

SAXON SHORE EARLY
MUSIC ENARDINGTON

2018/2019 Season
Saturday 13th October 2018 7.30pm

The Bach Players
SSEMK Artists-in Residence



Marion Moonen *flute* Nicolette Moonen *violin*
Reiko Ichise *viola da gamba* Silas Wollston *harpsichord*

A Musical Offering



Dieterich Buxtehude
Sonata no. 6 in D minor for violin, viola da gamba, and basso continuo
Georg Philipp Telemann
Quartet no. 6 in E minor for flute, violin, viola da gamba, and basso continuo
Johann Sebastian Bach
The Musical Offering, BWV 1079

Johann Sebastian Bach's *Musical Offering* (BWV 1079) is a late work that both looks back to the tradition in which he worked and forwards to the music of his sons. We play this dazzling piece in the context of works by Buxtehude, and his contemporary, Telemann, for the former was much esteemed by the young Johann, who walked some 400 kilometres from Arnstadt to Lubeck to meet and study with the elderly Buxtehude, whilst the latter was clearly a great friend as he became godfather to Carl Philip Emmanuel.

The Bach Players, as *Artists-in-Residence* to SSEMK since its inception, have offered delightfully varied programmes as their contribution to the success of this new series. For this instrumental recital, they bring their version of *The Musical Offering*, using the set's only stipulated instrumentation – flute and violin plus basso continuo for the sonata and applying this combination to the whole. Was this originally intended? Whatever the answer, The Bach Players prove one can stick to flute, violin and basso continuo throughout with impelling effect. They are a group of players known for their engaging programmes of 17th & 18th century music and in their concerts they make links between composers, national styles, and developments in music – to provide a wider context in which to present the famous composers of the time. They play on original instruments, without a conductor and their concerts are lively, informal events in which the musicians engage actively with their audiences. Founded in 1996 by Nicolette Moonen, the group's artistic director, at first their main focus was on J.S. Bach's sacred cantatas, performed with small forces. Gradually horizons were expanded to a broader picture of Bach's time and the circumstances in which these pieces were composed. Experience has shown that old music comes alive when put in context, and when questions are posed.

TICKETS: £20 £17.50 £15
Book Online @ www.ssemk.org

Saturday 17th November 2018 7pm

Ceruleo



Emily Owen & Jenni Harper sopranos
Satoko Doi-Luck harpsichord
Kate Conway viola da gamba
Toby Carr theorbo & guitar



Niall Ashdown as Mr. Henry Purcell

Burying the Dead

Directed by Thomas Guthrie

Burying the Dead is a new Purcell theatre show for the 21st century which takes the audience on a fictional journey inside the head of composer Henry Purcell. Sponsored by Arts Council England and devised by Clare Norburn, Purcell is in his final illness, suffering from feverish dream-like hallucinations in which the past, present and fantasy collide and his songs take on a life of their own, moving from the 'theatre of his mind' to the actual theatre and beyond! The show deals with various issues from his life, including his experience with the Great Fire of London and the Plague, as well as his relationships with his wife and actresses in the theatre.

Ceruleo formed in November 2014 at the Guildhall School of Music and Drama and made their debut at the Barbican Centre, London thanks to the Institute of Musical Research. They were Brighton Early Music Festival's Early Music Live! scheme participants for 2015/16, which saw them appear as part of the Brighton Early Music Festival 2015 alongside leading Educational Workshops in local schools. Ceruleo have performed their 'Passion and Seduction' programme in the London Festival of Baroque Music at St John's Smith Square, in the Antiqua 2016 series in Accademia del Ricercare, Italy and as part of the Oudemusiek Fringe Festival, Utrecht. Ceruleo gave several performances of their 'Deplorable Fire' programme commemorating the 350th Anniversary of the Great Fire of London during Autumn 2016 at Fenton House, St Martin-in-the-Fields and St Olave's, Hart Street. They also collaborated with the Museum of London, giving concerts and workshops in their 'Fire! Fire!' exhibition as well as performing live on BBC Radio 3's 'In Tune'. Ceruleo were delighted to be Artist Fellows at The Guildhall School for 2016/17. Recent performance highlights include concerts for the City Music Society in February 2017, the London Handel Festival in March and at St Peter's Wallingford in May as part of the Brighton Early Music Festival Promoters Scheme.

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Saturday 13th April 2019 Reception from 6.30pm, Concert 7.30pm



Consone Quartet

Agata Daraskaite violin

Magdalena Loth-Hill violin

Elitsa Bogdanova viola

George Ross violoncello



Reader: The Dean of Canterbury

The Very Reverend Robert Willis, BA, DD, DCL, DL

Seven Last Words of our Saviour on the Cross Franz Joseph Haydn

The Poems of Robert Herrick & John Donne

Haydn's *Seven Last Words of Our Saviour on the Cross*, (*Die sieben letzten Worte unseres Erlösers am Kreuze*), originally appeared in orchestral form, yet during the life of the composer saw transcriptions for various combinations. Even at the original performance in Cadiz, Haydn was concerned about the venue with its walls, windows, and pillars of the church hung with black cloth, and only one large lamp hanging from the centre of the roof which broke the solemn darkness. At midday, the doors were shut and the ceremony began. After a short service the bishop ascended the pulpit, pronounced each of the seven sentences and delivered a discourse thereon. Thus Haydn's composition was subject to these restricting conditions, and this was probably the reason why alternative versions subsequently appeared in both a choral and fortepiano versions, as well as the present one for string quartet, requested by his ever-mindful publisher, Artaria. Even Haydn was concerned about such a composition fatiguing the listener, so he found it quite impossible to confine himself to the appointed limits. In modern times, the tradition to supplement the music with readings has continued and the present performance draws on the poems of Robert Herrick and John Donne, (a former Dean of St. Paul's), and will be read by the present Dean of Canterbury.

Winners of the 2016 Royal Over-Seas League Strings & Keyboard Ensemble Prize, the London based Consone Quartet is dedicated to exploring and recreating the sound-worlds of the Classical and early Romantic string quartet repertoire through period instrument performance. The quartet's success at the finals of the 2015 York Early Music International Young Artists Competition brought them the EUBO Development Trust prize and a place on the prestigious Emerging European Ensembles Scheme, which supports young early music ensembles within the framework of the Creative Europe programme. Currently in the third year of EEEmerging, the group has performed at the 2015 REMA showcase in Prague, at the Buxton and Brighton Festivals, at the York Early Music Festival, AMUZ in Belgium, the Ambronay Festival in France and Ghislieri Musica in Pavia, Italy. Consone returned to Ambronay for a residency and have recently recorded their first CD.

TICKETS: £22 £20 £16

Book Online @ www.ssemk.org

Saturday 18th May 2019 7.30pm



Ensemble DeNOTE

Marcus Barcham-Stevens *violin* Oliver Wilson *viola*
Ruth Alford *cello* John Irving *fortepiano*



Wolfgang Amadeus Mozart

Piano Quartet in G minor, K.478

Duo Sonata in G major for Violin & Viola, K.423

Ludwig van Beethoven

Variations for Violoncello & fortepiano on 'Bei Männern' from Die Zauberflöte

Piano Quartet in E flat, Op.16

With the dramatic escalation of the development of the piano, it is hard to believe that the works represented in this recital span but eighteen years. Following a commission in 1783 by the publisher Hoffmeister, Mozart was engaged to compose three piano quartets, yet only two were composed as they were felt to be too complex for the general public. This present work is regarded as the first quartet of its kind. Two years earlier, Mozart had composed two duo sonatas for Archbishop Colloredo to complete a set by Michael Haydn, yet they were first performed without their true identity. The Beethoven works originate from but a few years after Mozart's death and already the style reflects the rapid development of the fortepianos of the time. Paying homage to Mozart in the variations of 1801, Beethoven adapted his 1796 quintet of piano, oboe, clarinet, horn, and bassoon for piano quartet in the same year, only to be published in the same year as the variations.

For DeNOTE, the Music is so much more than the Score! Focusing on Classic-period repertoire of the later 18th/ early 19th centuries, DeNOTE's basic philosophy is to treat every performance as an experience in which we challenge the boundaries of musical notation and expression, bringing creative improvisational flair into the foreground of our communication with the audience. Our dual belief in the provisionality of the text and its power to trigger startling performance creativity underpins all of DeNOTE's work. Our thought-provoking performances, workshops and lecture-recitals have been admired nationwide at venues including the Greenwich International Early Music Festival; King's Place, Barbican Centre; LSO St Lukes; the Guildhall School of Music & Drama, Brighton Early Music Festival and the Royal Northern College of Music, Manchester.

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Cheques made payable to SSEMK.

Please enclose stamped self-addressed envelope for return of your tickets