

2026  
**YORK**  
EARLY  
MUSIC  
FESTIVAL

**Anacronía**

*Haydn in the Cracks:  
The Bach-Abel Society*

**National Centre for Early Music**  
**Saturday 4 July 1.30pm**

# Anacronía

**David Gutiérrez Aguilar** *flute*

**Pablo Albarracín Abellán** *violin*

**Luis Manuel Vicente Beltrán** *viola*

**Marc De La Linde Bonal** *viola da gamba*

**Marina López Manzanera** *harpsichord*

*Haydn in the Cracks: The Bach-Abel Society*

Flute quartet in C major, WB 58 (1776)

*Allegro;*

*Rondeau: Grazioso*

**Johann Christian Bach**

1735-82

Flute quartet in D major, WK 226 (1770)

*Allegro non troppo;*

*Un poco vivace*

**Carl Friedrich Abel**

1723-87

Trio for two violins and bass

*Andante;*

*Allegro;*

*Rondo*

**Juan Oliver y Astorga**

1733/34-1830

Divertimento in G major, H. 642

*Allegro;*

*Andante un poco Largo;*

*Rondeau in tempo di Minuetto*

**Carl Philipp Emanuel Bach**

1714-88

Flute quartet in D major, op.5, Hob.II: D11 (1767)

*Presto;*

*Minuetto;*

*Adagio;*

*Presto assai*

**Joseph Haydn**

1732-1809

Supported by

**ECOS**

FESTIVAL  
INTERNACIONAL  
DE MÚSICA  
ANTIGUA DE  
SIERRA ESPLEÑA

***This concert is being recorded by BBC Radio 3 for broadcast on  
26 July. Please silence mobile phones and other electronic devices.***

***Thank you!***

The flourishing music scene in London is not a recent phenomenon. In the eighteenth century, private organisers established a subscription system for concerts in the most prestigious halls in the capital city of England. One of the most famous concert series of the second half of the eighteenth century was the Bach-Abel Society. Created by the singer and celebrity of the time, Teresa Cornelys, it was launched in 1765 with concerts held in the soprano's own salon. Three seasons later, Johann Christian Bach and Carl Friedrich Abel took over as directors, eventually scheduling their concerts in the new Hanover Square Rooms between 1775 and 1781.

The atmosphere of these evenings was very different from that of today's concerts. While today the audience listen in complete silence, in those days they could chat and exchange views in a relaxed atmosphere from the comfort of their seats. According to testimonies of the time, the passionate atmosphere of these evenings moved the audience from laughter to tears in a matter of seconds.

The music presented at these concerts was of the highest quality in the musical context of the time. Bach and Abel played their own compositions and invited musicians from all over Europe to participate in these events, as was the case with Juan Oliver y Astorga. A composer from Murcia, he moved to London in 1767, attended the Bach-Abel concerts and became a collaborating member and employee of the society. It also included repertoire by the most outstanding musicians of the time, such as Carl Phillip Emanuel Bach and Joseph Haydn.

One of the most interesting aspects of the Bach-Abel Society is the rich amalgam of sonorities from different periods that coexisted in London at this time. Carl Friedrich Abel, viola da gambist, and Johann Christian Bach, harpsichordist, witnessed the transition from Baroque to Classical, with repertoire that can be performed on Baroque instruments (harpsichord or viola da gamba) or more modern ones (fortepiano or cello).

The year 2023 marked the 300th anniversary of the birth of Carl Friedrich Abel. Considered the last great viola da gambist, he was a major figure in the period known as the 'Gallant Style' at the dawn of an emerging classicism in which certain traces of the Baroque still persist.

## **Anacronía**

Anacronía redefines the relationship between classical music and concert audiences. Its performances are based on spontaneity, fun and shared energy on and off stage, recreating musical anachronisms that occurred throughout history at times of transition and tension between changing styles.

The ensemble was selected to perform in the Festclásica 2023 Tour and the 2023 tour cycle of the AIE Society of Artists of Spain, and received the Spanish Early Music Group Association (GEMA) Best Young Group award for 2022. It is also the resident ensemble at the Sierra España ECOS Festival and at the Santa Maria del Pi Basilica. In 2022 it participated in the International Young Artists Presentation (IYAP) in Antwerp and in the Fringe programme at the Utrecht Early Music Festival. Performances at international festivals include the Misteria Paschalia Festival in Krakow (Poland), as well as the Quincena Musical de San Sebastián, the Santander International Festival and the Semana de Música Antigua in Estella.

Anacronía was formed in 2020, its members having previously played in the University of Murcia Orchestra and at the ECOS Festival. The players trained in The Hague, Lyon, Graz, Barcelona, Porto and Murcia. In 2021 the group won the Best Baroque Music Performer award in the Juventudes Musicales de España competition at the Bachcelona Festival. Anacronía has been affiliated to the Spanish Early Music Group Association (GEMA) since 2021.



### **Flourish at 50**

We celebrate our 50<sup>th</sup> Festival with this fanfare commissioned from Sam Meredith for our 2026 Ensemble-in-Residence, the historic wind band [hanse]Pfefferey. The fanfare will be shared on the opening night of the Festival and on other occasions across the opening weekend.

*With thanks to the Marchus Trust*

# YORK EARLY MUSIC FESTIVAL

## Artistic Advisors

John Bryan  
Helen Charlston  
Lindsay Kemp  
Mark Seow  
Peter Seymour

## Director

Delma Tomlin MBE

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

National Centre for Early Music  
St Margaret's Church  
Walmgate  
York YO1 9TL  
01904 632220  
[www.ncem.co.uk](http://www.ncem.co.uk)



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

## York Early Music Festival 2027

Friday 2 – Friday 9 July

Guest artists include the Orchestra of the Age of Enlightenment,  
Apotropaik, Cinquecento, The Sixteen,  
Elizabeth Kenny & Nardus Williams, The English Concert

To be sure of tickets, and help keep the Festival alive into the future, join  
the **Festival Friends** and **Patrons**: [ncem.co.uk/patrons-and-friends](http://ncem.co.uk/patrons-and-friends)