

YORK

EARLY MUSIC
FESTIVAL

Saturday 15 July 2017 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 Creative Europe.*



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YORK EARLY MUSIC INTERNATIONAL YOUNG ARTISTS COMPETITION

This biennial competition for early music ensembles provides an international platform for emerging talent in the early music world, and offers a major boost to professional careers.

To be eligible, competitors must perform repertory from the period ranging from the Middle Ages to the nineteenth century, using appropriate historically informed playing techniques, and the average age of ensemble members must be 32 or under.

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

Barroco*Tout* (Belgium)
Duo Seneca (Spain)
Ensemble Agamemnon (France)
Ensemble Molière (UK)
Fieri Consort (UK)
Il Botto Forte (Switzerland)
Le Palais des Songes (France)
Les Contre-Sujets (France)
Rumorum (Switzerland)
The Counterpoints (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**.

Today the Competition takes place before an international jury (see overleaf). The competitors will be assessed on the following criteria:

- choice of repertory
- appropriate historical style of performance
- musicianship and interpretation
- creativity of programme planning
- technical ability

- presentation
- quality of programme notes
- overall contribution to the early music scene
- future professional potential
- professionalism of dealings with the Festival office.

The winners of the Competition will receive a prize of £1000, a professional recording contract from Linn Records, and opportunities to work with BBC Radio 3 and the NCEM.

In addition, prizes will be awarded by the eeemerging (Emerging European Ensembles) project, Cambridge Early Music and the Friends of York Early Music Festival.

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.

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 on 30 July 2017 and will then be available on BBC iPlayer.

The Competition is also being streamed live, and will be available to view again at www.ncem.co.uk/youngartists2017

JUDGES

Graham Dixon

Margaret Faultless

Philip Hobbs

Pedro Memelsdorff

Guilio Prandi

Graham Dixon is Head of Radio at the European Broadcasting Union in Geneva. He was Managing Editor of BBC Radio 3 until September 2015, having previously held editorial and production positions within BBC Radio. His current role includes advocacy for public media and driving radio innovation; this includes the marketing of a new internet domain dotRadio. His musicological studies resulted in a PhD from the University of Durham for research on church music of the Italian Baroque. Seeking to understand the rapidly changing media environment, he completed an MBA with distinction in 2001, writing his dissertation on transforming radio organisations to meet the challenge of multiplatform delivery. More recently, he returned to study again, completing an MA with a dissertation on the early dissemination of Buddhism in ancient India. He is a Fellow of the Royal Asiatic Society and the Royal Society of Arts.

Margaret Faultless performs music from Monteverdi to the present day, but is best known as a performer of eighteenth-century repertoire and historical performance practice. With a reputation as a distinguished leader and director of both period instrument and modern orchestras, she is also committed to fostering the talents of the next generation of musicians in her capacities as Head of Historical Performance at the Royal Academy of Music, Director of Performance at the University of Cambridge and Director of Studies for the European Union Baroque Orchestra. For over 20 years she has been a co-leader of the Orchestra of the Age of Enlightenment, directing the orchestra on a regular basis, including their CD of Mozart horn concertos with soloist Roger Montgomery. She also plays a significant role in their education programme for young professionals. For 12 years she led the Amsterdam Baroque Orchestra, notably as concertmaster and soloist in their 10-year project to perform and record J.S Bach's cantatas. As artistic director of

the ensemble Music for Awhile, she shapes its artistic programme, including its annual summer festival. A passionate chamber musician, she was a member of the London Haydn Quartet for 10 years, and played in a duo with pianist Adrian Partington focusing on the sonatas of Beethoven and Brahms, investigating nineteenth-century performance traditions. As a lecturer on performance practice, her special interests are leadership and social interactions in ensembles before the age of silent conducting. She is an Honorary Fellow of Birmingham Conservatoire and has recently been awarded honorary Membership of the Royal Academy of Music.

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.

Pedro Memelsdorff is a director, recorder player and medievalist. Born in Buenos Aires, he emigrated to Europe in 1997, studying at the Schola Cantorum Basiliensis (Switzerland), the Sweelinck Conservatory in Amsterdam, and obtaining a PhD in Musicology at Utrecht University. As a member of Jordi Savall's ensemble Hesperion XX since 1981 and of a duo with Andreas Staier since 1984, he has performed all over the world. In 1987 he founded the late-medieval ensemble Mala Punica, with which he has released a series of highly acclaimed recordings. A researcher into late-medieval repertoires and their sources, he was a Fellow of Villa I Tatti (the Harvard University Center for Italian Renaissance Studies in Florence) and is now an affiliate researcher at the Universities of Utrecht and Tours, as well as a member of the scientific boards of the *Journal of the Alamire Foundation*, the Miami Bach Society,

and the *Ars nova* series of LIM (Libreria Musicale Italiana). He has been tenured and guest professor in several institutions in Europe, America and Japan, and Director of the Masters in Early Music at the Escola Superior de Música de Catalunya in Barcelona, Spain. He has served as Director of the Schola Cantorum Basiliensis, and since 2006 has been Director of the Early Music Seminars at the Fondazione Giorgio Cini in Venice. In 2010 he was Ernest-Bloch Lecturer at the University of California in Berkeley and in 2014 a Blodgett Distinguished Artist at Harvard University. Since 2015 he has been Artistic Director of Festtage Alte Musik Basel.

Guilio Prandi graduated in orchestral conducting under the guidance of Donato Renzetti. He also graduated in singing and mathematics from the University of Pavia, and studied composition with Bruno Zanolini, and choral conducting with Domenico Zingaro at the Milan Conservatory. He is Artistic and Musical Director of Ghislierimusica, set in the historic Ghislieri College of Pavia, Italy; he is also the founder and director of Ghislieri Choir and Consort, which specialises in Italian sacred music of the eighteenth century and the sacred works of Mozart and his contemporaries from the Salzburg area. His research has led to the rediscovery of many rare and unpublished sacred works by composers such as Galuppi, Perez and Jommelli. He and his ensemble are regularly invited to major music festivals and concert halls across Europe. After a debut album for *Amadeus* magazine, in 2010 he began a series of recordings for Deutsche Harmonia Mundi, with two further releases in the pipeline. He has also worked with contemporary composer Fabio Vacchi, and has been active as an opera conductor. He is regularly invited to give lectures and workshops on Italian sacred music of the eighteenth century.

YOUNG ARTISTS: ORDER OF PERFORMANCE

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

Ensemble Agamemnon (France)

The Counterpoints (Netherlands)

BarrocoTout (Belgium)

Duo Seneca (Spain)

Les Contre-Sujets (France)

Lunch interval

Le Palais des Songes (France)

Il Botto Forte (Switzerland)

Fieri Consort (UK)

Ensemble Molière (UK)

Rumorum (Switzerland)

DRAFT

ENSEMBLE AGAMEMNON (France)

Anaëlle Blanc-Verdin *violin*

François Cardey *cornett*

Arnaud Brétécher *sackbut*

Lucile Tessier *bassoon*

Kazuya Gunji *harpsichord, organ*

WUNDERKAMMER: The birth of a northern aesthetic

Sonata a 4 cum continuo
(Uppsala MS 008021)

Johann Heinrich Schmelzer
c.1620-3-1680

Sonata a 3, K365

Johann Joseph Fux
1660-1741

Sonata a 2
(Uppsala MS 058007)

Schmelzer

Balletti lamentabili (excerpts)

Heinrich Ignaz Franz von Biber
1644-1704

‘Curiosus, cupidus, studiosus: consideration, desire, passion for knowledge.’ (*Dictionary of Trévoux*, 1771)

The idea of an encyclopedic collection was put forward by Samuel Quiccheberg in 1565 in Munich, Bavaria, following on from the work of Pliny the Elder, whose encyclopedia *The Natural History* organised both scientific and artistic knowledge. In the same spirit of discoveries of singularities, Ensemble Agamemnon invites you into their own cabinet of musical wonders, performing a variety sonatas and canzonas composed by musicians of the Viennese scene in the middle of the seventeenth century.

The first part of the cabinet of curiosities (in our first recital) was dedicated to Italian composers at the court of Leopold I, the Holy Roman Emperor. The second part, presented in today’s recital, celebrates a strong northern identity, led by Johann Heinrich Schmelzer

and later Heinrich Ignaz Franz von Biber, which emerged in the imperial court and was the spearhead of a new Austrian musical identity.

The music of Schmelzer, a cornett and violin player, shows the emergence of an idiomatic style for violin. His successor at the imperial court, Biber, was to go beyond him, and mark out a true Austrian musical style. Biber's *Balletti lamentabili*, originally composed for four-part strings, shows the new possibilities of sound and texture when played on wind instruments.

Johann Joseph Fux, a recognised theorist, composed the sonata we play today in 1728: this was very late for the (specified) trombone, but the piece is composed in a very old-fashioned style. It is another rarity of this time!

© François Cardey

Ensemble Agamemnon was created in 2013 by young musicians moved by the same desire to discover and enhance the repertoire of the sixteenth and seventeenth centuries in Italy and in the Holy Roman Empire. Aided by vigilant research of colour and sound, the group seeks to shed light on forgotten *chefs d'oeuvre*; it achieves this by playing the most accurate instruments and working from treatises on basso continuo, ornamentation and theory, all with the goal of recreating the most historical sound. The ensemble also consults musicologists and librarians in order to create diverse and interesting programmes, and works alongside young composers, stage directors and choreographers to explore the vast possibilities of contemporary creation and different forms of stage spectacle for the audiences of early music.

www.ensemble-agamemnon.com

THE COUNTERPOINTS (Netherlands)

Thomas Triesschijn *recorders*

Anna Jane Lester *violin*

Aljosja Geert Mietus *harpsichord*

HANDEL'S GRAND TOUR: Part 2

Suite no. 1 in A major

Overture – Gavotte – Menuet

Charles Dieupart

c.1667–c.1740

Concerto da camera in D major, RV92

Allegro – [...] – Allegro

Antonio Vivaldi

1678–1741

Trio Sonata in C minor, op. 2 no. 1a, HWV386a

Andante – Allegro

George Frideric Handel

1685–1759

In this second part of 'Handel's Grand Tour', we explore Italian and French influences in the England of George Frideric Handel. In the Baroque era, the Grand Tour was undertaken by English noblemen after their studies, in order to experience the high culture of France and Italy. They brought this continental taste back to England, creating a climate in which Handel's international musical style (gained from his own travels) was appreciated.

Handel, as we saw in our first programme, arrived in England by way of Germany and Italy. In Italy he spent time in the cultural centres of Rome, Florence and Venice. From his time in Venice and the connections between Italian musicians, he was surely exposed to the music of violinist and composer Antonio Vivaldi. Vivaldi's concerto in D major maintains the structure and virtuosic solo episodes of the Italian baroque concerto, but reduces the orchestral tutti to a swirling, fast-moving bass line.

We can hear the influence of Italian music not only in Handel's concertos and operas, but also in his trio sonata in C minor, published in 1733. With its beautiful operatic line sung by the recorder in the Andante, this was a popular piece throughout Europe and especially in

England, where the recorder was appreciated as the instrument of a gentleman.

Despite his mastery of many baroque national styles, Handel never worked in France. His closest encounters with French music were in England, where French musicians like Charles Dieupart were employed. Dieupart was a harpsichord and violin player and a prominent member of the orchestras at Drury Lane and the Haymarket, with whom Handel performed his operas. Dieupart's suite in A major, a typical example of the French dance suite, was one of six suites published in two versions, one for solo harpsichord and another for a solo instrument with continuo. We have adapted the suite 'en trio'.

© Anna Jane Lester

The Counterpoints was created in 2011 when then students Thomas Triesschijn and Aljosja Mietus began playing together as a duo. The two have performed in several Dutch chamber music series and festivals and throughout Europe, sharing a special interest in the contrapuntal music of J.S. Bach and the interplay of their musical voices. By 2016 the duo began to think bigger. They envisioned a group with core members but flexibility in instrumentation, to explore an even wider range of repertoire and colours. They began to perform with cellist Petr Hamouz and violinist Anna Jane Lester in trio and quartet formations, and The Counterpoints was born. Bringing together the experience of recent graduates of the Royal Conservatory of The Hague, the Juilliard School in New York and the University of the Arts in Utrecht, the group has since performed widely in the Netherlands, including at the International Chamber Music Festival Utrecht 2016 of Janine Jansen. In October 2016 it made its first recording, a series of short videos.

www.thecounterpoints.nl

BARROCOTOUT (Belgium)

Carlota Garcia *flute*

Izana Soria *violin*

Edouard Catalan *cello*

Ganael Schneider *harpsichord*

TO PARIS AND BACK: Return

Trio Sonate no. 6 in D minor for flute,
violin and bass

Largo – Fuga: Allegro

Henri-Jacques de Croes

1705–86

Trio Sonate no. 1 in D minor, op. 4

Adagio – Allegro ma non troppo

Jean-Marie Leclair

1697–1764

Quatuor no. 2 in A minor, TWV43:a2
(from *Nouveaux Quatuors en Six Suites*)

Lègèremènt – Coulant

Georg Philipp Telemann

1681–1767

On his voyage in 1737 between Hamburg and Paris, Georg Philipp Telemann surely stopped in what is now Belgium, where – as we saw in our first recital – he may have encountered musicians such as van Maldere or Delange.

Also in the Belgian region we find Henri-Jacques de Croes. Born in Antwerp, he was an important innovator of his time. He was *maître de musique* of the Chapelle Royale in Brussels and Frankfurt, and (like Telemann) able to synthesise the Italian, French and German styles in his sonatas and symphonies. The Largo of his sixth sonata has an operatic lyricism, whereas the Fuga combines markedly rhythmical passages, typically baroque dissonances and pre-Classical articulations, with a polished and convincing result.

Once in Paris, Telemann had the opportunity to get to know the musicians of the Concert Spirituel, among others its director Rebel, flute-player Blavet and viola da gamba player Forqueray (who played Telemann's Paris Quartets), Couperin and Jean-Marie Leclair. Of the

latter, we know that his works for violin were performed for the first time precisely in 1737. The trio sonata we play clearly shows why Leclair is considered one of the best sonata composers in musical history.

After eight months of concerts, rehearsals, premieres and meetings, Telemann returned to Hamburg in 1738, with his second book of Paris Quartets under his arm, the product of his genius and of the enormous influences he received in Paris. We play two movements of his quartet in A minor, the bouncy *Légèrement* and the emotive *Coulant*.

© Izana Soria; translation by Carlota Garcia

Barroco*Tout* takes its name from a sketch on the Spanish comedy show *Muchachada Nui*: 'Barroco Tú' ('Baroque yourself'). The group was formed in 2013 in Brussels, bringing together four musicians specialising in historically informed performance practices. The aim was to explore work written for this formation by well-known composers but also to discover other composers who have fallen into oblivion. The group creates cross-genre productions and programmes with a story, where music and other arts are combined, and benefits from the diverse backgrounds and personalities of the players. In 2015 it was selected for the *ee*emerging (Emerging European Ensembles) project for two years, leading to performances in Festival d'Ambronay (France), Utrecht Early Music Festival Fringe (Netherlands), Internationale Händel-Festspiele Göttingen (Germany), Festival Musiq'3 (Belgium), Abbaye musicale de Malonne (Belgium) and Riga Early Music Centre (Latvia). In 2016 the group won the Fringe audience award at Utrecht Early Music Festival and the Sinfonietta Competition.

www.barrocotout.com

DUO SENECA (Spain)

Candela Gomez Bonet, Clara Rada Gomez *cellos*

VIRTUOSOS OF THE CELLO

Grand duo in G minor, op. 5

*Allegro risoluto-Lento-Andante-Moderato –
Adagio-Adagio cantabile*

Anton Kraft

1749–1820

Canon a due violoncelli

Domenico Gabrielli

1659–90

In this recital we present two masterpieces for two cellos, a very distinct genre in the history of secular music. By the end of the seventeenth century in Bologna (Italy), the cello was making its first steps in establishing its independence as a solo instrument. The music by Domenico Gabrielli for cello solo (including his *Ricercare* and two sonatas) extended the previous role of the cello as a continuo instrument and represent some of the earliest examples of solo cello repertoire. Compositions for one or two melodic instruments were a novelty in the music culture at this time, so Gabrielli's *Canon a due violoncelli* is a unique and important example of that genre, which in the following century would be developed and appreciated by many musicians.

By the end of the eighteenth century the language of chamber music had changed and small groups of melodic instruments, such as string trios or quartets, were highly popular in musical society. Many composers also produced a great number of duos for different combinations. Anton Kraft's *Grand duo* was published around 1808 in Vienna. Kraft had studied composition with Joseph Haydn. An accomplished cellist, he performed in Prince Nikolaus Esterhazy's orchestra until 1790, after which he was a founding member of the Schuppanzigh Quartet in Vienna.

© Clara Rada Gomez

Duo Seneca is made up of two friends, Candela Gomez Bonet and Clara Rada Gomez, who first met at the age of 11 when they studied at the same music conservatory in Madrid. Ten years later their lives came together again when they decided to develop their music studies abroad, taking part in the cello class of Roel Dieltiens in Zürich. Their love of the sound of gut strings brought them into the world of the historical informed performance and at the same time their friendship led to the creation of Duo Seneca. They have received lessons from Werner Matze, Christophe Coin and Petr Skalka at the Institute für Alte Musik in Trossingen (Germany) and at the Schola Cantorum Basiliensis (Switzerland), and they have performed in several countries of Europe.

DRAFT

LES CONTRE-SUJETS (France)

Samuel Rotsztein *recorder*

Koji Yoda *violin*

Maya Enokida *violin, viola*

Eric Tinkerhess *viola da gamba*

Takahisa Aida *harpsichord*

BAROQUE CELEBRITIES (of their time)

Concerto en quatre parties, op. 17 no. 5 **Jacques-Christophe Naudot**
Allegro – Adagio – Allegro *c.1690–1762*

Sonate a 4, FaWV N:B1 **Johann Friedrich Fasch**
Largo – Allegro – Largo – Allegro *1688–1758*

Did you know that the great Johann Sebastian Bach himself copied out some of Johann Friedrich Fasch's music scores? Did you know that the King's organist Louis-Nicolas Clérambault and the obscure Jacques-Christophe Naudot were both freemasons, like many Parisian composers in the 1730s?

This programme is a tribute to Fasch and Naudot – two forgotten composers, who were rightfully famous in their time – and provides an opportunity to discover some unusual pieces of these masters.

Naudot was in charge of the music of his freemason lodge. He wrote many pieces for flute, and his skills of interpretation and as a professor brought him several cultural patrons. His concerto is a striking example of *la réunion des goûts*: in this piece, Naudot tries to sound Italian, thanks to technical and harmonic effects inherited from Corelli, but every so often his music betrays his nationality, offering the audience delightful, ambiguous moments.

Fasch was a famous German violinist, organist and composer who studied with Kuhnau and Graupner. His music marks the transition between the Baroque and Classical eras. His quartet is a moving demonstration of his genius, with inspired references to Mancini's largos,

Telemann's fugues, Purcell's airs and even Bach's Brandenburg Concertos. It was originally written for recorder, oboe, violin and basso continuo, but we will provide compelling evidence that the oboe can be replaced by a violin.

© Samuel Rotsztejn

Les Contre-Sujets presents performances that encourage original interaction with the audience and explore new concert formats. Formed in 2012 in Paris, the ensemble was a finalist at the Göttingen Haendel Competition in 2015 and at the Concours du Val de Loire, presided over by William Christie. It was selected by the eemerging (Emerging European Ensembles) project for two years, and consequently held residencies in Ambronay in France, Ljubljana in Slovenia, Pavia in Italy, and York (at the NCEM). The group has also performed at the fringe concerts of the MAfestival (Bruges) and Utrecht Early Music Festival, played live on the radio at the Concertgebouw in Amsterdam, and was elected Young Ensemble 2017 for the season of La Chapelle Corneille in Rouen (France), where their concert was awarded the Coup de Cœur by the audience. Recently it was selected by the Royaumont Foundation (France) to attend the 2017 Bach Brandenburg Concertos summer academy, involving musical training with internationally acclaimed musicians and musicologists. In 2018 the ensemble will be performing at Valletta International Baroque Festival (Malta) and in Japan.

www.contresujets.fr

LE PALAIS DES SONGES (France)

Cécile Madelin *soprano*

Paul-Antoine Benos *countertenor*

Nicolas Rosenfeld *recorder, bassoon*

Julie Petit *viola da gamba*

Jeanne Jourquin *harpsichord*

BATTLE OF THE BANDS: La bataille des deux goûts

Vaudeville

(from *Le trésor supposé*)

Jean-Joseph Mouret

1682–1738

Restes plaintifs

(from *Pan et Syrinx*)

Michel Pignolet de Montéclair

1667–1737

So le ssorva e le nespole amare

(from *Lo cecato fauzò*)

Leonardo Vinci

c.1696–1730

Sonata in D minor for recorder and
continuo

Pietro Castrucci

1679–1752

Ballet royal de la raillerie

Jean-Baptiste Lully

1632–87

Crudeltà nè lontananza, HWV194

George Frideric Handel

1685–1759

Paris, 1753. Facing the artistic influence of Italy throughout Europe, the philosopher Jean-Jacques Rousseau described the two clans that confronted each other:

The one more powerful, more numerous, composed of the great, the rich and the women, supports the French music – the King's corner; the other, more lively, prouder, more enthusiastic, composed of true connoisseurs, talented people, men of genius – the Queen's corner.

Today, two singers must each defend their camp during a verbal and musical joust that looks like a political battle: Madame Marie-Jeanne Fesch, known as Mademoiselle Chevalier, soprano and supporter of the French tradition; and in front of her, Monsieur Pierre de Jélyotte, haute-contre and defender of the new Italian music. They will be accompanied by three impartial instrumentalists. Will they reach a meeting of tastes?

The duel will be an opportunity to show the many facets of these two styles – Italian theatricality and virtuosity, facing French majesty and ‘good taste’ – and will be illustrated by testimonies of various actors of this *querelle des bouffons*, including chroniclers, writers, philosophers and musicians.

© Nicolas Rosenfeld

Le Palais des Songes is made up of young enthusiastic musicians who all studied in various prestigious conservatories across Europe. The ensemble presents both instrumental and vocal repertoire from a specific period in history: from the Elizabethan era to the reign of Louis XV. Its programmes focus on expressive instrumental works and on the voice in all its forms – sung and spoken; so that music, poetry, literature and theatre combine to give life to a musical tale, a dialogue or a historical narrative. Since its creation in 2014, the group has created three original programmes, which have been performed throughout France, including in Paris (Heures musicales du Temple, Festival Marin Marais and Temple de Pentémont) and in the south of France (Cathédrale de Bayonne, Festival Anacréon, Rencontre d’Orion, Les Moments Musicaux de Chalosse and Festival Entre Ciel et Terre).

<http://le-palais-des-songes.wixsite.com>

Le Palais des Songes: Texts and translations

Vaudeville

Notre meunier néglige son ouvrage,
j'ay beau luy faire carillon
[don din don dan don din dan bon]
Mais quand il va dans le village et qu'il
me laisse avec son grand garçon [...]
c'est la paix du ménage.

Toute la nuit ma femme fait tapage,
je suis las de son carillon [...]
Ah si j'en croyais mon courage
je pourrais bien avec un bon bâton [...]
radoucir son ramage.

Mon cher mari, quand on est à votre âge,
adieu de tendres carillons [...]
Si vous voulez avoir lignage, munissez-
vous de quelque bon second [...]
c'est l'espoir du ménage.

Tous à l'envie nous vous rendons
hommage, agréez notre carillon [...]
S'il ne vous plaît pas j'en enrage, mais
par hasard si vous le trouvez bon [...]
c'est l'honneur du village.

Restes plaintifs

de l'objet que j'adore,
échos infortunés
de mes cris impuissantes,
c'est par vous
que Syrinx peut me parler encore,
conservez à jamais de si tendres accents.
Que les aimables sons
que vous ferez entendre
fassent naître les plus beaux feux:
rendez la bergère plus tendre,
rendez le berger plus heureux.

Our miller neglects his work,
although I reprimand him
[don din don dan don din dan bon]
But when he goes to the village
and leaves me with his big boy [...]
it is the peace of the household.

All night my wife makes a fuss,
I'm tired of her reprimands [...]
Ah if I believed my courage
I could well with a good stick [...]
soften her warbling.

My dear husband, when one is at your age,
farewell to tender bells [...]
If you want to have lineage,
take some good assistant [...]
it is the hope of the household.

All of us will pay homage to you,
accept our bells [...]
If it does not please you I enrage,
but if by chance you find it good [...]
it is the honour of the village.

Plaintive remains
of the object that I adore,
unfortunate echoes
of my helpless cries,
it is through you
that Sirinx can speak to me again,
keep such tender accents forever.
Let the kind sounds
that you will make
give birth to the most beautiful fires:
make the shepherdess more beautiful,
make the shepherd happier.

So le ssorva e le nespole amare

Ma lo tiempo le fa maturare
E chi aspetta se ll'ha da magnà.

Accusi so' le femmene toste
Che s'arrangiano quando t'accuoste
Tiempo e purchie le fanno amnullà.

The fruits of rowan and medlar may be bitter
But time makes them ripen
And he who waits can eat them in the end.

So are stubborn women
Who get mad when you come closer
Time and flower buds make them softer.

Ballet royal de la raillerie

La musica italiana:

Gentil musica francese,
Il mio canto in che t'offese?

La musique françoise:

En ce que souvent vos chants
Me semblent extravagants.

Tu formar altro non sai
Che languenti e mesti lai.

Et crois-tu qu'on aime mieux
Les longs fredons ennuyeux?

Qual raggion vuol che tu deggi
Del tuo gusto altrui far leggi?

Je n'ordonne point du tien
Mais je veux chanter au mien.

Io di te canto più forte
Perché amo più di te
Che risente un mal di morte
Più che puo grida merce.

La manière dont je chante
Exprime mieux ma langueur
Quand ce mal presse le coeur
La voix est moins éclatante.

Italian music:

Fair French music
In my singing what offends you?

French music:

That often your singing
Seems to me extravagant.

You do not know other ways
But languishing and sad verses.

And do you think that we prefer
Long and boring tunes?

On what ground would you make a law
To others out of your taste?

I do not command to yours
But I do want to sing with mine.

I sing louder than you
Because I love more than you.
Who feels a mortal wound
Will cry mercy the most they can.

The way I sing
Expresses my languor better.
When such a pain torments the heart,
The voice is less vivid.

Crudeltà nè lontananza

non avran mai la possanza
di staccarle del mio cor.

Neither cruelty nor distance
will have the power
to remove him from my heart.

IL BOTTO FORTE (Switzerland)

Shai Kribus *oboe, recorder*

Giacomo Catana *violin*

Federico Toffano *cello*

Alexandra Koreneva *harpsichord*

SANGUINEUS AND MELANCHOLICUS

Trio Sonata in D minor

Allegro – Adagio – Allegro – Presto

Pierre Prowo

1697–1757

Trio Sonata in C minor, Wq161.1,
'Gespräch zwischen einem Sanguineus
und Melancholicus'

Allegretto – Presto – Adagio – Allegro

Carl Philipp Emanuel Bach

1714–88

Today's recital is designed to bring out the intriguing possibilities of communicative inter-performer dialogue and to highlight the demands of strongly rhetorical compositions.

The enigmatic Pierre Prowo was born in Altona in the vicinity of Hamburg and served there as organist. Born to a family of musicians, his surviving compositions include a cantata and chamber music (especially for woodwind): sonatas, trios and works for larger ensembles. The trio sonata in D minor was for a long time known as Georg Philipp Telemann's TWV42:d10, but a manuscript of the work has recently been discovered at Schwerin, within a collection of works by Prowo, thus suggesting proof of a different origin.

Carl Philipp Emanuel Bach was the second son of the five surviving children of Johann Sebastian and his first wife Maria Barbara. C.P.E. Bach studied at the St Thomas School, where his father worked, and went on to study law at the University of Leipzig and in Frankfurt. Soon after he began to work as a musician for the Crown Prince of Prussia and joined the royal court.

The sonata *Gespräch zwischen einem Sanguineus und Melancholicus* (A conversation between Sanguineus and Melancholicus) was published in 1751. Sudden deviations of tempo, harmony and character, the use of mutes, thematic differentiation and detailed performance instructions all contribute to the piece's special quality. The two characters represented by the music interact in numerous ways with each other, telling a vivid story.

© Shai Kribus

Il Botto Forte was founded by oboist and recorder player Shai Kribus. In 2014 the group was selected for the first year of the eemerging (Emerging European Ensembles) project hosted by the Centre culturel de rencontre d'Ambronay in France, and in 2016 it was a Selected Promising Ensemble at the International Young Artists Presentation at Laus Polyphoniae in Antwerp. It has performed in a variety of venues across Europe, including at Festival d'Ambronay, Bucharest Baroque Week, Festtage Alte Musik Basel, the Telemann Institute in Magdeburg, Brunnenthaler Konzersommer, Music Spring at Dominicans in Prague, the Berlin Friedenau concert series, Bad Homburger Shlosskonzerte, Festival Resonanzen in Vienna, Musik Sommer Pustertal, and the Baroque Vivant concert series in Basel. The ensemble's first recording, *Palpiti del Cuore*, was dedicated to Italian baroque music; two further recordings are due for release this year.

www.ilbottoforte.com

FIERI CONSORT (UK)

Lucy Cox, Hannah Ely *sopranos*

Nancy Cole, Helen Charlston *mezzo-sopranos*

Tom Kelly, Josh Cooter *tenors*

David Maguire, Ben McKee *basses*

LOVE AND FORTUNE: A noble legacy

O sonno

Cipriano de Rore

1515/16–1565

Zefiro torna e'l bel tempo rimena

Luca Marenzio

1553/4–1599

Giunto alla tomba

Giaches de Wert

1535–96

All ye whom love and fortune

John Dowland

1563–1626

What is our life?

Orlando Gibbons

1583–1625

Sempre mi ride

Adrian Willaert

c.1490–1562

In this programme we explore the legacy of Franco-Flemish madrigalist Cipriano de Rore, who inspired generations of composers with his innovative, expressive writing.

We open with *O sonno*, a plea for oblivion from 'harsh and tedious' life. In this delicately set poem by Giovanni della Casa, de Rore creates an exquisitely rendered soundworld, drawing the listener towards a state of semi-consciousness. Echoes of this soundworld can be heard at the close of Luca Marenzio's setting of Petrarch's poem *Zefiro torna*. Almost all Marenzio's works were initially published in Venice, where de Rore

briefly held the post of *maestro di cappella* at San Marco, and Marenzio travelled to Venice and Ferrara, where de Rore lived and worked.

Giaches de Wert, also a Franco-Flemish composer, met de Rore in the early 1550s. *Giunto alla tomba* is an emotive and dark exploration of grief. De Rore's influence can be heard in the depictions of tears, in which pairs of voices sing a flowing descending line to the words 'At last, disgorging a river of tears'.

We now journey to Elizabethan England, where the influence of Italian madrigalists, and through them that of de Rore, inspired an outpouring of creativity. John Dowland's *All ye whom love or fortune implores* the listener to sympathise with the sorrowful plight of the singers, while Orlando Gibbons's *What is our life?* sets a text written by Sir Walter Raleigh while imprisoned in the Tower of London. Both are rich with word painting, embodying the melancholia so popular with Franco-Flemish and Italian composers of the time.

Adrian Willaert was among the generation of composers who moved to Italy and developed the polyphonic Franco-Flemish style there. De Rore is thought to have been his student, and certainly his early music reflects Willaert's characteristic textual clarity.

© Lucy Cox

The **Fieri Consort** was formed in 2012 and has since established a reputation for innovative and engaging performances of sixteenth and seventeenth Italian repertoire. Performing without a conductor, its interpretations are informed by its eight members, each of whom enjoy successful and varied careers as soloists and consort singers. Since being selected for the Early Music Live! scheme at Brighton Early Music Festival in 2014, and its first international tour to Australia in the same year, the group has become increasingly busy. This year it will release its first CD, *Tears of a Lover*, which was produced by John Rutter and features music by Monteverdi and Marenzio. The ensemble also returns to Australia for two weeks of workshops and performances in Sydney and Adelaide.

www.fiericonsort.co.uk

Fieri Consort: Foreign texts and translations

O sonno, o della queta, umida,
ombrosa notte placido figlio;
o de' mortali egri conforto,
oblio dolce de' mali
si gravi, ond' è la vita aspra e noiosa;
soccorri al cor omai,
che langu' e posa non have,
e queste membra stanch' e frali solleva:
a me ten vola, o sonno, e l'ali tue brune
sovra me distendi e posa.

Ov'è 'l silenzio che'l dì fugge e'l lume?
E i lievi sogni, che con non secure
vestigia di seguirti han per costume?
Lasso, ch'invan te chiamo, e queste
oscuere e gelide ombre invan lusingo.
O piume d'asprezza colme!
O notti acerb' e dure!

Zefiro torna e'l bel tempo rimena
E i fieri e l'erbe, sua dolce famiglia
E garrir Progne
et pianger Filomena,
E primavera candida e vermiglia.

Ridono i prati, e'l ciel si rasserena
Giove s'allegra di mirar sua figlia;
L'aria e l'acqua e la terra è d'amor piena
Ogni animal d'amar si racconsiglia.

Giunto alla tomba,
ove al suo spirto vivo
Dolorosa prigion' il ciel prescrisse:
Di color, di calor, di moto privo
Gia marmo in vista al marmo
il viso affisse.
Al fin scorgando un lagrimoso rivo,
In un languido oimè proruppe, e disse:

O sleep, O that quiet child of peaceful,
fresh and shadowy night;
O afflicted mortals' comfort;
sweet oblivion of ills
so grave they make life harsh and tedious,
give succour to my heart that,
now waning and restless,
and raise these frail and weary limbs.
Envelop me, O sleep, and spread
your dark wings over me.

Where is the silence which the day flees
and the light and gentle dreams
which leave no certain trace?
Alas in vain I call you, and these cold and
gloomy shadows in vain I entice:
O plumes with harshness filled,
O hard and painful nights.

Zephyr returns and with him fair weather,
and the flowers and grass, his sweet family,
and Procne's warbling
and Philomel's plangent song, and
spring in all its white and crimson display.

The meadows laugh, the sky is serene;
Jove delights in watching his daughter;
air and sea and earth are full of love;
every beast tells itself to find a mate.

Arrived at the tomb,
where heaven had prescribed
A grievous prison for his living spirit,
Bereft of colour, warmth, and movement,
Like cold marble he set his visage
on the marble tomb.
At last, disgorging a river of tears,
He gave vent to a languid 'alas', and said:

O sasso amato tanto, amaro tanto,
Che dentro hai le mie fiamme,
e fuor' il pianto!

Non di morte sei tu, ma di vivaci
Ceneri albergo, ov' è nascosto amore,
Sento dal freddo tuo l'usate faci
Men dolci sì,
ma non men cald' al core.
Deh' prendi questi piant'
e questi baci,
Prendi, ch'io bagno di doglioso umore.
E dalli tu poich' io non posso, almeno,
All' amate reliquie,
c'hai nel seno.

Sempre mi ride sta donna da bene
Quando passeggio per mezzo sta via
La riderella, la pazzarella
non vi ca ride,
ha ha ha! ridemo tutti per darli piacere.

O stone so beloved, so bitter,
That has my passion within,
my lamentation without.

Not of death are you, but of the living,
Abode of ashes, wherein love is hidden;
From your chill I feel the customary flame,
Less sweet, true,
but no less warming to the heart,
Ah! receive my sighs,
and these my kisses take,
Which I bathe with sorrowful tears,
And give them, since I cannot, at least,
To the beloved remains
harboured in your bosom.

This lady always makes fun of me
when we pass in the street.
The silly flirt, the foolish lady,
can only laugh,
ha ha ha, let's all laugh to make her happy.

ENSEMBLE MOLIÈRE (UK)

Flavia Hirte *flute*

Ellen Bundy *violin*

Kate Conway *viola da gamba*

Jakab Kaufmann *bassoon*

Satoko Doi-Luck *harpsichord*

DANCE-SWEETS!

Le thé (a cleansing of the palette):

Ouverture

(from *Pygmalion*)

Jean-Philippe Rameau

1683–1764

Tarte au citron meringuée (an elegant harmony of flavours):

Sarabande

(from *Quatrième concert*)

François Couperin

1668–1733

Mille-feuille (a delicate construction of layers):

Forlane

(from *Quatrième concert*)

Couperin

Gateau au chocolat (a rich indulgence):

Pantomime

(from *Pygmalion*)

Rameau

Macaron (a light and colourful bite to end):

Tambourin

(from *Pièces de clavecin en concerts* no. 3)

Rameau

‘Dance Sweets’ is a collection of delicious little morsels, each a tantalising example of the French baroque style. In the eighteenth century dancing was one of the most celebrated arts of French society, and dance music would often be grouped into suites, demonstrating the full range of moods and techniques. In this programme we celebrate the crème de la crème, starting with the overture from Jean-Philippe Rameau’s opera

Pygmalion, before moving on to a selection of works by both François Couperin and Rameau.

Rameau's music was groundbreaking and his operas displayed a wealth of originality and innovation, with *Pygmalion*, published in 1748, considered to be one of the finest examples of the genre. Along with Couperin, Rameau was also a master of harpsichord writing, and both composers made a decisive break with the style of previous generations. The resulting music is exquisite, with Couperin's *Concerts royaux* representing the epitome of French style, while Rameau's *Pièces de clavecin en concerts* are often thought to be the pinnacle of French baroque chamber music.

©Ensemble Molière

Ensemble Molière is a young early music group based in London. The unique combination of instruments allows it to create memorable programmes from the repertoire of the seventeenth and eighteenth centuries, with a particular focus on the French Baroque. The group has performed at a variety of venues, including the London Handel Festival Friends concert series, Styriarte Festival in Graz, MAfestival (Bruges) Fringe, Utrecht Early Music Festival Fringe, as well as numerous venues in the UK. The ensemble also participated in the Early Music Live! scheme at Brighton Early Music Festival in 2015, engaging in a wide range of activities, from concerts and mentoring through to outreach workshops. Most recently it has presented its new programme 'Medicine and Mortality' at Brighton Early Music Festival. Current engagements include a cross-art opera project *Pygmalion* by Jean-Philippe Rameau, a debut appearance at the London Festival of Baroque Music at St John's Smith Square as part of the 'Future Baroque' lunchtime concert series, and also the release of its EP *Dance Sweets*.

www.ensemblemoliere.com

RUMORUM (Switzerland)

Grace Newcombe *voice, harp*

Ozan Karagöz *voice, harp*

Jacob Mariani *gittern*

Mara Winter *flute*

Félix Verry *fiddle*

SUMMER UNDE WINDER

Stampanie on ‘Do fraig amors’

Baptiste Romain

b. 1983

Sinc eyn gulden hoen

(Frankfurt Neidhart fragment, f. 3r-v)

featuring Rumorum instrumental

Neidhart ‘von Reuental’

c.1190–after 1236

Summer unde winder

(Frankfurt Neidhart fragment, f. 1v-2r)

Neidhart

Nu rue mit sorgen

(Wolkenstein MS. A, f. 19r)

Oswald von Wolkenstein

c.1376–1445

Improvisation on Es fúgt sich

(Wolkenstein MS. B, f. 7r-8r)

Oswald

Today we present the unconventional Minnesingers: performing poetry and music by Neidhart ‘von Reuental’ and Oswald von Wolkenstein. One lived during the heyday of Minnesang, crossing the twelfth and thirteenth centuries, and the other – still carrying the torch two centuries later – is considered the last of the Minnesingers.

Alongside the traditional themes and allegories of unrequited courtly love, both Neidhart and Oswald steered the Minnesang narrative towards a more personal, rustic, political and autobiographical style of poetry. Oswald’s *Nu rue mit sorgen*, later discovered to be a three-part canon, retains many of the courtly poetic traits of the Minnesang 200 years before his time: two forbidden lovers resenting the coming of

dawn, and their inevitable separation for yet another day. In Neidhart's *Sinc eyn gulden boen* and *Summer unde winder*, among the typical pains of courtly love are found personal grudges, sarcasm, acquaintances' names, and highly descriptive scenes of life in town and countryside.

No explicitly instrumental music remains from Germany at the time of the Minnesingers, but improvisation and instrumental versions of known songs would have been abundant. We perform two new instrumentals based on melodies by Oswald. *Stampanie* is a fifteenth-century-style polyphonic arrangement of Oswald's famous seven-language song 'Do fraig amors'. To end the concert, we improvise on our own arrangement of Oswald's autobiographical *Es fúgt sich*.

© Grace Newcombe

Rumorum was initially created for the MA recital of director Grace Newcombe in 2015, bringing together friends who had met during their studies in medieval performance at the Schola Cantorum Basiliensis in Switzerland. The aim is to present not only well-known and loved medieval repertoires, but also historically informed new compositions and improvisations. The group was selected for the Laus Polyphoniae International Young Artists Presentation in 2015 (that year dubbed the International Petrus Alamire Lab), and was subsequently invited to perform – from memory – at AlbaNova Festival, MAfestival (Bruges) Fringe and Utrecht Early Music Festival Fringe in one season. In the same year, Rumorum was a finalist in the St John's Smith Square Young Artists programme. Their concert map has so far taken them to France, Germany, Belgium, the Netherlands, England and Switzerland. Recent performances have included a radio concert for the Tage Alter Musik in Herne 2016 (for which they were the opening concert of the festival), and they will perform at the Rencontres Internationales de Musique Médiévale du Thoronet later this month.

www.rumorum.com

Rumorum: Texts and translations

Sinc eyn gulden hoen

ich gheue dir weyze
scire do wart id vro
sprach id nach den willen ich [di] singhe.
alsus vroyt den toren gut gheleyse
durch daz iar
wirt iz war
so ne wart ne mannes mot so ringhe
alsdan mich der miner were.
wil se durch er salicheyt
minen leyt swenden
so ist min kummer claghe lere.

Io sach ich hure in de stouen danzen
dat se tön sam se lön
daz is gheyley ghetelinghe wne.
van den sicht man scone rindin wansen
iunghe man dot vch an
dars ist der sorper wip eyn michel trunne.
dar so wirt van zechen vor ghesunghen
durch de venster gheyt der galm
adelhalm danzet nicht
wen zuschen zweyne iunghen.

Werf vns vt de scemel vnde de stule
laz de scraghen hindert traghén.
hude danzen zwestere vnde brudere.
laz den stouen offen
so ist vns cule
daz de wint an de kint
wey gar samfte durch ir vbermvdere.
scire wen de vordensere gheswighen
so sult ir alle sin ghebeden
daz ir treden auer eyn houesches denzel
nach den ghyghe.

‘Sing, you golden hen,
and I will give you wheat.’
And straightaway it became happy.
It said: ‘I will sing for you at will.’
Thus does a well-laid path delight the fool
throughout the year.
If it were to come true,
no man’s heart would be as light
as mine would then become.
If she should through her perfection
dispel my misery, then would the
lamenting of my sorrow be over.

Yes, I saw dancing in the parlour this year.
They do that with roaring;
that is a pleasure for larking companions.
One can see them dancing nicely the
‘Ridewanz’. Young men, get about it!
There is a large flock of village girls.
Then there was singing by each one in turn:
The din went out of the windows.
Adelhalm does not dance
unless he has a girl on each arm.

Clear out the stools and the chairs!
Have the table supports carried aft:
Today brothers and sisters are dancing
here. Leave the parlour door open,
that we will be cool;
so that the breeze will waft
gently through the girls’ bodices.
As soon as the leaders of the dance
fall silent you are then invited
to tread again in a little courtly dance
to the fiddles.

Transcription and translation: Marc Lewon

Summer unde winder

sint [mir bey]de gheliche lanc
we se och undersceyden sin.
desse rete lazent mir zo losen ane strit
nieman ist so swinder
toder lieue leyden wanc
em enkan der blomen scin
truren nicht erwenden
her en sien sich alle taghe.
aldus han ich mich ghesent
nach der guden langhe here
unde han minen mot an se ghewent
so ist ir vraghen
wes ich dummer ghere.

Dummer lute vraghen
moyt mich sere zo aller zit
wer de wol ghetane si
van der ich nv singhe
der ist ym van mir ungheseghet.
had se holde maghe
dar bliuet se ane nit
se ist van missewende vri.
ich en sach nie wib
de minen ovghen bet beheyt.
wes eyn man zo wibe gheret
des hat se nach wnschen vil.
her wirt alles lyeues da ghewert
mit im se daz gherne delen wil.

Nu wil ich aber singhen
we iz halt vor ir oren ghe
de mich irsten singen heiz.
so vor umbe en horet nicht de gute
minen sanc.
nach dem unghelinghen
[singhe ich ie von sculden we]
sint ich mi an se gheleys
des ist in der maze wol bi tritzich iaren
lanc daz ich ir was underdan
alles das se mir ghebot.
nv wil se mir unghelonet lan
iz daz night eyn cleghelich not.

‘Summer and winter
seem equally long to me however different
they otherwise might be.’

These words let me explain without
dispute: Nobody is so resistant
to the inconstancies of love’s longing
that the radiance of flowers
would not avert his sorrow:
yet he yearns constantly.
I have yearned likewise
for this good lady for a long time now
and have set my mind on her.
And so her question is,
what is it that I want, fool that I am.

The questions of fools
annoy me incessantly,
wanting to know who the beauty is
of whom I sing.

They won’t be told by me.
Should her kin be friendly
then no-one will begrudge her that.
She is free of fault.

I never saw a woman
who better pleased mine eyes.
Whatever a man may desire in a woman,
this she has as much as anyone could wish.
All pleasures will be granted to him
with whom she gladly wants to share them.

Now I want to sing anew,
even if it will surely pass over the ear
of her who first asked me to sing.
So why does this good lady
not hear my singing?
Due to this failure
with good reason I constantly sing: ‘Woe!’
since I have committed myself to her.
This has lasted a good thirty years already,
that I was subservient to her
in everything that she demanded of me.
Now she wants to leave me unrewarded!
Is this not a lamentable misery?

Vil manighen abelrunse
hat sich gheppelmannes roc
den he vireltaghes treyt.
ermel unde busen
sin mit syden wol benat.
sin vil odes clunsen
daz her in er scotzel dot
machtet mir noch grawen loc.
owe dat her der guten sines
scimpes nicht en lat
dan her weder eren willen tot
im zo romen vnd ir zo scaden.
eynes heyzet uppechlichen mot
des ist her mit wllen ouer laden.

Nu sint se mir vnweghe
se ne witzen vmbe waz
derre unde ghene berewlf
de sint ghenennet den ir sciue hir vore
vil euene ghinc.
nu is se vurden treghe
wol nach minem willen laz
dem gaf hure bitterolf
sine svester truden dar mede
her daz vnderuinc
dar mit im ghelonet waz
aller siner gughelheys
vor dem aller kument ghe ghenas
dem ist eym richel in den her[t] gheleyt.

Nu rue mit sorgen,
mein verborgenlicher schacz.
sleius dein augen schricklich zu
gen des lichten tages hacz
im ze tracz.
herzen lieb es ist noch fru.
all dein trauren lauren las
freuden hoff und halt die mass.
tustu das so bistu wol mein.

Many quilted creases
you will find on Geppelmanns' coat
which he wears on feast days.
Sleeves and breast
are well embroidered with silk.
His vain flattery
that he attempts in her lap
makes my locks turn grey.
Alas, that he does not spare
the good lady of his jesting
when he acts against her will
for his glory and to her detriment.
One thing is called 'pretension' –
with that, he is wilfully overladen.

As of now they are ill-disposed towards me
and they don't even know why,
this one, and yonder Bärenwolf,
as they are called, whose wheel hitherto
ran smoothly.

Now it has become inert,
idle, as it pleases me.
This year Biterolf
gave him his sister Traute,
and that is how he put an end to it.
In this manner he was rewarded
to all his tomfoolery from which
there was no escaping until now.
A harrow was laid in his hearth.

Transcription and translation: Marc Lewon

'Now take a rest from your worries,
my secret treasure.
Close your eyes after all this fear
before the attack of the bright day
and despite him.
It is still early, heart-beloved.
Let go your sorrow and the lurking,
expect joy to come, but be considerate.
If you do that, you will certainly be mine.'

ach liebe diren das sol sein.
Frau tu mich straffen,
ich verslaffen hab die stund.
lucifer verschwunden ist.
ei du roselachter mund
mach gesund
ber dort hie wo mir enprisst.
dein haubt naig saig auff mein herz
ermlein schrenck[e] sunder smerz
treib den scherz
der uns, frau, mach gail.
zart lieber man
das sei mit hail.

Der glanz durch grebe von der plebe
ist entrant
ich hor voglin döne vil.
tag, wer hat nach dir gesant.
dein gewant
unser scham nicht teken wil.
zwar dein greis ich preis doch klain.
guten morgen, liebstes ain.
nicht ser wain
meiner kunft, der wort schir.
mit urlaub frau
hail wunsch ich dir.

‘Oh dearest girl, so shall it be.
Lady, punish me!
I have overslept the hour.
The morning star has disappeared.
Alas, you rose-coloured lips,
heal, help here and there,
wherever I suffer from a shortcoming.
Bend your head, lower it upon my heart.
Embrace me with your arms free of
sorrows. Do some fun
which, lady, will make us happy.’
‘Tender, dear man,
that will be my happiness.

The grey light is already replaced
by the blue colour;
I perceive many voices of birds.
Who has asked for you, day?
Your clothing
does not want to cover our shamefulness.
Your grey light I praise very little.’
‘Good morning, my most beloved chosen
one. Do not cry so much,
I will come back soon.
I have to leave, Lady,
I wish you good luck.’

*Translation: Albrecht Classen, The Poems of Oswald
von Wolkenstein, Palgrave MacMillian 2008*

PREVIOUS WINNERS

- 2015 First Prize: **Sollazzo Ensemble**
YEMF Friends Prize: **Sollazzo Ensemble**
EUBO Development Trust Prize: **Consone Quartet**
emerging 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*)

2015 WINNER'S RECORDING

Sollazzo Ensemble: *Parle qui veut: Moralizing songs of the Middle Ages*

Part of **Sollazzo Ensemble**'s prize as winners of the 2015 Competition was the opportunity to record a CD with Linn Records. The recording was made at the NCEM and will be available this autumn. It offers a fresh perspective on medieval repertoire: highlighting the exuberant style of florid melodies that was fashionable in the north of Italy in the fourteenth century, alongside equally expressive but more sober and succinct works of French provenance.

Linn Records CKD 529 (release date 20 October 2017) www.linnrecords.com