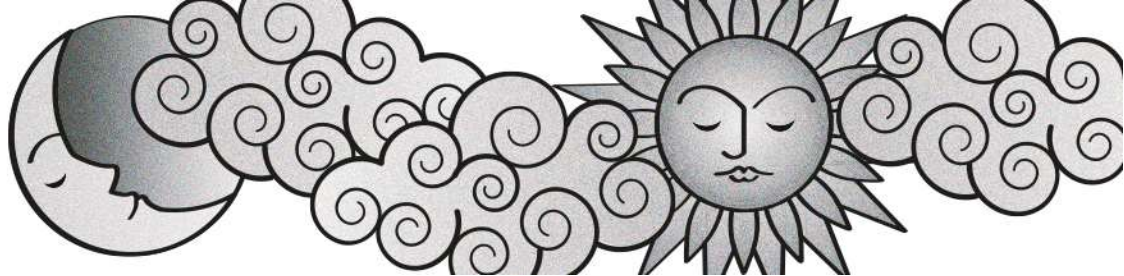


Brighton Early Music Festival 2026

BRINGERS OF DREAMS



Saturday 9 May, 7.30pm
Champs Hill, Pulborough

Bringers of Dreams: 2026 Festival Preview

Hannah Ely *soprano*

Olwen Foulkes *recorders*

Oliver Webber *violin*

Kristiina Watt *lute, theorbo, baroque guitar*

Harry Buckoke *viola da gamba*

The Royal Sackbut Collective

Buchen Zhao *alto & tenor sackbut*

Jonathan Stevens *alto & tenor sackbut*

Jess Anderson *tenor sackbut*

Andrew Cowie *tenor sackbut*

José Teixeira *tenor sackbut*

Jonny Lovatt *bass sackbut*

Welcome to this special preview event which introduces some of the music and themes coming up as part of **Brighton Early Music Festival 2026: Bringers of Dreams**. The festival runs from **2 – 25 October** with more than 20 events around the city.

BREMFB co-Artistic Directors Hannah Ely and Olwen Foulkes are joined for this performance by other distinguished artists, many of whom will be performing at this year's festival. Tonight's programme features excerpts from Purcell's *The Fairy Queen*, lute songs by Dowland in his 400th anniversary year, and some of the music of the Florentine Renaissance which forms the centrepiece of the City of Dreams project.

This event is supported by **The Bowerman Charitable Trust**

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Henry Purcell 1659–1695	Excerpts from <i>The Fairy Queen</i> Z. 629: Hornpipe See my many colour'd fields (Autumn) Dance for the Haymakers Sing, sing while we trip it Fairies Dance Dance for the Green Men Soft Music The Plaint
John Dowland 1563–1626	O sweet woods, the delight of solitariness from <i>The Second Book of Songs</i> (1600) Time stands still from <i>The Third Book of Songs</i> (1603) Now, O now I needs must part from <i>The First Book of Songs</i> (1597) Sorrow stay, lend true repentant tears from <i>The Second Book of Songs</i> (1600)
Interval	
Henry VIII 1491–1547	En vray amoure <i>British Library Add. MS 31922</i>
Philippe Verdelot c. 1480–1540	Se l'ardor foss' equale from <i>Madrigali di diversi excellentissimi musici, Libro primo de la Serena</i> (1530)
Francesco Corteccia 1502–1571	O begli anni de l'oro from <i>the music for the wedding of Cosimo I de' Medici and Eleanor of Toledo</i> (1539)
Luca Marenzio c. 1553–1599	Belle ne fa natura from <i>the Second Intermedio for the wedding of Ferdinando I de' Medici and Christine of Lorraine</i> (1589)
Biagio Marini 1594–1663	Sonata a 3 sopra La Monica No. 45 from <i>Sonate, Simphonie, Canzoni, etc. per ogni sorte d'istromenti, opus 8</i> (1629)
Manuscript 'Carlo G.' early 17 th century	Mater Hierusalem
Giovanni Gabrieli 1557–1616	O Jesu Christe from <i>Reliquiae sacrae</i> (1615)
Francesca Caccini 1587–1640	Chi nel fior di giovinezza from <i>La liberazione di Ruggiero dall'isola d'Alcina</i> (1625)
Marco Uccellini c. 1610–80	Aria Sopra la Bergamasca from <i>Sonate, arie et correnti Op. 3</i>

The music

Tonight's programme provides a glimpse of some of the wonderful events that will form our 2026 festival, Bringers of Dreams.

Our theme is a homage to the Greek *Oneiroi* – the three sons of Hypnos, god of sleep – inspiring a festival of dream worlds across the centuries and from around the world. From Shakespeare's *A Midsummer Night's Dream*, and Dowland's insomnia, to stargazing and celestial awe, and the medieval surrealism of Poliphilus, the festival explores dreams both personal and collective, with themes of utopia, hope and belonging.

Throughout the festival we will host an exhibition in collaboration with One Song, presenting a culmination of work with settled refugees in Brighton, who will share songs from home via a video installation. Our festival ends with *In Terra Aliena*, a programme of polyphony inspired by the search for a kind of utopia, interwoven with texts by the philosopher Philipp Blom.

This evening we introduce three festival highlights: our community project and festival opener *City of Dreams* (Friday 2 October), a day-long celebration of Dowland's 400th anniversary (Saturday 17 October) and *The Fairy Queen* (Friday 9 October).

The libretto for Henry Purcell's *The Fairy Queen* is an adaptation of *A Midsummer Night's Dream*. The London Handel Players, solo singers from our Emerging Artists programme and dancers will perform this glorious semi-opera at the festival and we have chosen a few highlights to perform in a chamber version this evening.

Our Dowland Day will showcase a range of interpretations of Dowland's lute songs by Kieran White, Ruby Hughes, Jonas Nordberg and Dowland's Foundry. We have chosen four Dowland favourites celebrating the variety of colours that his breathtaking music conveys.

The final section of the programme celebrates Florence as a true 'City of Dreams'. Narrated from the perspective of Maria de' Medici, this concert traces 200 years of Florentine art and invention featuring the Monteverdi String Band, BREMF Consort of Voices and Emerging Artists alumni ensemble The Royal Sackbut Collective. Music by Marini and Uccellini is also woven through this section which will feature in a concert on Saturday 3 October by Kinga Ujszászi and Spiritato: *The Planets (Pre-imagined)*, a journey through the 17th-century solar system.

Over four weekends of concerts and workshops, we will be inspired to explore the power of dreams together. The Ancient Greeks imagined the *Oneiroi* as bringers of many kinds of dreams; through this festival, we reflect on our own dreams, worlds we hope to create and how we can learn from the dreams of musicians of the past.

Join the festival mailing list for full information on the 2026 programme:

bremf.org.uk/mailling-list-sign-up

The texts

O begli anni de l'oro, o secol divo,
alhor non rastr' o falce, alhor non era
visco né laccio, e no'l rio ferr'e'l toscò;

ma sen già puro latte il fresco rivo,
mel sudavan' le querce, ivan' a schiera
nymphè insiem'et pastori al chiar'e'l fosco.

O begli anni de l'oro, vedrovv'io mai?
Tornagli, o nuovo Sol, tornagli omai.

Belle ne fa natura,
e perche all'armonia beltà risponde
vero giuditio d'armonia n'infonde

onde d'acerba e dura contesa
siam noi di beltà perfette
a gran sentenza elette.

Mater Hierusalem civitas sancta Dei,
carissima te amat cor meum,
pulcritudinem tuam nimium desiderat
mens mea.

O quam decora, quam gloriosa, quam
generosa tu es, et macula non est in te.
In quibus iucundum alleluia sine
intermissione concinitur, alleluia.

Chi nel fior di giovinezza
vuol gioir d'alma dolcezza,
Amor segua,
che dilegua,
ogni noia, ogni dolore,
segu'Amore, segu'Amore,
chi nel fior di giovinezza...

Chi nel corso di sua vita
pace vuol sempre gradita,
goda, e taccia,
nè gli spiaccia,
trarr' amando i giorni, e l'ore,
segu'Amore, segu'Amore,
chi nel corso di sua vita...

O lovely golden years, o age of riches,
then there was no rake, no scythe;
nor were there traps nor snares, nor wicked sword
nor poison,
but the cool stream ran with pure milk,
honey oozed from the oak trees,
and nymphs in company went about with
shepherds by day and night.
O lovely golden years, will I ever see you?
bring them back, o new Sun, bring them back now!

Nature has made us beautiful,
and since beauty corresponds to harmony
a true judgment of harmony runs through
our veins
and so, for such a keenly fought contest,
we, with our perfect beauty,
have been chosen as the grand judges.

Mother Jerusalem, holy city of God,
my heart loves you, most beloved,
my mind greatly desires your beauty.

O how beautiful, how glorious, how generous
you are; there is no stain upon you.
About this a joyous hallelujah is sung without
interruption, Hallelujah.

Whoever, in the flower of youth
wishes to enjoy exquisite delights,
follow Love,
which melts away
every trouble, every sorrow.
follow Love, follow Love!
Whoever, in the flower of youth...

Whoever, in the course of life,
longs for sweet and lasting peace,
enjoy and be silent,
nor be averse
to spending the days and hours in love.
Follow Love, follow Love!
Whoever, in the course of life...

The performers

Based in Brussels, soprano **Hannah Ely** specialises in Renaissance and Baroque repertoire and has performed widely as a soloist across Europe and the UK with Collegium Vocale Gent, Il Gardellino, Le Banquet Celeste, Orchestra of the Age of Enlightenment, Vox Luminis, Ensemble Masques, Alia Mens Ensemble, and Camerata Øresund. Hannah is founder and artistic director of the Fieri Consort, dedicated to 16th- and 17th-century secular music. She is also in demand with ensembles including the Huelgas Ensemble and Gli Angeli Genève.

Over recent months, she has been touring a new solo programme *A Thousand Flexible Ways* around the UK with Oliver Webber, and in 2025 made her solo debut at the Utrecht Early Music Festival and Beaune Baroque Opera Festival in Rameau's *Pygmalion* with Ensemble Masques.

Alongside her performing career, Hannah is co-Artistic Director of the Brighton Early Music Festival and Music Director of the Purbeck Art Weeks Festival in Dorset.

hannahely.co.uk

Olwen Foulkes is a recorder player, curator and educator with a love of 18th-century chamber music. In 2019 she founded chamber group Ensemble Augelletti (BBC New Generation Baroque Ensemble 2023-5 and City Music Foundation Artists 2024-6). She has released multiple solo CDs and performs regularly with ensembles including the Academy of Ancient Music, London Handel Players and Dunedin Consort.

Particularly interested in curating and programming, Olwen is co-Artistic Director of Brighton Early Music Festival and a Curator at Handel Hendrix House. She appears regularly on international radio, TV, press and podcasts talking about music in 18th-century London.

Olwen is an Academic Studies teacher at the Royal Academy of Music and has 10 years of experience as a primary school classroom music teacher (The American School in London). She was a central part of developing the innovative 'Band Time' early years programme at Trinity Laban and was made an Associate of the Royal Academy of Music (ARAM) in 2026.

ensembleaugelletti.com

Oliver Webber has been a specialist in early violins, violas and other assorted historical strings since some time in the last millennium; for this concert he has added a new string to his bow with the enigmatic 'lira da braccio', an instrument designed especially for accompany the voice, which was often pictured as Orpheus' instrument of choice in renaissance art. Research has always been at the heart of Oliver's approach to performance, be it the actual instruments used, playing style and ornamentation, or the historical context of the music – a particular passion of his, as seen in many of the programmes for his ensemble Monteverdi String Band.

He is a Fellow of the Higher Education Academy and has a Teaching and Research position at the Guildhall School of Music and Drama, where in addition to teaching baroque violin and viola he runs classes on ornamentation for instrumentalists and singers. When not teaching or performing, he enjoys sipping gin with a good book while looking out over the Ligurian Alps.

monteverdistringband.com

Estonian lutenist and singer **Kristiina Watt** has performed with leading groups in the historical performance scene and beyond such as the Academy of Ancient Music, Aurora Orchestra, The English Concert, Gabrieli Consort & Players, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra and Scottish Ensemble. Kristiina regularly plays for vocal consorts such as The Marian Consort, Musica Secreta and Vache Baroque. Her performance on The Marian Consort's latest CD 'Una Poesia Muta' was reviewed as 'flawless' by Gramophone Magazine.

As a singer Kristiina specialises in early song, in particular self-accompanied performance. Recent highlights include a solo performance at the Oxford International Song Festival and a concert of Italian 16th-century music for virtuoso sopranos with her ensemble The Portrait Players and Dame Emma Kirkby at Barts Great Hall, London. This summer she is performing a solo recital at Haapsalu Early Music Festival focusing on John Dowland's travels to Italy.

kristiinawatt.com

Whether reviving forgotten musical techniques, devising new work or performing baroque masterpieces, viola da gamba player **Harry Buckoke** is always out to explore.

He is part of Apollo's Cabinet, a wild baroque ensemble which has won prizes across Europe. Harry is a core member of Lux Musicae London (whose latest CD *The Secrets of Andalusia* received a 5-star review in BBC Music Magazine). He also performs with Musica Antica, Fair Oriana and Fieri Consort. Recent solo projects include *Dancing On A Chair*, a recital exploring how dance music became art music and *The Sounds of Home* a programme about émigré composers from the 17th, 18th and 20th centuries.

Harry studied viol with Paolo Pandolfo and holds an MA in Aesthetics from New York University. He is a PhD candidate at the Orpheus Institute working on intabulating polyphony for viol.

harrybuckoke.com

The Royal Sackbut Collective is a historical brass chamber ensemble founded at the Royal College of Music brass department in 2024. Studying with Sue Addison (both as an ensemble and as individuals), the group has showcased its passion for promoting all the artistic possibilities that the historical trombone offers, from rediscovering rarely performed early works to commissioning new pieces.

As a collective, they enjoy the flexibility of various instrumentations, often collaborating with guest artists, including singers and percussionists. In recognition of their growing profile, TRSC was selected as a BREMF Emerging Artists ensemble for 2025/26; other recent musical highlights include the recording of their debut album at Christ Church, Chelsea, due for release soon. The Royal Sackbut Collective is grateful for the support of the Robert Anderson Trust and the British Trombone Society in making this recording and for a grant from the Continuo Foundation to support the album launch party.

theroyalsackbutcollective.com