



Cambridge
Early Music

L'ENTENTE CORDIALE
RICHARD BOOTHBY & CHRISTOPHE COIN
bass viols

If the sound of one bass viol was considered full and complete, then two of them is an embarrassment of riches. Yet this combination was popular first here in England, home to some of the first great virtuosos of the instrument, including Matthew Locke, Christopher Simpson and M de Ste Colombe, and then across the channel, just as the fashion for it waned in England, providing a continuity of music from Ferrabosco to Couperin. Join two of Europe's finest virtuoso instrumentalists, Christophe Coin and Richard Boothby, for this special programme of Anglo-French music which explores the two sides of this sometimes complex, musically fascinating partnership.

Programme

Matthew Locke - Duo for two bass viols in C major/minor

Fantazy, Fantazy, Courante, Fantazy, Fantazy, Sarabande

Christopher Simpson - Duo in G major

Alfonso Ferrabosco - *Almaine, Coranto, Galliard*

John Forde - *Paven, Cate of Bardie, Snatch and away, A Pill to purge Melancholie*

INTERVAL

Joseph Bodin de Boismortier - *Première Sonate a deux violes Op.10*

Gravement; Allemande: Gayement; Rondeau Graciesement; Gigue: Moderement

François Couperin - *Douzième Concert*

pointé-coulé; Badinage; Lentement, et patétiquement, Air

M de Ste Colombe - *Concert LI*

Rougeville; Gigue; Sarabande; En gavote; En gigue; Menuet; Pianelle; Chacone de Rougeville

This concert is part of the 2016 European Day of Early Music celebrations organised by the European Early Music Network (REMA).

<http://earlymusicday.eu>

SATURDAY 19 MARCH 2016, 7.30pm

ST BENE'T'S CHURCH, CAMBRIDGE, CB2 3PT

Box office: Cambridge Early Music

www.CambridgeEarlyMusic.org

Tel: 0333 666 3366 (TicketSource)

Tickets: £18, £14 (concessions), £5 student-standby and FREE under-18s

Please note booking fees apply for online and telephone bookings.

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Notes to Editors:

After studying with Nikolaus Harnoncourt in Salzburg, **Richard Boothby** founded the Purcell Quartet in 1984 and was a founder member of Fretwork in 1985. Since then his career has been bound up with these two groups with whom he records and tours; and through whom he plays the broadest range of repertory for the instrument from the earliest music to the latest contemporary music commissioned for viols.

With the Purcell Quartet he has recorded nearly 50 albums with them for Hyperion and Chandos. He tours Europe, Japan and the United States regularly with both ensembles. In 1998 he directed performances of Monteverdi's 'L'Incoronazione di Poppea' with the Purcell Quartet; and in 2001 directed them in a fully-staged production of 'L'Orfeo', with Mark Padmore in the title role.

As a soloist, he has given many recitals of the rich solo repertory, and in 1994 he recorded the three Bach sonatas for viola da gamba and harpsichord with Shalev Ad-El for Chandos Records, to critical acclaim. He has given many recitals of the great suites by Antoine Forqueray, with whose music he feels a special affinity. He is professor of Viola da Gamba at the Royal College in London. Visit www.fretwork.co.uk for more information.

Perhaps the leading post-Harnoncourt cellist in the early music movement, **Christophe Coin** has developed a particular interest in music of late eighteenth century Vienna. He began studying the cello as a child in Caen, then enrolled in the Paris Conservatory, where his principal teacher was André Navarra. After taking first prize in a conservatory competition, Coin moved to Vienna where, at the Academy for Music, he became a disciple of Nikolaus Harnoncourt and performed in the latter's Concentus Musicus. Coin also studied with gamba guru Jordi Savall at the Schola Cantorum in Basle. Through Savall, he was able to perform with the ensemble Hesperion XX.

Coin joined England's Academy of Ancient Music, with which he made several recordings as an orchestra member and as a soloist. In 1984 he founded his own chamber orchestra, Ensemble Mosaïques, but dissolved it the following year. He did salvage the name, at least, when he recruited leaders of its string section to join him in forming the Quatuor Mosaïques, a group mainly dedicated to the music of Mozart and Haydn, but also moving forward into scores by Beethoven and Schubert. In 1991 he was also named music director of the Limoges Baroque Ensemble. His academic appointments include a post at the Schola Cantorum in Basle, and heading studies in Baroque cello and viola da gamba at the Conservatoire National Supérieur in Paris. Although his performing career has been centered in Europe, Coin has become known to North American audiences through his recordings. Among his more CD projects are highly regarded recordings of Classical-era quartets, and a series of discs devoted to Bach cantatas

featuring the violoncello piccolo. Visit www.allmusic.com/artist/christophe-coin-mn0000062531/biography for more information.

The **European Day of Early Music** is held every year on 21st March, a day celebrating the beginning of spring, and the birthday of Early Music's period probably most relevant and known composers: Johann Sebastian Bach (born on 21st March 1685, according to the Julian Calendar). The event is a celebration of more than a millennium of music, through concerts, events, and happenings taking place simultaneously across Europe. For more information, visit <http://earlymusicday.eu>.

Cambridge Early Music is a registered charity, no. 1127932, which runs international summer schools and concerts of Medieval, Renaissance and Baroque music in Cambridge, UK. Charity Trustees: Dame Mary Archer, John Bickley, Professor Peter Holman, Annabel Malton, Professor David McKitterick, Libby Percival, Dr Frankie Williams and Mark Williams

High-resolution photos are available on request from info@CambridgeEarlyMusic.org

Complimentary press tickets are available on request from info@CambridgeEarlyMusic.org