



**YORK EARLY MUSIC
INTERNATIONAL YOUNG ARTISTS
COMPETITION**

Broadcast Saturday 27 June 2020

Sollazzo Ensemble

Recorded Saturday 11 July 2015

BarrocoTout

Recorded Saturday 15 July 2017

SOLLAZZO ENSEMBLE (Switzerland)

Perrine Devillers, Yukie Sato *sopranos*

Vivien Simon *tenor*

Anna Danilevskaia, Sophia Danilevskaia *medieval fiddles*

Vincent Kibildis *harp*

JEHAN DE CORDOVAL & JEHAN FERRANDES:

Fiddle players at the court of Burgundy

O sancte Sebastiane / O martyr Sebastiane /
O quam mira refulsit gratia

Guillaume Dufay
1397–1474

Benedicite
(from *Codex Buxheimer*)

Anonymous
15th century

Ave ancilla trinitatis (Cecus non judicat de
coloribus)

Alexander Agricola
?1445/6–1506

Parle qui veut
(from *Codex Cyprus*)

Anonymous
15th century

Le grant désir d'aymer m'y tient

Loyset Compère
c.1445–1518

Jehan de Cordoval and Jehan Ferrandes, both fiddle players, both blind, are known to us primarily because of the effect their music had on Dufay and Binchois in 1434 – an encounter recorded by Martin le Franc in *Le Champion des Dames*:

The shame-faced Binchois I have seen
Silent before their rebec-tones
And frowning Dufay in spleen
Since no such melody he owns.

Cordoval and Ferrandes came to the court of Burgundy from the Iberian peninsula and were based in Flanders from about 1433. They remained there for the rest of their lives, some 30 years, maintaining a career as musical duo, accompanying singers and performing works of major composers of their epoch, notably Guillaume Dufay. They were part of the musical avant-garde of the time and witnesses of the spread of the *contenance angloise* in France (a new musical style coming from England, which revolutionised the concept of harmony on the continent) and even had contact with the music of the Codex Cyprus, an enigmatic, anonymous musical collection (here represented by *Parle qui veut*).

Ferrandes had two sons, Johannes and Carolus, who both inherited the blindness and the musical talent of their father, were educated at court and later became the most famous fiddle players of the next generation. They were praised by the theorist Tinctoris, and the composer Agricola dedicated one of his most complex works, *Cecus non judicat de coloribus* ('The blind cannot judge colours') to them. In another source this piece has the text *Ave ancilla*.

Cordoval and Ferrandes caught our attention because, unlike many medieval musicians known today, they were famous exclusively as performers, not as composers or theorists. Soloists before the time of soloism: the simple fact of their existence and their success offers us a perspective on the richness of the musical scene at the Burgundian court in the fifteenth century.

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Sollazzo Ensemble was founded in 2014 in Basel, where the members were all studying at the Schola Cantorum Basiliensis. The ensemble benefits from the diverse musical backgrounds of its members: while some of its players were already exploring early music, others found their calling via modern classical music, theatre or even musicals. The group has appeared in many concerts and also won a chamber music competition at the Schola Cantorum in 2014. Further afield, it has collaborated with the Fondazione Ezio Franceschini in Florence (exploring medieval Italian philology) and was invited to a congress on Matteo da Perugia by the prestigious Fondazione Giorgio Cini in Venice. In 2015 the Sollazzo Ensemble is supported by the ‘eemerging’ programme, which gives it the opportunity twice this year to concentrate on musical matters during residencies; first at Ghislierimusica in Pavia, Italy, and later in the Centre culturel de rencontre d’Ambronay, France.

BARROCO TOUT (Belgium)

Carlota Garcia *flute*

Izana Soria *violin*

Edouard Catalan *cello*

Ganael Schneider *harpsichord*

TO PARIS AND BACK: Return

Trio Sonate no. 6 in D minor for flute,
violin and bass

Largo – Fuga: Allegro

Henri-Jacques de Croes

1705–86

Trio Sonate no. 1 in D minor, op. 4

Adagio – Allegro ma non troppo

Jean-Marie Leclair

1697–1764

Quatuor no. 2 in A minor, TWV43:a2
(from *Nouveaux Quatuors en Six Suites*)

Légerement – Coulant

Georg Philipp Telemann

1681–1767

On his voyage in 1737 between Hamburg and Paris, Georg Philipp Telemann surely stopped in what is now Belgium, where – as we saw in our first recital – he may have encountered musicians such as van Maldere or Delange.

Also in the Belgian region we find Henri-Jacques de Croes. Born in Antwerp, he was an important innovator of his time. He was *maître de musique* of the Chapelle Royale in Brussels and Frankfurt, and (like Telemann) able to synthesise the Italian, French and German styles in his sonatas and symphonies. The Largo of his sixth sonata has an operatic lyricism, whereas the Fuga combines markedly rhythmical passages, typically baroque dissonances and pre-Classical articulations, with a polished and convincing result.

Once in Paris, Telemann had the opportunity to get to know the musicians of the Concert Spirituel, among others its director Rebel, flute-

player Blavet and viola da gamba player Forqueray (who played Telemann's Paris Quartets), Couperin and Jean-Marie Leclair. Of the latter, we know that his works for violin were performed for the first time precisely in 1737. The trio sonata we play clearly shows why Leclair is considered one of the best sonata composers in musical history.

After eight months of concerts, rehearsals, premieres and meetings, Telemann returned to Hamburg in 1738, with his second book of Paris Quartets under his arm, the product of his genius and of the enormous influences he received in Paris. We play two movements of his quartet in A minor, the bouncy *Légèrement* and the emotive *Coulant*.

© Izana Soria; translation by Carlota Garcia

Barroco *Tout* takes its name from a sketch on the Spanish comedy show *Muchachada Nui*: 'Barroco Tú' ('Baroque yourself'). The group was formed in 2013 in Brussels, bringing together four musicians specialising in historically informed performance practices. The aim was to explore work written for this formation by well-known composers but also to discover other composers who have fallen into oblivion. The group creates cross-genre productions and programmes with a story, where music and other arts are combined, and benefits from the diverse backgrounds and personalities of the players. In 2015 it was selected for the *emerging* (Emerging European Ensembles) project for two years, leading to performances in Festival d'Ambronay (France), Utrecht Early Music Festival Fringe (Netherlands), Internationale Händel-Festspiele Göttingen (Germany), Festival Musiq'3 (Belgium), Abbaye musicale de Malonne (Belgium) and Riga Early Music Centre (Latvia). In 2016 the group won the Fringe audience award at Utrecht Early Music Festival and the Sinfonietta Competition.

www.barrocotout.com