

Friends of Florilegium

President ~ Dame Emma Kirkby OBE
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DATES FOR YOUR DIARY Selected UK performances

Tue 8 Oct	Chipping Campden Handel and the Italian Connection
Fri 11 Oct	Royal College of Music, London 18th century coaching session
Wed 23 Oct	Wigmore Hall, London Telemann Suite in A minor; Concerto for flute, oboe d'amore, viola d'amore; Bach Cantata BWV 170 Vegnugte Ruh; Handel Sonata a 5 in B flat; Pergolesi Salve Regina (Robin Blaze, countertenor)
Fri 25 Oct	Royal College of Music, London 18th century coaching session
Fri 8 Nov	Royal College of Music, London 18th century coaching session
Mon 18 Nov	Kings College Chapel, Cambridge programme includes Purcell Come ye sons of art Z.323; Welcome all the pleasures Z.339 (Choir of Kings College Stephen Cleobury, conductor; Andreas Scholl, countertenor)
Thur 21 Nov	Royal College of Music, London 18th century coaching session
Sat 23 Nov	International Wimbledon Music Festival Bach Brandenburg Concertos
Wed 4 Dec	Chichester Corelli and the Italian Connection
Wed 11 Dec	Ilkley Works by Telemann, Vivaldi, Handel, Rebel, Leclair, Marais

For further details please visit
www.florilegium.org.uk

Florilegium

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AUTUMN 2013

Florilegium at NCEM Composers Award

As featured in the last Newsletter, in April Florilegium headed to York, arriving the evening before the NCEM Composers Award 2013 workshop and concert.

It started badly, with the players, who had walked for 15 minutes in driving rain to their hotel (including Jennifer Morsches who was carrying two cellos) being told that they were at the wrong hotel, so they walked for another 15 minutes before reaching the correct one. And what a hotel it was; these highly-travelled players all rated it as one of the worst they had ever seen!

However, the following morning they realised it was only 5 minutes' walk from the NCEM (National Centre for Early Music) and they arrived to a warm welcome from the Centre's staff. The workshops, which were steered by Christopher Fox, a freelance composer, started with the works composed by the under-18s: Lillie Harris *The Dahomey Amazons Take a Tea Break*; Kethaki Prathivadi *Vivimos El Tango*; Yuanfan Yang *Crushed Suites*; Lilly Vadaneaux *Sarabande in F sharp minor*. After lunch came the works from the 19-25 year olds: Seán Doherty *Springar*; Marianna Filippi *The Charlatan's Masquerade* and Joseph Howard *Move!*

Following a well-earned break, Florilegium performed each of the pieces – in addition to two Baroque works – as an evening concert, and the winners were announced: Joseph Howard won in the older age group, and the youngest-ever winner of the Award, 11-year old Lilly Vadaneaux.

The judges were NCEM's Director, Delma Tomlin; Senior Producer of BBC Radio 3's *Early Music Show*, Chris Wines; and Ashley Solomon.

After a long day, the group descended on a local Polish restaurant for dinner and returned to their hotel around midnight. Early the next morning they returned to York station – by taxi!



Everyone involved in the competition: the 7 young composers, judges and Florilegium

Florilegium's hothouse concert

As the end of July witnessed a record-breaking heat wave in Southern England, Florilegium performed in a conservatory!

Florilegium were invited to give a concert of Bolivian Baroque instrumental music in the beautiful Victorian glass conservatory in Horniman Museum, London. They did provide an umbrella for the rehearsal, to shade the harpsichord. Luckily, the sun started to set behind a large tree when the concert started, and Ashley told the audience that the heat and humidity felt most atmospheric and reminded him of working in the Bolivian jungle!



Please support Florilegium; become a Friend!

Florilegium is acclaimed worldwide for its performances and recordings. However the group receives no public funding; its finite resources comprise ticket revenue and the committed generosity of its loyal supporters.

We are very grateful to our Friends and hope you will consider joining them. From £30 per annum – roughly the cost of a concert ticket – you could become a Friend of Florilegium.

Florilegium prides itself on a close relationship with its audiences, expressed through Friends of Florilegium. Friends' benefits and privileges include:

- a free copy of Florilegium's limited edition compilation CD
- a regular Newsletter
- priority booking for certain concerts promoted by Florilegium
- complimentary or discounted CDs as they are released
- social events providing opportunities to meet the members of Florilegium

Director's Circle members

- receive up to 3 free CDs a year
- are acknowledged in Florilegium's concert programmes
- are invited to attend rehearsals



A residency at Bath International Music Festival

Florilegium enjoyed a residency at the International Bath Music Festival, with a rich mix of programmes. Here Ashley Solomon recalls the event.

Florilegium were invited to appear in the final days of the 2013 festival, from Wednesday 29 May to Sunday 2 June, the festival's closing day.

Rehearsals for me started two weeks earlier; I was to direct Florilegium, three solo singers and the chorus and small roles from the RCM Chamber Choir in two staged performances of Purcell's *Dido and Aeneas*. I had already cast the solo singers: Helen-Jane Howells, Dido; Elin Manahan Thomas, Dido's sister, Belinda, and Robert Davies, Aeneas. Martin Constantine was stage director and Jennifer Fletcher, choreographer. So, throughout the second half of May the chorus, sometimes joined by the soloists and increasingly by members of Florilegium put this production together, with Florilegium (and me) also finding time to rehearse the other festival concerts.

On 28 May we all travelled to Bath, some of us by train, others drove in torrential rain. The rain continued all day but, just as the dress rehearsal was about to begin, it suddenly stopped. So, although the singers' stage was wet, they were not rained on. (The last Newsletter incorrectly stated the performances would be IN the Roman Bath; in fact the Bath was drained before we arrived in Bath, but only to lay 'foundation' pillars. The Bath was refilled,



Dido and Aeneas, performed on a stage over the steaming Roman Bath.

and, before the dress rehearsal and the two performances, these pillars – below the water line – were located and the staging bolted on top.)

The following day (Wednesday 29) it rained all day. Following a long afternoon rehearsal, I was interviewed, live, on BBC Radio 3's *In Tune* about *Dido*. Like the previous day, the rain suddenly stopped just before the first performance of the opera began, at 9.30. Both performances had sold out as soon as tickets went on sale, so people were standing two-deep around the Bath, and others were on the Terrace above, able to look down on the action. I was very happy with the performance, as were the overwhelming majority of the audience and the national press.

We had a short rehearsal before the second night; all day the weather had been fine but at 9.35 the heavens suddenly opened and the rain got heavier and heavier. The eight Florilegium players (and instruments), were dry, but the singers carried on, getting absolutely drenched – but "The show must go on!" We reached the end of the first act, and it was decided to pause the performance but, only about five minutes later, the rain ceased and the opera was completed. This time the audience were even more enthusiastic, especially for the singers for their dedication in singing in such awful conditions. All our hard work over *Dido and Aeneas* had paid off.

Friday was a free day; the *Dido* performers and singers departed that morning; I needed to do some practising, and felt I had earned a spa treatment!

By Saturday 1 June, there were just the four principal Florilegium players there and we went to St Mary's church, Bathwick, to give a morning Workshop. Unfortunately, as a festival manager told

me, they had not billed this event clearly and only a handful of people attended. So Bojan Cicic was able to concentrate on the violinists who attended; one, with baroque violin and bow, was able to slip into the group quite easily. As we broke for coffee, she and Bojan were left playing duos!

The real event that day was the late afternoon concert at St Mary's. Lasting an hour, it was a concert especially devised for BBC Radio 3's *Early Music Show* and included the two prizewinning pieces from the NCEM competition, a broadcast on EMS being part of the prize. (See overleaf for more on the competition.) The church was fairly full; the concert went well and was followed by formal photos with the winners, then an interview for inclusion in the broadcast (which was on 23 June).



Prizewinners, Joseph Howard and Lily Vadaneaux with Florilegium at St Mary's Bathwick

Sunday 2 June was to be our final day in Bath, but first we had two concerts containing the complete Bach Brandenburg Concertos and his Orchestral Suites nos 1 and 2, in the wonderful venue of the Ballroom of the Georgian Assembly Rooms. Gradually the twenty-plus Florilegium performers arrived in Bath as they were needed and two enthusiastically-received concerts were given to two almost capacity crowds.

The second performance finished and we headed back to Bath Spa station for the journey home.

Largest orchestra for Beethoven Symphony No. 9

Florilegium were invited to give a concert of Mozart's Sinfonia Concertante and Beethoven's Symphony No.9, as part of the 3 Choirs Festival. The Beethoven orchestra was Florilegium's largest-ever staged, 68 players, including an 8 ft high Classical contra-bassoon. The Mozart soloists were Bojan Cicic (violin) and Pavlo Beznosiuk (viola), who replaced the indisposed Jane Rogers the day before the concert.



Most of the 68 Florilegium players, rehearsing Beethoven's Symphony No.9 in London's Henry Wood Hall, with conductor Geraint Bowen

RECORDING NEWS

This November, as stated in the last Newsletter, the group will be recording all 6 of Bach's Brandenburg Concertos. Following the performances in Bath, *The Guardian* and *Daily Telegraph* both gave 4* reviews, the latter wrote "The players started to smile at each other, and the music-making smiled with them."

Ashley Solomon is still seeking sponsors for this exciting, but massive undertaking. If you could help by supporting this project or know someone who might be interested in offering support, please email him at ashleysolomon@florilegium.org.uk