

2024  
**YORK**  
EARLY  
MUSIC  
FESTIVAL  
6 – 13 JULY

**York Early Music  
International Young Artists  
Competition**

**Saturday 13 July 10.00 am**

**National Centre for Early Music**



# York Early Music International Young Artists Competition

*presented by*  
**Steven Devine**

*The Competition is supported by the NCEM,  
BBC Radio 3, Arts Council England, Linn Records,  
John Feldberg Foundation,  
the Shepherd Group and Middlethorpe Hall & Spa*



# **YORK EARLY MUSIC INTERNATIONAL YOUNG ARTISTS COMPETITION**

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

To be eligible, competitors must perform in an ensemble with a minimum of three members, with an average age of 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.

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

**Apollo's Cabinet** (UK)

**Ayres Extemporae** (Belgium)

**Ensemble Bastion** (Switzerland)

**Friedrichs Nebelmeer Ensemble** (Switzerland)

**[Hanse]Pfeyfferey** (Germany)

**pseudonym** (Switzerland)

**Rubens Rosa** (Switzerland)

**Trio Altizans** (The Netherlands)

Swiss ensemble BREZZA was also selected for the final but had to withdraw from the Competition.

During the past two days each ensemble has presented an informal preliminary recital under the guidance of director and keyboard player **Steven Devine**. The aim of these informal recitals is to give finalists the opportunity to adapt to the performance space and get to know the audience in advance of the Competition. Today the Competition takes place before an international jury (see overleaf). This panel, as well as the audience, includes representatives of the broadcasting, recording, festival and music promotion worlds, who see the Competition as a prime opportunity to identify and select new and promising young talent.

The competitors will be assessed on the following criteria:

- choice of repertory, and a sustainable interesting repertory for future performances
- application of historical style of performance

- musicianship
- interpretation
- creativity of programme planning
- technical ability
- presentation: stage presence, rapport with audience, professionalism
- quality of programme notes
- overall contribution to the early music scene
- eventual professional viability
- professionalism of dealings with the NCEM office.

## **Prizes**

The winners of the Competition will receive:

- a cash prize of £1000
- a CD recording professionally produced by Linn Records, to be recorded in York with Linn's chief producer, Philip Hobbs
- a paid concert as part of the 2025 York Early Music Festival.

In addition, prizes will be awarded by:

- Friends of York Early Music Festival – a cash prize of £500
- Prize for the most promising young artist/s – a cash prize of £1000 to the most promising individual instrumentalist or to the most promising ensemble specialising in the Baroque repertoire. Endowed by the EUBO Development Trust
- Cambridge Early Music – a paid concert in Cambridge.

## JURY

**Bart Demuyt**

**Philip Hobbs**

**Elizabeth Kenny**

**Lionel Meunier**

**Emily Worthington**

**Bart Demuyt** (Belgium) is Director of the Alamire Foundation and of AMUZ (Antwerp). Initially he pursued careers both as a musicologist and professional singer with renowned ensembles such as Collegium Vocale Gent, Capilla Flamenca, La Chapelle Royale de Paris and La Petite Bande. He successively became a member of the artistic team of Musica, Impulscentrum voor Muziek, General Director of the Flanders Festival Musica Antiqua Brugge and Artistic Director of Concertgebouw Brugge. He is the Chair of the Arts Flanders Advice Committee, the Director and former Chair of REMA (European Early Music Network), the founder of the Huis van de Polyfonie and the Library of Voices, and curator of the international travelling exhibition, 'Petrus Alamire, Polyphony in the Picture' and the festival 'Voices of Passion' in Leuven. Since 2023 he is member of the Royal Flemish Academy of Belgium for Science and Art.

**Philip Hobbs** (UK) is Chief Producer for Linn Records Ltd. He has worked as a recording engineer and producer for more than 30 years. He has recorded many of the world's leading artists and ensembles, from Jon Lord and Sir Paul McCartney to Richard Rodney Bennett and Kenny Barron, but a great deal of his work has been in the area of historically informed performance, and he has enjoyed long collaborations with many renowned ensembles including The Dunedin Consort, The Tallis Scholars and Phantasm. His recent projects include Handel's *La Resurrezione* with The English Concert under Harry Bicket, Bach Cantatas BWV 32, 82 & 106 with John Butt and The Dunedin Consort and *Das Wohltemperierte Klavier* Book II with Trevor Pinnock. In 2020 he was appointed Visiting Professor of Recording at the Royal Academy of Music.

**Elizabeth Kenny** (UK) is one of Europe's leading lute players. As well as an extensive discography of duo and chamber collaborations, she has played with many of the world's best period instrument groups, including extended spells with Les Arts Florissants and the Orchestra of the Age of Enlightenment. She has an interest in seventeenth-century music which she pursues with her group Theatre of the Ayre. Notable recording projects include John Blow's *Venus and Adonis* (Wigmore

Live, 2011), *The Masque of Moments* (Linn, 2017) and *C17 Playlist*, with tenor Ed Lyon (Delphian). Elizabeth also appears alongside Ian Bostridge on Warner Classic's *Shakespeare Songs*, which won a 2017 Grammy Award for Best Classical Solo Vocal Album. She has been Professor of Lute at the Royal Academy of Music since 1999, and Dean of Students since 2020. These days her main focus is on solo and song recitals.

**Lionel Meunier** (France/Belgium) is an internationally renowned conductor and bass, and the founder and artistic director of the *Gramophone* award-winning Belgian vocal ensemble Vox Luminis. He is widely regarded as one of the most dynamic and highly acclaimed artistic leaders in the fields of historical performance and choral music active today. Alongside his leadership of Vox Luminis' performing and recording activities, as a guest conductor Lionel has worked with Netherlands Bach Society, Danish National Vocal Ensemble, Netherlands Chamber Choir, Salzburg Bach Choir and the Boston Early Music Festival Collegium, and has led projects with Vox Luminis in collaboration with Orchestra B'Rock, Philharmonia Baroque Orchestra, Freiburg Baroque Orchestra and Consort and L'Achéron, among many others. His 2023/24 season includes performances all over Europe and North America with Vox Luminis and residencies at Conservatorium Amsterdam and CNSMD Paris with performances of Bach's *Christmas Oratorio* and *St John Passion*.

**Emily Worthington** (UK) is a period clarinettist and Lecturer in Historical Performance Practices at the University of York. She trained at the University of York, Royal College of Music (London) and Abbaye aux Dames de Saintes (France). Emily is much in demand as a guest principal with orchestras including the Academy of Ancient Music (UK), Orchestra of the 18th Century (NL) and Anima Eterna Brugge (BE). Emily also co-founded Boxwood & Brass, an historical 'Harmonie' specializing in Classical and Romantic wind repertoire. Her research interests include British and German performance practices and cultures 1770-1930, and her current AHRC-funded project focusses on the mid-nineteenth century clarinetist Carl Baermann. Her writing has appeared in *Music & Letters* and books published by Oxford University Press and Routledge, as well as numerous magazines, CD booklets and concert programmes.

**Steven Devine** (Master of Ceremonies for the Competition) combines a career as a conductor and director of orchestral, choral and opera repertoire with that of a solo harpsichordist and fortepianist. He is Conductor and Artistic Advisor of the English Haydn Festival, Music Director of New Chamber Opera, Oxford and Director of the Orchestra of the Age of Enlightenment's *Bach the Universe &*

Everything series. On the concert and opera platform he has directed and played with the Orchestra of the Age of Enlightenment, the BBC National Orchestra of Wales, Trondheim Barokk, the Norwegian Wind Ensemble, the Victoria Baroque Players, British Columbia, and Arion Baroque Ensemble, Montreal, among others. He has recorded over thirty discs with other artists and ensembles and made many solo recordings, including a critically acclaimed recording of Bach's *Goldberg Variations* (Chandos Records). He is a former Artistic Advisor of the York Early Music Festival.

## **ORDER OF PERFORMANCE**

The Competition will run throughout the day, with a break for lunch at approximately 12.45 pm. The winners will be announced at the end of the afternoon at approximately 4.15 pm.

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

**Trio Altizans** (The Netherlands)

**Ensemble Bastion** (Switzerland)

**[Hanse]Pfefferey** (Germany)

**Apollo's Cabinet** (UK)

**Rubens Rosa** (Switzerland)

**pseudonym** (Switzerland)

**Ayres Extemporae** (Belgium)

**Friedrichs Nebelmeer Ensemble** (Switzerland)

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

## **TRIO ALTIZANS** (The Netherlands)

**Eriko Nagayama** *violin*

**Antonio Pellegrino** *violoncello*

**Agata Sorotokin** *fortepiano*

## GEISTER MEDLEY

Piano Trio no. 5 in D major, op. 70 no. 1      **Ludwig van Beethoven** 1770-1827  
II. *Largo assai ed espressivo*

Piano Trio no. 2 in E flat major, D. 929      **Franz Schubert** 1797-1828  
IV. *Allegro moderato*

Ludwig van Beethoven wrote a set of two fortepiano trios (op. 70) in the summer of 1808 at Countess Marie von Erdödy's estate, having returned to Heiligenstadt, Vienna. The composer Carl Czerny, Beethoven's most famous piano student, reflected on the second movement of the D major Trio in 1842, writing that the *Largo assai* reminded him of the ghost scene from Shakespeare's *Hamlet*. The work has been called the 'Ghost' Trio ever since.

Beethoven's notebook suggests that he may have been planning to create an opera based on Shakespeare's *Macbeth*. Indeed, the words 'Macbeth' and 'Ende' accompany the sketches for the *Largo*, which he may have envisioned for the scene with the three Witches.

Franz Schubert composed his monumental E flat major Trio in the winter of 1827, when the song cycle *Winterreise* also came into being. The Trio was performed in Vienna's Gesellschaft der Musikfreunde on 26 March, 1828 forming a part of Schubert's only public concert. Moreover, the Trio was the only large instrumental work that was printed before the composer's untimely death in November 1828. In a correspondence with the publisher H. A. Probst, Schubert remarked that the composition: 'is dedicated to nobody, except those who find pleasure in it.'

The Trio's finale is a kaleidoscope of melodies, which intertwines new material with the theme from the second movement – a Swedish folk song (*Se solen sjunker*; 'The Sun has Set') that the tenor Isak Albert Berg had introduced to Schubert. The theme now appears within a rowing texture, with the sombre march eventually transforming into a truly ecstatic ending.



**Trio Altizans** formed after playing in a larger ensemble at the La Risonanza Early Music Festival in Bertinoro, Italy in 2023. The group is mentored by Richard Egarr, Bart van Oort and Ryo Terakado. This season, the ensemble is concentrating on classical and early romantic repertoire, ranging from Haydn to Schubert. The trio has performed for audiences in Amare, Den Haag (Netherlands) and is planning other projects and performances in Trossingen (Germany), Tokyo and Kyoto (Japan) in the near future.

**ENSEMBLE BASTION** (Switzerland)

**Maruša Brezavšček** recorder

**Martin Jantzen** *viola da gamba*

**Elias Conrad** *theorbo*

**Mélanie Flores** *harpsichord*

## LES GOÛTS RÉUNIS: THE UNITED MUSICAL TASTES

Second Concert in D major  
from *Concerts Royaux*  
*Échos*

**François Couperin** 1668-1733

Sonata IV in F major, op. 5  
*Adagio – Allegro – Vivace –*  
*Adagio – Allegro*

**Arcangelo Corelli** 1653-1713  
ornamentation by  
**Johan Helmich Roman** 1694-1758

Sonata a Flute Dolce, Dessus de  
Viole e Basse, TWV 42:C2  
*Dolce – Allegro – Grave – Vivace*

**Georg Philipp Telemann** 1681-1767

The concert titled *Les Goûts réunis* takes its name from a collection of suites by François Couperin, reflecting the high-Baroque period's rivalry between the musical centres of Italy and France. Couperin believed in judging music by its quality rather than adherence to a particular style. He skilfully blended Italian and French styles in some suites, while in others he maintained a pure French taste, possibly due to criticism of his preference for the foreign Italian style.

In Germany, uniting musical tastes led to the development of a distinct national style. In his treatise *On Playing the Flute* (*Versuch einer Anweisung, die Flöte traversiere zu spielen*, 1752), J. J. Quantz criticized both the 'pure Italian' taste for its excessive embellishments and the 'pure French' taste for its simplicity, advocating instead for a 'united taste' that appealed to diverse audiences.

The programme begins with the movement *Échos* from Couperin's *Concerts Royaux*, showcasing simpler French-style ornaments with refined variations in the echoes. In contrast, Corelli's op. 5 sonatas were originally printed without ornaments, allowing performers to improvise. However, due to their popularity abroad, where

the Italian improvisatory style was not yet adopted, various ornamented versions were also printed, leaving us valuable documentation of the performance practice. Today, an exuberant version by Swedish composer Johan Helmich Roman will be performed.

The programme concludes with a piece in a truly mixed style by Telemann, known for incorporating Italian, French and Polish elements in his writing. The Trio Sonata for recorder, dessus de viole, and basso continuo leaves ornamentation possibilities mostly to the performers, with Telemann providing guidance on appropriate style in his book of methodical sonatas.

The Basel-based **Ensemble Bastion** derives its name from Sebastian Virdung, whose 'Musica getutscht' was printed in the same city five centuries earlier. This source describes musical instruments of the time and is, to our knowledge, the earliest printed reference that also describes the recorder. The ensemble is dedicated to preserving, exploring and conveying the rich musical repertoire of the Renaissance and Baroque periods.

The members of Ensemble Bastion first crossed paths during their studies at the Schola Cantorum Basiliensis. Here, they had the opportunity to delve into the diverse possibilities of historical instrumentation and the latest discoveries in early music performance practice.

Over the past two years, the ensemble has been warmly received at the Erasmus klingt! Festival Lab in Basel, Switzerland, as well as at Komorni cikel Maribor and Baročni randevuji in Slovenia. Maruša Brezavšek, Martin Jantzen, Mélanie Flores, and Elias Conrad are prize winners on their instruments and are active performers of early music on international stages.

**[HANSE]PFEYFFEREY** (Germany)  
**Laura Dümpelmann** *shawms*  
**Lilli Pätzold** *cornetto*  
**Alexandra Mikheeva** *slide trumpet, trombone*  
**Emily Saville** *trombone*

## PARTY LIKE IT'S 1524

Carmen in re  
(from AT-W Mus. Hs. 18810)

**Ludwig Senfl** 1490-1543

Proportio on Carmen in re  
Ich traw keim alten  
(from Liederbuch, Arndt von Aich, 1519)

Improvisation

Dance  
(from Augsburg Song book, c. 1515)

**Anonymous**

Unsäglich Schmerz  
(from AT-W Mus. Hs. 18810)

**Ludwig Senfl**

No. 22  
(from Ettlischer teutscher und polnischer  
Tentz, Hess 1555a)

Reconstruction: Dávid Budai/  
Laura Dümpelmann/Linnea Hurttia

Zwischen Berg und tiefe Tal  
(from AT-W Mus. Hs. 18810)

**Heinrich Isaac** 1450-1517

Zwischen Berg und tiefe Tal  
Erfruntliches Herz  
(from Gesangbücher, Erhard Öglin, 1512)

Improvisation

Cupido hat im ytz erdacht  
(from Gesangbücher, Erhard Öglin, 1512)  
Fortuna desperata

**Antoine Busnoys** 1435-92

Lala höhö  
(from AT-W Mus. Hs. 18810)

**Heinrich Isaac**

No. 42  
(from Ettlischer teutscher und polnischer  
Tentz, Hess 1555a)

Reconstruction: Dávid Budai/  
Laura Dümpelmann/Linnea Hurttia

During the early sixteenth century, cities and courts north of the Alps, including Augsburg, Innsbruck and Munich thrived in influence, fostering a rich culture and nurturing many wind musicians known as town pipers. Augsburg, particularly affluent, boasted a vibrant cultural milieu, leaving behind many musical sources from that era. The Augsburg Songbook stands as one such source, offering glimpses into the music of the town pipers, serving as inspiration for party programmes they might have performed. In this same era, a decade following Petrucci's invention in Venice in 1501 of the techniques necessary to print polyphonic music, the first part-books emerged in the German-speaking world. Noteworthy among these are the songbooks of Erhard Öglin (1512) and Arndt von Aich (1519).

A significant portion of the music featured in this programme resides in or has historical ties within the Fugger family library. This includes the part-books AT-W Mus. Hs. 18810 and Hess 1555a, the earliest dance music compilation from German and Polish-speaking regions. The *discantus* parts of the latter collection were recently reconstructed as part of a research project at the University of Music and Dramatic Performing Arts in Graz and are premiered now in the UK.

In addition to our unwavering commitment to authentically merge musical practice with associated musicology and theory, we draw inspiration from the timeless human need to enjoy good company, food, drink and music. Songs and dances will transport attendees to the ambiance of a social gathering – a grand feast that may have transpired in 1524.

**[hanse]Pfefferey** is a Renaissance wind band that specializes in improvised and rediscovered music from the period around 1500. The instruments include shawms, slide trumpet, cornetto, trombone and dulcian – instruments that continue to sound captivating and inspiring today. The ensemble has been active in and around Bremen and Magdeburg since 2020, initiating concerts as well as educational programmes for children. The ensemble's goal is to produce an authentic and refined Renaissance wind band sound that was part of everyday life in the Renaissance and that was essential to civic or church celebrations: from everything that could be heard from high church towers to grand processions and balls. All members of [hanse]Pfefferey specialize in early music and bring their expertise to every performance by researching historical mouthpieces, reeds, mensural notation, counterpoint and memorization. The result is music that is skilfully crafted and meticulously executed. Behind all of this, the timeless themes of human experience lie at the heart of each programme, themes such as love, pain, pleasure and dance, which create an immediate and personal connection between the music, players and listeners.

## **APOLLO'S CABINET (UK)**

**Teresa Wrann** *recorder*

**Thomas Pickering** *harpsichord, traverso, recorder*

**David Lopez Ibanez** *violin*

**Harry Buckoke** *viola da gamba*

**Jonatan Bougt** *theorbo, Baroque guitar*

**Daniel Watt** *percussion*

## MUSICAL WANDERLUST:

### CHARLES BURNEY'S EUROPEAN TRAVELS IN PURSUIT OF HARMONY

#### **France**

Concerto comique no. 25 in G minor  
III. *La Furstemberg*

**Michel Corrette** 1707-95

Pourquoy doux rossignol

**Michel Blavet** 1700-68 &  
**Jean-Baptiste de Bousset** 1662-1725

#### **Italy**

Concerto in G minor, RV 439 (*La Notte*)  
I. *Largo*  
IV. *Allegro*

**Antonio Vivaldi** 1678-1741

#### **Germany**

Goldberg Variations, BWV 988  
Variation 30: Quodlibet

**Johann Sebastian Bach** 1685-1750

La Capricciosa

**Dieterich Buxtehude** 1637-1707

Charles Burney was an organist, composer, and the foremost music historian of his time in England.

Until 1776, no written history of music existed in the English language. Eager to fill this gap, Burney set off on two long journeys in 1770 and 1772, to Italy, France, Germany, Bohemia (Czechia), Austria, Belgium and the Netherlands. He browsed libraries and archives, spoke to personalities in the musical world, attended musical events, and subsequently published accounts of both tours. He starts his diary with the following words:

'In hopes of stamping on my intended History some marks of originality or at least of novelty, I determined to allay my thirst of knowledge at the source and

to hear with my own ears and see with my own eyes, and, if possible, to hear and see nothing but music. Indeed I might have amused myself agreeably enough in examining pictures, statues, and buildings, but as I could not afford time for all this, without neglecting the chief business of my journey, I determined not to have “my purpose turned awry” by any other curiosity or inquiry. With these views I left London in the beginning of June 1770.’

Inspired by Burney’s exploratory and individual spirit, we follow his journey across Europe with pieces from some of the countries he visited and have added our own ‘marks of originality and novelty’ to the pieces of music. This is a selection from France, Italy and Germany.

Murders, drinking songs, Cinderella stories, virtuosic cantatas, European tours, serene polyphony and candlelit rituals all feature in the evocative and story-driven programmes of **Apollo’s Cabinet**. Winners of the Göttingen Händel Competition and the Maurizio Pratola competition in 2022, the group has also won the Brian Nisbet Prize for their fusion of music and poetry, and the F. J. Aumann Prize of the International Biber Competition for innovation and new discoveries in Baroque music. In 2023 the ensemble toured across Scotland, supported by the Tunnell Trust and gave concerts at the London Handel Festival, Felix! Festival Köln, the Georgian Concert Society Edinburgh, AMUZ Antwerpen, OudeMuziek Fabulous Fringe, alpenarte Schwarzenberg and the Brighton Early Music Festival, as well as releasing their debut album *Musical Wanderlust*.

Highlights this season include performances at the Semana de Música Antigua Estella, Brighton Fringe and Bachfest Leipzig. Furthermore, the ensemble will be reconstructing and creating a world premiere recording of a cantata by W.F. Bach, which was originally dedicated to Frederick II of Prussia. This forms part of a new album, which will be released in 2025. The ensemble is also dedicated to outreach and members have designed workshops and educational concerts in collaboration with the Royal Opera House, Centre for Young Musicians, Brighton Early Music Festival, English National Opera, ZAMUS Cologne, Wigmore Hall and Live Music Now.

**RUBENS ROSA** (Switzerland)  
**Aliénor Wolteche** *medieval fiddles*  
**Matthieu Romanens** *tenor*  
**Mélina Perlein-Féliers** *medieval harps*  
**Elizabeth Sommers** *medieval fiddle, viola d'arco*  
**Asako Ueda** *medieval lute, Renaissance guitar*

## WARBLINGS OF PARADISE

Aisi com es sobronrada **Guiraut Riquier** c. 1230-c. 1300  
 From Chansonnier provençal (La Vallière)

Estampie [instrumental] **Rubens Rosa**

Ave Maria gratia plena **Bartolomeo Tromboncino**  
 (Cape Town, Grey 3.b.12 Manuscript) 1470-c. 1534

N'aray je jamais mieux que j'ai **Robert Morton** c. 1430-after 1479  
 [instrumental]  
 (Cape Town, Grey 3.b.12 Manuscript)

Fortuna desperata **Anonymous**  
 (Medici Chansonnier)

Laudato sia dio (Dindirindin) **Anonymous**  
 (Cancionero de Palacio )

In Dante's *Paradise*, music is the supreme joy of mankind. The pieces we are going to perform have both sacred and secular aspects and will give full rein to the sounds of heavenly instruments: harps, lutes, vielles and voice will alternate and blend to celebrate the harmony of souls.

Guiraut Riquier considered himself the last of the troubadours. He is the author of poems and melodies that are as moving as they are refined. *Ajssi quon es sobronrada*, like other of his cansos, resembles a declaration of love made to the Virgin. This ambiguity between amorous desire and religious fervour recalls the situation of the troubadour Folquet de Marseille. Despite his numerous youthful loves, he deserves his place in Dante's *Paradise* because providence was directing him towards the good.



The following two pieces are from the manuscript Cape Town Grey 3b12, a collection copied in a Benedictine monastery in northern Italy around 1500. It gives us an idea of the musical eclecticism that might have prevailed in such a place. There are *Lauds* such as Trombocino's *Ave Maria gratia plena*, but also many secular pieces copied without text and with the composers' names omitted. In this way, the scribe concealed the profane nature of the music. This is the case of the three-part rondeau *N'aray je jamais mieux* by Robert Morton.

As a counterpoint to the musical expression of despair that inspired so many Renaissance composers, *Fortuna desperata*, we would like to conclude our programme with the hopeful contrafact of *Dindirindin*. This anonymous Spanish song is presented with a new text by the Italian poet Feo Belcari. This preserves the haunting character of the original text and transforms it into an invitation to raise one's soul on the path to heaven.

### **Aissi quon es sobronrada**

- |   |                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                           |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I | Aissi quon es sobronrada<br>la maire del salvador,<br>deu esser honran lauzada;<br>quar singulars de valor<br>fo et es,<br>de totz bes<br>complida,<br>claus de vera vida,<br>grazida.<br>E donc sobiras devers<br>m'es que s'esfors mos sabers<br>tant que l sia d'agradatge<br>sos laus que tenc en coratge,<br>qu'ab sobrevoler comensa. | Since the Saviour's mother<br>surpasses all honour,<br>she must be praised with honour;<br>for she was and is<br>singular in merit,<br>filled<br>with all good things,<br>key of true life,<br>full of grace.<br>It is therefore my sovereign duty<br>that my knowledge should strive so<br>to please her with the praise I intend,<br>which begins with over-cherishing. |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- II Regina verge, clamada  
devetz esser ab lauzor,  
e temsuda et amada;  
quar Dieus vos fe tant d'onor  
quant se mes  
e vos —pres  
perida  
gens port de gandida,  
chauzida  
flors— e nasc de vos hom vers,  
vers Dieus, on es mos espers;  
donc be us det gran avantatge,  
qu'anc no fon d'uman linhatge  
tro que de vos pres nayssensa.
- IV De paradís etz regina,  
maire Dieu, per gran bontat;  
etz etz restaurans mezina,  
fons de vera pietat;  
als fallens  
etz guirens  
d'amara  
mort; quar vostra cara  
esguara  
pregan lo rey glorios  
qu'es paires e filhs de vos,  
filla del vostre filh, maire  
del vostre paire: com faire  
so s poc es grans meravilla
- VII Dona, estela del mon  
ab clardat que no s rescon  
es per nos, gent crestiana:  
donc preguatz Dieu que de vana  
vida nos gar e de braca
- Virgin Queen, you are to be commended  
with praise,  
and feared and loved;  
for God has bestowed so much honour  
on you  
when he entered into you -  
the shipwrecked people arrived (therewith)  
at the harbour of salvation,  
chosen  
flower - and was born of you as true man and  
true God in whom I have my hope;  
thus he truly granted you great preference,  
since he was not of the human race  
until he was born of you.
- Of paradise you are queen,  
mother of God, by great goodness;  
and you are restorative medicine,  
source of true piety;  
for sinners  
you are protection  
from bitter  
death:  
for your face looks beseechingly  
on the glorious king  
who is father and son to you,  
daughter of your son,  
mother of your father:  
great wonder is how that could be done.
- Lady, you are for us Christians  
a star in the world of unquenchable  
brightness: pray God, therefore,  
to preserve us  
from a vain and abject life.

### **Ave Maria, gratia plena**

Ave Maria, gratia plena,  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui Iesus.  
Sancta Maria mater Dei,  
ora pro nobis peccatoribus,  
nunc, et in hora mortis nostræ.  
Amen.

Hail Mary, full of grace,  
The Lord is with thee.  
Blessed art thou amongst women,  
And blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners,  
Now and at the hour of our death.  
Amen

### **Fortuna desperata,**

Fortuna desperata,  
iniqua e maledicta,  
che di tal donna electa  
la fama hai denigrata.

O morte despiciata,  
iniqua e crudele,  
che alta più che stella  
m'a' sì abbassata.

Desperate fate,  
iniquitous and maledicted  
who blackened the good name  
of a woman beyond compare.

O relentless death  
inimical and cruel  
that abased her,  
who stood higher than the stars.

### **Laudato sia dio**

*Laudato sia Dio, laudato sia Dio, laudato sia  
Dio!*

l' mi sento il cor giocondo  
pien di lume e di splendore,  
ho fuggito il cieco mondo  
per servire al mio Signore:  
*Laudato sia Dio etc.*

Or mi veggio nella via,  
che conduce al Paradiso:  
la mia mente sta giulia  
pien' di gaudio canto e riso.  
*Laudato sia Dio etc.*

Nel cor sento gran conforto  
per l'aiutorio di Dio,  
io son vivo ed ero morto  
seguitando il mondo rio.  
*Laudato sia Dio etc.*

*Praise the Lord, praise the Lord, praise the Lord!*

I feel my heart joyful  
full of light and splendour,  
I have fled the blind world  
to serve my Lord:  
*Praise the Lord etc.*

Now I see myself on the way  
that leads to Paradise:  
my spirit is cheerful,  
full of joy, singing and laughing.  
*Praise the Lord etc.*

In my heart I feel a great comfort,  
with God's help,  
I am alive when I was dead  
following a world of depravity.  
*Praise the Lord etc.*

Il dimonio mi dicea:  
non potrai perseverare,  
e Gesù gli rispondea:  
io aiuterò portare.  
*Laudato sia Dio* etc.

Abbi carità fervente  
e con la santa umiltade,  
e sarai sempre vincente  
in ciascuna avversitade.  
*Laudato sia Dio* etc.

Lauda Dio, anima mia,  
con tutte le forze tue,  
e la Vergine Maria  
madre del dolce Gesue.  
*Laudato sia Dio*, etc.

The devil says to me:  
you will not be able to continue like this,  
and Jesus answers him:  
I will help him to stand firm.  
*Praise the Lord* etc.

Have fervent charity  
and holy humility,  
and you will always be victorious  
in all adversity.  
*Praise the Lord* etc.

Praise God, my soul,  
with all your might  
and the Virgin Mary  
mother of the sweet Jesus.  
*Praise the Lord* etc.

**Rubens Rosa** is a young medieval music ensemble based in Basel, formed largely of graduates of the Schola Cantorum Basiliensis. Its repertoire ranges from thirteenth-century accompanied monody to late-medieval vocal and instrumental polyphony. The ensemble is passionately committed to finding a sonic and poetic alchemy between the voice and ancient instruments, whether in the field of secular monody accompanied by fiddle, harp or lute, or sacred polyphony. Rubens Rosa made its debut in 2022 at the Basel festival Erasmus klingt and in the same year took part in the Festival BallArte in Spain. In August 2023, the ensemble was invited to perform at the International Young Artist Presentation at the Laus Polyphoniae festival in Antwerp and, in September, the group devised a new programme devoted to the sixteenth-century *tenorlied* tradition at the ReRenaissance Basel festival.

This year, the ensemble takes part in various concert series in Germany, France and Kosovo, performing a wide range of repertoires: from the Cantigas of Santa Maria to the Italian monody of the trecento, as well as the music of Minnesänger and Alemannic love songs of the sixteenth century. In September 2024, the ensemble will undertake an Odyssée residency at the Abbaye aux Dames in Saintes, developing a new programme and an educational project based on the troubadour Guiraut Riquier.

**PSEUDONYM** (Switzerland)

**Liane Sadler** *Baroque traverso*

**Maya Webne-Behrman** *violin*

**Stephen Moran** *viola da gamba*

**Gabriel Smallwood** *harpsichord*

## BROKEN COLOURS

Nona Sonata à tre

(from *Sonate concertate in stil moderno, libro primo*, 1621)

**Dario Castello** 1590-1658

Pulchra es amica mea

(from *Canticum Canticorum*, 1587)

**Giovanni Pierluigi da Palestrina**

1525/6-1594

with diminutions by

**Francesco Rognoni** 1570-1626

& ensemble pseudonym

Ballo detto Eccardo

(from *Canzoni overo sonate concertate per chiesa e camera*, op. 12, 1637)

**Tarquinio Merula** 1595-1665

La Foscarina, Sonata a 3. Con il

Tremolo

(from *Affetti musicali*, op. 1, 1617)

**Biagio Marini** 1594-1663

Ciaccona

(from *Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde, alemane, volte*, 1650)

**Andrea Falconieri** 1585/6-1656

During the first half of the seventeenth century, Italy saw a wealth of chamber music published to an unprecedented degree. Composers like Castello, Marini and Merula published an array of music under the guise of the *stile moderno*, which explored exciting new formal structures and means of expression. These collections were most often prefaced with the indication *con ogni sorte di strumenti musicali*, designating the pieces to be suitable for 'all kinds of musical instruments'. Although

this certainly made their music marketable to a wider audience, it more importantly reflects the flexibility and diversity intrinsically tied to instrumental music at this time. As is evident in numerous iconographical depictions, ‘broken’ consorts or mixed consorts were not an exception to the standard, but rather constituted a ubiquitous and bona fide performance practice. Pseudonym’s programme *Broken Colours* recreates this soundscape, particularly by incorporating the transverse flute which, despite considerable historical evidence of its use in mixed chamber settings, is seldom used in performances of this repertoire today. To showcase the wide range of colours and sonic possibilities of this instrumentation, *Broken Colours* draws on various collections from different composers published throughout the first decades of the seventeenth century. Together they represent a cohesive survey of the prevailing instrumental genres and compositional hallmarks of the time: expansive and fantastic sonatas (Castello and Marini), filigree diminutions on pre-existing vocal music (*Pulchra es*), variations over an ostinato bass (Falconieri), and the characteristic juxtaposition of elegance and rigour in dance music (Merula).

**pseudonym** has swiftly emerged as an ensemble offering uniquely fresh and adventurous interpretations of music from the seventeenth and eighteenth centuries. Gabriel Smallwood, Maya Webne-Behrman, Stephen Moran and Liane Sadler – all graduates of the prestigious Schola Cantorum Basiliensis – immediately bonded over their experimental and inspired approaches to playing music. The members of this group have been finalists and prize winners at the MA Competition Bruges, Van Wassenaer Concours, International Harpsichord Competition Wanda Landowska in Memoriam, the Bach-Abel Wettbewerb, the International Telemann Wettbewerb and the International Biagio Marini Competition. Individually, members have also appeared with ensembles such as the Akademie für Alte Musik Berlin, Holland Baroque, Orkester Nord, the Emerson String Quartet and the NDR Radiophilharmonie, as well as performing under the direction of Rachel Podger, Francesco Corti, Enrico Gatti, Amandine Beyer and Leila Schayegh.

Drawn together by a deep joy for music-making, pseudonym uses this shared passion to seek out new ways of connecting historical performance techniques with contemporary listeners. The members particularly love incorporating improvisation of ornamentation and rhetorics into their concerts, embracing the excitement of the unknown and infusing the music into the present moment. In 2024 pseudonym looks forward to appearances at the esteemed Festins du vendredi concert series and Erasmus Klingt Festival in Basel, among others.

## **AYRES EXTEMPORAE** (Belgium)

**Xenia Gogu Mensenin** *violin*

**Víctor García García** *violoncello piccolo*

**Teresa Madeira** *violoncello*

ERBARME DICH!

### ***The torment***

Sonata for violin and continuo  
in E minor, C.142

**Heinrich Ignaz Biber** 1644-1704

- I. --
- II. *Variatio*
- III. *Aria*

### ***The plea for redemption***

Erbarme dich  
*from* Ich armer Mensch ich  
Sündenknecht, BWV 55 for tenor,  
flute and continuo  
(arr. for violoncello piccolo, violin and  
continuo)

**Johann Sebastian Bach** 1685-1750

### ***The path to forgiveness***

Sonata for Viola da Gamba and Harpsichord in  
G major, BWV1027  
(arr. for violoncello piccolo, violin and continuo)

**J.S. Bach**

- III. *Andante*
- IV. *Allegro moderato*

A musical journey that describes the human condition: the torment and despair for mistakes made and the acceptance of imperfection and self-forgiveness. Through the music of Biber and Bach, we will explore the path towards personal absolution.

This programme explores the possibilities of different instrumentations in Bach's music, considering that he himself on numerous occasions used the same music in different contexts, either by changing the text or the instrumentation. The dramatic arc starts with Biber's Violin Sonata, symbolizing the anguish and suffering for the

mistakes committed. The basso continuo group will be formed by the two cellos realizing the harmonies in the manner of a harpsichord or organ, improvising new lines that enhance the various effects in the music. In the imploring aria *Erbarme dich* ('Have mercy'), which is a plea for redemption, the cello piccolo takes the role of the tenor voice. The final state of forgiveness is reached through the Sonata for Viola da Gamba and Harpsichord in G major. This piece was transcribed by Bach himself as a trio sonata. In our version, the cello piccolo takes the role of the viola da gamba, and the violin and the cello play respectively the right and left hand of the harpsichord part. This way, *Erbarme dich!* is an invitation to reflect on the different stages of this spiritual journey.

**Ayres Extemporae** is formed of the Moldovan-Spanish violinist Xenia Gogu, Spanish cellist Víctor García García, playing on a five-string cello piccolo, and Portuguese cellist Teresa Madeira. In 2022 it was awarded the first prize and the audience prize at the Semana de Música Antigua de Estella-Lizarrá, and later appeared at the 2023 edition of the festival. In the same year, the ensemble also won the second prize at the Biagio Marini International Early Music Competition in Germany. Furthermore, it has performed at the Festival À Corda in Portugal, the Festival Impulso Canarias and the FestiVita! Early Music Festival in Brussels.

An innovative feature of the group is the experimentation in the realisation of the basso continuo, inspired by recent research on the use of bowed string instruments in the basso continuo in Corelli's time. The combination of a four-string cello and a five-string piccolo cello brings new textures to the traditional instrumentation of cello and harpsichord. Through *ex tempore* improvisation of countermelodies, ornamentation and chordal realization, Ayres Extemporae aims to enhance the diverse affects in the music. The players search for a variety of textures and colours, including through the changes in roles given to each instrument.



**FRIEDRICH'S NEBELMEER ENSEMBLE** (Switzerland)

**Pablo Gigosos** *flute*

**Mei Kamikawa** *oboe*

**Claudia Reyes** *clarinet*

**Andrés Sanchez** *horn*

**Angel Alvarez** *bassoon*

DEAR WANDERER

Wind Quintet in G minor, op. 56 no. 2

**Franz Danzi** 1763-1826

I. *Allegretto*

IV. *Allegretto*

Wind Quintet no. 2 in D minor

**Giuseppe Cambini** 1746-1825

II. *Larghetto sostenuto ma con moto*

Wind Quintet in E flat major, op. 88 no. 2

**Anton Reicha** 1770-1836

IV. *Finale: Allegretto*

The second half of the eighteenth and beginning of the nineteenth century was a revolutionary moment for wind music within Europe. New wind instrumentations arose to find different sonorities and enlarge the chamber music repertoire. The development of the technical systems in each wind instrument and the creation of the clarinet, brought ideas to the composers to combine these timbres.

Anton Reicha, considered the father of the woodwind quintet, said in his autobiography: 'A new style of composition was necessary for these instruments. They hold the mean between voices and strings'. Believing these words, he particularly elevated this novel ensemble to a high musical level never heard before. Composing a series of 24 woodwind quintets between 1811 and 1820, Reicha showed to the audience the virtuosity of the flute, oboe, clarinet, horn and bassoon together within a chamber music ensemble.

One of Reicha's contemporaries was Franz Danzi who, inspired by the work of Reicha, wrote a series of nine woodwind quintets from 1821–1822, dedicating them to the father of this instrumental setting.

Giuseppe Maria Cambini was an Italian composer, who wrote earlier pieces for this ensemble based on the musical ideas of the string quartet.

The **Friedrichs Nebelmeer Ensemble** is a dynamic young woodwind quintet formed in 2022, born out of a shared passion for chamber music and a commitment to artistic excellence. Under the mentorship of esteemed teachers like Carles Cristobal, Katharina Arfken, Marc Hantaï and Francesco Eспendolini, the group has honed their skills, delving into the depths of musical theory and historical performance practice. Pablo Gigosos (flute), Mei Kamikawa (oboe), Claudia Reyes (clarinet), Andrés Sánchez (horn), and Angel Alvarez (bassoon) have cultivated not only a strong musical bond but also a shared artistic vision through extensive rehearsal and dedicated study.

The ensemble has enchanted audiences across Switzerland with their captivating concerts, delighting listeners with their performances in Bern, Zürich, Basel, Luzern and Amriswil. To reach a wider audience, the players were invited to showcase their talents at the Abbaye aux Dames during the prestigious Festival de Saintes in France in June 2024.

*We are grateful to the John Feldberg Foundation for supporting events in the Festival that showcase the achievements of young musicians*



John Feldberg was a talented violinist and harpsichord builder who died aged 30 in 1960. He and his future wife Ann met at Cambridge, where she was a music student and keyboard player with passion for early music. In 1957 they set up a harpsichord building workshop. John died just as the workshop was beginning to take off and his widow, Ann, continued the business with great success for another 22 years.

The John Feldberg Foundation aims to support some of the many charitable causes Ann and John Feldberg espoused, in particular:

- encouraging people to access music and the arts
- finding ways to live sustainably and protect and conserve the environment
- enabling people to bring about change through their activities in these spheres – even where the challenge seems impossible

The John Feldberg Foundation is a Charity registered in Hamburg: Charity No. 922.20-64 (2367) and recognised by the UK Charity Commission.

## PREVIOUS WINNERS

- 2022 First Prize: **Protean Quartet**  
YEMF Friends Prize: **ApotropaiK**  
EUBO Development Trust Prize: **UnderStories**  
Cambridge Early Music Prize: **ApotropaiK**
- 2019 First Prize: **L'Apothéose**  
YEMF Friends Prize: **L'Apothéose**  
EUBO Development Trust Prize: **L'Apothéose**  
Eemerging+ Prize: **The Butter Quartet**  
Cambridge Early Music Prize: **El Gran Teatro del Mundo**
- 2017 First Prize: **BarrocoTout**  
YEMF Friends Prize: **Rumorum**  
EEEmerging Project Prize: **Rumorum**  
Cambridge Early Music Prize: **Fieri Consort**
- 2015 First Prize: **Sollazzo Ensemble**  
YEMF Friends Prize: **Sollazzo Ensemble**  
EUBO Development Trust Prize: **Consone Quartet**  
EEEmerging Project Prize: **Consone Quartet and nexus baroque**  
Cambridge Early Music Prize: **Sollazzo Ensemble**
- 2013 First Prize: **Thalia Ensemble**  
YEMF Friends Prize: **Duo Domenico**  
EUBO Development Trust Prize: **Der Musikalische Garten**
- 2011 First Prize: **Profeti della Quinta**  
YEMF Friends Prize: **Encantar**
- 2009 First Prize: **Ensemble Meridiana**  
YEMF Friends Prize: **Grand Désir**
- 2007 First Prize: **Le Jardin Secret**  
YEMF Friends Prize: **Le Jardin Secret**
- 2005 First Prize: **ensemble fidicinium**  
YEMF Friends Prize: **Stile Antico**
- 2003 **Savādi**
- 2001 **Apollo and Pan**

- 1999    **The Private Music**
- 1997    **Voce Poetica**
- 1995    **Amarillis**
- 1993    **Mhairi Lawson** (soprano) & **Olga Tverskaya** (fortepiano)
- 1991    **The Palladian Ensemble**
- 1989    Joint winners: **I Fagiolini** and **Musikfreunde**
- 1987    **The Locke Consort**
- 1985    **Paul Goodwin** (oboe) & **Nicholas Parle** (harpsichord)

## **2026 COMPETITION**

Our next competition will take place in July 2026. Dates will be announced in 2025 on our website, <https://yorkcomp.ncem.co.uk/>

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# YORK EARLY MUSIC FESTIVAL

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