



Saturday 21 October, 3.30pm

St George's Church

BREMF LIVE! SHOWCASE

Short sets by young artists from BREMF Live!

Musica d'Outroira

The Portrait Players

Interval

Rūn

Bellot Ensemble

BREMF Live! is Brighton Early Music Festival's young artist scheme and has been supporting and mentoring young artists since 2007. As well as this performance showcase, BREMF supports these young ensembles with training and development opportunities as well as enabling them to take live music into schools.

Our events at St George's Church are supported by The Behrens Foundation

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Musica d'Outrora

Christi Park *violin*

Timothy Lin *cello*

Pablo Devigo *harpsichord*

Trio Sonata Unveiled – Tracing Musical Horizons

Dieterich Buxtehude 1637–1707

Trio Sonata in D minor BuxWV 257

Alessandro Stradella 1643–1682

Sinfonia a tre in D minor

Trio Sonata Unveiled is a captivating programme that delves into the origins of the Trio Sonata genre, exploring the contrasting beauty of the German and Italian baroque traditions. The concert opens with Buxtehude's Trio Sonata in D minor. A gem of the German baroque, it is characterised by the swift alternation of affects, contrasting lyrical passages with religious connotations - represented by the use of the organ in the *basso continuo* - with frenetic, repetitive, profane passages represented by the harpsichord. Through its intricate contrapuntal composition and the exploration of harmonies, it conveys a range of emotions, from melancholy to jubilant, reflecting the intricate emotional landscape within this piece.

In contrast, Stradella's Sinfonia a tre encapsulates the flamboyant world of the Italian baroque. The Sinfonia mirrors the vivacity and virtuosity typical of the Italian style, and dance-like qualities, inviting listeners to revel in its joyful and spirited melodies, which capture the essence of Italian musical exuberance. The two works offer a fascinating juxtaposition of these two distinct baroque traditions, revealing the boundless artistic possibilities within a trio ensemble.

Musica d'Outrora (M d'O) is a three-piece chamber ensemble known for its diverse members hailing from varied musical backgrounds. With a specialisation in solo and chamber music of the early 17th-century Italian and French baroque, M d'O stands out for its imaginative programming that combines familiar and seldom-heard works from the baroque period. Drawing inspiration from original sources, the ensemble brings to life outstanding music from a bygone era, creating performances that unveil hidden gems rarely heard by contemporary audiences. Their passion for exploring the intricacies and nuances of early baroque compositions adds a unique dimension to their performances, captivating listeners with a musical journey through time. M d'O has received prominent recognition as a rising early music ensemble, being featured among the New Generation Baroque Ensembles hosted by BBC Radio 3 and Royal College of Music in February 2023 and chosen for the 2023–2024 BREMF Live! young artists scheme. Recently they received a Continuo Foundation grant for their tour 'Across the Alps'.

pablodevigo.com/musicadourora

The Portrait Players

Claire Ward *soprano*

Jonatan Bougt *baroque guitar, theorbo*

Miriam Nohl *cello, viola da gamba*

Love Armed

George Frideric Handel 1685–1759

Cantata Spagnola: No se emendará jamás

Henry Purcell 1659–1695

If love's a sweet passion

Honoré d'Ambruis c.1660–1702

Le doux silence de nos bois

François Campion 1686–1748

J'ai juré mille fois

Purcell

Ah, how sweet 'tis to love

In this programme we explore the unpredictability of love as portrayed in 17th and 18th-century vocal music across Europe. Passion and loyalty permeate Handel's Spanish Cantata 'No se emendará jamás' which is an allegorical illustration of the political pursuit in which Spain was seeking the alliance of Marquis Ruspoli in the War of Spanish Succession. The Spanish influence is clearly marked in the cantata, which starts with a declaration of fierce and unwavering love, before opening up into a gentle confession of constancy and the description of melancholic pleasure of lovesickness. Purcell's well-known song 'If Love's a Sweet Passion', originally a theatre song premiered as part of *The Fairie Queene* in 1692, candidly questions why love can cause such a barrage of conflicting emotions. In Honoré d'Ambruis' 'Le doux silence de nos bois' we are transported to the forest, the secluded sanctuary for romantic encounters. In François Campion's 'J'ai juré mille fois' the speaker regrets the irresistible pull of desire, which in 'Ah, how sweet 'tis to love' is described as the greatest pleasure in life.

Described as "beguiling", **The Portrait Players** formed at the end of 2022. Featuring Claire Ward (soprano), Kristiina Watt (baroque guitar/theorbo/lute) and Miriam Nohl (cello/viola da gamba/treble viol), the trio offer intimate, themed concerts, presented in a short and accessible format. As well as joining the BREMF Live! Scheme, the group look forward to making their debut at St Martin-in-the-Fields in November. They are already building a steady stream of concert dates into 2024 and this December they will begin working with Live Music Now, devising interactive programmes for care settings.

Repertoire includes works by Sébastien Le Camus, Michel Lambert, Henry Purcell and Henry Lawes. Their venture began with a programme entitled 'Handel's Europe', exploring Handel's Spanish and French Cantatas, as well as excerpts from the Nine German Arias, collaborating with violinists Alice Poppleton and Maxim del Mar. The Portrait Players are very grateful to Jonathan Bougt for stepping in to play for Kristiina today.

All translations by Claire Ward unless otherwise stated

No se emendará jamás

No se emendará jamás
de amarnos mi corazón
que culpas de la razón
cada día crecen mas.

Crecerá cada momento
el quereros y enojaros,
que este delito de amores
todo es bello entendimiento.

Si del quereros es causay razón el conoceros

a amarte cuanto mereces espero llegar un día.

Pues crecen en mí la porfía, amor y
conocimiento;
y si medir no quisieres mi amor, por tu
perfección,
escucha, con que primor, explica
callando sus ansias, amor.

Dicente mis ojos,
en muda pasión
lastimas sin quejas
palabras sin voz.

Como solo amarte
mi amor pretendió
sólo de quererte
bien pagado estoy.

Le doux silence de nos bois

Text: Henriette de Coligny

Le doux silence de nos bois
N'est plus troublé que de la voix
Des oiseaux que l'amour assemble.
Bergère qui fais mes désirs
Voici le mois charmant des fleurs
et des zéphyr
Et la saison qui te ressemble
Ne perdons pas un moment des beaux jours

Translation by Janet Ward

My heart will never mend
from loving you.
What reasonable guilts
grow more each day.

Love and vexation
will grow each moment.
Everything about this crime of love
Is beautiful harmony.

If meeting you is the source and reason for my
loving you
I hope the day arrives when I can love you as
much as you deserve.

So persistence, love and understanding
increase within me;
and if, because of your perfection, you do not
wish to measure my love,
hear with what elegance love explains,
soothing your fears.

My eyes tell you
in mute passion
of hurts without complaints
words without voice.

As my love
only aspired to adore you
by merely being in love with you
I am well recompensed.

The sweet silence of our forests
Is only troubled by the voices
Of the birds which love gathers.
Shepherdess who fulfils my desires
Here is the charming month of flowers
and breezes
And the season that resembles you.
Let's not lose a moment of these beautiful
days,

C'est le temps des plaisirs et des tendres
amours.

Songeons en voyant le printemps
Qu'il en est un dans nos beaux ans

Qu'on n'a qu'une fois en sa vie

Mais c'est peu que d'y songer
Il faut belle Phillis le ménager
Cette saison nous y convie
Ne perdons pas un moment des beaux jours

C'est le temps des plaisirs et des tendres
amours.

J'ai juré mille fois

Text: Henriette de Coligny

J'ai juré mille fois de ne jamais aimer
Mais je ne croyais pas, que rien ne peut me
charmer.

Mais alors que je fis ce serment téméraire
Berger vous n'aviez pas entrepris de me plaire

Ma fierté contre vous ne fait plus son devoir

Et de l'amour enfin je connois le pouvoir.

Un berger plus beau que le jour

Text: Madame de Scudery

Un berger plus beau que le jour
Me disait dans ces bois au lever de l'aurore
'Iris si tu voulais que j'y revinsse encore.
Tu me verrais mourir d'amour.'

Ah! Dut-il m'en coûter ma vie avec la sienne,
N'importe, Amour, faites qu'il y revienne.

It's the time for pleasures and tender loves.

Let's dream, watching spring
There is only one such season in our young
days,
That we only have one such time in our lives,

But it's not enough to only dream of it,
You have to live it, beautiful Phillis,
This season invites us there,
Let's not lose a moment of these beautiful
days,
It's the time for pleasure and tender loves.

I promised a thousand times never to love
But I didn't believe that nothing would be able
to charm me.

But as soon as I made this reckless oath,
Shepherd, you haven't managed to please
me.

My pride against you is no longer doing its
duty
And I finally know love's power.

A shepherd more beautiful than the day
Said to me in these woods, at dawn's rising,
'Iris, if you want me to come here again,
You will see me die of love'.

Ah! Must it cost me my life with his,
So what, Love, make him come back here.

Ah! Fuyons ce dangereux séjour

Text: Henriette de Coligny

Ah! Fuyons ce dangereux séjour
Ces verts ombrages, ces doux rivages
Où Tircis me fit voir tant d'amour.
Détournons nos troupeaux de ces bois
Où l'ingrat m'attira cent fois.

Mais mon coeur à mes desseins rebelle,
Ne peut banir ce cruel souvenir.

Hélas! Un infidèle me fait aimer ces lieux.

Et malgré mes desirs j'y viens toujours.

Ah! Let's flee this dangerous place
These green shady spots, these soft shores
Where Tircis showed me such love.
Let's turn our flock around from these woods
Where the ungrateful one enticed me a
hundred times.

But my heart, in my rebellious intentions,
Can't banish this cruel memory.

Alas! An unfaithful one made me love these
places,
And against my will, I still come back here.

Rūn

Daniel Thomson *tenor*

Daniel Scott *recorders, organetto, director*

May Robertson *vielle*

Jean Kelly *harp*

Ghirlande di nuovi odori (Garlands of new scents)

Innovative music from the Italian Trecento

Anonymous 14th century

Paris: Bibliothèque Nationale,
fonds latin 5247

Ave stella matutina

Francesco Landini 1325/35–1397

Per la 'nfluença

Sì dolce non sonò

Jacopo da Bologna fl.1340–c.1386

Codex Faenza

Io me son uno che per la frasche

Landini

O pianta vaga

Johannes Ciconia c.1370–1412

Una panthera

Italy experienced a flourishing of musical creativity in the 14th century, the Trecento. The Italian style blossomed through the madrigal, a new musical and poetic form that developed throughout the century. Early Madrigals, such as Landini's *Per la 'nfluença*, display a florid rhythmical style in two parts. Later works, like Ciconia's *Una Panthera*, build on this with the addition of a third voice, and a more complex, varied structure. The title of the programme comes from Jacopo da Bologna's *Io me son uno che per la frasche*. The poem of this madrigal talks about how the protagonist (Bologna himself) walks through the forest and selects flowers for a unique and interesting garland, without copying others – this, of course, is an allusion to Bologna's own musical originality. The version in this programme has been embellished by an anonymous hand that adds to the works uniqueness and virtuosity.

Rūn is an ensemble founded to explore the members' mutual passion for early modern musics. Resting beneath our modern conception of the medieval resides a host of musical practices – improvised, composed, and often both – that challenge and engage us, touch us. The group aims to share this music in an informed and creative way. The word *rūn* is Old English and means, among other things, a mystical spell-song.

Bellot Ensemble

Hannah Blumsohn *oboe*

Edmund Taylor *violin*

Tamsin Cowell *cornett, trumpet*

Pablo Tejedor-Gutiérrez *cello*

Daniel Murphy *lute, theorbo*

Matthew Brown *harpsichord, organ*

Il Passaggio del Tempo

Francesco Cavalli 1602–1676

Musiche Sacre: No. 23 Canzon à 3

Barbara Strozzi 1619–1677'

Che si può fare Op. 8 No. 16
with Daniel Thomson *tenor*

Tomaso Albinoni 1671–1751

Prelude & Largo from Trio Sonata in D major
Op. 3 No. 7

Giovanni Benedetto Platti 1697–1763

Allegro from Trio Sonata in D major

Jean-Baptiste Lully 1632–1687

Passacaglia from Armide

In this showcase programme, Bellot Ensemble explores the development of improvisation and written passaggi/diminutions throughout the baroque period amongst Italian composers. We cover the development of instrumental music, from the Canzona, to our own written diminutions of a Strozzi aria, and the trio sonatas of Albinoni and Platti, we will end with Italian-born French composer Lully and his Passacaglia from Armide. We explore the language of improvisation and its development and refinement through our research of the many treatises and texts from the 16th to 18th centuries.

Bellot Ensemble is a London-based early music group formed of recent alumni and current students from all of the London music conservatoires. The group prides itself on its ability to be cross-temporal and versatile, researching and playing music with an open mind to any time in history.

The ensemble is delighted to have been selected to take part in the BREMF Live! scheme in 2023/24. No stranger to the south coast, Bellot Ensemble is also working extensively with conductor and organist Nick Houghton performing varied repertoire with several Sussex Choral and Opera societies. The group has also been selected for the semi-final of the Loire Valley International Early Music Competition in 2024, and performed a programme of early 17th-century Italian repertoire at the Utrecht Early Music Festival. The ensemble gave the UK premiere of the reconstructed Telemann cantata 'Erklingt durch gedoppelt annehmliche Töne' as part of their residency at St Mary-at-Hill in London.

bellotensemble.co.uk