

Blackheath Halls,
St Michael & All
Angels Church

THE LONDON INTERNATIONAL
FESTIVAL
of
EARLY MUSIC



*"Classical Music thrives
with Early Music Festival"*

The Financial Times

PROGRAMME
12-15 NOV 2025



LIFEMofficial

LIFEM25

LIFEM
www.lifem.org

The Name for — Recorders —



MOECK

Musikinstrumente + Verlag GmbH

www.moeck.com

THE LONDON INTERNATIONAL FESTIVAL *of* EARLY MUSIC

Wednesday 12th to Saturday 15th November 2025

FESTIVAL PROGRAMME

FESTIVAL TEAM

Artistic Director: Erik Bosgraaf

Festival Director: Chris Butler

Executive Producer: Ann Barkway

Director of Marketing: Emma Lloyd

Festival Administrator: Eli Carr

Stage Manager/Ops: Nick Fowler

Stewards:

Pip Booth

Daniel Butler

Sebastian Butler

Wil Pritchard

Imogen Reteby

Recording Engineer: Jonas Persson

Graphic Designer: Helen Wyllie

Website: Edd Bush

Photography: Anna McCarthy

Trustees:

Carolyn Barnfield

Chris Butler

Anthony Millyard

Susannah Simons

With thanks to:

Gemma Okell

Hannah Benton

Mhairi Veall

Trevor Kemp

Andrew Wooderson

EXHIBITION

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LIFEM SPONSORS & SUPPORTERS

LIFEM would like to thank the following for their generous support in this year's festival:

Chris Craker at Karma Sounds
CTM Music
Embassy of Switzerland in the UK
Julian Bream Trust
Julian Nott
Küng Recorders
nkoda
The Wise Music Foundation

The festival is also extremely grateful for support from:

Côte Brasserie, Franco Manca, Gail's Bakery & Taste of Raj

LIFEM is a registered Charity No. 1190603

LSO ST LUKES

BBC RADIO 3

LUNCHTIME CONCERTS

Thomas Dunford and Friends

The sound of the lute takes centre-stage
5 December, 5 February and 16 April
lso.co.uk/radio3

161 Old Street
EC1V 9NG

LSO

ERIK BOSGRAAF, ARTISTIC DIRECTOR

One of the great joys of early music is the remarkable variety of instruments – many of which are less familiar to modern audiences. At the early music exhibition, and of course at the concerts themselves, one can encounter these rare ‘endangered species’ and experience their unique sounds up close.



In that spirit, I'm truly honoured to welcome the world's foremost hurdy-gurdy virtuoso, Tobie Miller, who will open the festival on Wednesday 12th November with her **Ensemble Danguy**. On Thursday, the winners of last year's Young Ensemble Competition, **Polychroma**, will take the stage with a programme devoted to Jean-Marie Leclair – a composer whose magnificent music, in my opinion, deserves far greater recognition.

That same evening, we'll hear recorder player **Dorothee Oberlinger**, a passionate and versatile advocate of her instrument, performing a wide-ranging programme alongside harpsichordist **Peter Kofler**.

The afternoon concert on Friday offers a deep dive into the music of Georg Philipp Telemann with the brilliant Bulgarian baroque violinist **Zefira Valova**. In the evening, the next generation of early music professionals will take the spotlight as the **Guildhall Cantata Project** joins forces with **The Academy of Ancient Music**.

On Saturday, I'm delighted to present a brand-new family concert – ‘Blast Off!’ – by **Sarah Jeffery**, designed to inspire LIFEM's youngest early music enthusiasts. After our Festival Evensong service in the afternoon sung by the **VOCES8 Scholars**, the day concludes with a special performance by the **Wrocław Baroque Orchestra**, offering a fresh and vibrant programme that brings together the youthful brilliance of Wolfgang Amadeus Mozart and the energy of Antonio Vivaldi.

Erik Bosgraaf
Artistic Director

CHRIS BUTLER, FESTIVAL DIRECTOR

Welcome to the 2025 London International Festival of Early Music.

It gives me great pleasure to welcome you to the 2025 London International Festival of Early Music - a celebration of creativity, craftsmanship and the enduring vitality of music from our shared past.

This year's festival brings together an exceptional community of performers, instrument makers, scholars and audiences who share a passion for early music in all its rich variety. Over the coming days, you'll hear world-class artists alongside emerging talents, discover newly built instruments inspired by historic models, and explore the ideas that continue to shape our understanding of music from the Renaissance, Baroque and beyond.

LIFEM has always been about connection - between past and present, performer and listener, tradition and innovation. I hope that as you enjoy the concerts, exhibitions, talks, and workshops, you'll feel that sense of connection at the heart of everything we do.

Thank you for being part of this year's festival. Your enthusiasm and curiosity keep this remarkable community alive and flourishing.

Chris Butler
Festival Director



GEMMA OKELL, BLACKHEATH HALLS

We are delighted that the Festival of Early Music is returning to Blackheath Halls in 2025, and it is with great pleasure we welcome you today to enjoy the wonderful range of exhibitors, workshops and performances on offer.

Whether you are coming to the event for the first time and are taking the opportunity to hear new repertoire and make new connections or are a regular attendee enjoying spending a few days with familiar faces, we hope you will have a memorable trip. If there is anything we can do to enhance your visit this week, please do just talk to a member of the Halls team who will do their best to assist.

Blackheath Halls hosts 1,000 activities every year, including an annual community opera (this year Gluck's *Iphigenia in Tauris* starring Francesca Chiejina and 140 members of the local community), inspiring performances by Trinity Laban students, a regular Monday lunchtime chamber music series, and rehearsals and recordings by many of the major London orchestras and ensembles. We do all this as a registered charity without any regular core funding, so if you can help support us by signing up to our emailing list, buying a drink at the bar, or joining our Friends scheme that would be much appreciated.

Alternatively, please do consider coming along to a future performance. If you enjoyed Sarah Jeffery's Family concert you may want to look out for *Beatrice the Amazing Astronaut* on 22 November with her musical adventure for the whole family. Or if you are looking for a special way to mark the festive season, then *GreenMatthews* will be celebrating 600 years of music on 21 December with *Gaudete*.

For now, we wish you all, audiences, visitors, exhibitors, organizers, and artists alike, a most rewarding and illuminating Festival.

Gemma Okell
Director, Blackheath Halls
And all the Blackheath Halls Team



COMPLETE DIARY

GENERAL NOTES

Doors (for concerts) open 30 mins before published start time.
Café/bar at Blackheath Halls will be open 10am-5pm each day.
Bar at St Michael & All Angels church will be open before evening concerts, and during the interval.

WEDNESDAY 12TH NOV

CONCERT 7PM

St Michael & All Angels Church

La Belle Vielleuse

The Virtuoso Hurdy Gurdy in 18th Century France

ENSEMBLE DANGUY

Tobie Miller (baroque vielle/direction)

Caroline Ritchie (viola da gamba)

Alice Humbert

(harpsichord/baroque vielle)

Sam Chapman

(theorbo/baroque guitar)

Tickets £25/£15. 75 mins, no interval



THURSDAY 13TH NOV

EXHIBITION 10AM - 5PM

Great Hall, Blackheath Halls

MAKER'S DEMO 10.30AM

Recital Room, Blackheath Halls

Unboxing Recorders with
Nik Tarasov & **Vincenta Prüger**

FREE*, 40 mins

PERFORM' PLATFORM 11AM

St Michael & All Angels Church

Junior Royal Academy of Music

FREE*, 45 mins

MAKER'S DEMO 11.30AM

Recital Room, Blackheath Halls

Lutes & Theorbos with **Daniel Murphy** & **The Early Music Shop**

FREE*, 40 mins

MAKER'S DEMO 12.30PM

Recital Room, Blackheath Halls

Musettes, the Bagpipe of Versailles with **Bart Van Troyen**
(Atelier De Bourdonnerie)

FREE*, 40 mins

*FREE with exhibition ticket,
day pass, or festival pass

Keyboard instruments supplied and/or
tuned by Andrew Wooderson and Bexley
Harpsichords Ltd. 07971 239217
andrew.wooderson@btinternet.com

CONCERT 2PM

St Michael & All Angels Church

Poise and Passion: Chamber
Music by Locatelli & Leclair

POLYCHROMA

Anežka Drozdová (traverso)

Natascha Pichler (violin)

Glenna Curren (cello)

Marta Pindór (harpsichord)

Winner of the LIFEM 2024 Young
Ensemble Comp. Tickets £20/£12

MAKER'S DEMO 1.30PM

Recital Room, Blackheath Halls

The Kunath Sigo range with
Angès Blanche Marc & **Jo Kunath**

FREE*, 40 mins

MAKER'S DEMO 2.30PM

Recital Room, Blackheath Halls

Basses & Beyond with **Sarah Jeffery** & **The Early Music Shop**

FREE*, 40 mins

TALK 4PM

Recital Room, Blackheath Halls

Double Book Launch with
Hannah French & **Michael Maul**

FREE*, 1 hr

CONCERT 7.30PM

St Michael & All Angels Church

Les Nations: Baroque sound
cultures in dialogue

Dorothee Oberlinger (recorder)

Peter Kofler (harpsichord)

Tickets £30/£20

FRIDAY 14TH NOV

EXHIBITION 10AM - 5PM

Great Hall, Blackheath Halls

PERFORM' PLATFORM 11AM

St Michael & All Angels Church

Caterham School

FREE*, 45 mins

CONCERT 2PM

St Michael & All Angels Church

Fantasias and Affects

Works by Telemann

Zefira Valova (baroque violin)

Tickets £20/£12

SRP/MOECK COMPETITION 2PM

Recital Room, Blackheath Halls

Competition FINAL

Adjudicators: **Dorothee Oberlinger**,
Peter Kofler, **William Lyons**

Finalists: **Lucas Biegel**,
Olivia Petryszak & **Eun Sol Lee**

Tickets Pay What You Can (PWYC)

CONCERT 7.30PM

St Michael & All Angels Church

Guildhall Cantata Project & Academy of Ancient Music

Tickets £30/£20

THE LONDON INTERNATIONAL
FESTIVAL
of
EARLY MUSIC

SAVE
THE
DATE

11-14
NOV
2026

SATURDAY 15TH NOV

EXHIBITION 10AM - 5PM

Great Hall, Blackheath Halls

PARK RUN 9AM

Join Artistic Director Erik Bosgraaf and Festival Director Chris Butler for a 5k run in Greenwich.

Meet at Avery Hill Park,
Bexley Road SE9 2PQ

LUTE MASTERCLASS 10AM

Recital Room, Blackheath Halls

Lutenist **Nigel North** takes invited students through their paces!

FREE*, 2 hours

FAMILY CONCERT 11AM

St Michael & All Angels Church

Blast Off!

Sarah Jeffery

(recorders/electronics & concept)

Tickets Pay What You Can (PWYC)

TALK & DEMO 12.30PM

Recital Room, Blackheath Halls

Introducing **Melodies for Developing Baroque Tone and Interpretation** by **Elizabeth Walker**

FREE*, 45 mins

RECITAL 1.45PM

Recital Room, Blackheath Halls

Excerpts from **Heartstrings** performed by **The Dialogue Viols** (Peter Wendland & Jacqui Robertson-Wade)

FREE*, 45 mins

WORKSHOP 3PM

Recital Room, Blackheath Halls

Zadok the Priest for Recorder Orchestra with **Sarah Jeffery**

Tickets £10, or available with a day or festival pass, 90 mins

FESTIVAL EVENSONG 3PM

St Michael & All Angels Church
Palestrina, Smith, Gibbons, Purcell

Thomas Dilley (organ)

Voces8 Scholars

FREE ENTRY

CONCERT 6PM

St Michael & All Angels Church

Notes of Wonder

The Childhood Virtuosos of the 18th Century

Wrocław Baroque Orchestra & **Erik Bosgraaf**

Tickets £35/£22



EXHIBITOR CATEGORIES

ANTIQUE INSTRUMENTS

The Early Music Shop

BAGPIPES

The Early Music Shop
Jonathan Swayne

BASSOONS

The Early Music Shop
Tony Millyard
A. Eric Moulder

BOWS

The Early Music Shop
Eitan Hoffer

BRASS

The Early Music Shop

CASES & PADDED BAGS

The Early Music Shop

CITTERNES

The Early Music Shop

CLAVICHORDS

The Early Music Shop

CONSERVATOIRES/ COLLEGES

West Dean College of
Arts and Conservation

CORNETTS/ SERPENTS

The Early Music Shop

CRUMHORNS/ CORNAMUSEN

The Early Music Shop
A. Eric Moulder

CURTALS/ DULCIANS/ BASSANELLI

The Early Music Shop
A. Eric Moulder

DULCIMERS

The Early Music Shop

FIDDLES/CITOLES

The Early Music Shop
Matthew Farley

FLAGEOLETS

The Early Music Shop

FLUTES

Boaz Berney
Phil Bleazey
The Early Music Shop
David Jarratt-Knock
Renaissance Flutes
Simon Polak
Tony Millyard
Jonathan Swayne
Giovanni Tardino
von Huene Workshop

FOLK INSTRUMENTS

The Early Music Shop

GEMSHORNS

The Early Music Shop

GITTERNS/CITOLE

The Early Music Shop

GUITARS/VIHUELAS

The Early Music Shop
Marcos Kaiser
Tom Millyard

HARPS/LYRES

The Early Music Shop

HARPSICHORDS/ SPARES & ACCESSORIES

The Early Music Shop

HURDY GURDY/ SYMPHONY

The Early Music Shop

INSTRUMENT KITS

The Early Music Shop

LUTES/THEORBO

The Early Music Shop
The Lute Society
Marcos Kaiser

MERCHANDISE

The Early Music Shop

MUSIC PUBLISHERS/ BOOKS/FACSIMILES/ PUBLICITY

Breitkopf & Härtel KG
The Early Music Shop
Edition Zefiro
ERTA (European Recorder
Teachers' Ass'n) UK
The Galpin Society
The Lute Society
The OHMI Trust
REMA (Reseau Européen
de Musique Ancienne)
Rondo Publishing
Schott Music London
Soc. of Recorder Players
Stainer & Bell
Thames Valley
Early Music Forum
u3a
Viola da Gamba Society

MUSETTE

Atelier De Bourdonnerie

MUSIC STANDS – TRADITIONAL WOODEN

The Early Music Shop

EXHIBITOR CATEGORIES

OBOES/ OBOE D'AMORE/ OBOE DA CACCIA/ BAROQUE & CLASSICAL

The Early Music Shop
Sorel Recorders and
Baroque Oboes
Tony Millyard

OUDS

The Early Music Shop

PERCUSSION – HISTORICAL/ RE-ENACTMENT

The Early Music Shop

PORTATIVE/ CONTINUO ORGANS

The Early Music Shop

PREVIOUSLY-OWNED INSTRUMENTS

The Early Music Shop

PSALTERIES BOWED & PLUCKED

The Early Music Shop

RAUSCHPFEIFEN

The Early Music Shop
A. Eric Moulder

REBECS

The Early Music Shop

RECORDERS

Phil Bleazey
Tim Cranmore
Jack Darach
De Vries Recorders
The Early Music Shop
Küng Recorders
LdP Recorders
Leatherman Historical
Woodwinds
Li Virghi Recorders
Moeck
Mollenhauer
Paetzold by Kunath
Sorel Recorders and
Baroque Oboes
Takeyama Recorder
Workshop
von Huene Workshop
John Willman

RECORDER TUNING/ REPAIRS & ACCESSORIES

The Early Music Shop

REEDS

The Early Music Shop

SACKBUTTS/ TRUMPETS & MOUTHPIECES

The Early Music Shop

SHAWMS/ CHALUMEAUX

The Early Music Shop
A. Eric Moulder

SPINETTS/ VIRGINALS/ EARLY PIANOS

The Early Music Shop

STRINGS FOR INSTRUMENTS

The Early Music Shop

TABOR PIPES

The Early Music Shop

TUNERS – ELECTRONIC

The Early Music Shop

VIOLA DA GAMBA/ VIOLONE/ LIRONE

The Early Music Shop
Francis Beaulieu
Matthew Farley
Lu-Mi Viols
Agnieszka Nalazek
Rondo Publishing
Viola da Gamba Society

VIOLIN/VIOLA/CELLO

The Early Music Shop
Kostia & Iryna Music
Lu-Mi Viols

WHISTLES

Phil Bleazey
The Early Music Shop
Jonathan Swayne

EXHIBITOR BIOGRAPHIES A-B

ATELIER DE BOURDONNERIE (musette 'de cour' - French baroque era bagpipes)

Luipegem 110, 2880, Bornem,
Belgium
Tel: + 32485519328
Email: bartvantroyen@gmail.com
www.musettesociety.com

Stand representative: **Bart Van Troyen**

Bart Van Troyen holds a bachelor's degree (classical guitar) and a master's degree in music (French bagpipes and musette) and chamber music (Lemmensinstituut, Leuven). He has been a bagpipe teacher since 2004.

In 2013, Remy Dubois, the legendary bagpipe maker from Verviers, accepted him as his apprentice. A few years later, Bart started his own workshop Atelier De Bourdonnerie. You can contact him for new instruments, maintenance and the restoration of historical 18th century musettes. His instruments can be heard on 4 continents, from New York to Tokyo, Melbourne to Paris and London.

As a performing artist, he played with Les Arts Florissants (W. Christie), Paul Agnew, Freiburger Barockorchester, London Symphony Orchestra, Sir Simon Rattle, with his own ensemble Bourdon collectief (2 musettes, strings and continuo) and Hidrae (contemporary folk music).

FRANCIS BEAULIEU (bass viol, bows)

7986, rue St-Denis, Montréal, QC,
H2R 2G1 Canada
Tel: 1-514-267-6282
Email: francisbeaulieu@gmail.com
www.francisbeaulieu.com

Stand representative: **Francis Beaulieu**

Francis Beaulieu is a Canadian maker of viols and baroque instruments. His work is focused on reproducing instruments from the 17th and 18th centuries using traditional viol-making techniques, acquired through years of experience and the careful study of surviving instruments. By working in the same way the old masters did, he strives to build instruments that possess the same resonance, warmth, and ease of response as the best viols built centuries ago. His instruments are praised internationally for their tonal qualities and the very high level of craftsmanship, and they are prized by professionals and amateurs alike.

EXHIBITOR BIOGRAPHIES B

BOAZ BERNEY (renaissance, baroque & romantic flutes)

7424 Av Louis-Hébert, Montréal,
H2E 2X6 Canada
Tel: + 1-514 5249702
Email: boaz@berneyflutes.com
www.berneyflutes.com

Stand representative: Boaz Berney

Based in Montreal, Boaz Berney makes copies of wooden flutes from the 16th to 19th centuries, as well as repairing and restoring historical woodwinds. He participates regularly in early music exhibitions in London, Boston, Utrecht and Paris and is active as an independent researcher on the history of the flute, specializing in renaissance and early baroque instruments.

Boaz travels regularly to study and measure historical flutes in museums and private collections in Europe and North America. He has been invited to give papers in symposiums dedicated to historical woodwinds and has published articles about the history of the flute in various publications.

In addition to his activities as flute maker, Boaz plays historical flutes with various early music groups, performing music from the sixteenth to the nineteenth centuries on historical instruments.

P G BLEAZEY WOODWINDS (wooden flutes, recorders, whistles)

The Old Furross St. Stables,
Lancaster LA1 5QZ
Tel: 01524 849085
Email: philbleazey@gmail.com
www.bleazey.co.uk

Stand representatives: **Phil Bleazey, Claire Bleazey**

I became a professional instrument maker 31 years ago - I still find it hard to believe! I am overjoyed to have met so many players who have become friends over the years and I look forward to meeting many of you at my stand this year.

BREITKOPF & HÄRTEL (printed music)

Walkmühlstrasse 52, 65195
Wiesbaden, Germany
Tel: +49 611 45008-75
Email: geenen@Breitkopf.de
www.breitkopf.com

Stand rep: Katarina Geenen

Breitkopf & Härtel, founded in 1719, is the oldest music publishing company in the world. Already dealing with leading composers in the 18th century, Breitkopf continues this tradition today. "Breitkopf Pädagogik" stands for new music-pedagogical concepts. "Breitkopf Urtext" guarantees musicologically flawless editions for interpreters. Discover our history on **www.first-in-music.com** and our podcasts on **breitkopf.podigee.io**

EXHIBITOR BIOGRAPHIES C-E

TIM CRANMORE RECORDERS DE VRIES RECORDERS

23 Lower Chase Rd, Malvern WR14 3BX
Tel: 07761 660244
Email: tc@fippleflute.co.uk
www.fippleflute.co.uk

Stand representatives:
Tim Cranmore, Stephanie Gobel

Tim Cranmore just makes recorders; early, baroque, modern and vegetable. New departure for 2025: A392 alto and soprano.

JACK DARACH (recorders)

33 Meeching rd, Newhaven, BN9 9RL
Tel: 07974 432113
Email: jack.darach@gmail.com
www.jackdarach.com

Stand representatives:
Jack Darach, Alice Macnair

Jack is one of the UK's leading young woodwind makers. Recipient of a QUEST scholarship and Winston Churchill Memorial Trust fellowship to conduct research into the recorder across Europe and Japan he makes several different ranges of recorders including reproductions at original pitch, scalings to typical Baroque pitches and powerful modern instruments with original bore and voicing designs. With the support of the Turner's Company he recently undertook a long-term project of research to produce the Pepys recorders: a set of instruments for the repertoire of the early and middle Baroque.

Eysingapad 30, 9064KK Aldtsjerk, The Netherlands
Tel: +31 63 4443178
Email: devriesrecorders@gmail.com
www.devriesrecorders.nl

Stand representative: Tom de Vries

Tom de Vries (1989) lives in the Netherlands and is from the youngest generation of recorder makers. He always wanted to make recorders (even as a teenager), but studied History at University. Then he started to learn recorder-making and in 2018 started his own workshop. Tom is a curious and adventurous maker, often developing new models and sizes and using a wide variety of woods. He makes his own reamers, so can try out different historical bores or make his own designs, either working on request of a customer or simply satisfying his own curiosity.

THE EARLY MUSIC SHOP (largest source of historical instruments worldwide: recorders, woodwind & brass, keyboards, strings, percussion, kits, accessories, books, CDs & sheet music...)

Salts Mill, Victoria Rd, Saltaire, W. Yorkshire, BD18 3LA
Snape Maltings, Bridge Rd, Snape, Suffolk, IP17 1SP
Tel: 01274 288100
Email: sales@earlymusicshop.com
www.earlymusicshop.com

EXHIBITOR BIOGRAPHIES E

Stand representatives: Peter Booth, Alfie Buckley, Eli Carr, Finn Collinson, Tom Pickering, Richard Stevens

The EMS covers the entire spectrum of early musical instruments: recorders, lutes, viols, crumhorns, rauschpfeife, cornamuse, shawms, gemshorns, flutes, oboes, rebecs, fiddles, violins, harps, tabors, spinets, re-enactment drums, sackbutts, harpsichords, organs, clavichords,...

Our team of experts will advise, demonstrate and answer questions about any of our instruments from the vast array of makers that we are proud to represent.

Recorders – Moeck, Mollenhauer, Küng, Marsyas, Paetzold by Kunath, Fehr, Coolsma, Takeyama, Triebert, J. Wood, Aura, Kobliczek, Blezinger, von Huene, Yamaha, Prescott.

Woodwind & brass – J. Wood, Tony Millyard, Eric Moulder, Erik Martens, Martin Wenner, Christopher Monk Instruments by Jeremy West, Malvern Minstrelsy, Nartiss Sackbuts, Cip, Wiener, Susato, Dixon, Feadóg, Glenluce, Generation.

Keyboards – Bizzi, Stephen Robinson Spinets, Robert Goble, Alan Gotto, Dolmetsch, Zuckermann, Morley, The Paris Workshop, John Verney, Hubbard, EMS Workshops.

Lutes, theorbos, gitterns, guitars, hurdy gurdies – The EMS Heritage and Signature lutes, Matias Crom, Marcos Kaiser Mori, Mihály Vrabel, George Stevens, Marco Golinelli, Stephen Haddock, Paul Egholm, James Marriage, Charlotte De Ley.

Violins, violas, cellos, viols, Rebecs, medieval fiddles – Lu-Mi, Liuteria Bizzi, Paris Andrew, John Johnson, Matias Crom, Ceske, Pillement, Trouvere Music Works, Liuteria Toscana.

Harps – The EMS Heritage range of lever, knee and Gothic-style harps, Salvi, Lyon & Healy.

Percussion – Medieval and Renaissance re-enactment drums, frame drums, tabors, small percussion, bodhráns.

Kits – build your own lute, symphony, harp, cornamuse, dulcimer, psaltery, rebec, re-enactment drum, or even harpsichord!

Accessories – traditional wooden music stands; gut, nylon and nylgut strings by Aquila, Bow Brand, Kurschner, Toro and Gamut; mutes for stringed instruments; cases and roll bags; electronic tuners and metronomes; maintenance equipment.

Books, CDs & sheet music – browse a selection of books and sheet music for a wide range of instruments; CDs from current and previous LIFEM concert artists; new publications from our publishing division, Jaywood Press: Recorder for Beginners: The Tudor Way, by Paul Harris, and our brand new 2024 Recorder Yearbook & Maintenance Guide.

EXHIBITOR BIOGRAPHIES E-F

EDITION ZEFIRO (printed music)

29 Beechdale Rd, London SW2 2BN
Tel: 020 8678 9476
Email: orders@edition.zefiro
www.edition-zefiro.com

Stand representatives:
Bernard Thomas, Christine Martin

This year we have some massive ringbound albums, including Giovanni Bassano, Complete Diminutions. As well as a lot of old LPM publications at bargain prices.

EUROPEAN RECORDER TEACHERS' ASSOCIATION UK (educational material)

Stonecrop, Deddington, OX15 0QH
Tel: 07870221898
Email: admin@erta.org.uk
www.erta.org.uk

Stand representatives:
Heidi Fardell, Chris Orton

ERTA UK provides a forum for all educational practitioners interested in the recorder to share best practice and their joy for music making and education.

Through events eg conferences/CPD training, we promote & disseminate the highest standards of teaching across the UK. Membership includes those working with young students, through to post conservatoire/university and lifelong learners. Whether you work in schools, conservatoires, or private practices, we provide a space to share ideas and celebrate all things recorder.

MATTHEW FARLEY (fiddles & viols)

Ul. Grzegorzeczka 72/20,
Krakow 31-559, Poland
Tel: +48 792 818 531
Email: matthew@earlymusicinstruments.com
www.earlymusicinstruments.com

Stand representatives:
Matthew Farley, Roman Farley

Matthew Farley has been practicing luthiery in Kraków, Poland since 2012. He established his own workshop in Poland after studying for four years under Italian luthier, Marco Salerno, near Rome - where he assisted in the construction of over 100 instruments during his apprenticeship.

Currently Matthew primarily makes bowed instruments for playing Medieval, Renaissance, and Baroque music. All of his instruments are carefully researched and designed in an attempt to approach the historical sound and appearance, while simultaneously taking into account the demands of modern musicians and modern concert venues. No part of his instruments is outsourced (save for the strings!), giving him the freedom to follow his own craftsman's vision from the earliest stages to the final product.

EXHIBITOR BIOGRAPHIES G-H

THE GALPIN SOCIETY (journals)

3 Dolcey Way, Sharnbrook,
Bedfordshire MK44 1LE
Tel: 07510 254106
Email: admin@galpinsociety.org
www.galpinsociety.org

Stand rep: Chris Goodwin

The Galpin Society has an international membership of people from all walks of life with an interest in musical instruments, and is named after Canon Francis Galpin, who studied, collected, and occasionally made them. His enthusiasm is reflected in the Society's broad remit today to promote the study of all kinds of musical instrument. The Galpin Society Journal (GSJ) is published annually and sent to members at the end of the subscription year. The editors are always keen to hear from potential authors and can be contacted at editor@galpinsociety.org. A complete list of GSJs is provided on our website and nearly all our back issues are available at a discount to members. Issues from 1948 up to five years ago are available behind a rolling 5-year paywall at the JSTOR website. We also produce a digital newsletter three times a year, available on our website, with news of exhibitions and contributions or queries from members. We hold a biennial three-day conference and organise occasional group museum visits for members.

HOFFER (historical bows)

Zvia 75, Ziva, 2012900 Israel
Tel: +972 507 626 156
Email: eitan.hoffer@gmail.com
www.hoffer-bows.com

Stand representatives:
Eitan Hoffer, Dana Hoffer

Eitan Hoffer is a professional musician, playing the baroque violin and lute with "Barrocade" – Israel's leading Early Music ensemble. He has been making bows since 2005, studying and measuring original baroque and classical bows from the 17th and 18th centuries, and combines his musical skills, sensitivity, and his knowledge of old bows to create fine concert bows.

Eitan enjoys increasing demand for his bows by the world's leading players. His bows are being played by members of early music ensembles such as: Hesperion XXI, Concerto Copenhagen, Akademie für Alte Musik Berlin, English Baroque soloists, Holland Baroque Society, Les Folies Françoises, and many more.

EXHIBITOR BIOGRAPHIES J-K

DAVID JARRATT-KNOCK (renaissance flutes)

12 Besbury Close, Dorridge, B93 8NT
Tel: 07766 632875
Email: david@cornetto.org.uk
www.cornetto.org.uk/flutes.html

Stand representatives:
David Jarratt-Knock,
Annette Jarratt-Knock

My interest in Renaissance flutes started during my MMus in Musicology when, researching my dissertation on cornett organology and iconography, I found evidence that in the 16th / early 17th centuries, musicians often played both flute & cornett. This led me to making early flutes, initially working with Tony Millyard to learn the basic skills and methodology required. I have developed designs based largely on the consort that survives in the Accademia Filarmonica, Verona, and I produce tenor and bass flutes scaled to play at A=440Hz and A=415Hz, as well as the original pitch of approx. A=408Hz. I have also extrapolated from those instruments to produce alto flutes, which are referred to in historical sources, but of which there are no surviving instruments. My flutes are typically maple, although I do use other woods, including boxwood when available.

When not hunched over a lathe, I play cornett, trumpet & other Renaissance winds; I have performed at the Globe Theatre and for the Royal Shakespeare Company,

as well as freelance playing and regular work with a number of ensembles, including Piva.

MARCOS KAISER (renaissance lutes, baroque guitars)

Rua Natingui 1071, Sao Paulo,
05443-002, Brazil
Tel: +5511963286226
Email: marcoskaiser@gmail.com
www.marcoskaiser.com

Stand representative: Marcos Kaiser

Marcos Kaiser pursued studies in restoration and fine arts in Hungary and Brazil before establishing his lute-making workshop in 2002. He subsequently completed a Master's degree in Music Technology at London Metropolitan University, where he also served as Artist in Residence for one year. In 2013, he was awarded the Ketel One/Wallpaper* Prize for Craftsmanship. His principal line of research centres on the application of traditional techniques in the construction of historical instruments. In 2025, he completed a PhD in Applied Arts with a specialization in Sculpture. His workshop produces a wide range of instruments, including Renaissance lutes, theorboes, archlutes, Baroque guitars, and hurdy-gurdies.

EXHIBITOR BIOGRAPHIES K

KOSTIA & IRYNA MUSIC CORPORATION (string instruments)

18 Greenbank Rd, Darlington, DL3 6ES
Tel: 07551935890
Email: info@kandimc.com
www.kandimc.com

Stand representatives:
Kostianyn Tsepkov, Iryna Zagorna,
Olesia Nikolaiets, Sofiia Nikolaiets

Restoring sound. Reviving soul.

Founded by luthiers and musicians Kostiantyn Tsepkov and Iryna Zagorna, K&IMC brings nearly 60 years of combined experience in string instrument and bow restoration, sound optimisation, and expert craftsmanship.

Trained under Europe's finest – including the legendary Ivan Bitus – and now based in Darlington, UK, we've earned a 100% client satisfaction rate and are proud to be ranked among the top five luthiers in North East England.

We don't just restore wood and varnish – we unlock the full voice of every violin, viola and cello.

KUNATH (recorders)

Am Ried 7, D-36041 Fulda, Germany
Tel: +49 661 968 938 25
Email: info@kunath.com
www.kunath.com

Stand representative:
Jo Kunath

Explore recorders of all shapes and sizes from the world-renowned Kunath workshops, available from The Early Music Shop: Fehr, Paetzold and Sigo ranges.

Exhibiting with The Early Music Shop

KÜNG RECORDERS

Grabenstrasse 2, 8200
Schaffhausen, Switzerland
Tel: +41 52 630 09 99
Email: info@kueng-blockfloeten.ch
www.kueng-blockfloeten.ch

Stand representative: Stefan Küng

For more than 80 years, Küng Blockflöten has been meeting the highest demands in terms of sound, quality, and detail. Küng aims to continue to inspire players of all levels and abilities, by developing the finest instruments for each individual player's need. Browse the full range of recorders available at The Early Music Shop.

Exhibiting with The Early Music Shop

EXHIBITOR BIOGRAPHIES L

LDP RECORDERS

Piazza Aia di Pile 9, 67100 L'Aquila, Italy
Tel: +39 3291629859
Email: ldprecorders@gmail.com
www.ldprecorders.com

Stand representatives:

Simone de Paolis, Luca de Paolis

Founded 30 years ago, LdP specialises in production & restoration of historical recorders. The company crafts medieval recorders in pythagorean tuning, Renaissance recorders in the styles of Ganassi and Van Eyck, as well as cylindrical bore instruments after originals by P. Grece and Rafi preserved at the Accademia Filarmonica di Bologna.

Its Baroque models are based on historical instruments by Bressan, Denner, Stanesby Jr., Steenbergen, Hallett, Perosa, and include 19th-century recorder after F. Noblet.

LdP works with a wide range of fine woods, including Italian boxwood, ebony, blackwood, maple, olive, pear & other fruitwoods. Each instrument is crafted with meticulous attention to historical authenticity, especially in the reproduction of original voicing, in order to capture the characteristic sound of the period.

Thanks to exceptional craftsmanship and historical accuracy, LdP instruments are increasingly appreciated by internationally renowned musicians and regularly feature in some of the finest recordings of early music.

LEATHERMAN HISTORICAL WOODWINDS (baroque/renaissance recorders)

790 SW Viewmont Dr, Portland,
Oregon, 97225, USA
Tel: 1-971-285-6975
leatherman.woodwinds@gmail.com
www.leatherman-woodwinds.com

Stand representative:

Gerald Leatherman

Gerry Leatherman has been making and servicing recorders since 2016, having learned recorder-making under expert maker David Ohanessian. As owner of Leatherman Historical Woodwinds, Gerry has exhibited at the Boston and Berkeley early music festivals. He has enjoyed playing recorder since childhood and currently plays recorder and various other early instruments with a Portland-based renaissance consort. Gerry recently retired from his career as a microelectronics engineer to devote his time to recorder-making.

LI VIRGHI (recorders)

Via Amerina snc, Orte 01028, Italy
Tel: +39 335 809 8584
Email: dolciflauti@gmail.com
www.livirghi.com

Stand representatives: Francesco Li Virghi, Stefano Ensabella

Manufacture of recorders based on existing historical instruments, inspired by iconography, or even

EXHIBITOR BIOGRAPHIES L-M

original designs; in total, more than 25 different models of recorders, including medieval, Renaissance, transitional, and Baroque, ranging in size from soprano to double bass and with a wide variety of pitches.

The workshop has been in operation since the early 1980s and counts famous ensembles, virtuoso recorder soloists and prestigious musical institutions among its clients.

LUTES & THEORBOS AT THE EARLY MUSIC SHOP

Stand rep: Jacob Heringman

Showcasing the range of lutes and theorbos available exclusively at The Early Music Shop, with lutenist Jacob Heringman. Explore the ranges of Signature and Heritage lutes alongside handmade instruments from renowned makers, such as: Marco Golinelli, Paul Egholm, James Marriage, Charlotte De Ley, Matias Crom and more.

THE LUTE SOCIETY

3 Dolcey Way, Sharnbrook,
Bedfordshire MK44 1LE
Tel: 07510 254106
Email: lutesoc@aol.com
www.lutesociety.org

Stand rep: Chris Goodwin

The Lute Society is a membership and publishing society which publishes a quarterly magazine, an annual journal, performing editions of lute music, booklets, CDs and instrument plans. We hold quarterly

meetings with lectures and recitals in London and other centres, an annual residential weekend, playing days in member's homes, and we hire out lutes to would-be beginners. If you love the lute, come and join us - and visit our ever-expanding website; ask for a free copy of our magazine if in doubt.

TOM MILLYARD (renaissance/baroque guitars)

2 Castle Road, Woodford Halse,
Northants, NN11 3RS
Tel: 07535 848859
Email: tom.millyard@gmail.com
www.tommillyard.com

Stand representatives:

Tom Millyard, Chris Green

Renaissance guitar circa 1550 with 4 courses based on the image in Guillaume Morlaye's music books.

Baroque Guitar after Voboam circa 1680. With 5 or 6 courses, these instruments are available with a variety of decorative options and either flat or deep parchment rose.

Baroque guitar after Jacopo Checchucci 1623. Based on the original in the Boston Museum of Fine Arts, this highly decorated 5 course guitar with a deep parchment rose also features a bowl back with 17 ribs giving a full and rich sound.

EXHIBITOR BIOGRAPHIES M

TONY MILLYARD

(baroque oboe, oboe d'amore, oboe da caccia, baroque bassoon, simple system wooden flute)

Lilac Cottage, Litchborough Rd,
Farthingstone NN12 8EY
Tel: 07710 878676
Email: tony.millyard@talk21.com
www.tonymillyard.com

Stand representatives:

Tony Millyard, Sophie Matthews

Baroque bassoons after Denner and Rottenburgh which I make in collaboration with Eric Moulder.

Baroque Oboes after Denner at both 415 and 440 pitch; Baroque Oboe d'Amore and Oboe da Caccia after Eichentopf.

Simple System wooden flutes, keyed & keyless, in various keys; Silverwood flutes which we offer as a good quality flute for teaching children and for players new to playing traditional folk and Celtic music

MOECK

(recorders)

Lückenweg 4, D-29227 Celle,
Germany
Tel: +49 5141 8853 0
Email: info@moeck.com
www.moeck.com

Stand representative:

Jan Nikolai Haase

Moeck is one of the most renowned recorder brands in the world and has maintained its excellent reputation of making world-class instruments for nearly 100 years! Browse the full range of recorders available at The Early Music Shop.

Exhibiting with The Early Music Shop

MOLLENHAUER

(recorders)

Weichselstr. 27, Fulda, 36043,
Germany
Tel: +49 66194670
Email: info@mollenhauer.com
www.mollenhauer.com

Stand representative: Nik Tarasov

MOLLENHAUER celebrated its 200th anniversary in 2022. The workshop began in 1822 with instrument maker Johann Andreas Mollenhauer (1798-1871) and has continued through several generations. The company is known especially for the manufacture of various woodwind instruments, among these the early romantic recorder Csakan. Conrad Mollenhauer (1876-1943) concentrated his focus on the flute.

EXHIBITOR BIOGRAPHIES M

After the end of World War II production began on new models of recorders, first for the Baerenreiter publishing company, later under their own brand and especially in the field of school recorders. Since the development of the early music movement, Mollenhauer began to launch several copies of period instruments, of which the Kynseker and Denner series remain the most successful, also incorporating the designs of several other well-known partners, like the Morgan Workshop, Friedrich von Huene and the Dream recorders by Adriana Breukink. A leading role in the development of modern recorders since the 1990s is manifesting in the Helder recorders, the Modern Soprano and Alto recorders as well as the Elody, an innovative electro-acoustic recorder. Becoming a centre around the recorder culture not only in Europe, Mollenhauer collaborates with several artists and organizes various recorder courses and guided tours through their own newly renovated museum and the open workshop. The Mollenhauer team communicates with the nowadays recorder network by publishing the recorder quarterly magazine Windkanal followed by lively activities in the worldwide web.

Exhibiting with The Early Music Shop

A. ERIC MOULDER

(renaissance woodwinds – dulcians, crumhorns, shawms, rauschpfeifen & baroque bassoons)

30 King St, Leek,
Staffordshire ST13 5NW
Tel: 07890 552040
E: eric@renaissancewoodwinds.co.uk
www.piva.org.uk

Stand representatives:

Eric Moulder, Jane Moulder

Established for over 50 years, the workshop produces high quality renaissance double reed instruments based upon the best surviving originals. Well established in the early music world, the instruments available include dulcians/curtals, choristfaggots, crumhorns, shawms and rauschpfeifen as well as two models of baroque bassoons. The order book is open!

Eric has also published three collections of renaissance consort music playable on crumhorns and other melody instruments. As director of PIVA, the Renaissance Collective, he has played at major events and festivals throughout the UK and Europe, including LIFEM in 2022.

EXHIBITOR BIOGRAPHIES 0-R

THE OHMI TRUST

(one-handed recorders, bow holders, instrument stands for people with physical disabilities)

29 Woodbourne Road, Harborne, Birmingham, B17 8BY, UK
Tel: 07849726309
Email: rachel@ohmi.org.uk
www.ohmi.org.uk

Stand representatives:

Rachel Wolffsohn, Clare Salters

The OHMI Trust is a UK charity that seeks to enable those with physical disabilities to participate fully in music-making. Come and see a variety of one-handed and adapted recorders and other examples of their instrument collection.

SIMON POLAK (early flutes)

Biezendijk 32, Veghel, 5465 LD, The Netherlands
Tel: +31 6533 23203
Email: simonpolak@gmail.com
www.earlyflute.com

Stand representative: Simon Polak

Simon Polak has been making 17th- and 18th-century flutes for the last 35 years. He is a mathematician by training and as such has worked 32 years in industry.

RÉSEAU EUROPÉEN DE MUSIQUE ANCIENNE (printed information about REMA activities)

4 Rue Saulnier, Paris 75009, France
Tel: 07929 148183
E: richard.heason@rema-eemn.net
www.rema-eemn.net

Stand representatives:

Richard Heason, Amy Ryan

REMA is the network for Early Music in Europe. With over 180 members (ensembles, festivals, concert halls, research institutes, conservatoires, labels or agents), it is the meeting for all professionals of Europe and the world to work together on today's challenges and perspectives.

REMA is the voice of the sector in Europe, with the legitimacy to discuss performance, creation, heritage, inclusion, diversity and sustainability. Its projects and events stimulate the knowledge of Early Music and promote the celebration of European heritage and repertoires, while supporting artists' creativity, capacity building, and encouraging the sustainable development of individuals and institutions. In 2025, REMA celebrates its 25th year of advocating for the sector and bringing together its actors in all their diversity.

EXHIBITOR BIOGRAPHIES R-S

RONDO PUBLISHING

Woodbine Cottage, Tadworthy Rd, Northam, Bideford, EX39 1JP
Tel: 07740298337
E: jacqui@rondopublishing.co.uk
www.rondopublishing.co.uk

Stand rep: Jacqui Robertson-Wade

Rondo celebrates 20 years! Jacqui Robertson-Wade founded it in 2005 with her first viol tutor with playalong audio, *Viol Player*. The internationally acclaimed series for treble, tenor and bass viols has since been translated into French and German. If you don't have a viol teacher, there are now additional resources in the form of prerecorded video lessons based on *Viol Player* books. By module from www.violplayeronline.co.uk or by subscription from Patreon www.patreon.com/JacquiRobertsonWade.

Viol Jam: Jacqui coaches viol consorts online with players from all over the UK. Find out more about how to get involved in playing viol consorts, in time, from your home. Free equipment for loan is now available. Testimonial from Viol Jammers: "The Viol Jam Time Machine. Plug in the wires, twiddle all the knobs, and become at one with the 16th century from the comfort of your own home."

Rondo Viol Academy Elementary Consort Books for new players, J. S. Bach Chorales for viols, J.S. Bach Cello Suites arranged for Bass and Tenor Viols. Other niche publications.

SCHOTT MUSIC (printed music)

48 Great Marlborough Street, London W1F 7BB
Tel: 020 7534 0710
E: andrew@schottmusiclondon.com
www.schottmusiclondon.com

Stand reps: Tom Westcott, Andrew Dunbar-Nasmith, Alison Givney, Eleanor Bogle

Schott Music is one of London's oldest music shops, selling a wide range of printed music, instruments and musical accessories. Publishers on display include Schott, Amadeus, Barenreiter and others.

SOCIETY OF RECORDER PLAYERS (SRP info: leaflets, CDs)

67 Telegraph Ln, Claygate KT10 0DT
Tel: 07779 068359
Email: memsec@srp.org.uk
www.srp.org.uk

Stand representatives: Penny Clarke, Jill Taylor

The Society of Recorder Players has been promoting the playing of the recorder for over 80 years. A network of branches across the United Kingdom and Ireland offers playing opportunities for amateur players to participate in workshops, playing days and educational activities. These events often include opportunities for collaboration with professional recorder players and conductors. The SRP is a regular contributor to

EXHIBITOR BIOGRAPHIES S

The Recorder Magazine with several dedicated pages allowing members to share their news. All members receive quarterly copies of the publication.

The Society commissions new works for recorder ensembles from composers such as Jonathan Dove, Rosemary Robinson and David Gordon, and is a co-sponsor of the SRP/Moeck Solo Recorder Competition. The SRP supports young recorder players and those under 30 at the beginning of their professional careers, through grants awarded from the Walter Bergmann Fund and support of the National Youth Orchestra.

SOREL (recorders & baroque oboes)

Kazernestraat 96D, 2514CW Den Haag, The Netherlands
Tel: +31 647976767
E: jacqueline@sorel-recorders.nl
www.sorel-recorders.nl

Stand rep: Jacqueline Sorel

Since 1987 I have had my workshop in the centre of The Hague, Netherlands. My instruments have found happy customers all over the early music world. In addition to my fine, handmade recorders, in 2020 I took up baroque oboe making, specifically Bach instruments after Leipzig maker C. Sattler. Also new in my catalogue is a French baroque pitch oboe (A392) after an instrument by Louis Cornet.

STAINER & BELL (sheet music & books)

Stainer & Bell Ltd, London, N3 1LS
Tel: 0208 343 3303
Email: akearns@stainer.co.uk
www.stainer.co.uk

Stand representatives: **Angus Smith, Seb Johnson**

Founded in 1907. Stainer & Bell is an independent music publishing house based in North London, committed to supporting historical and contemporary classical composers with a strong focus on British music. The company has a long and distinguished association with a wide range of highly regarded scholarly publications, including The Byrd Edition, English Madrigalists, Early English Church Music, Purcell Society Edition, Music for London Entertainment, and Musica Britannica, which has grown to over one hundred volumes since its conception in 1951, providing invaluable source material and authoritative texts for scholars and performers worldwide.

EXHIBITOR BIOGRAPHIES S-T

JONATHAN SWAYNE (bagpipes, whistles)

1 Gilbert's Corner, Baltonsborough, Glastonbury BA6 8RB
Tel: 01458 850911
Email: jon@jonswayne.com
www.jonswayne.com

Stand representatives: **Michael York, Katharine Blake**

Jon established his workshop in Somerset in 1981, specialising in bagpipes and whistles. His range of pipes include Border, Lowland, Pastoral and a couple of historical instruments, Flemish & early English.

Also a working musician, he is a founder member of the group Blowzabella, and created the bagpipe groups Moebius and Zephyrus. He has earned an international reputation for the high quality of his instruments.

TAKEYAMA (recorders)

3-8-12 Anryu Suminoe-ku, Osaka, 559-0003 Japan
Tel: +81-6678-1000
Email: h-take@iris.dti.ne.jp

Stand representatives: Naomi Okuda Wooderson, Eriko Nagayama

Takeyama Recorder Workshop was founded in 1960 by the father of the current owner and builder, Hiroyuki Takeyama. 60 years ago, his father made a tenor recorder, making full use of his expertise in woodworking. This was the first memorable instrument. Succeeding his father,

Hiroyuki Takeyama started building alto recorders after Bressan in 1985. Now his workshop builds a lot of different models of recorder from entry level to professional.

GIOVANNI TARDINO (historical flutes)

Claragraben 160, 4057 Basel, Switz
Tel: +41 791738154
Email: giovannitardino@bluewin.ch
www.tardinoflutes.com

Stand representatives: **Giovanni Tardino, Andrea Ruffini**

Born in Italy, Giovanni worked as a flutist, composer and flute professor in many Italian music conservatories. In 1990 he became a flute maker and opened his workshop, his flutes being well known within a few years.

His renaissance flutes are considered top level and many consorts are formed with his flutes. He has also worked as a restorer for many Italian institutions: Museum of S.Cecilia Academy and Museum of musical instruments in Rome, the Corer Museum in Venice and Museum of Music Conservatory in Turin. He conducted an important project regarding the restoration of the ancient instrument collection of the Assisi Monastery.

His production comprised more than 40 flute models from originals of the flute history from medieval period to the romantic era. His philosophy is to understand the works of the ancient maker by the reason of knowledge and technique.

EXHIBITOR BIOGRAPHIES T-U

THAMES VALLEY EARLY MUSIC FORUM (info & one-day workshops)

50 Sheepfold Ln, Amersham, HP7 9EJ
Tel: 07758 211 206
Email: chair@tvemf.org.uk
www.tvemf.org.uk

Stand reps: Kirsten Flores, Victoria Helby, Alison Tollick, Janet Tanburn, Alan Helby, Tim Samuelson

TVEMF is for people who play early instruments or sing early music, amateur or professional, and for anyone who wants to keep in touch with what's going on in the early music world.

About eight times a year we put on one-day workshops with professional conductors, often well-known experts in their field, covering baroque, renaissance and earlier music. Future conductors include David Crown, Patrick Craig, Philip Thorby and Gawain Glenton. Our email newsletter, Tamesis, has information about our own workshops and those in other parts of the UK, as well as a list of local early music concerts, articles, reviews and members' free advertisements. You don't have to join to attend our events but membership quickly pays for itself as members have cheaper admission to our own workshops and those of other forums. Our area officially covers London and Oxfordshire and the counties in between but we have members from all over southern England.

On our stand we have information about the whole network of early music forums covering almost all of the UK. Come and see us for a chat and to find out what's going on, and we'll point you in the direction of your local forum.

If you're not at the festival when you read this, you'll find all the information you need on our website www.tvemf.org.uk or by scanning this QR code.



U3A (information: UK-wide opportunities for playing)

Third Age Trust, London, SE1 8EN
Tel: 07894103085
Email: learning@u3a.org.uk
www.u3a.org.uk

Stand representatives:
Val McCarroll, Alison Allison

U3a is a movement that provides learning opportunities for older adults, typically those who are retired or semi-retired.

Val McCarroll is the u3a UK Subject Adviser for Recorder. She has been playing the recorder since school and is a recorder teacher and retired school teacher. She advises u3a groups and members in regard to organising and planning recorder groups and about playing opportunities across the UK.

EXHIBITOR BIOGRAPHIES V

VIOLA DA GAMBA SOCIETY (VdGS membership, try a viol, sheet music, merchandise)

12 Macclesfield Road, Hazel Grove,
Stockport SK7 6BE
Tel: 07535 877050
Email: admin@vdgs.org.uk
www.vdgs.org.uk

Stand representatives:
Susan Challinor, Linda Hill,
Margaret Woodruff, Peter McCarthy,
Luke Challinor, Alison Crum

The Viola da Gamba Society was founded in 1948 with the aim of advancing the study of viols, their music, their playing, and their making. Since then the Society has gone from strength to strength and now has over 500 members worldwide.

The activities of the VdGS include three meetings a year and the distribution of a popular quarterly newsletter, and extend to hosting a bi-annual beginners' course, a busy viol hire scheme, an annual online journal and a fund to help young players attend courses. At the Exhibition they will be selling their own editions as well as some second-hand music, and they will have a viol there for anyone to try.

VIOLA DA GAMBAS AT THE EARLY MUSIC SHOP

Stand representative: Susanna Pell

Showcasing the range of viola da gambas available exclusively at The Early Music Shop, with violist Susanna Pell. Explore the range of affordable J. Wood viols alongside premium instruments from Lu Mi, which has become one of the world's leading names in viols and baroque strings.

VON HUENE (recorders & baroque flutes)

65 Boylston Street, Brookline,
MA 02445, USA
Tel: 01 617 277 8690
Email: sales@vonhuene.com
www.vonhuene.com

Stand representative: Eric Haas

Founded in 1960 by the late legendary Friedrich von Huene, the von Huene Workshop has produced the finest reproductions of recorders and other early woodwinds for more than 65 years. Led by his son, master craftsman Patrick von Huene since 1985, the workshop has earned an international reputation for instruments and service of unparalleled quality.



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EXHIBITOR BIOGRAPHIES W

WEST DEAN COLLEGE OF ARTS AND CONSERVATION (historical instrument-making)

West Dean College, Chichester,
West Sussex PO18 0QZ
Tel: 01243 818232
Email: laura.west@westdean.ac.uk
www.westdean.ac.uk

Stand representatives: John Wills, Rory Morrison

The Stringed Musical Instrument Making course is 2 years full time and validated as a Foundation Degree in Arts (FdA) in historic craft practices. On completion, students have the option to progress to a BA Hons and continue for a further year.

Students construct a range of instruments including violin-family instruments, guitars and, uniquely, the viola da gamba. The focus is on advanced practical skills, supported by studies of original instruments and visits to instrument collections. Tutors are established makers who facilitate students to develop as confident makers in their own right.

Additionally there is specialist tuition in early bow making and decorative techniques such as marquetry and gilding. Students also have playing lessons, demonstrations by specialists and lectures designed to give context to their practice.

JOHN WILLMAN (recorders)

Bingly, Searle St, Crediton EX17 2DB
Tel: 01363776274
Email: johannfipple@gmail.com

Stand representatives: John Willman, Claire Willman

John started making recorders in the late 1970s. He has a background in engineering and studied music, graduating from Trinity College of Music where he also studied the recorder with Edgar Hunt.

From the early 1980s to 2000, Willman became a well-known name for quality handmade recorders. He returns to exhibiting after a break during which he reviewed his style of work. This has involved extensive re-tooling and a different method of cutting and voicing the windway.

John makes historical recorders based on Bressan, Denner & Rippert, working towards the original reedy, intimate sound of the best examples, but without sacrificing volume. The Bressan treble & voice flute are from measurements taken from privately owned recorders to which he had access. A Rippert treble at A392 is a new venture. He also makes a limited number of renaissance recorders and baroque flutes.

We encourage visitors to try all the various makers' work to gain a broad view of the styles available.

VENUE MAP

Blackheath Halls

23 Lee Road, London SE3 9RQ

St Michael & All Angels Church

Pond Road, London SE3 9JL

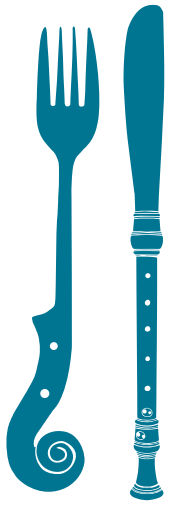
THE LONDON INTERNATIONAL FESTIVAL of EARLY MUSIC



ST MICHAEL
& ALL ANGELS

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(NOT TO
SCALE)



MAKE LIFEM A FEAST FOR ALL THE SENSES!

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- 15% discount

1 on the map



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15-16 Royal Parade, SE3 0TL
- three-course set menu including a drink for £25

2 on the map



Taste of Raj

9 Royal Parade, SE3 0TL
- 20% discount

3 on the map

Simply quote LIFEM to receive these offers.

It's our way of saying grazie, merci and shukriya!

GUILDHALL/AAM Q&A

Ahead of this year's concert with the Guildhall Cantata Project & Academy of Ancient Music, LIFEM caught up with **Dr Christopher Suckling**, Head of Historical Performance at Guildhall School of Music & Drama, and **John McMunn**, Chief Executive of the Academy of Ancient Music.

Guildhall and the AAM have a long partnership. What are the key aims of this collaboration, and how does your established relationship help realise them?

Christopher Suckling: To enjoy making music together! But beyond that, I look back at my own training, and my continuing development as a musician, and realise how important this collaborative environment is to my learning; I want the same for my students! Guildhall and AAM have known each other a long time as performers and professors in both institutions, through management, and as friends. It's always a joy to support each other's work.

John McMunn: AAM has delivered work with the GSMD under the 'AAMplify Artists' banner for more than a decade. This collaboration aims to bridge the gap between music college and the profession for emerging period-instrument performers.

Through side-by-side workshops, rehearsals and performances with our acclaimed professionals, we hope to enrich the good work being done by our institutional partners and secure the next generation of historical performers. The success of the scheme can be measured by the number of regular core musicians playing with the orchestra today who first came to know our work through an AAMplify workshop or performance – including our Principal Oboe and AAMplify Co-ordinator, Leo Duarte!

The Cantata project involves Guildhall students in their very first term. Why is it valuable for them to work on a project of this scale so early in their training?

CS: We mostly work with postgraduates, so they are already experienced musicians, and we are able to dive straight into the music and through it begin to develop their craft further.

"Historical performance is more than a repertoire or assortment of technical skills & approaches. It is a methodology that can fruitfully be applied to any work one performs"

John McMunn

GUILDHALL/AAM Q&A

JM: Instilling a spirit of inquiry and creativity in young artists is essential if they are to develop into truly rounded professionals. The singers we're working with on this project may or may not go on to sing Baroque music in their careers, but the tools we hope they develop on this project – to interrogate sources, to consider novel approaches and new styles, to meet the music where it is and on its own terms – will help them whatever they find themselves performing.

The programme was curated with this new student cohort in mind. How does that influence your planning, and what specific skills or qualities are you hoping to develop?

CS: It makes planning very challenging as we can't programme until we've heard the new intake in the first week of term! Ensemble skills are hugely important to a young professional's career, both in a musical, consort sense, and in working as a physical ensemble on stage. These are the transferable qualities that I'd most like our students to take from the project, alongside an expansion of their repertoire and just good music-making.

JM: Early career singers can have widely varying experiences and skills so it's important when working with them to tailor any project to suit their specific abilities. That said, it is also important to stretch young performers to create opportunities for development and growth. In addition to introducing the young singers we're working with tonight to new styles and approaches, I hope they will take away from the experience a better understanding of ensemble and the collaborative core that is central to historical performance. It is a time before conductors, after all, when all music was effectively chamber music. It's important for young singers to learn how to take responsibility for themselves while still remaining responsive to the other performers onstage.

Charpentier's music sits at the heart of this concert. What drew you to his work for this project, and what challenges or rewards does it offer to both students and professionals?

CS: James Johnstone, who is directing the programme, is consistently drawn to seventeenth-century French and German repertoire in his

GUILDHALL/AAM Q&A

projects at Guildhall! For myself, I remember touring Charpentier *In nativatem domini canticum* sometime near the beginning of my career. It contains an astonishing evocation of the night before Christmas which encapsulates the wonder of playing Charpentier; the physicality of the counterpoint becoming so entirely absorbing, immersing musicians and listeners alike in the story-telling. In many ways, it's a very similar experience to Purcell on this side of the Channel.

JM: Charpentier asks a lot of his performers. His works require both precision and emotional intensity, not to mention a mastery of suitable stylish ornamentation. Further, the juxtaposition of the *Reniement*, a dramatic sacred work, and the altogether lighter and wittier *Plaisirs de Versailles* requires vivid contrasts in characterisation and colour. Taken together it is difficult to imagine a better training ground for the French Baroque.

This side-by-side format pairs emerging artists with seasoned performers. What do the students and the AAM singers gain from that mentoring exchange, musically and professionally?

CS: This will be the first time we've worked side-by-side as singers – we've always worked with instruments in the past – so it's very exciting to expand our collaboration.

“Working in this way blurs boundaries between performance & pedagogy; there is constantly the excitement of new music discovered, and new music re-discovered”

Christopher Suckling

JM: Side-by-side projects obviously offer myriad opportunities for practice sharing, mentoring and direct teaching but the real benefit students get from the experience is a 'raising of the stakes'. Understanding the intensity professionals bring to every phrase they play and being steeped in the fast-paced and committed environment of professional rehearsal and performance is a real gauntlet to throw down. In our experience, not only do the young artists we work with clear this hurdle, they fly. And they take the confidence they develop in doing so forward long after the project has ended.


Mollenhauer
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Denner-Edition

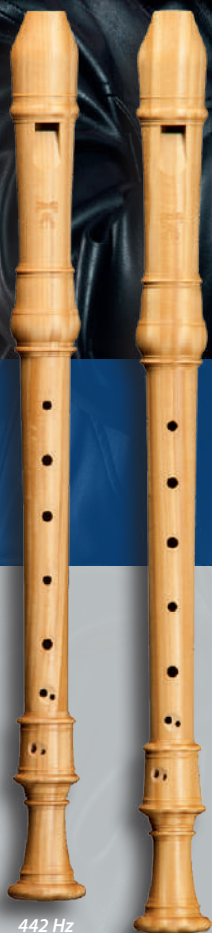
Handmade Soprano and Alto recorders
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These carefully handmade recorders appeal through their elegant design and easy response especially in the high register for baroque solos. Be inspired by their characteristic uniqueness!



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442 Hz

415 Hz

GUILDHALL/AAM Q&A

What do you hope audiences at St Michael's will take away from the performance?

CS: I hope they'll be as transported by the physicality of the live sound as much as the musicians will be. And there will be a little bit of silly fun and charm in *Les Plaisirs de Versailles* to enjoy as well!

JM: All the 18th century treatises say that the true object of the performer is to move the soul of the listener. So, I hope audiences at St Michael's are deeply moved – by the music, the performance and the accomplishment of the young artists onstage.

“Music doesn't exist in a vacuum; it needs the convection current between performer and listener to come to life”

John McMunn

I can't wait to be part of closing that loop and I look forward to sharing the experience with all in attendance.



Instrumentalists from Academy of Ancient Music
 Photo: Benjamin Ealovega

JUNIOR ROYAL ACADEMY OF MUSIC

THURSDAY 13TH, 11AM
ST MICHAEL & ALL ANGELS CHURCH

Musicians from the junior department
of The Royal Academy of Music

Alma Nunez Debretzeni (recorders, voice)

Natasha Friedman (violin, recorders)

Hassan Marzban (recorders)

Joseph Sainsbury (instrument)

Adam Chillingworth (harpsichord)

Junior Academy takes place on Saturdays during term and offers a unique opportunity for talented young musicians from all backgrounds to develop all aspects of their musicianship in a creative learning environment – and form strong bonds and lifelong friendships along the way.



JUNIOR ROYAL ACADEMY OF MUSIC

HILDEGARD VON BINGEN

(1098–1179)

O virtus sapiente

CALLIOPE TSOUPAKI (1963–)

Charavgi

BARBARA STROZZI (1619–1677)

Che si può fare

ISABELLA LEONARDA

(1620 –1704)

Canon & Ave regina coelorum
and *Sonata Duodecima*

DANI HOWARD (1993–)

Two and half minutes to
midnight

ELIZABETH JACQUET DE LA

GUERRE (1665–1729)

Prelude

MARINA TOSHICH

Samai Hijaz

ROXANNA PANUFNIK (1968–)

O Hearken

and *Remember*

JOHN DOWLAND (1563–1624)

Can she forgive my wrongs

Following this recital, local students will participate in a side-by-side workshop with the musicians of the Royal Academy of Music Junior Department, facilitated and led by Barbara Law and Netty Rhodes.

Women - Then and Now

A programme of groundbreaking sacred and secular repertoire by female composers, curated by Barbara Law, featuring rising stars from the Royal Academy of Music Junior Department Alma Nunez Debretzeni, Natasha Friedman, Hassan Marzban, Joseph Sainsbury and Adam Chillingworth.

Using recorders, violin, voice and keyboards, these young musicians take you on a journey spanning ten centuries of innovative music as they explore plain chant, improvisation and the birth of virtuosic works alongside reflective and frenetic contemporary pieces.

Plus a token male composer!

All arrangements and improvisations by the ensemble.

This concert is
generously supported
by Küng Recorders

Küng
SCHAFFHAUSEN

CATERHAM SCHOOL CONSORT

FRIDAY 14TH, 11AM
ST MICHAEL & ALL ANGELS CHURCH

SOLOISTS

Sophia Assen (oboe)
Abigail Pond (oboe)
Lucy Bentley (flute)
Ayrton Ng (violin)
Mark Ugarov (violin)
Mannix Kwok (violoncello)
Tristan Hall (conductor)

HENRY PURCELL (1659-1695)

arr. Tristan Hall:
Abdelazer, Z. 570
ii. Rondeau

GEORGE FRIDERIC HANDEL

(1685-1759)
Suite No. 7, HWV. 432
vi. Passacaglia

TOMASO ALBINONI (1671-1751)

Concerto for Oboe in D minor,
Op. 9, No. 2
i. Allegro e non presto
ii. Adagio
iii. Allegro

JOHANN SEBASTIAN BACH

(1685-1750) Suite No. 3
in D Major, BWV 1068
ii. Air

ANTONIO VIVALDI (1678-1741)

arr. Tristan Hall
Concerto No. 4 in F minor,
Op. 8, RV. 297 "Winter"
ii. Largo

ANTONIO VIVALDI (1678-1741)

Concerto Grosso in D minor,
Op. 3, No. 11
i. Allegro – Adagio e spiccato –
Allegro
ii. Largo e spiccato
iii. Allegro



CATERHAM SCHOOL CONSORT

This programme brings together a selection of expressive and engaging music, showcasing a variety of styles and moods. It begins with Purcell's Rondeau, a dignified and memorable melody that reflects the elegance and charm of English Baroque music. This is followed by Handel's Passacaglia from Suite No. 7, a bold and dramatic piece built over a repeating bass line, gradually unfolding through a series of intricate variations. Albinoni's Oboe Concerto in D minor offers a more lyrical moment, featuring the oboe in flowing, expressive melodic lines that highlight the rich and mellow tone. Bach's Air from Suite No. 3 provides a gentle and peaceful contrast, with its smooth melodies and graceful bass line. From Vivaldi's "Winter", the slow Largo movement captures the stillness of a cold winter's scene, evoking the quiet beauty of frost and snow. The programme concludes with Vivaldi's Concerto Grosso in D minor, a vibrant and energetic piece full of contrast and movement, where the solo instruments and ensemble play off each other in lively, contrapuntal dialogue.

Tristan Hall

Tristan studied at Birmingham Conservatoire and the Royal Northern College of Music. He was the first prize recipient in the Dr Maclure Music Competition (2005); and a finalist in the David Brooke's Piano Prize (2007) and the Beryl Chempin Beethoven Prize (2008). In 2012, Tristan released his debut album 'Nil Desperandum' which sold internationally, and is commercially available. Following on from this success, he released the single, "Unitas", in 2014. Further to performing, Tristan is an avid composer and arranger. He specialises in solo piano compositions, both original material and virtuosic transcriptions. Although Tristan's repertoire is hugely varied, his specialism is that of solo pianistic works by composers of the late romantic era, such as Chopin, Liszt and Rachmaninov. He is an organist, and has performed in some spectacular venues, including St Peter's Basilica (Rome), Royal Hampton Court (London), Arundel Cathedral (Sussex). He is an experienced choral and instrumental conductor and is currently the Head of Academic Music at Caterham School.

UNBOXING RECORDERS NIK TARASOV & VINCENTA PRÜGER

THU 13TH 10.30AM (40 mins)
RECITAL ROOM, BLACKHEATH

Experience a live unboxing of Mollenhauer recorders. Different woods and models are explored, showing how material and craftsmanship shape tone, response, and expression.

The audience witnesses the first time encounter between musician and instrument in a recital in which the recorder determines the order of pieces performed. Encouraged audience participation makes this an immersive musical experience.

With The Early Music Shop



LUTES & THEORBOS DANIEL MURPHY

THU 13TH 11.30AM (40 mins)
RECITAL ROOM, BLACKHEATH

Daniel puts The Early Music Shop lute and theorbo ranges through their paces in this delightful and informative demonstration.

With The Early Music Shop



MUSETTES, THE BAGPIPE OF VERSAILLES BART VAN TROYEN

THU 13TH 12.30PM (40 mins)
RECITAL ROOM, BLACKHEATH

A short presentation about musettes, the emblematic instrument of the French aristocracy during the baroque period. Featuring music from an upcoming album by Bart Van Troyen (Atelier De Bourdonnerie) and Amanda Babington.



KUNATH SIGO RANGE ANGÈS BLANCHE MARC & JO KUNATH

THU 13TH 1.30PM (40 mins)
RECITAL ROOM, BLACKHEATH

No recorder has changed the scene as quickly as Sigo.

Angès and Jo present the instruments, their construction, and their artistic and educational possibilities in an entertaining and playful way.

With The Early Music Shop



BASSES & BEYOND SARAH JEFFERY

THU 13TH 2.30PM (40 mins)
RECITAL ROOM, BLACKHEATH

Sarah Jeffery showcases the largest recorders available to purchase from The Early Music Shop. Find out more about these instruments and join Sarah as she brings their characters to life in this live demonstration.

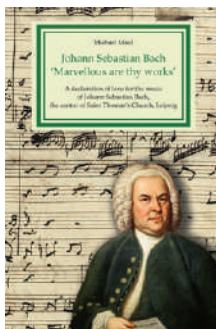
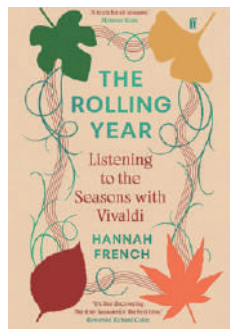
With The Early Music Shop

BOOK LAUNCH DR HANNAH FRENCH & MICHAEL MAUL

THU 13TH 4PM (1 hr)
RECITAL ROOM, BLACKHEATH

Join us at for a combined book launch celebrating two exciting new publications. German musicologist **Michael Maul** will present the newly-translated English version of his illuminating biography of J.S. Bach; while broadcaster and writer **Hannah French** introduces *The Rolling Year: Listening to the Seasons with Vivaldi*, an exploration of music's power to frame our sense of time and nature.

In this 60-minute conversation, led by LIFEM's Artistic Director Erik Bosgraaf and Festival Director Chris Butler, the authors will discuss their work and the wider themes behind it, followed by an audience Q&A. A unique chance to hear fresh insights on two of classical music's most enduring figures.



Hannah French



Hannah hosts BBC Radio 3's *The Early Music Show* and *Saturday Breakfast*, and presents live concerts from Wigmore Hall and the Proms. She is the author of *Sir Henry Wood Champion of J.S. Bach* (Boydell Press, 2019) and *The Rolling Year* (Faber, 2025).

Hannah graduated from Birmingham University before studying baroque flute at the Royal Academy of Music and a PhD at the University of Leeds. For 12 years she was a lecturer and tutor at the Royal Academy of Music, during which time she was External Examiner and Advisor at the University of Chichester; and whilst living in Canada taught at the Royal Conservatory of Music, Toronto.

Hannah hosts literary events and award ceremonies; she has served on a variety of jury panels and regularly appears as a music expert on TV. A former founder trustee of Continuo Foundation, she now sits on the RPS Council and Advisory Board for Haringey

Young Musicians, and is honorary president of the Yorkshire-based Leodis Consort. An advocate for greater accessibility in the arts, Hannah has hEDS and uses a wheelchair.

Michael Maul

© Bach-Archiv Leipzig



Born 1978 in Leipzig, Michael studied musicology at the University there. In 2006 he completed his award-winning dissertation on Baroque Opera in Leipzig (1693–1720) at the University of Freiburg and in 2013 completed his prize-winning habilitation thesis on the history of the Leipzig St. Thomas School *Dero berühmter Chor – Die Leipziger Thomasschule und ihre Kantoren 1212–1804* (English translation: 'Bach's Famous Choir: The St. Thomas School in Leipzig, 1212–1804', published by Boydell&Brewer in 2018).

Michael has been a member of the research team at the Bach Archive in Leipzig since 2002. Since 2018 he is also the Artistic Director/Intendant of the

annual Leipzig Bachfest. Michael is a member of the board of the Neue Bach Gesellschaft. During 2014–2015, he has been a visiting professor at the Peabody Institute of the Johns Hopkins University in Baltimore.

Michael is internationally renowned for several astonishing Bach discoveries in the last two decades, including the unearthing of a previously unknown Aria (BWV 1127) and Bach's earliest surviving musical manuscripts. In addition to his work at the Bach Archive, he is a lecturer in musicology at the Universities of Leipzig and Halle. He produces a radio show on Bach's biography with Deutschlandfunk Kultur ("Universum JSB") and a popular podcast on Bach cantatas ("Der Bach-Kanal mit Maul&Schrammek"), which so far comprises more than 250 episodes.

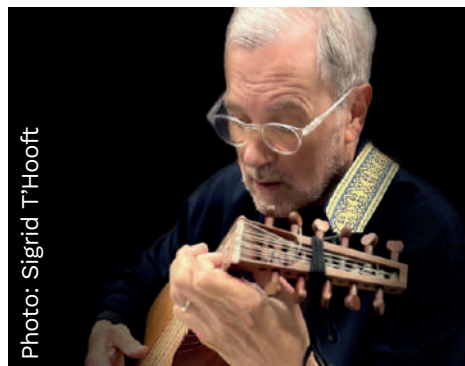
Michael's publications include a wide range of articles on German baroque music in the 17th and 18th centuries, especially on J.S. Bach. His latest book, a declaration of love to the vocal music of the Thomaskantor Bach, was published in 2023 by the famous Insel-Buecherei and quickly became a bestseller in Germany. In 2025, it was awarded the Gleim Literature Prize and will be published in English.

LUTE MASTERCLASS NIGEL NORTH

SAT 15TH 10AM (2 hrs)
RECITAL ROOM, BLACKHEATH

Nigel will take invited students through their paces, and you are invited to watch & listen!

Generously supported
by the Julian Bream Trust



Born in London, Nigel has played the lute for over 50 years. Lute Professor at the Historical Performance Institute (formerly Early Music Institute), Indiana University from 1999-2024, he was thrilled to return to Europe, and now lives in Gent, Belgium.

Previous posts include Guildhall (1976-96), Hochschule der Künste, Berlin (1993-99) and the Royal Conservatory, Den Haag, (2006-09).

Inspired by the instrumental pop group *The Shadows* aged seven, Nigel studied classical music (violin & guitar) and eventually

discovered his real path in life, the lute. He is basically self-taught and was inspired by Michael Schäffer, Gustav Leonhardt and the Jazz duo *Tuck and Patti*. The music of Bach has always been his first love in music, especially after a dream at age 12 in which Bach handed him a lute.

After one of Nigel's Bach recitals in London, Julian Bream recalled "*I remember a remarkable recital, one which I wish I had the ability to give: it was one of Nigel North's Bach recitals, and I was bowled over by how masterful and musical it was.*"

Nigel wrote *Continuo playing on the Lute, Archlute and Theorbo* (Faber, 1986). In 2024, Le Luth Dore (Paris) published *Bach on the Lute*, volumes 1 and 2. Transcriptions for baroque lute of BWV 1001-1006, 1007-1012 and the complete works for lute, BWV 999- 1006a. 2026 will see his latest book, *Playing with Patterns: 16th century divisions on the lute* (OUP) and a new edition of the complete lute works of John Dowland (Le Luth Dore).

Recordings include *Bach on the Lute* (Linn), four CDs of Dowland's lute music (Naxos), music by Sylvius Weiss (BGS) and music by Francesco da Milano (BGS). In 2023 for Deux-Elles a double CD of Bach's complete works for lute & other new transcriptions.

James Bramley recently finished his studies with William Carter & David Miller at Guildhall. He performs as soloist, accompanist, ensemble & continuo player on lute/theorbo/baroque guitar, with eg AAM, Rachel Podger, Voces8, The Telling, Dame Emma Kirkby and Dowland Works, Netherlands Bach Society, English Touring Opera, Ensemble Pro Victoria, Marian Consort and Spiritato, as well as on radio, TV & film. With soprano Emily Owen, he formed the duo *Melismata* to explore the vast repertoire for lute and voice. He is also a Live Music Now artist.

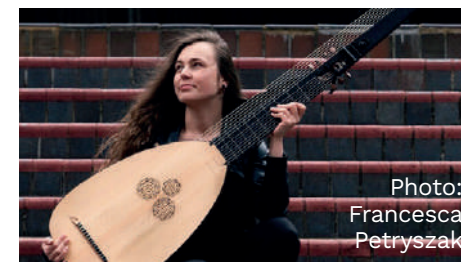


Philip Turner plays early plucked instruments, exploring cutting edge approaches to historical performance. In ensembles from baroque orchestras in operas & concerts, to chamber & consort groups, to solo accompaniment, and his own solo recitals, he prides himself in his versatility. Having done his undergraduate studies under Paula Chateaufneuf & Roger Hamilton at the Royal Northern College of Music, he will soon complete his masters under Liz Kenny at the Royal Academy of music.



Estonian lutenist and singer **Kristiina Watt** has performed with leading groups such as the AAM, Aurora Orchestra, English Concert, Gabrieli Consort, Orchestra of the Age of Enlightenment, La Nuova Musica, Scottish Chamber Orchestra & Scottish Ensemble. She plays for vocal consorts such as Ensemble Pro Victoria, The Marian, Musica Secreta and Vache Baroque. She is featured on The Marian Consort CD *Una Poesia Muta* - reviewed as 'flawless' by *Gramophone Magazine*.

As a singer she specialises in early song, especially self-accompanied performance. Highlights include a solo recital at the Oxford Int'l Song Festival, a programme with Musica Antica Rotherhithe and an appearance on BBC Radio 3 *In Tune* and Radio 4 *Women's Hour* with Musica Secreta.



DEMO/TALK ELIZABETH WALKER

SAT 15TH 12.30PM (45 mins)
RECITAL ROOM,
BLACKHEATH

Introducing **Melodies for Developing Baroque Tone and Interpretation**
by Elizabeth Walker

Elizabeth has written a series of prize-winning books for the baroque flute. In her new book she has included more than 60 of her favourite baroque melodies, many written for flutes but some taken from orchestral or choral works. In this session she will highlight some of the technical exercises and demonstrate a selection of tunes from the book.



EXCERPTS FROM HEARTSTRINGS THE DIALOGUE VIOLS

SAT 15TH 1.45PM (45 mins)
RECITAL ROOM, BLACKHEATH

Music to charm the spirit and stir the soul. Featuring French Baroque composers, Sainte Colombe, Boismortier & Couperin, played on original 7 string viols by Jacqui Robertson-Wade and Peter Wendland.

Peter's Bass Viol:
Joachim Tielke c1700

Jacqui's Bass Viol:
Georg Seelos c1680



ZADOK THE PRIEST FOR RECORDER ORCHESTRA SARAH JEFFERY

SAT 15TH 3PM (90 mins)
RECITAL ROOM, BLACKHEATH

Level: **mixed**

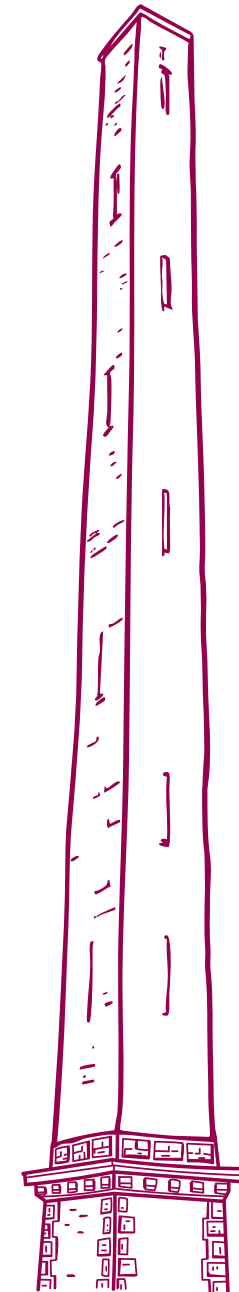
Instrumentation:
SAT AATBGb AATTBB

Parts provided at the workshop

Celebrate this majestic composition's (almost) 300th birthday, in a rousing arrangement for recorder orchestra conducted by Sarah Jeffery. Zadok the Priest was an anthem composed by Handel in 1727, for the coronation of King George II. It is exemplified by rich harmonies and a royal sounding chorus soaring on top. Join the orchestra and experience this exquisite music for yourself!



Photo: Claudia Hansen



SALTAIRE RECORDER WEEKEND

29-31 MAY 2026 | See page 64 for more info



Early Music at Halsway Manor

The worlds of Early Music and Folk are closely intertwined. Join us at the National Centre for Folk Arts for residential courses exploring festive Renaissance repertoire with members of The City Musick, 16th-century English music with PIVA, and more.

Gaudete! Festive Renaissance Music
Friday 5 - Sunday 7 December 2025

Hurdy Gurdy Weekend 2026
Friday 30 January - Sunday 1 February 2026

PIVA
Friday 20 - Monday 23 February 2026

www.halswaymanor.org.uk

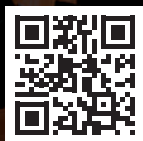
Halsway Manor, Halsway Lane, near Crowcombe, Somerset, TA4 4BD
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Explore our world-leading facilities at our London campus and develop your skills as a professional musician, working with some of the industry's most recognised performers and ensembles.

Our Historical Performance programme will allow you to inhabit music from the past and explore ways of communicating with a modern audience.



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gsmd.ac.uk/music

GUILDHALL
SCHOOL

SRP/MOECK RECORDER COMPETITION FINAL

FRIDAY 14TH, 2PM
RECITAL ROOM, BLACKHEATH HALLS

Finalists

Lucas Biegel
Olivia Petryszak
Eun Sol Lee

Adjudicators

Dorothee Oberlinger
Peter Kofler
William Lyons

Lucas Biegel

Lucas is currently studying recorder in the concert class of Prof. Dorothee Oberlinger, Matthijs Lunenburg and Olga Watts at the Mozarteum University in Salzburg. Concert engagements have taken him to the Innsbruck Festival of Early Music (AT) and the Handel Festival Halle (DE). He has also performed at the Liebenberg Flute Festival (DE), the Menuhin Festival Gstaad (CH), the Miszla Baroque Academy (HU) and the Forum Alte Musik Sankt Gerold in Feldkirch (AT). His musical activity is mainly characterised by self-organised concerts with a wide variety of ensembles.

In February 2020 he was a finalist at the third Tel Aviv International Recorder Competition and in 2024 at the German Music Competition in Bonn. In March 2025 he won the special prize of MDR Klassik at the German Music Competition in Leipzig.

As a student of the music special classes at Goethe-Gymnasium/Rutheneum since 1608 Gera, he undertook concerts and competitions from 2010-15, which had a decisive influence on his basic musical understanding.

He has refined his musical precision on the recorder in masterclasses with Erik Bosgraaf, Maurice Steger, Michael Form, Carsten Eckert, Kees Boeke, Walter van Hauwe and Pedro Memelsdorff, among others.



Photo: Theresa Pewal

SRP/MOECK RECORDER COMPETITION FINAL

Olivia Petryszak

British-Polish Olivia Petryszak is a celebrated recorder player across Europe and further, known for her distinctive sound and approach to music-making.

Olivia works regularly as a collaborator, improviser, arranger and composer in a variety of settings. A graduate of the Guildhall School of Music and Drama and Akademia Muzyczna w Krakowie, Olivia's playing has so far taken her to perform across Europe, with leading ensembles and opera companies including The Academy of Ancient Music, Opera North, Capella Cracoviensis, Polska Opera Królewska and as part of the band at Shakespeare's Globe.

Olivia is dedicated to improving the reputation of the recorder, not only through her own writing and performance but also in the commissioning of new works and in her published writing on the perception of the instrument and how we can improve it.



SRP/MOECK RECORDER COMPETITION FINAL

Eun Sol Lee

Eun Sol was born in 2002 in Seoul, South Korea. At age 12, she started playing the recorder under the tutelage of Jeong Sook Park, Miran Cha, and Jinhee Cho. In 2016, after only two years of studying the recorder, Sol won the biggest competition for recorder in Korea, the Chuncheon National Recorder Competition. That year, she was also the youngest competitor to win the overall grand prize.

In 2019, Sol was accepted into the Bachelor Program at the University of Music and Performing Art, Vienna in the studio of Carsten Eckert and graduated with honours in 2023. She is currently pursuing her Master's Degree at the Mozarteum University Salzburg in the studio of Dorothee Oberlinger. She was selected as the 2025 Soprano Sumi Jo Scholar in recognition of her achievements as a music student.

Sol is passionate about chamber music as a member of the recorder consort *AS TIME GOES BY – A New Consort of Music* and the recorder duo *Duo[.] Punkt*.

Over the past few years, she has performed all over Europe and Asia, including Vienna, Berlin, Bratislava, Seoul, and Tokyo. Building on this international experience, the debut album of *AS TIME GOES BY – A New Consort of Music* will be released this year.



SRP/MOECK RECORDER COMPETITION FINAL

Dorothee Oberlinger



The recorder player, ensemble leader, conductor, festival director and university professor Dorothee Oberlinger is one of today's leading international figures in the field of early music.

Since 2002, she has worked as a soloist with Ensemble 1700, which she founded, as well as with renowned baroque ensembles and orchestras such as the Sonatori de la Gioiosa Marca, Musica Antiqua Köln, Arte del Mondo, B'Rock, the Akademie für Alte Musik Berlin, the Academy of Ancient Music, Al Ayre Español, Il Suonar Parlante, Zefiro and Concerto Köln.

She has been a professor at the Mozarteum University Salzburg since 2004, where she headed up the Institute for Early Music from 2008 to 2018. She is the festival director of two important early music festivals in Germany, the Potsdam Sanssouci Music Festival and the Bad Arolsen Baroque Festival.

(for Dorothee's full biography, see her concert listing pages)

William Lyons



William is an established presence in the field of Historical Performance. He studied recorder at Guildhall and was a founding member of the ground-breaking ensemble *The Dufay Collective*. He is now artistic

SRP/MOECK RECORDER COMPETITION FINAL

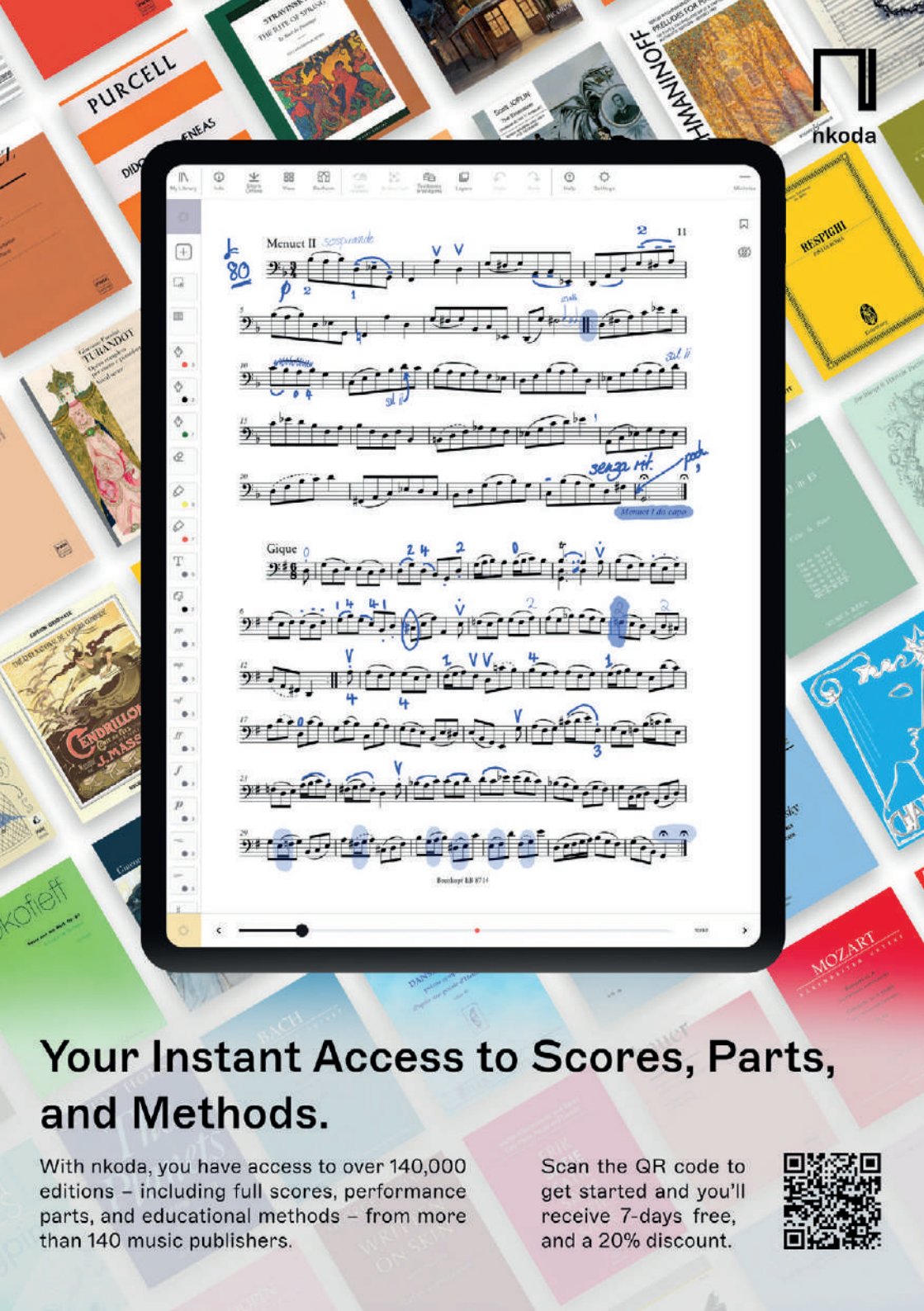
Peter Kofler



director of the acclaimed renaissance wind band *The City Musick*, and a regular session musician, heard on numerous film scores. William is a Leverhulme Research Fellow, and Professor of Historical Performance at the Royal College of Music. He has published essays and reviews in academic journals and is currently completing his doctoral thesis at Royal Holloway, University of London. He is also a composer for theatre and film, having worked as composer and musical director at The Shakespeare's Globe Theatre in London from 1998 to 2015. He has composed, arranged, and acted as historical adviser on many films, including most recently *Hamnet*. In 2019 he won the award for Best Original Score for his work on the Oscar winning *The Favourite*.

Born in 1979 in Bolzano, Peter began his musical training at the 'Claudio Monteverdi' conservatory. He continued his studies in Munich, where he studied organ and church music with Harald Feller and harpsichord with Christine Schornsheim. Kofler regularly performs under renowned conductors such as Sir Simon Rattle, Franz Welser-Möst, Bernhard Haitink, Riccardo Muti, Daniel Harding, Esa-Pekka Salonen, Giovanni Antonini and Thomas Hengelbrock. He is a founding member and harpsichordist of the baroque orchestra 'L'Accademia Giocosa'.

(for Peter's full biography, see his concert listing pages)



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ENSEMBLE DANGUY | LA BELLE VIELLEUSE

WEDNESDAY 12TH, 7PM (75 mins, no interval)
ST MICHAEL & ALL ANGELS CHURCH

La Belle Vielleuse: the virtuoso hurdy gurdy in 18th c. France

Tobie Miller

(baroque vielle/direction)

Caroline Ritchie

(viola da gamba)

Alice Humbert

(harpsichord/baroque vielle)

Sam Chapman

(theorbo/baroque guitar)

JEAN-BAPTISTE SÉNAILLÉ

(c. 1688-1730)

Quatrième Sonate, Sonates ajustées pour les musettes et vielles (Amsterdam, 1735)

Lentement - Courante - Gavotte - Gigue

M. RAVET (fl. 1750)

lière Sonate “La Champêtre”: Sonates Pour la Vielle, Oeuvre II
Tendrement - Modérément - Menuets I/II - Tambourins I/II

ROBERT DE VISÉE (1652-1730)

Suite en la mineur: Manuscrit Vaudry de Saizenay
Prélude - Chaconne

JEAN-BAPTISTE DUPUITS

(fl. 1741)

Sixième Sonate: Sonates ou Suites à deux vièles, Oeuvre IV
Largo - Premier Rondeau “Les Originaux” - Second Rondeau - Premier menuet en rondeau - Second menuet - Troisième menuet - Quatrième menuet - Allegro

MARIN MARAIS (1656-1728)

Suite en ré majeur, IIIème Livre
Prélude - Fantaisie - Rondeau - Plainte - Chaconne

JEAN-FRANÇOIS BOUÏN

Les Folies d’Espagne, 4ème Divertissement
Champêtre: Les amusements d’une heure et demy, OEuvre 4
Largo - Les Folies d’Espagne - Gavotte de l’opéra d’Amadis - 2ième Gavotte - Menuet - Variation du Menuet

MICHEL CORRETTE (1707-95)

La Furstemberg (La Belle Vielleuse, 1783)

About the programme

The instrument known in modern-day English as the hurdy gurdy has been around in many shapes and forms for nearly one millennium. Originally a large instrument played by two musicians and which was primarily associated with the church and vocal instruction, the hurdy gurdy soon developed into more portable versions which could be played by a single musician, most notably for the accompaniment of medieval monophonic song. By the 14th and 15th centuries, the rise of polyphonic art music led to the socio-musical decline of drone instruments such as the hurdy gurdy, which fell from its privileged circles of church and court, to use by beggars (often blind) and peasants. It remained in such circles for the next three centuries, enjoying an association primarily with the lower classes, until it was revived by the French aristocracy in the 18th century.

The vielle (hurdy gurdy) and musette (baroque bagpipe) both reached a pinnacle in mid 18th century France, where a fashion emerged among the nobility, of idealising and likewise imitating the “simple” peasant

lifestyle, which consisted on a musical scale of re-designing and appropriating instruments which had previously been associated with peasants. Stylised, refined pastoral music and instruments were played in the highest circles of society, of which hurdy gurdy and bagpipes were at the forefront. Famous aristocratic amateurs, such as Marie Leczinska, wife of Louis XV, existed side by side with a new generation of professional, virtuoso vielle players such as “l’illustre Danguy,” M. Ravet, Jean-François Bouïn, Charles Bâton and Jean-Baptiste Dupuits. Demanding and virtuosic works were composed for and by these virtuoso players, and popular works were adapted and transcribed for the instrument, for the enjoyment of both musician and listener. Several hundred works were composed for the vielle between 1725 and 1765.

Jean-Baptiste Senaillé (1687-1730) was a virtuoso violinist and composer active in Paris. He composed over 50 sonatas for the violin, many of which were later transcribed for other instruments. The collection of 16 sonatas transcribed for vielle or musette (Amsterdam, 1735) is one of the only works

for these instruments to be published outside of France. The Quatrième Sonate, presented here, is in the classically French style of the day and consists of a Prélude (Lentement), Courante, Gavotte and Gigue.

M(onsieur) Ravet is one of the three most influential vielle players of the period, alongside Charles Bâton, and *l’illustre Danguy*. We know little of Ravet’s life, but are privy to two extant sets of sonatas for the instrument (a third collection is sadly lost). While many of the more complex 18th century hurdy gurdy compositions explore the more Italian style of writing which was fashionable at the time, Ravet’s works remain within the realm of the classically French compositional style of the time.

Harpsichordist and teacher (of both the vielle and harpsichord), Jean-Baptiste Dupuits is best known for his hurdy gurdy method, which contains most valuable information on technique and style, as well as six of the most difficult sonatas written for the instrument. His music borders on provocative, taking the limits of harmony versus drone to new levels: indeed, in the preface to his

sonatas for vielle and obligato harpsichord, he writes that while some may find the new sonorities of this work to be strange, he has played all of these pieces together with Danguy and finds them to his satisfaction. In addition to the obligato sonatas and those from his method, Dupuits’ output for the vielle includes six rather complicated duet sonatas, two cantatas with obbligato vielle, various duo sonatas with another melody instrument, and a collection of *Pièces de Caractère*. In the 6th sonata for two vielles, presented here, the writing style of the French harpsichord school is evident. In the *Rondeaux*, the second hurdy-gurdy takes on a harmonic role, breaking free from the constraints of the drone strings – the vielle thus becomes polymorphic, resembling at once the violin, the flute, the oboe, and even the harpsichord itself.

Jean-François Bouïn’s contribution to the hurdy-gurdy is essential, notably with his method *La Vielleuse habile*, Opus III, published in 1761. At the height of the instrument’s popularity, this work represents the culmination of the hurdy-gurdy’s evolution over half a century and provides key

historical insights for interpreting its music. His *Amusements d'une heure et demy* consists of six suites of pieces taken from well-known works, as well as of his own pen, including variations on well-known themes such as the *Folies d'Espagne*. The opening *Largo*, thanks to the freedom of the wheel-bow, borrows the fluid phrasing and harmonic movement of a piece for violin and basso continuo. The ensuing *Folies d'Espagne* belong to a long tradition built around the *Folias* theme, dating back to the 15th century: a simple melody is supported by a repeating bass line and becomes the basis for 18 brief but intense variations. The suite concludes with two dance movements: the *Gavotte d'Amadis* was originally composed by François Rebel and François Francoeur for a 1759 revival of Lully's *Amadis* in Paris. This was a revision of the original 1684 opera, updated to suit contemporary tastes. The popularity of this *Gavotte*—possibly played and danced at soirées and balls—clearly caught Boüin's attention. A *Menuet* followed by a variation closes this score, a melody which achieved success not only in Boüin's lifetime (it exists on at least one melodic engraving of

a serinette), but also has been preserved in some traditional repertoires.

Finally, if Dupuits and Boüin's methods can be credited with giving us invaluable information on how to play the hurdy gurdy in 18th century French music, Michel Corrette's method "La Belle Vielleuse" is entirely in another category. Corrette wrote methods for nearly every instrument, and it is doubtful that he boasted much proficiency on the instrument himself (or whether he himself even played). The short compositions included in this book are a reflection of amateur music-making of the time, and of the large number of aristocratic women who played the instrument. In addition to his own compositions, Corrette includes a number of the most beloved songs and melodies of the day. *La Furstemberg* is one of such well-known melodies, presented here with variations by Corrette.



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Ensemble Danguy

Ensemble Danguy specialises in the varied repertoire of the hurdy gurdy (known as vielle, symphonie, organistrum, ysis...) in its many historical incarnations. For each historical period and/or programme, Danguy strives to work with the appropriate internationally renowned specialists.

Ensemble Danguy is named for the most famous virtuoso vielliste of the 18th century, known to us only as *l'illustre Danguy*.

The large and unique repertoire written specifically for the hurdy gurdy during its golden age in 18th century France, so rarely heard in our time, has been the focus of the ensembles first three recordings, all for the Ricercar label (*La Belle Vielleuse* (2017), *Les Saisons Amusantes* (2019), and *Le Berger Innocent* (2014)). Ensemble Danguy is led by the hurdy gurdy pioneer and virtuoso Tobie Miller (CA/FR/CH), who is one of the only hurdy gurdy players to come to the instrument through early music.



Photo: Martin Chang

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POLYCHROMA | POISE AND PASSION

THURSDAY 13TH, 2PM (50 mins, no interval)
ST MICHAEL & ALL ANGELS CHURCH

Poise and Passion: chamber music by Locatelli & Leclair

Anežka Drozdová (traverso)

Natascha Pichler (violin)

Glenna Curren (cello)

Marta Pindór (harpsichord)

PIETRO ANTONIO LOCATELLI

(1695-1764): Trio sonata in E
minor no. 2, op. 5

*Largo – Andante –
Allegro – Allegro*

LOCATELLI:

Sonata for flute and basso
continuo in G minor no. 6, op. 2
Largo – Allegro – Largo – Allegro

LOCATELLI:

Sonata for violin and basso
continuo in G minor no. 3, op. 8
*Adagio – Allegro –
Vivace – Allegro*

JEAN-MARIE LECLAIR

(1697-1764): *Deuxième
récréation de musique*, op. 8
*Ouverture Gravement –
Legerement – Lentement*
– Forlane (Point trop vite)
– Sarabande (Lentement)
*– Menuet I & II – Badinage –
Chaconne – Tambourin I & II*

In this program, we compare two
prominent violinist-composers of
the 18th century: Jean-Marie
Leclair & Pietro Antonio Locatelli.
They had a lot in common- born
two years apart, they both died in
1764. Equally distinguished as
performers and composers, they
worked hard to circulate their
compositions through
publishing. They also both spent
time in The Netherlands, which
makes them especially
interesting and relevant to us.

As many similarities as they had,
historical accounts suggest that
their personalities must have been
quite different— and we have
selected music for this program
to reflect that. While Leclair left a
prominent post in the French
court after an argument with a
colleague, maybe out of a desire
to avoid conflict, Locatelli was
perhaps more confident and
willing to push his way to
opportunities. So, he was able to
gain a lot of recognition and
support within the aristocratic
circles of Amsterdam. Although
they were in the Netherlands at
the same time, there is no record
of Leclair and Locatelli ever
meeting. This was perhaps

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POLYCHROMA | POISE AND PASSION

because Locatelli preferred to perform only in private circles, in an effort to prevent other musicians from copying him.

Nevertheless, we enjoy the parallel we share with Leclair & Locatelli's mutual connection to the Netherlands – as an ensemble from four different countries who met in The Hague, we draw a lot of inspiration from our different cultural backgrounds. Hundreds of years after our composers lived here, this country continues to be a meeting point for musicians from around the world, particularly for the performance of 18th century music.

Polychroma

Noted for their vivid ensemble sound, witty, intimately refined interpretations, and performances defined by gripping “musical charisma,” Polychroma has attracted international attention as an outstanding young period instrument ensemble. They recently earned First Prize at the November 2024 Young Ensembles Competition of the London International Festival for Early Music, and were subsequently chosen in January 2025 to be the next Rheinsberger Hofkapelle in residence during the 2025–2026 season in Rheinsberg, Germany.

POLYCHROMA | POISE AND PASSION

The ensemble specializes in 18th century chamber music performed on historical instruments, and is currently based in The Hague, Netherlands, where they met while studying at the Koninklijk Conservatorium Den Haag. They are originally from Czechia (Anežka Drozdová – traverso), Austria (Natascha Pichler – baroque violin), Poland (Marta Pindór – harpsichord), and the United States (Glenna Curren – baroque cello). Individually, Polychroma's members have performed with leading period

ensembles around Europe and the United States and at major early music festivals including Utrecht and Boston. Drawn together by their mutual passion for historical performance and a love for chromaticism, lyricism, and visual art, they blend a diverse range of musical, historical, and artistic interests. The name Polychroma refers to colors of all kinds – both musical and visual – and is a symbolic nod to Iris, goddess of the rainbow and the messenger between heaven and earth.

Photo: Alex Schröder



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FABER *ff* MUSIC

DOROTHEE OBERLINGER & PETER KOFLER

THURSDAY 13TH, 7.30PM (2 hr with interval)
ST MICHAEL & ALL ANGELS CHURCH

Les Nations: Baroque sound cultures in dialogue

Dorothee Oberlinger (recorder)

Peter Kofler (harpsichord)

JOHANN SEBASTIAN BACH

Suite c-Moll BWV 997

*Preludio/Fuge/Sarabande/
Gigue & Double*

WILLIAM BABELL

From *Lessons for a harpsichord*:
Arrangement from *Lascia chío
pianga* (Händel)

DANIEL WRIGTH

The Black Joak, as t's
performed at Dublin from *The
Division Violin* (London, 1730)

HARALD FELLER (*1951)

Toccata Cembalo solo

ERIK BOSGRAAF

D für Dorothee Oberlinger
recorder solo

GEORG FRIEDRICH HÄNDEL

Sonate F-Dur op. 1 Nr. 11
HWV 369

*Larghetto/Allegro/Alla siciliana/
Presto*

NICOLA MATTEIS (c. 1650-1713)

*Diverse bizzarie sopra la vecchia
Sarabanda o pur Ciaccona* for
Blockflöte and Basso continuo

INTERVAL

Mixed German Solo:

JS BACH Allemande from *Solo
pour la flute traversière* BWV 1013

CARL PHILIPP EMANUEL BACH

Poco Adagio from
Sonate a-Moll Wq 132

JOHANN JOACHIM QUANTZ
(1697-1773)

Menuett with Variations

GEORG PHILIPP TELEMANN

(1681-1767) Sonatine a-Moll
*Andante-Allegro-Andante-
Presto*

France:

LOUIS COUPERIN

Prelude non mesurée Nr. 3

JEAN-BAPTISTE DROUART

DE BOUSSET *Pourquoy doux
Rossignol*

FRANÇOIS COUPERIN

(1668-1733)

Les Tic-Toc-Choc

ARCANGELO CORELLI

Sonate F-Dur from op. 5 Nr. 10
with ornamentation by William
Babell, Pietro Castrucci and
Michel Blavet

*Preludio-Adagio/Allemanda-
Allegro/Sarabanda-Largo/Giga-
Allegro/Gavotta-Allegro*

About the programme

Two noble & intimately expressive instruments of Baroque chamber music – the recorder and the harpsichord – enter into a rich, multilayered dialogue. Together, they unfold a panorama of European chamber music from the high Baroque to the present, where historical styles and compositional ideas intersect and resonate across three centuries.

The program opens with JS Bach's Suite in C minor, originally conceived for lute or lute-harpsichord (*Lautenwerck*), yet in its contrapuntal and harmonic richness it finds a compelling expression on harpsichord and melodic instruments as well. This late instrumental work by Bach features a prelude imbued with sighing motifs, creating an affective, almost vocal expressivity. The fugue displays rigorous motivic development and architectural precision, while the Sarabande, with its floating gravity and poignant lyricism, evokes the expressive character of the closing chorus of the *St. Matthew Passion*, gaining particular cantabile quality in the flute transcription. The concluding Gigue displays a lively, dance-like character and

unfolds elegantly continuous variations in the manner of a French *double*, demonstrating Bach's mastery in combining rhythmic vitality with inventive melodic elaboration.

William Babell's arrangement of Handel's *Lascia ch'io pianga* from the *Lessons for the Harpsichord* exemplifies the Baroque practice of transforming vocal arias into instrumental compositions. Babell, harpsichordist at the London court and a pupil of Handel, renders the aria's singing line as a richly ornamented, dazzlingly embellished harpsichord piece. His arrangement serves as both a document and a tribute, demonstrating how Baroque musicians regarded compositions as points of departure for creative elaboration rather than immutable texts.

Daniel Wright's *The Black Joak, as it is performed at Dublin*, from the collection *The Division Violin* (London, ca. 1730), immerses us in the realm of popular English-Irish dance music. The "Black Joak" theme circulated widely throughout Europe and underwent countless variations. Wright's

version combines rhythmic vitality with the art of *divisions* – improvised variations over a given bass – illustrating the transition from folk practice to art music that pervaded late-Baroque London.

Harald Feller's *Toccata* for solo harpsichord, a work from the late 20th century, continues the tradition of the Baroque virtuoso form, yet in a radically renewed sonic language. Over a constantly repeating ostinato, rhythmic layers, contrapuntal interweavings, and dense sound fields emerge. Harmonically, the piece evokes Olivier Messiaen's modal palette, while fully exploiting the harpsichord's percussive potential, transforming it into an instrument of rhythmic energy and tonal brilliance. Feller carries the Baroque notion of the toccata as a free, motor-driven form into contemporary aesthetics.

Erik Bosgraaf's *D*, dedicated to Dorothee, is a modern solo work exploring the tonal center of D as a point of departure for meditative sound exploration. Bosgraaf investigates the recorder's sound nuances and transforms the Baroque practice of improvisation and variation into a contemporary reflection

on sound identity and memory.

Georg Friedrich Handel's Sonata in F major, Op. 1 No. 11, HWV 369, returns the program to the heart of the Baroque era. Its four movements demonstrate Handel's mastery of combining Italian cantabile style with German contrapuntal craftsmanship. The *Alla siciliana*, in particular, unfolds its gentle, swaying rhythm in a pastoral character that epitomizes Baroque "pastoral music." Handel's ornaments, as he applied them in the corresponding F major organ concerto, reveal his idiomatic approach to embellishment and serve as a model for historically informed performance practice.

Nicola Matteis' *Diverse bizzarrie sopra la vecchia Sarabanda o pur Ciaccona* illustrates the transfer of Italian virtuosity to England in the late 17th century. Matteis, a Neapolitan who pursued a career in London, blended southern expressivity with English dance tradition in his compositions. Contemporary witness John Evelyn recorded after a 1674 concert: "I heard the violinist Signor Nicholao, whom certainly no mortal can surpass on this instrument. He had such a sweet bow and made the violin speak

DOROTHEE OBERLINGER & PETER KOFLER

like a human voice.” The Ciaccona combines rhythmic vitality and melodic invention, exemplifying the cross-cultural stylistic diversity of the early high Baroque.

The second half of the program presents a German solo triptych linking three generations and stylistic worlds: The Allemande from JS Bach’s *Partita in A minor*; CPE Bach’s *Poco Adagio* from the Sonata in A minor; and Quantz’s Minuet with Variations. Bach’s Allemande reveals the prelude-like character of the Baroque dance form in contrapuntal precision. Its lines are flexible and organic, giving an impression of improvisatory freedom, while subtle harmonies create tension and expressive depth. Heinrich Christoph Koch noted of the Allemande in 1802: “*It possesses a somewhat serious movement and a well-varying harmony... it delights in good order and calm.*” CPE Bach’s *Poco Adagio* leads into the empfindsamer Stil of the Frederickian Rococo, where affect and expression condense into melodic sighs and rhetorical gestures. Quantz demonstrates in his Minuet with Variations the art of diminution – transforming a simple dance into a virtuosic web of figurations, marking the stylistic transition from Baroque to Classical.

Georg Philipp Telemann’s *Sonatina in A minor* exemplifies his “mixed taste,” a synthesis of Italian brilliance, French elegance, and German contrapuntal rigor. The rediscovery of the bass line after centuries of loss lends the work an almost archaeological aura. In the fast movements, the rhythmic energy of the “barbaric beauty” of Polish and Bohemian folk music – which Telemann encountered during his travels in Upper Silesia – resonates vividly.

The French section introduces the sonically refined world of the *clavecinists*. Louis Couperin’s *Prélude non mesuré* No. 3 embodies the freedom and expressive fluidity of the French style *luthé*: rhythmically unnotated, it is less a fixed composition than a documented improvisational process. Jean-Baptiste Drouart de Bousset’s *Pourquoi doux rossignol* from the *Airs et Brunettes* (1721) unfolds over a chaconne bass in tender song, ornamented with delicate *agréments* by Hotteterre le Romain – a subtle soundscape of courtly refinement. François Couperin’s *Les Tic-Toc-Choc*, possibly evoking the strikes of a blacksmith, concludes this section with rhythmic precision and motoric complexity: a

DOROTHEE OBERLINGER & PETER KOFLER

miniature of Baroque mechanical ingenuity, where playfulness and virtuosity are inseparable.

The program concludes with Arcangelo Corelli’s Sonata in F major, Op. 5 No. 10, in an extended version with ornamentation by William Babell and Michel Blavet. The Op. 5 sonatas were the most widely disseminated violin sonatas in 18th-century Europe; they were considered the epitome of good taste and a model of melodic invention. The Amsterdam publisher Estienne Roger proudly stated in 1714 that her edition contained Corelli’s own ornaments – *comme il les joue*. Whether this claim is historically accurate is uncertain; what remains clear is that Corelli’s music became an open system of variant creation, treating interpretive freedom as a creative act. The version performed here, in which multiple historical ornamentation layers interweave, exemplifies the Baroque concept of the “exemplary original,” which is not fixed but intended to be continued.

Thus, this program unfolds a dense, historically layered soundscape, in which Baroque

formal principles, improvisatory freedom, and contemporary reflection converge into a continuum – a musical journey between order and invention, contrapuntal rigor and poetic imagination, past and present.

Dorothee Oberlinger



The recorder player, ensemble leader, conductor, festival director and university professor Dorothee Oberlinger is one of today’s leading international figures in the field of early music. She has been honoured with national and international music prizes such as the Opus Klassik, Echo Klassik, the Diapason d’Or, the ICMA Award and the Telemann Prize of the City of Magdeburg.

Since 2002, she has worked as a soloist with Ensemble 1700, which she founded, as well as with renowned baroque ensembles & orchestras such

DOROTHEE OBERLINGER & PETER KOFLER

as Sonatori de la Gioiosa Marca, Musica Antiqua Köln, Arte del Mondo, B'Rock, Akademie für Alte Musik Berlin, Academy of Ancient Music, Al Ayre Español, Suonar Parlante, Zefiro and Concerto Köln. After studying in Cologne, Amsterdam & Milan, she made her international debut in 1997, winning first prize in the international SRP/Moeck competition in London's Wigmore Hall. Since then, she has received numerous invitations to perform at most major festivals and concert halls such as the Grand Théâtre Bordeaux, Teatro Colón Buenos Aires, Grand Théâtre de Genève, Laeszhalle Hamburg, KKL Luzern, Tonhalle Zürich, Auditorio Nacional Madrid, Théâtre Champs-Élysées Paris and DeSingel Antwerp, etc.

In addition to her involvement with Baroque music, Dorothee devotes herself to contemporary music and the avant-garde. She has been a professor at the Mozarteum University Salzburg since 2004, where she headed up the Institute for Early Music from 2008-18 and developed it into an internationally-recognised institution for historical performance practice. She is festival director of two early music festivals in Germany, the

Potsdam Sanssouci and the Bad Arolsen Baroque Festival.

As an international guest conductor, she made her opera debut at the Göttingen Handel Festival in 2017 with *Lucio Cornelio Silla*, followed by *Polifemo* by Bononcini (2019), Telemann's *Pastorelle en musique* (2021), *I portentosi effetti de la madre natura* by Scarlatti (2022), *Nebucadnezar* by Reinhard Keiser (2022/23), *Adriano in Siria* by Carl Heinrich Graun (2024), *G. F. Handel's Alcina* (2023/24), and *Orlando Generoso* by Agostino Steffani (2025).

Dorothee is an honorary citizen of her home town, Simmern. In 2021, she was awarded the Federal Cross of Merit First Class of Germany by the Federal President for her cultural services.

Peter Kofler



Photo: Walter Glueck

DOROTHEE OBERLINGER & PETER KOFLER

Born in 1979 in Bolzano, Peter began his musical training at the 'Claudio Monteverdi' conservatory there. He continued his studies in Munich, where he studied organ and church music with Harald Feller and harpsichord with Christine Schornsheim. He regularly performs under conductors such as Sir Simon Rattle, Franz Welser-Möst, Bernhard Haitink, Riccardo Muti, Daniel Harding, Esa-Pekka Salonen, Giovanni Antonini and Thomas Hengelbrock. He is a founding member and harpsichordist of the baroque orchestra 'L'Accademia Giocosa'.

Peter is a regular at international music festivals and has worked with Anne-Sophie Mutter, Lisa Batiashvili, Anna Prohaska, Michael Volle, Dmitry Sinkovsky and Gabór Tarkövi. As soloist or chamber musician, he has performed with the Berlin Philharmonic, the Munich Philharmonic and the Chamber Orchestra of Europe. He works closely with Dorothee Oberlinger and the Bavarian Radio Symphony Orchestra.

As an organ soloist, he has played at the Notre-Dame de Paris, the Lucerne Culture & Congress Center, Berlin

Cathedral, Berlin Philharmonie, Elbphilharmonie Hamburg, St. Stephen's Cathedral, Vienna, Frauenkirche Dresden and St. Michaelis in Hamburg. Since August 2008, he has been organist at the Jesuit Church of St. Michael in Munich. He was awarded the Bücher-Dieckmeyer Foundation's prize for promotion of church music in Bavaria. He is also the founder & artistic director of the international organ festival 'Münchner Orgelherbst' at St. Michael's and teaches organ and choir-conducting at the University of Music and Performing Arts, Munich.

His artistic work is complemented by CD & radio productions (ZDF, BR, RAI, Deutsche Grammophon, Sony Classical, Querstand, Raumklang, Tudor, OehmsClassics, Solo Musica, All of Bach). The organ CD *Transkriptionen* received much praise in the press and was nominated for the 'Preis der deutschen Schallplattenkritik'.

In 2024, Peter finished his complete recording of Bach's organ works with a total of 16 CDs. The first volume was awarded 'Editor's Choice' by *Gramophone* magazine.

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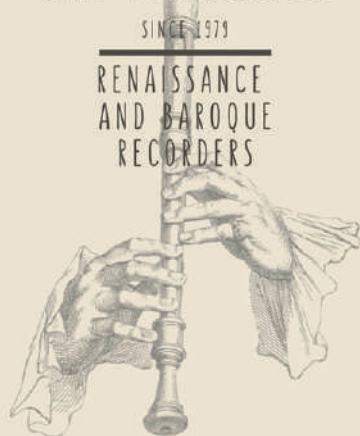


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ZEFIRA VALOVA | FANTASIAS AND AFFECTS

FRIDAY 14TH, 2PM (50 mins, no interval)
ST MICHAEL & ALL ANGELS CHURCH

Fantasias and Affects: works by Telemann

Zefira Valova (baroque violin)

TELEMANN

Fantasia for solo violin No.1
in B flat major
Fantasia No. 7 in E flat major
Fantasia No. 4 in D major
Fantasia No: 9 in B minor

Duo III in b minor
Vivace - Poco Presto Allegro

Fantasia No: 10 in D major
Fantasia No: 11 in F major
Fantasia No: 3 in F minor
Fantasia No: 12 in A minor

Sonata No: 3 in G major
*A tempo giusto - Allegro -
Andante - Allegro*

About the programme

G.Ph.Telemann is one of the most prolific composers of his time, publisher and proprietary of the rights of his compositions. Between 1725 and 1740 he published more than 40 volumes of music, which were widely distributed across Europe. Composed in Hamburg *The Musique de table* - emblematic sets of splendid chamber and orchestral treasures - was

ordered by subscribers all over Europe in 206 copies, for example. By 1735 he made a spectacular contribution also to the solo genres composing set of 12 solo flute Fantasias, solo violin and solo viola da gamba Fantasias as well as 36 pieces for harpsichord.

The Twelve Fantasias for Violin without Bass represents a genuine showcase of the master's stylistic knowledge, exhibiting his free juggling with the musical genres of the early 18th century and leading through a musical transition that took place during the composer's life.

The strict counterpoint was falling out of use, and gave way to a pre-eminence of the melodic line. The evolution towards classicism is also demonstrated in the structural organisation and the use of binary form.

Telemann – the main protagonist in the baroque musical cosmopolitanism – enjoyed inspiration by various stylistic genres available to him. Using

the 'Mixed Taste' ('*vermischter Geschmack*') combining Italian, French, German, and other styles, uniting the 'Lullists' and 'Corellists' he created music for all the known world. As well as in these *Fantasias* he pays a tribute to the national characteristics of the music he listened during his travels to Paris and Silesia inserting French and 'rustic' dances, or fugal movements that owe much to the German tradition. His fascination by the French court mode, led to the opening of the twelfth *Fantasia* with an overture, easily recognizable by its pointed rhythm. In the same manner he makes his fourth *Fantasia* a veritable Italian concerto, with a first movement characterised by a firm rhythm, a *Grave* reduced to an interlude and a final gracious *Allegro* in triple time.

The composer being an accomplished violinist, even if self-taught, knew this instrument intimately and creates fully sounding episodes, contrasting with free counterpoint. With leading melodic line, clear structures and expressive charge, the *Fantasias* are in the spirit of the galant style, yet bear similarities to the language of the baroque

through imitation of national styles, polyphony - often leaving to the listener the task of reconstituting the voice-leading, affect related musical language.

His later sets of flute duos and sonatas (performed on recorder and violin) demonstrate the maturity of a genius with spontaneous and flowing style, creating a perfection of invention, harmony and form with minimal resources.

Globalist or ambassador of peace, Telemann emerges even with his solo and duo repertoire the flow of interpreters' imagination and admiration from audiences all over the world until today.

Zefira Valova

Bulgarian violinist Zefira is a leading specialist in early music, who performs as a soloist, leader, concertmaster, and chamber musician. Graduating from Sofia's National Academy of Music where she studied under Yosif Radinov, and the Conservatorium van Amsterdam under Lucy van Dael, Zefira has gone on to collaborate with such ensembles as the Arcangelo, Helsinki Baroque Orchestra, Sofia Philharmonic Orchestra, and the European Union Baroque

Orchestra. She has been artistic director of the Sofia Baroque Arts Festival since 2006.

Zefira has been concertmaster of il Pomo d'Oro since 2015, under Maxim Emelyanychev and Francesco Corti. Recordings include collaborations with mezzo-soprano Joyce DiDonato, and countertenors Jakub Józef Orliński and Franco Fagioli (performing as conductor). 2022 saw the release of a solo album, a collection of violin concertos from the late 18th century for

Aparté. She has recorded Vivaldi and Telemann concertos with Les Ambassadeurs, Schubert sonatas with Aapo Hakkinen, Bach violin concertos with Shunske Sato, and concertos with Erik Bosgraaf.

Awards have included first prize in the José Herrando Baroque Violin Competition (2020), the Golden Quill award for input in culture (2021), and Musician of the Year for artistic activity awarded by the Bulgarian National Radio (2017).



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GUILDHALL & ACADEMY OF ANCIENT MUSIC

FRIDAY 14TH, 7.30PM (2 hrs with interval)
ST MICHAEL & ALL ANGELS CHURCH

**Guildhall Cantata Project &
Academy of Ancient Music**

Director: **James Johnstone**

Soprano:
Mengyixuan Qi
Claire Ward⁺

Alto:
Roei Shafrir
Angharad Rowlands⁺

Tenor:
Jacob Cole
William Prasetyo
David de Winter⁺

Baritone:
Ben Watkins
Jon Stainsby⁺

Recorder:
Mia Vojic
Catherine Fleming^{*}
Ian Wilson^{*}

Cello: **Rowena Taylor**

Theorbo: **Stefano Fiacco**

Harp: **Eleanor Medcalf**

Keyboards:
Ben Cole
Tom Dilley
Sharona Joshua

^{*} Guildhall professor
⁺ Academy of Ancient Music

ROBERT DE VISÉE Prelude
MICHEL LAMBERT *Ma bergère*
JEAN HENRY D'ANGLEBERT

Prelude
MICHEL LAMBERT
Ombre de mon amant
Vos mespris chaque jour
MARC-ANTOINE CHARPENTIER
Le Reniement de St Pierre

- INTERVAL -

MARC-ANTOINE CHARPENTIER
Les Plaisirs de Versailles

This concert is generously supported
by Chris Craker at Karma Sounds

About the Programme

Every schoolboy once knew – in the sense of 1066 and All That – of the musical battle between the French *bon goût* and *il furibondo* of Italy. And yet Lully was an Italian, whose musical education was in Paris, whilst his "compatriot" Charpentier was a Frenchman who travelled to Rome. There he may or may not have studied with Carissimi (the origin story was already being written during Charpentier's lifetime) but he undoubtedly absorbed the sounds of the late 1660s, returning them to Paris

through manuscripts and his 'prodigious' musical memory, as de Brossard later recalled. These are in evidence in his early dramatic motet *Le Reniement de St Pierre*, Charpentier demonstrating his genius in creating a narrative through the fabric of his music. The calm certainty with which Jesus warns Peter of his impending repudiation – each clause coinciding with the harmonic rhythm – immediately jars with Peter's off-beat disbelief, foreshadowing his actual denials. Even more extraordinary is Charpentier's final depiction of Peter's bitter tears. Unlike Bach's solo Evangelist, Charpentier's intertwining chorus lines – the plangent suspensions – involve musicians and listeners alike in the physicality of musical sound, no longer just observing but momentarily becoming Peter.

Far less serious, but still composed with equally insightful characterisation, is Charpentier's operatic entertainment *Les Plaisirs de Versailles*. Although Charpentier never rose to royal patronage, he wrote sacred music for the dauphin, who maintained a separate musical establishment from Louis XIV; it is likely that it was these

musicians who performed *Les Plaisirs de Versailles* in the king's "apartments". The entertainment would probably now be described as rather meta, invoking as it does the pleasures and behaviours of the courtiers' evening. Music, with her sensuous harmonies, and Conversation, with her repetitive repartee, compete with each other to be heard and to be the pre-eminent source of pleasure. The Chorus of Pleasures, afraid that such bickering will draw their evening to a premature close, call on Comus, the God of Festivities and Jeu, the personification of games, to intervene. Offers of wine and chocolate, pastries and marzipan, do little to help, but eventually Music and Conversation agree that they can both help distract the king from the demands of state.

Like Lully, Michel Lambert was prominent as a dancer and a musician. As well as dancing for the young Louis XIV's ballet, he was the pre-eminent singing teacher of the mid-seventeenth century, sang as a soloist for the king, and was the most prolific composer of *airs*; the three hundred and thirty or so that have survived are a fraction of the at least twenty volumes

published in his lifetime. The declamation of his texts is always bound to his music, whether above the dance-like chaconne basses (*Ma bergère* and *Vos mespris chaque jour*) or in the almost recitative lament *Ombre de mon amant*. Lambert's daughter married Lully; their marriage contract was signed by Louis XIV and not one, but two queens!

Programme note by
Christopher Suckling

James Johnstone

For well over a decade, James Johnstone has led collaborations between the Vocal and Historical Performance departments at the Guildhall School of Music & Drama, performing sacred and secular chamber cantatas from the seventeenth and eighteenth centuries, as long as they are not by Bach! As well as appearing at Guildhall, the Cantata Project are regular visitors to Blackheath and Hatchlands Park and have appeared in the Spitalfields and London Handel festivals. For this project they are joined for the first time by vocalists from the Academy of Ancient Music (AAM). Guildhall is proud of its long-standing association with AAM; many of AAM's members

are Guildhall School alumni and professors. Side-by-side performance projects are a highlight of students' annual calendars; following two years of operatic collaborations for Handel's *Alcina* and Purcell's *Dido and Aeneas*, this project expands the relationship to much more intimate music.

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GUILDHALL & ACADEMY OF ANCIENT MUSIC

orchestra's Golden Anniversary with the completion of a landmark project to record Mozart's complete works for keyboard and orchestra, a series described by the Financial Times as having 'set new standards'.

Beyond the concert hall, AAM is committed to nurturing the next generation of musicians and music-lovers through our innovative side-by-side learning and participation initiative, AAMplify. Working with music colleges and universities

across the UK, we engage the next generation of period instrumentalists with side-by-side sessions, masterclasses and other opportunities designed to bridge the gap between the conservatoire and the profession, safeguarding the future of historical performance.

AAM proudly holds the position of Associate Ensemble at London's Barbican Centre and the Teatro San Cassiano, Venice, and Orchestra-in-Residence at the University of Cambridge and The Apex, Bury St Edmunds.



BLAST OFF! FAMILY CONCERT

SATURDAY 15TH, 11AM (55 mins, no interval)
ST MICHAEL & ALL ANGELS CHURCH

An interactive concert for primary school age children and their families (Age range 5+)

Sarah Jeffery
(recorders/electronics)

Featuring music in whole, or in part, from:

- SARAH JEFFERY**
The Wellerman Variations
- JACOB VAN EYCK**
The English Nightingale
- RICHARD STRAUSS**
Also sprach Zarathustra
- ANNETTE ZIEGENMEYER**
Who's Bar 3
- DEBUSSY** *Clair de Lune*
- L.V BEETHOVEN** *The Moonlight Sonata (1st movement)*
- STEVE REICH**
Vermont Counterpoint
- JOHANNES CICONIA**
Le Ray au Soleyl
- J.S. BACH** *Badinerie*
- HEINRICH SCHÜTZ** *Die Himmel erzählen die Ehre Gottes*
- ANCIENT GREEK** *Seikilos*
- GUSTAV HOLST**
Jupiter from The Planets
- EJAE** (Kpop Demon Hunters)
Golden

About the programme

Come along on a journey through the wonderful universe of the recorder. Meet recorder explorer Sarah in her workshop, where she has almost finished building her newest rocket, powered by music! But Sarah will need your help – which piece of music does what? Let's hope nothing goes wrong...

An interactive theatrical and musical story, created by Sarah Jeffery. You will hear music from the 14th century to... the future! Songs of Ancient Greece to Bach, mind-bending canons of Ciconia to Beethoven, Debussy and Holst. With a good measure of alien-electronics sprinkled on top!

Finally it's time to don our helmets and blast off into a galaxy of music and sound! Wormholes and black holes, mysterious aliens, even time travel – anything can happen. But it's all possible, thanks to the power of music!

This concert is
generously supported
by Küng Recorders



BLAST OFF! FAMILY CONCERT

Sarah Jeffery

Sarah (*1985) has been completely obsessed with the recorder since she started playing at the age of six. Today it's her mission to help audiences fall in love with music too, and to show what the recorder can really do!

Sarah has performed in children's music-theatre productions with prestigious companies such as Het Zuidelijk Toneel (the Dutch Theatre of the South), Theater Artemis, Theater Sonnevank, and Theater fluup!. Her favourite show was a production where there were two live chickens walking around on stage (they only escaped once).

Aside from creating children's theatre, Sarah is professor of the recorder at the Royal College of Music in London. She regularly tours the world performing concerts that sadly are not about aliens. Sarah runs the popular YouTube channel Team Recorder, where she has over 200,000 subscribers. She publishes books with Schott Music and Hal Leonard, and has signed to classical label TRPTK for her next album. She was made honorary Vice President of the Society of Recorder Players in 2022, for her services to the community.

www.sarahjeffery.com



Photo: Claudia Hansen

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FESTIVAL EVENSONG

SATURDAY 15TH, 3PM, ST MICHAEL & ALL ANGELS CHURCH

Voces8 Scholars

Thomas Dilley (organ)

Service led by the

Reverend Trevor Kemp

Order of service

Introit: **PALESTRINA**

Surge illuminare

WILLIAM SMITH

Preces & Responses

Psalms: **ORLANDO GIBBONS**

O Clap Your Hands

Magnificat & Nunc Dimittis:

GIBBONS *Short Service*

Anthem: **HENRY PURCELL**

Hear My Prayer

VOCES8 Scholars

VOCES8 is a vocal group made
up of young professional singers
who have previously been part

of the annual VOCES8 Scholars
programme. Their work in 2025
includes performances across
the UK including Kings Place,
London; the Solent Music Festival;
'Gregorian Treasures' in London
and Cambridge with the Dutch
ensemble *Wishful Singing*; and
'Fruit of Silence' with McNicol
Ballet at the Royal Academy of
Music. They will also give concerts
in France, Belgium, Spain and
Portugal. For VOCES8 Records
they will record music by Mårten
Jansson with the Stockholm
Saxophone Quartet, conducted
by Ragnar Bohlin for release in
2026. The Ensemble also takes
part in concerts and recordings
as part of the larger VOCES8
Foundation Choir.



SATURDAY 15TH, 6PM (2 hrs with interval)
ST MICHAEL & ALL ANGELS CHURCH

Notes of Wonder: the childhood virtuosos of the 18th Century

Erik Bosgraaf (recorder/direction)

Wrocław Baroque Orchestra

Jarosław Thiel (WBO artistic director)

WOLFGANG AMADEUS MOZART (1756 - 1791)

Symphony no. 1 in E-flat major, KV 16
(composed at the age of 8, 1764, London)
Molto allegro - Andante - Presto

ANTONIO VIVALDI (1678 - 1741)

Concerto in G-major, RV 101
(RV 437, Opus 10. no.6)

Adagio No. 15 from *Galimathias Musicum*, KV 32
(composed at the age of 10, 1766, The Hague)

Concerto in D-major, RV 90
(RV 428, Opus 10. no.3) 'Il Gardellino'
[Allegro] - Largo - Allegro

Adagio No. 17 from *Galimathias Musicum*, KV 32
(composed at the age of 10, 1766, The Hague)

Concerto in G-major, RV 435
Allegro - Largo - Allegro

- INTERVAL -

Concerto in A-minor, RV 445
Allegro - Larghetto - Allegro

Symphony no. 20, KV 133 in D major
(composed at the age of 16, 1772, Salzburg)
Allegro - Andante - Menuetto (Trio) - [Allegro]



This concert is generously supported by **nkoda**

About the programme

Antonio Vivaldi and Wolfgang Amadeus Mozart may seem worlds apart—one a Venetian priest at the height of the Baroque, the other the emblem of Classical genius. Yet placed side by side, their works reveal striking continuities. Both were prodigies, both redefined instrumental writing, and both imbued their music with vitality that transcends their era. This evening, recorder virtuoso and conductor Erik Bosgraaf joins the Wrocław Baroque Orchestra to bring their worlds into dialogue.

Mozart composed his first symphony at the age of eight, during the Mozart family's stay in London. The work was written under the influence of Johann Christian Bach, "the London Bach," whose elegant style deeply impressed young Wolfgang.

Though brief, the three movements already display a remarkable instinct for balance and color. The spirited opening *Molto allegro* gives way to a tender *Andante*, before the lively *Presto* closes the work with youthful verve. It is a child's first symphony, yet one that foreshadows a lifetime of orchestral brilliance.

Vivaldi's concertos for recorder and flute, many published in Amsterdam in 1728 as Op. 10, are among the jewels of his vast output. Tonight we hear four: the Concerto in G major, RV 101, the famous "Il Gardellino" (RV 90), the Concerto in G major, RV 435, and the dramatic Concerto in A minor, RV 445.

Each highlights a different facet of Vivaldi's artistry. *Il Gardellino* mimics the song of the goldfinch in brilliant figurations; RV 101 and RV 435 show the composer's endless inventiveness within the concerto form; RV 445, in the darker key of A minor, displays theatrical intensity and virtuosity. Across them all, the recorder emerges as an instrument of dazzling color and expressive depth.

Composed in 1766 at The Hague, Mozart's *Galimathias Musicum* is a seventeen-part divertimento, a playful "musical hotchpotch." Within this kaleidoscope, the two *Adagios* stand out for their lyrical calm. They are brief, intimate reflections that act as delicate counterpoints to Vivaldi's brilliant concertos.

The program closes with Mozart's Symphony No. 20, written in Salzburg when he was sixteen. Compared with

the innocent charm of his first symphony, this is the work of a maturing composer. Its four movements combine ceremonial brilliance with lyrical warmth. The elegant *Menuetto* harks back to courtly dance, while the finale bursts with youthful energy.

Tonight's program highlights not opposition but dialogue: Vivaldi's vibrant Baroque imagination alongside Mozart's precocious Classical voice. In Erik Bosgraaf's hands, the recorder bridges centuries, reminding us that what unites these composers is their inexhaustible spirit of invention.

Erik Bosgraaf



Erik Bosgraaf is generally considered one of the world's

leading recorder players, and he is definitely the most adventurous. He improvises, plays jazz, utilises electronics and likes working with people in other areas of artistic endeavour such as cinematography (Werner Herzog, Paul and Menno de Nooijer). His repertoire extends from Vivaldi's *Four Seasons* to tomorrow's music. Bosgraaf's recording of Jacob van Eyck's *Der Fluyten Lust-hof* set a new standard and led to his international breakthrough. Many other hits followed, mainly for the Brilliant Classics label. Around 100 pieces have been composed for him, among which are 12 concertos. In 2011, Pierre Boulez gave him permission to adapt his clarinet composition *Dialogue de l'ombre double* for the recorder. The world premiere of this new version took place in the sold-out main auditorium of the Amsterdam Concertgebouw; the CD was recorded in 2015. Arvo Pärt allowed him to perform a concertante recorder version of *Fratres*, which had its world premiere in the composer's hometown of Tallinn.

Bosgraaf made his USA debut at the Dallas Symphony Orchestra conducted by Jaap van Zweden, who immediately invited him to his other orchestra, the Hong Kong

Philharmonic, telling him: 'There you can lead the orchestra yourself' (which he did, to great acclaim). Since then, he has been regularly invited as a conductor. If not playing the recorder, he leads from the harpsichord or – in classical and later repertoire for chamber orchestra – conducts from the front. Bosgraaf has worked with the Residentie Orkest The Hague, Melbourne Symphony, Dutch Radio Philharmonic, the Netherlands Chamber Orchestra, the Hungarian Radio Orchestra, Duisburger Philharmoniker, and the Helsinki Baroque Orchestra, among others. In 2021 Concerto Köln accompanied him on his solo debut at the Hamburg Elbphilharmonie, and in October 2023 he was soloist at the Barbican with the BBC Symphony Orchestra conducted by Ilan Volkov, performing the *Origami Songs* that Anna Meredith composed for him.

In the summer of 2023, he made his appearance at the prestigious Boston Early Music Festival and the International Handel Festival in Göttingen, Germany. Bosgraaf is a visiting professor at the Cracow Music Academy (Poland), Amsterdam Conservatoire (Netherlands) and Tsing Hua University (Taiwan),

and gives masterclasses all over the world. He received the Borletti-Buitoni Trust Award in 2009, and the Netherlands Music Prize in 2011.

Jarosław Thiel

A cellist & conductor, his artistic activity focuses on historical performance practices. He has collaborated with the most important Polish ensembles performing Baroque music and with several German ensembles: Dresdner Barockorchester, FestspielOrchester Göttingen, Cantus Cölln, Akademie für Alte Musik Berlin, and Gaechinger Cantoray. Since 2006, he has been Artistic Director of Wrocław Baroque Orchestra – a resident ensemble of the National Forum of Music in Wrocław.

His discography as a cellist includes a number of chamber music recordings, and as a conductor he has led Wrocław Baroque Orchestra in projects realised for the CD Accord, Aparté, and Accent labels. Jarosław Thiel is a professor of historical cello at the Academy of Music in Poznań. He also conducts masterclasses, educational concerts and lectures on the historically informed performance of early music.

Wrocław Baroque Orchestra

The resident ensemble of the Witold Lutosławski National Forum of Music, one of few cultural institutions in Poland boasting its own Baroque orchestra playing historical instruments.

During the NFM concert season, WBO presents its own series. The repertoire encompasses works from early Baroque to Romanticism, from chamber line-ups to large oratorios. The superb cellist Jarosław Thiel has been Artistic Director of WBO since its inception.

Today, Wrocław Baroque Orchestra counts among the most important Polish ensembles playing historical instruments. The orchestra's output and high level of performance result in collaborations with the biggest names on the international early music scene. WBO has performed under the baton of Philippe Herreweghe, Giovanni Antonini, Andrew Parrott, Masaaki Suzuki, Ivor Bolton, Martin Haselböck, Paul McCreesh and Laurence Cummings. The orchestra cooperates with excellent ensembles and soloists, and among them Orchester Wiener Akademie,

Bach Collegium Japan, Collegium Vocale Gent, Cantus Cölln, RIAS Kammerchor, Gli Angeli Genève, Ian Bostridge, Julia Lezhneva, Jean-Guihen Queyras, Shunske Sato, Vivica Genaux, Andreas Scholl, Aimi Kobayashi, Yulianna Avdeeva, Kristian Bezuidenhout, Giuliano Carmignola, Jakub Józef Orliński, Regula Mühlemann, Bruno de Sá, Renata Pokupić. WBO guest performs at prestigious festivals, participates in TV and radio broadcasts (i.a. Mezzo TV) and recording sessions.

2017 saw the release of a new album – *Haydn The Seasons* – a result of collaboration with Paul McCreesh and his Gabrieli Consort & Players (the disc was nominated for Gramophone Awards in the Best Choral Recording category and was a recording of the month in the BBC Music Magazine in June 2017). 2018 saw the release of the album *17th-century Sacred Music in Wrocław*, recorded with Gli Angeli Genève and Concerto Palatino under the direction of Stephan MacLeod (Claves). The album received an International Classical Music Award 2019 in the Baroque Vocal category.

In 2020 an album was published featuring Karol Kurpiński's

Elegy in C minor (premiere recording), Ignacy Feliks Dobrzyński's *Symphony No. 2* (first recording on historical instruments) and *The Fairy Tale* overture by Stanisław Moniuszko, recorded under the direction of Jarosław Thiel. This album was nominated for an International Classical Music Award 2022 and for a Fryderyk Award 2022 in the category Album of the Year – Symphonic Music. In 2022, the albums of

Wrocław Baroque Orchestra were released: Johann David Heinichen – *Dresden Vespers* (world premiere recording for Accent), recorded with the Ensemble Polyharmonique, and *Kings in the North*, recorded with baritone Tomáš Král (nominations for Opus Klassik Awards in several categories). In 2024 the latest album *Mille Affetti* with male soprano Bruno de Sá was released for label Warner Classic & Erato.



Photo: Łukasz Rajchert



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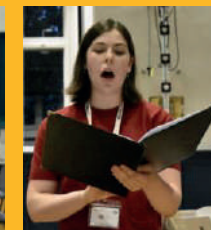
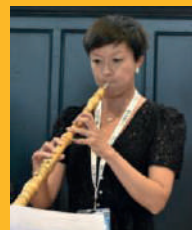
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