

2024  
**YORK**  
EARLY  
MUSIC  
FESTIVAL  
6 – 13 JULY

**Minster Minstrels**

*Musical chatter: the Baroque way*

**Unitarian Chapel**  
**Sunday 7 July 4.30pm**

**Minster Minstrels**  
*directed by Nina Kümin*

***Musical chatter: the Baroque way***

***Intermediate Minstrels***

Canzon seconda a 2 canti **Girolamo Frescobaldi 1583-1643**

Improvised conversations

Sonata terza a 2 soprani **Dario Castello fl. 1602-31**

***Senior Minstrels***

Concerto a 4 no. 2 in D major **Baldassare Galuppi 1706-85**  
*i. Andante – Allegro*

Sonata a tre in sol minore **Giovanni Maria Bononcini 1642-78**

Balletto **Giovanni Battista Vitali 1632-92**  
arr. Minster Minstrels

Balletto Quarto op. 1 **Domenico Gabrielli 1659-90**

***Tutti***

Musical chatter: the Baroque way **Minster Minstrels 2024**

***Intermediates:***

Jide Adegboro *flute*  
Mae Andersen *recorder*  
Lilah Boardman *recorder*  
Natalia Fernandez Zimniak *recorder*  
Gabriela Herrera *violin*  
Nikol Helych *cello*  
Aoife Kilfeather *recorder*  
Isaac Ripley *bassoon*  
Alexander Rutter *violin*

***Seniors:***

Abigail Bower *violin*  
Julia Chan *violin*  
Sophie Devereaux *flute*  
Beatrice Gibson *cello*  
Isaac Ripley *violin*

During the Baroque era, the compositional technique of antiphony (creating musical conversations between parts) was very popular, particularly in chamber works. Inspired by this practice, the Minster Minstrels present a programme that showcases changing approaches to musical dialogue in seventeenth-century Italian chamber music.

The first half of the programme is performed by the intermediate Minstrels. Frescobaldi's *Canzon Seconda* is made up of several short sections played immediately after one another and as such is full of constantly changing moods. Two lively dance sections are interspersed with slower, more reflective moments and musical conversations between the top two parts occur throughout.

Inspired by the pieces we have been learning, and to explore musical conversations of our own, we have also been working on improvising short melodies, imagining we are having either a friendly discussion or argument. Can you spot which improvisation is which in these examples? Castello's *Sonata Terza* follows this. Constructed in a similar way to Frescobaldi's piece, this piece is full of variety and surprises. Listen out in the middle for the virtuosic solos section – expect flurries of fast notes shared between the Minstrels.

The senior Minstrels will then take over the second half of the programme. Beginning with their favourite movement from Galuppi's Concerto no. 2 (movement 1), the seniors will play reading from a photograph of the manuscript, reading the notes as they were originally handwritten. This cheerful movement features several short motives which are copied in each part. From fast technical passages to lyrical adagios, Bononcini's *Sonata a tre* is full of imitation between parts. Listen out here for the way the parts imitate and interweave with one another.

To end their half, the seniors will then present two balletti. The first, by Vitali, unusually has each part playing in a different time signature. We have arranged this ourselves to pass the tune around – can you spot when everyone plays it? Gabrielli's exciting *Balletto Quarto* provides a rousing conclusion, featuring two contrasting sections and lots of rapid imitative passagework.

To finish, inspired by the practice of imitation and antiphony showcased throughout this concert, both groups will come together to perform a group composition titled 'Musical chatter: the Baroque way'. Each Minstrel has written a short melody which is featured and then copied and developed in different parts. Conversing through music, this piece combines our favourite features and techniques, linking the past and the present.

Nina Kümin

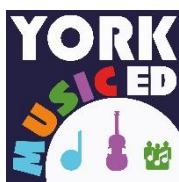
## **Minster Minstrels**

*directed by* **Nina Kümin**

The Minster Minstrels is the National Centre for Early Music's youth early music ensemble for school-age musicians playing any instrument. Run in partnership with York Arts Education and directed by Nina Kümin, the ensemble learns how to interpret the wide variety of music from the Baroque with authentic character and style in a safe and fun space. Split into intermediates and seniors, the group plays a range of repertoire and explores large and small ensemble works. The group also enjoys opportunities to work with professional ensembles spending time in York, to explore instruments and repertoire from earlier periods, and performance opportunities throughout the year – at the York Early Music Festival and within the York Music Education annual programme.

At the end of this afternoon's concert, one member of the ensemble will receive the John Marvin Achievement Award which is offered annually to a member of the Minster Minstrels in recognition of their dedication, commitment and musicianship. John was the founding Chair of The York Early Music Foundation and a key supporter of the National Centre for Early Music. If you would like to encourage other young musicians to be involved, please contact Delma Tomlin or Cherry Fricker at the NCEM.

*Minster Minstrels is run in partnership with York Music Centre with support from the Mayfield Valley Trust and York Music Hub. This concert is kindly sponsored by Harrowells Solicitors.*



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### **YORK EARLY MUSIC FESTIVAL**

York Early Music Festival is administered by the National Centre for Early Music through the York Early Music Foundation (charity no. 1068331)

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