



Saturday 19 October, 1pm
St Nicholas Church

DON'T STOP THE MUSIC

Flutes & Frets

Beth Stone *flutes*

Dan Murphy *lutes*

The Malcolm Rose Memorial Concert

An annual concert given by former BREMF Live artists, and sponsored in memory of Lewes-based harpsichord maker and supplier Malcolm Rose

Gilles Binchois 1400–1460

Adieu, adieu, mon joyeux souvenir

Guillaume Dufay c.1397–1474

Je me plains piteusement

John Dowland 1563–1626

Flow, my tears
Now, O now I needs must part

Bartolomeo de Selma e Salaverde 1580–1640

Vestiva i colli

Jacob Van Eyck 1590–1657

Al hebben de Princen Haren

Claudio Monteverdi 1567–1643

Si dolce e' tormento

Robert de Visée 1650–1725

Chaconne in G major for solo theorbo

Marin Marais 1656–1728

Sonate à la Marésienne
Un peu grave – Légèrement – Un peu gay
– Sarabande – Très vivement
– Gravement – Gigue

Brighton Early Music Festival gratefully acknowledges financial support from our
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Georg Philipp Telemann 1681-1767

Fantasia No. 2 in A minor for solo flute
Grave – Vivace – Adagio – Allegro

Adam Falckenhagen 1697-1754

Concerto No. 4 in G major
Largo – Allegretto – Tempo di polonese
– *Variations*

The 2024 Festival was curated and programmed by artistic director Deborah Roberts BEM who died on 9 September. We are so grateful to Deborah for her creative, innovative and fearless programming, always seeking to bring the music she loved to new audiences.

The music

'Don't Stop the Music' is a programme of uninterrupted music connecting four centuries. Exploring works from the 1400-1700s, the Flutes & Frets Duo transition seamlessly between historically appropriate instruments alternating who swaps so the music never stops.

Gilles Binchois and **Guillaume Dufay** worked together for the Duke of Burgundy's medieval court where, along with other composers, they formed what is now known as the Burgundy School. Dufay's life is exceptionally well documented due to court record-keeping and biographical information found in his own compositions. His and Binchois' music was influenced by the *contenance angloise* style from England that is characterised by rich harmonies and complex polyphony.

Arguably the most famous lutenist of the Renaissance, English composer **John Dowland** was known for his melancholic songs. *Flow, my tears* was originally composed under the name *Lachrimae Pavane* as an instrumental version with the text added later. *Now, O now I needs must part* is otherwise known as the Frog Galliard, referring to the departure of the unsuccessful, unfortunate French suitor of Queen Elizabeth I, the Duke of Anjou.

Spanish composer **Bartolomeo de Selma e Salaverde** was an Augustinian friar and also played the dulcian, the predecessor to the bassoon. He wrote this version upon Palestrina's *Vestiva i colli* for the dulcian which involves complex passages in both the solo and basso continuo line.

Jacob Van Eyck was a blind Dutch musician who became very popular during his lifetime and wrote a huge collection of music, *Der Fluyten Lust-Hof*, for the recorder in which this short tune is included.

Known for pioneering early baroque opera, **Claudio Monteverdi** published his first collection of vocal music by the age of 15 in 1582. Unfortunately many of his works have been lost, but this beautiful aria was published in 1624 by Carlo Milanuzzi entitled *Quarto scherzo delle ariose vaghezze* (literally 'fourth joke [collection] of longing arias').

Robert de Visée was a musician in the court of the 'Sun King' Louis XIV. The King was very passionate about the arts and a great number of composers and their music thrived under his patronage. This chaconne for solo theorbo captures the elaborate, ornamental French baroque writing style.

Renowned French viol player **Marin Marais'** *Sonate a la Marésienne* combines the French suite style with Italianate melodic features. This work was published only five years before his death and captures the maturity of his compositional style.

Despite his parents' disapproval, **Georg Philipp Telemann** taught himself many different instruments, enabling him to write thousands of works and become one of the most prolific composers with copies of his music found all over Europe. This fantasia comes from a set of 12 for solo flute inspired by the art of improvisation.

Adam Falckenhagen was a German lutenist and travelled from court to court before settling in Bayreuth employed by King Frederick the Great's sister, Wilhelmine of Prussia. This concerto comes from a set of six written specifically for flute and lute, not basso continuo. Falckenhagen's music represents the final flourish of 18th-century lute music in Germany before the instrument disappeared for a few hundred years.

The performers

London-based duo **Flutes & Frets** present intimate, magnetic performances that exploit the fragility and versatility of their ensemble. Their concerts feature a variety of instruments that enable them to express the colours, gesture and emotions of repertoire from the medieval era through to contemporary.

They perform frequently all over the UK and Europe including Spain, Austria, Italy, Germany, Poland, Belgium and the Netherlands. In 2023, their German radio debut with WDR 3 took place and they have won numerous international awards including the 2023 International H.I.F. Biber Competition; 2022 22nd LAMS Matera Award; 2021 La Follia Nuova International Chamber Music Competition; and the International Music Competition (IMC) of Association Les Musicales du Centre. Upcoming projects include the recording of their debut album with EM Records and trips to Lithuania, Wales and the Isle of Skye in 2025. Known for their onstage chemistry and interaction, they cultivate a special sound-world taking audiences on a journey through time.

flutesandfretsduo.com