

# 2026 YORK EARLY MUSIC FESTIVAL

## York Early Music International Young Artists Competition 2026

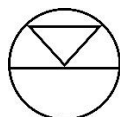
**Final Recitals**  
*presented by Steven Devine*

**Saturday 11 July, 10.00am**  
**National Centre for Early Music**

*The Competition is supported by the NCEM, BBC Radio 3, Arts Council England,  
Linn Records and the John Feldberg Foundation*



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## **YORK EARLY MUSIC 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 35 or under (individuals must be aged 36 years or under). The ensemble must perform repertory from the period ranging from the Middle Ages to the nineteenth century, using historically informed playing techniques, instruments and stylistic conventions.

Nine ensembles were selected by the Festival's Artistic Advisors, based on the ensembles' submitted audio recordings:

**I Mastricelli** (Netherlands)

**Il Parrasio** (Netherlands)

**Lagrime** (Switzerland)

**La Mandorle** (France)

**Nari Baroque Ensemble** (Israel)

**Ossian's Dream** (Switzerland)

**Quarterino** (Switzerland)

**The Lyons Mouth** (UK)

**Tra Noi** (Switzerland)

During the past two days each ensemble has presented an informal preliminary recital under the guidance of director and keyboard player **Steven Devine**. The aim of these informal recitals is to give finalists the opportunity to adapt to the performance space and get to know the audience in advance of the Competition. Today the Competition takes place before an international jury (see overleaf). This panel, as well

as the audience, includes representatives of the broadcasting, recording, festival and music promotion worlds, who see the Competition as a prime opportunity to identify and select new and promising young talent.

The competitors will be assessed on the following criteria:

- choice of repertory, and a sustainable interesting repertory for future performances
- application of historical style of performance
- musicianship
- interpretation
- creativity of programme planning
- technical ability
- presentation: stage presence, rapport with audience, professionalism
- quality of programme notes
- overall contribution to the early music scene
- eventual professional viability
- professionalism of dealings with the NCEM office.

## **PRIZES**

The winners of the Competition will receive:

- a cash prize of £1000
- a CD recording professionally produced by Linn Records, to be recorded in York with Linn's chief producer, Philip Hobbs
- a paid concert as part of the 2027 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.

## JURY

**Paul Agnew**

**Veerle Declerck**

**Philip Hobbs**

**Anna Danilevskaia**

**Kati Debretzeni**

**Paul Agnew** (UK/FR) is an accomplished teacher, tenor and conductor who is Musical Co-Director of Les Arts Florissants. As a singer, he made his mark on all the main international stages as a specialist in the music of the seventeenth and eighteenth centuries and the high-tenor roles of the French Baroque. He has conducted Les Arts Florissants in productions from Rameau's *Platée* (Theater an der Wien, Paris's Opéra Comique and New York's Lincoln Center), to a new production of *L'Orfeo* as part of the celebration of Claudio Monteverdi's 450th anniversary. He is also a guest conductor for the Seattle Symphony Orchestra, the Staatskapelle, Dresden and the Royal Scottish National Orchestra, among others. He is codirector of Le Jardin des Voix, Les Arts Florissants' academy for young singers. This interest in the training of new generations of musicians has led him to conduct the Orchestre Français des Jeunes Baroque, the European Union Baroque Orchestra and the European Baroque Academy in Ambronay.

**Veerle Declerck** (BE) is Artistic Coordinator at Concertgebouw Bruges, where she supports the development of innovative early music projects. With over two decades of experience in the classical music sector, she previously served as Chair of REMA (the European Early Music Network) and was Festival Director of Festival van Vlaanderen Mechelen for 15 years. At BOZAR in Brussels, she held the position of Deputy Director, classical music, curating major international productions and fostering collaborations between artists, institutions and audiences. Her career reflects a deep commitment to artistic excellence, strategic thinking and cultural policy. Veerle is particularly passionate about guiding young ensembles in articulating their artistic identity and positioning themselves effectively within the professional music landscape. Her insights are grounded in both artistic sensitivity and a thorough understanding of the dynamics between creators and presenters.

**Philip Hobbs** (UK) is Chief Producer for Linn Records Ltd. He has worked as a recording engineer and producer for more than 30 years. He has recorded many of the world's leading artists and ensembles, from Jon Lord and Sir Paul McCartney to Richard Rodney Bennett and Kenny Barron, but a great deal of his work has been in the area of historically informed performance. He has enjoyed long collaborations with many renowned ensembles including The Dunedin Consort, The Tallis Scholars and

Phantasm. His recent projects include Handel's *La Resurrezione* with The English Concert under Harry Bicket, Bach Cantatas BWV 32, 82 & 106 with John Butt and The Dunedin Consort, and *Das Wohltemperierte Klavier*, Book II with Trevor Pinnock. In 2020 he was appointed Visiting Professor of Recording at the Royal Academy of Music.

**Anna Danilevskaia** (FR) specialises in playing two rare instruments, the vielle and the vihuela de arco, as Artistic Director of Sollazzo Ensemble. She was born into a family of musicians in Metz, France, surrounded by the sounds of early music, and now considers the repertoires of the Middle Ages and Renaissance her natural musical language. She founded Sollazzo Ensemble in 2014 and explores different ways to approach her chosen repertoire, which allows her to develop a musical language. Sollazzo Ensemble was awarded first prize, audience prize and Cambridge Early Music prize at the York Competition in 2014. A laureate of the emerging programme, and has since maintained an active schedule of concerts and recordings. Sollazzo's recordings have been awarded distinctions such as the Diapason d'Or de l'Année and Editor's Choice of Gramophone. Anna is Artist in Residence in 'The Makers' programme of the Concertgebouw Bruges; Sollazzo is in residence at the Arsenal in Metz.

**Kati Debretzeni** (UK) is a violinist and, since 2008, one of the leaders of the Orchestra of the Age of Enlightenment. Born in Romania, Kati studied the violin with Ora Shiran in Israel, and the Baroque violin with Catherine Mackintosh and Walter Reiter at the Royal College of Music in London. Between 2000-2024, she led the English Baroque Soloists. Kati has recorded numerous chamber music CDs with the ensembles Florilegium (Chanel Classics), Ricordo (Linn Records) and Trio Goya (Chandos). She features as a soloist on two versions of Bach's Brandenburg Concertos, one with the European Brandenburg Ensemble under Trevor Pinnock (Avie Records, Gramophone Award 2008), and the other with the English Baroque Soloists (SDG). She appears regularly with the OAE in the UK, Europe and the US, and she currently teaches at the Royal Conservatory of The Hague.

## **ORDER OF PERFORMANCE**

The Competition will run throughout the day, with a break for lunch at approximately 12.05 pm. The winners will be announced at the end of the afternoon at approximately 5.30 pm.

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

**Ossian's Dream**

**I Masticelli**

**Nari Baroque Ensemble**

**La Mandorle**

**Tra Noi**

**Il Parrasio**

**Quarterino**

**Lagrime**

**The Lyons Mouth**

*Please note that the Competition is being recorded for BBC Radio 3 – please silence mobile phones and any other electronic devices. Highlights will be broadcast on The Early Music Show at 5.00pm on 30 August and will then be available via the BBC Radio 3 website and BBC Sounds.*

[bbc.co.uk/radio3](http://bbc.co.uk/radio3)

*The Competition is also being streamed live and will be available to view again at [yorkcomp.ncem.co.uk/live](http://yorkcomp.ncem.co.uk/live)*

## OSSIAN'S DREAM

**Jaume Guri Batlle** *violin*

**Léa Al-Saguir** *violin*

**Anne Sophie van Riel** *viola*

**Martin Egidi** *cello*

**Claudia Reyes Segovia** *historical clarinet*

**Pau Fernández Benlloch** *fortepiano*

## AN EVENING AT LOUIS'S

Overture, *Die Erste Walpurgisnacht*,  
op. 60

**Felix Mendelssohn-Bartholdy** 1809-47  
arr. Ossian's Dream

Clarinet Quintet, op. 34  
ii. *Fantasia. Adagio*

**Carlo Maria von Weber**  
1786-1826

Prelude for String Trio in E flat, K. 404a, no. 5  
*transcribed from* Organ Sonata, BWV 526

**Wolfgang Amadeus Mozart** 1756-91  
**Johann Sebastian Bach** 1685-1750

Trio in C minor, op. 66  
iv. *Finale: Allegro appassionato*

**Mendelssohn-Bartholdy**

We talk about salon music all the time but, wait, what actually were salons back in nineteenth century? What did people play and do in there? In this concert, we will try to travel back in time to look through the peephole of a door into a Leipziger gathering.

Leipzig was, and indeed as it was in Bach's time, a vivid source of musical inspiration during the first decades of the nineteenth century. Figures like Spohr, Mendelssohn, Wagner, Joseph Joachim and many others gathered together, often at Moritz Hauptmann's apartment, said to be standing at the same place as Bach's apartment at the Thomasschule. These gatherings were not only incipient examples of the Neue vs. Alte Deutsche Schulen polemics, but were also places of worship of the newly rediscovered work of the old Leipzig master, as well as a space for lively chamber music exchange – as is the case of Mendelssohn's second trio, dedicated to Spohr and played at one of his soirées. In exchange, Spohr wrote a trio for Felix, who was of course the most powerful musical figure of the city at the time, directing the respected Gewandhaus – therefore building a colourful and exciting mosaic of

musical practices and discussions that influence us deeply even today. An incredibly fascinating time worth exploring!

**Ossian's Dream** is a collective of musicians focused on performing mainly chamber music from the eighteenth and nineteenth centuries under historically informed conditions. We are committed to rediscover and re-enact salon practices, understanding the salon as a place of artistic freedom, interdisciplinarity and gender issues, translated into practices such as arrangements and transcriptions, melodramas or improvisation.

To achieve this, Ossian's Dream acts as a flexible ensemble, which plays in different combinations. Its founding members are: Jaume Guri and Léa Al-Saghir, Anne Sophie van Riel, Martin Egidi, Claudia Reyes Segovia and Pau F. Benlloch.

First-prize winners of the International Van Wassenauer Competition 2025 and of the Schola Cantorum Basiliensis Ensemble Competition 2024, and finalists of the UBS Jeunes Solistes Prize 2025, the ensemble has already performed in various locations in Switzerland and Europe.

The name, inspired by the famous painting by Dominique Ingres, refers to one of the most fascinating phenomena of the Romantic era: the revival of the mythical figure of Ossian. The entire story could not better describe the Romantic spirit in its complexity and its inevitable influence on us.

## I MASTRICELLI

**Marino González García** *bass viola da bamba*

**Bianca Cucini** *bass & soprano viola da gamba*

**Antonio Pellegrino** *violoncello*

**Agata Sorotokin** *organ*

### THE ART OF DIMINUTION

An Almaine: 'The Lady Canes Delight'	<b>Tobias Hume</b> c.1579-1645
Bayle del Gran Duque	<b>Antonio Martín y Coll</b> 1650-d. after 1733
Recercada seconda sobre 'Douce Mémoire'	<b>Diego Ortiz</b> c.1510-c.1570
La Gamba in Basso e Soprano	<b>Vincenzo Ruffo</b> c.1508-1587
Recercada primera sobre 'La Spagna'	<b>Diego Ortiz</b>
Diferencias sobre el canto 'La dama le demanda'	<b>Antonio de Cabezón</b> c.1510-1566
Tenore grande alla Napolitana	<b>Antonio Valente</b> fl.1565-80 (Transcription & arrangement: Paolo Pandolfo)

This programme highlights the richly varied textures that I Mastricelli can achieve with four bowed instruments, of different sizes, and the organ. Our explorations move between didactic works and pieces conceived for a consort. Among the earliest examples are the Recercadas by Diego Ortiz, developed in sixteenth-century Spain and representing some of the first written sources on ornamentation and improvisation for a solo instrument.

*The Lady Cane's Delight*, from 'The First Part of Ayres' (1605) by the English composer Tobias Hume, exemplifies the idiomatic style of early Baroque England. Originally written for the viola da gamba, its sweetness of melody and textural density are particularly characteristic of Hume's writing.

*Bayle del Gran Duque*, attributed to Antonio Martín y Coll, is not an original composition. Although it is among the most renowned pieces in his extensive manuscript collection, it is in fact a reworking of the Italian Renaissance theme *Aria di Fiorenza*.

Preceded by *La Gamba in Basso e Soprano* by Vincenzo Ruffo, from 'Capricci in musica a 3 voci' (Milan, 1564), the *Diferencias sobre el canto 'La dama le demanda'* by

Antonio de Cabezón offers another significant example of Spanish Renaissance instrumental music, based on a well-known song of the period.

Finally, *Tenore Grande alla Napolitana*, an original keyboard work from 'Intavolature di cimbalo' (1576) by Antonio Valente is presented here in an arrangement for gamba consort by the gambist Paolo Pandolfo. Its melodic style reflects the Neapolitan musical milieu, evoking a distinctly local and popular character.

**I Mastricelli** is an early music ensemble founded in 2023 at the Royal Conservatoire in The Hague. Its name evokes the 'mastricelli': talented young musicians who assisted the great maestri of the Neapolitan conservatories – figures such as Domenico Scarlatti, Nicola Porpora, Leonardo Leo and Francesco Durante.

The ensemble embraces this heritage by placing improvisation, arrangement and composition at the heart of its practice, reviving the creative spirit of the Neapolitan schools. Featuring cello, viola da gamba and other bass instruments of the violin and viol families, I Mastricelli explores the expressive depth and resonance of the bass register – the foundation of Baroque sound. Their work blends scholarly research with a living engagement in tradition, from the folkloric sounds of the streets of Naples to the earliest repertoire for their instruments and the refined cultural dialogue between Naples and Paris in the seventeenth and eighteenth centuries.

I Mastricelli has performed at the Académie Gli Incogniti, Abbaye Royale de Fontevraud, and in Spain (Sevilla, Estella) and the Netherlands (Amare, Paleiskerk). Their debut CD on Challenge Records presents newly rediscovered Neapolitan repertoire, continuing the ensemble's exploration of Baroque masters and the rich sonority of the bass instruments that underpin this music.

## NARI BAROQUE ENSEMBLE

**Liron Givoni** *soprano*

**Naomi Hassoun** *recorders*

**Guy Pardo** *harpsichord*

**Yotam Haran** *cello*

### A SHEPHERD'S DREAM OF LOVE

Son rosignolo

**Pietro Torri**

*from* Ismenne o L'Innocenza difesa dai Numi (1715)

c.1650-1737

Endless pleasure, endless love

**George Frideric Handel**

*from* Semele, HWV 58 (1743)

1685-1759

Onde chiare che spargete

**Alessandro Scarlatti**

*from* Clori mia, Clori Bella, H.129 (1699)

1660-1725

Why shou'd I love

**John Christopher Pepusch**

*from* When loves soft passion

1667-1752

(English Cantatas, Vol. 2, c.1720)

Regne Amour

**Joseph Bodin de Boismortier**

*from* Le Printemps (1724)

1689-1755

A shepherd falls asleep on the river shore, his thoughts haunted by unrequited love. In his dream, he becomes a speechless nightingale, only capable of expressing his love through song. Desire grows and the dream shifts. He is now Zeus, making love to the mortal Semele who wears the face of his beloved. When he awakens, the moon has risen over the river, and the silvery shimmering wavelets reflect his lonely tears. Yet a new thought arises: had she truly been perfect, would his beloved have been so cruel? He still loves her, but with dawn approaches May Day: he remembers that the village will be filled with many a beautiful maiden, seeking a young shepherd for the evening dance!

Our programme ranges freely across countries and languages, yet the Arcadian thread that binds together the pieces – and the affetti they evoke – belongs in a cosmopolitan culture shared by all five composers. Boismortier settled in Paris after spending formative years absorbing Catalan heritage in Perpignan; Scarlatti, born in Sicily and trained in Rome, would later reshape operatic style in Spanish-ruled Naples. Torri crossed the Alps to serve the Bavarian court, while Pepusch and Handel left the

German lands in pursuit of artistic opportunity in London. All were conversant with the pastoral idiom, all could recount the mythological tales of Ismene and Semele. Our sequence of musical 'pearls', varied in colour and character, reflects the world of the early eighteenth-century Baroque, in which styles, stories, and musicians travelled with remarkable ease.

Professor Alon Schab

### **Son rosignolo**

Son rosignolo che mesto e solo sen va  
volando dolce cantando di ramo, in ramo.

I am a nightingale, lonely and sad,  
flying along, singing sweetly,  
from branch to branch.

Se ben tu senti suoi grati accenti par che ti  
dica con voce amica io t'amo

If you listen closely  
to his pleasant graces, he seems to  
tell you with a friendly voice: 'I love  
you'.

### **Endless pleasure, endless love**

Endless pleasure, endless love,  
Semele enjoys above!  
On her bosom Jove reclining, useless now  
his thunder lies; to her arms his bolts  
resigning, and his lightning to her eyes.

(William Congreve)

### **Onde chiare che spargete**

Onde chiare che spargete mormorando trà  
le sponde belle lagrime d'argento:  
deh, vi prego non tacete che se pianger voi  
bramate  
accogliete le mie lagrime trà l'onde  
à far noto il mio tormento.

Clear waves, which scatter murmuring  
between the shores, beautiful silvery  
tears:  
Ah, I beg you, do not be silent, for if  
you long to weep,  
welcome my tears among the waves  
to make my torment known.

### **Why shou'd I love**

*Recit:*

The God of Love who hear'd my pray'r  
this answer gave:  
Cease to be a Slave, with bold disdain  
try to regain  
or quit the Cruel fair.

*Aria:*

Why shou'd I Love the fair that fly's  
me and deny's me  
what alone can cure my smart.  
Her charms no longer shall detain me  
nor disdain me,  
I'll regain my wounded heart.

( James Blackley)

### **Regne Amour**

Regne, Amour, fais voler tes armes;  
Achève de nous rendre heureux.  
Le Printemps bannit nos alarmes;  
C'est à toy de combler nos vœux.

Aux amans discrets et fidelles,  
Tu dois reserver tes faveurs,  
Et pour punir les cœurs rebelles,  
Epuiser sur eux tes rigueurs.

Dissipe les jalouses craintes;  
Rassure les timides cœurs;  
Et que jamais de flammes feintes  
n'abusent des tendres ardeurs.

Reign, Love, let your arrows fly;  
Make our happiness complete.  
Spring has banished all our fears;  
It is your duty to fulfill our wishes.

For discreet and faithful lovers,  
You must reserve your favours,  
And to punish the rebellious hearts,  
Unleash upon them your harshest  
rigors.

Dispel the jealous fears;  
Reassure the timid hearts;  
And may no false flames  
abuse tender passions.

Active since 2019, the **Nari Baroque Ensemble** specialises in performing Baroque music on period instruments. Selected for the Fabulous Fringe at the Utrecht Early Music Festival 2025, and winners of the Göttingen Händel Competition 2024 (the main prize and a special prize for 'Music and Space'), Nari is especially appreciated for bringing their passion to the stage, communicating with the audience on a deeply emotional level.

Each of Nari's performances tells a unique story, formed by a combination of original declaimed texts and excerpts from cantatas and sonatas. Inspired by historical practices, the ensemble brings these to life by thorough work on the affects expressed in each sentence and musical phrase, creating an immersive emotional experience that truly moves the audience. In this whole process, Nari loads the music with new meaning, providing it with an organically modern context, and bringing it closer to the modern spectator.

Nari has performed in major chamber music and early music festivals, including the Fel!x Festival in Cologne and the Göttingen International Händel Festival. The ensemble has also performed in major chamber music series such as Youth at the Center at the Jerusalem Music Center, and Monday Afternoon Concerts at the Hebrew University.

## LA MANDORLE

**Victoire Delnatte** *oboe*

**Clotilde Sors** *violin*

**Camille Sors** *cello*

**Elodie Brzustowsk** *theorbo, guitar*

## THE CONVERSATION

Sonata in G minor  
*Grave, Presto, Adagio, Presto*  
(1695)

**Elisabeth Jacquet de La Guerre**  
1665-1729

La Félicité  
*Grave, Allegro, Lent, Allegro, [Gavotte], [Gigue]*  
(1700)

**Louis-Nicolas Clérambault**  
1676-1749

Suite in A minor  
*Prélude, Allemande, Chaconne,*  
*Sarabande, Chaconne, Gigue*  
(1716; theorbo version 1699)

**Robert de Visée** c.1655-1732/3  
arr. La Mandorle

The Conversation immerses us in the intimacy of an early eighteenth-century French salon, where whispered exchanges, circulating rumours and impassioned debates animate every gathering at Court. This programme reveals ‘the art of conversation’ between instruments, in a dialogue that is not confined to the upper voices but also accords a prominent role to the theorbo and the cello, instruments more commonly associated with the basso continuo.

The concert centres on the Suite in A minor by Robert de Visée, in particular its Allemande subtitled ‘La Conversation’. A theorbo player in the King’s chamber and a musician accustomed to intimate circles, his pieces – whether composed or improvised – were preserved in tablature (Saizenay Manuscript, 1699) and later published in 1716 for treble instrument and bass. Drawing on these sources, La Mandorle has reconstructed and arranged a suite in which four instruments engage in conversation through French dance forms.

The world of dance also permeates the sonatas of Elisabeth Jacquet de La Guerre and Louis-Nicolas Clérambault. Composing at the close of the Grand Siècle, they bear witness to a pivotal moment when Italian influence began to penetrate French musical circles. In these works, Jacquet de La Guerre and Clérambault blend the French tradition – marked by melodic grace, a flexible approach to form, and the

underlying presence of dance – with Italian elements such as expressive slow movements, harmonic exploration and frequent modulation.

With its musical synergy, communicative joy and creativity, the ensemble **La Mandorle** was awarded First Prize and Audience Prize at the International Händel Competition in Göttingen in May 2025, and has been supported since 2024 by Sustainable-Eemerging. La Mandorle (meaning almond in Italian) is first and foremost a family affair with two sisters and kindred spirits. Strengthened by these solid bonds and empowered by their curiosity and an enterprising spirit, the musicians seek to bring Baroque music closer to their audience and promote research into repertoire, with a particular taste for the French treasures of the seventeenth and eighteenth centuries. La Mandorle is keen to spread its sweet almond scent beyond the traditional concert hall and reach out to a wide variety of audiences from classrooms to hospitals.

La Mandorle has given some fifty concerts throughout France and Europe including Händel Festspiele, Ambronay Festival, Embarquement immédiat, Torroella de Montgrí Festival, Wunderkammer Trieste.

The ensemble is supported by the Nguyen Thien Dao fund, the Société Générale Foundation, the Paris CROUS and the Haute École des Arts du Rhin, particularly to support its forthcoming project for a moral family show about some of the daughters of Louis XV.

## TRA NOI

**Silvia Berchtold** *recorder*

**Bianca Cucini** *bass viola da gamba, quinton*

**Rafaela Salgado** *harpsichord*

### DIVERSE BIZZARRIE: FROM POPULAR GENRE TO MUSIC AT COURT

Passacaglia	<b>Andrea Falconieri</b> 1585/6-1656
Sir Henry Upton's Funeral	<b>John Dowland</b> 1563-1626
Sonata Prima a due	<b>Dario Castello</b> <i>fl.</i> 1st half, 17th century
Ciaccona	<b>Andrea Falconieri</b>
Diverse bizzarrie sopra la vecchia sarabanda o pur ciaccona	<b>Nicola Matteis</b> c.1650-after 1713

From the virtuosity of violin music to the depth of gamba consort music, this programme wants to show the polar opposites of a musical texture arranged for our cast.

The *Passacaglia* by Andrea Falconieri, written for two upper voices and basso continuo, is a first example of a popular genre, the ostinato, developing into a brilliant dialogue between the instruments. Also in the *Ciaccona*, towards the end, the use of the smallest viola da gamba of the gamba family, the quinton, as a companion of the recorder wants to show the flexibility of our cast in repertoire and range.

In opposition to this sparkling virtuosity, *Sir Henry Umpton's Funeral* (1590), considered one of the pearls of the collection 'Lachrimae or Seven Tears' (1604), is a noble and touching consort pavan that offers a modulation between darker colours and bright shades in only one piece.

The *Sonata prima a due* by Dario Castello, part of the collection 'Sonate concertate in stil moderno, libro primo' (1621), is a bright example of the early Venetian Baroque style, with its imitation between the two upper voices, several sections with tempo changes and a powerful closure in parallel thirds.

The last composition, by Nicola Matteis, a composer who represents the perfect fusion between Italian Baroque style and English taste, gives the title to our programme: *Diverse Bizzarrie sopra la vecchia Sarabanda o pur Ciaccona* ('several

quirks/extravagances’) incarnates the sparkle that we believe our instruments can produce, in all their peculiarities.

The early music ensemble **Tra Noi** is characterised above all by lively communication, both with each other and with the audience. The ‘noi’ in Tra Noi – ‘among us’ – is an integrative ‘us’ that includes everyone present. Having only formed the ensemble at the beginning of 2023, Tra Noi has already won the Wiener Konzerthauspreis of the H.I.F. Biber Competition (2023), the Audience Prize of the Biagio Marini Competition (2023) and the Göttingen Händel Competition (2024), first prize at the Concours International de musique ancienne du Val de Loire (2024), third prize at the International Van Wassenaer Competition (2024) as a duo formation, and the first prize, the audience prize and the Gamba Gesellschaft Prize at the Orlando Lasso competition 2025 in Landshut.

Concerts have taken Tra Noi to the Chamber Music Festival in Turin, the Resonanzen at the Wiener Konzerthaus, the Magdeburg Telemann Society, the Innsbrucker Festwochen, the Felix Originalklang Festival at the Philharmonie Köln, Kultursommer Wien, Festival Capuchos Almada in Portugal and the Philharmonie Kaunas.

## IL PARRASIO

**Eriko Nagayama, Ajda Porenta** *Baroque violins*

**Luka Stefanović** *Baroque cello*

**Alessandro Papa** *harpsichord, organ*

### HANDEL AND HIS ITALIAN RIVALS

Sinfonia da camera in G minor, op. 2 no. 3

**Nicola Porpora**

*Adagio Sostenuto*

1686-1768

*Allegro*

*Adagio*

*Allegro*

Trio Sonata in A major, op. 5 no. 1, HWV396

**George Frideric Handel**

*Andante – Adagio*

1685-1759

*Allegro*

*Larghetto – Allegro*

*Gavotte (Allegro)*

Andante affettuoso in D major

**Francesco Geminiani**

*from The Enchanted Forest, H. 150*

1687-1762

Eighteenth-century London saw an influx of compositional talent from mainland Europe, particularly from Italy. The honorary Italian George Frideric Handel and his colleague Nicola Porpora led fiercely competing opera companies in the city, but mutual respect and admiration for each other's work was always present and extended well past operatic bounds.

Porpora's Sinfonia da camera stretches the limits of timbral qualities and harmonic norms, pitting the instruments against each other in one moment and unifying them in the next. His classic seventeenth-century training remains obvious, though, with strict contrapuntal conduct and lyrical cantabile writing underpinning all the drama.

The A major Trio Sonata, op. 5 by Handel comes out of a set diverging from his earlier Corellian style pieces. This later writing utilises themes from other pieces in his catalogue, inserts operatic drama, and augments the classic trio sonata structure, all the while maintaining the conversational nature typical of the genre.

Francesco Geminiani is another name that would have been familiar to Handel in London, but the two likely first met in Rome years before. Although Geminiani was

not active in the opera circles, his piece 'The Enchanted Forest' was originally written for staged pantomime, and certainly evokes a sort of storytelling not unlike what would experience in an opera house. This expressive Andante affetuoso movement opens the second part of the London-performed concertante version, and offers listeners a richly imaginative tapestry.

Luka Stefanović

The name **Il Parrasio** is derived from Il Bosco Parrasio, the hilly grove of trees overlooking the city of Rome. Every summer, the great and varied artistic minds of the Arcadian poets met in this grove to discuss strategies for influencing all facets of Italian art and culture away from the overindulgence of the high Baroque and towards a return to more simple and natural styles. These self-proclaimed Arcadians – a group of luminaries of various areas of expertise – drew both nomenclature and values from the celebrated Greek region of Arcadia in antiquity, fabled for its peaceful idealistic people and their harmonious relationship with the unspoiled nature. Since the ensemble's inception, it has focused largely on the Venetian repertoire, staying engrossed by the vibrant and expressive styles that played crucial roles in the development of various musical forms throughout the continent.

## QUARTERINO

**Tomasso Simonetta Sandri** *flute*

**Lorenzo Molinetti** *violin*

**Antonio Pellegrino** *cello*

**Agata Sorotokin** *harpsichord*

### BAROQUE CROSSINGS: BRITANNIA AND THE ITALIAN VIRTUOSI

Lady Ann Bothwell's Lament

*(Affetuoso – Allegro)*

*from A Treatise of Good Taste in the Art of Music*

**Francesco Geminiani**

1687-1762

Trio Sonata in G minor, op. 1 no. 3

*Largo*

*Allegro*

*Adagio*

*Allegro*

**Charles Avison**

1709-70

Trio Sonata in D major, RV84

*Allegro*

*Andante*

*Allegro*

**Antonio Lucio Vivaldi**

1678-1741

Baroque Crossings: Britannia and the Italian Virtuosi explores the profound imprint of Italian music on eighteenth-century Britain, where style was not simply imported but actively absorbed and reimagined. Through the works of Francesco Geminiani, Charles Avison and Antonio Vivaldi, this programme traces a network of influences that begins with Arcangelo Corelli and extends into distinct musical voices on both sides of the Channel.

Geminiani, Corelli's pupil and later a central figure in London's musical life, played a key role in defining Italian taste in Britain. His arrangement of *Lady Ann Bothwell's Lament*, published in 'A Treatise of Good Taste in the Art of Music' (1749), transforms a traditional Scottish melody into a highly expressive miniature. Ornamentation and harmonic inflection shape a discourse that moves between introspective lyricism and heightened expressivity, reflecting Geminiani's idea of taste as controlled expressive freedom.

Avison, working in Newcastle yet deeply engaged with Italian models, represents another dimension of this cultural exchange. His Trio Sonata in G minor, op. 1 no. 3 adopts the four-movement sonata da chiesa design, combining formal clarity with subtle colours and a poised sense of dialogue.

Vivaldi's Trio Sonata in D major, RV84 offers a perspective from within the Italian tradition itself. Its outer movements are driven by rhythmic energy and clarity, while the central Andante opens a space of lyrical suspension and calm.

Together, these works reveal not imitation but transformation: a musical language continually reshaped through cultural encounters and individual artistic invention.

**Quarterino** unites four musicians whose paths converge across Europe's leading centres of historical performance. Meeting through the European Union Baroque Orchestra earlier this season, the members are preparing various projects in Switzerland, Italy and the Netherlands. The ensemble has recently been nominated as a finalist in the 2026-2027 Rheinsberger Hofkapelle Competition.

Flautist Tommaso Simonetta Sandri has collaborated with Utopia Orchestra, Bremer Barockorchester, Orchestre des Champs-Élysées and Bach Akademie Stuttgart, with appearances at the Salzburg Festival, Bachfest Leipzig and the Potsdam Musikfestspiele. Violinist Lorenzo Molinetti, prizewinner at the Uccellini International Baroque Violin Competition, CIMA, and the Premio Bonporti, performs with ensembles including Zefiro, Concerto Romano, Abchordis and I Tempi, and serves as first violin of La Venexiana. Cellist Antonio Pellegrino and keyboardist Agata Sorotokin are first-prize winners of Early Music Vancouver's 2025 Emerging Artist Competition and the 2024 Kammermusikwettbewerb 'À tre'. They have appeared at festivals in Bremen, Utrecht, York and Urbino, also serving as principal continuo players in EUBO 2025. Antonio has performed at the Concertgebouw and Muziekgebouw aan 't IJ and collaborated with the Orchestra of the Eighteenth Century and PRJCT Amsterdam.

## LAGRIME

**Franziska Blömer** *soprano*

**Maximilien Brisson** *Baroque trombone*

**Barbora Hulcová** *theorbo*

## VULNERASTI COR MEUM

Quæ est ista

*Motecta, psalmi vespertini, completorium*

(Rome, 1626)

**Hieronimus Talonus Polensis**

*fl.* 1625-1630

O quam pulchra es

*Ghirlanda sacra*

(Leonardo Simonetti, Venice, 1625)

**Claudio Monteverdi**

1567-1643

Ego dormio

*Sacri concerti*

(Milan, 1630)

**Claudia Francesca Rusca**

*c.* 1593-1676

In lectulo per noctes

*Ghirlanda sacra*

(Leonardo Simonetti, Venice, 1625)

**Giovanni Paolo Caprioli**

*fl.* 1602-1627

Vulnerasti cor meum

*Motetti a una, due, tre, e quattro voci*

(Venice, 1638)

**Giovanni Felice Sances**

*c.* 1600-1679

Certainly the most lyrical book of the Bible, the Song of Songs consists of erotic poetry: a dialogue wherein two lovers charm each other through exchanges of compliments and express their mutual desire in innuendo-laden invitations filled with passion. Bearing witness to their love and devotion are the 'daughters of Jerusalem', who respond as a chorus to the duet.

In Christianity, this text became an allegory for the love of Christ for his Church. By the twelfth century, however, the 'bride' in the poem was now understood to be the Virgin Mary. Due to the great importance of Marian devotion in Catholicism, and surely also to the sheer beauty of the text itself, the Song of Songs became a popular source of inspiration for music, with settings by virtually every composer of the Italian Renaissance and early Baroque.

In his 'Ghirlanda sacra', singer and editor Leonardo Simonetti compiled monodies – many on texts from the Song of Songs – by the best composers of his time: the famous Claudio Monteverdi, for one, but also names less familiar today, such as the Brescian priest Giovanni Paolo Caprioli. Such works were often printed alongside psalms, to serve as antiphon substitutions during Marian vespers, as in the collections of Milanese nun-composer Claudia Francesca Rusca and of Girolamo Talone, a composer from Pula in modern-day Croatia. With settings by composers like Giovanni Felice Sances, then Imperial vice-Kapellmeister in Vienna, this magnificent text delighted listeners from every walk of life, from parishioners and nuns to dukes and emperors.

Maximilien Brisson

### **Quæ est ist**

Quæ est ista quæ progreditur quasi  
aurora consurgens,  
pulchra ut luna, electa ut sol, terribilis  
ut castrorum acies ordinata.  
Alleluia.

Who is she that cometh forth as the  
rising dawn,  
fair as the moon, radiant as the sun,  
awesome as an army arrayed in  
battlements?  
Alleluia.

### **O quam pulchra es**

O quam pulchra es amica mea,  
columba mea, formosa mea.  
Oculi tui columbarum, capilli tui sicut  
greges caprarum,  
dentes tui sicut greges tonsarum.  
Quam pulchra es O pulcherima inter  
mulieres,  
egredere et veni quia amore languo.  
Veni formosa mea, soror mea,  
immaculata mea  
veni quia amore languo.

Behold, how fair thou art, my love,  
my dove, my beautiful.  
Thine eyes are of a dove, thy hair is like  
a flock of goats,  
thy teeth are like a flock of shorn ewes.  
How fair thou art, O thou fairest  
among women,  
Go forth and come, for I am sick with  
love.  
Come, my beautiful, my sister, my  
undefiled,  
come, for I am sick with love.

### **Ego dormio**

Ego dormio, et cor meum vigilat.  
Vox dilecti mei pulsantis;  
Aperi mihi, soror mea, columba mea,  
formosa mea, speciosa mea,  
immaculata mea,  
quia caput meum plenum est rore, et  
cincinni mei guttis noctium.

I sleep, but my heart waketh: it is the  
voice of my beloved that knocketh,  
saying;  
Open to me, my sister, my dove, my  
fair one, my beautiful, my undefiled:  
for my head is filled with dew, and my  
locks with the drops of the night.

### **In lectulo per noctes**

In lectulo per noctes, quem diligit  
anima mea quæsivi, nec inveni illum.  
Surgam, et circuibo civitatem: per vicus  
et plateas  
quæram quem diligit anima mea.  
Invenerunt me vigiles qui custodiunt  
civitatis.  
Paululum cum pertransissem eos,  
inveni quem diligit anima mea:  
tenui nec dimittam illum  
Egredimini Filiæ Jerusalem et  
congratulamini mihi,  
cantate mecum canticum lætitiæ cum  
cithara,  
cantate canticum jubilationis in  
psalterio,  
quia inveni quem diligit anima mea.

By night on my bed I sought him whom  
my soul loveth, but I found him not.  
I will rise now, and go about the city in  
the streets, and in the broad ways  
I will seek him whom my soul loveth.  
The watchmen that go about the city  
found me.  
It was but a little that I passed from  
them, and I found him whom my soul  
loveth:  
I held him, and would not let him go.  
Go forth, O ye daughters of Jerusalem,  
and rejoice with me,  
sing with me a joyful song with harp,  
sing a song of jubilation with psaltery,  
for I have found him whom my soul  
loveth.

### **Vulnerasti cor meum**

Vulnerasti cor meum, soror mea,  
sponsa:  
vulnerasti cor meum in uno oculorum  
tuorum  
et in uno crine colli tui.  
Quam pulchræ sunt mammæ tuæ  
soror mea sponsa.  
Veni de Libano sponsa: veni de Libano,  
veni coronaberis.

Thou hast ravished my heart, my sister,  
my spouse;  
thou hast ravished my heart with one  
of thine eyes,  
with one chain of thy neck.  
How fair are thy breasts, my sister, my  
spouse. Come with me from Lebanon,  
my spouse, with me from Lebanon  
Come and you shall be crowned.

**Lagrima** was formed following the release of the album *Scorrete lagrime mie*, to continue our work showcasing the vocality of the Baroque trombone. From its inclusion in church music-making around 1500 to its use alongside voices in secular and sacred concertato music of the 1600s, to the rich solo vocal repertoire with obbligato trombone of the 1700s, the trombone has been associated with the voice perhaps more than any other instrument. We explore the vocal virtuosity of the Baroque trombone in intimate settings, its ability to sing and speak, and its interplay with the human voice when treated as a coequal second voice, when set in opposition playing instrumental ritornelli, or when accompanying the voice as a continuo instrument. Lead by trombonist Maximilien Brisson, Lagrima features a variable cast of collaborators for different regions and projects, currently including soprano Franziska Blömer and theorbist Barbora Hulcová in Europe, and soprano Myriam Leblanc, tenor Charles Daniels and keyboardists Christophe Gauthier, Luc Beauséjour and Borys Medicky in North America. The ensemble was recently featured at the International Trombone Festival. 2026 will see the ensemble embark on a coast-to-coast tour of Canada and record a second album, centered around the music of Francesca Caccini.

## THE LYONS MOUTH

**Ailsa Campbell** *soprano*

**Elsbeth Piggott** *soprano*

**Ellie Stamp** *alto*

**James Botcher** *tenor*

**Jacob Ewens** *tenor*

**Thomas Lowen** *bass*

## VICTORIA'S SECRET

Svogava con le stelle

**Claudio Monteverdi** 1567-1643

Vidi speciosam

**Raffaella Aleotti** c.1570-after 1646

Sì, ch'io vorrei morire

**Claudio Monteverdi**

Dispietata pietate

**Sigismondo d'India** c.1582-1629

Vadam et circuibo civitatem

**Tomás Luis de Victoria** 1548-1611

The first word spoken by the protagonist of Claudio Monteverdi's *Svogava con le stelle* (Il quarto libro de madrigali, 1603), a swooning, rising 'O!', sets the tone for the rest of the piece. The composer makes extensive use of falsobordone-style recitation usually reserved for psalms and other liturgical music. This allows for naturalistic speech rhythm and affords the piece a quasi-religious fervour as the smitten man pours out his heart to the heavens.

*Vidi Speciosam* is taken from the only publication of Raffaella Aleotti, her *Sacrae cantiones* of 1593, the first known instance of a woman having sacred music published. The five parts of this motet would have been divided between voices and instruments sung and played by the nuns at Aleotti's San Vito convent and performed as a devotion to the Blessed Virgin Mary on the Feast of the Assumption.

In contrast to the playful grace and subtlety of *Vidi Speciosam*, Monteverdi's *Sì, ch'io vorrei morire* (also from his Fourth Book of Madrigals) begins and ends with an ecstatic, desperate outburst. In between these twin climaxes, tension is built relentlessly through strings of suspensions, voices chasing each other up and down the stave, their close dissonances illustrating the 'crushing' physical proximity the narrator describes.

Ecstasy is brief, and can all too easily turn to agony, as in *Dispietata pietate* (Il terzo libro de madrigali, 1615), where Sigismondo d'India, a direct contemporary of Monteverdi, uses many of the same effects to demonstrate the darker side of love. Here, the tight imitation feels argumentative and sequences of dissonance represent frustration. Death may also actually mean death...

In contrast to Monteverdi's eclectic career writing for the church, the court and the stage, Tomás Luis de Victoria composed exclusively sacred music. *Vadam et circuibo civitatem* (1st book of motets, 1572) shows the influence of Italian vocal music in its vivid text setting (the opening rising 'Vadam' and the concluding ascent into the palm tree) and its sense of drama (the dialogue between the lower voices questioning and the upper voices answering at the beginning of the second part). With its full six-voice texture, this is sacred music at its richest and most radiant.

Thomas Lowen

### **Svogava con le stelle**

Sfogava con le stelle un'infermo d'Amore	Crying to the stars a love-sick man
sotto notturno ciel il suo dolore, e dicea	beneath the night sky spoke of his grief,
fisso in loro:	and said, whilst gazing at them:
O imagini belle del'dol mio ch'adoro si	Oh, lovely images of the idol! I adore, if
com'a me mostrate,	only, as you show me,
mentre cosi splendete, la sua rara beltate	when you shine, her rare beauty,
cosi mostrast'a lei i vivi ardori miei	you could show to her my ardent flames,
la fareste col vostr'aureo sembiante	You would make her, with your golden look
pietosa si come me fat'amante.	compassionate, just as you make me
(Ottavio Rinuccini)	affectionate.

### **Vidi speciosam**

Vidi speciosam sicut columbam	I saw the fair one rising like a dove above
ascendentem desuper rivos aquarum:	the streams of water:
Cuius inaestimabilis odor erat nimis in	whose priceless fragrance clung to her
vestmentis eius.	garments.
Et sicut dies verni, flores rosarum	And as on a spring day, she was
circumdabant eam, et lilia convallium.	surrounded by roses and lily-of-the-valley.
(based on Song of Songs, chapter 3)	

**Sì, ch'io vorrei morire**

Sì, ch'io vorrei morire ora che bacio,  
 amore,  
 la bella bocca del mio amato core. Ahi,  
 cara e dolce lingua,  
 datemi tant'umore,  
 che di dolcezz'in questo sen m'estingua!  
 Ahi, vita mia, a questo bianco seno, deh,  
 stringetemi fin ch'io venga meno!  
 Ahi bocca, ahi baci, ahi lingua, torn'a dire:  
 Sì ch'io vorrei morire!

(Maurizio Moro, late 16th century)

Yes, I would like to die,  
 now that I'm kissing, sweetheart,  
 the luscious lips of my darling beloved. Ah!  
 dear, dainty tongue,  
 give me so much of your liquid that I die of  
 delight on your breast!  
 Ah, my love, ah, crush me  
 to this white breast until I faint!  
 Ah mouth, ah kisses, ah tongue, I say again:  
 Yes, I would like to die!

**Dispietata pietate**

Dispietata pietate  
 fu la tua veramente, o Dafne, allora che  
 ritenesti il dardo:  
 però che'l mio morire  
 più amaro sara, quanto più tardo.  
 Ed or perchè m'avvolgi  
 per si diverse strade e per si varii  
 ragionament'in vano?  
 Di che temi? Temi ch'io non m'uccida?  
 Temi del mio bene?  
 Deh, lasciami morir in tante pene.

(Tasso, 1544-95, from *Aminta*)

Devoid of pity,  
 were you Dafne, truly, when you  
 withheld the dart:  
 because when my death comes,  
 more bitter it will be, the more delayed it is.  
 And why are you embroiling me,  
 in such diverse ways and with such varied  
 reasons, in vain?  
 Do you fear that I will not kill myself? Do  
 you fear my love?  
 Alas, let me die in such great pain.

**Vadam et circuibo civitatem**

Vadam et circuibo civitatem: per vicos et  
 plateas quaeram quem diligit anima mea:  
 Quaesivi illum, et non inveni.  
 Adiuro vos filiae Hierusalem, si inveneritis  
 dilectum meum,  
 ut annuntietis ei quia amore langueo.  
 Qualis est dilectus tuus quia sic adiurasti  
 nos?  
 Dilectus meus candidus et rubicundus,  
 electus ex milibus.

I will rise and go about the city: in the  
 alleys and the broad streets I will seek him  
 whom my soul loves:  
 I sought him, but I found him not.  
 I charge you, O daughters of Jerusalem, if  
 you find my beloved,  
 to tell him that I am sick with love.  
 What is your beloved, that you so charge us?  
 My beloved is white and ruddy, the  
 choicest among thousands.

Talis est dilectus meus,  
et est amicus meus, Filiae Hierusalem.  
Quo abiit dilectus tuus,  
o pulcherima mulierium?  
Quo declinavit et quaeremus eum  
tecum? Ascendit in palmam,  
et apprehendit fructus eius.

Such is my beloved,  
and such is my love, O daughters of  
Jerusalem.  
Where has your beloved gone, O loveliest  
of women?  
where has he turned to? and we shall seek  
him with you.

(Song of Songs 3:2, 5:8-10, 5:16, 6:1, 7:8) He has climbed into the palm tree, and taken its fruit.

**The Lyons Mouth** is a dynamic vocal consort founded in 2024 by singers who share a background of studying at the University of York. Inspired by their experiences performing in the Sir Jack Lyons Concert Hall, they created an ensemble devoted to vivid musical storytelling, crafting emotionally immersive performances that draw audiences into the dramatic heart of the repertoire.

Since its formation, The Lyons Mouth has quickly established itself on the British and European music scene. Its members also perform with leading ensembles including the BBC Singers, The Swingles, Voces8 and Tenebrae. This breadth of experience shapes the group's versatile approach, combining refinement and daring energy in both early and contemporary repertoire.

Recent performances include St Martin-in-the-Fields, Stoller Hall, Stour Music, Brighton Early Music and Brecon Baroque festivals. Upcoming appearances include concerts in London and Manchester, Utrecht Early Music Festival, Bedford Sings, Brecon Choir Festival, and a residency at the Music Summer School and Festival 2026.

The ensemble has released three striking performance films on YouTube, with more planned for release in 2026. They feature on 'A Plastic Theatre' by Joanna Marsh (Signum Classics, 2025), and a new album of folk music by Stef Conner follows in 2026.

*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.

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EUBO Development Trust Prize: **Ensemble Bastion**  
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- 2022      First Prize: **Protean Quartet**  
YEMF Friends Prize: **ApotropaïK**  
EUBO Development Trust Prize: **UnderStories**  
Cambridge Early Music Prize: **ApotropaïK**
- 2019      First Prize: **L'Apothéose**  
YEMF Friends Prize: **L'Apothéose**  
EUBO Development Trust Prize: **L'Apothéose**  
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- 2017      First Prize: **BarrocoTout**  
YEMF Friends Prize: **Rumorum**  
EEemerging Project Prize: **Rumorum**  
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- 2015      First Prize: **Sollazzo Ensemble**  
YEMF Friends Prize: **Sollazzo Ensemble**  
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EEemerging Project Prize: **Consone Quartet** and **nexus baroque**  
Cambridge Early Music Prize: **Sollazzo Ensemble**
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YEMF Friends Prize: **Le Jardin Secret**
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- 2003 **Savādi**
- 2001 **Apollo and Pan**
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- 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)

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