

FLORILEGIUM NEWSLETTER

President - Dame Emma Kirkby OBE

Honorary Vice Presidents - David Hill and Sir David Lumsden

Upcoming concerts

13th May 7pm

London Festival of Baroque Music

St John's Smith Square,
London, SW1P 3HA

25th May 1pm

Music at the Court of Frederick the Great

Holy Trinity Church,
London, SW7 2AB

8th June 7.30pm

Haydn Festival

St Leonard's Church,
Bridgnorth, WV16 4EJ

25th June 7.30pm

Telemann 250th Anniversary Concert

Wigmore Hall, London,
W1U 2BP

Florilegium's Director writes about their busy start of 2017



The last few months have been particularly busy for Florilegium as we have been working on an ambitious recording project as well as some very high profile performances. Our much publicised recording of Telemann's Essercizii Musici took up most of our energies in the early part of 2017. Our intensive rehearsals in St Michael's church in Clapham were very well supported by our Friends, many of whom came to observe some of our open sessions. In addition we are very grateful to Julian and Annette Armstrong (members of our Director's Circle) for hosting a delicious lunch on one of these days in their lovely home.

We travelled to Amsterdam in early March to make this recording in the fabulous Waalsekerk where we also recorded volume 3 of our Bolivian Baroque series with Arakaendar Bolivia (back in 2009). In our four very intensive days there we recorded close to 15 hours of music that I am currently in the process of listening to and editing the works so that we hope to release this new recording in Autumn. I would like to take this opportunity to express sincere thanks to our Friends and supporters who enabled this project to happen. We managed to reach our target through our first ever Crowd Funding campaign and through very generous donations from supporters and loyal members of our Friends of Florilegium. Many, many thanks to all.

Upcoming concerts continued...

11th July 8.15pm

Concert in Lyon

Chappelle de la Trinité,
29-32 Rue de la Bourse, Lyon

15th July 11am

Cheltenham Festival

Pump Room, Cheltenham,
GL52 3JE

22nd July 6.30pm

Monteverdi Vespers

Winchester Cathedral, SO23
9LS

12th October at 1pm

Imperial College Lunchtime Concert Series

Holy Trinity Church,
London, SW7 2AB

15th October at 6.30pm

Kings Place concert

90 York Way, London, N1
9AG

To some other highlights so far this year – well it has been over two years since our last performance in Winchester and at the end of March we returned to perform Bach's wonderful B Minor Mass with the Waynflete singers under Andrew Lumsden and an excellent team of soloists. These included the soprano Ruby Hughes (who I incidentally taught modern flute to in the 1990s when she was a pupil at the Arts Educational School in Tring), the exceptional counter tenor Robin Blaze, tenor Andrew Staples and bass Benjamin Bevan. The cavernous Cathedral in Winchester resonated with Bach's exquisite music and despite the enormous number of people in the audience, the silences before and during the Agnus Dei were truly memorable. We have been performing there since 1994 when David Hill originally invited us to join the Cathedral Choir. Back then Rachel Podger was the leader of Florilegium and her brother Julian was a lay Clark.

The following week we teamed up with David Hill and the Bach Choir for our annual Bach St Matthew Passion at the Royal Festival Hall, a collaboration that started in March 2000 and allows us to perform with one of the largest formations of Florilegium (62 musicians).

An invitation to perform live on Radio 3's In Tune programme earlier in the week certainly helped give this concert an extra plug, and the resulting sold out performance (close to 2,500 people) was possibly one of our best collaborations with David and the Bach Choir to date.

We have many highlights to look forward to this season, but perhaps the most eagerly anticipated one is our Wigmore Hall concert on Sunday 25 June to celebrate the 250th anniversary of the death of Telemann. Our concert programme promotes the wonderful variety in Telemann's music, from an orchestral suite in his Tafelmusik collection, to an intimate cantata with the mezzo soprano Clare Wilkinson (from our recent cd release of Telemann's music in 2016). We will also present our favourite Paris Quartet, some trios from his



Essercizii Musici set as well as a rather special solo work – one of his solo Fantasias for flute. I recorded these twelve works towards the end of 2016 on two remarkable and original instruments. The first was a flute by the English maker Cahusac made of ivory and



built in 1760, generously loaned to me by the Royal College of Music. The second is a unique instrument made of porcelain by the Meissen firm also dated 1760 and owned by the Queen which is part of the Royal Collection and

housed at Buckingham Palace. The instrument once belonged to King George III, who played the flute proficiently and possibly took this flute with him to Kew in February 1789 whilst recovering from a bout of delirium or porphyria. I have recently heard that the Palace have agreed to let me play this instrument at our Wigmore Hall concert where I plan to launch my recording of Telemann's solo Flute Fantasias.

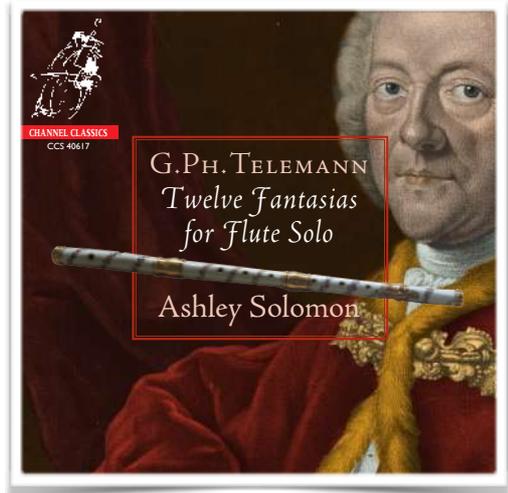
Do join us if you are able for what I hope will be a most memorable evening.

As we will be hosting a reception in the bar at Wigmore Hall after the concert on 25th June, we would be delighted if you were able to join us.

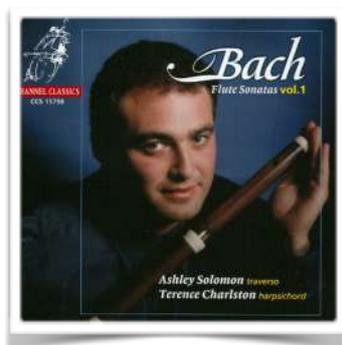
Please RSVP to v.farruggia@florilegium.org.uk by 12th June

Join us on Twitter

If you have a Twitter account, please do join the conversation by following @FlorilegiumUK, which also feeds into our website. We post lots of news there, so it's a great way of keeping up to date!



Ashley's and Terence's recording voted top choice for Bach



The recording made by Ashley Solomon and Terence Charlston back in 1998 of the complete Bach flute Sonatas was nominated the best version of these works on either baroque or modern flutes from all available recordings by Gramophone Magazine (February 2017 issue). 'The melody is the closest to vocal to be found in this set already bursting with melodies that sound like they could have easily been conceived for the human voice and it is Ashley Solomon's recording 1998 recording (on two volumes released separately) with Terence Charlston that comes closest to exploring their endless possibilities. From BWV1033's first movement - the

melody like silver thread unwinding from a bobbin - to the crucial Adagio of BWV1034, Solomon's luminous tone and unfussy command of the complicated melodies conflate into something utterly beautiful.'