



Terne Abbas Music Festival

2019

with

**THE GAUDIER
ENSEMBLE**

WELCOME



It is a great pleasure to welcome you to the Twenty-Ninth Cerne Abbas Music Festival. Old friends and newer colleagues have once again gathered together from various corners of Europe to make music, stay with our generous hosts and enjoy the wonderful atmosphere of this historic village.

Our programmes this year are extremely varied, including many works new to the Festival and some that are new to us! We are very excited about our foray into the characteristic world of Hungarian music for our Late Night Concert on Friday. This music is always individual and vital and we very much hope you will join us then. The Saturday Coffee

Concert is another chance to visit uncharted and entertaining waters. It has become a most enjoyable event for musicians and audience and we aim to entice newcomers to the world of chamber music by making it fun, relaxed and informal.

Our efforts to bring this music to a wider audience have involved visits to several local schools this week and we hope very much to have sparked some interest along the way. Schools struggle to provide more than the prescribed curriculum and sadly music, and the arts in general, seem to be increasingly side-lined from many school programmes. We will continue to do our little bit in this direction as well as holding masterclasses with talented and enthusiastic local musicians.

Music of all kinds is the most international of languages and seems to speak to everyone in so many different ways. We in the Gaudier Ensemble have been very fortunate to benefit from such international engagement. I have been struck by this many times recently when sitting next to guests from abroad in the BBC Symphony Orchestra or elsewhere. The language barrier has occasionally been challenging and yet we have communicated very successfully as a wind section and had the most enjoyable and fruitful musical experiences as a result. From sporting exchanges to international youth orchestras, theatre companies, environmental movements, etc., it seems that the benefits from international engagement on all levels are needed more than ever.

The Festival continues to attract Benefactors, Friends and local sponsors. This generous and unqualified support over the years has made our wide-ranging programmes possible. That we are able to welcome so many leading musicians to the Festival each year is a tribute to this support, to the village, and particularly to our wonderful team of organizers. Their tireless efforts and enthusiasm over so many years has been absolutely key to the Festival's success. We in The Gaudier Ensemble are forever grateful to them.

The beautiful St. Mary's Church has been our rehearsal and performance venue for more than a quarter of a century, and we are extremely grateful to the village, the Vicar and the Churchwarden for making us so welcome in such a special place. Next year we will celebrate our 30th anniversary and the dates of the Festival will be July 9th – 12th. We are already planning some special celebrations and we look forward to seeing you then. Meanwhile I do hope you enjoy this weekend amongst friends and music enthusiasts.

Richard Hosford

THE GAUDIER ENSEMBLE

Described by The Sunday Times as 'one of the world's elite ensembles', The Gaudier Ensemble was formed in 1988 by a group of international musicians, founder members of the Chamber Orchestra of Europe, who wanted to perform and record the chamber music repertoire for strings, winds and piano. A two-year residency at Kettle's Yard in the University of Cambridge enabled the Ensemble to develop its repertoire and to establish its distinctive musical identity. Since then, the Ensemble has forged an international reputation as one of the finest mixed chamber groups, and its many recordings for the Hyperion label have been regularly recommended in the musical press. As individuals, the Ensemble's members have distinguished themselves as soloists, chamber musicians and orchestral principals throughout Europe. Somehow, they still find time in their busy schedules to return, year after year, to play together in Cerne Abbas.

PATRON: DAME DIONE DIGBY DBE

HISTORY OF THE FESTIVAL

In 1991 The Gaudier Ensemble's clarinettist Richard Hosford, Dorset born and educated, and the late Canon Ray Nichols, then resident in the village, collaborated to create the Festival. Richard's aim was to create a festival with an informal atmosphere and the highest possible artistic standards. In Cerne Abbas he found both the attractive venue he sought and, equally importantly, somewhere the musicians could be together, be part of the community, and perform the music they wanted to play. Arriving from across Europe, the members of the Ensemble stay with hosts in the village and enjoy making music with old friends in the wonderful acoustic of St. Mary's Church.

BECOMING A FRIEND OR BENEFACTOR OF THE FESTIVAL

Owing to limited space in St. Mary's Church, there is a waiting list to become a Friend (Annual Subscription is £25 per year). Forms are available at the entrance to the Church if you wish to find out more about the benefits of becoming a Friend and/or register to go onto the Waiting List. If you wish to become a Benefactor, please speak to Sue Foulser during the interval or after the concert, or make contact with her by post via the Festival Office or by email to: friendssecretary@cerneabbasmusicfestival.org.uk

ACKNOWLEDGEMENTS

The Festival organizers and members of The Gaudier Ensemble wish to express their appreciation to the many hosts and helpers who have given so generously of their time and hospitality to make the Festival such an enjoyable occasion, and to the Reverend Canon Jonathan Still and the PCC for the use of St. Mary's Church. We wish to acknowledge with gratitude the following Benefactors: Dr S Bakker, Dr E Balbinski, Mr and Mrs R Brooks, Dame Dione Digby, Mrs S Greening, Mr J Hosford, Mr D Johnstone, Lady Mackenzie, Mrs J Mason, Mr Richard Royle, Professor C Tisdall and eight others who wish to remain anonymous. The Steinway grand piano has been made available by the Dorset Musical Instruments Trust and the staging provided by Hosford Farms. It is the generosity of all our Benefactors, Sponsors, Friends, Hosts, Supporters and Helpers that enables us all to enjoy such a feast of music at such reasonable prices. Thank you all.

ORGANIZERS

The whole of the Festival is organized and managed by a group of dedicated volunteers who live in and around Cerne Abbas. Under Richard Hosford's leadership the organizing group are David and Gill Dillistone, Bob and Sue Foulser, John and Marion Lee, Guy Mawer, Elizabeth Merry, Peter Neal, Andrew Popkin and Jill and Richard Warren. All the programme notes are by Robert Philip.

EMERGENCY EXITS

In the event of the need to evacuate the church there are two exits: the South door, which is the entry door, and the West door, to the left when facing the stage, which is clearly marked 'Fire Exit'. Please make your way to the nearest exit, do not rush, and when outside keep well clear of the building to allow other people to make an unimpeded exit.

MOBILE PHONES

May we remind everybody to turn off mobile phones or switch them to a silent setting during the concerts.

*Next year's Festival
9th – 12th July, 2020*

THURSDAY 11TH JULY

4.30 PM FESTIVAL TALK: ‘The great community of composers’

Robert Philip discusses the varied styles of composition included in the Festival programme, and examines the links and inspirations between composers from Bach and Handel to Brahms and Bartók.

7.30 PM EVENING CONCERT

George Frideric Handel (1685-1759)
Concerto Grosso in A minor, Opus 6 No.4

Larghetto affettuoso
Allegro
Largo, e piano
Allegro

The concerto grosso had become a popular genre following the appearance of Corelli's Concertos Opus 6 in 1714, and Handel's publisher, John Walsh, saw an opportunity to take advantage of the fashion. In 1734, he issued a set of six Concertos Opus 3, compiled from Handel's existing works. It was a logical step for Handel to follow with his own original set of concerti grossi. He completed the set of twelve by the end of October 1739, and Walsh published them as Handel's Opus 6, in a subscription edition. This was a publication of the highest prestige, whose subscribers included members of the royal family, and the brilliant and varied concertos are more than worthy to stand beside Corelli's famous Opus 6. As Charles Burney put it, 'Handel sports with a band, and turns it to innumerable unexpected accounts, of which neither Corelli nor Geminiani had ever the least want or conception.'

As in Corelli's concertos, the strings are divided between a concertino group (two solo violins and cello) and the ripieno (full orchestra). 'Affettuoso' means 'affectionate', and the first movement of this concerto is full of caressing sighs. The second movement is a bold and energetic fugue. In the third movement, the two violin parts sing a duet in solemn counterpoint over a 'walking bass'. The final movement is a remarkable example of Handel's genius for reinvention. He takes an aria from the opera on which he was working, *Imeneo*, and creates from it an instrumental movement that is more dramatic than the original aria.

Georg Philipp Telemann (1681-1767)
Trio Sonata for Violin, Bassoon and Continuo, TWV 42: B5

Vivace
Siciliana
Vivace

For many years, Telemann was music director at the churches in Hamburg, the equivalent to his friend J. S. Bach's post in Leipzig. Telemann composed a vast quantity of music ranging from operas and church works to instrumental music of all kinds. His chamber music, which takes full advantage of the development of both wind and string instruments, has been particularly admired and played ever since the twentieth-century revival of baroque music. This charming sonata begins with the bassoon and violin in a vigorous dialogue. The lilting *Siciliana* begins and ends with mellifluous duet, breaking back into dialogue in a middle passage. The finale is the traditional dance in jig rhythm.

THURSDAY 11TH JULY

George Frideric Handel (1685-1759)
Sonata for Violin and Continuo in F major, Opus 1 No 12, HWV 370

Adagio
Allegro
Largo
Allegro

Handel composed many of his Sonatas Opus 1 during his time as a successful opera composer in London in the 1720s and 1730s. Unlike most sonatas aimed at the amateur market, these are ambitious and sometimes virtuoso works, and it is suggested that he wrote them for the professional instrumentalists in London's opera orchestras, to be performed at the public concerts that were a major feature of London's music scene. There remain some questions about which sonatas were really composed by Handel: some scholars regard this sonata as 'doubtful', but it is a fine work nevertheless. The theme of the second movement seems to grow naturally out of the melodic decoration of the *Adagio*. A brief, poignant *Largo* leads on to a final jig in Handel's (or somebody's) most cheerful style.

Johann Sebastian Bach (1685-1750)
Concerto for Oboe and Violin in C minor, BWV 1060(R)

Allegro
Adagio
Allegro

This concerto survives in Bach's version for two harpsichords. But the range and character of the melodic lines have persuaded scholars that it is a transcription of a lost concerto for oboe and violin, and it is in that form that it is most often played. Assuming the scholars are right about the instrumentation, a solo oboe brings out in Bach a particular vein of lyricism. Putting the oboe in duet with a violin also has the effect of constraining the virtuoso element in the violin writing, giving the concerto a particular feel of chamber music – indeed, the oboe is, if anything, the leader of the two soloists.

The opening theme has the poise of dance, very different in character from the more forthright movements that open Bach's other minor-key concerto movements. The dance-like character persists through passages in which oboe and violin imitate each other in counterpoint, like a pair of dancers weaving patterns, hand in hand, through the *corps de ballet*.

If the first movement evokes dance, in the second the soloists seem to have left the ground. Over a gentle accompaniment, the oboe floats a line which curls round in circles, falling and rising, before the violin enters and the two airborne creatures join in counterpoint. The finale is a joyful dance, faster and lighter than the first movement, and with passages in which the violin, for the first time, is allowed some virtuoso elaboration. It is these passages (preserved in the first harpsichord part of the surviving concerto for two harpsichords) that most clearly indicate that this was originally a violin part.

INTERVAL (20 minutes)

THURSDAY 11TH JULY

Johann Sebastian Bach (1685-1750)
Trio Sonata in G major for Flute, Violin and Continuo, BWV 1038

Largo
Vivace
Adagio
Presto

Bach’s manuscript instructs the violinist to tune the top two strings of the instrument a tone lower than usual, perhaps in order to mellow the sound to match the soft timbre of the baroque flute. The gentle first movement alternates between smooth lines and a more dancing dotted rhythm. The *Vivace* is in jig-rhythm, but the intricacy of the dialogue makes it far from a conventional jig. The *Adagio* begins with sighs, but soon develops expressive complexity. The final *Presto* is the most complex of all the movements, its opening subject built into an informal and energetic fugue.

Arcangelo Corelli (1653-1713)
Concerto Grosso in G minor, Opus 6 No. 8, *Fatto per la notte di Natale* (‘Christmas Concerto’)

Vivace – Grave
Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Pastorale ad libitum: Largo

Corelli was a fine violinist and a pioneering director of ensembles, and his collection of concertos, published in 1714, is widely regarded as the beginning of what we think of as ‘orchestral’ music. A few bars of bold chords (*Vivace*) lead into a beautifully sustained *Grave* with interweaving counterpoint. The *Allegro* combines two of Corelli’s most characteristic ways of writing: the solo violins play a continuous strand of suspensions (harmonies that clash and then resolve) over a ‘walking bass’. There follows a peaceful *Adagio* in E flat major in which ribbons of arpeggios pass from the violins to the solo cello. After a few bars, the music breaks into a brief *Allegro*, and then the peaceful *Adagio* is repeated.

The *Vivace* returns to G minor for a gentle minuet, followed by a sturdy, gavotte-like *Allegro*. In the second half, there is a surprising moment when the first violin breaks into a swirling pattern in a minor key, like one of Vivaldi’s evocations of the wind. The final phrase of the movement leads without a break into the concluding *Pastorale*. This opens with violins in a gently rocking duet over a drone bass, evoking bagpipes or a hurdy-gurdy. The movement ends very peacefully, with a marking rare in Corelli, ‘pianissimo’. Corelli indicated that this *Pastorale* could be omitted: it is an unusual ending for a concerto, and was presumably composed specially for Christmas night. But it is precisely this optional movement that is the famous prototype of a Christmas pastoral genre that was to extend through Handel’s *Messiah* to Berlioz’s *L’Enfance du Christ* and beyond.

FRIDAY 12TH JULY

7.00 pm EVENING CONCERT *This concert is sponsored by Mr and Mrs R Brooks*

Carl Nielsen (1865 – 1931)
Serenata in Vano for Clarinet, Bassoon, Horn, Cello and Double Bass.

Nielsen played as a violinist in the orchestra of the Royal Theatre in Copenhagen for many years, while struggling to establish his reputation as a composer, and became its assistant conductor in 1908. In 1914, when the principal conductor died, Nielsen was offended that he was not offered the post, and resigned. It was just at this time that members of the orchestra were planning a chamber-music tour, including Beethoven’s Septet, and they asked Nielsen if he would write a new work for them, using some of the same instruments. He quickly composed this quirky little piece, before starting work on his Fourth Symphony. ‘*Serenata in Vano*’, Nielsen wrote, ‘is a humorous trifle. First the gentlemen play in a somewhat chivalric and showy manner to lure the fair one out onto the balcony, but she does not appear. Then they play in a slightly languorous strain (*Poco adagio*), but that doesn’t have any effect either. Since they have played in vain (*in vano*) they don’t care a straw and shuffle off home to the strains of the final march, which they play for their own amusement.’

Felix Mendelssohn (1809-1847)
Trio in D minor for Flute, Cello and Piano, Opus 49

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

Mendelssohn composed this trio in 1839, for the usual combination of piano, cello and violin. The following year, Mendelssohn received a letter from his London publisher, Ewer. As Mendelssohn wrote to his friend Ignaz Moscheles, ‘They asked me for an arrangement for the flute instead of the violin, and I suggested they should publish only the *Andante* and *Scherzo* in this form...because the first and last movements appear too heavy and substantial for such an arrangement. However, I have left the decision in their hands. What do you advise?’ Mendelssohn seems to have withdrawn his reservation, because the publisher did issue the whole work in an arrangement for flute, stating confidently that it was ‘Arranged by the Author’. If Mendelssohn were alive today, he would no doubt be delighted to hear how much the expressive range of the flute (and of flautists) had developed, making this arrangement much more convincing than it could have been in his day.

In its original form, this trio was an immediate success: Schumann described it as, ‘the master trio of our age’. The cello unfolds the opening theme like a great liner sweeping through the choppy seas of the piano’s agitated chords. The return to this theme after the middle section is particularly beautiful, with the cello’s melody joined by a haunting descending line in the flute – a new thought which Mendelssohn will develop further in the slow movement. The second movement begins with a lovely ‘Song without Words’ led by the piano. Then, with a simple touch from major to minor, the piano launches into one of the most beautiful moments in the whole trio. This is the descending line which the flute played at the return of the opening theme in the first movement. Here it develops into an impassioned dialogue, before subsiding back to the opening song, elaborated delicately by the piano. The very fast *Scherzo* is one of Mendelssohn’s most exuberant and delightful inspirations, with the opening motif constantly thrown from instrument to instrument, as if the fairies of *A Midsummer Night’s Dream* are at play. The *Finale* is to be played ‘passionately’, but it starts with a quiet, four-square theme that at first seems very down-to-earth after the *Scherzo*. As in the first movement, it is the brilliance of the piano writing that lifts it off the ground and drives it forward, until a final climax brings together the virtuoso and lyrical elements of the music.

INTERVAL (20 minutes)

FRIDAY 12TH JULY

Ludwig van Beethoven (1770-1827)
Septet in E flat for Strings and Winds, Opus 20

Adagio – Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia – Presto

Of all Beethoven's early chamber works, the Septet was the one that achieved the most wide appeal, and provided a model of genial music-making for later composers such as Spohr and Schubert. It was written in 1799 for the Empress Maria Theresia. The Septet is in six movements, along the lines of eighteenth-century serenades. In the grand and solemn introduction, Beethoven shows the potential richness of this combination of instruments, and its capacity to sound like a miniature orchestra. The *Allegro* that follows is sprightly, with the first theme passing from violin to clarinet. Several other elements follow, but it is the first theme that dominates the centre of the movement. The slow movement begins with an expansive clarinet solo, followed by a simpler second theme. But the glory of the movement is the way in which the first theme develops, like a gently unfolding journey through a sunlit landscape.

The minuet is based on a theme from the finale of an earlier piano sonata. Between the two statements of the minuet is a trio in which the horn plays arpeggio-calls, as if freshly in from the hunt. The fourth movement is a set of variations on a German folksong. In the fifth movement, the horn is back in hunting mode, leading off a jaunty *Scherzo*. In the second half, the violin breaks into virtuoso figuration, and in the central trio, the cello sings an elegant melody.

Like the first movement, the finale begins with a rather portentous introduction. And once again the fast section is in complete contrast, with a theme which is very similar in character to that of the first *Allegro*, but much faster. Ignaz Schuppanzigh, who led early performances of this Septet and Schubert's Octet, must have been a highly accomplished violinist.

10.00 pm LATE NIGHT CONCERT ‘Music from Hungary’

Béla Bartók (1881-1945)
Romanian Folk Dances, Sz56, arr. Zoltán Székely for Violin and Piano

Béla Bartók and Zoltán Kodály collected huge quantities of traditional music from Hungary and surrounding countries in the years leading up to World War I. This sequence of Romanian dances first appeared as piano pieces in 1915, and was arranged for violin and piano by Zoltán Székely, for whom Bartók wrote his second Violin Concerto. The six dances are all based on fiddle tunes.

Zoltán Kodály (1882-1967)
Intermezzo for String Trio
Gavotte for Three Violins and Cello

These two short pieces are from opposite ends of Kodály's career. The Intermezzo dates from 1905, when he and Bartók were first beginning to collect folk music. The relaxed theme is indeed like a folksong, but the middle section reaches further afield, rising to a climax before the opening melody returns. The Gavotte was composed nearly half a century later, in 1952. The simple dance is given a strongly nostalgic quality by its poignant harmonies.

FRIDAY 12TH JULY

Sándor Veress (1907-1992)
Sonatina for Oboe, Clarinet and Bassoon

Allegro giocoso
Andante
Grave - Allegrissimo

Sándor Veress, although not a household name in the West, was one of the key figures of Hungarian music in the twentieth century. He was a student of Bartók and Kodály, and like them attached great importance to the collection and preservation of folk-music. His pupils included Ligeti and Kurtág. In 1949 he emigrated to Switzerland, and spent the rest of his life as an increasingly celebrated teacher at the Berne Conservatory. Veress composed a wide range of orchestral, choral and chamber music. His playful Sonatina lasts only ten minutes, and was composed in 1933. As with Bartók, the harmonies are sometimes acerbic, but the dancing wit takes the sting out of them.

György Kurtág (b. 1926)
Játékok (Games) for solo Piano

Kurtág was born in Romania, and moved to Hungary in 1946 to study at the Budapest Academy, where Sándor Veress was one of his teachers. He was later taught by Messiaen and Milhaud in Paris, and in 1967 was appointed professor of piano and chamber music at the Budapest Academy. He has since become renowned as a teacher and composer. These 'Games' are taken from a group written in 1975-9, part of an ongoing series of miniatures which owe some of their inspiration to Bartók's *Mikrokosmos*. Kurtág writes, 'The idea of composing 'Games' was suggested by children playing spontaneously, children for whom the piano still means a toy. They experiment with it, caress it, attack it, and run their fingers over it. They pile up seemingly disconnected sounds, and if this happens to arouse their musical instinct they look consciously for some of the harmonies found by chance and keep repeating them.'

Béla Bartók (1881 – 1945)
Contrasts for Clarinet, Violin and Piano

Verbunkos (Recruiting Dance)
Pihenő (Relaxation)
Sebes (Fast Dance)

Bartók's fascination with the folk music of Hungary and its neighbours persisted throughout his life: at the time when he wrote *Contrasts* in 1938, he was just completing a systematic edition of Hungarian folk-music which included 14,000 entries. The vigorous complexity of the rhythms of traditional music, and the intervals and harmonies which extended beyond the familiar major and minor scales, gave Bartók a rich new vocabulary with which to enliven his own music.

Contrasts was commissioned in 1938 by the American clarinettist and band-leader Benny Goodman, and by Bartók's fellow-Hungarian, the violinist Joseph Szigeti, who was already living in America (Bartók was himself to emigrate there in 1940). The suite takes as its starting point the traditional Hungarian *czardas*, a pair of dances in which the first is melancholy, the second is fast and increasingly abandoned. In *Contrasts*, the first of these is a 'Recruiting Dance', a Hungarian military dance used in the eighteenth-century to attract recruits, and danced to the music of Hungarian gypsies. Into the middle of this pair of dances Bartók inserts a slow movement. Much of the harmonic pungency of the music is created by the use of a scale that includes a sharpened fourth, resulting in the interval of the tritone (C to F sharp). In the last movement, the violinist takes up a second violin that has been tuned so that the open strings form two tritones instead of the usual fifths (G sharp – D – A – D sharp), changing back to the conventionally-tuned violin later in the movement.

SATURDAY 13TH JULY

11.30 am COFFEE CONCERT

The Gaudier Ensemble will introduce this concert and present a selection of short entertaining works. The programme will include:

- Ted Bor: “Bach at the Double”, for Two Violins and Double Bass
- Oliver Tuan: “The Chase”, for Flute and Clarinet
- Françaix: Quartet for winds
- Haydn: String Quartet in C major, Opus 20 No.2

7.30 pm EVENING CONCERT

Madeleine Dring (1923-1977)
Trio for Flute, Oboe and Piano

Allegro con brio
Andante semplice
Allegro giocoso

Madeleine Dring was a student of Herbert Howells at the Royal College of Music, and an actor as well as a composer. She married Roger Lord, principal oboist of the LSO for many years, and composed several works for him including this Trio dating from 1968. After her early death, it was premiered in New York by Roger Lord, Peter Lloyd and Andre Previn. It is very concise, lasting barely ten minutes, and its quirky harmonies, lyrical melodies, and playful changes of metre sound almost French (Poulenc or Françaix). It comes as no surprise to learn that Dring was particularly admired for her cabaret songs.

Johannes Brahms (1833-1897)
Trio in A minor for Clarinet, Cello and Piano, Opus 114

Allegro
Adagio
Andante grazioso
Allegro

In 1890, at the age of fifty-seven (a ripe age in those days), Brahms declared that the String Quintet, Opus 111 would be his last composition. The following year he drew up a will, and started throwing out most of his unpublished manuscripts. But it was then that he heard the principal clarinetist of the Meiningen Court Orchestra, Richard Mühlfeld, performing some solo works, and became entranced by his unusually expressive playing. This inspired Brahms to produce a series of lyrical works for Mühlfeld – the Clarinet Quintet and Trio in 1891, and two Clarinet Sonatas three years later.

SATURDAY 13TH JULY

This Trio is one of those late works by Brahms that is often described as autumnal. The opening is certainly melancholy, but it is soon overtaken by a much more muscular theme, led by the piano. A quiet second theme falls gently, but it too has a surprisingly determined continuation. The middle of the movement fluctuates between these moods, with rapid scales adding an energetic spirit. At the end of the movement, these scales return fleetingly, like a distant memory. The slow movement is built from another memory, of the falling second theme from the first movement, which it develops into a long melody. Its serenity is maintained, with only the slightest doubts, throughout the movement. The third movement is a wistful, almost waltz-like piece, with a characteristic bitter-sweet ambiguity of mood. It too sounds almost like a memory – perhaps of an ageing bachelor’s dancing days. The finale returns to the contrasts of the first movement. It begins firmly, in a jig rhythm, but Brahms is soon enlivening it with abrupt switches of metre. A melancholy second theme is soon swept aside, but not for long. The fluctuations of mood continue until, at last, a spirit of fierce determination wins the day.

INTERVAL (20 minutes)

Antonin Dvořák (1841-1904)
Piano Trio in E minor, ‘Dumky’, Opus 90

Lento maestoso – Allegro – Lento maestoso – Allegro
Poco adagio – Vivace non troppo – Poco adagio – Vivace
Andante – Vivace non troppo – Andante
Andante moderato – Allegretto scherzando – Moderato
Allegro
Lento maestoso – Vivace – Lento – Vivace

The ‘Dumky’ Trio is unique in Dvořák’s output. Brought up in rural Bohemia, Dvořák had often introduced elements of folk dance and song into his compositions. But his desire to be accepted internationally as a composer meant that he was careful to integrate these rustic ingredients into works that would stand up in the great symphonic tradition of Beethoven and Brahms. The ‘Dumky’ Trio is quite different. Instead of a conventional structure of four movements, it consists of a series of six meditations strung together in an almost improvisational style, wholeheartedly rooted in the folk music of middle Europe.

‘Dumky’ is the plural of ‘dumka’, meaning ‘thought’. The musical dumka developed from various elements of folk-song and dance into an instrumental piece in which song-like, meditative sections give way to dance episodes, often of furious energy. Dvořák was the master of this style, and had already incorporated a dumka into several works – notably the slow movement of the Piano Quintet. This trio is his only work built entirely from a series of dumky, each in a different key. The first three movements are to be played without a break. Of the six, No.5 is fast throughout, like a scherzo, but all the others begin slowly and have alternating slow and fast sections. Dvořák’s way of writing for the three instruments is also very unusual. Each instrument preserves not only its own independence, but also its own character, almost like three dancers: the violin full of lyrical fantasy, the piano the rhythmic rock on which everything is built, the cello the most powerfully eloquent of the three, reminding us that the greatest of all cello concertos was to be written by Dvořák three years later. This trio was written in 1891, and the following year Dvořák himself played the piano part in a long series of concerts through Bohemia and Moravia, a tour which marked his farewell to Europe before departing for a three-year stay in America, as Director of the National Conservatory of Music in New York.

SUNDAY 14TH JULY

12 noon LUNCHTIME CONCERT *This concert is sponsored by an anonymous Benefactor*

François Devienne (1759-1803)
Quartet in F major for Bassoon and Strings, Opus 73 No. 2

Allegro
Adagio
Grazioso con variazioni

François Devienne was a distinguished French contemporary of Mozart, whose chamber music was played and published in Vienna as well as Paris. He is best known as a composer for the flute and author of a method for the instrument, having been one of the first flute professors at the new Paris Conservatoire. But he was also a bassoonist, and composed several concertos, sonatas and quartets for the bassoon. Devienne's music is straightforward compared with the rich complexity of Mozart, but has a charm and elegance all its own, the bassoon sometimes coming to the fore in solo passages, and at other times blending into the ensemble. His set of three Quartets for Bassoon and Strings dates from about 1800. This one begins with a sturdy *Allegro*, which is by far the longest of the three movements. The *Adagio* is brief and elegant. The finale is a charming set of variations on a tune that could have come from the mouth of Papageno in *The Magic Flute*.

Franz Schubert (1797-1828)
Piano Quintet in A major, 'The Trout', D.667

Allegro vivace
Andante
Scherzo: Presto
Variations: Andantino
Finale: Allegro giusto

In 1819, an amateur cellist, Sylvester Paumgartner, commissioned Schubert to write a quintet for violin, viola, cello, double-bass and piano. This was an unusual combination, but Paumgartner had a particular model in mind: the arrangement for quintet that Hummel had written of his popular Septet, which does indeed have similarities, both in plan and in detail, to Schubert's quintet. Paumgartner also asked Schubert to incorporate a song that had particularly captivated him, 'Die Forelle' (The Trout), which Schubert had written the previous year.

The 'Trout' Quintet is one of Schubert's sunniest, most open-hearted works. Unlike the chamber music of his last months, it contains few hints of dark currents beneath the surface. It does, however, have a generous supply of melodic and harmonic invention, often taking unexpected turns to new keys. Another feature of the work is the subtlety with which themes in different movements are linked. Several elements in the first movement contain dotted rhythms (like Hummel's Septet), notably the snappy flourish with which the movement ends. In the *Andante* second movement these dotted rhythms are an important ingredient of the main theme, and they create a running motif through long passages of the movement.

The *Scherzo* has a delightful bounce, and is contrasted with a trio of wistful delicacy. Variations in D major on 'The Trout' follow. Schubert subtly adapts the song, giving it extra dotted rhythms so that it sounds entirely at home in its context. There are six variations. The fifth has a particularly haunting character. The cello sets off in B flat instead of D. We expect to be back in D major soon, but we are not. It is as if the cellist has taken a turn in the woods and is lost. Eventually another corner is turned, recognition dawns, and the musicians race home along the familiar path. The finale is full of dancing energy, with something of a Hungarian swagger. It is in two halves which are almost identical, apart from the keys. Such a literal repetition of the first half is most unusual in a finale, and with almost any other composer it might seem unimaginative. But with Schubert it is like the logical and delightful ordering of a giant dance.

SUNDAY 14TH JULY

6.00 pm EVENING CONCERT *This concert is sponsored by the Benefactors*

Arnold Bax (1883-1953)
Quintet for Oboe and Strings

Tempo molto moderato – Allegro moderato
Lento espressivo
Allegro giocoso

Bax, a very prolific composer, rose to prominence in the 1920s, and was considered one of the finest British writers of symphonies of his day, rivalled only by the rise of Vaughan Williams. Bax (unlike Vaughan Williams) also wrote large quantities of chamber music – sonatas, trios, quartets and larger ensembles, often for unusual combinations of instruments. Much of his music was inspired by his deep love of Ireland, and he was open to a wide range of influences, from Richard Strauss to Ravel and Stravinsky. Bax wrote this Quintet for Leon Goossens, the first British oboist to pioneer the more expressive style of playing that we have come to expect from oboists. He completed it in the two months before Christmas 1922, and Goossens led its premiere at the Hyde Park Hotel in London in 1924. Many years later, John Barbirolli arranged it as an oboe concerto for his wife, Evelyn Rothwell, to play.

The rhapsodic, melancholy opening is tailor-made for Goossens's very free style of playing. The brief *Allegro* when it comes is vigorous and passionate. It breaks back into the opening tempo, now with the strings muted, which gives a nostalgic edge to the mood. The melancholy deepens for the slow movement, which begins with a long passage for strings alone, rather in the spirit of Delius. Passages of oboe cadenza lead on to a passionate dialogue between oboe and strings, before all join in a return of the opening. The finale begins as a relaxed Irish jig, but develops into an unexpectedly complex movement, with joyful and melancholy elements alternating.

Carl Maria von Weber (1786-1826)
Quintet in B flat for Clarinet and Strings, Opus 34

Allegro
Fantasia: Adagio ma non troppo
Menuetto: Capriccio presto
Rondo: Allegro giocoso

Weber was one of the great figures of German music in the early nineteenth century, as a pianist-composer, critic, and most famously, composer of opera, but he wrote very little chamber music. This quintet, like his other works featuring the clarinet, was dedicated to the great virtuoso Heinrich Baermann, who was particularly noted for the warmth of his tone. Weber began composing it when he first met Baermann in 1811, presented three movements to Baermann on his birthday two years later, and added a fourth movement in 1815. The Quintet is clearly designed for the expressive qualities that Baermann brought to the clarinet, an instrument that was continuing to evolve.

The Quintet opens with sustained chords, but soon gives way to Weber's trademark easy-going lyricism, enlivened with virtuoso passages and moments of drama. The beautiful slow movement begins like an aria for the tragic heroine, but is then elaborated to make full use of the resources and expressive range of the clarinet. The teasing and playful Minuet alternates with a melodious trio. Like the first movement, the finale alternates between virtuoso and lyrical elements. Just as we are beginning to think that we have heard everything the clarinet can do, it breaks into startlingly rapid triplets to bring the work to a brilliant close.

INTERVAL (20 minutes)

SUNDAY 14TH JULY

Antonin Dvořák (1841–1905)

Quintet in G major for String Quartet and Double Bass, Opus 77

Allegro con fuoco

Scherzo: Allegro vivace

Poco andante

Finale: Allegro assai

This string quintet was published as Dvořák's Opus 77 in 1888. But it dates from much earlier, 1875, when Dvořák's struggle to establish himself as a composer was just beginning to bear fruit. To the Viennese, the chief arbiters of musical taste in the Austrian Empire, he was a provincial young composer from Bohemia, who had to work hard to earn recognition. He had achieved an important breakthrough the previous year, by winning an Austrian State Stipend, which was renewed for four years and enabled him to devote more time to composition. It was through this competition that he met Brahms, who recommended Dvořák to his publisher. And so his career began to take off.

The Quintet has all the freshness and immediacy of the more famous Serenade for Strings, written the same year. The first movement is a Brahms-like exploration of its various themes, intellectually accomplished enough to satisfy the sternest Viennese critic. But Dvořák's great gift was to be able to combine this cleverness with a natural sense of ease and character, the different elements by turns singing, dancing, and, particularly in the middle of the movement, turning dark and urgent. The *Scherzo* is a sturdy movement with an insistent rhythm, becoming lyrical at its second theme. The middle section is more meditative, with an elegantly shaped violin line. The slow movement is the heart of the work, the lovely melody unfolding, then being joined by a descant. It seems as if the theme is about to draw to a close, but it turns a corner and continues in another key, growing in strength and complexity before reaching a resolution. At this point a second theme takes over, closely related to the first, taking the first violin soaring above the other instruments, and then moving to the cello. When the first theme returns, it is folded in a web of instrumental lines, creating a moment of great tenderness. The *Finale* opens with a cheerful, open-air tune closely related to the first theme of the first movement and to the *Scherzo*. Dvořák shows his mastery by basing much of the movement on this theme, combining classical development techniques with a sense of irresistible energy.

All programme notes by Robert Philip

Thirtieth Cerne Abbas Music Festival July 9th-12th 2020

Our thirtieth Cerne Abbas Music Festival is already being planned. We have many exciting new ideas and, as well as celebrating the 250th anniversary of Beethoven's birth with several of his works, the programme will include Schubert's glorious Octet. Please make a note of the dates for this special celebration of 30 years of music-making here in Cerne Abbas.

THE GAUDIER ENSEMBLE 2019

Marieke Blankestijn, Violin

Born in The Netherlands, Marieke studied with Herman Krebbers and Sandor Végh. She is a founder member of the Chamber Orchestra of Europe and has been their leader since 1985. With them she has also appeared as a soloist working with conductors including Claudio Abbado, Nikolaus Harnoncourt and Bernard Haitink. With the Chamber Orchestra of Europe she has recorded and directed all the Brandenburg Concertos and made her own recording of Vivaldi's 'Four Seasons'. She has recorded the Haydn 'Sinfonia Concertante' with Stephen Isserlis and the Bach 'Oboe and Violin Concerto' with Douglas Boyd. She is also leader of the London Mozart Players, whose principal conductor is Gerard Korsten (the original principal violin of The Gaudier Ensemble). In 2012 Marieke was appointed Leader of the Rotterdam Philharmonic Orchestra.



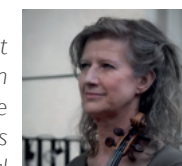
Lesley Hatfield, Violin

Lesley leads a varied musical life, combining her position as Leader of the BBC National Orchestra of Wales with chamber music, solo playing and teaching. She studied at Clare College, Cambridge, and then the Royal Academy of Music. During her early career, as a chamber musician and member of the Chamber Orchestra of Europe, she worked with Sandor Végh and Nikolaus Harnoncourt, both of whom had a lasting influence on her musical approach. She was co-Leader of the Northern Sinfonia and Leader of the Ulster Orchestra before taking up her current position. Lesley is regularly invited to play as a guest in a wide range of ensembles, and participation in the International Musicians' Seminar Open Chamber Music at Prussia Cove is a regular fixture in her diary. She has appeared as soloist and director with many orchestras, recorded for the Chandos and Naxos labels, and is regularly heard on BBC Radio 3. In 2008, Lesley was appointed a Fellow of the Royal Academy of Music and has had a number of pieces written for her. Lesley teaches at the Royal Welsh College of Music and Drama, and is Patron of the Cardiff-based charity "Making Music Changing Lives" (MMCL), which seeks to transform the lives of children and the communities from which they come through music and the opportunity to learn instruments.



Ulrika Jansson, Violin

Originally from a small harbour town on the east coast of Sweden, Ulrika has lived in Stockholm since she started her musical education at the Royal College of Music aged 16. Her violin has taken her all around the world in many musical constellations: everything from jazz with drummer Max Roach's quartet, a Czardas duet with Rumanian violin king Roby Lakatos, to a Schubert quartet providing interval music in Swedish television's Eurovision Song Contest final. Membership of The Chamber Orchestra of Europe has had a profound effect on her life. The joy of making music with fantastic colleagues has never faded and lifelong friendships have ensued. It was also in the COE where she met her husband, a British trombonist, whom she snapped up and took to Sweden! Ulrika has been co-leader of the Swedish Radio Symphony Orchestra for many years. She loves her job, is highly involved in the planning and programming, and is fascinated by the dynamic group processes that arise between passionate creative musicians. Ulrika relaxes at her country house, and takes long walks in the endless Swedish forest picking wild berries and mushrooms. She loves to dance and is currently learning lindy-hop and tango.



Iris Juda, Viola

Iris Juda was born in Holland and studied violin with her father, Jo Juda (leader of the Concertgebouw Orchestra) and Herman Krebbers in Amsterdam and then with Sandor Végh in Salzburg. A founder member of the Chamber Orchestra of Europe with whom she still plays regularly, she has also played with the Nash Ensemble, the Hanson String Quartet, the Endymion Ensemble and the Hagen String Quartet. In 1995 Iris moved to Salzburg where she still lives with her family. She is Principal Viola with the Camerata Salzburg and a member of an Austrian folk group. Iris says that Cerne Abbas is a highlight in her year "celebrating the beauty of music created by the Ensemble's mutual love and friendship".



Sally Pendlebury, Cello

Sally Pendlebury is a member of The Fitzwilliam Quartet, The Angell Piano Trio and Möbius. She grew up in Manchester and now teaches there at the Royal Northern College of Music. She regularly plays guest Principal Cello with the London Sinfonietta, Philharmonia, RPO, Royal Northern Sinfonia, ECO and BBC Philharmonic. She is an associate member of the Chamber Orchestra of Europe and was Cello section leader of Opera North for five years. Since last year's Festival, Sally has been playing sonatas in the Nuremberg Chamber Festival with pianist Andrew West and performing with the Brooklyn Chamber Music Society in New York. 2019 sees the 50th anniversary of the formation of the Fitzwilliam Quartet, to be celebrated with a re-recording of their benchmark Shostakovich quartet cycle and the late Schubert quartets.



Ursula Smith, Cello

Ursula Smith is a Cello Professor at Guildhall School of Music and Drama in London, where she is also Senior Tutor in Chamber Music. From 2006 to 2012 Ursula was a member of the Zehetmair String Quartet, a quartet which performs and records for the most part from memory. She performed in many of the world's top venues and at Festivals including Cheltenham, Aldeburgh, Schleswig Holstein and Salzburg. Their 2007 ECM recording of Bartók's Quartet No. 5 and Hindemith's Quartet, Opus 22 won the Chamber Music Diapason D'Or of the year in France. Other chamber music discs include the complete Beethoven folk songs for piano trio and voices (for Deutsche Grammophon) with musicians including Marieke Blankestijn. At the invitation of Lukas Hagen, she was a jury member of the International Mozart Competition for String Quartets in Salzburg in 2014 and she will be on the jury of the Banff International String Quartet Competition in 2019. Future engagements include a series of Brahms Sextets with the Castalian String Quartet at the Wigmore Hall, in 2019-20. She was Principal Cello of the Scottish Chamber Orchestra for a decade from 1993, and has guest-led the cello sections of the City of Birmingham Symphony Orchestra, Royal Northern Sinfonia, Royal Liverpool Philharmonic and the Netherlands Chamber Orchestra.



THE GAUDIER ENSEMBLE 2019

Stephen Williams, Double Bass

Steve was born in Wales and he attended a vast comprehensive school where everyone had the opportunity to learn a musical instrument. Bass lessons started when he was 14, he played in the National Youth Orchestra of Wales and in 1978 played with the first ever European Community Youth Orchestra under Claudio Abbado. Following 4 years at the Guildhall School under Tom Martin he played with the RPO for 3 years. In 1987 he joined the English Chamber Orchestra as Principal Bass, touring and recording with Daniel Barenboim, Mitsuko Uchida, Antal Dorati and Pinchas Zukermann. Steve is also a founder member and Principal Bass with Britten Sinfonia, working closely with many living composers including James MacMillan, Tom Adès and Helen Grime. Steve has recently appeared as a guest artist with the Emperor and Tippett Quartets as well as Haffner Winds. As a studio player he has recorded with Robbie Williams, Tory Amos and Rufus Wainwright and played on film soundtracks for 'Endeavour' and 'Mary Poppins'. Steve plays an Italian bass made in the 16th century by Gasparo da Salo.



Michael Cox, Flute

Michael is Principal Flute of the Academy of St. Martin in the Fields, the BBC Symphony Orchestra, the London Mozart Players and the London Sinfonietta. Solo projects have included performances of the Mozart, Nielsen, Dalbavie, Wennaskoski, Holt and Blake concerti in London, and Boulez's "Explosante Fixe" in Scotland. He has also made recordings of songs with tenor James Gilchrist and mezzo-soprano Dame Sarah Connolly. Other recent recordings have included unaccompanied and chamber works by George Benjamin, amongst others, and three new solo albums. Recognised also for his contribution to new music, he has given many World and UK premieres and he has been the dedicatee of many new works. Michael Cox is a dedicated and enthusiastic teacher, and many of his students are now in orchestras around the world. He has launched two pedagogical websites in recent years, to support players in all parts of the globe, and has given his unique curricular flute course in the UK, Portugal, Greece, Canada and Australia. Michael lives with his family in a hill-top village near Oxford.



Richard Simpson, Oboe

Richard Simpson studied at The Royal College of Music with Sydney Sutcliffe and on leaving was appointed by Pierre Boulez to the position of sub-principal oboe with the BBC Symphony Orchestra. He held this position for just one year, before being invited to join the Hallé Orchestra as Principal Oboe. He spent eighteen years with that orchestra and during that time had the opportunity of performing concerti by Mozart, Strauss, Vaughan Williams, Martinů and Hummel to critical acclaim. In 1991 he returned to the BBC Symphony Orchestra, this time as Principal Oboe. He has recorded the Sinfonie Concertanti of both Haydn and Mozart for the BBCSO and appeared with them as soloist in Vaughan Williams's Oboe Concerto. He has been a professor both at the Royal Northern College of Music and the Guildhall School of Music. His most recent chamber music recordings have featured English composers and include Benjamin Britten's 'Six Metamorphoses after Ovid', the Sonata for Oboe and Piano by Edmund Rubbra and works by Gordon Crosse, John Manduell and David Dubery.



Richard Hosford, Clarinet

Richard was born and brought up on a farm near Melcombe Bingham in Dorset. After studying with Patrick Shelley, of Dorset Opera fame, he went to the Royal College of Music in London. He was a founder member of the Chamber Orchestra of Europe and met many of the Gaudier Ensemble there in the early 1980s. He has since been Principal Clarinet of the London Philharmonic and now the BBC Symphony Orchestra. In chamber music, he divides his time between the Gaudiers and the Nash Ensemble. He has a large class of clarinet students at the Royal College of Music where he was recently made a Fellow. He has performed concertos with many orchestras, recorded the Copland and Mozart concertos with the COE, and made numerous chamber music discs.



Stephen Stirling, Horn

Stephen Stirling is a renowned chamber musician and horn soloist. His recordings of Mozart and Weber concertos with the City of London Sinfonia have been broadcast many times and his chamber music discography includes over seventy works, many of them neglected pieces from the British Romantic composers of the early 20th century. His second recording of the Brahms Horn Trio, with the Florestan Trio, was nominated for a Gramophone Award and recommended again by the BBC Music Magazine in January '16. He has appeared as soloist with The Academy of St Martin in the Fields, the Chamber Orchestra of Europe, and most of the leading British orchestras. He is a founder member of Endymion, The Fibonacci Sequence and New London Chamber Ensemble and has made critically-acclaimed recordings with all of them. Recent highlights include the USA premiere of Jorg Widmann's 'Air' for solo horn, the premiere and first recording of James Macmillan's 'Since it was the Day of Preparation' with the Hebrides Ensemble and a CD of chamber music by Martin Butler with the New London Chamber Ensemble. A new recital partnership with the horn player Anthony Halstead, in his alter ego as pianist, aims to uncover and record lost and unpublished works for horn and piano. Stephen is a professor at Trinity Laban Conservatoire of Music and Dance and a faculty member of the Yellow Barn Music School and Festival in Vermont USA.



Andrea de Flammeneis, Bassoon

Andrea studied at the Conservatorio di Musica Giuseppe Verdi in Milan and at the Hochschule für Musik in Stuttgart. He became a member of ECYO (now the European Union Youth Orchestra) in 1987. He began his professional career in 1990 as Principal Bassoon of the Orchestra della Toscana in Florence and three years later moved to London to take up the position of Principal Bassoon of the Orchestra of the Royal Opera House under the Musical Directorship of Bernard Haitink. In addition to his work at Covent Garden he makes frequent guest appearances with other orchestras, notably the Chamber Orchestra of Europe. He has recorded chamber music works for Decca, ASV, Black Box, Orchid Classics and Champs Hill. Andrea teaches bassoon at the Royal College of Music and gives masterclasses regularly in other musical institutions.



THE GAUDIER ENSEMBLE 2019

Maggie Cole, Harpsichord

American-born Maggie Cole lives in London and enjoys an international life playing and recording on harpsichord, fortepiano and modern piano. Best known for her performances of Bach (her recording of the Goldberg Variations was voted critics' choice in Gramophone magazine) and the spectrum of 17th and 18th century harpsichord composers, she has also devoted herself to more modern repertoire, including works by Falla, Poulenc, Andriessen, Ligeti and Gavin Bryars. Maggie performs regularly on fortepiano with Trio Goya, and with the Nash Ensemble, Britten Sinfonia and the Sarasa Ensemble. Maggie's recordings on harpsichord include keyboard sonatas by Soler, Poulenc's Concerto Champêtre, Boccherini sonatas with cellist Steven Isserlis, Bach flute sonatas with Philippa Davies and the complete Bach violin sonatas with Catherine Mackintosh. She has recorded Haydn and Beethoven trios with Trio Goya, and recently released a CD of music for flute and modern piano by Philippa Gaubert. Maggie is professor of fortepiano at the Guildhall School of Music and Drama, and teaches early keyboards at Dartington International Summer School.



Susan Tomes, Piano

Susan Tomes has won numerous international awards as a pianist, both on the concert platform and in the recording studio, including the 2013 Cobbett Medal for distinguished service to chamber music. She grew up in Edinburgh and was the first woman to take a degree in music at King's College, Cambridge. Her career encompasses solo, duo and chamber playing; she has made over fifty CDs, and has been at the heart of the internationally admired ensembles Domus, the Gaudier Ensemble and the Florestan Trio. As the author of five acclaimed books, she has carved out a special niche as an interpreter both of music and of the classical performer's life. Her latest book 'Speaking the Piano' (2018) was one of the 'Books of the Year' in both the Financial Times and the Sunday Times, and she will be appearing at the 2019 Edinburgh International Book Festival. She is the artistic director and pianist of Winterplay, a mini-festival of chamber music held annually in the Queen's Hall in Edinburgh. www.susantomes.com @susantomespiano



Robert Philip, Festival Talks and Programme Notes

Robert Philip studied organ, piano and bassoon at the Royal College of Music, and went on to Peterhouse, Cambridge as the organ scholar. For many years he worked with the Open University, first as a BBC Arts Producer and then as a Lecturer in Music. His first two books pioneered the study of the history of performance on recordings, and helped to create an entirely new academic discipline. As a speaker, he is a well-known voice on Radio 3's Record Review and at pre-concert talks. His third book, The Classical Music Lover's Companion to Orchestral Music, was published by Yale University Press in 2018. According to one reviewer, 'Philip's wide-ranging enthusiasms draw the reader in; they never frighten with pointless jargon. This volume, then, is an invitation to every music aficionado to explore familiar and new territory with equal ease'.



WEBSITE + FACEBOOK

The website for the Festival at www.cerneabbasmusicfestival.org.uk has details of the history of both the Festival and The Gaudier Ensemble, concert programmes, the musicians, a seating plan, ticket booking form, how to become a Friend or Benefactor and much more. Please visit Facebook for updated information and announcements.



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The Pirates of Penzance (Opera Anywhere)
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Gilbert and Sullivan's perennial favourite presented in the spectacular setting of Weymouth's Nothe Fort



La Bohème (Opera Holloway)
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A contemporary production, featuring Opera Holloway's cast of brilliant young singers.



Patience (Opera Anywhere)
Dorchester Corn Exchange, Fri 4 Oct, 7.30pm
A welcome return for Opera Anywhere with Gilbert and Sullivan's satirical classic.



Sheku and Isata Kanneh-Mason
Dorchester Corn Exchange, Sun 17 Nov, 8pm
Two of the UK's finest young musicians in a concert of works for 'cello and piano. Returns only.



Dorchester Piano Quartet
Dorchester Corn Exchange, Thu 21 Nov, 11.30am
Fauré - Élégie
Taneyev - Piano Quartet



Andreas Scholl and Tamar Halperin - The Twilight People
St Mary's Church, Dorchester, Wed 22 Jan 2020, 8pm
One of the world's foremost countertenors in a recital featuring works by Vaughan Williams, Britten, Arvo Pärt and others.



Craig Ogden and Milos Milivojević
Dorchester Corn Exchange, Fri 14 Feb 2020, 8pm
A unique duo performance with accordionist Miloš Milivojević, featuring works by Vivaldi, Scarlatti and Piazzolla.



Lucy Parham: Elégie - Rachmaninoff, A Heart In Exile
Dorchester Corn Exchange, Sat 7 March 2020, 8pm
A portrait of the composer with Lucy Parham (piano) and narrator Henry Goodman



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