

2024
YORK
EARLY
MUSIC
FESTIVAL
6 – 13 JULY

**York Early Music
International Young Artists
Competition**

Informal Recitals

Thursday 11 July 10.30 am

Friday 12 July 10.30 am

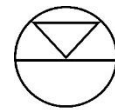
National Centre for Early Music



York Early Music International Young Artists Competition

Informal Recitals
presented by **Steven Devine**

*The Competition is supported by the NCEM,
BBC Radio 3, Arts Council England, Linn Records,
John Feldberg Foundation,
the Shepherd Group and Middlethorpe Hall & Spa*



YORK INTERNATIONAL YOUNG ARTISTS COMPETITION

This biennial competition provides an international platform for emerging talent in the world of early music, and offers a major boost to young professional careers. To be eligible, competitors must perform in an ensemble with a minimum of three members, with an average age of 32 or under (individuals must be aged 36 years or under). The ensemble must perform repertoire from the period ranging from the Middle Ages to the nineteenth century, using historically informed playing techniques, instruments and stylistic conventions.

Eight ensembles were selected by the Festival's Artistic Advisors, based on the ensembles' submitted audio recordings. Prior to the Competition – to be held on Saturday 13 July – competitors are invited to present an informal recital to the Festival audience, colleagues and friends. The recitals are introduced by director and keyboard player **Steven Devine**, a former Artistic Advisor to York Early Music Festival.

The Competition on Saturday 13 July will be judged by an international panel of performers and promoters. It will be recorded for BBC Radio 3 and highlights featured on the Early Music Show on Sunday 3 November. The winners of the Competition will receive:

- a cash prize of £1000
- a professional recording contract from Linn Records
- a paid concert as part of the 2025 York Early Music Festival.

In addition, prizes will be awarded by:

- Friends of York Early Music Festival – a cash prize of £500
- Prize for the most promising young artist/s – a cash prize of £1000 to the most promising individual instrumentalist or to the most promising ensemble specialising in the Baroque repertoire. Endowed by the EUBO Development Trust
- Cambridge Early Music – a paid concert in Cambridge.

YOUNG ARTISTS: ORDER OF PERFORMANCE

The Young Artists' programmes are presented on the following pages in order of performance:

THURSDAY 11 JULY

Ayres Extemporae (Belgium)

[Hanse]Pfefferey (Germany)

pseudonym (Switzerland)

Friedrichs Nebelmeer Ensemble (Switzerland)

FRIDAY 12 JULY

Trio Altizans (The Netherlands)

Apollo's Cabinet (UK)

Rubens Rosa (Switzerland)

Ensemble Bastion (Switzerland)

PSEUDONYM (Switzerland)
Liane Sadler *Baroque traverso*
Maya Webne-Behrman *violin*
Stephen Moran *viola da gamba*
Gabriel Smallwood *harpsichord*

DISCRETE & DISTRACTED

Sonade:

François Couperin

*Gravement, et mesuré – Très lentement –
Vivement – Doux et affectueusement –
Légèrement – Gayement – Air tendre –
Vivement et marqué*

1668-1733

(from *Second Ordre 'L'Espagnole', Les Nations:
Sonades; & Suites de Simphonies en Trio, 1726*)

*from Quartet no. 6 in E minor, BWV 43:e4
Prélude: A discretion – Très viste – A discretion
Distrain
Modéré*

Georg Philipp Telemann

1681-1767

(from *Nouveaux quatuors en six suites a une
Flûte Traversière, un Violon, une Basse de Viole,
ou Violoncel, et Basse Continuë, c. 1738*)

In eighteenth-century France, composers and listeners alike grappled with juggling the refined traditions of courtly French music with the exciting temptations of outside influences. The Italians dazzled with their virtuosity and new musical forms: folk influences were gradually creeping into the collective consciousness, and even foreign composers took on the French style in new ways, leading to a stretching and pulling of the established idea of 'good taste'. Works began to take on new names and subtly (or not so subtly) interweave new styles into their textures, but all through highly refined compositional devices – distracting from the discrete underlying musical revolutions taking place.

Discret et distrait dives into this world of French refinement and its sophisticated disguising of Italian virtuosity, Polish folk rhythms and pure emotionality. Key works by Couperin and Telemann bring these elements together, played with fresh zeal and intricacy by the ensemble pseudonym, offering up a colourful and exciting peek into the soundscape of eighteenth-century France.

pseudonym has swiftly emerged as an ensemble offering uniquely fresh and adventurous interpretations of music from the seventeenth and eighteenth centuries. Gabriel Smallwood, Maya Webne-Behrman, Stephen Moran and Liane Sadler – all graduates of the prestigious Schola Cantorum Basiliensis – immediately bonded over their experimental and inspired approaches to playing music. The members of this group have been finalists and prize winners at the MA Competition Bruges, Van Wassenaer Concours, International Harpsichord Competition Wanda Landowska in Memoriam, the Bach-Abel Wettbewerb, the International Telemann Wettbewerb and the International Biagio Marini Competition. Individually, members have also appeared with ensembles such as the Akademie für Alte Musik Berlin, Holland Baroque, Orkester Nord, the Emerson String Quartet and the NDR Radiophilharmonie, as well as performing under the direction of Rachel Podger, Francesco Corti, Enrico Gatti, Amandine Beyer and Leila Schayegh.

Drawn together by a deep joy for music-making, pseudonym uses this shared passion to seek out new ways of connecting historical performance techniques with contemporary listeners. The members particularly love incorporating improvisation of ornamentation and rhetorics into their concerts, embracing the excitement of the unknown and infusing the music into the present moment. In 2024 pseudonym looks forward to appearances at the esteemed Festins du vendredi concert series and Erasmus Klingt Festival in Basel, among others.

[HANSE]PFEYFFEREY (Germany)
Laura Dümpelmann *shawms*
Lilli Pätzold *cornetto*
Alexandra Mikheeva *slide trumpet, trombone*
Emily Saville *trombone*

JOURNEY TO TANDERNAK

Bruder Conrad
(from *Ettlicher teutscher und polnischer*
Tentz, Hess 1555a)

Reconstruction: Dávid Budai/
Laura Dümpelmann/Linnea Hurttia

Kain Klag hab ich
(from *AT-W Mus. Hs. 18810*)

Georg Plankenmüller 16th century

Iam sauche
(from *AT-W Mus. Hs. 18810*)

Pierre de la Rue c. 1452-1518

Ein Jungfraw mit gefallen thet
(from *Ettlicher teutscher und polnischer*
Tentz, Hess 1555a)

Reconstruction: Dávid Budai/
Laura Dümpelmann/Linnea Hurttia

Früntlicher Gruß
(from *Gesangbücher*, Erhard Öglin 1512)

File vos
(from *AT-W Mus. Hs. 18810*)

Heinrich Isaac 1450-1517

Tandernak

Improvisation

Mein Glück gat auf
(from *Gesangbücher*, Erhard Öglin 1512)

Tandernak
(from *AT-W Mus. Hs. 18810*)

Anonymous

No. 93

Reconstruction: Dávid Budai/
Laura Dümpelmann/Linnea Hurttia

The town of Andernach, situated along the banks of the majestic River Rhein, is a place steeped in a tapestry of legends, mythical tales, heroic narratives and formidable castles. It is within this town that the captivating saga of the legendary early Dutch love song, 'T'andernaken' unfolds.

This sweet melody, which grapples with the elemental question of love and life decisions, soared to the zenith of popularity during the late fifteenth and early sixteenth centuries, establishing itself as an enduring staple in the repertoire of Renaissance musicians. Its resonance can still be felt today, among wind bands of the era and nowadays – including [hanse]Pfefferrey.

The programme represents our journey into the realm of sounds, emotions and timeless themes related to T'andernaken. It is illustrated by a wind band set up as it would have been in the early sixteenth-century cities and courts in German-speaking regions. Therefore, for our purely instrumental setup, dance tunes and short polyphonic improvisations are almost obligatory to be added to a fine selection of (love) songs.

[hanse]Pfefferrey is a Renaissance wind band that specializes in improvised and rediscovered music from the period around 1500. The instruments include shawms, slide trumpet, cornetto, trombone and dulcian – instruments that continue to sound captivating and inspiring today. The ensemble has been active in and around Bremen and Magdeburg since 2020, initiating concerts as well as educational programmes for children.

The ensemble's goal is to produce an authentic and refined Renaissance wind band sound that was part of everyday life in the Renaissance and that was essential to civic or church celebrations: from everything that could be heard from high church towers to grand processions and balls. All members of [hanse]Pfefferrey specialize in early music and bring their expertise to every performance by researching historical mouthpieces, reeds, mensural notation, counterpoint and memorization. The result is music that is skilfully crafted and meticulously executed. Behind all of this, the timeless themes of human experience lie at the heart of each programme – themes such as love, pain, pleasure and dance, which create an immediate and personal connection between the music, players and listeners.

AYRES EXTEMPORAE (Belgium)

Xenia Gogu Mensenin *violin*

Victor Garcia Garci *violoncello piccolo*

Teresa Madeira *violoncello*

ALL ROADS LEAD TO ROME

Sinfonia no. 5 in A minor for two Violins and Basso
(transcribed for violin, cello piccolo and cello)

Alessandro Stradella

1639-82

Allentamento da camera in B minor, op. 8 no. 2

Giuseppe Valentini

Largo

1681-1753

Allegro

Adagio

Allegro

Vivace

Sonata for Violin and Violone or Cembalo in F major,
op. 5 no. 10

Arcangelo Corelli

1653-1713

Preludio: Adagio

Allemanda: Allegro

Sarabanda: Largo

Gavotta: Allegro

Giga: Allegro

This programme aims to evoke a musical postcard that could be sent from Rome in the end of the seventeenth and the beginning of the eighteenth centuries. At that time, the city flourished as an epicentre of musical and cultural activity, largely driven by the phenomenon of the Grand Tour, which attracted artists from all over Europe to Rome and other cities in search of knowledge and cultural enrichment. At the heart of this programme are works by leading composers of Baroque Rome, including Arcangelo Corelli, Giuseppe Valentini and Alessandro Stradella, whose distinctive style was exported to the rest of the continent.

An innovative feature of this proposal is the experimentation in the realization of the basso continuo, inspired by recent research on the use of bowed string instruments for that purpose in Corelli's time. In this case, the combination of a

four-string cello and a five-string piccolo cello brings new textures to the traditional instrumentation of cello and harpsichord. In line with the group's vision, the instruments will also change roles in the different pieces, with the piccolo playing second violin in Stradella's Sinfonia or taking the first voice in some movements of the Corelli and Valentini sonatas.

All roads lead to Rome conveys a sound image of the Roman musical scene and is a testimony to the city's cultural and musical influence in Europe.

Ayres Extemporae is formed of the Moldovan-Spanish violinist Xenia Gogu, Spanish cellist Víctor García García, playing on a five-string cello piccolo, and Portuguese cellist Teresa Madeira. In 2022 they were awarded the first prize and the audience prize at the Semana de Música Antigua de Estella-Lizarra, and they later appeared at the 2023 edition of the festival. In the same year, they also won the second prize at the Biagio Marini International Early Music Competition in Germany. Furthermore, they have performed at the Festival À Corda in Portugal, the Festival Impulso Canarias and the FestiVita! Early Music Festival in Brussels.

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FRIEDRICHS NEBELMEER ENSEMBLE (Switzerland)

Pablo Gigosos *flute*

Mei Kamikawa *oboe*

Claudia Reyes *clarinet*

Andrés Sanchez *horn*

Angel Alvarez *bassoon*

DEAR HEIGHTS

Wind Quintet in E flat major, op. 88 no. 2

Anton Reicha 1770-1836

Lento. Allegro moderato

Menuetto: Allegro

Wind Quintet in G minor, op. 56 no. 2

Franz Danzi 1763-1826

Andante

Menuetto allegretto

Potpourri on melodies from *Don Giovanni* **Wolfgang Amadeus Mozart** 1756-91

arr. Angel Alvarez

The origin of the symphonic classical orchestra gave the winds a prominent place as its centre, separating themselves from the lines of the strings and having roles as soloists. As a result, the terminology *Harmoniemusik* emerges during this time, mainly designating the wind ensembles from five to eight players or more, the standard one composed of two oboes, two clarinets, two horns and two bassoons.

The woodwind quintet consists of flute, oboe, clarinet, French horn and bassoon. The idea of creating this sort of wind ensemble was probably inspired by the concept of string quartets written by Haydn, giving the opportunity to these wind instruments to present themselves as five virtuosic players in a chamber music ensemble. The nineteenth century brought many musicians who wanted to compose works for this newly initiated ensemble, like Anton Reicha and Franz Danzi.

The classical period gave birth to many musical forms, two of them the Potpourri and Variations. Each of them was used to create many arrangements of operas at the end of eighteenth and the whole nineteenth century. The successful opera *Don Giovanni* by Mozart was used in arrangements for different instrumental ensembles.

Composers such as Beethoven and Chopin wrote variations on *Là ci darem la mano*, one of the arias from this renowned opera. It was not until 1820 that Martin Joseph Mengal, pupil of Anton Reicha, wrote a potpourri for woodwind quintet on themes from *The Barber of Seville* by Rossini. Taking these historical examples, we bring you a new arrangement written this year: Potpourri on melodies from Mozart's opera *Don Giovanni*.

The **Friedrichs Nebelmeer Ensemble** is a dynamic young woodwind quintet formed in 2022, born out of a shared passion for chamber music and a commitment to artistic excellence. Under the mentorship of esteemed teachers like Carles Cristobal, Katharina Arfken, Marc Hantaï and Francesco Esendolini, the group have honed their skills, delving into the depths of musical theory and historical performance practice. Pablo Gigosos (flute), Mei Kamikawa (oboe), Claudia Reyes (clarinet), Andrés Sánchez (horn), and Angel Alvarez (bassoon) have cultivated not only a strong musical bond but also a shared artistic vision through extensive rehearsal and dedicated study.

The ensemble has enchanted audiences across Switzerland with their captivating concerts, delighting listeners with their performances in Bern, Zürich, Basel, Luzern and Amriswil. To reach a wider audience, the players were invited to showcase their talents at the Abbaye aux Dames during the prestigious Festival de Saintes in France in June 2024.

TRIO ALTIZANS (The Netherlands)

Eriko Nagayama *violin*

Antonio Pellegrino *violoncello*

Agata Sorotokin *fortepiano*

THE GHOST AND THE MAIDEN

Piano Trio no. 2 in E flat major, D. 929

Franz Schubert 1797-1828

I. *Allegro*

Piano Trio no. 5 in D major, op. 70 no. 1 **Ludwig van Beethoven** 1770-1827

III. *Presto*

Franz Schubert composed his monumental E flat major Trio in the winter of 1827, when the song cycle *Winterreise* also came into being. The Trio was first presented at a private event in January 1828 and then performed again in Vienna's Gesellschaft der Musikfreunde several weeks later, forming a part of Schubert's only public concert. Interestingly enough, this event took place on 26 March, the first anniversary of Beethoven's death.

Moreover, the Trio was the only large instrumental work that was printed before Schubert's untimely death in November 1828. In a correspondence with the publisher H.A. Probst, Schubert remarked that the composition: 'is dedicated to nobody, except those who find pleasure in it'. The first movement invites the listener to wander through an expansive musical landscape and to travel above ground, suspended in a lyrical atmosphere.

Ludwig van Beethoven wrote a set of two trios for fortepiano (op. 70) in the summer of 1808 at Countess Marie von Erdödy's estate, immediately after finishing his Pastoral Symphony. He was back once again in Heiligenstadt, Vienna, where he had completed his Fifth Symphony the previous summer. These pieces are representative of Beethoven's middle stylistic period (roughly 1803-1812), which includes many of his most celebrated works.

The *presto* finale of the first trio returns us to a lucid state after the long, eerie slow movement. The haunted setting is replaced by the feeling of bright warmth, with

the music's seamless flow washing away the frightening silences and chromaticisms that came before it.

Trio Altizans formed after playing in a larger ensemble at the La Risonanza Early Music Festival in Bertinoro, Italy in 2023. The group is mentored by Richard Egarr, Bart van Oort and Ryo Terakado. This season, the ensemble is concentrating on classical and early romantic repertoire, ranging from Haydn to Schubert. The trio has performed for audiences in Amare, Den Haag (Netherlands) and is planning other projects and performances in Trossingen (Germany), Tokyo and Kyoto (Japan) in the near future.

APOLLO'S CABINET (UK)

Teresa Wrann *recorder*

Thomas Pickering *harpsichord, traverso, recorder*

David Lopez Ibanez *violin*

Harry Buckoke *viola da gamba*

Jonatan Bougt *theorbo, Baroque guitar*

Daniel Watt *percussion*

A BIRTHDAY PARTY FOR THE KING

Concerto in C major for Violin and Recorder
I. Allegro

Johann Gottlieb Graun
1702-71

Musical Offering: Canon a 2 Cancrizans

Johann Sebastian Bach 1685-1750

Trio Sonata in C major for Flute,
Recorder and Basso Continuo
Largo – Vivace

Johann Joachim Quantz 1697-1773

Musical Offering: Canon a 4 per
augmentationem contrario moto

J.S. Bach

Concerto for flute & recorder in
E minor, BWV52:e1
Allegro – Largo – Presto

Georg Philipp Telemann 1681-1767

Frederick the Great of Prussia was an avid music lover, composer and skilled traverso player. The well-travelled English music historian Charles Burney explicitly praised Frederick's skills: 'His playing was superior, in many respects, to anything I had heard from amateur or indeed professional flute-players.'

The King employed some of the finest musicians and composers of the country at his court in Potsdam and Berlin. Among them was Johann Gottlieb Graun, who wrote many virtuosic concertos and music for the royal chamber. Frederick also collected works of other composers and studied them to improve his own compositions. He was a great admirer of Georg Philipp Telemann, whose compositional style was influenced by his many travels to France, Italy, Germany

and Poland. With his courtly orchestra, Frederick would have been well aware that he had assembled a group of outstanding performers who would breathe new life into the German musical scene.

Murders, drinking songs, Cinderella stories, virtuosic cantatas, European tours, serene polyphony and candlelit rituals all feature in the evocative and story-driven programmes of **Apollo's Cabinet**. Winners of the Göttingen Händel Competition and the Maurizio Pratola competition in 2022, the group has also won the Brian Nisbet Prize for their fusion of music and poetry, and the F. J. Aumann Prize of the International Biber Competition for innovation and new discoveries in Baroque music. In 2023 the ensemble toured across Scotland, supported by the Tunnell Trust and gave concerts at the London Handel Festival, Felix! Festival Köln, the Georgian Concert Society Edinburgh, AMUZ Antwerpen, OudeMuziek Fabulous Fringe, alpenarte Schwarzenberg and the Brighton Early Music Festival, as well as releasing their debut album *Musical Wanderlust*.

Highlights this season include performances at the Semana de Música Antigua Estella, Brighton Fringe and Bachfest Leipzig. Furthermore, the ensemble will be reconstructing and creating a world premiere recording of a cantata by W.F. Bach, which was originally dedicated to Frederick II of Prussia. This forms part of a new album, which will be released in 2025. The ensemble is also dedicated to outreach and members have designed workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera, ZAMUS Cologne, Wigmore Hall and Live Music Now.

RUBENS ROSA (Switzerland)
Aliénor Wolteche *medieval fiddles*
Matthieu Romanens *tenor*
Mélina Perlein-Féliers *medieval harps*
Elizabeth Sommers *medieval fiddle, viola d'arco*
Asako Ueda *medieval lute, Renaissance guitar*

CHARMS IN DISGUISE

Karitzatz ez amors e fes
Chansonnier provençal: La Vallière

Guiraut Riquier c. 1230-c. 1300

Estampie [instrumental]

Rubens Rosa

Vergine bella
(Bologna Q.21 Manuscript)

Bartolomeo Tromboncino
1470-c. 1534

Nihil est opertum, quod non revelabitur
(=Fortune par ta cruaulté [instrumental])
(Cape Town, Grey manuscript 3.b.12)

Vincenet du Bruecquet
d. before 1480

Nam edunt de micis [instrumental]
(Cape Town, Grey manuscript 3.b.12)

Anonymous

Con gran fervor (=J'ai pris amours)
(Pixérécourt Chansonnier)

Anonymous

Cum desiderio vo cercando
(Cape Town, Grey manuscript 3.b.12)

Anonymous

In the Middle Ages, much music of all styles and places had both a sacred and a profane face, and divine loves were praised with as much sensuality and sensitivity as earthly ones. In fact, the last troubadours, although specialists in courtly love, experienced a major cultural change brought about by the new presence of the Catholic Church in Provence. They either went into exile or transformed their courtly love poetry into devotional songs such as *Karitzatz ez amor e fes*. After an instrumental estampie, we leave the monody of the thirteenth century and enter

the sonic universe of the fifteenth century. The last song of Petrarch's *Canzoniere*, *Vergine bella*, is set to Tromboncino's frottole. Here the tradition of Marian devotion merges with that of courtly lyricism: the female character is no longer that of the beloved, but that of the mother, protective and holy, and therefore religious rather than earthly.

Thanks to the scribes who provided them with a religious text, the three following secular songs were transformed into sacred music. *Fortune par ta cruauté* is based on the Gospel of Matthew, chapter 10, verse 2: 'There is nothing secret that will not be discovered, nothing hidden that will not be known'. With its canons, rhythmic games and syncopations, *Nam edunt de micis* is both intellectual and lighthearted. *Con gran fervor* is part of a collection of *cantasicome* ('sing in the manner of') laudes, Italian texts to be sung to existing French secular songs. The final laude *Cum desiderio vo cercando* is sacred yet highly sensual, with an expressiveness reminiscent of profane love.

Karitzatz ez amors e fes

Karitzatz ez amors e fes
e drechura e lialtatz
e chauximens e piëtatatz
e conoysensa e merces
son ab pauc del tot abatut,
quar le muns es perpres d'enjan,
tant que 'l pus l'obran a saubut,
qu'a penas n'esdic pauc ni gran.

Quar baratz a lo pus perpres,
per que 'l mais ne va galiatz,
que 'l mals es plazens e privatatz,
tant que per paucx es faitz le
bes;
pero amduy son conogut,
e crezem que merit seran:
mort per mal, e per ben salut
per Dieu a, qui 's fa tot denan.

Charity and love, faith
and justice, loyalty,
clemency, pity,
good judgment and mercy
are almost wholly destroyed,
for the world is so overrun with deceit
that most people practise it openly
with neither small nor great disavowing it.

Most of the world has been taken over by
double-dealing,
so most people are seduced by it:
evil is so charming and friendly
that good is done by only a few.
But we know the difference,
and we believe that each will be duly rewarded:
there is death for evil, and for good,
salvation through God, in Whose presence
everything comes [to be judged].

Le malvatz mons fals, d'enjan
ples,
deslials, fons de malvestatz,
fa cobezejar los peccatz,
e perdo 'l tost tug sey conques,
e qui pus l'a privat avut
mais a multiplicat son dan,
quar si pert ez a elh perdut,
per qu'es pus folhs qui mais lo
blan.

La fe e l'obra de salut
yssaue Dieus, com que l'als an,
e la Verges que ns y ajud,
pregan son filh ab Sant Johan.

Reys n'Anfos, Dieus, per sa
vertut,
vos cresca poder e talan
del pretz que avetz mantengut
luy serven, enemicx sobran.

E m don qu'ie 'l fassa selh trauc
que 'l veray peneden li fan.

The wicked false world, full of chicanery,
disloyal, the fount of evil,
makes a man lust after sinful acts,
but all his gains soon cause him to be lost:
the more closely a man has been bound up in the
world,
the more he has amplified the harm to himself,
since he loses himself and has lost it (the world)
as well.
So the one who most courts its favour is the
greatest fool.

May God exalt the faith
and the work of salvation, whatever else happens,
and may the Virgin pray help us in this
by praying with St John to her Son.

King Alfonso, may God through his power
increase your strength and desire
for the merit you have maintained
serving Him and overcoming enemies.

And grant that I may pay Him that tribute
that true penitents pay Him.

Vergine bella

Vergine bella, che di sol vestita,
coronata di stelle, al sommo Sole
piacesti sí, che 'n te Sua luce ascose,
amor mi spinge a dir di te parole:
ma non so 'ncominciar senza tu' aita,
et di Colui ch'amando in te si pose.
Invoco lei che ben sempre rispose,
chi la chiamò con fede:
Vergine, s'a mercede
miseria extrema de l'humane cose
già mai ti volse, al mio prego t'inchina,
soccorri a la mia guerra,
bench'i' sia terra, et tu del ciel Regina.

Beauteous Virgin, by the sun arrayed,
crowned with stars by the sun supreme,
pleased, indeed, in thee his light to hide;
Love moves me to address my words to thee,
but I know not how to begin without thy aid,
and His who lovingly resided in thee.
I call on thee, who ever dost respond
to all who call in faith.
Virgin, have pity
on the wretchedness of human plight.
Thou has never turned away, O hear me now.
Help me in my struggle, though I am of earth
and thou art Queen of Heaven.

Con gran fervor

Con gran fervor, Gesù, ti vo cercando,
perchè m'accenda il core
di quel divino amore
che mi fa tanto andar Gesù chiamando :
Amor, dolcezza et cibo a l'alma mia.

Dammi'l tuo amor, Gesù speranza mia,
fammi nel cielo eletto,
che tutto il mio diletto
è sol poter trovar ove tu sia,
e teco stare eternalmente unito.

A tutte l'ore i' son, Gesù, ferito
d'amoroso disio
di te pietoso Dio,
e vo cercando te, bene infinito,
perchè mi vesta in ciel d'amor divino.

Cum desiderio vo cercando

Cum desiderio vo cercando
De trovare quell'amoroso
Iesù Christo oy delectoso,
E ché per amoreio vo suspirando.

Suspirando per'a o per amore
Vo cerchando il mio dilecto
Possa non trovo il mio cor
Tanto e per amor constrecto.

Cum desiderio io pur'aspecto
Di trovare da lui mercede.
Date li ho il cor e la fede.
Sempre a lui me ricomando

I seek you, Jesus, with great fervour,
so that you may inflame my heart
with that divine love
that impels me to call upon Jesus who is
love, sweetness and nourishment for my soul.

Give me your love, Jesus, my hope,
make me the chosen one of your heaven,
and make it my pleasure
is that I may find where you are
and remain eternally united to you..

At every hour, Jesus, I am wounded
with love and desire
for you, merciful God,
and I seek you, infinite good,
so that in heaven I may be clothed with divine
love

With desire I seek
To find the beloved
Jesus Christ who is my delight,
And I sigh with love.

Sighing with love,
I seek my delight;
My heart may lack the strength to find him,
So overcome is it with love

With desire I wait
To find mercy from him.
Give him heart and faith.
I always commit to him.

Rubens Rosa is a young medieval music ensemble based in Basel, formed largely of graduates of the Schola Cantorum Basiliensis. Its repertoire ranges from thirteenth-century accompanied monody to late-medieval vocal and instrumental polyphony. The ensemble is passionately committed to finding a sonic and poetic alchemy between the voice and ancient instruments, whether in the field of secular monody accompanied by fiddle, harp or lute, or sacred polyphony. Rubens Rosa made its debut in 2022 at the Basel festival Erasmus klingt and in the same year took part in the Festival BallArte in Spain. In August 2023, the ensemble was invited to perform at the International Young Artist Presentation at the Laus Polyphoniae festival in Antwerp and, in September, the group devised a new programme devoted to the sixteenth-century *tenorlied* tradition at the ReRenaissance Basel festival.

This year, the ensemble takes part in various concert series in Germany, France and Kosovo, performing a wide range of repertoires: from the Cantigas of Santa Maria to the Italian monody of the trecento, as well as the music of Minnesänger and Alemannic love songs of the sixteenth century. In September 2024, the ensemble will undertake an Odysée residency at the Abbaye aux Dames in Saintes, developing a new programme and an educational project based on the troubadour Guiraut Riquier.

ENSEMBLE BASTION (Switzerland)

Maruša Brezavšček recorder

Martin Jantzen *viola da gamba*

Elias Conrad *theorbo*

Mélanie Flores *harpsichord*

MUSIC FOR SEVERAL FRIENDS

Movements from *Ayres for the Violin to Wit, The Third and Fourth Parts*,
London 1685

Aria (adagio-presto)

Gigg (prestissimo)

Nicola Matteis c. 1650-after 1713

Adson's Masque I

(British library, London, Additional
Manuscript 10444)

John Adson 1587-1640

Coperaree or Gray's Inn, the First
(British library, London, Additional
Manuscript 10444)

John Coperario c. 1570/80-c. 1626

The Satyr's Masque
(British library, London, Additional
Manuscript 10444)

Robert Johnson c. 1583-1633

A Consort for Seaverall freinds
in A minor (originally in E minor)
Pavan – Almand – Courante – Ayre –
Sarabande – Jigg
(British library, London, Additional
Manuscript 17801)

Matthew Locke 1621/3-1677

Pauls Steeple
(from *The First and Second Part of The*
Division Flute Containing The Newest
Divisions upon the Choisest Grounds for the
Flute as also Several Excellent Preludes
Chacon's and Cibells, London 1706

Anonymous

This programme explores England's musical heritage from the early Stuart dynasty to the post-Glorious Revolution era, highlighting the shift from royal court performances to public venues and the influence of Italian and French music.

We open with the post-Glorious Revolution period, highlighting London's preference for Italian music. Neapolitan violinist Nicola Matteis significantly influenced this trend with his popular *Ayres for the Violin*, some of which he also considered suitable for the recorder. Next, we explore the court of Charles I, who organised masques – grand spectacles combining music, poetry and theatre. Our programme includes a selection from musical masques and antimasques, the latter depicting commoners with grotesque changes in metre and character, contrasting the more formal masques representing the monarchy. Perhaps this was one of Charles I's attempts to be seen more positively, as he was largely unpopular in the country.

We then transition to the era of Charles II with Matthew Locke's *A Consort for Seaverall Freinds*. Influenced by his French roots and exile, Charles II's affinity for French culture is reflected in Locke's Suite, which includes movements like the *Almand*, *Courante* and *Sarabande*.

The concert concludes with the popular tune *Pauls Steeple*, also known as *The Duke of Norfolk*, which connects different eras through its enduring popularity. This tune appeared in London after a lightning strike destroyed the tower of St Paul's Cathedral in 1561, a tower noted for its height. The melody inspired numerous improvisations and remained popular for over a century. The performance will feature original variations from *The Division Violin* and *The Division Flute* and new improvisations of this timeless melody, paying tribute to England's enduring musical legacy.

The Basel-based **Ensemble Bastion** derives its name from Sebastian Virdung, whose 'Musica getutscht' was printed in the same city five centuries earlier. This source describes musical instruments of the time and is, to our knowledge, the earliest printed reference that also describes the recorder. The ensemble is dedicated to preserving, exploring and conveying the rich musical repertoire of the Renaissance and Baroque periods.

The members of Ensemble Bastion first crossed paths during their studies at the Schola Cantorum Basiliensis. Here, they had the opportunity to delve into the

diverse possibilities of historical instrumentation and the latest discoveries in early music performance practice.

Over the past two years, the ensemble has been warmly received at the Erasmus klingt! Festival Lab in Basel, Switzerland, as well as at Komorni cikel Maribor and Baročni randevuji in Slovenia. Maruša Brezavšek, Martin Jantzen, Mélanie Flores, and Elias Conrad are prize winners on their instruments and are active performers of early music on international stages.

We are grateful to the John Feldberg Foundation for supporting events in the Festival that showcase the achievements of young musicians



John Feldberg was a talented violinist and harpsichord builder who died aged 30 in 1960. He and his future wife Ann met at Cambridge, where she was a music student and keyboard player with passion for early music. In 1957 they set up a harpsichord building workshop. John died just as the workshop was beginning to take off and his widow, Ann, continued the business with great success for another 22 years.

The John Feldberg Foundation aims to support some of the many charitable causes Ann and John Feldberg espoused, in particular:

- encouraging people to access music and the arts
- finding ways to live sustainably and protect and conserve the environment
- enabling people to bring about change through their activities in these spheres – even where the challenge seems impossible

The John Feldberg Foundation is a Charity registered in Hamburg: Charity No. 922.20-64 (2367) and recognised by the UK Charity Commission.

PREVIOUS WINNERS

- 2022 First Prize: **Protean Quartet**
YEMF Friends Prize: **ApotropaiK**
EUBO Development Trust Prize: **UnderStories**
Cambridge Early Music Prize: **ApotropaiK**
- 2019 First Prize: **L'Apothéose**
YEMF Friends Prize: **L'Apothéose**
EUBO Development Trust Prize: **L'Apothéose**
Eemerging+ Prize: **The Butter Quartet**
Cambridge Early Music Prize: **El Gran Teatro del Mundo**
- 2017 First Prize: **BarrocoTout**
YEMF Friends Prize: **Rumorum**
EEEmerging Project Prize: **Rumorum**
Cambridge Early Music Prize: **Fieri Consort**
- 2015 First Prize: **Sollazzo Ensemble**
YEMF Friends Prize: **Sollazzo Ensemble**
EUBO Development Trust Prize: **Consone Quartet**
EEEmerging Project Prize: **Consone Quartet and nexus baroque**
Cambridge Early Music Prize: **Sollazzo Ensemble**
- 2013 First Prize: **Thalia Ensemble**
YEMF Friends Prize: **Duo Domenico**
EUBO Development Trust Prize: **Der Musikalische Garten**
- 2011 First Prize: **Profeti della Quinta**
YEMF Friends Prize: **Encantar**
- 2009 First Prize: **Ensemble Meridiana**
YEMF Friends Prize: **Grand Désir**
- 2007 First Prize: **Le Jardin Secret**
YEMF Friends Prize: **Le Jardin Secret**
- 2005 First Prize: **ensemble fidicinium**
YEMF Friends Prize: **Stile Antico**
- 2003 **Savādi**
- 2001 **Apollo and Pan**

- 1999 **The Private Music**
- 1997 **Voce Poetica**
- 1995 **Amarillis**
- 1993 **Mhairi Lawson** (soprano) & **Olga Tverskaya** (fortepiano)
- 1991 **The Palladian Ensemble**
- 1989 Joint winners: **I Fagiolini** and **Musikfreunde**
- 1987 **The Locke Consort**
- 1985 **Paul Goodwin** (oboe) & **Nicholas Parle** (harpsichord)

2026 COMPETITION

Our next competition will take place in July 2026. Dates will be announced in 2025 on our website, <https://yorkcomp.ncem.co.uk/>

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York Early Music International Young Artists Competition

National Centre for Early Music

St. Margaret's Church

Walmgate

York YO1 9TL

YORK EARLY MUSIC FESTIVAL

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York Early Music Festival is administered by the National Centre for Early Music through the York Early Music Foundation (charity number 1068331)

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