

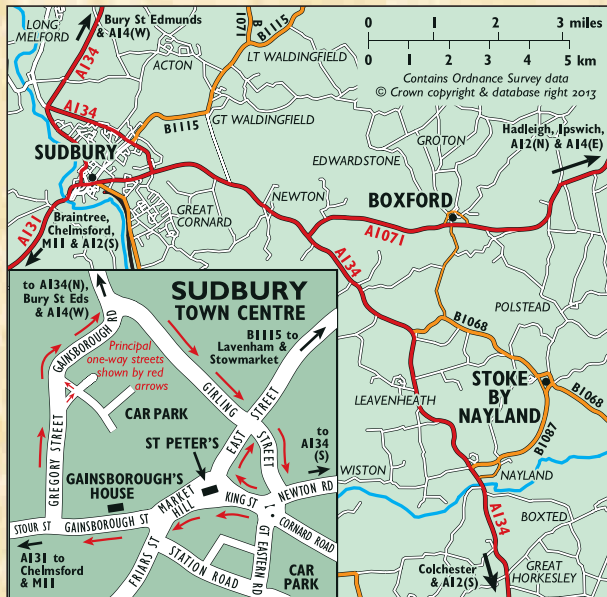
## Friends, Patrons & Benefactors of Suffolk Villages Festival

FOR a subscription of £25 for individual membership or £40 for joint membership of the Friends of Suffolk Villages Festival you will enjoy priority booking for all Festival events. Alternatively you can become a Patron of Suffolk Villages Festival with a minimum donation of £100 or a Benefactor with a minimum donation of £500. All Friends, Patrons and Benefactors will be listed in the programme unless anonymity is requested. Events exclusively for the Benefactors, Patrons and Friends are organised throughout the year. Most importantly, becoming a Friend, Patron or Benefactor gives valuable additional financial support to the Festival. Please see our website or contact the Suffolk Villages Festival Office for a membership form.

## Instrument Makers' Exhibition

As in previous years, we are pleased to welcome a number of makers of bowed, stringed and keyboard instruments to exhibit their craftsmanship at the concerts at Stoke by Nayland Church. This provides a rare chance for the audience to have hands-on experience of playing the instruments and talking to the makers.

## Location Map



ST MARY'S CHURCH, BOXFORD  
Photograph: Arthur Ka Wai Jenkins

## DAVID WHYMARK

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01787 229 955 07770 550 570



## THE Suffolk Villages Festival



Boxford · Stoke by Nayland · Sudbury

23–25 August 2014





THE  
Suffolk Villages Festival

REGISTERED CHARITY NO. 1102789

Now in its twenty-seventh year, the Suffolk Villages Festival brings high-quality performances of early music to rural East Anglia. It is fortunate to have for its principal venues the fine historic wool churches of Stoke by Nayland, Boxford, Nayland and Sudbury, situated to the north of the River Stour and Dedham Vale.

The area is easily reached by road from London and the Suffolk coast via the A12, and from the Midlands via the A14. Colchester and Ipswich are the nearest mainline railway stations. Please follow the signs to the Suffolk Villages Festival car park in Stoke by Nayland. Public car parks are clearly signposted in Sudbury, and in Boxford there is on-street parking. [www.southandheartofsuffolk.org.uk](http://www.southandheartofsuffolk.org.uk) is a good online resource for details of accommodation in the local area. Alternatively, please contact the Tourist Information Centre: The Library, Market Hill, Sudbury CO10 2EN. Telephone: 01787 881320.

SUFFOLK VILLAGES FESTIVAL OFFICE  
119 Maldon Road, Colchester CO3 3AX  
Telephone: 01206 366603 · @suffolkvf  
info@suffolkvillagesfestival.com  
[www.suffolkvillagesfestival.com](http://www.suffolkvillagesfestival.com)



## Booking Information

**B**OOKING opens on 6 May to Friends and Patrons of Suffolk Villages Festival, and to the general public on 19 May.

**BY POST:** Please write to NCEM Box Office, St Margaret's Church, Walmgate, York YO1 9TL enclosing a stamped, addressed envelope. If ordering ten or more tickets, please use a large-letter stamp. Cheques should be made payable to the National Centre for Early Music.

**ONLINE:** Please visit the website at [www.ncem.co.uk](http://www.ncem.co.uk) and use the secure online booking service. To book tickets you will need to register with a username and password.

**BY TELEPHONE:** Please contact the box office on 01904 651485. Open weekdays 9.00 a.m. – 5.00 p.m.

**CARD PAYMENT:** Tickets may be booked by Visa, Visa Electron, Mastercard and Maestro. Please note that a surcharge of £1.00 per transaction will apply for each transaction made online or by telephone. This includes postage of your tickets if time permits.

**SEATING:** Top-price tickets are in numbered seats and have views unobstructed by pillars. All other tickets are unreserved and may have an obstructed view.

**SEASON TICKET:** Save 10% on the cost of top-price seats for all four concerts. Please note that this offer will not be available online; please contact the box office by telephone or by post to take advantage of this deal.

**CONCESSIONS:** Half-price tickets are available to full-time students.

**RESERVATIONS:** Tickets must be paid for within three working days of reservation and by 5 p.m. on the Wednesday before each concert. Any remaining tickets will be sold at the venue prior to the performance.

**REFUNDS:** We regret that refunds can only be given if the concert is sold out and we are able to sell on the ticket. Please note that there will be a 10% administration charge. Every effort will be made to adhere to the advertised programme but please note that the organisers reserve the right to amend or cancel any part.

**GENERAL ENQUIRIES:** Please contact the Suffolk Villages Festival Office for general information. Contact details are listed overleaf.

### BOX OFFICE

The National Centre for Early Music  
St Margaret's Church, Walmgate, York, YO1 9TL  
Telephone: 01904 651485  
[boxoffice@ncem.co.uk](mailto:boxoffice@ncem.co.uk) · [www.ncem.co.uk](http://www.ncem.co.uk)



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Cover image: detail from The Hundred-Guilder Print (Christ healing the sick, c.1648) etching, engraving and drypoint by Rembrandt van Rijn (1606–1669), © the British Museum

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ST MARY'S CHURCH, STOKE BY NAYLAND  
Photograph: Arthur Ka Wai Jenkins

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# SUFFOLK VILLAGES FESTIVAL 2014

**SATURDAY 23 AUGUST 2014**

St Mary's Church, Stoke by Nayland, 6.30 p.m.

## Handel: *Messiah*

Dublin Version, 1742

Philippa Hyde (soprano) · Jennie Cassidy (alto)  
Tom Stapleton (tenor) · Giles Davies (bass)

Psalmody

Essex Baroque Orchestra

directed by Peter Holman (harpsichord)

WE present Handel's great masterpiece in an unfamiliar guise. He wrote *Messiah* in a hectic few weeks in the summer of 1741 for his visit to Dublin; it received its premiere there on 13 April 1742. He later performed the work repeatedly in London, modifying it substantially to accommodate new solo singers and changing circumstances. The version normally heard today derives from those performances he gave at the Foundling Hospital in the 1750s. In this concert we go back to Handel's original conception, with startlingly different versions of some of the solos and even an extra chorus, 'Break forth into joy', coming at the end of the rarely performed duet version of 'How beautiful are the feet'. We recreate the work as it was heard in Dublin, with a small choir and period-instrument orchestra. SVF favourite Philippa Hyde takes the role created by the Italian soprano Christina Maria Avoglio, and renowned early-music singer Jennie Cassidy makes a welcome return to the Festival to sing the parts Handel wrote for the great tragic actress Susanna Maria Cibber. As part of our outreach to young people, a youth choir from Holmwood House School in Colchester will join us at several climactic points.

TICKETS: £20 (reserved), £15 (unreserved)  
Half-price tickets available to full-time students



PELLINGMANS' SARABAND  
Photograph: Simon Ryder

**MONDAY 25 AUGUST 2014**

St Mary's Church, Boxford, 10.30 a.m.

## Twenty Waies upon the Bels

Grounds and Rounds from Shakespeare's Time

PELLINGMANS' SARABAND

Susanna Pell (bass viol)  
Jacob Heringman (lute)

with

Faye Newton (voice)

THIS fascinating programme presents a vivid glimpse of domestic music-making in Shakespeare's England by focussing on the tradition of playing divisions on a ground bass—the equivalent of our jazz tradition. Skilled musicians would improvise over a repeated chord sequence (the 'ground'), or play variations on a popular tune, often with astonishing inventiveness and virtuosity. The programme includes ingenious rounds by Thomas Ravenscroft, the first folksong collector; lute songs by Thomas Campion, Nicholas Lanier and others; and instrumental solos or duos based on popular tunes, including some used by Shakespeare, such as 'Greensleeves', 'O Death rock me asleep' and 'Qui passa'.

Jacob Heringman and Susanna Pell have been musical colleagues for almost twenty-five years and have both enjoyed distinguished careers, Jacob as a soloist and with many prominent period ensembles, Susanna as a freelance performer and member of the groups Fretwork and the Dufay Collective. In Pellingmans' Saraband they explore the unique sonority of bowed and plucked fretted instruments, bringing to life some of the greatest music of the Renaissance and early Baroque. They are joined by the soprano Faye Newton, making a welcome return to the Festival, and a special group of singers convened from Psalmody and other groups by Andrew Spencer.

'Each instrument complemented and framed the melody and harmony of the other, and the effect was infinitely more than the sum of the parts . . . The audience loved it'

Hexham Courant

TICKETS: £15 (reserved), £10 (unreserved)  
Half-price tickets available to full-time students



FAYE NEWTON

Gainsborough's House, Sudbury, 2.30–6.00 p.m.

## Images of Love, War and Peace:

### Rembrandt and Schütz

An afternoon of events in collaboration  
with Gainsborough's House

- 2.30 *Rembrandt the Printmaker*, a talk by An Van Kamp (British Museum)
- 3.30 A chance to view the exhibition *Rembrandt the Printmaker*. Tea will be available.
- 5.00 *Harmony amid strife: Heinrich Schütz in the Thirty Years' War*, a talk by Stephen Rose (Royal Holloway)

TICKETS: £10

Half-price tickets available to full-time students  
N.B. This event is not included in the Festival season ticket.

**MONDAY 25 AUGUST 2014**

St Peter's Sudbury, 6.30 p.m.

## Heinrich Schütz:

### Rembrandt in Music

Claire Tomlin & Sarah Potter (soprano)  
Daniel Auchincloss (tenor)

Psalmody

The John Jenkins Consort

directed by Peter Holman (harpsichord)

HEINRICH Schütz (1585–1672), the greatest German composer of the seventeenth century, is often compared to Rembrandt van Rijn (1606–1669) for his acute exploration of the human condition. In this special day of events, in conjunction with the exhibition *Rembrandt the Printmaker* at Gainsborough's House, we explore how the two great creative figures responded to the same themes, from the Bible, from everyday life and from the great events of the time. The concert is effectively a portrait of the composer, equivalent to Rembrandt's profound series of self-portraits (some of which are in the exhibition), taking in intimate love songs and madrigals, dramatic Biblical scenes and large-scale political motets, including his great setting of Psalm 85, written to mark the end of the Thirty-Years War in 1648. Like Rembrandt, Schütz revels in the dramatic possibilities of his medium. The concert brings together pieces featuring passionate, virtuoso music for solo voices, those exploiting spatially separated groups, and those with unusual combinations of voices and instruments—including a charming wedding song written in 1635 for the Copenhagen court, featuring four sopranos and the chirping of birds.

Peter Holman's vivid performances of seventeenth-century music have delighted audiences at the Festival and further afield for many years. In this concert he is joined by several of our regular vocal soloists, by our resident chamber choir Psalmody, and—making its debut—by the John Jenkins Consort, named after East Anglia's greatest seventeenth-century composer and bringing together leading violinists, viol players and continuo players associated with the Festival.

TICKETS: £18 (reserved), £12 (unreserved)  
Half-price tickets available to full-time students

## Festival Season Ticket

Top-price seats for all four concerts: £64



From top left: DANIEL AUCHINCLOSS, EMMA BISHTON, JENNIE CASSIDY, GILES DAVIES, PETER HOLMAN, PHILIPPA HYDE, SARAH POTTER, TOM STAPLETON & CLAIRE TOMLIN

**SUNDAY 29 JUNE 2014**

Assembly Rooms, Dedham, 6.15 p.m. for 6.30 p.m.

## Fundraising Supper Concert

A three-course meal with wine and musical interludes:

J. S. Bach: 'Schweigt stille, plaudert nicht' BWV 211 ('Coffee Cantata')

Henry Purcell: 'Raise, raise the voice' Z334

with music by Antonio Vivaldi, Nicolas Bernier, John Frederick Lampe and William Boyce

Emma Bishton (soprano)

Tom Stapleton (tenor)

Giles Davies (bass)

members of Essex Baroque Orchestra  
directed by Peter Holman

TICKETS: £35

**SUNDAY 24 AUGUST 2014**

St Mary's Church, Stoke by Nayland, 6.30 p.m.

## Music from the European Courts

Handel · Telemann · Vivaldi · Marais · Rebel · Leclair

FLORILEGIUM

Ashley Solomon (flute)

Sophie Barber (violin)

Reiko Ichise (bass viol)

Terence Charlston (harpsichord)

WE are delighted to welcome Florilegium, one of Britain's most prominent period-instrument ensembles, to the Festival for the first time. It performs regularly in concert venues around the world, collaborates with some of the world's leading musicians, and has made more than twenty recordings for Channel Classics, many of which have been awarded prizes.

This popular programme brings together some of the finest chamber music from the early eighteenth century, written at a time when Italian, French and German composers were relishing and exploiting their diverse national styles. Two of Telemann's 'Paris' Quartets, written during a visit to the city in 1737–8, are contrasted with music by French composers, including the famous *Sonnerie* by Marin Marais, imitating bells tolling in a Paris church, and *Les caractères de la danse*, a remarkable 'choreographed symphony' by Jean-Féry Rebel that tours eleven of the dances of the day in as many minutes. The programme is completed by a chamber concerto by Vivaldi, a trio sonata by Handel, and a fine suite by Jean-Marie Leclair that mixes the French and Italian styles in a creative way.

'Florilegium climbed the heights of dancing bliss and left the Wigmore [Hall] sighing with pleasure. They have become an indispensable feature on the early music landscape'

The Times

'Consistently rewarding . . . Baroque music playing of the highest quality from this outstanding ensemble'

Canberra Times

TICKETS: £18 (reserved), £12 (unreserved)  
Half-price tickets available to full-time students