

LUX MUSICAE LONDON



“Lux Musicae kept their offerings fresh by continually changing their instrumental colours – there were a dozen different recorders – and the many shades of London itself came vividly to life.”

Martin Dreyer, The Press (York), May 30th 2018

“There is nothing between Lux Musicae London and the music, they are simply part of it.”

Raquel Andueza

Ensemble Biography

Lux Musicae London formed in 2014 to musically explore the transition from the Renaissance to the Early Baroque. With their diverse instrumentation (harp, lute, recorders, voices and viol) and their expressive and rhetorically led approach to text and melody, the group enjoys an exciting range of instrumental colours and performance practices. Their programmes reflect this, connecting the visual arts, poetry and philosophy with the music of the turbulent sixteenth and seventeenth centuries.

In 2016 Lux Musicae London were selected as finalists in the Concours internationale de Journées de Musiques Anciennes in Paris and participated in the BREMF Live! Scheme 2016/17. Since performing in the Brighton Early Music Festival they have been in increasing demand, performing in various festivals around Europe, including the Fringe of the MA Festival Brugge, the Fabulous Fringe of Utrecht's Oude Musiek Festival and the International Young Artists Presentation in AMUZ: Laus Polyphoniae Festival in Antwerp.

2018 sees Lux Musicae London performing in Germany, Ireland and the around the UK, listed as highlights in the Beverley Early Music Festival and returning to the Brighton Early Music Festival with their new programme Dowland's Denmark. Lux Musicae London have also been selected to join the Stroud Green Festival Ensemble Scheme.

Members

Roberta Diamond - soprano

Harry Buckoke - viola da gamba

Daniel Thomson - tenor

Aileen Henry - harp

Mirjam Münzel, Sophie Creaner - recorders

Toby Carr - lute and theorbo

Programmes

Dowland's Denmark

At the dawn of the 17th century Dowland returned to the Court of Christian IV of Denmark bringing with him an Irish harpist and a dancing master. World renowned for it's musical accomplishments, Copenhagen was a lodestone for composers and virtuosi across Europe. Outward looking composers such as Hans Brachrogge and Melchior Borchgrevink both imported and incorporated exotic mediterranean styles while famous names such as Johan Shop, Scheidt and Praetorius were part of a stream of glamorous visitors. The programme introduces the music of this grand court encountered through the British and Irish musicians and rather than simply focusing on the regal displays of music the programme also explores the more private experience of being a travelling musician, ways of maintaining one's religious and secular traditions and the longing for the sounds of home.

The New Troy

A sonic journey through the city of London as its poets began imaging their home as the new Troy. The programme musically explores this linking of London and myth through it's landscape and culture, travelling up the River Thames. From the jig's of Shakespeare's Globe, to the lavish masques thrown at Temple, the lampooning airs of Ben Johnson's plays, the intricately stunning madrigals of performed at court, Lawes' regal harp consorts and the rarely performed Hero and Leander, an adaptation of Marlowe's poem by the first master of the King's music. This programme has an option to include text from the era (poems, diary entries, articles) performed by

Private Worship

The 16th and 17th Centuries heralded huge change in the way europeans imagined and practised worship. Composers and musicians experimented with new ways to express their faith towards god and each other. Salomone Rossi introduced current musical styles into the centuries old traditions of the synagogue, Barbara Strozzi set and published religious works to be purchased by private individuals. The link between the everyday and the spiritual was more connected and more divided than ever before. Including organ imitations by soldier and gamba player Tobias Hume for worship on the road and latin motets of catholic dissident William Byrd, this programme shares the deeply personal music and performance practice surrounding worship in complex times.

Two Paths

A collaboration between musical traditions, Lux Musicae London joins with Oud player Ahmed Mukhtar and Flamenco Guitarist Ignacio Lusardi Monteverde. Two Paths brings Arabic and European 17th century music together, celebrating both their similarities and differences. Improvisations over grounds and around specific maqam (Arabic scales) bring the traditions together while polyphonic European music and melodic Arabic works are juxtaposed to show the traditions in a new light. Flamenco rhythms and Sephardi melodies form the core of the projects sound, a musical point of confluence and divergence.

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