

Friends of Florilegium

President ~ Dame Emma Kirkby OBE

Honorary Vice Presidents ~ David Hill and Sir David Lumsden

DATES FOR YOUR DIARY

- 2 Oct Sligo Festival
with baroque dancer
- 6 Oct Royal College of Music, London
18th century coaching session
- 11 Oct East Finchley Festival, London
Father, son and godfather
- 14 Oct Royal College of Music, London
18th century coaching session
- 18 Oct Swansea Festival
Vivaldi
- 29 Oct Tonbridge Music Club
6 members of the Bach family
- 3 Nov Royal College of Music, London
18th century coaching session
- 11 Nov Royal College of Music, London
18th century coaching session
- 12 Nov Croydon Parish Church
Theodora
- 24 Nov **Wigmore Hall, London**
Couperin
- 1 Dec Imperial College, London
Couperin
- 4 Dec St David's Hall, Cardiff
Messiah
- 10 Dec Winchester Cathedral
Israel in Egypt

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



1991 core players: (l-r) Daniel Yeadon, Ashley Solomon, Neal Peres Da Costa, Rachel Podger

Florilegium

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AUTUMN 2011

Florilegium's 20th anniversary weekend

Florilegium's 20th anniversary celebrations at the Wigmore Hall, on 2nd and 3rd July, promise to be long-remembered by those who attended one or both concerts, especially by the Friends of Florilegium who enjoyed the bustling Reception after the performance on Sunday 3rd July. The concerts consisted of the complete JS Bach Brandenburg Concertos, Orchestral Suites and arias by guest singers.

As the audience assembled on Saturday night, they were pleased, on purchasing the weekend's souvenir programme, to receive a complimentary CD, which contained a new compilation from the group's 23 CDs, specially selected by Ashley Solomon for the occasion. Within the programme, in addition to full programme notes, Ashley had also written a history of the first twenty years and there was a gallery page which included some photos from the group's infancy. It was amazing to see that none of the players appeared to have aged in all this time! Comparison could be made as all four original players of the group were performing; Rachel Podger was Guest Director for the weekend, with Daniel Yeadon (cello/viola da gamba) and Co-Founder Neal Peres Da Costa (harpichord) coming from Sydney, Australia, to join the other Co-Founder and present Director, Ashley Solomon.

There was a buzz in the hall as the large group, including trumpets and timpani, started the concert with a joyous performance of Bach's Orchestral Suite no.3. This was followed by part of his Cantata BWV 55 *Ich armer Mensch* sung by the tenor Julian Podger. Julian was closely associated with Florilegium's earliest years and was, as well as a frequent soloist, the first Director of the Florilegium Choir (1994-2000). The remainder of this concert comprised Brandenburg Concertos 4, 5 and 6, and Orchestral Suite no.4. Following thunderous applause, Ashley introduced the encore, which was the Florilegium arrangement of the Bolivian folk tune, taught to the group by Don Januario, Curator of the music archive in the Bolivian mission at Santa Ana. Most of the players from the concert squeezed onto the stage, with those not playing their own instruments having Bolivian dried ox nails to shake, as a percussion section.

Sunday's concert was full, with many of the audience on arrival still discussing the previous evening, with those only attending that night full of expectation. No-one was disappointed. Following Orchestral Suite no.1 Dame Emma Kirkby came onto the stage and sang the little aria for flute and soprano from the Coffee Cantata. No-one in the hall realised that after the interval the 2nd viola came onto the stage to play the first two works, instead of the Principal, Jane Rogers. Jane was taken ill in the interval, so Ylvali Zilliacus came out and, unrehearsed, performed in Suite No.2 and Emma's second solo, the opening aria from the cantata *Ich habe genug*. Jane

rallied for Brandenburg No.3, which requires three violas and the last movement was played at a cracking pace. Following the final work there was again tumultuous applause and Ashley introduced the encore. It was a repeat of Don Januario and, unknown to her, Ashley had decided to summon the current principal gamba player, Reiko Ichise, who was not involved that evening, from the audience to join the percussion section.

There followed a drinks Reception in the Bechstein Room, for about one hundred guests, Friends of Florilegium, players and partners. To mark the occasion Ashley's wife, Sarah, had baked a cake, cleverly iced with the Florilegium logo – complete with florid 'F'. Ashley interrupted the occasion to make a speech, where he thanked a number of people – players, past and present, with a special acknowledgement of James Johnstone, whose final performance as a principal player had been that evening, with Jennifer Morsches making him a small presentation. Ashley also thanked Bojan Cicic, the current principal violin for playing 2nd that weekend to Rachel, but he was pleased to play that role as she had been his teacher! Ashley also mentioned Sarah Turner, who has been the group's agent in France for nearly 20 years; Jared Sacks, the Producer from Channel Classics for the same length of time; others who had helped with the group over the years with business, administration and promotion, and finally Sarah for all her patience and – of course – the cake.

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



Player profile: Terence Charlston

new principal keyboard player introduces himself

Terence Charlston is well known to chamber music audiences and performs and records with most of today's leading period singers, instrumentalists and ensembles. He was a member of the quartet London Baroque between 1995 and 2007 with whom he gave nearly 500 concerts worldwide. Like many a Lancashire man, he has gravitated south but retains his Northern roots as a patron and guest director of Lancashire Sinfonietta. He has recorded over 70 commercial CDs on harpsichord, organ, virginals, clavichord and fortepiano and he can be frequently heard on BBC Radio 3.

About his recent appointment to Florilegium, Terence writes: I have played in Florilegium on many occasions in the past 15 or so years, when Neal Peres Da Costa or James Johnstone have been unavailable, both abroad and at home, and for some notable Wigmore concerts (New Year 2000, for example).

I feel very much 'at home' in chamber music and I was delighted to accept Ashley Solomon's invitation to join the group. Ashley and I have made a number of duo recordings and undertaken European and North American tours. Before my first 'official' concert as a principal member, I had already undertaken several high profile concerts with the group in the last year or so.

I enjoy solo playing very much and am grateful that my advocacy of 17th- and 18th-century music has received considerable positive critical attention.

Amongst many pioneering concerts, research and recording projects, my recordings of the complete organ and harpsichord music of Matthew Locke, Carlo Ignazio Monza, the Selosse manuscript and Albertus Bryne have reintroduced these important repertoires to modern ears. More 'mainstream' recordings include JS Bach, Purcell, French *clavecinistes* and virginal music from Byrd's *My Ladye Nevells Booke*.

I have been very fortunate to play in several distinguished and long established chamber ensembles in their 'maturity' — a musically rich time when, hopefully, interpretation and style outshine mere surface virtuosity and substance assumes greater significance than glitter.

I have toured South America several times in the excellent company of London Baroque, and have admired 'Flori's' pioneering work in Bolivia. I performed some of this repertoire at the Edinburgh Festival last year (I already know Florilegium's signature Bolivian encore by heart!) and I look forward to working with the Arakaendar choir next year.

My love of music goes back a long way. As a child, I was very lucky to be taught piano by a fine concert pianist, Katrina George, and organ by conductor, Robert Atherton, and then by the composer and concert organist, Ian Hare. I also retain great affection for my senior school music teacher, James Rafferty, whose enthusiasm and musical passion will always be a beacon.

Hearing (and seeing) my cousin play Bach when I was very young got me enthused about the organ and I am now drawn to Bach's music more than any other. I started playing organ in church aged about 8 or 9 years old. Access to a local Morley spinet a few years later gave me the chance to try my hand at continuo and infect me with the harpsichord bug.

I went on from school to be the Gibbs organ scholar at Keble College, Oxford followed by two years as organ scholar at Westminster Cathedral (under the inspirational musicianship of David Hill and James O'Donnell). I was the first British Academy scholar at the Royal Academy of Music, London, where Ashley Solomon and I were students.

I am particularly proud of my work with younger musicians and of founding the Department of Historical Performance at the Royal Academy of Music, London in 1995. In September 2007 I was invited to join the staff of the Royal College of Music, London as professor of harpsichord and am International Visiting Tutor in harpsichord at the Royal Northern College of Music in Manchester where I contribute to the work of the keyboard and vocal schools.



Christ survives Passion

The annual performance of Bach's St Matthew Passion with The Bach Choir had an unusual ending in April. Approximately half way through the second half of the work the tenor James Gilchrist, who was singing the Evangelist, was taken ill. The performance stopped and, after having ascertained that the other tenor soloist had never sung the Evangelist's role, he and conductor David Hill walked off the stage to see what could be salvaged of the remaining solos and choruses. Twenty minutes later they returned to the stage (James Gilchrist by this time had gone to hospital) and David Hill notified audience, choir, players and soloists alike which items would be performed. The result was the Crucifixion story was cut, with just one bass solo recitative and aria, the final chorale and finale by soloists and chorus performed. So Christ remained alive at the end of the concert! James Gilchrist was found to have had the onset of a severe migraine and was well the next day.

BBC Radio 3 were recording this concert for future broadcast on Maundy Thursday, and they found a way round the incomplete performance on the radio by 'filling in' with an old Bach Choir recording, but returning to this performance for the final chorale.

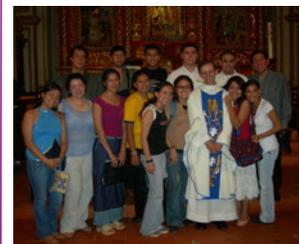
Busy with Bach

JS Bach has dominated Florilegium's schedule so far in 2011. The group performed his two great passions with The Bach Choir, St John Passion in February and St Matthew Passion in April. For more on the latter's memorable performance see column on the left. In addition to the St Matthew Passion being broadcast on BBC Radio 3, they transmitted, live, the performance of the six Brandenburg Concertos from the Chipping Campden festival on Tuesday 10 May. Unfortunately James Johnstone damaged his arm the Friday before the concert but the young harpsichordist, Erik Dippenaar, was able to take his place admirably, the office having managed to source a harpsichord the day before the concert. The group had two Bach concerts at the St Magnus Festival, Orkney, held towards the end of June, the days either side of the solstice, when the skies remained bright for 24 hours. One performance comprised two Brandenburg Concertos, one Suite and cantatas with soprano Katharine Fuge, the other a concert of the complete Musical Offering. The Musical Offering was also performed in the Three Choirs Festival, held this year in Worcester, in August. Before then, however were the group's 20th anniversary concerts at Wigmore Hall. There is more on that weekend on page one of this newsletter.

Advance notice: Arakaendar Bolivia Choir to return for UK tour

To round off the 20th anniversary year, 2012, Ashley Solomon has secured a tour of Arakaendar Bolivia Choir in the UK and Spain. Florilegium and the choir will start with a London performance, in the Spitalfields Festival on 22 June 2012, return to St Magnus Festival for two concerts, then there will be performances at the Beaminster Festival and Cheltenham Festival, ending with the York Early Music Festival on 7 July. Between 1-5 July there will be concerts in Spain. Fr Piotr Nawrot, the musicologist and Jesuit priest who has been responsible for locating and preserving this music, will travel with the choir and give accompanying lectures.

The next newsletter will give dates and further details.



The Choir with Fr Nawrot in Concepcion, Bolivia, 2006