

2026 YORK EARLY MUSIC FESTIVAL

York Early Music International Young Artists Competition 2026

Informal Recitals

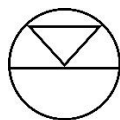
presented by Steven Devine

**Thursday 9 & Friday 10 July, 10.30am
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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LINN





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, and with an average age of 35 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.

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

I Masticelli (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)

Prior to the Competition – to be held on Saturday 11 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 11 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 30 August. 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 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 awarded by the jury 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 9 JULY

Il Parrasio

Break

Lagrima

Lunch break

Nari Baroque Ensemble

Break

Quarterino

FRIDAY 10 JULY

Ossian's Dream

Break

I Masticelli

Lunch break

Tra Noi

Break

The Lyons Mouth

Break

La Mandorle

IL PARRASIO

Eriko Nagayama, Ajda Porenta *Baroque violin*

Luka Stefanović *Baroque cello*

Alessandro Papa *harpsichord, organ*

ECHOS OF BERGAMO

Ballo detto Pollicio, op. 12 no. 24

Tarquinio Merula

Ballo detto Gennaro, op. 12 no. 23

1594/5-1665

Sonata a due violini e basso continuo, op. 18 no. 2
(‘La Varana’)

Maurizio Cazzati

1616-78

Largo

Adagio

Grave

Allegro

Sonata a due, op. 2 no. 3 (‘La Frangipana’)

Giovanni Legrenzi

Allegro

1626-90

–

Adagio

Presto

Aria sopra la Bergamasca

Marco Uccellini c.1603-1680

The Basilica of Santa Maria Maggiore in Bergamo emerged as a musical focal point in the mid-seventeenth century, with an influential maestro di cappella named **Tarquinio Merula** leading the charge. Merula’s *Ballo detto Pollicio* and *Ballo detto Gennaro* close his book of twenty-four pieces for two or three instruments, and exhibit the composer’s ability to merge vibrant rhythms of classic dance forms with expressive melodies.

Maurizio Cazzati also held the maestro di cappella position at the Santa Maria Maggiore, but was soon elected to an analogous position in the prestigious Basilica of San Petronio in Bologna. The op. 18 collection of sonatas was published in 1656 – before the composer’s departure from Bergamo – and they represent a link between antiquated seventeenth-century forms and the bloom of instrumental writing styles that followed.

Giovanni Legrenzi was given the title of First Organist in Bergamo under Cazzati's leadership, publishing his collection of Sonatas op. 2 in 1655 and showcasing his full compositional prowess through elaborate counterpoint, sophisticated use of thematic material and striking lyricism. The dedication 'La Frangipana' probably references a patrician family from Italy's north-east, but this can't be said for certain.

A growing category of Italian violinist-composers in the early seventeenth century included **Marco Uccellini**, whose sonatas for violin and continuo contributed massively to the development of the instrument's technical capabilities and expressive range. Though Uccellini likely never stepped foot in Bergamo, his *Aria sopra la Bergamasca* utilises the scheme of a popular dance form said to represent its apparently unrefined population.

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.

LAGRIME

Franziska Blömer *soprano*

Maximilien Brisson *Baroque trombone*

Barbora Hulcová *theorbo*

O CHE NUOVO STUPOR: THE MUSICAL WORLD OF FRANCESCA CACCINI

O che nuovo stupor

Francesca Caccini 1587–after 1641

Adorate Dominum

Jesu corona Virginum

Ferma, Signore

La pastorella mia

S'io men vo

Io mi distruggo, et ardo

from Il primo libro delle musiche (Florence, 1618)

At the turn of the seventeenth century, Francesca Caccini was a virtuoso singer and composer of the utmost renown, whose musical talent was coveted by the greatest courts in Europe, notably those of the King of France, Henry IV, of the Gonzagas in Mantua, and of the Grand Dukes of Tuscany in Florence, where she ultimately spent her career, some of it as the court's best-paid musician. Her music evokes at times the sacred and spiritual, at times the pastoral, and at others yet, love and tragedy.

In 1618, Caccini published her sole surviving collection of non-theatrical music. An outstanding contribution to vocal monody, *Il primo libro delle musiche* transcends the boundaries between sacred and secular genres. It includes nineteen devotional works: seven are sacred motets and hymns; twelve are spiritual madrigals, sonnets and arias with texts in Italian. A further seventeen works are fully secular: madrigals, arias, ottave and canzonette. Strikingly, Caccini's music does not display clear stylistic distinctions between the sacred, spiritual and secular genres. Both secular and sacred texts are set in a similarly modern style, with extremely intricate written-out ornamentation, and in many cases with instrumental ritornelli.

The quality of Francesca's music has indeed nothing to envy of her much better-known father, Giulio. It is all the more surprising that the works from this collection

should be so seldom performed, and that some even have yet to be recorded, a testament no doubt to the dismal underrepresentation, still today, of music composed by women.

© Maximilien Brisson

O che nuovo stupor

O che nuovo stupor: mirate intorno
A mezza notte il giorno,
Mirate aprirs' il cielo,
Udite il suono degli angelici cori.
Venite, andiam, cerchiam Gesù,
pastori,
Io vo cantar, io vo gioire anch'io,
Che nato in terra è Dio,
Che nato in terra è Dio per mia salute.
Io'l vo vedere omai,
Io'l vo adorar che tanto il desiai,
Voglio a quei sacri piè nudi e tremanti
Piegar mi e sospir' tanti
Sparger sopra di lor, ch'io gli riscaldi,
Mille volte bacciarli,
Mille s'io ne son degno ribacciarli,
Voglio alla madre vergine beata,
Perche mi sia avvocata,
Offrir non oro, no, ma nudo il core,
Il core umiliato.
Venite, andiam, cerchiam Gesù, ch'è
nato.

Oh, what new wonder do you see
at midnight today,
witness Heaven that opens,
hear the sound of the angelic choirs.
Come, sheperds, let us go, let us seek
Jesus.
I want to sing, and I want to rejoice,
that God is born on earth
for my salvation.
I want to see him now,
I want to adore him, for I so desired him.
I want to bend before those sacred,
bare, trembling feet and shed over them
so many sighs that I may warm them,
kiss them a thousand times,
and a thousand times, if I am worthy
to kiss them again.
I want to offer to the blessed virgin
mother,
for her to be my advocate,
not gold, but instead a naked heart,
a humble heart.
Come, let us go, let us seek Jesus, who
was born.

Adorate Dominum

Adorate Dominum Alleluia
Omnes angeli eius Alleluia
Notum fecit Dominus Alleluia
Salutare suum Alleluia.

Adore the Lord, Alleluia,
All you his angels, Alleluia.
The Lord has made known, Alleluia
His deliverance, Alleluia.

Jesu corona Virginum

Jesu corona Virginum
quem mater illa concipit
quæ sola Virgo parturit
hæc vota clemens accipe.
Qui pascis inter lilia
septus choreis Virginum
sponsas decorans gloria
sponsisque reddens præmia.
Quocumque pergis Virgines
sequuntur atque laudibus
post te canentes cursitant
hymnosque dulces personant.
Te deprecamur largius
nostris ad auge sensibus
nescire prorsus omnia
corruptionis vulnera.
Laus, honor, virtus gloria
Deo Patri et Filio,
sancto simul paraclito
in sæculorum sæcula.

Ferma, Signore

Ferma Signore, arresta
la terribil' sentenza,
la sentenza immutabil e severa
deh, non voler ch'io pera
senza far penitenza
e senza ch'io ti chiegia umil perdono
a te signor mi dono
a te devoto al fin consacr'il core,
piango il mio lungo errore.
Mercede, o Dio, il tuo giudizio eterno
a se mi chiami e tolga 'l crudo inferno.

Merciful Jesus, crown of virgins,
Whom that one mother bore
Who conceived though virgin,
Hear this our prayer.
You who nourish among the lilies,
Surrounded with choirs of virgins,
Adorning brides with glory,
Rendering to bridegrooms their
rewards.

Wherever you go, virgins
Follow and with praises
Hasten singing after you,
And sound forth sweet hymns.
We beseech you
To enhance more fully our feelings
So as no longer to know all
The wounds of corruption.
Praise, honour, virtue, glory
To God the Father and to the Son,
Together with the Holy Advocate
For ever and ever.

Stop, O Lord, defer
the terrible sentence,
the immutable and severe sentence.
Oh, don't wish me to perish
without doing penance
and without my asking for your
humble forgiveness.
I give myself to you, Lord
I finally consecrate my heart to you,
and I mourn my long mistake.
Mercy, O God, your eternal judgment
if you call to me and take away the
cruel hell.

La pastorella mia

La pastorella mia tra i fiori, e'l giglio
Anzi la rosa di più grat' odore;
Tra le gemme il rubin vago, e vermiglio,
S'io miro delle labbra il bel colore;
E tra i pomi al granato l'assimiglio,
Chi ha la corona, e degl'altri è signore.
Regin'anch'ella par tra le donzelle,
Anzi la Dea d'Amor tra l'altre stelle.

My shepherdess among all flowers is
the lily,
Or perhaps the rose, with its sweetest
scent;
Among the gems, the lovely ruby, and
the vermilion,
If I admire the beautiful colour of her
lips;
And among fruits I liken her to the
pomegranate,
Which wears the crown, and is lord of
all others.
She too seems a queen among the
maidens,
Or rather the Goddess of Love among
the other stars.

S'io men vo

S'io men vo, morirò,
Ahi, crudel dipartita.
S'ora il cor non ha virtù
Contra il duol di sua ferita,
Come lei non miri più,
Chi salvar potrà mia vita?
Onde omai spero pietà,
O sventur empia infinita,
Statti addio somma beltà;
Mia speranz'al vento e gita.
Deh, se voce di mercè
Appo voi fu mai sentita,
La memoria di mia fè
Su'l partir non sia schernita.

If I go, I will die.
Alas, cruel departure.
If my heart has no more strength
to face the pain of its wound,
of no longer looking at her,
who shall save my life?
Since I now hope for mercy,
O wicked, infinite misfortune,
farewell, supreme beauty;
my hope to the wind is gone.
Ah, if a voice of mercy
was ever heard among you,
may the memory of my devotion
not be mocked at my departure.

Io mi distruggo, et ardo

| | |
|---|---|
| Io mi distruggo, ed ardo | I am consumed and burning |
| Né trovo al mio dolor conforto, e pace, | and I find neither comfort to my pain, |
| Ch'un sol pietoso sguardo | nor peace, |
| Temprar non può d'Amor l'ardente | nor a single merciful glance |
| face, | that could temper Love's burning |
| Né sfogar posso in pianto in dolor mio, | torch, |
| Come viver poss'io? | nor can I give vent to my grief in tears, |
| Occhi, deh per pietà, mentre splendete | so how can I live? |
| E dolci saettando il cor' m'ardete | Eyes, ah, for pity's sake, while you shine |
| Toglietemi la vita | and pierce and enflame my heart with |
| Ch'io vò morir se non mi date aita. | thy sweet arrows, |
| | take my life away, |
| | for I want to die if you give me no relief. |

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.

NARI BAROQUE ENSEMBLE

Liron Givoni *soprano*

Naomi Hassoun *recorders*

Guy Pardo *harpsichord*

Yotam Haran *cello*

A DREAM UNMADE

Flammende Rose, Zierde der Erden, HWV210
from Nine German Arias

George Frideric Handel
1685-1759

Quel vento che d'intorno
from Ardo, è ver, per te d'amore, H.62

Alessandro Scarlatti
1660-1725

Brillava protetto
from Figlio d'alte speranze, HWV113

Handel

L'hiver
from Der getreue Musikmeister, TWV41:D1

Georg Philipp Telemann
1681-1767

Du bist ein tolles Ungeheuer
from Die Liebe, TWV20:32

Telemann

Who, from Love his Heart securing
from Corydon (English Cantatas, Vol. 1, c.1710)

Johann Christoph Pepusch
1667-1752

A Dream Unmade is the story of idealized love, and its disintegration in the face of reality. Beginning with an experience of pure adoration, we soon slip into a passionate dream of our beloved, in which we almost become jealous of the wind and sun as they caress her. Hope remains strong in our heart, even when our love is not returned. But hope falters, and we find ourselves in the depths of a Winter of Love, cursing Love itself and raging against it. Finally, it is time to come to terms with reality: would it be easier simply not to love at all?

The Baroque was a fascinating era of experimentation with large-scale musical forms. Given enough soloists, good instrumentalists, and a few uninterrupted hours

of an audience's attention, each of the composers represented in our programme knew how to captivate the audience, move them, amuse, astonish, and even provoke a critique. But this programme's dramatic concept presents a fundamentally different challenge, inviting the composers to distill a single facet of love within a highly compressed span of time. Like a dream, often experienced as far longer than the moment it occupies, the sequence presented here embodies multiple transformations of early eighteenth-century love. Thus, the composer who would shape the epic English oratorio is here called upon to embody idealised love in just four minutes; while the composer of monumental cycles such as the *Tafelmusik* is invited to evoke the Winter of Love in a miniature lasting scarcely two.

© Professor Alon Schab

Flammende Rose, Zierde der Erden

Flammende Rose, Zierde der Erden,
Glänzender Gärten bezaubernde Pracht!
Augen, die deine Vortrefflichkeit sehen,
Müssen, vor Anmut erstaunend, gestehen,
Dass dich ein göttlicher Finger gemacht.

(Barthold Heinrich Brockes)

Flaming rose, adornment of the earth,
bewitching splendour of gleaming
gardens! Eyes, which behold your
splendidness, must, in face of such
astonishing grace, confess that a divine
finger has created you.

Quel vento che d'intorno

Quel vento che d'intorno
scherzando ong'or ti v`a,
preso da tua belt`a
vien per baciarti
e il vago dio del Giorno
quando `a te fissa un raggio
l'invia per darti omaggio
ed adorarti.

That wind which constantly
plays around you,
taken by your beauty,
comes to kiss you.
And when the fair God of Day
directs his beam at you,
it is to pay homage,
and adore you.

Brillava protetto

Brillava protetto
da spene gustata
nel core il dolor.
Girava soletto
con pena allungata
in mente l'ardor.

His radiance endured,
protected by the hope he had known,
though grief still lingered in his heart.
Alone he wandered
with lingering sorrow,
his mind burning with ardour.

Du bist ein tolles Ungeheuer

Du bist ein tolles Ungeheuer,
ein Pfeil, ein Netz, ein Gift, ein Feuer, und
doch, o Liebe, lache ich dein.

You are a wild monster,
an arrow, a trap, a poison, a fire, and
yet, oh Love, I laugh at you.

Ich weiss in meinen Tagen, von deiner
Macht und Plagen gar wenig nachzusagen,
und bin doch weder Geist noch Stein.

In my days, I have known little
of your power and your plagues,
yet I am neither spirit nor stone.

(Joachim Johann Daniel Zimmermann)

Who, from Love his Heart securing

Who, from Love his Heart securing,
can avoid th'enchanted pain?
Pleasure calls with Voice alluring,
Beauty softly binds the chain.

(John Hughes)

Active since 2019, the **Nari Baroque Ensemble** specialises in performing Baroque music on period instruments. Selected as participants in 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 Fellx 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.

QUARTERINO

Tomasso Simonetta Sandri *flute*

Lorenzo Molinetti *violin*

Antonio Pellegrino *cello*

Agata Sorotokin *harpsichord*

PRELUDE TO LONDON: HANDEL AMONG THE GERMAN MASTERS

Trio Sonata in G minor, HWV 391

George Frideric Handel

1685-1759

i. Larghetto

ii. Allegro

iii. Andante

iv. Allegro

Trio Sonata in A minor, Wq. 148

Carl Philipp Emanuel Bach

1714-88

i. Allegretto

Quartet in D major, TWV 43:d3 ('Paris')

Georg Philipp Telemann

1681-1767

(Nouvelle Quatrième en ré majeur, 1738)

i. Prélude

ii. Tendrement

vi. Vite

A Prelude to London: Handel Among the German Masters explores the artistic path of George Frideric Handel as he moves toward the city that would host many of his greatest triumphs. The works in this programme reflect a musical world shaped by exchange, where national styles meet and evolve side by side.

Handel's Trio Sonata in G minor, HWV 391, published in London by John Walsh, shows a clear sense of forward motion and formal clarity. Across its four movements – Larghetto, Allegro, Andante, Allegro – contrasting characters are carefully balanced. An Italianate and almost theatrical quality, likely rooted in Handel's own Italian journey, emerges in the music's melodic contours and rhetorical gestures, conveying the sense of dramatic immediacy.

Telemann continues this journey, as a figure with whom Handel maintained a long and documented correspondence. Telemann's 'Paris' Quartet in D major embodies the *réunion des goûts*, where Italian, French and German styles converge into a

single, fluid musical language. Meanwhile C.P.E. Bach's Trio Sonata in A minor, Wq. 148 turns toward a more unsettled expressive world, shaped by contrast and emotional volatility.

Ultimately, A Prelude to London offers a portrait of motion itself – not only within the individual works, but also in the idea of music as a cultural exchange across national borders.

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.

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*

DIVAS OUT

Overture, *Die Entführung aus dem Serail*,
K.384 **Wolfgang Amadeus Mozart** 1756-91
arr. Ossian's Dream

String Quartet in E flat major, H. 277 **Fanny Mendelssohn-Hensel**
i. *Adagio ma non troppo* 1805-47

Einst träumte meiner sel'gen Base **Carl Maria von Weber** 1786-1826
from Act 3, Der Freischütz, op. 77 no. 13 arr. Ossian's Dream

Waldruhe **Fanny Mendelssohn-Hensel**
arr. Ossian's Dream

Trio in B flat major, op. 11 **Ludwig van Beethoven**
(*'Gassenhauer'*) 1770-1827
ii. *Adagio*
iii. *Tema con variazioni*

Who needs a diva when you have six (!) available instruments to have fun with and tell the most passionate opera stories?

That thought occurred to many of the musical aficionados during the bel canto era – targets of a market in which tons of opera or opera-related music for chamber music settings were improvised, written and published, and where the drama, the emotional upheavals and the beauty of the theatrical experience could be transported to the cosy salons. With exactly that in mind, we bring together in this programme overtures, original vocal music and music inspired by overly popular operatic themes in a span that puts together music from great and influential opera composers (such as Mozart and Weber), together with lied masters (as Fanny

Mendelssohn). It also explores variations as a bourgeois genre in strong connexion with arrangement, improvisation and domestic praxis at the turn of the century.

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 rediscovering and re-enacting 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 Wassenaer 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*

L'ESPRIT DE LA VIOLE

Sonata in A minor

Adagio – Allegro – Adagio – Ciacona

Johann Michael Nicolai

1629-85

Trio, op. 1 no. 6

Allegretto – Siciliana – Gratoso

Martin Berteau

1708-71

Sonata II a tre, op. 3

Adagio – Gigue

Jean-Baptiste Barrière

1707-47

This programme explores the expressive and stylistic essence of the viol and its close musical relatives in seventeenth- and eighteenth-century Europe. Through works by Johann Michael Nicolai, Martin Berteau and Jean-Baptiste Barrière, we trace a lineage of musical thought that moves from the German-speaking world to the lyrical French cello school.

Johann Michael Nicolai's Sonata in A minor exemplifies the rhetorical contrasts characteristic of the mid-seventeenth century. The alternating adagio and allegro sections create a dynamic structure, culminating in a ciacona that grounds the work in variation form and invites vibrant elaboration.

With the Trio, op. 1 no. 6 by Martin Berteau, we enter the refined sound world of early eighteenth-century France. Berteau, often regarded as a founding figure of the French cello school, blends Italianate clarity with a distinctly French elegance. The opening allegretto unfolds with poise and lightness, setting a graceful tone. The siciliana suggests a gently pastoral atmosphere through its lilting rhythms, while the concluding gratoso brings a sense of refined charm.

Jean-Baptiste Barrière's Sonata II a tre, op. 3 reflects a further synthesis of styles. The opening adagio is rich in expressive depth, while the gigue brings rhythmic vitality and virtuosic interplay between the voices.

Together, these works illuminate the evolving identity of the viol and cello traditions, revealing a shared language of expression, dance and rhetorical gesture across national styles.

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.

TRA NOI

Silvia Berchtold *recorder*

Bianca Cucini *bass viola da gamba*

Rafaela Salgado *harpsichord*

AY ME, POOR HEART: SONGS OF DESIRE AND DEPARTURE

| | |
|--|-------------------------------------|
| Fuggi, fuggi (Ballo di Mantova) | Anonymous Italy 16th century |
| Suite in E minor | Matthew Locke |
| i. <i>Pavan</i> | 1621/3-1677 |
| ii. <i>Ayre</i> | |
| iv. <i>Saraband</i> | |
| Sarabanda amorosa | Nicola Matteis |
| <i>from</i> Ayrs for the Violin in A minor | c.1650-after 1713 |
| Now, oh now I needs must part | John Dowland 1563-1626 |
| Pavin for three Lyra Viols | Alfonso Ferrabosco 1575-1628 |
| John come kiss me now | John Playford |
| <i>from</i> The English Dancing Master | 1623-86/7 |

'Ay me, poor heart!' So begins one of the 21 Canzonets composed by Giles Farnaby, published in 1598, that would later inspire him to arrange it into a keyboard piece included in the Fitzwilliam Virginal Book.

The art of transcribing finds a parallel in John Dowland, whose compositions were in constant metamorphosis between different formats. While *Now, O now I needs must part* (1597) was conceived as a lute song and the *Pavin for three Lyra Viols* by Alfonso Ferrabosco as a pavan for three equal consort instruments, both invite us to reimagine music across different settings. Our arrangement for recorder, viola da gamba and harpsichord continues this tradition, translating Dowland's idiom into a new instrumental dialogue, shows the profoundness and richness of these sweet melodies and intertwined lines.

This practice of transformation extends into geography and style. The anonymous *Fuggi, fuggi* (late 16th century) reflects the Italian style that entered England at the

turn of the century while the suites of Matthew Locke (c.1660) reveal a synthesis shaped by both French and English influences. Nicola Matteis, an Italian virtuoso active in London, brings Italian and English styles together. With his *Sarabanda amorosa* (1676) expressiveness and affection, first portrayed in this programme by earlier composers, are now developed into an intimate dance movement.

Alongside these, *John, come kiss me now* (1651), represents the circulation of popular dance traditions into written-out music, being one of the most famous songs of the time.

The main theme of desire and departure is explored through different formats, from melancholic melodies to popular virtuosic dance.

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 Fel!x Originalklang Festival at the Philharmonie Köln, Kultursommer Wien, Festival Capuchos Almada in Portugal and the Philharmonie Kaunas.

THE LYONS MOUTH

Ailsa Campbell *soprano*

Elsbeth Piggott *soprano*

Ellie Stamp *alto*

James Botcher *tenor*

Jacob Ewens *tenor*

Thomas Lowen *bass*

| | |
|-----------------------------------|---|
| Laudibus in Sanctis | William Byrd c.1540-1623 |
| Io mi son giovinetta | Claudio Monteverdi 1567-1643 |
| Sweet honey-sucking bees | John Wilbye 1574-1638 |
| Le chant des oiseaux | Clément Janequin c.1485-after 1558 |
| Thou art but young | John Wilby |
| Though Amaryllis Dance in Green - | William Byrd c.1540-1623 |

Laudibus in Sanctis, the opening piece in William Byrd's *Cantiones Sacrae* of 1591, finds the composer at his most playful, cramming dance rhythms, onomatopoeia and textual effects into a five-minute firework display as all creation finds its voice in the purpose of praising God. The level of word-painting present here was usually reserved for secular pieces such as those by Wilbye and Byrd later in the programme, and reflects the progression of vocal music on the continent, where Claudio Monteverdi was pushing text-led composition to its extreme, as shown in his madrigal *Io mi son giovinetta* (Fourth Book of Madrigals, 1603). While less harmonically adventurous than others in his Fourth Book, this is a miniature masterpiece of gleeful drama and an example of Monteverdi's skill at setting a duologue for five equal voices.

In contrast to Byrd's wide-ranging output, John Wilbye dedicated himself almost exclusively to the madrigal. In the two pieces presented here (one from each of his two books of madrigals in 1598 and 1609), his mastery of rhythm and vocal interplay is on full display, the darting imitation at the beginning of *Sweet honey-sucking bees* (1609) perfectly evoking a cloud of insects.

Clement Janequin's fame similarly lies in secular music, having written no fewer than 286 chansons. *Le chant des oiseaux* (1529) is typical of his treatment of the

genre, opening in technically formal fashion before descending into a cacophony of bird calls. Our programme ends with Byrd, not in a private chapel but en plein air, shrugging off rejection and dancing into the sunset.

Thomas Lowen

Laudibus in Sanctis

Laudibus in sanctis Dominum
celebrate supremum: Firmamenta
sonent inclita facta Dei.
Inclita facta Dei cantate, sacraque
potentis Voce potestatem saepe
sonate manus.

Magnificum Domini cantet tuba
martia nomen: Pieria Domino
concelebrate lira.
Laude Dei resonent resonantia
tympana summi,
Alta sacri resonent organa laude Dei.

Hunc arguta canant tenui psalteria
corda,
Hunc agili laudet laeta chorea pede.
Concava divinas effundant cymbala
laudes, Cymbala dulcisona laude
repleta Dei.
Omne quod aethereis in mundo
vescitur auris
Halleluya canat tempus in omne Deo.

(Paraphrase of Psalm 150)

Io mi son giovinetta

'Io mi son giovinetta

Celebrate the Lord most high in holy
praises:

Let the firmament echo the glorious deeds
of God.

Sing ye the glorious deeds of God, and with
holy voice Sound forth oft the power of his
mighty hand.

Let the warlike trumpet sing the great
name of the Lord: Celebrate the Lord with
Pierian lyre.

Let resounding timbrels ring to the praise
of the most-high God,
Lofty organs peal to the praise of the holy
God.

Him let melodious psalteries sing with fine
string,

Him let joyful dance praise with nimble
foot.

Let hollow cymbals pour forth divine
praises,

Sweet-sounding cymbals filled with the
praise of God. Let everything in the world
that feeds upon the air of heaven

Sing Halleluia to God for evermore.

'I am a young girl

and I laugh and sing in the new season!'

Thus sang my sweet shepherdess,

e rido e canto alla stagion novella',
cantava la mia dolce pastorella,
quando subitamente
a quel canto il cor mio
cantò quasi augellin vago e ridente:
'Son giovinetto anch'io
e rido e canto alla gentil e bella
primavera d'amore,
che nei begli occhi tuoi fiorisce.' Ed
ella: 'Fuggi, se saggio sei,' - disse -:
l'ardore, fuggi, chè in questi rai
primavera per te non sarà mai.'

when suddenly
my heart, at that song,
Sang like a pretty merry little bird:
'I too am young
and I laugh and sing in the sweet and
beautiful springtime of love
That blossoms in your beautiful eyes!'
'Flee, if you are wise,' she said, 'from the
fire!:
Flee, for in these eyes
there will never be springtime for you.'

Sweet honey-sucking bees

Sweet honey-sucking bees, why do you still
surfeit on roses, pinks and violets,
as if the choicest nectar lay in them
wherewith you store your curious cabinets?
Ah, make your flight to Melisuavia's lips.
There may you revel in ambrosian cheer,
where smiling roses and sweet lilies sit,
Keeping their springtide graces all the year.
Yet, sweet, take heed, all sweets are hard to
get: Sting not her soft lips, O, beware of that,
for if one flaming dart come from her eye,
was never dart so sharp, ah, then you die.

Le chant des oiseaux

Reveillez vous, coeurs endormis Le dieu
d'amour vous sonne.
A ce premier jour de may, Oyseaulx feront
merveillez, Pour vous mettre hors d'esmay
Destoupez vos oreilles.
Et farirariron (etc...)

Awake, sleepy hearts, The god of
love calls you. On this first day of
May,
The birds will make you marvel. To
lift yourself from dismay, Unclog
your ears.
And fa la la la la (etc...)

Vous serez tous en ioye mis, Car la saison
est bonne.

You will be moved to joy, For the
season is good.

Vous orrez, à mon advis, Une dulce musique
Que fera le roy mauvis (le merle aussi)
D'une voix autentique.
Ty, ty, pyty. (etc...)

You will hear, I advise you, A sweet
music
That the royal song thrush will sing
(the blackbird, too) In a pure voice.
Ti, ti, pi-ti (etc...)

Rire et gaudir c'es mon devis, Chacun s'i
habandonne.

To laugh and rejoice is my device,
Each with abandon.

Rosignol du boys ioly, A qui le voix resonne,
Pour vous mettre hors d'ennuy,
Vostre gorge iargonne:
Frian, frian, frian (etc...)
Fuiez, regrez, pleurs et souci,
Car la saison l'ordonne.

Nightingale of the pretty woods,
Whose voice resounds,
So you don't become bored,
Your throat jabbars away: Frian, frian
(etc...)
Flee, regrets, tears and worries, For
the season commands.

Thou art but young

Thou art but young, thou say'st,
And love's delight thou weigh'st not.
O take time while thou may'st,
Lest, when thou would'st, thou may'st not.
If love shall thus assail thee,
A double, double anguish will torment thee;
And thou wilt wish, (but wishes all will fail
thee) O me that I were young again!
And so repent thee.

Though Amaryllis Dance in Green

Though Amarillis dance in green,
like Fayrie Queene,
and sing full cleere,
Corina can with smiling cheer:
yet since their eyes make hart so sore,
hey ho, chill love no more.

Ah wanton eyes my friendly foes, and cause
of woes:

your sweet desire,
breedes flames of ice and freese in fire:
yee scorne to see mee weep so sore,
hey ho, chill love no more.

Love yee who list I force him not,
sith God it wot,
the more I wayle,
the lesse my sighes and teares prevaile,
what shall I doe but say therefore,
hey ho, chill love no more.

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.

LA MANDORLE

Victoire Delnatte *oboe*

Clotilde Sors *violin*

Camille Sors *cello*

Elodie Brzustowsk *theorbo, guitar*

LONDON POTPOURRI

Sonata No. 1 in D minor

Mrs Philharmonica

Adagio – Vivace – Largo – Allegro

fl. 1715

Sonata in C minor, op. 2 no. 6

John Loeillet

Adagio – Allegro

1680-1730

Credete al mio dolore

George Frideric Handel 1685-1759

from Alcina, HWV 34

arr. La Mandorle

Sonata in G minor, HWV 390, op. 2 no. 5

Handel

Larghetto – Allegro – Adagio – Allegro

London Potpourri highlights the art of blending in London during the 1710s-1730s: a mosaic of styles, influences, and sensibilities, where the Italian style permeates 'English taste'.

John Loeillet, a Flemish-born virtuoso oboist who anglicised his name, embodies these artistic exchanges. Active in London, he contributed to the spread of Italian taste, notably through his involvement in the city's first performance in 1714 of Corelli's opus 6 concerti grossi and through the concerts he organised at his home. His Sonata in C minor fully reflects this influence through its expressive language and elegant melodic lines.

This imprint is likewise evident in Mrs Philharmonica's first Sonata in D minor, published in 1715. The mysterious female composer, whose identity remains unknown, displays a compositional style that reveals a subtle assimilation of Corellian models.

With the aria 'Credete al mio dolore' from Handel's *Alcina*, the full dramatic power of Italian opera seria, written expressly for the London stage, enters the programme. Handel, a highly successful composer in London, unfolds a striking

intensity here, and La Mandorle has sought to capture that vocality in its own arrangement. This same vocality is found in his instrumental music, notably in the Trio Sonata HWV 390, which remains faithful to the tradition of the sonata da chiesa and likewise marked by Italian influence. This sonata sets oboe and violin in opposition in a spirited contest of lively rhythms.

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-Eeemerging. 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.

PREVIOUS WINNERS

- 2024 First Prize: **Ayres Extemporae**
YEMF Friends Prize: **Apollo's Cabinet**
EUBO Development Trust Prize: **Ensemble Bastion**
Cambridge Early Music Prize: **Hanse Pfeyfferey**
- 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**
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)

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