

“Cosmopolitan Baroque”

WITH

Continuum



THURSDAY 30TH JUNE 2011

7.30pm

Boxgrove Priory

“COSMOPOLITAN BAROQUE”

GERMANY

J.S. Bach **Sonata in E Minor for flute and continuo**

Adagio ma non tanto, Allegro, Andante and Allegro

FRANCE

Francois Couperin *La Diane* and *Les Silvains*

from his 1st Book of Harpsichord music (solo harpsichord)

J.L. Duport **Two Studies** from Titre XIX (solo cello)

J-M Leclair **Sonata in G major for flute and continuo, opus IX no.7**

Andante – Dolce, Allegro ma non troppo, Affettuoso, Giga

—INTERVAL—

GERMANY (FRANCE)

G.P. Telemann **Fantasia no 7 in D major** (for solo flute)

Alla Francese/Presto

ENGLAND

Henry Purcell **Suite in A minor Z 663** (*solo harpsichord*)

Prelude, Almand, Corant, Saraband

ENGLAND (GERMANY)

G.P. Handel **Sonata in B minor for flute and continuo**

Largo, Vivace, Presto, Adagio, Alla Breve, Andante, A tempo di Minuetto

ITALY

Vivaldi **Cello Sonata VI in B flat major**

Preudio, Allemanda, Largo, Corrente.

GERMANY

C.P.E Bach **Hamburger Sonata for flute and continuo**

Allegretto and Rondo

J.S Bach (1685 - 1750) The E minor sonata comes from the first volume of Sonatas for transverse flute and continuo and is now thought to have been composed in his early period in Leipzig, from 1723. Whoever this Sonata was originally composed for would have certainly been a virtuosic flautist. True to most of the music written by Bach, it is complex in both harmony and form, with layers of depth and emotional content. 'Continuum' recorded the Bach Flute Sonatas in Pilton Church, Somerset this year and hope to have the CD ready for you to purchase this evening.

Francois Couperin was born into a long line of musicians. By the end of the 17th century he was recognised as the leading French composer of his day, being appointed Royal Harpsichordist to Louis xiv in 1717. His harpsichord music includes 250 movements grouped in 27 Ordres or Suites. Most have descriptive titles. *La Diane* is a Reveille or Trumpet Fanfare. *Les Silvains* (Dryades or Faunes) makes the harpsichord sound at its best by virtue of broken chord textures, and a certain freedom of timing.

Jean Louis Duport began as a violinist but his brother Jean- Pierre was so successful he turned to the cello and took lessons with him. He made his debut at the Concert spirituel in Paris in 1768 and the *Mercure de France* described his execution as 'brilliant and astounding'. At the onset of the French Revolution in 1789 he joined this brother in Berlin where he too was appointed to the Royal Chapel. After five years of playing in the band of ex- king Charles IV of Spain he returned to Paris where he was appointed professor at the Conservatoire, solo cellist to Napoleon and member of the empress Marie- Louise's chamber music group, which performed regularly in private concerts at the Tuileries.

Jean-Marie Leclair (1697 – 1764) This sonata epitomizes the French style of ornamentation passed down from Lully and Hotteterre. Knowledge of Hotteterre's 'principles of the Flute, Recorder and Oboe' (1707) is useful in understanding the use of *inegalite*, *tremblement*, *ports-de-voix*, *accents*, *flattements* and *battements* as well as helping in the appreciation of articulation and tone used for early low-pitched French flutes. I intend to demonstrate that all of these techniques can be brought to life very effectively on the modern flute.

Georg Philipp Telemann (1681–1767) The unaccompanied Fantasia stand as masterpieces of baroque invention, showing a variety of styles and influences in ever changing moods and tempos. There are twelve Fantasias, but I am performing no 7 in which Telemann has borrowed ornamentation and style from the French period.

Henry Purcell was a boy chorister in the Chapel Royal. His brief life was occupied in Church, chamber and theatre music. Although he incorporated Italian and French stylistic elements into his compositions, his legacy has a unique flavour. The movements of this brief keyboard suite follow French models, particularly, perhaps, the opening *Prelude* in free time. It is as if the performer has just sat down at the instrument, and is exploring its possibilities in an improvisatory way. Purcell is now regarded as one of the very greatest of all English composers.

Georg Friedrich Handel (1685 – 1759) there are Eleven Sonatas for Flute or Recorder currently published by Barenreiter, but there is much debate as to the authentic origins of this music being composed specifically for the flute. However, this significant sonata HMV367b comprises of a range of movements that typify the melodious quality of Handel's Sonatas.

Vivaldi The cello sonata evolved first in Northern Italy towards the end of the 17th century. Two types of sonata evolved: the sonata da camera ('chamber sonata') – essentially a suite of stylized dances; and the sonata da chiesa ('church sonata'). The cello sonata blossomed during the first half of the 18th century throughout Italy with works by Boni, Marcello, Lanzetti, Sammartini and of course Antonio Vivaldi. Vivaldi's cello sonatas are mostly in a church chamber style but the one played tonight has dance titles of the sonata da camera type.

C.P.E. Bach (1714 - 1788) was the second son of J.S Bach's first marriage. From 1768 – 1788, CPE Bach was appointed musical director of the five principal churches in Hamburg, but his activities also included promoting a series of public concerts. Bach wrote a number of significant works for flute during this time, including Sonatas, Trio Sonatas, and four Concertos and of course the imaginative Solo Flute sonata Wq 132. Strong emotions and sudden mood changes are evident in Bach's music and in his performances too; a contemporary composer J.F.Reichardt remarked in 1775 "he manages to convey every nuance of emotion and passion".

A NOTE ABOUT THE INSTRUMENTS

Elizabeth plays a wooden flute built by Harry Seeley for the Flute Makers Guild.

Christopher's cello is an Antonio Amati 1620 / 1680 Tyrolean front

Michael Overbury plays a Flemish style instrument built in 1984.



ELIZABETH WALKER studied as a junior at the Royal College of Music, where she was awarded the Sally Wainwright woodwind prize in 1985 and later at the Guildhall School of Music and Drama. She continued her postgraduate studies in Holland, with Wilbert Hazelzet. In 1992, she returned to London and has since performed with all of the recognized period orchestras. Highlights this year have included performances of Haydn's *Creation* and Monteverdi's *Vespers* with the English Baroque Soloists under Sir John Eliot Gardiner. Her first solo CD recording of Telemann *Fantasias* was recently reviewed in the British Flute Society magazine "***if you like her sound as much as I do, you will want to listen to them over and over again***" and is released on the Quartz record label, <http://www.quartzmusic.com/artist/27.htm>



CHRISTOPHER POFFLEY studied the cello at the Royal College of Music with Joan Dickson where he obtained his B.Mus. Since then he has specialized in period performance practice working with all the leading period instrument groups in the UK including the English concert, the Academy of Ancient Music and the Orchestra of the Age of Enlightenment. For several years he was sub-principal in John Eliot Gardiner's international groups, the English Baroque Soloists and ORR playing continuo and solo roles. Over the last 2 years he has worked with many acclaimed chamber groups including the Dunedin Consort, Florilegium the Armonico Consort and played continuo for international soloists including Nicola Benedetti, and Elin Manahan Thomas. He has given many recitals specializing in performances of the Bach unaccompanied cello suites and other solo cello works in cathedrals and concert halls throughout the UK. In 2010 Christopher performed in a wide variety of destinations from Singapore to Rome and has had the privilege of playing for both Queen and the Pope in the same year (as part of the Papal visit to London). He lives in Suffolk, is married to a viola player Rebekka and has seven children.



MICHAEL OVERBURY was awarded an Organ Scholarship to Corpus Christi College, Cambridge, where he read music and studied the organ with Gillian Weir. Harpsichord tuition continued with Kenneth Gilbert. After graduating he was successively, an assisting organ scholar at King's College, Cambridge, Assistant Organist at New College, Oxford, a deputy organist and choir master at the Cathedral and Abbey Church at St Alban's, Director of Music at Eagle House Preparatory School for Boys, and Master of the Song School at Newark, Nottinghamshire. After winning First Prize in the 1982 Manchester International Organ Competition, he appeared twice as soloist at the Royal Festival Hall and has continued to play with numerous choirs and orchestras, including Sinfonia Viva (formerly the East of England Orchestra), the Wren Orchestra, the Orchestra of St John's Smith Square, the Milton Keynes Chamber orchestra, and English Sinfonia, and has featured on several recordings, including four solo discs. Michael is currently Director of Music of the Priory Church of Our Lady & S Cuthbert, Worksop, a founder member of Musica Donvm Dei, playing on period instruments mainly in the East Midlands, and is Director of Music of the Nottingham Boys Choir.

Our thanks to the Parish of Boxgrove Priory and to Reverend Forrester for the use of Boxgrove Priory, to TOP WIND for their generous sponsorship and to the Chichester Festivities for supporting us. Thank you for coming to our concert.

Further information about Continuum can be found on my website. liz@lizwalker.co.uk

