



Saturday 22 October, 3pm  
St George's Church

## **BREMFLIVE! SHOWCASE**

**Short sets by young artists from Early Music Live!**

**Flutes & Frets**

**Tufnell Trio**

**Horizon Voices**

interval

**BREMFLIVE! Medieval Ensemble**

**Liturina**

**Flutes & Frets**

Beth Stone *flutes*

Daniel Murphy *lute, theorbo & guitar*

**To Make a Long Story Short**

Thomas Tallis 1505–1585

Anthony Holborne 1545–1602

Henry Eccles 1670–1742

Niel Gow 1727–1807

John Henry Maunder 1858–1920

If Ye Love Me

The Fairy Rownde

Sonata Quarta in A minor

*Grave – Presto – Adagio – Gavotte*

Selected Scottish Folk Tunes from his Second  
Collection of Strathspey Reels

Espagnola

The English four-part motet *If ye love me* by Thomas Tallis was published during the reign of Queen Elizabeth I in 1565. Among the first composers to write sacred music in English as part of the Reformation, Tallis sets the text from John 14:15-16 enabling the people to understand the words: *'If ye love me, keep my commandments. And I will pray the Father and He shall give you another Comforter that He may abide with you forever, even the Spirit of Truth'*.

*The Fairy Rownde* was composed by Anthony Holborne, another Elizabethan composer who wrote mostly secular music. This galliard was published in his book of viol music in 1599 and interestingly, the Early Music Consort of London's 1976 recording was sent to space in 1977 on the Voyager Golden Record in order to represent human culture and achievement to any who might find it.

Born in England into a family of composers, Henry Eccles went to France in 1713 after being invited by Duke d'Aumont to join his entourage. Sonata Quarta in A minor comes from his first book of violin sonatas published in 1720. His music is heavily influenced by his time in France and includes plagiarised snippets of music by Italian composers Giuseppe Valentini and Francesco Bonporti.

Scottish fiddler and composer Niel Gow was highly regarded for his outstanding playing ability and contributed to a lot of the 18<sup>th</sup>-century collecting of Scottish folk melodies, publishing them in many books. These tunes come from his Second Collection of Strathspey Reels.

Organist John Henry Maunder was born in Chelsea in 1858, studied at the Royal Academy of Music and frequently accompanied concerts at the Royal Albert Hall. Most of his compositional output consists of sacred vocal music, but this charming piece *Espagnola*, originally written for flute and piano, is one of his few instrumental compositions.

After first collaborating at the Royal College of Music, Beth Stone and Daniel Murphy founded the **Flutes & Frets** Duo in March 2021. They are an upcoming, unique ensemble passionate about showing the versatility of the flute and plucked instruments combination. Fundamentally, their aim is to play all types of music on the instruments they were originally composed for in order to bring awareness of the sounds that composers of every era would have intended their audiences to hear. Through this, they produce a special sound palette by combining historically informed performance with modern conventional performance; thus exploring a wide scope of repertoire ranging from medieval all the way through to contemporary.

**[flutesandfretsduo.com](http://flutesandfretsduo.com)**

# Tufnell Trio

Yaoré Talibart *violin*

Thomas Kettle *viola*

Nathan Giorgetti *cello, viola da gamba*

## Dialogues through Time

William Lawes 1602–1645

Musick, the Master of thy Art is Dead:

*An Elegie on the death of his very worthy Friend and Fellow-servant, Mr. John Tomkins, Organist of his Majesties Chapell Royall* (arranged for string trio)

Henry Purcell 1659–1695

Fantasia 2 a3 in F Z.733

Johann Sebastian Bach 1685–1750

Sinfonia No. 14 in B flat major BWV 800

Sinfonia No. 12 in A major BWV 798

Hyacinthe Jadin 1776–1800

Adagio from String trio Op. 2 No. 3 in F major

The court of Charles I represents an extremely rich period of English chamber music, the pinnacle of which was the music of William Lawes. Unlike many composers, Lawes was celebrated during his lifetime; there are no fewer than eight elegies written by his colleagues and friends mourning the passing of the composer. His own *Elegie*, written after the passing of his friend John Tomkins, is testament to his bold writing.

Purcell wrote the Fantasias and In Nomines during the summer of 1680. By this time, viol fantasias were already falling out of fashion and as such they were never published. Despite this, they serve as a crowning conclusion to the style. The second fantasia is one of only five written in a major key. Its shocking ending creeps from E major to F major in an astounding use of chromaticism.

Originally written as 'Praeambula' and 'Fantasiae' in the Klavierbüchlein for Wilhelm Friedemann Bach, a Clavier-booklet for his eldest son, the Inventions and Sinfonias were later rewritten as musical exercises for his students. The short pieces are among the finest teaching tools in existence with an extensive use of invention and stand on their own merit.

Jadin was a little-known composer living in France at the end of the 18th century. Born into a musical family, his compositions both embraced and rejected elements of the classical style with a development of the early romantic style coming to the fore in many of his compositions. This adagio features a distinctive pizzicato ostinato with moments of quasi-operatic recitative.

The members of **Tufnell Trio** are all graduates from prestigious conservatoires in Europe. They continued their postgraduate studies in London at the Royal Academy of Music where they formed the Trio, which won the RAM Nancy Nuttall Prize in 2022. They are currently working with leading figures in the early music scene performing at major London venues including Wigmore Hall, the Barbican and Cadogan Hall.

# Horizon Voices

Lindsey James & Freya Turton *sopranos*

Sophie Timms *mezzo-soprano*

James Rhodes *tenor*

Alex Pratley *bass*

## Music for a While

Jan Pieterszoon Sweelinck 1562–1621	Gaude et laetare
Luca Marenzio 1553–1599	Che fa oggi il mio sole
Thomas Morley 1557–1602	Go ye my Canzonets
Hildegard von Bingen 1098–1179	Ave generosa (extract)
Orlande de Lassus 1532–1594	Mia benigna fortuna
Sigismondo d'India 1582–1629	Che non t'ami, cor mio?
Henry Purcell 1659–1695	Lost is my quiet forever
Hildegard	Ave generosa (extract)
Purcell	Music for a While
William Byrd 1543–1623	Alleluia, Ascendit Deus

This year's BREMF theme of 'Transitions' immediately sparked our ensemble's interest – would we consider literal transition across time and space, transition between musical periods or compositional styles, or even the use of musical elements within and between pieces to create transition on both micro- and macro-structural levels?

We answer these many questions with our showcase programme today, 'Music for a While'. The overall structure of our programme weaves duets and chant interludes between full choir repertoire to create a through-devised performance. Each piece also presents a different concept of transition related to religious narrative, compositional context and internal harmonic and textural transitions. This musical journey navigates the transition of time from initial anticipation, through emotional unrest and eventually towards jubilation, with the duets and chants offering an opportunity for reflection with their timeless quality.

Our first piece, Sweelinck's *Gaude et laetare*, foretells the coming of Jesus, his transition from Heaven to Earth, from God to Man. Sweelinck captures the anticipation using a sprightly tempo, polyphonic conversation between voices and a bright harmonic shift which culminates in an uplifting major key cadence. *Che fa oggi il mio sole* by Marenzio continues this sense of joyful anticipation in a secular madrigal style. The text is reminiscent of typical pastoral themes and hints at potential romantic notions, with fluctuating musical textures which gradually transition from the opening polyphony to a full choir homophonic sound. The first duet in our programme, Morley's *Go ye my Canzonets*, is an unaccompanied piece for two sopranos whose voices dance

and dovetail, as they describe love's flight of song and the adorning of eternal crowns. This love is echoed in a more religious context in the first of our chant extracts from *Ave Generosa* by Hildegard von Bingen, performed here as a bass solo, which welcomes Mother Mary as 'the material of holiness'.

The chant itself acts as a transitional piece between this romantically joyous section of our programme and the next, which is opened by *Mia benigna fortuna* by Lassus. The text of this madrigal describes a transition from an initially happy life with 'tranquil nights' and 'gentle sighs' to a sudden change of grief, weeping and a longing for death. This is followed by *Che non t'ami, cor mio* by Sigismondo d'India, which continues the feelings of despair and loss. D'India straddles the Renaissance and Baroque periods here, demonstrating musical influences as wide ranging as Gesualdo's transitions between light diatonic and heavily chromatic textures, and Monteverdi's sense of drama through the use of expressive dissonances. Purcell's *Lost is my quiet*, performed today as a duet for unaccompanied soprano and mezzo-soprano voices, completes this section of our programme. Despite initially conjuring a bleak landscape, the text eventually evokes feelings of patience and endurance, with the voices ending in unison to create a sense of resolution and the suggestion that love will be found again.

Our final section begins with another transitional chant extract, this time the seventh verse of Hildegard von Bingen's *Ave Generosa*. An expression of joy and praising Mary, this solo mezzo-soprano chant is accompanied by bass and tenor drone, and is followed by the titular piece of our programme, Purcell's *Music for a While*. We will be singing a choral arrangement of this well-known piece, in which lower voices provide the chromatic ground bass. The text comes alive with colourful word painting and sequences of dissonance and resolution, as the story unfolds and the goddess Alecto is calmed by musical enchantment. Our closing piece is *Alleluia, Ascendit Deus* by Byrd, depicting a final, religious transition in which Jesus as God ascends into heaven with jubilant sound and praise.

**Horizon Voices** is a professional vocal ensemble seeking to broaden musical horizons through a programme of education workshops, outreach projects and interactive performances. Founded through a shared passion for performance, education and outreach, the ensemble aims to deliver interactive music-making projects and events for diverse audiences including children, young people and the wider community. Curating projects around particular themes encourages participants to explore, interact with and appreciate a wide range of classical and contemporary choral and vocal repertoire.

The ensemble focuses on developing a musical culture which is accessible, engaging and innovative, and is excited to be part of this year's BREMF Live! Young Artist Scheme to explore different approaches to presenting early choral music in both conventional and new contexts.

**horizonvoices.com**

# BREMF Medieval Ensemble

Daniel Scott *recorders*

Beth Stone *flute*

May Robertson *fiddles*

Daniel Murphy *lutes*

## The Textless Chansonniers

Hayne van Ghizeghem 1445–1472

De tous biens playne a3/a4

Jean Japart fl. c. 1474–1481

De tous biens playne a4

Japart

Je cuide se ce temps a3

Je cuide/De tous biens playne

Anonymous late 15<sup>th</sup> century

J'ay pris amours

Heinrich Isaac 1450–1517

Jay pris amours a3

Jay pris amours a4

Anonymous 1501

Jay pris amours/De tous biens a4

During the 15th century, the repertory performed by instrumentalists was intimately tied to that of vocalists. Emerging from a tradition of vocal chansons, the instrumental repertoire transitioned into a unique style of its own and was published in textless song books, or chansonniers – these are some of the first ‘songs without words’. It is interesting to note that Ottaviano Petrucci, who invented the first effective means of printing mensural music at the very end of the 15th century, chose to herald his innovation by the publication not of Masses or motets, but of textless and presumably instrumental repertoires. This programme follows the transition from vocal to instrumental music with two of the most popular chansons of the late 15th century from Petrucci’s *Odhecaton*, *De tous biens playne* and *J’ay pris amours*.

These elegantly crafted pieces will first be presented in their original forms, simple and beautiful three part songs. They will be followed by a variegated collection of arrangements and reworkings that shed different lights on the melodies – first wistful, then playful, and now mourning – a subtly shifting kaleidoscope of polyphony. The playfulness of the composers can also be seen in the ingenious ways in which two melodies from different chansons are combined to create something new, known as a Quodlibet. This unique repertoire is without precedent in the written music of previous centuries, but probably reflects the rich history of virtuoso instrumental improvisers, a topic our ensemble will explore in later projects.

The **BREMF Medieval Ensemble** is a newly formed group of young artists brought together by the Festival to support emerging medieval musicians in the UK. This is their debut performance and we will mentor and develop the group over the next two years as they explore this exciting repertoire.

# Liturina

Gabriella Jones *violin*

Iain Hall *recorder*

Nathan Giorgetti *cello*

Callum Anderson *harpsichord*

## The Obstinate Bass

Henry Purcell 1659–1695

Two in One upon a Ground

Heinrich Ignaz Franz Biber 1644–1704

Passacaglia in G minor

Jean-Baptiste Lully 1632–1687

Passacaille from *Armide*

Arcangelo Corelli 1653–1713

Trio Sonata Op. 2 No. 12 in G major: Ciaccona

Johann Sebastian Bach 1685–1750

Goldberg Variations:

Aria

Variation 1

Variation 2

Variation 3

Liturina presents a continuous audio/visual musical experience exploring the theme of transition, within the context of one of the oldest harmonic structures in western music: the ground bass. With its origins in early polyphony and elaborate 16th/17th century improvisatory traditions, the use of a repeated pattern that sparks creative variation is amongst the earliest prototypes for generating a piece of art-music. Certain grounds were used widely throughout Europe by the mid 17th century, popularised by their association with specific dances. Our programme is derived from two courtly dances: the passacaglia (from the Spanish *pasar*, to walk, and *calle*, street) and the chaconne. Whilst the former was traditionally in the minor mode and the latter in the major, both are triple metre dances that were used more or less interchangeably by the end of the baroque era. The fact that this harmonic structure was used for centuries across Europe speaks to its ability to transcend time and space.

In this programme, you will hear five works spanning a total of 65 years, and four performers on seven instruments, transitioning between different combinations and obscuring the individual identities of the players. The programme will run without a break, subverting the usual presentation of works, and playing with the idea of recognisable beginnings and endings. This is intended to represent the continuity of history and organic transition, as well as blur the identities of the individual composers featured, bringing the bass line which inspired each of them into sharper focus.

'Two in One upon a Ground' is from Act III of Purcell's *Dioclesian* (1691), a tragicomic semi-opera which explores the themes of power, duty and love. The ground bass is used in a moment of tragic poignancy, representing inevitability and profound acceptance, as in Purcell's most famous ground, 'Dido's Lament'.

Biber's Rosary Sonatas, composed in 1676, culminate with the standalone Passacaglia in G minor. This body of works revolutionised violin writing through extended techniques like scordatura, technically ambitious double stops and dynamic diminutions. Sometimes called the 'copper-engraving sonatas' on account of the engraving preceding each sonata in the manuscript, the Passacaglia features the image of a guardian angel, a constant and protective companion like the ground upon which the piece is based.

Lully's *Armide* (1686) is a form of *tragédie en musique*, a fascinating genre devised by Lully and his librettist Philippe Quinault combining elements of French drama, ballet, song and recitative. Throughout the opera, Armide struggles between vengeful intention and love, and the work is a radical exploration of her character. The Passacaille likewise undergoes quicksilver changes in character through rhythmic impetus, texture and harmony, all whilst remaining true to the bass.

Corelli's Op. 2 trio sonatas (1685) are a genre-defining body of works that crystallise the essential elements of chamber music; in this work, the ground acts as the stimulus to generate the playful and competitive musical interplay between the treble voices. As with Biber's sonatas, the chaconne comes at the end of the set, giving intellectual credence to this harmonic structure.

Bach precedes the Goldberg Variations (1741) with this description: 'Keyboard exercise...Composed for connoisseurs, for the refreshment of their spirits...'. For Bach, this bass line was an opportunity to instruct as well as inspire. Rather than simply compose straightforward variations, Bach superimposed other types of composition. Every third variation is a canon, as you will hear in variation 2 of our selection, and other variations include dances, French overtures, fuguetas and 'arabesques' (Kirkpatrick). The final variation in our selection mimics fugal writing in all parts, with the most explicit rendition of the ground since the aria itself.

**Liturina** is a young chamber group dedicated to exploring the potential of period instruments in diverse and challenging repertoire. Founded in 2018 at the Royal College of Music in London, the ensemble made its debut in St Albans Cathedral. They were awarded the Richard III Prize for winning the RCM Historical Performance Competition and performed as part of a prestigious fellowship project in the Britten Theatre. Liturina's members have flourishing careers, collaborating with ensembles including Florilegium, Academy of Ancient Music, La Serenissima and the Orchestra of the Age of Enlightenment, and are in demand as chamber musicians internationally. Beyond historical performance, each member has a wealth of knowledge and experience drawn from all aspects of the music spectrum and this has allowed Liturina to create a fresh perspective. The group recently participated as Finalists at York International Young Artists Competition and were invited to perform at the Festival Internacional de Música Antigua de Sierra Espuña.

**liturina.com**

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