



Saturday 14 October, 1pm  
Friends' Meeting House

## A NEW DAWN

### Ensemble Hesperii

Mary-Jannet Leith *recorders*  
Thomas Allery *harpsichord*

#### The Malcolm Rose Memorial Concert

This concert has been made possible by all the donors to the Malcolm Rose Memorial Fund in memory of Lewes-based harpsichord maker and supplier Malcolm Rose

Dario Castello 1602–1631	Sonata Prima from Sonate concertate in stil modern, libro secondo
Giovanni Picchi c.1571–1643	Toccata
James Paisible c.1656–1721	Recorder Sonata in G minor from The Detroit Manuscript
William Byrd c.1540–1623	Fantasia in G
Edmund Rubbra 1901–1986	Meditazioni Sopra Coeurs Désolés for Recorder and Harpsichord Op. 67
Henry Playford 1657–c.1707	Peggy's the Prettiest & My Lady Hope's Scotch Measure from A Collection of Original Scotch Tunes
John Banister 1679–1736	The Division Flute from A Division on a Ground
Johann Jakob Froberger 1616–1667	Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV Rè de Romani
Giovanni Antonio Pandolfi Mealli c.1630–c.1670	Sonate a Violino Solo Op. 3 from Sonata Quarta: La Castella



Scan QR code for programme note and ensemble biography  
[ensemblehesperi.com](http://ensemblehesperi.com)

**Brighton Early Music Festival gratefully acknowledges financial support from our Guardian Angels:**

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## The music

Our duo programme today celebrates the freedom and passion of 17th-century music across Europe. We start with an Italian early baroque sonata by Dario Castello, who led the ensemble of wind musicians at St Mark's Venice from 1621. This sonata belongs to the 'Stylus Phantasticus' school of composition, with fast and slow sections flowing seamlessly into one another in a free and improvisatory style. Staying in Venice, Tom will follow with a fiery solo harpsichord toccata by little-known harpsichordist Giovanni Picchi: intriguingly, this piece was included in the English manuscript known as the Fitzwilliam Virginal Book which otherwise contains music from the late Elizabethan and early Jacobean periods.

Our next composer, James Paisible, was a recorder player. Like many French musicians, he relocated to London during the reign of the music-loving Charles II, where he forged a very successful career as a virtuosic soloist. We know that he often performed sonatas like this one at plays at London's many theatres, where musicians would often play between acts to keep the audience entertained. Following this, Tom performs another harpsichord solo from the Fitzwilliam Virginal Book, this time by William Byrd. Like many other fantasias of this period, this piece is in several sections, and really epitomises Thomas Morley's description of a fantasia: "the composer takes a point and turneth it as he lyst".

By the mid-20th century, the recorder revival was well under way, and there was an explosion of new works written for the instrument by leading English composers. Many of these paid homage to the early music roots of the recorder, including the *Meditazioni Sopra Coeurs Désolés*, which is based on a traditional French chanson. Heading north in the British Isles, Mary-Jannet performs two short tunes from Henry Playford's 1700 publication, *A Collection of Original Scotch Tunes*, which remains the very first publication of Scots tunes in the 18th century. Published in London, it contains a strange mix of melodies – some can be matched with tunes in Scottish manuscripts of the same period, but others may in fact be English! Also active in London in the late 17th century was the violinist John Banister, whose father had led the King's band of 24 Violins, then, when he was dismissed, started the very first concert series in England. His divisions would have been the kind of variation set played in taverns, where Banister and his son held their informal concerts.

Our last solo keyboard piece is by the German baroque composer Froberger, who, in his lifetime, worked for a huge number of central European royalty, including several Holy Roman Emperors. This suite is dedicated to Emperor Ferdinand III, at whose death Froberger was greatly distraught, and its first movement is a painfully beautiful lament with a striking ending, said to depict the soul of the emperor ascending into heaven. To end, another incredible Stylus Phantasticus sonata by the Italian composer Pandolfi Mealli, whose heavenly chaconne is a world away from his reportedly murderous lifestyle!

## The performers

**Ensemble Hesper** is a dynamic and innovative London-based period ensemble, with a passion for showcasing early music through intelligent, distinctive programming. Since 2019, the ensemble has gained a strong reputation for championing rarely heard music, bringing forgotten stories to life through original historical research and joyful collaborations with guest artists, dancers and actors. In November 2020, Hesper won first prize at the London International Festival of Early Music Young Ensemble Competition; in 2021 the ensemble was selected as City Music Foundation artists, won third prize at the International Van Wassenaer Competition in Utrecht, and released its debut album, 'Full of the Highland Humours'. Over the past few years, the ensemble has received several grants from the Continuo Foundation for research-driven projects, including the most recent, *Celestial Voices did the Gods Inspire*, which featured an expanded ensemble and the launch of the ensemble's new vocal group, the Hesper Voices.

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

## In memory of Malcolm Rose

BREMF was very saddened by the unexpected death of Malcolm Rose at the end of last year. Malcolm was a key part of the Festival, supplying and tuning harpsichords for our events over many years. He was particularly passionate about our work with young artists.

We have established a **Malcolm Rose Memorial Fund** to enable emerging ensembles to give a lunchtime concert at BREMF each year. The first Malcolm Rose Memorial Concert is being given today by Ensemble Hesper, and features a harpsichord made by Malcolm.

If you would like to donate to the Malcolm Rose Memorial Fund you can do so via the BREMF website at [bremf.org.uk/donate](http://bremf.org.uk/donate) or talk to any of the BREMF staff at today's concert.