



**York Early Music  
International Young Artists  
Competition**

**Saturday 16 July 10.00 am**

**NCEM, St Margaret's Church**



# York Early Music International Young Artists Competition

*presented by* **John Bryan**

*The Competition is supported by the NCEM,  
BBC Radio 3, Arts Council England and Linn Records*



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# **YORK EARLY MUSIC INTERNATIONAL YOUNG ARTISTS COMPETITION**

This biennial competition provides an international platform for emerging talent in the world of early music, and offers a major boost to young professional careers.

To be eligible, competitors must perform in an ensemble with a minimum of three members. In consideration of the year musicians have lost to the pandemic, the age limit has been raised to a maximum average age of 33 years on 16 July 2022, and a maximum individual age of 37. (This change applies to the 2022 competition only. In subsequent years the age eligibility will revert to a maximum average age of 32 years, and a maximum individual age of 36.) The ensemble must perform repertory from the period ranging from the middle ages to the nineteenth century, using historically informed playing techniques, instruments and stylistic conventions.

Ten ensembles were selected by the Festival's Artistic Advisers, based on the ensembles' submitted audio recordings:

**ApotropaiK** (France)  
**Ensemble Augelletti** (UK)  
**Ensemble L'Aminta** (Austria) \*  
**Fair Oriana** (UK) \*  
**Harmos Winds** (Netherlands)  
**infiammabile** (Austria) \*  
**Liturina** (UK)  
**Palisander** (UK)  
**Protean Quartet** (Germany)  
**UnderStories** (Italy)

\* Unfortunately, these three selected ensembles were unable to compete due to Covid and other circumstances beyond their control.

During the past two days each ensemble has presented an informal preliminary recital under the guidance of an Artistic Adviser to York Early Music Festival: on Thursday 14 July, **John Bryan**, Emeritus Professor of Music at the University of Huddersfield and a member of the Rose Consort of Viols; and on Friday 15 July, keyboard player **Steven Devine**. The aim of these informal recitals was to give finalists the opportunity to adapt to the performance space and get to know the audience in advance of the Competition.

Today the Competition takes place before an international jury (see overleaf). This panel, as well as the audience, includes representatives of the broadcasting, recording, festival and music promotion worlds, who see the competition as a prime opportunity to identify and select new and promising young talent.

The competitors will be assessed on the following criteria:

- choice of repertory, and a sustainable interesting repertory for future performances
- application of historical style of performance
- musicianship
- interpretation
- creativity of programme planning
- technical ability
- presentation – stage presence, rapport with audience, professionalism
- quality of programme notes
- overall contribution to the early music scene
- eventual professional viability
- professionalism of dealings with the NCEM office.

## **Prizes**

The winners of the Competition will receive:

- a cash prize of £1000
- a CD recording professionally produced by Linn Records, to be recorded in York with Linn's chief producer, Philip Hobbs
- a paid concert as part of the 2023 York Early Music Festival.

In addition, prizes will be awarded by:

- Friends of York Early Music Festival – a cash prize of £500
- EEEmerging+ – direct access to the scheme for 2022-23
- Prize for the Most Promising Young Artist/s – a cash prize of £1000 to the most promising individual instrumentalist or to the most promising ensemble specialising in the Baroque repertoire. Endowed by the EUBO Development Trust
- Cambridge Early Music – a paid concert in Cambridge.

## JURY

**Edward Blakeman**

**Albert Edelman**

**Philip Hobbs**

**Catherine Mackintosh**

**Barbara Maria Willi**

**Edward Blakeman** is Head of Music at BBC Radio 3, responsible for commissioning and overseeing a wide range of classical, jazz and world music broadcasts and associated programmes. He previously worked on the artistic direction and broadcasting of the BBC Proms and produced music features, documentaries and live relays and recordings of orchestral concerts and operas for Radio 3. Before joining the BBC, he was a freelance flute player, lecturer and broadcaster. He is the editor of various music editions and author of several books, including *The Faber Pocket Guide to Handel*, reflecting his keen interest in Early Music, and is currently editing *The Cambridge Companion to the Flute*. He is a council member of the Royal Philharmonic Society.

**Albert Edelman** (Netherlands/Belgium) is responsible for the early music programme at Concertgebouw Brugge, Belgium. From 2019 to 2022 he was chair of REMA, the European Early Music Network, which organised the first Early Music Summit in November 2020. Building on his earlier experience at the Utrecht Early Music Festival he is working on the future of the historically informed performance practice and classical music in general. Albert studied French, linguistics and communication at Utrecht University and has worked as a translator and a classical singer, including with Cappella Amsterdam, The Amsterdam Baroque Orchestra & Choir, and Le Poème Harmonique.

**Philip Hobbs** is Chief Producer for Linn Records. He has worked as a recording engineer and producer for more than 30 years. He has recorded many of the world's leading artists and ensembles, from Jon Lord and Sir Paul McCartney to Richard Rodney Bennett and Kenny Barron, but a great deal of his work has been in the area of historically informed performance, and he has enjoyed long collaborations with

many renowned ensembles including the Dunedin Consort, The Tallis Scholars and Phantasm. His recent projects include Handel's *La Resurrezione* with the English Concert under Harry Bicket, Bach Cantatas BWV 32, 82 & 106 with John Butt and the Dunedin Consort and *Das Wohltemperierte Klavier* Book II with Trevor Pinnock. In 2020 he was appointed Visiting Professor of Recording at the Royal Academy of Music.

Violinist **Catherine Mackintosh** has been one of the most important artists during the era of early music revival. After a conventional training at the Royal College of Music, she took up the viol and baroque violin and became one of the first of her generation to specialise in early string-playing techniques. A founder member and leader of the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Purcell Quartet, Catherine pioneered many ground-breaking musical projects played for the first time on original instruments and made extensive significant recordings of Baroque and classical music. An influential teacher, Catherine has passed on her enthusiasm for early style in performance to countless young musicians all over the world.

**Barbara Maria Willi** is a renowned Czech-German player of historical keyboard instruments and a key figure of the early music movement in the Czech Republic. Having established and led the first Department of Early Music at a Czech University of Music, she is now Dean of the Janáček Academy of Music and Performing Arts (JAMU) in Brno. As guest professor at the Royal Conservatoire in The Hague she co-initiated the Master's study programme European Master of Early Music, a collaboration between JAMU and The Hague. She is also Director of Studies of the EEEmerging+ (Emerging European Ensembles) scheme. As a soloist and chamber music partner, she has performed widely and has received several international awards for her recordings.

## **ORDER OF PERFORMANCE**

The Competition will run throughout the day, with a break for lunch at approximately 12.45 pm. The winners will be announced at the end of the afternoon at approximately 4.15 pm.

The Young Artists' programmes are presented on the following pages in the order of performance:

**UnderStories** (Italy)

**Liturina** (UK)

**Protean Quartet** (Germany)

*Break*

**Ensemble Augelletti** (UK)

**Palisander** (UK)

*Lunch interval*

**ApotropaiK** (France)

**Harmos Winds** (Netherlands)

*Please note that the Competition is being recorded by BBC Radio 3 – please silence mobile phones and electronic watches. Highlights will be broadcast on The Early Music Show at 2.00 pm on 7 August and will then be available via the BBC Radio 3 website and BBC Sounds.*

[bbc.co.uk/radio3](http://bbc.co.uk/radio3)

*The Competition is also being streamed live and will be available to view again at [yorkcomp.ncem.co.uk/live](http://yorkcomp.ncem.co.uk/live)*

## **UNDERSTORIES** (Italy)

**Clara Pouvreau, Bartolomeo Dandolo Marchesi** *cello, piccolo cello*

**Silvia De Rosso** *violone*

**Margherita Burattini** *double harp*

**Gabriele Levi** *harpsichord, organ*

### NEL CUORE DI VENEZIA

Sonata for two cellos in C minor, op. 2, no. 2

**Benedetto Marcello**

*Largo*

1686–1739

*Presto*

*Grave*

*Presto*

Chaconne in B flat major

**Antonio Caldara**

(arr. for 2 piccolo cellos and continuo)

c.1670–1736

Trio sonata in G minor no. 1, op. 1, RV 73

**Antonio Vivaldi**

(arr. for 2 piccolo cellos and continuo)

1678–1741

*Preludio*

*Allemanda*

*Adagio*

*Capriccio*

*Gavotta*

During the eighteenth century, music is omnipresent in the city of Venice. ‘Nel Cuore di Venezia’ explores the sonorities and compositional virtuosity of three great Venetian composers of that time: Benedetto Marcello, Antonio Caldara and Antonio Vivaldi and their relation to the cello.

All three gave a lot of visibility to the instrument, composing sonatas, concertos and also cantatas for cello obbligato, giving it a significative and virtuosic role. Although Caldara was the only one playing the cello, Marcello still brought great visibility to the instrument, publishing a book of cello sonatas as well as a book of sonatas for two cellos and continuo. Also Vivaldi expressed a clear and strong passion for the instrument, a passion facilitated by the virtuoso performers available to him at the Ospedale della Pietà in Venice.

Among the chosen pieces, the Marcello Sonata is the only original work for two cellos and continuo. Caldara's Ciaccona and Vivaldi's Trio Sonata, originally written

for two violins and basso continuo, are offered here for two 'piccolo cellos', reflecting the ideology of the ensemble: to allow the listener to rediscover a repertoire in a new form, by creating new sound textures and atmospheres.

© UnderStories

Founded in 2018, **UnderStories** focuses on exploring the rise of the cello as a solo instrument, and especially the repertoire for two concertante cellos, in the eighteenth century.

Born from the meeting of Clara Pouvreau and Bartolomeo Dandolo Marchesi at the Hochschule für Musik in Frankfurt, the five members of UnderStories have studied at the most prestigious music schools in Europe: the Royal Conservatory of The Hague, the Schola Cantorum in Basel, the Mozarteum Salzburg and the Civica Scuola di musica Claudio Abbado di Milano. Laureates of numerous international competitions such as the Bach Competition Leipzig, the Förderpreis Alte Musik Saarland in Saarbrücken and the Göttingen Handel competition to name a few, they have had the chance to work individually with Ton Koopman, Lars Ulrik Mortensen, Kristin von der Goltz, Petra Müllejeans, Paolo Pandolfo, Catherine Jones, Mara Galassi and Amandine Beyer among others. They have appeared in festivals such as the Utrecht Oude Musik Festival, the Ambronay Festival, MA Bruges Festival and collaborated with ensembles including the Orchestra of the Eighteenth Century and the Freiburger Barockorchester. In June 2019, they were awarded the audience prize at the Early Music Competition Val de Loire in France.

## LITURINA (UK)

Iain Hall *recorder*

Gabriella Jones *violin*

Samuel Ng *cello*

Callum Anderson *harpsichord*

## DIE APOTHEOSEN

Le Parnasse, ou L'apothéose de Corelli

**François Couperin**

1668–1733

*Corelli at the foot of Mount Parnassus asks the Muses to welcome him amongst them.*

*Corelli, enchanted by his favourable reception at Mount Parnassus, expresses his joy. He proceeds with his followers.*

*Corelli drinks at the well of Hypocrene. His followers proceed.*

*The Muses wake Corelli and place him next to Apollo. Corelli gives thanks.*

Trio Sonata in G major, BWV 525

**Johann Sebastian Bach**

1685–1750

*Allegro moderato*

*Adagio*

*Allegro*

François Couperin (le Grand) came from a family of distinguished French musicians and showed signs of musical genius from a very early age. Keyboard writing makes up much of his compositional output; however he made important contributions to chamber music in collections such as *Les Goûts réunis* ('Styles United') in which his musical apotheosis of Corelli – *Le Parnasse* – can be found. Couperin, who represents the very essence of French harpsichord music achieves a glorious amalgamation with the Italian style in *Le Parnasse* and certain movements could well be mistaken as works by Corelli. Just as Couperin idolised the music of Corelli, Bach in turn drew inspiration from Couperin as F.W. Marpurg wrote in 1750: 'I can do no more in praise of Couperin than to inform you that the learned J.S. Bach regarded him as worthy of approbation'. Trio Sonata in G major, BWV 525 is one

of Bach's six organ sonatas which are structured in the Vivaldian concerto three-part form. Many of the movements are reworked from earlier compositions that consist of various instrumental combinations so this arrangement for a chamber setting, in keeping with the Baroque transcription tradition, seems particularly appropriate. The sonata's opening movement presents a simple rising triadic theme which recurs in similar forms throughout the sonata. The siciliano of the second movement has a gentle swaying quality which makes way for a vivacious and witty finale.

© Iain Hall

**Liturina** is an exciting 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 and the Royal Military Chapel in London.

They were awarded the Richard III Prize for Historical Performance in 2018 and 2019, and performed as part of a prestigious fellowship project in the Royal College of Music's Britten Theatre. Recently, Liturina has worked with Shipwright Theatre on a production of *Dido and Aeneas* and future engagements include *Messiah* in collaboration with Waterperry Opera Festival.

Liturina's members have flourishing careers, collaborating with ensembles such as Florilegium, Academy of Ancient Music, the Hanover Band, La Serenissima, Orchestre Revolutionnaire et Romantique, 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.

## **PROTEAN QUARTET (Germany)**

**Javier Aguilar, Edi Kotler** *violins*

**Ricardo Gil** *viola*

**Clara Rada** *cello*

### TEMPUS OMNIA VINCIT

Mille Regretz

**Josquin des Prez** 1450–1521

String Quartet no. 13 in A minor, D 805

**Franz Schubert** 1797–1828

(*Rosamunde*)

i. *Allegro ma non troppo*

ii. *Andante*

‘A thousand regrets at deserting you  
and leaving behind your loving face,  
I feel so much sadness and such painful distress,  
that it seems to me my days will soon dwindle away.’

‘Tempus omnia vincit’ unites two pieces that are distant in time but connected through their harmonic relationship, the strength of the word and the union of four voices.

Throughout the history of music, thousands of listeners have been moved by the evocative power of these two pieces. *Mille Regretz*, attributed to Josquin des Prez, is one of the most moving songs of the Renaissance period. The Phrygian mode establishes a lamenting and mournful character which in this case serves as a prelude to the Quartet, D 805 by Franz Schubert, author of hundreds of songs during his lifetime. Written in A minor, Schubert composed this quartet in 1824 (the year in which he also composed some of his best-known works, such as the Quartet no. 14 and the Octet, D 803) in a deep depression due to the advanced stage of the illness that would cause his death. Probably his addictive melancholic character finds its expression here. He records this in these words to his friend Leopold Kupelweiser: ‘I feel the most unfortunate, the most miserable being in the world. Think of a man whose health will never return and who, out of despair at the fact, makes it worse instead of better.’

© Ricardo Gil Sánchez

The **Protean Quartet** was formed in 2018 in Basel, moved by their curiosity and passion for the historically informed practice movement. The ensemble is mainly focused on the rediscovery of the stylistic, rhetorical and technical aspects of the musical language from the classical and pre-Romantic period. A deep interest in the combination of authenticity and meaningfulness, aims to establish a fresher musical speech style.

Members of the quartet have studied at several European music colleges and been strongly influenced by diverse performers and ensembles. The quartet has performed in important festivals in Spain, Germany and Switzerland, including the Oude Muziek Festival in Utrecht 2019 (Groote Zaal, Tivoli Vrendenburg) FIAS 2021 and last summer made its debut in the Festival de Saintes 2021 with music by Haydn, Canales, Mendelssohn and Beethoven. The Protean Quartet was awarded the first prize at the Biagio-Marini International Competition 2020.

As well as their dedication to the quartet repertoire, the members play regularly with leading Baroque ensembles such as Akademie für Alte Musik Berlin, Balthasar Neumann Ensemble, Collegium Vocale Gent, Il Convito, Diletto Musicale and Geneva Camerata, among others. They are also committed to broadening audiences with their creation of interdisciplinary performances, blending dance, visual art and music. In 2021 the quartet recorded its debut CD with the classical music label Eudora Records.

## **ENSEMBLE AUGELLETTI (UK)**

**Olwen Foulkes** *recorders*

**Ellen Bundy** *violin*

**Carina Drury** *cello*

**Toby Carr** *lutes*

**Benedict Williams** *chamber organ*

### THE LIBRARY OF A PRUSSIAN PRINCESS

Fugue in D major

**Anna Amalia, Princess of Prussia**

1723–87

Trio sonata in F major, op. 2 no. 4

**George Frederic Handel**

*Larghetto – Allegro – Adagio – Allegro –  
Allegro*

1685–1759

Trio sonata in C major, H. 571

**Carl Philipp Emanuel Bach**

*Allegro – Adagio – Allegro*

1714–88

‘Music is always my greatest pleasure, and the only thing with which I occupy myself’ wrote Anna Amalia in 1762. Princess of Prussia and Abbess of Quedlinburg, Anna Amalia’s astonishing musical life as a composer, a patron, an organist, a promoter, and a curator of musical scores made her contribution to the musical life of eighteenth-century Berlin deep and multifaceted. In 1758 she employed Johann Philipp Kirnberger (1721–83) as her music teacher and wrote several fugues as part of her study. Preserved in her floral green notebook, her fugue which opens our programme is jubilant and uplifting.

From 1740, Anna Amalia copied, collected and commissioned manuscripts of music that she had a curiosity in learning or hearing. Her personal library of c.600 handwritten manuscripts is completely unique and reveals the musical taste of someone fascinated by the workings of contrapuntal chamber music. The manuscripts that we used to prepare the trio sonatas by Handel and C.P.E. Bach for this programme date from 1770–80 and were preserved in Anna Amalia’s collection.

The Handel Trio Sonata was probably written c.1718–20 and its singing *Larghetto*, three-part fugue in the fourth movement, and witty gigue make it one of Handel’s most exuberant trio sonatas.

Anna Amalia appointed C.P.E. Bach as her kapellmeister in 1767, and his Trio Sonata in C major is a glorious example of late-Baroque chamber music. The light-hearted first movement gives way to a tragic Adagio, whilst the final movement encapsulates the chatty social dialogue of chamber-music making.

© Olwen Foulkes

Founded by recorder player Olwen Foulkes, **Ensemble Augelletti** explores Germanic and Italianate chamber music from the first decades of the eighteenth century. The name Augelletti means 'little birds' and references the aria 'Augelletti che cantate' that comes from the first act of Handel's opera *Rinaldo*. The ensemble has performed on BBC Radio 3's In Tune and Early Music shows, in several UK arts festivals; London, Brighton, and York early music festivals, and were winners of the FBAS young artist competition in Italy in 2019. Our debut CD of trio sonatas entitled *The Library of a Prussian Princess* (released on Barn Cottage Records) was launched at Conway Hall in February 2022.

Recent programmes include 'A Spring in Lockdown' (NCEM, Spring 2021), 'New Beginnings' (London Sound Gallery, Autumn 2020), 'Arcadian Wilderness' (Brighton Early Music Festival, Autumn 2020) and 'Theatre Stories' (The Foundling Museum, 2021). Our next project, 'Pick a Card...' which explores the historical playing cards collection housed in the British Museum will be released in collaboration with Voces8 Foundation and Brighton Early Music Festival throughout 2022.

## **PALISANDER (UK)**

**Lydia Gosnell, Miriam Monaghan**

**Caoimhe de Paor, Teresa Wrann** *recorders*

### **BEWARE THE SPIDER!**

Antidotum Tarantulae  
(with verse by Miriam Monaghan)

Recorded by **Athanasius Kircher**  
1602–80

Canzon Seconda: *La Lusignola*

**Tarquinio Merula** 1595–1665

The Nightmare Concerto after Flute Concerto,  
'La Notte', RV 439

**Antonio Vivaldi**  
1678–1741

arr. Miriam Monaghan

*(Largo) – Allegro – Largo – Allegro*

Tarantellas II (arr. Miriam Monaghan)

Sources:

La Carpinese  
*from* *Magnes siue de arte magnetica* (Rome 1641)

**Athanasius Kircher**

Tarantella Del Gargano

**Traditional Apulian**

[Ground Bass] La Tarantelas  
*from* The Saldivar Codex no. 4 (Madrid c.1732)

**Santiago de Murcia**  
1673–1739

Il Vostro Dipartir

**Maddalena Casulana**  
c.1544–c.1590

Tarantellas I (arr. Miriam Monaghan)

Sources:

Tarantella Napoletana  
*from* *Magnes siue de arte magnetica* (Rome 1641)

**Athanasius Kircher**

Tarantellas  
*from* the Saldivar Codex no. 4 (Madrid c.1732)

**Santiago de Murcia**

Tarantella Italiana  
*from* *Tarantisimo Observado...* (Madrid, 1787)

**Francisco Xavier Cid**

In the midst of Renaissance advancements, seventeenth-century Italy saw Galileo's discovery of Saturn's rings, Stradivarius crafting his first violin, and Monteverdi composing *L'Orfeo*. At a time when human knowledge and understanding of the world around them was developing with increasing speed, the continued belief in curing spider bites with music seems all the more extraordinary.

In this snapshot of their *Beware the Spider!* programme, Palisander explores the phenomena of Tarantism: an hysterical disorder believed to be the result of a tarantula's bite. It had a sovereign cure: music. According to folklore, the single method of survival, once bitten, was to expel the spider's poison through sweat, by dancing a tarantella: a dance that could last for hours, if not days, at a time.

There are numerous accounts and studies into this phenomenon by Early Modern polymaths. Athanasius Kircher's *Magnes sive de arte magnetica* (Rome 1641) includes a chapter on tarantism so integral to his research it was republished in further volumes for more than 50 years. Kircher recorded a number of the tarantella melodies he encountered, including *Antidotum Tarantulae*, the only surviving example notated for multiple parts, which opens the programme. The additional two sets of Tarantellas heard here have been reconstructed by the ensemble from surviving melodic quotations, and arranged in the simplistic and cyclical harmonic style described by Kircher. Moving through several dances each, they mirror the seventeenth-century musician's plight to discover which of the traditional melodies may prove to have curative effects!

© Miriam Monaghan

**Palisander** prides itself in presenting imaginative, historical programmes with a wide range of repertoire, and performing largely from memory, on recorders up to six feet tall. Devising their own choreography, as well as writing new compositions and unique arrangements for the ensemble, the group's members are keen ambassadors for the recorder's versatility. This is brought to life in the exciting theatrical concerts for which Palisander is known.

The quartet is delighted to have been selected to join the prestigious EEEmerging Scheme. Palisander has had several competition successes: joint winners of the London International Exhibition of Early Music's inaugural Early Music Young Ensemble Competition, 2018; finalists in the prestigious Royal Overseas League Mixed Ensembles Competition 2019; Golden Medal winners in the Manhattan

International Music Competition, 2019. The quartet's international concert performances include Ireland, France, Italy, Greece, Japan and Russia.

Palisander has featured on radio, including BBC Radio 3. In 2017, the group's album, *Beware the Spider!* received a 4-star review from *BBC Music Magazine*. Classic FM featured a live-performance film of Palisander, which received over 4.6 million views!

## **APOTROPAÏK** (France)

**Clémence Niclas** *recorders, voice*

**Louise Bouedo-Mallet** *bowed fiddle*

**Marie-Domitille Murez** *gothic harp*

**Clément Stagnol** *medieval lute*

## BELLA DONNA

A chantar m'er de so qu'eu non volria  
from *Le Chansonnier du Roi*  
(Paris c.mid-13th century)

**Comtessa de Dia**  
c. late 12th–early 13th century

Can l'erba fresch

**Bernart de Ventadorn**  
c. 1130/40–c. 1190/1200

Honte, paour, doubtance  
Codex Faenza Biblioteca Comunale

**Guillaume de Machaut**  
c. 1300–1377

Santa Maria amar  
Cantiga de Santa María, no. 7

**Anonymous** 13th century

Isabella  
(London, British Library c. 1400)

**Anonymous** 14th century

The figure of the 'Bella Donna' echoes courtly love, which praises an idealised and coveted woman. However, woman also embodies the poisonous and deadly flower, although sublime. In the field of botany, belladonna or Deadly Nightshade characterises an engaging but poisonous fruit, also well known to witches for the preparation of their hallucinogenic ointments. What more appropriate metaphor could there be to illustrate the ambiguity of the female figure in the medieval imagination?

Exploring the linguistic and cultural diversity of Europe of the thirteenth and fourteenth centuries, this transversal programme reveals a mosaic of fascinating female figures. Thus, the secular songs performed here depict complex psychological portraits. By their actions or crimes, these women overturn the existing world order.

The spiritual repertoire also spotlights fascinating female characters. The summoned means of expression are similar, whether it is to sing the beloved woman in the tradition of courtly lyricism or the Virgin's praises, as in the famous *Cantigas de Santa María*.

'*Temperance, Charm, Torment*': on the thread of these female figures, music discovers various styles of writing. Starting from a *canso* composed by a *trobairitz*, the troubadour's female alter ego, the works progress through monodies and polyphonies of the thirteenth and fourteenth centuries.

**A cantar m'er de so qu'eu non  
voiria,**

Tant me rancun de cel cui sui amia ;  
Quar ieu l'am mas que nulha res que  
sia ;  
Vas lui no m val merces ni cortezia,  
Ni ma beutatz, ni mos pretz, ni mos  
sens ;  
Qu'en aissi m sui enganada e trahia  
Com s'ieu agues vas lui fag falhimen.

I will sing as I would prefer never to  
sing,  
I suffer so because of him, my beloved,  
For I love him above all else that could  
be;  
Neither pity nor courtesy can move  
him,  
Neither could my beauty, my worth,  
nor my wit  
Prevent me being deceived and betrayed  
As I would have been, were I of lower  
state.

D'aisso m conort quar anc non fis  
falhensa,  
Amicx, vas vos, per nulha captenensa ;  
Ans vos am mas non fetz Seguis Valensa,  
E platz mi fort que ieu d'amor vos vensa,  
Lo mieus amicx, quar etz lo plus valens ;  
Mi faitz orguelh en digz et en parvensa,  
Et etz humils vas totas autras gens.

I console myself that I have failed in  
nothing;  
My love, I have never hurt you in any  
manner,  
I love you as much as Seguis loved  
Valenssa.  
I liked to dream that my love had won  
you over,  
Best beloved, for you are the most  
valiant;  
You are arrogant in word and deed  
towards me  
Although you are pleasant to other  
people.

Ben m meravil com vostre cors  
s'orguelha,  
Amicx, vas me, don ai razon que m  
duelha ;  
E non es dregz qu'autra domna us mi  
tuelha,  
Per nulha re que us fassa ni us acuelha,  
E membre vos quals fo comensamens  
De nostr' amor : ja dame dieus non  
vuelha  
Qu'en ma colpa sis departimens.

Valer m degra mos pretz e mos  
paratges,  
E ma beutatz, e plus mos fis cortages,  
Per qu'ieu vos am, lai on es vostr'  
estatges,  
Esta chanso que me sia messatges :  
leu veulh saber, lo mieus belhs amicx  
gens,  
Per que m'etz vos tan fers ni tan  
salvatges,  
No sai si s'es orguelh o mais talens.

Mas tant e plus vuelh li digas, messatges,  
Que trop d'orguelh fa mal a manhtas  
gens.

**Honte, paour, doubtance** de  
meffaire,  
Attemprance mettre en sa volenté,  
Large en refus et lente d'ottroy faire,  
Raison, mesure, honneur et honnesté  
Doit en son cuer figurer,  
Et mesdisans seur toutes riens grever  
Et en tous fais estre amoureux couarde,  
Qui de s'onneur vuet faire bonne garde.

Sage en meinteing, au bien penre  
exemplaire,  
Celer à point s'amour et son secré,

I am astonished that your heart is so  
arrogant,  
My love, for I too have reason to be  
hurt;  
It is wrong for another love to rob me  
of you,  
Words and promises from others  
matter little;  
Remember how our love began;  
May the Lord God grant that  
This separation not be my fault.

I show you my worth and nobility of  
soul,  
My beauty and my courage as well,  
I send this song to you so that  
It can act as my messenger;  
I wish to know, best of all my friends,  
Why you are so distant and cruel to me,  
If it comes from pride or bad faith.

More than that, let this message tell you  
That too much pride is the downfall of  
many.

Shame, fear, uncertainty to miscarry,  
moderates his course,  
generous in refusal and slow in  
bestowing, reason, measure, honour and  
honesty  
must be in his heart,  
and paying no heed to scandal  
and in all deeds to be a loving coward,  
who would guard well her honour.

Wise in behaviours, setting a good  
example, concealing his love  
and not wanting to attract

Simple d'atour et non voloir attraire  
Pluseurs à li par samblant d'amité,  
Car c'est pour amans tuer,  
Foy, pais, amour et loyauté garder,  
Ce sont les poins que dame en son cuer  
garde,  
Qui de s'onneur vuet faire bonne garde.

Quar quant amours maint en cuer  
debonnaire,  
Jeune, gentil, de franchise paré,  
Plein de cuidier et de joieus affaire  
Et de desir par plaisence engentré,  
C'est trop fort à contrestier,  
Qu'il font souvent sens et mesure  
outrer;  
Pour ce adès pense à ces poins et  
regarde  
Qui de s'onneur vuet faire bonne garde.

***Santa Maria amar***  
*devemos muit' e rogar*  
*que a sa graça ponna*  
*sobre nos, por que errar*  
*non nos faça, nen pecar,*  
*o demo sen vergonna.*

Por ende vos contarei  
d'un miragre que achei,  
que por u~ abadessa  
fez a Madre do gran Rei  
ca, per com' eu apres' ei,  
era xe sua essa.  
Mas o demo enartar  
a foi, porque empreñar  
s' ouve dun de Bolonna  
ome que de racadar  
avia, e de guardar,  
seu feit' e sa besonna.  
*Santa Maria amar...*

others by semblance of friendship,  
for it is for a lover to kill;  
faith, peace, love and loyalty to keep;  
these are the matters a lady keeps in  
her heart, who would guard well her  
honour.

For as much as love rests in a kindly  
heart, young, gentle, frank,  
opened in thought and joyful in deed  
and desirous to please,  
it is too strong to gainsay,  
that often they go beyond sense and  
measure; then think on this and  
remember  
who would guard well her honour.

*We should truly love*  
*Our Lady, and pray her*  
*to send us her grace,*  
*so that the shameless*  
*Devil lead us not*  
*into sin and error.*

On this theme I will tell you  
of a miracle of which I heard,  
which the mother of the great King  
performed for an abbess  
because, so I was told,  
she was devoted to Her.  
But the Devil ensnared her  
so that she fell pregnant  
by a man from Bologna  
who was charged with  
her accounts  
and business.  
*We should truly love our lady...*

As monjas, pois entender  
foron esto e saber,  
ouveron gran lediça,  
ca, porque lles non sofrer  
quería de mal fazer,  
avian lle maiça.

E forona acusar  
ao Bispo do logar,  
e el ben de Colonna  
chegou i, e pois chamar  
a fez, vo sen vagar,  
leda e mui risonna.  
*Santa Maria amar...*

O Bispo lle diss' assi:  
'Dona, per quant' aprendi,  
mui mal vossa fazenda  
fezestes, e vin aqui  
por esto, que ante mi  
façades end' emenda.'  
Mas a dona sen tardar  
a Madre de Deus rogar  
foi, e, come quen sonna,  
Santa Maria tirar  
lle fez o fill' e criar  
lo mandou en Sansonna.  
*Santa Maria amar...*

Pois s' a dona espertou  
e se guarida achou,  
log'ant' o Bispo vo,  
e el muito a catou  
e desnua-la mandou,  
e pois lle viu o so,  
começou Deus a loar  
e as donas a brasmar,  
que eran d'ordin d'Onna,  
dizendo: "Se Deus m'anpar,  
por salva poss' esta dar  
que non sei que ll' aponna."  
*Santa Maria amar...*

When the nuns learned  
of this, there was  
great rejoicing  
for since the abbess was loath  
to pardon their misdeeds  
they bore her much ill-will.  
And they denounced her to  
their bishop  
who came straightway from Cologne  
and when he had her summoned,  
she same unhurried,  
happy and smiling.  
*We should truly love our lady...*

The bishop spoke to her thus:  
'Madam, so I have heard  
your conduct has been very  
bad; and this is why I have come  
so that in my presence  
you can make amends.'  
But the abbess straightway  
went to entreat the Mother of God  
and, as she slept,  
Our Lady had the child  
taken from her body  
and sent it to be raised in Soissons  
*We should truly love our lady...*

Then the abbess awoke  
and found herself restored  
and she at once went to the bishop.  
And he examined her closely  
and had her disrobed.  
And when he saw her naked body  
he began to praise God  
and to berate the nuns  
(who were of the order of Oña)  
saying: 'As God is my witness  
this lady can be declared faultless  
for I can find nothing against her'.  
*We should truly love our lady...*

‘Apotropaique’ is a French adjective used to indicate something that keeps evil away. It is under this evocative name that the members of the **ApotropaiK** ensemble chose to unite around their passion for medieval music. They met at the Conservatoire National Supérieur de Musique de Lyon and were taught by some of the greatest specialists in the medieval repertoire.

Their first steps on stage were at the Cluny medieval music centre in Paris in November 2016. Then, after winning the first prize of the Journées de musiques anciennes de Vanves competition in November 2017, they were invited to several festivals and concert venues in France and Europe.

The repertoire of the ensemble goes from the twelfth century to the fifteenth, from the first troubadour songs to the birth of Renaissance music. The ensemble is particularly interested in instrumental or vocal monodies such as the French and Italian estampies or the *Cantigas de Santa Maria*. Its members also like to go deep in the performance of the polyphonic repertoires of the fourteenth and fifteenth centuries by playing the instrumental diminutions of the *Faenza Codex* or the *Buxheimer Orgelbuch*, the Bourgogne court songs or the melodies of the heart-shaped songbook.

## **HARMOS WINDS** (Netherlands)

**Georgia Williams** *flute*

**Karolina Szymanik** *oboe*

**Théo Couillez** *clarinet*

**Nicolas Roudier** *horn*

**Bernat Gili** *bassoon*

### FRENCH ROOTS: BIRTH OF THE WIND QUINTET

Wind Quintet no.2 in D minor

*i. Allegro Espressivo*

**Giuseppe Maria Cambini**

1746–1825

Wind Quintet in E flat major, op. 88 no. 2

*iii. Poco Andante-Grazioso*

*iv. Finale-Allegretto*

**Antoine Reicha**

1770–1836

This recital is structured around music by two composers who played a major role in the development of the wind quintet in the early nineteenth century.

Born in Italy, Giuseppe Maria Cambini settled in Paris in 1770, where he spent most of his career. As a very active composer, he wrote, inter alia, over 150 string quartets. Around 1802, he composed three wind quintets, known today as the first works ever written for this formation. They are dedicated to Jean-Xavier Lefèvre, clarinet teacher at the Paris Conservatoire.

Antoine Reicha was born in Prague and, like Cambini, spent a large part of his musical life in Paris where he settled definitively in 1808. He was appointed professor of counterpoint and fugue at the Paris Conservatoire in 1818. Aiming to provide wind instruments with music of equal quality to that intended for string instruments, he composed no less than 24 quintets between 1810 and 1820.

While it is very likely that Reicha was familiar with Cambini's quintets, his writings in his autobiography suggest that, far from using them as a source of inspiration, he sought instead to invent something truly new:

At the time [...] the effects which a combination of these instruments could produce had not been explored. [...] A new style of composition was necessary for these instruments. [...] Combinations of a particular kind had to be devised in order to strike the listener.

**Harmos Winds** consists of five musicians from different backgrounds, brought together by a mutual love of the conversational, expressive and boisterous nineteenth-century wind repertoire. They play on original and replica historical instruments, which gives this repertoire a true blend of sound, nuance and colours. In 2021 the ensemble was awarded a grant from the Podium Fonds Kunsten in the Netherlands to complete a regional tour, after which they performed concerts in the south of France in the wider Avignon region. They were engaged to return for a series of concerts in March 2022 in Tarascon.

The members of Harmos Winds are amongst the emerging generation of early music performers, having participated in several projects with renowned orchestras and ensembles in the Netherlands and across Europe. These include the Collegium Vocale Gent Academy, Orchestra of the Eighteenth Century, Freiburger Barockorchester, Holland Baroque, Haydn Philharmonie, Apollo Ensemble and the Youth European Orchestra Hector Berlioz.

## PREVIOUS WINNERS

- 2019      First prize: **L'Apothéose**  
YEMF Friends Prize: **L'Apothéose**  
EUBO Development Trust Prize: **L'Apothéose**  
Eeemerging+ Prize: **The Butter Quartet**  
Cambridge Early Music Prize: **El Gran Teatro del Mundo**
- 2017      First Prize: **BarrocoTout**  
YEMF Friends Prize: **Rumorum**  
EEEmerging Project Prize: **Rumorum**  
Cambridge Early Music Prize: **Fieri Consort**
- 2015      First Prize: **Sollazzo Ensemble**  
YEMF Friends Prize: **Sollazzo Ensemble**  
EUBO Development Trust Prize: **Consone Quartet**  
EEEmerging Project Prize: **Consone Quartet** and **nexus baroque**  
Cambridge Early Music Prize: **Sollazzo Ensemble**
- 2013      First Prize: **Thalia Ensemble**  
YEMF Friends Prize: **Duo Domenico**  
EUBO Development Trust Prize: **Der Musikalische Garten**
- 2011      First Prize: **Profeti della Quinta**  
YEMF Friends Prize: **Encantar**
- 2009      First Prize: **Ensemble Meridiana**  
YEMF Friends Prize: **Grand Désir**
- 2007      First Prize: **Le Jardin Secret**  
YEMF Friends Prize: **Le Jardin Secret**
- 2005      First Prize: **ensemble fidicinium**  
YEMF Friends Prize: **Stile Antico**
- 2003      **Savādi**

- 2001     **Apollo and Pan**
- 1999     **The Private Music**
- 1997     **Voce Poetica**
- 1995     **Amarillis**
- 1993     **Mhairi Lawson** (soprano) & **Olga Tverskaya** (fortepiano)
- 1991     **The Palladian Ensemble**
- 1989     Joint winners: **I Fagiolini** and **Musikfreunde**
- 1987     **The Locke Consort**
- 1985     **Paul Goodwin** (oboe) & **Nicholas Parle** (harpsichord)

## **2024 COMPETITION**

The next York Early Music International Young Artists Competition will take place at the NCEM **10–13 July 2024** (as part of the 2024 York Early Music Festival).

More details will be available at:

[yorkcomp.ncem.co.uk](http://yorkcomp.ncem.co.uk)

email: [yorkcomp@ncem.co.uk](mailto:yorkcomp@ncem.co.uk)

Telephone: 01904 632220

York Early Music International Young Artists Competition  
National Centre for Early Music  
St. Margaret's Church  
Walmgate  
York YO1 9TL