

2024
YORK
EARLY
MUSIC
FESTIVAL
6 – 13 JULY

Florilegium

Le Roi s'amuse

National Centre for Early Music

Sunday 7 July 10.30am

Florilegium
Ashley Solomon *flute*
Reiko Ichise *viola da gamba*
Siobhán Armstrong *harp*

Le Roi s'amuse:
Music for a King's Pleasure

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| Suite in D major no. 1 op. 2
<i>Prelude</i>
<i>Allemande 'la Royale'</i>
<i>Rondeau 'Le Duc d'Orleans'</i>
<i>Sarabande 'La d'Armagnac'</i>
<i>Gavotte 'La Meudon'</i>
<i>Menuet I & II 'Le Comte de Brione'</i>
<i>Gigue 'La Folichon'</i> | Jacques-Martin Hotteterre
1673-1763 |
| Chaconne | Jacques Morel c. 1700-1740 |
| Unmeasured prelude no. 13 | Louis Couperin 1626-1661 |
| Tombeau de M. de Blancrocher | Johann Jacob Froberger 1616-67 |
| Suite no. 9 in G major ('L'inconnu')
<i>Prelude – Vivement – Adagio – Chaconne</i> | Michel de la Barre c. 1675-1745 |
| Suite in D minor from Livre I | Marin Marais 1656-1728 |
| Prelude: Pourquoi, doux Rossignol? | J-M.Hotteterre |
| Sonata a tre
<i>Adagio</i>
<i>Allegro</i>
<i>Aria – Largo</i>
<i>Giga</i> | Jean-Baptiste Barrière 1707-47 |

In this programme we explore the intimate and elegant sound-world of France in the decades around 1700 and perform music by composers known to both Louis XIV and Louis XV, including works by some of the titans of this period in France.

Jacques Hotteterre enjoyed the status of *Flûte de la Chambre du Roy* and was the leading flautist in France in his day. He is also considered the founder of the French flute school. After Michel de la Barre, Hotteterre was the first composer to publish music for the transverse flute. With the enormous increase in the number of amateur and professional flute players in the first part of the eighteenth century in France, Hotteterre was the first composer to publish a treatise to help guide players around the complexities of the instrument. Published in 1707 his *Principes de la flûte traversière* reflects the controversy between the French and Italian styles of music. He also transcribed earlier *airs de cours* and *brunettes*, originally works by Lully and Bacilly among others, embellishing them with florid ornamentation which offered a clear insight into the style of ornamentation popular in France at the time. The programme includes one of these short airs.

Jacques Morel was a French viol player who was a pupil of Marin Marais, and to whom he dedicated his first volume of pieces for the viol. This short, isolated Chaconne, thought to be composed around 1709, employs the flute and viola da gamba as solo partners, both sharing the centre stage and equally initiating new motifs and sequences. These two instruments were at the height of their popularity at the beginning of the eighteenth century. Whilst the violin may still have been the favoured instrument in Italy at this time, it was the flute's popularity in France which led to an enormous wealth of flute music being composed.

Michel de la Barre was the first composer to publish *Pièces pour le Flûte traversière*, the first collection of these being available in 1702. Interestingly la Barre explains how indebted he was to the wonderful viol pieces of Marin Marais (published in 1686 and 1701) saying that his aim was to bring flute writing to a similar state of perfection. The *Sonate L'Inconnuë* is the final 'suite' in la Barre's second book of *Pièces* of 1710 and it is rounded off with a gloriously buoyant *Chaconne*.

Marin Marais was the central figure in the French school of bass-viol composers and performers that flourished during the late seventeenth and early eighteenth centuries. He spent his entire life in Paris, and the greater part of it in royal service. First appointed as *Ordinaire de la Musique de la Chambre du Roi* in 1685, he retained that post throughout the reign of Louis XIV and from 1715 to 1725 served under the Regency and Louis XV. As an *Ordinaire de la Musique de la Chambre du Roi* he played under the direction of Lully, who later became his teacher in

composition. Marais spent the remainder of his life performing and composing, and also fathering nineteen children, several of whom became important figures in French musical life.

Jean-Baptiste Barrière was a French virtuoso cellist and composer. He studied in Italy with the well-known Italian cellist Franciscello and gave numerous performances in the Concert Spirituel, having been accorded special privileges by Louis XV at Fontainebleau in 1733. His works are best known for their sensitivity and fine tonality, and while he assimilated elements of the popular Italian style, there is also a rich French flavour in his musical discourse as can be heard in this delightful trio for flute, viola da gamba and harp.

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Ashley Solomon

Active as a soloist and chamber musician Ashley Solomon is the director of Florilegium. They have performed at major international festivals and concert series throughout Europe as well as the Americas, Far East and Australia and have been recording with Channel Classics since 1993. To date they have made 37 recordings, many winning international awards. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn) and Frick Collection (New York). He also records as a solo artist with Channel Classics and his recording of the complete Bach's Flute Sonatas was voted the best overall version of these works on either modern or period flute by *Gramophone* magazine.

Since 2019 Ashley has been involved in a unique recording project using a private collection of seventeenth- and eighteenth-century flutes. To date they have released three volumes in the Spohr Collection series involving 25 rare and original one-keyed Baroque flutes made of ivory, boxwood, ebony and porcelain. This project has given new insight into the sound world of European flute makers in the Baroque period.

Combining a successful career across both theory and practice, Ashley is Head of Historical Performance at the Royal College of Music, having been appointed a professor in 1994. In 2014 he was awarded a Personal Chair and in July 2017 he was elected a Fellow of the Royal Academy of Music and in 2019 he became a Fellow of the Royal College of Music (FRCM).

In 2023 Ashley was appointed Music Director of Linden Baroque.

Reiko Ichise

Reiko Ichise, a viola da gamba and tromba marina player, is one of the most sought-after chamber musicians in the UK's historical performance scene. Reiko left her hometown of Tokyo and moved to London to study at the Royal College of Music more than three decades ago. Her love and passion for chamber music led her to become a regular member of renowned period instrument ensembles such as Florilegium, Passacaglia, Bach Players, The Theatre of Ayre, Elephant House Quartet, The Society for Strange and Ancient Instruments, The Early Opera company and The Irish Consort.

As an experienced chamber musician, Reiko has contributed to numerous recordings that have received widespread critical acclaim. Reiko also spent eight years as a member of the award-winning viol consort Fretwork, having performed both contemporary and classical music. She has appeared as a soloist with various acclaimed orchestras, including Academy of Ancient Music, English Baroque Soloists, Gabrieli Consort, Arte dei Suonatori, Britten Sinfonia and the Hallé Orchestra. During the lockdowns, she studied art history, earning her Master's degree in seventeenth-century Dutch art.

Reiko is a professor of viola da gamba at the Royal College of Music.

Siobhán Armstrong

Siobhán Armstrong is a performer, academic and artistic director exploring historical repertory on reconstructions of medieval to Baroque harps. She has performed and recorded with leading international period-instrument soloists, ensembles and conductors in the field, including Les Arts Florissants, the Academy of Ancient Music and Florilegium. Siobhán's work also includes Hollywood film soundtrack solos, indigenous Irish music, and contemporary art-music performance projects involving historical harps.

Siobhán was born in Dublin, and graduated from Trinity College Dublin with a BA Mod. in Music in 1987. She was also a professional choral singer in the national broadcaster's chamber choir. On graduation, Siobhán was invited to establish a harp class at the Schule für Musik, Theater und Tanz in Stuttgart-Sindelfingen, Germany. She took historical harp tuition at the Akademie für Alte Musik in Bremen in the early 1990s before moving back to Ireland.

Siobhán is the founding director (2003) of the Historical Harp Society of Ireland, spearheading the international revival of the ancient harp of Ireland and Scotland,

strung in brass wires. In 2015, she located a lost historic Irish harp, followed by a 2016 commission of the first 3D-laser scan of a musical instrument at the National Museum of Ireland. Siobhán was awarded a PhD (Middlesex University, 2022) for her research into historical performance-practice evidence surviving in field transcriptions of harp repertory notated in the 1790s. In 2021, Siobhán was invited to be an Occasional Lecturer at University College Dublin, and in 2024 she was appointed Historical Harp professor at the Royal College of Music in London. Siobhán would like to acknowledge Music Network and the Arts Council of Ireland for their kind support for her work.

florilegium.org.uk

YORK EARLY MUSIC FESTIVAL

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