

Flutes & Frets

Beth Stone *flutes*

Daniel Murphy *lute*

Dancing Through Time

Fairfax House

Thursday 15 April 2024 2.30pm

This concert will be shared online in the NCEM's celebration of European Early Music Day on 21 March along with performances by two other young ensembles: I Zefirelli and The Ministers of Pastime.

Full details: ncem.co.uk/earlymusicday/



We are most grateful to York Civic Trust for hosting this afternoon's concert and to our Patrons for their ongoing support of our work.

We acknowledge, with gratitude, funding from:



Dancing Through Time

Basses Danse: La Magdalena
Tourdion

Pierre Attaingnant c.1494-1551/2

Flow my tears (Lachrimae Pavane)

John Dowland 1563-1626

The Night Watch
Cradle Pavane
Fairy Round (Galliard)

Antony Holborne c.1545-1602

De France Courant

Jacob Van Eyck 1589/90-1657

Selected Variations *from* Couplets de Folies

Marin Marais 1656-1728

Sonata Seconda in E minor
from Première Livre

Henry Eccles 1670-1742

Largo
Allegro
Sarabanda
Gavotte
Giga

Suite in G major

Johann Georg Weichenberger 1676-1740

Prelude
Allemande
Courante
Bourrée
Menuet en Rondeau
Sarabande
Gigue

As two of the most expressive artforms, music and dance have been intimately linked since the beginning of time. Highlighting this special link, *Dancing Through Time* showcases how music for dance has been transformed, from the Renaissance to the late Baroque.

Beginning in the Renaissance with a basse dance and tourdion, it is unclear whether these pieces were composed by **Pierre Attaignant** or simply printed by him. He was a French publisher and one of the first single-impression music printers, a process that made it much easier to distribute new compositions. Often danced as a pair, the basse dance is a processional court dance in which partners glide gracefully across the floor whereas the tourdion is a much livelier dance involving hopping and kicking.

John Dowland's famous *Flow My Tears* was originally composed under the name *Lachrimae Pavane* as an instrumental version with the text added later. Inspired by the circular movements made by peacocks, a pavane is a slow dance for many couples in procession, first danced in Spanish courts.

Another Elizabethan composer, **Antony Holborne** wrote *The Night Watch* based on the almain, a dance known for being peasant-like due to the ungainly lifting of the leg for the hops. *Cradle Pavane* is thought to have been written around Christmas time in honour of the Nativity. Traditionally the companion of the pavane, the galliard is an athletic dance and *Fairy Round* perfectly captures the mood of the dance's jumps, leaps and hops.

Jacob Van Eyck was a blind Dutch musician who became very popular during his lifetime; his *De France Courante* was said to be the most famous courante in seventeenth-century Netherlands. The lively courante is characterised by running and leaping steps and, due to its popularity, survived well into the Baroque era.

Regarded as one of the best French Baroque musicians, **Marin Marais** wrote a huge amount of music for viol including this set of variations upon *La folia*. The folia was a shepherd's dance originally found in Portugal although this particular version would not have been intended to be danced to. The harmonic structure is what gives the folia its edge and many composers have written music using the chord sequence as a foundation.

Born in England into a family of composers, **Henry Eccles** went to France in 1713 after being invited by Duke d'Aumont to join his entourage. Sonata Seconda in E minor comes from his first book of violin sonatas published in 1720. His music is heavily influenced by the style in France, and the last three movements are all named after popular dances of the time.

The journey ends in Austria with a suite by one of the most influential lutenists of the time, **Johann Georg Weichenberger**. This work, as were many of his compositions, is inspired by the new French *gallant* style of lute-playing that focuses on elegance and melodic line rather than complex counterpoint. Like so many compositions of the time, each movement of this suite is based on a different Baroque dance.

Flutes & Frets

Flutes & Frets present intimate, magnetic performances that feature a variety of instruments which enable the duo to express the colours, gesture and emotions of repertoire from the medieval era through to the contemporary.

Flutes & Frets have been featured in world-class festivals including Misteria Paschalia, York Early Music Christmas Festival, Alpen Classica Festival, Flanders Festival Antwerp, and the International Early Music Festival of Sierra Espuña. They were chosen as an ECOS Ensemble 2023 and selected as a Promising Ensemble by the International Young Artist Presentation, enabling them to perform in the Early Music Festival, Laus Polyphoniae at AMUZ, Antwerp, Belgium. This led an award from the European Festivals Fund for Emerging Artists (EFFEA) arranged by the European Festivals Association.

They have won numerous international awards including the 2023 International H.I.F. Biber Competition; LAMS Matera Award, 2022; 2021 La Follia Nuova International Chamber Music Competition; and the International Music Competition of Association Les Musicales du Centre. In 2022, they were finalists in the Royal Overseas League Competition Mixed Ensembles Category and won the second prize of the Vršac International Chamber Music Festival. Recently, they were selected for the Making Music Philip and Dorothy Green Young Artist Award Scheme which celebrates top young musical talent and offers them performance and workshop prospects. In 2022/23, they were a Brighton Early Music Festival (BREMf) Live! Ensemble and DEBUT Horizon. They also perform at events, working with Hitched and the Alive Network agency.



Co-funded by
the European Union

Beth Stone

After starting to play flute when she was six, Beth Stone spent seven years studying at Chetham's School of Music, taking an interest in historical flutes in her final two years there. As an Ian Evans Lombe Scholar, she graduated from the Royal College of Music with a first class honours in 2022, where she studied modern flute with Gitte Marcusson and historical flutes with Rachel Brown, winning prizes for performances of both contemporary and Baroque music.

As a player of flutes from Renaissance all the way through to modern flute, Beth is able to perform in many orchestral settings and focuses on gaining experience, knowledge and understanding of the vast range of music she plays.

Daniel Murphy

Daniel Murphy plays a variety of plucked-stringed instruments and enjoys a solo career as well as collaborating with singers and instrumentalists, and playing continuo for opera. Inspired by the great lute players of the past, historical accuracy is at the heart of his music-making.

As a young guitarist, Daniel Murphy studied at the Junior Guildhall Music Department before studying classical guitar at the Royal College of Music with Carlos Bonell. He gradually transitioned to the historical performance department and in his third year, became RCM's first undergraduate principal-study theorbo player, studying with Jakob Lindberg.

During their short residency in York, Flutes & Frets, in partnership with York Explore, presented free concerts in three York libraries: Clifton, Acomb and Tang Hall. The programme, *It's About Time*, showcased the transformations of music and instruments over 500 years. They will also be sharing their musical skills with the NCEM's youth instrumental group The Minster Minstrels.