



summer school unites

The Summer School has returned to 'full stretch' of five weeks intensive study and music making, following the disruption of building works over the previous two years, which has now provided some excellent new facilities for larger scale work. This enabled more group activity, especially in terms of musical theatre.

An overall focus on the work of W H Auden, insofar as his work provided text for music, proved to be stimulating in many ways. His translation, introduction and commentary to the medieval *Play of Daniel*, in a new musical edition by the Dufay Collective, brought together a wide cross section of the Summer School community, for a production in St Mary's Church, Totnes, that proved quite revelatory. So too the production of Britten's *Paul Bunyan*, and a programme of dramatic works by Hans Werner Henze, all to texts by Auden, as with Stravinsky's *The Rake's Progress*.

Of the many song cycles and choral works drawn from Auden's poetry, Britten's *Ballad of Heroes* (for chorus and orchestra) proved to be something of a discovery, and made a great impact. David Matthews and Judith Bingham both composed new choral works, setting words of Auden, and both directed significant composition classes.

There were other significant premieres within the season, not least the UK first performance of the Israeli composer Noam



Sheriff's *Sephardic Passion*, the climax to a week focusing on Jewish music and dance.

The practice of early music has grown over the last 20 years to be of equal strength and importance to the more traditional fields of chamber music, instrumental masterclasses and workshops, and choral work. Dartington's stock of instruments has greatly boosted this development. Of the choral works, Handel's *Jephtha* proved to be a major highlight, with one of the biggest Summer School choirs ever, under the direction of Graeme Jenkins. It was also encouraging to see a substantial growth of interest in smaller choral groups and chamber choir, notably in Rawsthorne's *Canticle of Man*, a former Summer School commission; Honegger's *King David*, and a programme built around Nelson's funeral music.

Of the instrumental masterclasses, two very remarkable violinists, Matthew Trussler and Jack Liebeck, now acknowledged to be major artists on the 'international circuit', returned to perform and teach, having not so long ago been at

dartington leads in social care research

The Dartington Hall Trust has given full support to the establishment of a new national research utilisation organisation based alongside Research in Practice (RiP) at Dartington. Research in Practice for Adults (RiPfa) has been established following a request from a network of local authorities who wish to replicate, in adult social care, the services currently provided by RiP in the child and family field. RiPfa mirrors the services and approaches that RiP successfully provides to over 100 Partner and Member agencies throughout England and Wales.

The establishment of RiPfa alongside RiP has resulted in The Dartington Hall Trust becoming the leading site for social care research utilisation work in the UK. While RiPfa and RiP will deliver different programmes of work to their respective Partners, their co-location and shared focus on research utilisation will enable joint work to be pursued on

Summer School as students of Ruggiero Ricci. Both acknowledged their debt to the Summer School in this regard, and it was good to see so many fine young artists coming in their wake.

Dartington has been a crucible for string quartets so it was gratifying that Sigmund Nissel, late of the Amadeus Quartet, should have been with us, for the Amadeus really set this great Dartington tradition in motion. He attended the concerts and coaching of the Royal Quartet (from Poland), to which he had once been coach. Other quartets making a great impression in their Summer School debuts were the Wihan and Diotima. Two remarkable pianists also came for the first time, Mikhail Kazakevich and Piotr Anderszewski, and the cellist Raphael Wallfisch, and one hopes we will see them regularly in future years. Perhaps the most astonishing first appearance came in the form of Spanish Brass, a quintet of simply amazing virtuosity, verve and showmanship, who opened a new insight into brass chamber music.

There are other summer schools which specialise in various aspects of the programme which Dartington encompasses, but none bring so many strands



together, and this is Dartington's unique strength. That composers can call upon a mix of artists, that so many new partnerships can be stimulated, even for well established artists, and that many disparate groups and individuals can combine in projects such as Stephen Montague's *Dark Sun* – a powerful tribute to the victims of Hiroshima – the 60th anniversary of which was marked at the Summer School in this way, together with a composition class that created processional prelude

to a deeply moving occasion.

In times so riven with human conflict and clashes of ideology, the Summer School at Dartington demonstrates how participation in music can unite people of all faiths and ethnicities, of all ages and abilities into a wholly positive experience. It is a very humbling, but nonetheless exciting, movement to be involved with.

Gavin Henderson, Artistic Director of Dartington International Summer School.

Photos: Kate Mount

conference celebrates teacher of hollywood stars

Some places are still available for an autumn conference, *Theatre of the Future?* – *Michael Chekhov and 21st Century Performance*, to mark the 70th anniversary of Michael Chekhov's arrival at Dartington and the 50th anniversary of his death.

Keynote speakers will be Charles Marowitz, Andrei Kirillov and Faye Chunfang Fei, and there will be a video address from Eugenio Barba. Other contributors include: Bella Merlin, Jonathan Pitches, Rebecca Loukes, Richard Gough, John Keefe, Fred McVittie, Jerri Daboo, Sol Garre, Liisa Byckling, Sarah Kane and Philip Zarrilli. Many of these have carried out research in The Dartington Hall Trust Archive.

Chekhov remains one of the key figures in 20th century theatre and his practical advice to actors exerted a profound

influence on those who studied with him, especially in Hollywood, where his followers included Marlon Brando, Clint Eastwood, Marilyn Monroe and Gregory Peck.

The Conference will include a symposium for academics and practitioners from the 11 to 13 November, and a workshop with Phelim McDermott of Improbable Theatre running from the 9 to 11 November 2005.

The symposium will consider what Chekhov's work has to offer in the 21st century and if we are any closer to his 'theatre of the future'. Is it a project to be disregarded as a piece of outdated fantasy? Is his understanding of the spiritual

Lincoln was the man I admired most of all through school. Now that man is you...

Marilyn Monroe to Michael Chekhov, 1952

dimension of theatre any longer meaningful? Leading up to the symposium Phelim McDermott of Improbable Theatre will be running a workshop/performance on the Dartington Estate and Graham Dixon of the Michael Chekhov Studio London will run workshops for schools.

Michael Chekhov and 21st Century Performance is a collaboration between Dartington College of Arts and The Dartington Hall Trust in association with the Michael Chekhov Studio, London. It is being organised by Simon Murray and David Williams from Dartington College of Arts, Ivor Stolliday of The Dartington Hall Trust and Chekhov scholar Franc Chamberlain, author of *Michael Chekhov* in the Routledge Performance Practitioner series.

For information, or to book:
Kate Round, The Dartington Hall Trust, The Elmhirst Centre, Dartington Hall, Totnes TQ9 6EL 01803 847003; k.round@dartingtonhall.org.uk

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social care research

themes that cross child and adult service boundaries.

RiPFA's mission is to promote the use of evidence-informed practice in the planning and delivery of adults social care services. Its purpose is to help Partner agencies and staff use evidence from research and other sources to improve outcomes for service users and carers. This will be achieved by enabling Partners to access and make good use of research information important to decision-making.

RiPFA came into being officially on 1 September when its website was launched, www.ripfa.org.uk. A full programme of work is planned for its first year, including a series of 'Lite Bites' – short research and practice summaries on key topics in adult services. The first four themes are: disabled parents & housing needs; direct payments; self assessment; and cost effectiveness of support to carers. These themes are particularly



Alison Petch, Director, Research in Practice for Adults

relevant to the Government's current proposals as contained in the Adults Social Care Green Paper for developing services in this area. RiPFA will hold its first meeting for Directors of Social Care in its Partner agencies in February 2006.

RiPFA will expand beyond its current SW England heartland to achieve, over a three-year period, a national profile in England and Wales. Although local authorities are likely to remain in the majority,

new Partners will also be recruited from strategic health and social care partnerships, and the independent and voluntary sectors. As is the case with RiP, Partner agencies will play a key role in influencing the content and focus of RiPFA operations.

This unique new organisation is led by Alison Petch, who joined as Director in October. Previously working as Nuffield Professor at Glasgow University she has very long experience of working with practitioners and policy makers in the adults' social care field. Alison will complete the new management research utilisation management team based at Dartington and headed by Celia Atherton, RiP's director.

Trustees, staff and Partners of both RiP and RiPFA are very excited about the formation of Research in Practice for Adults, both in its own right and because of the added benefits we believe will be gained by having two distinct organisations, with much to share, co-located on the estate.

new - deputy director



Dr Judy Ravenscroft (above) comes from the post of Research

and Information Manager in Kent's Education Department, the second largest in the country, to join the Research in Practice (RiP) team at Dartington as Deputy Director. She brings a strong knowledge of the children's education system to this new post at Dartington, which has been created as Research in Practice, now in its tenth year, continues to build its network and work programme. Judy complements the team's multidisciplinary strength in social care, health and housing. All these four are of critical importance in improving

services and outcomes for vulnerable children and their families.

Judy manages the front-line staff at Dartington, deputises for director Celia Atherton in her absence, and is a member of the new management team being formed within RiP. This team also includes Colleen Eccles, the Assistant Director who leads our staff in the office based in the University of Sheffield, Alison Petch, the new Director of Research in Practice for Adults (RiPFA) and Celia Atherton, director of Research in Practice.

staff learn of arts park initiative

You have probably heard of the science park at Cambridge, home to hi-tech companies. An idea for something of this nature but in the arts, is about to go under the microscope at Dartington. This unique proposal for an arts park on the estate is just one of a number of new projects that the Trust is

considering launching, and that staff were told about at a recent meeting.

A six month, detailed feasibility and design study is now being implemented in order to define the need and possible shape of an arts park that could be created on the estate. This scoping study is funded by a quarter million pounds awarded to the Trust in partnership with the College of Arts. It comes from the European Regional Development Fund, Higher

Education Funding Council for England, Devon County Council and South Hams District Council, and will enable an investigation of the support needed to help creative talents to develop their ideas into sustainable businesses.

If a favourable conclusion is reached, this study will form the basis for a more significant proposal to create and fund a flagship project that would provide a seamless transition from education to creative

overleaf >

degree show in a green and pastoral land

Over 30 MA students from Dartington showcased contemporary art work in a range of spaces and sites across the green and pastoral Dartington campus over the period 29 September to 1 October.

The annual final show by graduating Masters students of the College of Arts was presented under the banner of *Out Here*. These emerging artists had been studying performance writing, contemporary music, devised theatre, arts management, visual performance and performance and cultural location.

The show presented text, music and theatre performances, a sound installation in a

marooned rowing boat, screenings of films, an exhibition on documenting and archiving ephemeral performance work in the gallery; talks celebrating cultural difference including curating UK-Chinese art projects, artists working with refugee communities, examining Arabic dance in the UK and much more.

An outdoor bar and cafe was run by Vagabond Events and the Charcoal Barbeque Co.

A press preview at The Cube Microplex in Bristol, to present a sample of this innovative MA work, provided an evening of experimental music, contemporary carnival, conceptual installation, digital visual art and performance.

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enterprise. Such a project would probably see the formation of a creative learning resource centre, with access to digital video, sound and broadcasting facilities, exhibition space, a writing centre, design studios, and regional archives, with a broad range of research and reference materials. It might also include the development of 'incubator' units and work/live studios for artists, which would be available to rent for a fixed period.

Quarterly meetings are now held to keep staff abreast of happenings and developments at Dartington. The September meeting was chaired by Rick Gaehl from Schumacher College, with information coming from CEO Vaughan Lindsay and Matt Griffiths, Development Director of Dartington Plus.

Staff were also informed that at the recent meeting of the Dartington Hall Trustees it was agreed to invest £5.5m in the College of Arts in order to build 220 extra bed spaces for students. Photographs were passed around of an idea for this accommodation - a seemingly revolutionary build that is already in place in Utrecht - something called 'pods' that could fit in well with Dartington's extant modernist buildings.

Other projects agreed by the

Trustees include the outline of a Dartington Plus plan for a specialist music school, a new modern record policy, the outline of a fundraising structure based on activities and a review of the staff pension provision.

Some new staff members welcomed were Anna Scrine, Director of Fundraising; Mel Risbrow, Development Director, Schumacher College; Alison Petch, Director of RiPfa; Julie Ravenscroft, Deputy Director of RiP; Ed Oliver, Web officer; and Claire Burrige, Human Resources Manager, who was to join the Trust in October. A new board member with DACS is Jeremy Logie.

A takeaway section at the rehoused Farm Food Shop is now operating successfully and plans are going ahead for Muffins to expand into a restaurant with indoor seating.

Footnote: Most other projects or items mentioned at the meeting are covered elsewhere in this newsletter.

staff induction and in depth

In addition to these meetings, new employees are invited to an induction day covering Trust activities, and existing staff to an 'in depth' day featuring one of the departments. The editor recently attended an in depth day on the Dartington Arts - very informative, with the added bonus of 'two freebies'. I can't promise you'll get a free gift, but you will have a very good lunch provided!

park school celebrates

Jerry Hawley-Higgs, Teacher in Charge, Park School, writes



This will be Park School's 20th year at Park Road. A time for celebration! This makes Park one of Britain's longest established 'small alternative schools'. It is also 20 years since Aller Park closed down as this happened a little before the main school in 1987. After long negotiations with the estate we should now be able to stay here for at least the next ten years and hopefully much longer. It is a wonderful site for a school and I constantly remind myself how lucky the staff and the children who come here are. When I compare it to the concrete playgrounds that many children have, as well as the small classes of 16-20 as compared to 30 or so, we have good reason to be thankful to all the people who have put in the tremendous effort over the years to start the school and to keep it running. Although Park is a fee paying school it doesn't feel privileged. Instead it feels wholesome. The level of friendly respect between pupils and teachers creates an atmosphere of community and enjoyable learning.

It is a joy to see children really enjoying their time here with space to grow and endless opportunities to learn. It seems so strange to me that the Government is so obsessed with testing when all it really seems to do is create a lot of stress, invite fear of failure or at best create successful test passers. What this has to do with real learning defeats me. A lot of research shows that people learn best when they are relaxed and happy, not competing in stressful situations. I also believe that creativity and play are incredibly important and a curriculum based almost solely around desk-board learning does not in my opinion serve the child best.

So long as there are people with similar ideals, people who really value creativity, spontaneity, play, enjoyment of nature, self exploration and have a love of learning, Park will continue to thrive.

We look forward to another 20 years on the Dartington Hall Estate.

dartington colleges link arts & ecology

Dartington ARTS, Dartington College of Arts and Schumacher College are working in partnership to develop a new strand of work entitled Arts & Ecology at Dartington. This new initiative will bring together artists, scientists, ecologists and a range of other practitioners to examine the connections between arts and ecology. The project aims to develop new collaborations across artistic and scientific

disciplines that will help us understand complex relationships and reveal how the individual, the community and the natural world are inseparable.

The programme was launched recently with the sell-out *Desire Lines*, an international symposium that took place on the estate over three days from Thursday 8th to Saturday 10th September. Contributors and participants included organisations and individuals from the US, Canada, China, Israel, New Zealand, Germany, France and the UK.

The Arts & Ecology at Dartington programme will seek to continue an international dialogue on arts and ecology and includes a lecture series, residencies, short courses, long-term research projects and an MA in Arts & Ecology that, although currently subject to validation, is scheduled to begin at Dartington College of Arts in September 2006.

Information: Kanya O'Keeffe at Dartington ARTS, 01803 847075; kanya@dartingtonarts.org.uk

Desire Lines was supported by Dartington Plus, Artsculture and Arts Council England.

dartington an incubator for innovation in sustainable land use

The Dartington Hall Trust is developing a scheme to attract a new wave of innovative, small-scale rural projects onto the 1,200 acre Estate here at Dartington, and will explore ways in which this can contribute to sustainable land use. The Trust is looking for people who also have proven experience in pioneering sustainable land based projects that are financially self-sustaining.

Dartington's founders, Leonard and Dorothy Elmhirst, were very enthusiastic pioneers and supporters of a wide range of rural activities and crafts on the Estate during their time and today's Trustees are keen for the Estate to become a home once again to a diverse range of new, sustainable rural activities, fit for the 21st century. The scope is broad to allow new start up projects to emerge across a diverse range of activities linked to the land here. This diversity may stretch from experiments in new types of energy crops, to art, music and design initiatives that take their inspiration from nature.

Three key requirements are that the start-up projects must: a) focus on the land, b) help promote sustainability and c) be economically viable. The first stage of this initiative is to find ways to encourage new start-up projects to come forward. To achieve this, a 'bottom-up' participatory approach is being adopted, so that interested parties are involved right from the outset in helping to define what sort of projects should be encouraged and what Dartington



The tree nursery at Dartington where grafted trees are trialled. They currently include new varieties of edible, hybrid sweet chestnut, which have very good commercial potential in the South West of England.

can do to encourage people to apply. We have called this new initiative the 'incubator for sustainable innovation in land use'. Out of this process a clear set of criteria will be defined that will invite projects that are not only innovative and sustainable, but also practical and financially viable.

Julie Richardson will kick start the process. She will be talking to people across the Estate, the local community and beyond to get their views about how to attract people with a pioneering spirit and practical skills to set up small, sustainable land related projects. Julie has spent the past 15 years of her career within the sustainable development sector, including working as a senior environmental adviser to the Prime Minister's Strategy Unit and also working with Jonathon Porritt's Forum for the Future as

Principal Sustainability Adviser.

The Trust is particularly keen to promote projects that stimulate connections across different activities and departments of the Estate – such as creating internal markets; recycling and reuse of waste; and joint educational initiatives. The response has been very enthusiastic so far and some proposals for small projects are already in the pipeline.

Interested? Then contact Julie on 01803 849390; julie.richardson@blueyonder.co.uk. It is planned that new projects will start on the Estate in the second half of next year.

Footnote Dartington Hall has an example of a project of this nature in the Agroforestry Research Trust, which has been researching and trialling novel tree crops, eg fruits and nuts, as well as developing revolutionary small-scale agro-forestry systems called forest gardens on the Estate since 1994, under the management of Martin Crawford.

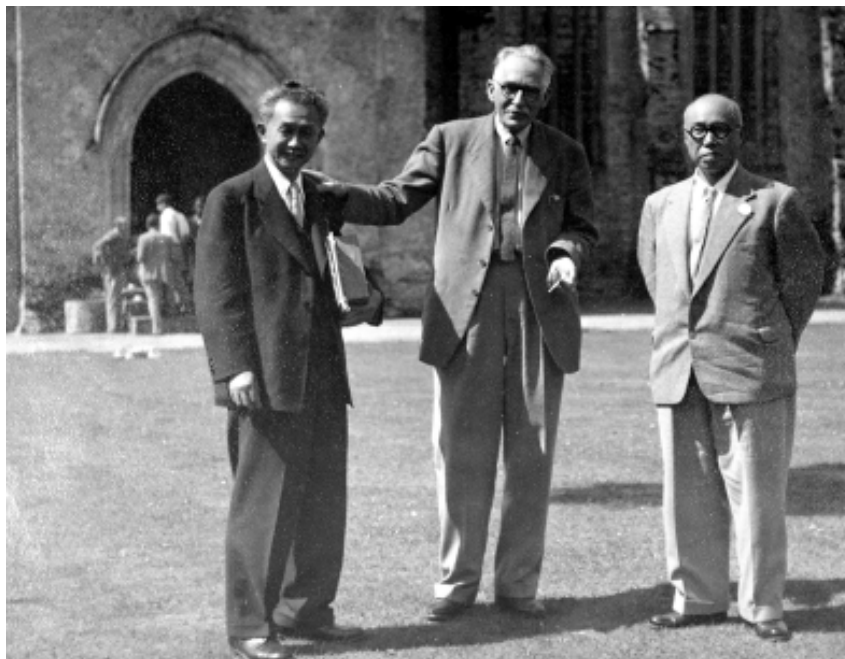
dartington pottery closes at christmas

After a quarter of a century of running Dartington Pottery at Shinners Bridge, Stephen Course and Sue Cook have decided to retire and close the studio at Christmas.

Over the years Dartington has trained numerous potters and supported a significant group of artists, many of whom have gone on to make their mark in British pottery.

Bernard Leach, who had set up a pottery in St Ives in 1920, saw Dartington as an ideal place for crafts regeneration. In 1932 he set up his workshop in the quarry at Shinners Bridge in the area which is now the shop front of the Dartington Pottery. Bernard Forrester, who taught pottery at the School until c1969 helped to build the kiln and Bernard's son David, to develop the pottery.

Bernard Leach eventually left to run his pottery at St Ives, and after a while Marianne de Trey and husband Sam Haile, took over the pottery in 1947. Soon after Sam was killed in a car accident and Marianne carried on the pottery working with



Shoji Hamada, Bernard Leach and Soeku Yanagi at the International Conference of Craftsmen in Pottery and Textiles, 1952 (Photo: The Dartington Hall Trust Archive)

assistants and apprentices, until moving off the site in 1983, into smaller premises nearby.

In 1952 the highly regarded International Conference of Craftsmen in Pottery and Textiles took place. The event included the celebrated Japanese potters, Shoji Hamada and Soeku Yanagi.

There will be a celebratory selling exhibition in the spring of 2006 at the Cider Press Centre, displaying both archive and recent examples of the potters and designers who have worked

at Dartington over the years.

Stephen and Sue of the Dartington Pottery would like to thank all the potters, designers and artists as well as the Dartington Hall Trust, who have contributed to making their endeavour possible. Most of all they would like to thank all their customers who have supported Dartington Pottery over the years and hope that the long and rich tradition of pottery at Dartington will continue.

plans to expand crafts

The Dartington Hall Trust is keen to expand its Craft Education Department. Currently, well-established classes in print-making and book-binding already take place at its Craft Education Centre, located behind the Old Postern, home to Schumacher College, on the Dartington Hall Estate.

For more than 20 years, Michael Honnor and Mary Bartlett have run classes in print-making and book-binding respectively. These classes have nurtured talent extremely successfully and many of their students have gone on to become professional print-makers and book-binders. Michael and Mary have also produced their own work from the Centre's

workshops.

The Trust is now keen to find a maker, or makers, who would like to consider taking on workshop space at a fair rent and simultaneously engage in teaching at the Centre. Teaching hours are properly remunerated and tutors will be expected to enrol students, plan the curriculum, supervise learning, order materials and work closely with other tutors. Particularly successful collaborations between the current tutors and their students have resulted in a series of artists' books, one of which is in the collection of the Victoria and Albert Museum.

There are no pre-conceptions about the precise nature of the new craft activity. However, it is

important that the incoming maker's work fits comfortably in a building shared with the current tutors. It is also vital that the incoming maker is committed to teaching his or her craft as well as producing their own work.

The workshop will become vacant during the Spring of 2006. Those interested in applying for the position should write a letter of introduction, enclosing a c.v. to Andy Christian, Dartington Cider Press Centre, Dartington, Totnes, Devon TQ9 6TQ or email a.christian@ciderpress.co.uk.

Makers will be short-listed, and selected by a panel of advisors.

obituary

Thomas Bramwell Bartlett

Bram Bartlett died in Ashburton Hospital on Sunday, 25 September at the age of 71. He had been very unwell for about two years, but had remained as active as he could until the last week or so of his life.

At the Trust's tree planting event on 25 November 2003, Bram planted a beech beside the Upper Drive in the Hall Gardens. Bram and wife Mary, had grown the beech from a seedling from the churchyard tree.

Bram began work in 1949 at Staverton Joinery as an apprentice carpenter and joiner. In 1963 he moved to the College of Arts, working as a carpenter. In January 1993 he became Estate Warden for the Trust. Although officially retiring in April 1999 after 50 years, Bram continued to work on a 3-day basis. Bram's guided walks on the estate during the year for local schools, natural history groups and others were also much enjoyed, right up until June this year.

In September 1995 he kindly agreed when I asked him, to write a 'Bram's Patch' for the Estate Newsletter: an informative piece about wildlife on and around the estate. He had many fans and it was sad that due to ill health he decided to discontinue this valued contribution, with his last entry in the summer of 2003. Looking back over his pieces now, the extent of his knowledge is impressive. In one in 1998 he told us that he had been responsible for about 15 years for placing the swift boxes annually in the church tower walls, and that to keep starlings at bay the date of the siting was critical. In the same piece he told us that the organ in Manaton church on Dartmoor came from the old original Dartington church.

In spring 1999 he wrote how he and Mary had planted the last of the garden shelter belt, a line of Lucombe oaks, on the 1 December 1998, with a time capsule under one and coins under each of them. The story of the origin of this oak then followed and how Mr Lucombe had come to be laid to rest in a coffin made from his own oak at the age of 102.

In others Bram quoted scenes from his boyhood: for example helping his grandfather with cider making in the pound house at Ogwell, he kept the old carthorse going around and around in circles, driving the cutters that chopped up the apples. But most of all he gave us a descriptive account throughout the year of the wildlife on the estate, with their behaviour, habitats and so on.

Bram often recommended books, sometimes only available secondhand. In one piece he referred to author Peter Scott, as 'one of natural history's most celebrated personalities'. To many of us here, certainly in the context of our local area and a bit beyond, Bram fell into the same category.

editor



Mary and Bram Bartlett at the Trust's tree planting event (Photo: Kate Mount)

Charles Taylor, former Dartington Hall Trust Estate Steward, 1992 to 2001, *writes*

As autumn cloaks the estate with colour and the misty weather forms droplets on every leaf and web it brings the wild estate into focus. It



would be easy for those who mourn the passing of Bram to see in this season some parallel with nature, imbuing the estate with a sense of loss for someone who had been a part of its landscape for so many years. But I do not think Bram would have had any sympathy for such animistic notions, "It's just autumn" would perhaps have been his frank repost. For whilst Bram's relationship with nature was respectful and well informed and whilst he could be uplifted by landscape or a flock of birds, his was neither a sentimental or psychological attachment.

A consummate countryman he found nature fascinating: from his earliest childhood in Harberton, he absorbed knowledge of natural history and an understanding of its ways that only comes from many years of observation. His interests ran to much more than just wildlife and he understood that the countryside was an actively managed place, he saw no fundamental conflict between conservation and shooting or agriculture where they are carried out with an understanding of balance and appropriate scale.

I never saw him more upset however, than by casual acts of indifference or lack of care - felling trees during the bird breeding season; damage to soils from

inappropriate machinery; would incense him as he knew what time it would take to heal such wounds where they could even be healed.

I had the pleasure of working with Bram for several years and admired his frankness, knowledge of natural history and fundamentally practical approach. Whilst I persuaded him to engage in some strange discussions, including a memorable period tackling a systems approach to forestry, he remained unphased by the new and kept the discussion grounded in his own inimitable style. He summarised that discussion for me after several months work by describing our efforts as "... putting on paper what nature does without thinking...", and he wasn't wrong: that was just what we were striving to do; although looking back now I cannot recall quite why we felt it was necessary to do so.

I have also known Bram and Mary as friends through many years and their generosity and kindness have never faltered, who else would you call at midnight whatever the reason? My kindest thoughts go out to Mary and the girls at this time but I also know the many friends and colleagues who knew Bram through work, shooting, natural history, cricket, stamp collecting and many other interests and pursuits, support them all through this time.

To say he will be missed is to miss the point, Bram understood that death was part of life and I know after a long illness he was ready to go. We may miss his physical presence but he will always inhabit the landscape of Dartington for me.

Bram Bartlett, 17 April 1934 - 25 September 2005

Mary, Lucy and Emma are very grateful for the support they were given during Bram's illness. They also thank everyone who donated to the Clydeside Action on Asbestos.

dartington arts events

October

Thu 13 7:30pm Great Hall - THE MUSIC OF MORTON FELDMAN by FRANK DENYER. Dartington based Denyer performs the work of a key figure in classical music in the twentieth century. *Tickets are FREE please reserve your ticket in advance at the box office.*

Thu 20 7:30pm / Ariel Centre - PIANO CIRCUS. Dynamic new music show - "Breathtaking" The Times. Tickets £10.00, Concessions £8.00, Students & Young People £5.00

Thu 20 8:00pm / Studio One POCKETSIZE. Dance performance from choreographer Emilyn Claid Tickets £7.00, Concessions £6.00, Students & Young People £5.00

Wed 26 8:00pm / Studio 21 - DEREVO presents ISLANDS IN THE STREAM. Stunning, shimmering stories of the sea from this award-winning theatre company. Tickets £7.00, Concessions £6.00, Students & Young People £5.00

Wed 26 - Sat 29 7:30pm / Barn Theatre. PLAYGOERS OF DARTINGTON HALL present COLD COMFORT FARM. Stella Gibbons' comic classic of country life Tickets £7.50, Concessions £6.50, Students & Young People £4.00

Mon 31 8:30pm / Great Hall - SWÅP FOLK MUSIC - THE DU DA TOUR. English and Swedish folk

music, with Karen Tweed Tickets £10.00, Concessions £9.00, Students & Young People £5.00

November

Sun 6 7:30pm / Great Hall - KUNGSBACKA PIANO TRIO The first in the new season of Music in the Round concerts. Tickets £12.50, Concessions £11.50, Students & Young People £4.00, Family (2 adults + 2 children) £17.50.

Mon 14 8:00pm / Studio One - GUY DARTNELL presents TRAVELS WITH MY VIRGINITY

A intriguing live performance mixing the bizarre with the familiar Tickets £7.00, Concessions £6.00, Students & Young People £5.00

Fri 18 8:00pm Ariel Centre - JOHN ETHERIDGE. The great jazz guitarist is here joined by Kit Holmes Tickets £10, Concessions £8.00, Students & Young People £5.00

Sat 19 7:30pm / Great Hall - TEN TORS ORCHESTRA. A new commission by Jonathan Pitkin, plus concertos by Bach and Vivaldi. Tickets £15.00, Concessions £14.00, Students & Young People £5.00

Tue 22 November / 8:00pm / Studio Three - JUICE VOCAL GROUP Extraordinary vocal group singing like you've never heard it before. Tickets £7.00, Concessions £6.00, Students & Young People £5.00

Full details from Dartington ARTS film and events programme - <http://www.dartingtonarts.org.uk>. BOX OFFICE: 01803 847070

The Friends of Dartington

The Dartington Lecture 2005

The New Bauhaus -

An Art Education For the Twenty First Century

Sir Christopher Frayling

Rector of the Royal College of Art

Chair Andrew Brewerton

Principal, Dartington College of Arts

7.30pm, 21 October

Great Hall, Dartington

The Bauhaus at Weimar and Dessau in the 1920s and 30s was the foremost college of design, architecture and production in the West. It sought to reverse the split between art and production by returning to the crafts as a foundation of all artistic activity, and by developing exemplary designs for objects and spaces that were to form part of a more humane future society.

Professor Frayling is well

known as an historian, critic and award winning broadcaster, with his work appearing regularly on radio and television. He has published numerous books and articles on the arts, popular culture, design and the history of ideas.

His lecture will start with the thought - 'if one were founding a Bauhaus today, what would it be like?' and go on to explore ways in which art education and its technologies should relate to the world around it in the early 21st century.

Tickets £3.50 from Dartington Hall Box Office 01803 847070

cider press centre

christmas shop now open!

Exhibition

until Sunday, 30 October

Blandine Anderson

ceramics and other works

christmas late night openings

Wednesdays 7, 14, 21 December
until 9pm



schumacher college

Wednesday Open Evenings at 8pm
during Art and Ecology course
running until 21 October.

dartington natural history society

18 Oct Doug Herdson, 'The heat is on, climate change and its effect on SW marine life', illustrated talk.

15 Nov Rodger Jackman, 'Tales of a natural history TV cameraman', illustrated talk.

Meet at Music Room, Foxhole

playgoers' cold comfort

The Playgoers Society of Dartington Hall present *Cold Comfort Farm* at the Barn Theatre from 26 to 29 October at 7.30pm.

This is Stella Gibbons' comic classic of country life, wherein the orphan Flora Poste, heroine of this adaptation of a tongue-in-cheek classic rural novel, likes everything to be tidy, pleasant and comfortable. When she goes to live with her eccentric relatives at Cold Comfort Farm in Sussex she does her best to alter her surroundings and encourage those around to greater things. This proves difficult as the insane Grandmother, Ada Doom, who "saw something narsty....in the woodshed", insists on keeping all her family around her.

Dartington Arts events above for ticket details.

correction

Issue 63, page 5 - a potted history - the last image in the second column is in fact not pre war, but post. It is 1951, with students James Grout, right and Charles West, left, of the Arts Department Drama Course.

news from totnes bookshop

On 21 October at 7.30pm, we shall be hosting the launch of Nicholas Evans' latest book, *The Divide*, here at the Bookshop. The Cider press Centre will again be supplying all the refreshments. Tickets £3.00

In collaboration with Dartington Arts we have invited former Children's Laureate, Michael Morpurgo, to read from his brand new children's book, *I Believe In Unicorns*, at the Barn Theatre on Saturday morning, 26 November. The author event will be followed by *Why The Whales Came*, a beautiful and poignant film for children based on Michael's book of that title.

News/Letters/Small ads.

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The articles and opinions in this newsletter do not necessarily reflect the policies of The Dartington Hall Trust.