THE KEBLE EARLY MUSIC FESTIVAL
20 - 24 FEBRUARY 2018
www.ticketsoxford.com

Patron: Mahan Esfahani
Director: Matthew Martin
Welcome to the 2018 Keble Early Music Festival. I am delighted to present this year’s exciting array of programmes and performers.

The festival opens with a performance of Tallis’s great forty-part motet, *Spem in alium* and moves through *Sounds of Hansa Europe*, the poignant Couperin *Ténèbres*, Bach’s organ transcriptions and cello suites, Italian madrigals from the *Fieri Consort*, and culminates in an all-Mozart programme on Saturday evening. The KEMF is proud to maintain its strong student core and I am delighted that *The Bate Players* will be occupying the lunchtime slot on Thursday featuring works by C P E Bach, Couperin and Rameau.

We are pleased to be associated with the Oxford-based *Instruments of Time & Truth*. Players from the group will be performing with their musical director, Edward Higginbottom, on Thursday evening and also in the closing concert on Saturday. We will also be launching the Choir’s new CD – *Ceremonial Oxford: Music by William Hayes* – during the course of the festival.

This project is a collaboration between Keble College Choir and *Instruments of Time & Truth*, and is due for global release on March 2. Pre-release copies will be available to purchase at all concerts.

I hope you enjoy our week of music-making.

Matthew Martin
Festival Director
KEBLE COLLEGE CHOIR

Keble College Choir is one of Oxford’s leading mixed-voice ensembles. Since 2015, the group has performed in France, Hong Kong, Singapore and the Czech Republic, as well as widely in the UK, and regularly broadcasts on BBC Radio. Highlights from this academic year include two Radio 3 broadcasts, a performance in the 2018 Cheltenham Festival of Music and the release of a new CD with *Instruments of Time & Truth*.

INSTRUMENTS OF TIME & TRUTH

Inspired by the name of a 1757 Handel oratorio, *Instruments of Time & Truth* is a period instrument ensemble which aims to present world-class performances of baroque and classical music in Oxford and the surrounding region. The ensemble is a showcase for the exceptional talents of international period musicians already resident in and around Oxford, who hold Principal positions with established groups such as *The Academy of Ancient Music*, *The Orchestra of the Age of Enlightenment*, and *The English Baroque Soloists*. Since its inception, *IT&T* has assumed a significant role in underpinning the tradition of choral excellence in Oxford in collaborations with the choirs of New, Keble, Magdalen, The Queen’s, St Peter’s and Merton Colleges, as well as with choirs from within the wider community. Resident orchestra at *St Edmund Hall*, *IT&T* has become an invaluable asset to the University Music Faculty, coaching the student baroque ensemble, giving masterclasses and participating in conferences on historically informed performance as well as instigating an education programme which opens the doors of the University to local schoolchildren. www.timeandtruth.co.uk
**Spem in Alium**

‘Fower sovereygnes reygnes’

An exploration of the music of Thomas Tallis, concluding with the forty-part motet, ‘Spem in alium’

**THE MARIAN CONSORT**

Directed by **Rory McCleery**

Charlotte Ashley (soprano)

Rachel Ambrose Evans (soprano)

Nancy Cole (alto)

Helen Charlston (alto)

Ashley Turnell (tenor)

Gareth Treseder (tenor)

Nick Ashby (bass)

Michael Craddock (bass)

**KEBLE COLLEGE CHOIR AND VOICES**

Directed by **Matthew Martin**

Tickets: £20/students £5

**Henry VIII**

Sancte Deus

Audivi vocem de caelo

Gloria from Mass for four voices

Euge caeli

**Edward VI**

Blessed are those that be undefiled

Magnificat from the Dorian Service

Hear the voice and prayer

**Mary**

Gaude gloriosa

Loquebantur varis linguis

Videte miraculum

**Elizabeth I**

Suscipe quaeso

O sacrum convivium

In ieiunio et fletu

Spem in alium
Taking its name from the Blessed Virgin Mary, The Marian Consort is a Gramophone Award-nominated and internationally-renowned early music vocal ensemble. Their repertoire encompasses the music of the fifteenth to eighteenth centuries, with a focus on lesser-known works. The ensemble is also a proud exponent of contemporary music, juxtaposing latter-day and Renaissance pieces to shed new light on both. The Marian Consort is also committed to inspiring a love of singing in others, and has led workshops for a wide range of ages and abilities.

The group has released eight CDs: their latest recording, Music for the Queen of Heaven has been lauded as ‘deliciously outstanding’. Plans for 2018 include a residency at the Cambridge Early Music Festival and a major UK tour in celebration of the ensemble’s tenth anniversary, featuring a new commission from Gabriel Jackson.
13:00  Lunchtime Concert
‘Les Favoris de Monsieur Bach’
A programme of music by J S Bach inspired by, or transcribed from, works of other composers.

CATHERINE ENNIS
Organ
Tickets: £10/students free

Concerto movement in C, BWV 595
Johann Ernst, Prince of Saxe-Weimar (1696–1715)

Concerto in A minor, BWV 593
Antonio Vivaldi (1678–1741)

Trio in F, BWV 597
François Couperin le Grand (1668–1733)

Concerto in C (‘Il grosse Mogul’), BWV 594
Antonio Vivaldi (1678–1741)

Fugue in B minor, BWV 579
on a theme by Arcangelo Corelli (1653–1730)

Concerto in D minor (BWV 596)
Antonio Vivaldi

18:00  Choral Evensong

KEBLE COLLEGE CHOIR
Admission free

Thomas Tallis (c1505–1585)
O nata lux

Girolamo Frescobaldi (1583–1643)
Canzona Terza

Orlando Gibbons (1583–1625)
arr. John Barnard
Preces and Responses

William Byrd (c1540–1623)
Magnificat and Nunc Dimittis (Second Service)

William Hayes (1708–1777)
Lord, thou hast been our refuge

J S Bach (1685–1750)
Canzona in D minor (BWV 588)
CATHERINE ENNIS

Catherine Ennis is Director of Music at the City of London church of St Lawrence Jewry next Guildhall. She is Vice-President of the Royal College of Organists, Director of the John Hill recitals, Trustee of the Nicholas Danby Trust, and Past President of the Incorporated Association of Organists.

She began playing the organ while at Christ’s Hospital school, was Organ Scholar at St Hugh’s College, Oxford, and later Assistant Organist of Christ Church Cathedral, Oxford, in an era women were all but unknown in such appointments. Recitals and recordings have taken her to many international venues; as a teacher, she has been involved at three major London Music conservatoires and continues to give lessons for the RCO Academy. She has given master classes throughout the UK and abroad, and is a frequent examiner and adjudicator for colleges and festivals. As fund-raiser, and organ consultant, she has helped create four major new London organs. She has written extensively for music journals, and in 1994 established the London Organ Concerts Guide, now an indispensable companion to London’s organ music scene.
Music in a Cold Climate: Sounds of Hansa Europe

IN ECHO
Gawain Glenton (cornetto/recorder)
Anaïs Chen (violin)
Emily White (trombone/violin)
Richard Boothby (viola da gamba)
Silas Wollston (organ/harpsichord)
Tickets: £20/students £5

Nicolaus a Kempis (1600–1675)
Symphonia 1 à 4

Heinrich Albert (1604–1651)
Das leid ist hier

Jakob van Eyck (1590–1657)
Pavaen Lachrymae

Dietrich Buxtehude (1637–1707)
Ciacona in E minor

Nicolaus Bleyer (1591–1658)
Paduan

Thomas Baltzar (1631–1663)
Prelude
Variations on ‘John come kiss me now’

Andrew Keeling (1955–)
Northern Soul

Jakob van Eyck (1590–1657)
Fantasia en echo

Johann Sommer (c1570–1627)
Der 8 Psalm & variationen

William Brade (1560–1630)
Three dances

Melchior Schildt (1592–1667)
Paduana lagrima

Dietrich Becker (1623–1679)
Sonata à 2

Daniel Norcombe (1576–before 1626)
Variata for viola da gamba solo

Antonio Bertali (1605–1669)
Sonata à 4
IN ECHO

Formed in 2016 by cornetto player Gawain Glenton, In Echo aims to explore the rich repertoire of 16th and 17th century Europe, as well as also commissioning new music for old instruments. The first such commission was Andrew Keeling’s Northern Soul, which In Echo premiered at the 2016 Dartington Summer School and which features on the group’s debut CD Music in a Cold Climate: sounds of Hansa Europe (Delphian Records). Despite being released a matter of weeks ago the CD has already garnered rave reviews on BBC Radio 3, The Guardian, Gramophone, Apple Music and Early Music Today (to name but a few).

Later this year In Echo will perform in Sherborne Abbey, at the Beverley Early Music festival and will give concerts in Germany alongside the countertenor Alex Potter.
13:00 Lunchtime Concert

THE BATE PLAYERS
Oxford Music Faculty’s student-led historical performance ensemble
Admission free

John Taverner (c1490–1545)
‘In nomine Domini’ a4

C P E Bach (1714–88)
Sanguineus et Melancholicus

Francois Couperin (1668–1733)
L’Apotheose de Corelli

Jean-Philippe Rameau (1683–1764)
Suite from Hippolyte et Aricie

20:00 Ténèbres: Couperin at 350

MYRIAM ARBOUZ
Soprano

INSTRUMENTS OF TIME & TRUTH
James Toll (violin)
Liz McCarthy (double bass)
Edward Higginbottom (director/organ)
Tickets: £15/students free

François Couperin (b. 1668)
Operuit montes & Extendit palmites from ‘Sept Versets du Motet du Psaume Qui Regis Israel’
Gloria of the Messe pour les Couvents (alternatim with Nivers’ plainchant musical)
2e Leçon de ténèbres
L’impériale (gravement & vivement)
Audite omnes et expanescite

21:00 Compline by Candlelight
This service follows directly after Ténèbres

KEBLE COLLEGE CHOIR
Sung to plainchant
Admission free
French Soprano Myriam Arbouz is a versatile young artist in great demand on the international stage for the agility and flexibility of her warm and rich lyric voice. She commands a vast repertoire ranging from the Baroque period, which she particularly cherishes, to the most recent contemporary creations and appears regularly with many famous European ensembles including Ensemble Pygmalion (Director: Raphaël Pichon; since 2005), Le Concert d’Astèrée (Director: Emmanuelle Haïm), Cappella Amsterdam (Director: Daniel Reuss), Aedes, Kölner Akademie (Director: Michael Alexander Willens), La Rêveuse, Fuoco e Cenere, L’Aura Rilucente, Schönbrunn Ensemble. Recent highlights are Euridice in Orfeo and Ottavia in L’Incoronazione di Poppea under the baton of René Jacobs at Royaumont Abbaye, Cassiope and Mérope in Lully’s Persée at Copenhagen Early Music Festival.

In February 2015, Myriam Arbouz made her debut appearance at the Dutch National Opera in partnership with the Festival d’Aix-en-Provence in Trauernacht, a production based on J S Bach’s funeral cantatas, staged by Katie Mitchell and conducted by Raphaël Pichon. An avid performer of chamber music, Myriam Arbouz performs regularly in duo with harpsichordist and organist, Benjamin Alard.
13:00  Patron’s Recital
Bach Solo Suites

GEORGE ROSS
Cello
Tickets £10/Students Free

Suite No. 1 in G major, BWV 1007
Suite No. 2 in D minor, BWV 1008
Suite No. 3 in C major, BWV 1009

19:30  Il Pastor fido

FIERI CONSORT
Masterpieces of the dramatic madrigal

Luca Marenzio
Deh poi ch’era ne’ fatti
Quell’augellin che canta
Cruda Amarilli
O dolcezz’ amarissime d’amore
Arda pur sempr’o mora
O Mirtillo Mirtillo
Come è dolce il gioire o vago Tirsi
Care mie Selve a Dio Seconda parte.
Così ch’il crederia
Tirsi mio caro Tirsi
Ombrose e care selve

Claudio Monteverdi
Quell’augellin che canta

Giaches de Wert
Cruda Amarilli

Claudio Monteverdi
Cruda Amarilli

Benedetto Pallavicino
Cruda Amarilli

Claudio Monteverdi
Ah dolente partita
Lamento d’Arianna: Lasciatemi morire
Lamento d’Arianna: O Teseo
Lamento d’Arianna: Dove fede
Lamento d’Arianna: Ahi che non pur risponde
FIERI CONSORT

Founded in 2012, Fieri Consort has evolved into one of the UK’s most exciting vocal groups, offering a unique blend of technical precision and theatrical innovation. Performing without a conductor, Fieri presents innovative and engaging programmes, and specialises in the rich and varied tradition of 16th and 17th century Italian repertoire. Performing a cappella, accompanied by early instruments, with guests and even, memorably, with members of their audiences, Fieri’s interpretations are always ingenious and informed by the collective experience and knowledge of the group.

Fieri were delighted to be awarded the Cambridge Prize at the prestigious York Early Music Festival in 2017. They have been invited twice to Australia to perform concerts and run workshops, they participated in the Brighton Early Music Festival's young artist's programme, BREMF Live! and have featured several times on BBC Radio 3.

GEORGE ROSS

George is a British cellist, specialising in period instrument performance. He studied at the Royal College of Music, and with Jaap ter Linden at the Royal Conservatory of The Hague. He works with such groups as with the Hanover Band, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, The King’s Consort, Arcangelo, and Florilegium. George works extensively with his prize-winning string quartet the Consone Quartet, performing classical and romantic repertoire on period instruments. They will be recording their first CD of Haydn and Mendelssohn in the spring. As a soloist, he performs with keyboard-player, Yana Borisova around the Netherlands. Today’s programme will be presented across Bolivia in April.
W. A. Mozart
‘Jupiter’ Symphony K551
Requiem K626

Tickets: £35/£25/£15

Soloists:
Cecilia Osmond
Tom Hammond-Davies
Ruairi Bowen
Christopher Purves

The Choir of Keble College
Instruments of Time & Truth
Leader: James Toll
Conductors: Edward Higginbottom
Matthew Martin

19:30
SATURDAY 24
Edward Higginbottom has for many years been at the forefront of choral performance. His work with New College Choir has brought him international recognition. His musicological interests have profoundly influenced his music-making, bringing forgotten works to light, and shaping period styles. Since 2014, he has embarked upon a freelance career, as conductor, keyboard player and coach. Recent travels have taken him to France and Luxembourg for performances of Charpentier and Purcell, to the USA to direct Mozart alongside baroque masters, and to Spain where he conducted the Academy of Ancient Music in performances of Bach’s St Matthew Passion. He is the chief conductor of the Instruments of Time & Truth, and was recently awarded the Medal of the Royal College of Organists in recognition of his work in the field of church music. He also holds Honorary Membership of the Royal Academy of Music, and has received the decoration Commandeur de l’Ordre des arts et des lettres for his contribution to French musical life.
Matthew Martin is a composer and has been Director of Music at Keble College, Oxford since October 2015. He conducts the Chapel Choir and teaches academic music both within the College and more widely in the University. He followed an organ scholarship at Magdalen College, Oxford with postgraduate study at the Royal Academy of Music, London and was a pupil of Marie Claire Alain in Paris.

Described as “ear-catching and spirited” (The Guardian), his music is gaining him an international reputation, winning him a prize in the 2013 British Composer Awards. Now exclusively published by Novello, recent commissions have come from The Sixteen, The Gabrieli Consort, The Tallis Scholars, the Choirs of Westminster Abbey and St Paul’s Cathedral and The Cheltenham Music Festival.

www.keble.ox.ac.uk/about/events/kemf
music@keble.ox.ac.uk
@KebleEarlyMusic
/Kebleemf