she has been marked out as a pianist of exceptional gifts, performing with many of the world's leading orchestras, including the London Philharmonic, The Philharmonia, the Halle Orchestra, the Moscow Philharmonic, the Jerusalem Symphony, the English Chamber Orchestra and the Royal Philharmonic Orchestra, working with conductors such as Sir Simon Rattle, David Shallon, Jan Latham-Koenig and Alexander Lazarev.

As a recording artist, Katya has received widespread critical acclaim for her interpretations. Her recording of Grieg solo piano works in 2008 (Quartz) was chosen by Classic FM as CD of the week and selected by Gramophone Magazine as Editor's Choice, further receiving a 'Rising Star Award' in International Piano Magazine and becoming Critics' choice 2008 in Gramophone magazine. In 2012 Katya released a CD of works by Mussorgsky and Shostakovich (Onyx) and has also collaborated on several recordings with violinist Jack Liebeck including a Classical Brit winning CD of works by Dvořák and more recently a disc of Kreisler arrangements for Hyperion.

Her intense artistry and delicacy makes Katya a most sought after collaborative pianist, working with artists such as Janine Jansen, Natalie Clein, Guy Johnston, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Alexei Ogrinchouk, and Nicholas Daniel, among others. Katya also has a highly successful and personally rewarding piano duo partnership with Charles Owen, performing regularly at festivals worldwide. Their CD of Stravinsky Piano Ballets was released in 2016 to a high critical acclaim.

Born into a family of musicians in Moscow, Katya studied at the world-renowned Gnessin Music School for exceptionally gifted children under Ada Traub and Anna Kantor (the teacher of Evgeny Kissin). Katya continued her studies at the Rubin Music Academy in Jerusalem with Irina Berkovich, where she won an America-Israel Foundation scholarship and was awarded second prize at the Young Talents Competition in Jerusalem. Katya then moved to London to study with Irina Zaritskaya at the Royal College of Music, where she was the recipient of the President's Rose Bowl, presented to her by HRH the Prince of Wales, to whom she has been asked to perform on a number of subsequent occasions.

Recent seasons' highlights include performances at the Utrecht (Netherlands), Ancona (Italy), Leicester, Oxford, Lincoln, City of London, and Elverum (Norway) festivals, and in the Berlin Spectrum Concert Series. She recently gave an acclaimed Bach Solo recital at Kings Place, and made her Tokyo recital debut. She has continued a collaboration with the award-winning Belcea Quartet at Wigmore Hall, and with the Aviv Quartet performing piano concerti in chamber reductions. In addition she has made a concerto tour of South Africa, performing with all the major orchestras there, and performed with the Santiago Philharmonic, Wiesbaden Orchestra, English Chamber Orchestra, Royal Philharmonic Orchestra and OFUNAM Orchestra (Mexico) collaborating with conductors Jan Latham-Koenig, Paul Watkins, Emmanuel Siffert and Jason Lai.

Katya is a Professor of Piano at The Guildhall School of Music and Drama. She is co-artistic director of London Piano Festival.

MAX BAILLIE

VIOLIN

Violinist and violist Max Baillie's musical life reflects his interest in the cross-pollination of musical styles. He has performed with Tuareg nomads at the Festival du Desert outside of Timbuktou, led Bjork's string orchestra in the Albert Hall, and dueted with Bobby McFerrin in New York. From folk tunes in the Welsh hills to collaborations with John Williams, Max leads a chameleonic life embracing classical, improvisation, and appearances on stages big and small.

Max plays in ZRI, a quintet drawing together the folk and gypsy influences in works by Brahms, Schubert, and Janacek, and which was inspired by the Red Hedgehog Tavern: a Viennese gateway to the East as well as a favourite drinking hole. 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'.

Max also founded Lodestar Trio with stars of the Scandinavian folk scene Erik Rydvall and Olav Mjelva, exploring Baroque music through the meeting of violin, Swedish nyckelharpa, and Norwegian hardanger fiddle. Max is a regular at chamber music festivals, which in the last few years have included SoNoRo in Romania and Italy, Lawrence Power's West Wycombe Chamber Music Festival, 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 has regularly led Swiss chamber orchestra CHAARTS including tours of China and Switzerland, appearing with Mischa Maisky, Gabor Takacs-Nagy, and Fazil Say, and recording for Sony. He also looks forward to leading the Baroque ensemble Arcangelo at the Barbican next year. Max is working on an album of his own electronic music, plays the mandolin, and has a Political Philosophy degree from Christ's College, Cambridge.
www.maxbaillie.com

MARVIN DILLMANN

DIDGERIDOO

Marvin Dillmann is an internationally performing didgeridoo virtuoso from Wuppertal, Germany. In Australia he was introduced to the didgeridoo by an Aboriginal man in 1995. Back in Germany he studied it mostly autodidactically. Over the years he has developed an unique style that offers a new perspective on the instrument of the Australian Aboriginal people. He is now regarded as one the most fascinating and versatile contemporary didgeridoo players. Marvin Dillmann is a highly energetically and captivating solo performance artist with particularly strong rhythmical and improvisational skills. His distinctive full sound melts perfectly into any kind of musical genre. In the past twenty years he collaborated with renowned Jazz artists like Arkady Shilkloper and Günter Baby Sommer and world musicians like Bapi Das Baul and different international gypsy music groups. For over ten years he was doing oriental and modern Sufi music with his spiritual teacher Sheikh Hassan Dyck and the band Muhabbat Caravan. In the field of classical music Marvin Dillmann is part of Ensemble NAYA that released the album "Exaltation" (Naxos) with Israeli countertenor Yaniv d'Or in 2018. They presented their folk baroque project at BBC Radio 3 and received a five star review from The Independent for their premiere at Wigmore Hall ("A surprisingly engaging sound world"). Also in 2018 Marvin Dillmann released his album "Ritual Bass: Blown Tube" which is a fusion of didgeridoo and electronic dance music. Furthermore he is part of the "World Musicians" – band of Arijit Singh, who is currently India's most successful Bollywood singer, and accompanies him on tour worldwide.

GUY JOHNSTON

CELLO

Kaupo Kikkas

Guy Johnston is one of the most exciting British cellists of his generation. His early successes included winning the BBC Young Musician of the Year, the Shell London Symphony Orchestra Gerald MacDonald Award and a Classical Brit. He has performed with many leading international orchestras including the London Philharmonic, Philharmonia, Ulster Orchestra, BBC Philharmonic, NHK Symphony Orchestra, BBC Symphony, Britten Sinfonia, Deutsches Symphonie Orchester Berlin, Orquestra Sinfonica do Estado de Sao Paulo, Moscow Philharmonic and St Petersburg Symphony.

Recent seasons have included Tchaikovsky's Rococo Variations with the BBC Philharmonic and Ilan Volkov and Sibelius's Cantique and Devotion with the BBC Symphony Orchestra and Sakari Oramo, as well as a Haydn concerto with the Aurora Orchestra, Haydn and Elgar concertos with Royal Northern Sinfonia and Martinu's first concerto with the Rheinische Philharmonie. Guy continues to play chamber music at Wigmore Hall and in festivals across Europe. He gave the premiere of the Howells Cello Concerto in Gloucester Cathedral and has recorded this piece with Britten Sinfonia for release in 2019 on the King's College Cambridge label. He gave the premiere of Charlotte Bray's 'Falling in the Fire' at the Proms, to which festival he was pleased to return in 2018. A prolific recording artist, Guy's recent recordings include a celebration of the tricentenary of his David Tecchler cello, collaborating with the acclaimed Accademia di Santa Cecilia in Rome, where the cello was made. The 2018/19 season also sees the release of his recording Themes and Variations with Tom Poster, comprising works by Beethoven, Grieg, Chopin, MacMillan, Schumann and Martinu.

In addition to a busy and versatile career as an international soloist, chamber musician and guest principal, Guy is an inspiring leader of young musicians as a patron of several charities which promote music education for schoolchildren and young people including Music First and Future Talent. He is a board member of the Pierre Fournier Award for young cellists.

Guy's mentors have included Steven Doane, Ralph Kirshbaum, Bernard Greenhouse, Steven Isserlis and Anner Bylsma.

He is a founder member of the award-winning Aronowitz Ensemble and founding Artistic Director of the Hatfield House Chamber Music Festival as well as a guest Professor of Cello at the Royal Academy of Music, where he was awarded an Hon. ARAM in 2015. In autumn 2018 he took up a professorship at the Eastman School of Music in Rochester, New York.

Guy plays a 1714 David Tecchler cello, generously on loan from the Godlee-Tecchler Trust which is administered by The Royal Society of Musicians.

ELIZABETH KENNY

LUTE

Elizabeth Kenny is one of Europe's leading lute players. Her playing has been described as "incandescent" (Music and Vision), "radical" (The Independent on Sunday) and "indecently beautiful" (Toronto Post). Keen to expand the audience for lute and theorbo, she is happy that her "Introduction to the Baroque Theorbo", uploaded in January 2019 has so far reached 1.3 million views on YouTube.

She has an extensive discography of collaborations with chamber ensembles across Europe and the USA, and her own repertoire interests have led to critically acclaimed recordings of solo music from the ML Lute Book, and songs by Lawes, Purcell and Dowland. In 2011 she was one of three shortlisted nominees for the Royal Philharmonic Society Awards in the best instrumentalist category. In 2007 she founded Theatre of the Ayre, whose various touring projects have sealed a reputation for an innovative and improvisatory approach to seventeenth-century music. Their collaboration with members of the Ukulele Orchestra of Great Britain, Lutes&Ukes, converted surprising numbers of people to the genre-crashing possibilities of plucked instruments in concerts across the UK and Germany, and the education wing Youths, Lutes&Ukes brought together 300 ukulele-wielding children in schools in York and London. Theatre of the Ayres's 2017 recording The Masque of Moments gained many plaudits for revealing the many-coloured riches of seventeenth century masque music:

In twenty years of touring Liz Kenny has played with many of the world's best period instrument groups, including extended spells with Les Arts Florissants and the Orchestra of the Age of Enlightenment. She continues to devise and direct theatrically-inspired programmes in other contexts, such as Le Malade Imaginaire, and A Restoration Tempest, for the OAE. She was one of the artistic advisory team for the York Early Music Festival, 2011–14, and returned to York in 2016 with Theatre of the Ayre as judge for the National Centre for Early Music's Young Composers' Award, as part of a growing commitment to new work for lute and theorbo. She has given premiere performances of solo and chamber pieces by James MacMillan, Benjamin Oliver, Heiner Goebbels and Rachel Stott. In June 2019 she premiered Nico Muhly's Berceuse for solo theorbo, which was written for her in 2018, and features on her new CD of theorbo music for Linn records, Ars Longa.

Elizabeth Kenny taught for two years at the Hochschule der Künste Berlin, was Professor of Musical Performance at Southampton University 2004–18 and has been Professor of Lute at the Royal Academy of Music since 1999. She is currently Director of Performance at Oxford University.

GARETH LUBBE

VIOLA

South African born violist and overtone singer, Gareth Lubbe, appears as soloist and chamber musician throughout Europe, America, Africa and Asia. From 2007 until 2014 he was principal violist of the Gewandhaus Orchestra in Leipzig under Ricardo Chailly. In 2013 he accepted the post of Professor at the Folkwang University of the Arts in Essen where he now has a studio of viola students from around the world. He is a regular guest artist and educator at festivals such as Stellenbosch in South Africa, Kuhmo in Finland, and Purbecks in England amongst many others. As an acclaimed overtone singer, Gareth gives performances and lectures around the world. Prominent composers have written works for his voice, and his vocal skills have been recorded for Radio, Films as well as computer games. Gareth was recently appointed as International Ambassador for the Denis Goldberg House of Hope, a new arts and culture project in Cape Town, promoting social cohesion and life skills to the disadvantaged youth of South Africa.

PHILIP MANSEL
HISTORIAN

Philip Mansel is a historian of courts and cities, and of France and the Ottoman Empire. He was born in London in 1951 and read Modern History and Modern Languages at Balliol College, Oxford. Following four years' research into the French court in 1814–1830, he was awarded his doctorate at University College, London in 1978.

His first book, *Louis XVIII*, was published in 1981 and this – together with subsequent works such as *The Court of France 1789–1830* (1989), and *Paris Between Empires 1814–1852* (2001) – established him as an authority on the French monarchy. Six of his books have been translated into French. Other books have been about the Ottoman Empire and the Middle East: *Sultans in Splendour* was published in 1988, *Constantinople: City of the World's Desire 1453–1924* in 1995 and *Levant: Splendour and Catastrophe on the Mediterranean*, on Smyrna, Alexandria and Beirut, in 2010. Over the past 30 years he has contributed reviews and articles to a wide range of newspapers and journals. Currently he writes for *The Spectator*, *Cornucopia*, *The Art Newspaper* and *The Times Literary Supplement*.

In 1995 Philip Mansel was a founder with David Starkey, Robert Oresko and Simon Thurley of the Society for Court Studies, designed to promote research in the field of court history, and he was the editor of the Society's journal from 1996–2016. The Society has a branch in Munich and is linked to similar societies in Versailles, Madrid, Ferrara and Turin. Philip Mansel lives mainly in London, frequently travelling to Paris and elsewhere for research, conferences and lectures. He is also a founding trustee of the Levantine Heritage Foundation, a trust dedicated to the study of the history and cultures of the eastern Mediterranean.

He is a Fellow of the Royal Historical Society, the Royal Society of Literature, the Institute of Historical Research (University of London) and the Royal Asiatic Society, and is President of the Conseil Scientifique of the Centre de Recherche du Chateau de Versailles. In 2010 Philip Mansel was appointed Chevalier de l'Ordre des Arts et Lettres in France, in 2012 received the annual London Library Life in Literature Award, and in 2016 was given the Order of the Crown by the Belgian Government. His short history of *Aleppo: the Rise and Fall of Syria's Great Merchant City* was published by I B Tauris in April 2016, and his biography of Louis XIV, *King of the World* , by Allen Lane/Penguin in July 2019. "No other English-language biography has so successfully given us a portrait of him as man and monarch... Mansel renders his satellites in fascinating detail... His grasp of the sources is superb", wrote Gareth Russell in *The Times*, 29 June 2019

In 1995 Philip Mansel started a campaign to save Clavell Tower, a ruined folly of 1831 which threatened to fall over the cliffs above Kimmeridge Bay. This led, in 2007–8, to the Tower's deconstruction, relocation, reconstruction, restoration and modernisation by the Landmark Trust. For further information see www.philipmansel.com

JENNIFER PIKE
VIOLIN

Renowned for her unique artistry and compelling insight into music from the Baroque to the present day, Jennifer Pike has firmly established herself as one of today's most exciting instrumentalists.

She made her concerto debut with the Hallé Orchestra aged 11, and her international career was launched the following year when she won the BBC Young Musician and became the youngest major prize winner in the Menuhin International Violin Competition.

Appearing as soloist in the world's top concert halls, she has performed with eminent conductors including Sir Andrew Davis Jirí Belohlávek, Sir Mark Elder, Juanjo Mena, Andris Nelsons, Sir Roger Norrington, Alondra de la Parra, Jukka-Pekka Saraste, Leif Segerstam, Tugan Sokhiev, Mark Wigglesworth and Vladimir Fedoseyev.

Her broad repertoire has included performances of Dvořák with the Royal Stockholm Philharmonic, Sibelius with Tokyo Symphony, Bergen Philharmonic and Oslo Philharmonic, Mozart with Rheinische Philharmonie, Zurich Chamber Orchestra and Singapore Symphony, Brahms with the Nagoya Philharmonic, Tchaikovsky with the Tchaikovsky SO of Moscow, Hallgrímsson with the Iceland Symphony Orchestra and The Lark Ascending at New York's Carnegie Hall. She also appears regularly with all the BBC orchestras as well as the Royal Philharmonic, City of Birmingham Symphony, London Philharmonic, Philharmonia, Royal Scottish National Orchestra, Bournemouth Symphony and Royal Liverpool Philharmonic. As a guest director her credits include the BBC Philharmonic, Manchester Camerata and English Chamber Orchestra.

Equally sought after as a recitalist and chamber musician, Jennifer Pike has collaborated worldwide with artists including Anne-Sophie Mutter, Nikolaj Znaider, Nicolas Altstaedt, Maxim Rysanov, Igor Levit, Martin Roscoe and Mahan Esfahani. She has curated concert series at LSO St Luke's for BBC Radio 3 and the Wigmore Hall where she celebrated her Polish heritage with three recitals of Polish music, including several UK and world premieres. A disc of Polish works for violin followed in January 2019, released on Chandos, and was richly rewarded by the press.

Her critically-acclaimed discography on Chandos includes the Sibelius, Rózsa and Mendelssohn concertos, the Chausson Concert, Brahms and Schumann sonatas, Debussy, Ravel and Franck sonatas and the complete violin and piano works of Janáček.

Jennifer Pike is an ambassador for the Prince's Trust and Foundation for Children and the Arts, and patron of the Lord Mayor's City Music Foundation. She plays a 1708 violin by Matteo Goffriller.

OLIVIA RAY

MEZZO SOPRANO

Olivia Ray studied at the Royal Northern, the English National Opera's The Knack, and the Guildhall School of Music and Drama, receiving a fellowship to Aspen, Colorado, to study with Susanne Mentzer. She currently studies with Robert Dean. Highlights in recent seasons include Gertrude in Roméo et Juliette, Flora La traviata, Enrichetta di Francia I puritani, and Soeur Mathilde Dialogues des carmélites for Grange Park Opera; Elgar The Apostles in Gloucester Cathedral; and Rossini Petite messe solennelle at the Three Choirs Festival. Operatic roles include Alisa Lucia di Lammermoor, Curra La forza del destino, Mrs Fox Fantastic Mr Fox and Suzy / Lolette La rondine (all for Opera Holland Park); Juno Orpheus in the Underworld and Olga Eugene Onegin (Scottish Opera); Mrs Noye Noyes Fludde (London Philharmonic Orchestra); Rosina The Barber of Seville (Stanley Hall Opera); the title role in Offenbach's La Périchole (Opera South); Angelina La Cenerentola (English Pocket Opera, Minotaur Productions, London Opera Productions); Maddalena in Rigoletto (Live Action Opera); Irene Theodora and Pulcheria Riccardo Primo (Opéra de Baugé); Mother The Tales of Hoffmann and Esmeralda The Bartered Bride (Mid Wales Opera); the title role in Carmen (Pavilion Opera, Opera Brava, Mananan Arts Festival); Annina La traviata (Pavilion Opera); Smeraldina in Prokofiev's The Love for Three Oranges (English Pocket Opera); Dido Dido and Aeneas (Minotaur Productions, Cannon Scholars); Mrs Kneebone Berkeley's A Dinner Engagement (Opera East); Nadine, John Lunn's workshop production of Tangier Tattoo (Glyndebourne); and Melanto Il ritorno d'Ulisse in patria (GSMD). Oratorio and concert appearances include Bach St. John Passion, St. Matthew Passion; Berlioz Les nuits d'ete; Britten Spring Symphony; Duruflé Requiem; Elgar Sea Pictures, The Music Makers; Handel Messiah, Theodora, Dixit Dominus; Haydn Nelson Mass, Harmoniemesse; Mozart Mass in C Minor, Coronation Mass, Requiem, Vesperes Solomnes; Scarclatti Miserere; and Vivaldi Gloria. In recent seasons she performed her first Mahler Symphonies – Symphony No.8 at the Royal Festival Hall and Symphony No.2 in Yorkshire. Prizes include Fellowship, Aspen Music Festival and School, Colorado; Lillian Baylis Bursary, The Knack, ENO; Clare Croiza Prize for French Song, RNCM and John Cameron Special Lieder Prize, RNCM. In the current season Olivia makes her debut at the Buxton International Festival as Lady Spencer in Georgiana, further ahead she returns to Grange Park Opera.

ABEL SELAOCOE

CELLO

Mlungisi Mlungwana

South African cellist Abel Selaocoe is redefining the parameters of the cello. He moves seamlessly across a plethora of genres and styles, from collaborations with world musicians and beatboxers, to concerto performances and solo classical recitals. Abel combines virtuosic performance with improvisation, singing and body percussion, and has a special interest in curating recital programmes that highlight the links between Western and non-Western musical traditions, with view to helping classical music reach a more diverse audience.

Having completed his International Artist Diploma at the Royal Northern College of Music in July 2018, Abel has already performed extensively across the UK, at venues including Cadogan Hall, Royal Albert Hall, Sage Gateshead, and Bridgewater Hall. He has appeared as soloist with orchestras including BBC Philharmonic and BBC National Orchestra of Wales, and has performed with orchestras across South Africa, including Kwa-Zulu Natal, Johannesburg and Cape Town Philharmonics.

Abel is a keen chamber musician, having made his Wigmore Hall debut in 2013 with composer Colin Matthews. He is the co-founder of BBC Introducing ensemble Kabantu, and in 2016 formed Chesaba – a trio specializing in music from the African continent, including compositions by Abel. He has enjoyed close collaborations with musicians from a medley of genres, including Tim Garland, Seckou Keita, Giovanni Sollima, Gwilym Simcock, and 12ensemble. In recent seasons, Abel has curated programmes at Kings Place, the Aldeburgh & Oxford Chamber Music Festivals, and has performed in both the late night BBC Proms, and BBC Proms Extra series.

Abel has recently been selected for Serious Music's Take Five, a development scheme for the UK's most talented jazz composer-performers, and is the recipient of multiple awards, including the Standard Bank Young Artists Award and the Sir Karl Jenkins Award in association with Classic FM. He is grateful to Help Musicians UK for awarding him the Karl Motesiczky Scholarship.

LANA TROTOVŠEK

VIOLIN

Since her debut with the Mariinsky Theatre Orchestra under Valery Gergiev in 2012, Lana Trotovšek appeared with some of the world's finest orchestras. In 2014, she toured with the Moscow Soloists and Yuri Bashmet and in 2016 she performed Prokofiev's Violin Concerto No.1 with the London Symphony Orchestra under Gianandrea Noseda. Her schedule in 2019 includes Tchaikovsky violin concerto with the Royal Philharmonic Orchestra London, Mendelssohn violin concerto with the RTS Symphony Orchestra in the Shanghai Oriental Arts Centre and an evening recital at the Wigmore Hall. Over the past few years Lana has collaborated with Tan Dun and Orchestra Teatro Verdi, the Shanghai and Slovenian Philharmonic, as well as Uros Lajovic and the Sarajevo Philharmonic Orchestra, the RTV Slovenia under George Pehlivanian, the Kalamazoo Symphony Orchestra, and the Chamber Orchestra of Philadelphia, where she was described as "an emerging voice to watch" by Philadelphia Inquirer. In 2016/17 Lana performed double violin concertos with Sergey Krylov and the Lithuanian Chamber Orchestra on a number of occasions including the Al Bustan Festival in Lebanon in 2018. In summer 2017 she was touring with John Malkovich and I Solisti Aquilani, performing Bach's A minor violin concerto in festivals Emilia Romagna, Ljubljana, and Mittelfest.

Trotovšek has performed at some of the most prestigious venues, including Wigmore Hall, Vienna's Konzerthaus, Teatro la Fenice in Venice, Amsterdam's Concertgebouw and Muziekgebouw in Eindhoven. Her talent has taken her beyond Europe to perform in China, Japan, the UAE, Canada, the USA.

She has also featured as an artist at renowned international festivals including Rheingau, Aix en Provence, Shanghai International Arts Festival, Festival Internacional de Santander, Dubrovnik, Bad Kissingen, St Magnus International and Aldeburgh.

Trotovšek was born in Ljubljana, Slovenia, to a family of musicians. At the age of 4, she began playing the violin under the guidance of Majda Jamsek. When she was 17 years old, her talent was recognised by Ruggiero Ricci who mentored her at the Academy Mozarteum in Salzburg. During this period, she continued her studies at the Academy of Music, University of Ljubljana with Volodja Balzalorsky and Primoz Novsak. In 2005, her passion and skill were rewarded with the Prešeren Award, the highest university award for arts in Slovenia, following her performance of the Khachaturian Violin Concerto with the Slovenian Philharmonic Orchestra under George Pehlivanian.

Between 2006 and 2011, she was a member of the Greenwich Piano Trio with cellist Stjepan Hauser and pianist Yoko Misumi. They won the Solti Foundation Award, The Tunnell Trust Award and other first prizes in chamber music competitions across Europe. They were guided by the Beaux Arts Trio cellist Bernard Greenhouse and pianist Menahem Pressler as well as Stephen Kovachevich.

Trotovšek continued her studies at Trinity College of Music with Vasko Vassilev, Boris Brovtsyn, and Rivka Golani, and at the Royal College of Music with Itzhak Rashkovsky, winning many prizes. Between 2011 and 2013, she was the first violinist of the Badke String Quartet, winners of the Melbourne International Chamber Music Competition.

Lana Trotovšek lives in London and is a Professor at the Trinity Laban Conservatoire of Music and Dance. She maintains close ties to her home country where she performs regularly and is a visiting Professor at the Academy of Music in Ljubljana. She plays a 1750 Pietro Antonio dalla Costa violin.

BECOME A SUPPORTER OF THE PICMF

Purbeck International Chamber Music Festival is an exciting artistic development curated by Natalie Clein and her fellow musician friends. The Festival takes place every year at the end of summer in the beautiful surroundings of Purbeck in Dorset in historic locations, churches, unusual sites and schools.

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.

Your support will ensure that a vibrant, stimulating and world-class festival will continue and will enable us to develop our education work throughout the year with local schools while giving audiences, new and old, access to superlative concerts in this special corner of Dorset.

FRIENDS' BENEFITS:
Festival brochure; free attendance at Masterclasses; priority booking period; acknowledgment of support in Festival Programme.

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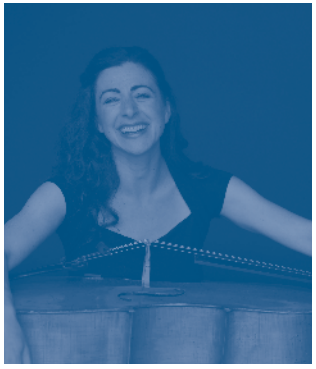
All the benefits above; invitations to a VIP reception during the Festival.

PATRONS' BENEFITS:
All the benefits above; super-priority booking period; invitation to an open rehearsal during the Festival, where possible.

SPONSORS' BENEFITS:
All the benefits above; opportunity to treat your donation as supporting a particular concert or contributing to the support of a particular guest artist / ensemble or commissioned work during the Festival, and acknowledgement of that support in the Festival Programme.



WHAT TO DO NEXT

We invite a minimum donation of £50 per year for individual membership as a Friend of PICMF. In return for your contribution you will get benefits that are exclusive to our supporters, and you will play a truly significant role in helping ensure that the Festival grows from year to year.

You can donate online. If you would prefer to send a cheque or if you would like to be a part of Purbeck International Chamber Music Festival, please download or fill out the Supporter membership form on page 46 and send to us by post to:

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Level	Donation	Benefits
Friend	£50	Priority Booking Free attendance at Masterclasses Free Concert Programme
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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@purbeck-chambermusic.org.uk or call us on 020 3015 0722.

PICMF

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We will not share your details with any other third party. Thank you for your support.

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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:

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OUR SUPPORTERS

Firstly, we are most grateful to the Family of Charles Good for their ongoing support of and interest in this wonderful little Festival in our beautiful corner of Dorset. Our **Founding Patron** is Charles Good and his encouragement and support from the festival's inception and Natalie's vision have together created a sumptuous feast of music and musicians for a most appreciative and ever-growing audience.

We are extremely pleased to have **Tarisio** on board, the leading auction house of fine instruments and bows, based in New York and London.

We are delighted to be supported by **The Worshipful Company of Grocers** a grant awarding body to UK registered charities.

The Fidelio Charitable Trust and **Music at Plush** are providing grants this year for our activities.

Swanage Town Council is also supporting our activities for a second consecutive year.

We are also pleased to be awarded a grant by the **Corfe Castle Parish Church.**

The Isle of Purbeck Arts Club and the **Purbeck Quire Fund** are both helping to fund the Family and Children's Concerts.

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

THE PICMF 2019 TEAM

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Programme booklet text
Dr. Oded Manor

Design
Louise Leffler
www.louiseleffler.com

PICMF video production
Hedone Records
www.hedonerecords.co.uk

Staging
courtesy E. Hayes for Yarrells Prep School, Upton, Poole Dorset

SPECIAL THANKS

We gratefully acknowledge support from the following friends and supporters of the Festival over the past year (including several who prefer to remain anonymous): Sarah & Nicholas Ray for their help with the Cambridge fundraiser; Rupert Gavin, Caroline Michel and Daisy Goodwin for their unique support; Natalie Covell from Yarrells Prep School; Gina Marshall and Douglas Addison from Isle of Purbeck Arts Club; the Purbeck Quire Fund; Kevin Hunt of Square and Compass; Charlie Ralph from BSO; Bob Crighton and the ringers of the Ancient Society of College Youths; Susannah Hubert from The Dorset Opera Festival.

Hospitality
Channa & Peter Clein
Stephen Dru-Drury
Cathy Fisher – Challow Farm House
Peter & Deborah Handy
Kate & Mark Kinkead – Challow Farm House
Sue & Peter Morrison-Wells
George Pitcher – Bankes Arms Hotel

Venues
Liz Hoad from St Nicholas Church, Worth Matravers; Robin Stringer from St James's Church, Kingston; Alistair Tuckey from the Durlston Country Park; Karon Quirey from St Mary's Church Swanage; David Hollister from Harmans Cross Village Hall; Debs Barclay and Robert McLeish from Lady St Mary Church, Wareham; Philip Mansel, Laura Dugdale and Julie Johnson from Smedmore House; Tony Higgins and Barbara Matthews from St Nicholas Church Studland; John Lindsay from St Edward's Church Corfe Castle.

Catering
Bankes Arms Hotel
Challow Farm House
Clavell's Restaurant

PICMF 2020

DATES FOR NEXT YEAR – 27th–30th August

Natalie Clein cello & musical director

Katya Apekisheva piano

Max Baillie violin/viola

Marvin Dillmann didgeridoo

Guy Johnston cello

Elizabeth Kenny lute

Gareth Lubbe viola

Philip Mansel historian

Jennifer Pike violin

Olivia Ray mezzo-soprano

Abel Selaocoe cello

Lana Trotovšek violin

SMEDMORE HOUSE, KIMMERIDGE
Louis XIV: the man and his music
Thursday | August 29th | 4pm lecture and performance

THE PARISH CHURCH OF St MARY, SWANAGE
Cello Extravaganza
Thursday | August 29th | 7.30pm

St NICHOLAS' CHURCH, STUDLAND
Meditations on Solitude
Friday | August 30th | 11am

THE PRIORY CHURCH OF LADY St MARY, WAREHAM
Friday | August 30th | 7:30pm

St NICHOLAS' CHURCH, WORTH MATRAVERS
Saturday | August 31st | 10:30am

LEARNING CENTRE, DURLSTON COUNTRY PARK
Musical fun for families and children
Saturday | August 31st | 12:30pm

St EDWARD'S CHURCH, CORFE CASTLE
Saturday | August 31st | 7:30pm

St JAMES' CHURCH, KINGSTON
Coffee Concert
Sunday | September 1st | 11:30am

HARMANS CROSS VILLAGE HALL
Family Concert
Sunday | September 1st | 3:30pm

PICMF Purbeck International Chamber Music Festival

www.purbeck-chambermusic.org.uk