

2025
YORK
EARLY
MUSIC
FESTIVAL

Théotime Langlois de Swarte *violin*

Hanna Salzenstein *cello*

Yoann Moulin *harpsichord*

Summer Nights

National Centre for Early Music

Monday 7 July 10.00pm

Théotime Langlois de Swarte *violin*

Hanna Salzenstein *cello*

Yoann Moulin *harpsichord*

Summer Nights

Fantasia in A minor **Nicola Matteis** after 1670-1737

12 Sonatas for solo violin, op. 16 no. 12 **Isabella Leonarda** 1620-1704
Adagio

Sonata, op. 4 no. 12 'Follia' **Tomaso Antonio Vitali** 1663-1745
(from *Concerto di sonate a violino, violoncello e cembalo*, op. 4)
Andante

Lumi potete piangere **Giovanni Legrenzi** 1626-90
(from *La divisione del mondo*)

Sinfonia in B minor, RV168 **Antonio Vivaldi** 1678-1741

Sonate per Violino e basso continuo, RV37a **Vivaldi**
Largo – Allegro – Largo – Allegro reconstructed by Olivier Fourés

Concerto per Violino in B minor, RV384 **Vivaldi**
Largo

Sonata, RV37a **Vivaldi**
Allegro reconstructed by Olivier Fourés

Caprice for solo cello in D minor **Giuseppe Maria Dall'Abaco** 1710-1805

Sonata for cello in E minor, RV40 **Vivaldi**
Largo – Allegro – Largo – Allegro

from Concerto in C major, RV478 **Vivaldi**
Allegro diminution by Théotime Langlois de Swarte

Ardi, svena **Vivaldi**
(from *Cantata Sorge vermiglia in ciel*, RV667)

Sonate per Violino e basso continuo, op. 5 no. 12 **Arcangelo Corelli** 1653-1713
La Follia

Italy, the undisputed cradle of violin music, is the setting for an evocative journey led by violinist Théotime Langlois de Swarte. Born from the twilight of the seventeenth century and maturing in the early eighteenth century, this golden age of music witnessed the violin emerge as a central expressive force in Western art music. And it is to this luminous era that Théotime invites us – through the works of composers both celebrated and forgotten, revolutionary and refined.

At not yet thirty years of age, Langlois de Swarte has already established himself as one of the leading figures in Baroque violin performance. Internationally acclaimed for the subtlety of his phrasing, his imaginative articulation, and the originality of his programming, he brings freshness to repertoire that, in lesser hands, risks becoming predictable. His approach is both scholarly and expressive, deeply rooted in historical performance practice yet unafraid of spontaneity.

For this programme, he is joined by cellist Hanna Salzenstein and harpsichordist Yoann Moulin, forming a trio that embodies the very spirit of early eighteenth-century chamber music. Together, they present a concert devoted to two of the most influential musical genres of the period: the sonata and the concerto. Both forms played crucial roles in the emergence and flourishing of the violin's expressive and technical possibilities.

The sonata and the concerto were not merely formal containers – they were arenas for musical innovation, personal expression, and national style. These genres helped establish the violin as a soloistic voice and provided composers with a platform to explore its dynamic range and emotional depth. The sonata, especially, became a vehicle for poetic introspection, while the concerto, particularly in the hands of Italian masters, evolved into a dramatic dialogue between soloist and ensemble.

This evening's programme features composers who have achieved varying levels of posthumous fame. Some, like Arcangelo Corelli and Antonio Vivaldi, became the benchmarks against which all others were measured. Others, like Isabella Leonarda, remain lesser-known but offer works of remarkable invention and importance.

Isabella Leonarda stands among the most intriguing figures of the early Baroque. A nun in the Ursuline order, she composed over 200 works – a rare feat for a woman of her time. Her 12 Sonatas, op. 16, published in 1693, are believed to be the first sonatas ever published by a woman. While history has often overlooked her contributions, recent years have brought Leonarda renewed recognition as a composer of real substance. Her sonatas display a rich understanding of counterpoint and harmony, with a lyrical voice that is entirely her own.

Though she lived a cloistered life in the convent of Collegio di Sant'Orsola in Novara, Leonarda's music reached beyond its walls, resonating with the broader musical currents of her time. In her work, one hears both a deep religiosity and a subtle assertiveness – a delicate balance of contemplation and ambition.

Of all the composers featured, Arcangelo Corelli remains the most emblematic of early eighteenth-century Italian violin music. Revered in his own time, he was seen as the ideal model of taste, balance and lyricism. His output is modest in quantity but immense in influence. His 12 Sonatas for Violin, op. 5, published in Rome in 1700, represent the summit of his compositional achievement and were immensely popular across Europe.

The final sonata of this set ends with a captivating set of variations on the *Folies d'Espagne*, a popular Iberian theme that captivated composers across the continent. In Corelli's hands, the theme becomes a vehicle for virtuosity and expressive contrast, moving from solemnity to exuberance with elegance and ease. The *Folies* serve as both an homage to tradition and a showcase for innovation – exactly the balance that defines Corelli's legacy.

The *Folies d'Espagne* had a magnetic pull on Baroque composers, and their resonance is felt throughout this programme. In the early 1700s, Tomaso Antonio Vitali composed his own set of 12 Concerto di Sonate, closing the collection with a series of variations on the same irresistible theme. This gesture suggests the extent to which Corelli's influence had permeated the musical landscape – Vitali's homage is both sincere and strategic, linking his name to the dominant figure of the time.

A few years later, in 1705, a young Antonio Vivaldi would include his own *Folies* variations in his opus 1. Though still finding his voice, Vivaldi already showed signs of the bold rhythmic vitality and dramatic contrasts that would come to define his mature style. More than any of his predecessors, he would reinvent the concerto form, injecting it with unprecedented energy, structure, and virtuosity. His later works would push the boundaries of what the violin could express, laying the groundwork for much of what followed in both Baroque and Classical violin writing.

Tonight's programme is more than a retrospective – it is a living engagement with a pivotal moment in music history. Through these sonatas and concertos, we trace the evolution of the violin's voice – from its intimate beginnings in convents and courts to its triumphant role on the concert stage. Théotime Langlois de Swarte, alongside his gifted colleagues, brings these works to life with historical insight, interpretative finesse, and an unmistakable passion for the repertoire.

In a time when the boundaries between performer and musicologist grow ever more fluid, artists like Langlois de Swarte remind us that reviving old music is not about preserving it in amber – it's about reimagining it for modern ears, with care, creativity, and a deep respect for its origins.

And so, we return to Italy – not merely as tourists of the past, but as listeners to a present shaped by centuries of inspiration.

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Théotime Langlois de Swarte

Théotime Langlois de Swarte is rapidly emerging as a leading figure in both historical and modern performance. Whether performing on Baroque or modern violin, conducting from the podium, or playing in chamber settings, his dynamic, spontaneous style brings centuries-old music vividly to life. He has received numerous accolades, including the 2022 Diapason d'Or of the Year for his recording of Vivaldi, Locatelli, and Leclair, and was named Ambassador of the Year by REMA, Europe's Early Music Network. In 2022, *The Strad* featured him on its cover.

A frequent soloist in concertos by Baroque masters, as well as Haydn and Mozart, de Swarte has appeared with top ensembles such as Les Arts Florissants, Le Consort, Orchestra of the 18th Century, and the Australian Brandenburg Orchestra. He has performed at Carnegie Hall, Wigmore Hall, the Philharmonie de Paris, and the Musikverein.

He studied at the Paris Conservatory under Michael Hentz and joined Les Arts Florissants in 2014 at the invitation of William Christie. This year, he leads Les Arts Florissants in two North American tours.

As co-founder of Le Consort, he records and tours extensively, with acclaimed albums including *Specchio Veneziano* and *Philharmonica*. His chamber music partners include harpsichordist Justin Taylor and lutenist Thomas Dunford (*The Mad Lover*). He is also gaining recognition as a conductor, having recently led performances at Opéra Comique. He returns there in November 2025 to conduct Gluck's *Iphigénie en Tauride*.

He plays a 1733 Carlo Bergonzi violin on generous loan and is a laureate of the Banque Populaire Foundation.

Hanna Salzenstein

A graduate of the Paris Conservatory, Hanna Salzenstein studied under Raphaël Pidoux and later specialised in Baroque cello with Christophe Coin. She has performed at major festivals including La Folle Journée de Nantes, La Roque d'Anthéron International Piano Festival and the Sommets Musicaux de Gstaad, appearing as a soloist with the Orchestre du Conservatoire de Paris and with the Orchestre Appassionato, conducted by Mathieu Herzog, as part of the Philippe Jaroussky Academy at La Seine Musicale.

Hanna is a core member of Le Consort, an ensemble she joined alongside Justin Taylor, Théotime Langlois de Swarte, and Sophie de Bardonnèche. Together, they have performed across Europe in prestigious venues such as the Philharmonie de Paris, Cologne Philharmonie, BOZAR Brussels, Elbphilharmonie Hamburg, Dijon Opera, and Montpellier Opera. Their recordings on Alpha Classics, including the acclaimed *Specchio Veneziano* (Diapason d'Or), highlight their versatility and collaborations with vocalists like Eva Zaïcik and Adèle Charvet. At Radio France's Auditorium, Hanna recently shared the stage with Christophe Coin as soloist in Vivaldi's Concerto for Two Cellos.

With pianist Fiona Mato and violinist Théotime Langlois de Swarte she is also a founding member of the Dichter Trio. After appearances at La Roque d'Anthéron, they became resident artists at the Singer-Polignac Foundation and recorded a Schumann-themed album, released by Harmonia Mundi in August 2023.

A laureate of the Banque Populaire Foundation, Hanna performed with Renaud Capuçon during a young artists residency. In 2023, she premiered *Le Jardin d'Afrique*, a new work by Benjamin Attahir. In 2024, she toured the US with Le Consort and released her first solo album on Mirare, exploring the early eighteenth-century Italian cello repertoire.

Yoann Moulin

Yoann Moulin began his musical training at the Maîtrise de Caen under Robert Weddle. There he discovered the harpsichord and studied with Bibiane Lapointe and Thierry Maeder. He later trained at the Académie de Villecroze with Ilton Wjuniski before joining the Conservatoire National Supérieur de Musique de Paris, where he studied harpsichord with Olivier Baumont, Kenneth Weiss and Blandine Rannou. During this time, he also explored the clavichord with Étienne Baillot, taught himself organ, studied improvisation with Freddy Eichelberger, and benefited from guidance by Pierre Hantaï, Skip Sempé, Blandine Verlet and Élisabeth Joyé.

A versatile artist, Yoann Moulin performs regularly as a soloist and chamber musician in major festivals and venues such as the Philharmonie de Paris, La Roque d'Anthéron, La Chaise-Dieu, Oude Muziek Utrecht, the Cervantino Festival in Mexico, Actus Humanus in Gdansk, and the International Tropical Baroque Festival in Miami. He collaborates with leading ensembles including Les Arts Florissants, Le Concert Spirituel, Ensemble Clément Janequin, Capriccio Stravagante, La Fenice, L'Achéron, Le Concert Étranger, La Tempête and the Maîtrise du CMBV, as well as more unconventional groups like Das Klub – Cabaret Contemporain and the jazz collective La Forge.

His discography includes a Frescobaldi solo album (*Intavolatura di Cimbalo*, Encelade), and *Ludi Musici* by Samuel Scheidt (Ricercar) with L'Achéron, awarded a Diapason d'Or. His participation in *The Tempest* with La Tempête, also a Diapason d'Or recipient, reflects his interest in theatrical and narrative repertoire.

In 2022, he co-founded Une Bande de Clavecins with Freddy Eichelberger and Pierre Gallon, a unique ensemble dedicated to Renaissance keyboard music, combining written and improvised traditions with historical instruments.

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