



Saturday 13 July 2019 10.00 am  
*NCEM, St Margaret's Church, Walmgate*

# YORK EARLY MUSIC INTERNATIONAL YOUNG ARTISTS COMPETITION

*presented by John Bryan*

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



BBC  
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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 two members, with an average age of 32 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.

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

**Consort laurentien** (Canada)  
**Due Oratori** (Netherlands)  
**Duellists** (UK)  
**Duo Arnal-d'Anfray** (France)  
**El Gran Teatro del Mundo** (Switzerland)  
**El Parnasillo** (Spain)  
**ensemble feuervogel** (Germany)  
**Ensemble .q.p.i.t.** (Switzerland)  
**L'Apothéose** (Spain)  
**The Butter Quartet** (Netherlands)

During the past two days each ensemble has presented an informal preliminary recital under the guidance of performer, musicologist and co-founder of York Early Music Festival, **John Bryan**. The aim of these informal recitals was 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 professional recording contract from Linn Records
- a paid concert as part of the 2020 York Early Music Festival.

In addition, prizes will be awarded by:

- Friends of York Early Music Festival – a cash prize of £500
- EUBO Development Trust– a cash prize of £1000 (to the most promising individual instrumentalist or the most promising ensemble)
- Cambridge Early Music – a paid concert in Cambridge.

## **JURY**

**Carole Cerasi**

**Bart Demuyt**

**Philip Hobbs**

**Elizabeth Kenny**

**Tobias Wolff**

**Carole Cerasi** is one of the foremost early keyboard players of her generation. She has given recitals in major festivals across Europe, including at La Roque d'Anthéron, Sablé, Ambronay, Istanbul, York, Göttingen, Harrogate, Warwick, Brno, Dieppe, Tallinn, Lausanne and Ludwigsburg; further afield, she has performed in Japan, Hong Kong, Singapore, Colombia, Canada and the USA. With a repertoire that extends from Byrd, Froberger, the French clavecinistes, Bach and his sons to Haydn and early Beethoven, she has made many award-winning recordings. Her latest releases include *Treasures of the Empfindsamkeit* (works by C.P.E. Bach, Mützel, Haydn and Mozart on clavichord) and François Couperin's four books of *Pièces de clavecin*. A highly respected teacher, she is professor of harpsichord and fortepiano at the Royal Academy of Music, the Guildhall School of Music & Drama and the Yehudi Menuhin School.

**Bart Demuyt** is Director of the Alamire Foundation (International Centre for the Study of Music in the Low Countries) and Innovation Manager of Musical Heritage at the University of Leuven in Belgium. He is also General and Artistic Director of AMUZ (Festival van Vlaanderen, Antwerp). After graduating from Leuven's Lemmens Institute (Belgium), specialising in early music and voice, he joined the musicology research unit at the University of Leuven, while also pursuing a singing career with many early music ensembles. He subsequently became the Artistic Coordinator of Musica, Artistic Director of Cappella Pratensis and Artistic Director of the Concertgebouw in Bruges. He is President of the Arts Advisory Committee (Flemish Community) and former Chair of REMA (European Early Music Network). He is the founder of the Huis van de Polyfonie and the Library of Voices, and also curator of the international travelling exhibition, 'Petrus Alamire, Polyphony in the Picture', and the festival 'Voices of Passion' in Leuven.

**Philip Hobbs** is Chief Producer for Linn Records. He has been a classical recording producer and engineer for more than 25 years, working with many of the world's leading artists and ensembles. His work covers a broad spectrum of repertoire, from the sarod player Amjad Ali Khan to Sir Paul McCartney, and his recordings have received many excellent reviews and several awards. Much of his work has been in the area of historically informed performance and he has enjoyed long collaborations with many renowned ensembles, including the Dunedin Consort, The Tallis Scholars and Phantasm. Recent projects have included Monteverdi's Vespers with the Dunedin Consort directed by John Butt, the complete Brahms symphonies with the Scottish Chamber Orchestra under Robin Ticciati, and Castello sonatas with the Academy of Ancient Music directed by Richard Egarr.

**Elizabeth Kenny** is one of Europe's leading lute players. She has an extensive discography of collaborations with chamber ensembles across Europe and the USA, and her own repertoire interests have led to critically acclaimed recordings of solo music from the ML Lute Book, and songs by Lawes, Purcell and Dowland. In 2007 she founded Theatre of the Ayre, whose collaboration with members of the Ukulele Orchestra of Great Britain (Lutes&Ukes) showcased plucked instruments in concerts across the UK and Germany; while the education wing (Youths, Lutes&Ukes) brought together 300 children in schools in York and London. Theatre of the Ayre's 2017 recording *The Masque of Moments* gained many plaudits for revealing the many-coloured riches of seventeenth-century masque music. In 2016 she was judge for the NCEM's Young Composers' Award, as part of a growing commitment to new work for lute and theorbo; she has also given premiere performances of solo and chamber pieces by James MacMillan, Benjamin Oliver, Heiner Goebbels, Rachel Stott and Nico Muhly. She is currently Director of Performance at Oxford University.

**Tobias Wolff** is Director of Göttingen International Handel Festival. After studying Music at Trinity College, Cambridge, and viola in Essen and Dusseldorf, he began his career at Koblenz Theatre, the Beethovenfest in Bonn and the opera studio of the Deutsche Oper am Rhein in Düsseldorf, before working as cultural manager and freelance music journalist for newspapers and radio in Leipzig, and then at the

Theater & Philharmonie Thüringen as Chief Dramaturge and Director of Marketing. Shortly after graduating from Leipzig Business School (HHL), in 2011 he was appointed Director of Göttingen International Handel Festival and has since focused on building up its international reputation. Particularly interested in music education, the discovery of young talent and the development of new unconventional formats, he is a member of the Studienstiftung des deutschen Volkes, German's largest scholarship foundation. He is also a regular juror at major international competitions and pursues a number of teaching and mentoring activities.

## **YOUNG ARTISTS: ORDER OF PERFORMANCE**

The Competition will run throughout the day, with a break for lunch at approximately 1.00 pm. The winners will be announced at the end of the afternoon.

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

**El Parnasillo** (Spain)

**Duellists** (UK)

**Duo Arnal-d'Anfray** (France)

*Break*

**Consort laurentien** (Canada)

**ensemble feuervogel** (Germany)

*Lunch interval*

**El Gran Teatro del Mundo** (Switzerland)

**Ensemble .q.p.i.t.** (Switzerland)

**Due Oratori** (Netherlands)

*Break*

**The Butter Quartet** (Netherlands)

**L'Apothéose** (Spain)

*Please note that the Competition is being recorded by BBC Radio 3 – please silence mobile phones and electronic watches. Highlights will be broadcast on The Early Music Show at 2.00 pm on 28 July 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)*

**EL PARNASILLO** (Spain)  
**Marta Ramírez** *violin*  
**Eloy Orzaiz** *harpsichord, fortepiano*

## OBBLIGATO

Sonata in G for violin and  
obligato harpsichord, BWV1019  
*Allegro*

**Johann Sebastian Bach**  
1685–1750

Sonata for harpsichord and  
obligato violin, op. 3 no. 4  
(from *Pièces de clavecin en sonates avec  
accompagnement de violon*, c.1730)  
*Allegro*

**Jean-Joseph Cassanéa de  
Mondonville** 1711–72

Sonata in D for piano and violin, K306  
*Andantino cantabile*  
*Allegretto*

**Wolfgang Amadeus Mozart**  
1756–91

Having explored in our first recital the different roles that both violin and keyboard can adopt in the duo, this programme focuses on how obligato playing evolved throughout different times and societies.

Johann Sebastian Bach and his sonatas for violin and obligato harpsichord are the point of departure for this programme. With the perfect use of three-part counterpoint, Bach creates the illusion of a ‘trio sonata’ in which both hands of the harpsichordist and the violin perform a continuous dialogue. But should ‘obligato’ refer only to the keyboard instrument? According to the eighteenth-century composer Charles Avison, the violin ‘is intended to enforce the Expression of the Harpsichord’ and ‘should also be kept always subservient to it’. Around 1730 Jean-Joseph Cassanéa de Mondonville published his op. 3 *Pièces de clavecin en sonates avec accompagnement de violon*, expanding the technical and expressive possibilities of the harpsichord, supported by a rhythmical and dialoguing violin accompaniment.

A rather different kind of virtuosity is one that is created in the theatrical expression of contrasts. In his sonatas for fortepiano and violin, Wolfgang Amadeus Mozart brings the world of the *opera buffa* to the Viennese salon. Listening to these sonatas it is possible to understand why the violin and fortepiano duo stands (in the words of the nineteenth-century French violinist and composer, Pierre Baillot) as ‘one of the greatest perfections of Art, one of the biggest Charms related to instrumental music’.

© Marta Ramírez & Eloy Orzaiz

**El Parnasillo** was formed when the two players met at the Schola Cantorum Basiliensis in 2015, while studying with Edoardo Torbianelli and Amandine Beyer. Previously they had specialised in historical performance at Trinity Laban Conservatoire, the Hochschule für Musik Trossingen and the Koninklijk Conservatorium Den Haag. Both players are originally from Pamplona (Spain) and are currently based in Basel (Switzerland). Their shared interest in the vast repertoire for violin and keyboard has led them to explore works that range from the early seventeenth to the nineteenth century, with both harpsichord and fortepiano. Recent projects include programmes featuring the different roles that the instruments perform in this duo (solo, continuo, obbligato), programmes that include less well-known Spanish composers, and programmes that display the evolution of the sonata for violin and historical keyboards. The duo performs in Europe on a regular basis, and has been sponsored by the HSP-Excellence Programme, the Government of Navarre and the Fundación Caja Navarra.

## **DUELLISTS (UK)**

**Tabea Debus** *recorder*

**Alex McCartney** *lute*

## ARIAS UNVOICED

Fantasia

**John Coprario** *c.1570-80–1626*

Pavan Dolorosa

**Richard Allison** *?1560-7–c.1610*

The Earl of Essex Galliard

**John Dowland** *1563–1626*

Greensleeves

**John Johnson** *fl. 1579–94*

*Diminutions on*

**Giovanni Bassano** *1560/1–1617 &*

*Ancor che col partire*

**Francesco Rognoni** *d. c.1626*

after **Cipriano de Rore** *1515/16–1565*

Aria di Romanesca

**Giulio Caccini** *1551–1618*

(from *Le nuove musiche*, 1602)

Aria sopra la Romanesca

**Francesca Caccini** *1587–c.1637*

(from *Il primo libro delle musiche*,  
1618)

Ciacona

**Antonio Bertali** *1605–69 /*

**Claudio Monteverdi** *1567–1643 /*

**Alessandro Piccinini** *1566–c.1638*

‘We should endeavour to learn from [the voice] and to imitate it.’

(Sylvestro di Ganassi, *Opera intitulata Fontegara*, 1535)

Musicians have often pondered the relationship between singing and playing. The voice is simultaneously our most personal possession and the part of us we share with everyone else. Our ability to communicate is usually through the vocalising of language. Language also paradoxically restricts communication through its networks of meanings – all words are reliant on one another in order to formulate definitions. While instruments may strain to imitate the human voice, they also benefit

from being emancipated from the meanings of language. Subsequently, instrumental music has the capacity to nurture more abstract emotional ephemera, which cannot be accurately rendered in language.

This programme subverts the assumed relationship between singing and playing and asks: what lies latent beneath the song when the words are struck out and there are no literal meanings to guide a listener through?

John Dowland gives an example of this practice with the song *Can she excuse my wrongs*, on a text by Robert Devereux, Earl of Essex. The song is extant in several forms, including versions for solo lute, and for lute and viol consort under the alternative title *The Earl of Essex Galliard*.

Cipriano de Rore's madrigal *Ancor che col partire* frequently stimulated improvised diminutions – like this fusion of those by Giovanni Bassano and Francesco Rognoni.

It is tumultuous to be faced with what should be termed indescribable; however, we would encourage you to welcome the palimpsests we offer here.

© Tabea Debus & Alex McCartney

**Duellists** unites two nascent performers on the early music scene: recorder player Tabea Debus and lutenist Alex McCartney. The duo derives its name from the mythical musical contest between the gods Apollo and Marsyas. In the story, Apollo with his lyre and Marsyas with his aulos (a type of wind instrument) competed in a musical duel judged by the Muses. Unlike the Grecian gods, our two duellists met while studying at the Guildhall School of Music & Drama in London. They have since performed together numerous times, including in a BBC Radio 3 broadcast, and appearances at Baroque at the Edge and Lichfield Festival of Music. Future performances include those at Saffron Hall and Ripon International Festival, and tours in Colombia and for Absolute Classics in Scotland.

**DUO ARNAL-D'ANFRAY** (France)

**Lucie Arnal** *cello*

**Benjamin d'Anfray** *fortepiano*

SINGING AND VIRTUOSITY

Sonata in D major for violoncello and  
pianoforte, op. 102 no. 2

*Allegro con brio*

**Ludwig van Beethoven**

1770–1827

Die Taubenpost

(from *Schwanengesang*, D957),

**Franz Schubert** 1797–1828

arr. **Leopold Jansa** 1795–1875

Introduction et Variations sur un air  
favori suisse

**Franz Paul Lachner**

1803–90

Our programme presents the rich variety of the chamber music form in the Germanic world around 1820. At this time, it was much more common than now to hear, in one single setting a mixture of 'demanding' music and transcriptions, alongside more popular forms, such as theme and variations. We present three very different types of compositions, all of which are representative of the music of that particular time and place.

The composers or first interpreters of these works are in some way all connected. The cellist Joseph Linke, a member of the celebrated Schuppanzigh Quartet and the musician for whom Ludwig van Beethoven wrote his two op. 102 sonatas, later played in another quartet with the violinist Leopold Jansa, who arranged a selection of Lieder from Franz Schubert's *Schwanengesang* for cello and piano. *Die Taubenpost*, the last Lied of the cycle, is one of Jansa's arrangements – a reminder that transcriptions or elaborations from the vocal repertoire were a crucial part of the repertoire of any instrumentalist at the time.

Franz Paul Lachner's variations were written for horn or cello and dedicated to Eduard Constantin Lewy, champion of the new valved horn and one of Vienna's pre-eminent horn players, who also happened to be

a member of the orchestra that first performed Beethoven's Ninth Symphony. Carefully arranged for cello as well as horn, the piece is introduced by the *Ranz des Vaches* – the Swiss shepherd's call for the cows – evoking the romantic, almost exotic, mountains of Switzerland, before the variations offer the instrumentalists the opportunity to display their virtuosity.

© Lucie Arnal & Benjamin d'Anfray

**Duo Arnal-d'Anfray** was formed when the two players started playing together at the Conservatoire National Supérieur Musique et Danse de Lyon (CNSMDL). They have presented many concerts since 2014, exploring a large repertoire from Classical to contemporary music, and now focus on Classical and Romantic music, playing period instruments and performing rare and unedited pieces alongside well-known composers. Lucie Arnal studied modern cello at the CNSMDL, where she received her master's degree, and is currently studying with Hilary Metzger on Baroque and Classical instruments. Benjamin d'Anfray also received his master's degrees at the CNSMDL and is currently finishing a master's degree in pianoforte at Sorbonne University, researching pianistic improvisation of the first half of the nineteenth century. The duet has been playing period instruments since 2017, when they participated in a workshop led by keyboard player Edoardo Torbianelli and cellist Fernando Caida Greco at the Royaumont Foundation. They were subsequently invited to play at the Royaumont Festival in 2018, where they performed with soprano Jeanne Mendoche and violinist Etienne Espagne. Future projects include a programme of Lieder with instruments.

**CONSORT LAURENTIEN** (Canada)

**Julie Rivest** *violin*

**Étienne Asselin** *cornett*

**Maximilien Brisson** *sackbut*

**Christophe Gauthier** *organ*

**VIRTUOSI DI SAN MARCO**

Sonata duodecima a tre  
(from *Sonate concertate in stil moderno*,  
*libro 2*, 1629)

**Dario Castello**  
*fl. 1st half of 17th century*

Ben qui si mostra'l ciel  
(from *Il vero modo di diminuir*, 1584)

**Girolamo Dalla Casa**  
*d. 1601*  
after **Cipriano de Rore**  
*1515/16–1565*

Canzon La Rubina a tre  
(from *Divine lodi musicali, libro 3*, 1620)

**Giovanni Battista Riccio**  
*fl. 1589–1621*

Canzona ottava a tre  
(from *Canzoni da sonar con ogni sorte*  
*d'istromento*, 1625)

**Giovanni Picchi**  
*1572–1643*

*With keyboard intonazione* after **Andrea Gabrieli** ?1532/3–1585  
& **Giovanni Gabrieli** *c.1554-7–1612*

29 January 1568: a seemingly random and obscure moment in history, yet one of great importance in the course of musical progress in the late Renaissance and early Baroque. On that day, three musician brothers from Udine are hired at the basilica of San Marco in Venice. Their names: Girolamo, Giovanni and Nicolò Dalla Casa. They were to form the first permanent instrumental ensemble of San Marco, and combined with the vocal Cappella Marciana, became one of the most important and influential musical institutions in Europe for a century, contributing to make Venice a beacon of the musical world. The Dalla Casa brothers, their colleagues and their successors inspired and performed the large-

scale works of Andrea and Giovanni Gabrieli, of Merulo and of Monteverdi. Yet they were also virtuosi of their instruments and composers in their own right, and an abundant body of solo and chamber music was written by and for them.

Our programme showcases the music of these outstanding musicians and of some of their close Venetian contemporaries, from the virtuosic diminutions of Dalla Casa, to canzoni by Giovanni Picchi and Giovanni Riccio, and the intricate architecture of a sonata by Dario Castello. This programme aims to act as a musical tasting, hopefully providing a meaningful glimpse of the richness of this repertoire.

© Maximilien Brisson

**Consort laurentien** is dedicated to the performance of chamber music from the sixteenth and seventeenth centuries on string and brass instruments, and is named after the majestic Saint Lawrence River, which for centuries has defined the natural, social and historical landscape of the ensemble's homeland of Quebec, Canada. The core group, to which guests performers may be added, comprises four musicians who have worked together in various combinations for over a decade and who have now come together to form one of the first groups of its kind in Canada. Building upon those years of friendship and prior collaboration, and drawing on the transatlantic nature of the group (two of its members currently live in Europe), the players are able to use the variety of their academic backgrounds and professional experiences to re-examine, confront and improve their musical ideas, allowing the group to develop a fresh and personal interpretation of the repertoire it explores.

**ENSEMBLE FEUEROGEL** (Germany)

**Asako Ito, Tabea Popien, Felix Schlenker, Kathrin Schubert** *recorders*  
**Min-Tzu Lee** *frame drum*

DANCE FANTASIAS

Intrada (from <i>Vierzig neuwe ausserlesene schöne liebliche Paduanen, Intraden und Galliard</i> , 1620)	<b>Johannes Schultz</b> 1582–1653
Courant (from <i>Taffel Consort</i> , 1621)	<b>Christian Engelmann</b> <i>fl.</i> 1620
Satyrs Dance (from the masque <i>Oberon</i> , 1611)	<b>Robert Johnson</b> <i>c.</i> 1583–1633
La mi la sol (O praeclara)	<b>Henricus Isaac</b> <i>c.</i> 1450–1517
Fantasia a 4 no. 5 in F major	<b>John Jenkins</b> 1592–1678
Fantasia a 4 no. 12 in D minor, Z739	<b>Henry Purcell</b> 1659–95
Istampitta: Tre fontane	<b>Anonymous</b> <i>14th century</i> arr. ensemble feuervogel

Our programme presents a selection of compositions from four centuries of music history – all connected via the keyword ‘fantasia’ or ‘fantasie’. Jacobean masque dances enabled the nobility to dress up in costumes and let their imaginations run wild, while the associated anti-masques, such as Johnson’s *Satyrs Dance*, were performed by professional dancers.

*La mi la sol* represents not only a typical composition of the Franco-Flemish Renaissance but also showcases how imaginatively a structural cantus firmus can be handled through repetitions, augmentations and inversions.

John Jenkins and Henry Purcell used the term ‘fantasia’ directly as a title for their pieces. It was a term that had been praised by Thomas Morley as a free form of composition:

The most and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it as shall seem best in his own conceit. In this may more art be shown than in any other music, because the composer is tied to nothing, but that he may add, diminish an alter at his pleasure.

*(A Plaine and Easie Introduction to Practicall Musicke, 1597)*

Finally, we perform a partly improvised arrangement of the melody ‘Tre fontane’ – an example of medieval performance practice translated into sounds.

© Tabea Popien & Felix Schlenker

**ensemble feuervogel** was founded in the summer of 2017 by students from Basel and Freiburg. Performing music for recorder consort with and without percussion, as well as its own arrangements, the ensemble’s repertoire ranges from the Middle Ages all the way to the twenty-first century. Prize winners in the Edition Tre Fontane competition (student ensemble), its concert performances are characterised by a wide range of styles and often include poetry with music. As well as organising concerts throughout Freiburg and the Black Forest region, the ensemble has toured across Western and Northern Germany, and also presented six concerts for children in collaboration with the Freiburger Barockorchester.

## EL GRAN TEATRO DEL MUNDO (Switzerland)

Lukas Hamberger *violin*

Miriam Jorde Hompanera *oboe*

Johanna Bartz *flute*

Bruno Hurtado Gosalvez *basse de violon*

Jadran Duncumb *theorbo*

Julio Caballero Pérez *harpsichord*

## OPERA COMES TO THE SALON

Ouverture (from *Phaëton*)

**Jean-Baptiste Lully**  
1632–87

Air: Ah! Tu me trahis, malheureuse  
(from *Amadis*)

**Lully**

Récitatif: Le plus juste parti (from *Atys*)

**Lully**

Passacaille (from *Armide*)

**Lully**

Tremblement de terre (from *Sémélé*)

**Marin Marais**  
1656–1728

Têmpete (from *Alcyone*)

**Marais**

Symphonie et récit pour le violon d'Orphée  
(from *Orphée descendant aux enfers*)

**Marc-Antoine Charpentier**  
1643–1704

In the French Golden Age, during the reign of Louis XIV (the ‘Sun King’), France became the most powerful nation in Europe. The newly created court of Versailles, just as envied as it was admired, was a centre of propaganda from which the kingdom could spread its glory to the rest of the world. Created by Jean-Baptiste Lully and the librettist Phillipe Quinault, the *tragédie lyrique* represented the ideals of grandness and absolutism of the *Grand Siècle*, combining visual arts, music, theatre and dance in an archetypal French show. However, these works were not just another element of the court showcase created for the privilege of the

high nobility. From Versailles and Paris, they were exported to other cities in France and the rest of Europe, and published in expensive and luxurious editions.

The majority of the *tragédies* were also published in reduced versions that were more practical for performance out of the theatre, in a private context. The French style of the pieces in the our programme is especially well suited to these reductions and allows us to use expressive means normally related to chamber music in a way that would not be possible with a larger group of musicians. These so-called *partitions réduites* of the *tragédies* by Lully and Marin Marais, combined with our own transcription of the impressive beginning of the cantata *Orphée descendant aux enfers* by Marc-Antoine Charpentier, have permitted us to explore this intimate, informal and still very unknown side of French theatre music – music that was so deeply rooted in the French cultural spirit that only the Revolution, which saw it as a dangerous symbol of splendours past, would impede its performance.

© Julio Caballero Pérez

**El Gran Teatro del Mundo** specialises in music from the seventeenth and eighteenth centuries. Named after the Baroque mystery play from 1655 by the Spanish poet Pedro Calderón de la Barca, the idea of single protagonists as representatives of the existential human condition in the *theatrum mundi* also represents the aesthetical concept of the ensemble: a search for a common expressive language as the basis from which the individuality and temperament of each member highlight the affects of the music. Based in Basel (Switzerland), El Gran Teatro del Mundo has performed all over Europe, including at Festival Oude Muziek Utrecht, Festtage Alter Musik Basel, Musikinstrumenten-Museum Berlin, Urbino Musica Antica, Festival d'Ambronay, Centro Botín Santander and Riga Early Music Festival. The ensemble was selected as one of the Promising Young Ensembles at the International Young Artist's Presentation in Antwerp and won the prize for the best interpretation of Spanish music at the Antón García Abril Competition in Baza in 2017. In 2018 El Gran Teatro del Mundo was selected for the EEEmerging programme, supporting young early music ensembles (funded by Creative Europe).

**ENSEMBLE .Q.P.I.T.** (Switzerland)

**Miriam Trevisan, Tessa Roos, Amy Farnell** *voices*

**Fiona Kizzie Lee** *recorder, organetto*

**Tabea Schwartz** *recorder, fiddle*

**Vera Schnider** *harp*

## LOVE, LIFE AND DEATH IN FOURTEENTH-CENTURY ITALY

Che pena è questa al cor

(I-FI MS Mediceo Palatino 87 (Codex Squarcialupi))

**Francesco Landini**

*c.1325–1397*

Che pena questa

(I-FZc MS 117 (Codex Faenza))

**Anonymous**

Per troppo fede

(I-Rvat MS Rossi 215 (Codex Rossi))

**Anonymous**

Cacciand'un giorno

(I-FI MS Mediceo Palatino 87 (Codex Squarcialupi))

**Gherardello da Firenze**

*c.1320-5–1362-3*

Istampita 'La caccia'

arr. Tabea Schwartz

Seghugi a corta

(GB-Lbl Add. MS 29987)

**Anonymous**

Our programme is about love and death – common obsessions in the so-called Italian Ars Nova (Trecento) repertoire. Our musical selections centre on the outcomes of unrequited pursuits, leading to pain, sorrow and, exaggeratedly, death, when the 'lyrical self' claims that he will not survive without the lady's love.

We begin with *Che pena è questa al cor* by Francesco Landini, the most prolific composer of the century, and move on in *Per troppo fede* to the misplacement of trust and the pain it brings. We then turn to focus on the 'pursuit'. Hunting, literally and metaphorically (a pursuit of the

female), was one of the most important daily activities of the noblemen sponsoring the musical activities of the time. Numerous Trecento pieces describe scenes of hunting: we have chosen a madrigal, *Cacciand'un giorno*, and a caccia, *Seghugi a corta*.

One of the main focuses of this programme – and Ensemble .q.p.i.t.'s mission – is to explore the creative and informed use of musical instruments in the Ars Nova repertoire. The iconographical evidence and presence of the instrumental tablatures from the time testify to the frequent use of instruments, but written documents supply little information on how they could have been used. In this recital, we experiment with the instrumental combinations, the role of instruments in complementing and supporting vocal lines, as well as the creative liberty of instrumentalists to turn vocal models into instrumental pieces (as in *Istampita 'La caccia'*).

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## Texts and translations

### **Che pena è questa al cor**

usar cortesemente  
con questa mala gente,  
ch'i' non sia pur dalla 'nvidia perchosso.

Such a pain in my heart  
that I cannot behave courteously  
towards these unkind people  
in case I be shaken by envy.

Ma veramente ma' non mi torranno  
dal proposito mio quest'invidios.  
Ben potranno dir mal, se dir vorranno  
ch'i' non seguiti quel ch'io mi dispuos.

But truly, they will never dissuade me  
from my intention, these envious ones.  
They may well malign me, if they wish to  
say (if) I do not reach my goal.

Già lungo tempo e farò gli dogliosi  
non già con villania  
ma per tener tal via  
che far non mi potran diventar rosso.

Already for a long time I have made them  
lament without villainy  
but to follow my own way,  
and since they cannot make me blush.

Che pena è quest' al cor ...

Such a pain in my heart ...

**Per tropo fede talor se perigola.**

Non è dolor né più mortale spasemo  
come, senza falir, cader in biasemo:  
el ben se tacie  
e lo mal pur se cigola.

Lasso colui che mai  
se fidò in femena.  
ché l'amor so veneno amaro semena.  
onde la morte speso se ne spigola!

Oimè, ch'Amor m'ha posto  
in cotal arzere.  
onde convienme  
ognor lagreme sparzere.  
sì che de doglia lo mio cor formigola.

**Cacciand' un giorno alla vaga foresta**  
seguendo dani e cervi in lunga traccia,  
rivolse un'orsa a sé tutta mie caccia.

La qual vegiando giovanile bella,  
col pel lucent vago seguitai,  
e l'altra preda al tutto abandonai.

Po' per caso trovai, nevato essendo.  
Suo ta na e lei  
onde pi gliar la' ntendo.

**Seghugi a corta e can per la foresta,**  
in su, in giù, in qua, in là abbaiano,  
'bauf, babauf',  
e cacciatori chiamare  
e confortando,  
've' là, ve' là ve,  
dragon, dragon, te, te, te.'  
'Olla, olla, olla, qual é, qual é,  
qual é vien quà, vien quà,  
che qui son gli orsi.'  
Sentiva quando ad altra caccia corsi.  
Poco lungi dal boscho.

Too much trust may place one in jeopardy.  
There is no pain, nor deadlier torment  
than to be disgraced without fault.  
The good one has done is passed over in  
silence, whereas the bad is gossiped about.

Unlucky he who ever  
trusted a female  
because Love sows its bitter poison  
from which often death is reaped.

Alas! Love has placed me  
in such burning torment  
that I must always shed tears.  
so that pain is crawling  
all over my heart.

Hunting one day in the fair forests,  
following the long trail of deer and stag,  
my hunt was drawn away by a she-bear.

Watching her so young and fair,  
with gleaming coat, I followed her,  
abandoning wholly my other prey.

And then perchance, as snow lay on the  
ground, I found her den and her,  
where I sought to take her.

Bloodhounds on the leash run through  
the forest, up, down, here, there barking,  
'bauf, bauf',  
and the hunters calling  
and encouraging them,  
'There it is, there it is,  
there's the dragon, the dragon, you.'  
'Ola, ola, ola, here it is, here it is!  
Come here, come here, come here,  
here are the bears.'  
When they chased them on another hunt.  
A little way from the wood.

Al suon de' corni  
e de l'altra tempesta,  
d'una valle uscì la villanella.  
'ai ai, d'a la volpe.'  
Allor la presi per la man,  
'vien qua, vien qua, vien qua, vien qua  
vien! vien quà, vien quà, vien quà,  
lascia andar la volpe.'  
disse, 'de no, de no,  
perche i' non voglio.'  
pur l'abbracciai che non le valse  
orgoglio.  
E porta' la nel boscho.

At the sound of the horns  
and the other noises  
the peasant-girl came out of the valley  
to the old fox  
who seized on her beauty, saying  
'Come here, come here,  
let's go into the woods,  
yes, yes, yes',  
'No, no, no,  
because I don't just want to embrace you,  
you who had nothing  
to be proud of.'  
And he carried her into the wood.

**Ensemble .q.p.i.t.** specialises in the performance of music from the fourteenth and fifteenth centuries. The ensemble takes its name from **.q**.uaternaria, senario **.p**.erfecta, senario **.i**mperfecta and **.t**ernaria: the typical symbols representing the measures of the notation system elaborated in Marchetto da Padova's *Pomerium in arte musice mensurate* (1318). The group was formed to explore the music of the Italian Ars Nova, a largely secular repertoire that highlights concerns still highly relevant to society today. The members of Ensemble .q.p.i.t. met in 2018 at Schola Cantorum Basiliensis, where they currently pursue studies in medieval and Renaissance music, sharing a passion for enlivening the music of the past and an inquisitive approach to the mix of instruments and voice in the repertoire. Ensemble .q.p.i.t. was selected for the Vier Jahreszeiten concert series of Schola Cantorum Basiliensis, and made its successful debut in Basel in January 2019.

## **DUE ORATORI** (Netherlands)

**Antje Becker** *flute*

**Ondřej Bernovský** *harpsichord*

### THREE IN TWO

Concerto in B minor  
for flute and harpsichord, TWV 42:h  
(from *Six concerts et six suites pour le  
clauessin et la trauersiere, etc.*, 1734)

*Adagio*

*Vivace*

*Gratioso*

*Presto*

**Georg Philipp Telemann**

1681–1767

Trio Sonata in G major  
for flute and harpsichord, Wq.150, H574

*Adagio*

**Carl Philipp Emanuel Bach**

1714–88

Concerto in D major  
for flute and harpsichord

*Andante*

*Allegro*

**Johann Matthias Leffloth**

1705–31

Shortly after 1700, innovative composers began to release the harpsichord from its accompaniment function and to entrust it with a separate, fully written-out top part. The result was trio sonatas performed by two players: for example with the flautist and the harpsichordist's right hand taking the two top voices, while the harpsichordist's left hand is in charge of the bass.

One of the first composers to do this was Georg Philipp Telemann. In 1734 he published a collection of 12 trios for flute, violin and basso continuo or violoncello alone, as well as a version for harpsichord and flute. The four movements of the concerto in B minor depict various temperaments, showing off the best of the *galant* style.

The following Adagio is the second movement of the trio sonata in G major for violin, flute and basso continuo by Carl Philipp Emanuel Bach. As opposed to other trio sonatas by C.P.E. Bach, this piece does not officially exist in a version for obbligato harpsichord and flute. However, given Bach's and his contemporaries' flexibility in chamber music instrumentation and numerous arrangements of its sister pieces, we think it is appropriate to present it in our setting.

The concerto in D major by Johann Matthias Leffloth must have been composed earlier than Telemann's concertos, and is possibly related to J.S. Bach's sonatas for violin and obbligato harpsichord. The second movement is conceived as a fugue of three voices with a substantial harpsichord solo, which reminds us of the equally tonally centred fifth Brandenburg Concerto by J.S. Bach.

© Antje Becker

**Due Oratori** was created at the end of 2016 when German flautist Antje Becker met Czech historical keyboardist Ondřej Bernovský during their early music studies at Utrecht Conservatoire in the Netherlands. From the beginning, the ensemble dedicated its work especially to the genre of accompanied (obbligato) keyboard music with flute, performed with particular attention to the rhetorical ideas of eloquent delivery. After several concerts in Germany, Holland, Italy, Austria and the Netherlands, the ensemble played at the Festival Oude Muziek Utrecht Fringe as well as in the BRQ Vantaa Festival Fringe in 2017. In the summer of 2018 it performed again at the BRQ Vantaa Festival, with Russian cellist Oleg Belyaev as a guest. In December 2018 Due Oratori made its first recording – *Interlocution* – which included a previously unrecorded concerto by Johann Matthias Leffloth. The duo's research into the musical past, examining the preserved sources, is an integral part of its work, aiming to highlight lesser-known music of composers worthy of attention.

**THE BUTTER QUARTET** (Netherlands)  
**Anna Jane Lester, Chloe Prendergast** *violins*  
**Isabel Franenberg** *viola*  
**Evan Buttar** *cello*

## THE SUN

String Quartet in C major, op. 20 no. 2

*Moderato*

*Capriccio: Adagio*

*Menuetto & Trio: Allegretto*

*Fuga a 4 soggetti: Allegro*

**Joseph Haydn**

1732–1809

Franz Joseph Haydn, or ‘Papa Haydn’ as he was known in his lifetime, also holds the unofficial title of ‘the father of the string quartet’. His op. 20 collection of six string quartets exemplifies both his compositional genius and beloved, congenial nature. They are known as the ‘Sun Quartets’ from the image of a rising sun on the famous Hummel edition from 1779; today’s performance of the quartet in C major is played from these parts.

This collection of string quartets marks a ground-breaking shift in inner voice writing, Classical-era counterpoint, and mastery of the string quartet. In contrast to the top-voice-heavy *galante* style, Haydn’s op. 20 quartets embody the Enlightened idea of a string quartet as four rational people conversing.

Haydn begins the quartet in C major with a cello solo – already a new role for the instrument in this genre. The second violin joins the first note in unison, and the two instruments pull apart and finish the statement in thirds, as two individuals in concord. The first violin does not enter the conversation until after the first phrase, opening up the texture, and painting the image of a sunrise in the quartet.

Other movements create a more tumultuous affect, reflecting the discontented atmosphere of the Eszterházy court musicians where Haydn worked. However, throughout the entire collection, Haydn also

employs sometimes old-fashioned idioms to evoke the full spectrum of human experience. A devout Catholic, he also began and ended many of his compositions with the words 'In nomine Domini' and 'Laus Deo'.

© Anna Jane Lester

**The Butter Quartet** is made up of four musicians brought together by their studies at the Koninklijk Conservatorium Den Haag and their mutual love of historical performance practice in string quartet music. With a repertoire from the early Classical to the early Romantic, performing works by composers including Richter, Vanhal, Giardini, Mozart, Haydn and Beethoven, the quartet has been coached by renowned musicians and researchers such as Clive Brown and Kati Debretzeni, as well as the Eybler, JACK and Parker Quartets at the Banff Centre for Arts and Creativity in Canada, where its members attended the Evolution of the String Quartet programme. In addition to early quartet repertoire, the Butter Quartet is interested in contemporary music, bringing the same spirit of discovery to newly composed works for historically set-up instruments. In summer 2018 the quartet premiered *Mycelia Whisper Lines* by Rachel Walker, and looks forward to continued collaborations with both her and other young composers. The Butter Quartet is a recipient of the Early Music America Summer Workshop Scholarship and a scholarship from the Adriana Jacoba Fonds.

## L'APOTHÉOSE (Spain)

Laura Quesada *flute*

Víctor Martínez *violin*

Carla Sanfélix *cello*

Asís Márquez *harpsichord*

## IL FURORE

Trio Sonata in G minor, op. 14 no. 4  
(from *Six trios a une flute ou deux violons et violoncello obligé*, c.1780)

*Allegro*

*Rondo. Allegretto*

**Carl Philipp Stamitz**

1745–1801

Quatuor no. 6 in E minor, TWV 43:e4  
(from *Nouveaux quatuors en six suites*, 1738)

*Distrain*

*Modéré*

**Georg Philipp Telemann**

1681–1767

In this programme we switch from the tenderness and sensitivity of our previous recital to the opposite side of these passions, taking the audience on an emotional trip through affects such as furore, ardour, anger, grandeur and tempestuousness.

The trio sonata in G minor by Carl Philipp Stamitz was recently rediscovered in the Biblioteca Nacional de España. The composer, a virtuoso violin player with an international career, was one of the most eminent members of Mannheim's second generation of composers. The first movement of the piece presents a very intense pre-Classical drama. It uses the darkness that pervades G minor and the solo character of some of its sections in order to build a very interesting piece with a solid and tragic ethos. The second movement provides an obvious counterpoint with its lighter-hearted character and prevailing cheerfulness. In this movement, as in the *Allegro*, the composer gives solo passages to the flute, violin and cello, each accompanied by the rest of the ensemble.

We finish our programme with the two last movements from the sixth *nouveau quatuor* by Georg Philipp Telemann. The dramatic and expressive intensity of the work, the extraordinary quality of its musical lines and harmonies and the overwhelming rhetorical contrasts make this piece a true pinnacle in Baroque chamber music repertoire.

© Asís Márquez

**L'Apothéose** was born in December 2015 to be a space of celebration, reflection and experimentation for its members. From its beginnings, the players wanted to take historical interpretation to the highest level, combining their knowledge to convey to the listener the emotional content and rhetoric of each composer. L'Apothéose has performed at many Spanish and European festivals, including Festival Internacional de Santander, Festival Oude Muziek Utrecht, Quincena Musical de San Sebastián, Göttingen International Handel Festival, Festival de Torroella de Montgrí, Festival de Música Antigua de Úbeda y Baeza and Festival de Música Antigua de Sevilla. The group has won a number of prizes: International Van Wassenaer Competition 2018 (second prize), Circuitos FestClásica 2018 (best Spanish early music ensemble), Early Music Spanish Groups Association 2017 (young group prize), International Göttingen Händel Competition 2017 (first prize, Bärenreiter prize and EEEmerging prize), Concours international de musique ancienne de Val de Loire 2017 (second prize) and Förderpreis Alte Musik 2016 (second prize).

## PREVIOUS WINNERS

- 2017 First Prize: **BarrocoT*out***  
YEMF Friends Prize: **Rumorom**  
EEEmerging Project Prize: **Rumorom**  
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)

## **2017 WINNER'S RECORDING**

### **BarrocoTout**

*Henri-Jacques de Croes: La Sonate Égarée*

Part of **BarrocoTout**'s prize as winners of the 2017 Competition was the opportunity to record a CD with Linn Records. The recording was made at the NCEM last summer and has just been released. The ensemble chose to champion the music of the neglected eighteenth-century Flemish composer Henri-Jacques de Croes. Treading a path between French, Italian and German influences, de Croes produced music that was courtly yet with Enlightenment aspirations. With only one copy in existence, his *Six sonates en trio* were regarded as 'lost' for many years. With this recording, **BarrocoTout** aims to draw attention to this unfamiliar music – and to quash the myth that 'unknown is unloved'.

[linnrecords.com](http://linnrecords.com)

## 2021 COMPETITION

The next York Early Music International Young Artists Competition will take place at the NCEM **14–17 July 2021** (as part of the 2021 York Early Music Festival).

More details will be available at:

[yorkcomp.ncem.co.uk](http://yorkcomp.ncem.co.uk)

email: [yorkcomp@ncem.co.uk](mailto:yorkcomp@ncem.co.uk)

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