

ELTON HALL Sunday 14 July at 7.45

Sponsored by
Price Waterhouse

LONDON BAROQUE

Ingrid Seifert	:	Violin
Richard Gwilt	:	Violin
Nicolas Logie	:	Viola
Charles Medlam	:	Cello
William Hunt	:	Violone
John Toll	:	Harpsichord

Concerto Grosso in B flat Op.6 No.5

ARCANGELO CORELLI
(1653 – 1713)

Adagio – Allegro – Adagio
Adagio
Allegro – Adagio
Largo
Allegro

For one of the most influential violinist/composers of the baroque, Corelli published surprisingly little: four sets of trio sonatas, one set of solo violin sonatas, and twelve *Concerti Grossi* Op.6. In his trio sonatas Corelli explored the harmonic and textured possibilities of the two violin and continuo combination, bringing tonality to its full baroque maturity. In the *Concerti Grossi* Corelli provides a further textural and dramatic contrast by the addition of an orchestra (the *ripieno*). However, Corelli apparently regarded his Op.6 more as expanded trio sonatas rather than orchestral concertos, as he remarks in his preface that the *ripieno* is optional. In tonight's performance we exercise this option in part, with the viola and violone providing the *grosso*!

Concerto in D minor for cello and strings

ANTONIO VIVALDI
(1678 – 1741)

Allegro
Largo
Allegro

In contrast to Corelli, Vivaldi boasts an enormous output of music, including solo sonatas, trios, and concertos for many different kinds and numbers of instruments. While his violin concertos are the most numerous, and most well-known, about 30 cello concertos have survived. The form of this concert in D minor follows the standard pattern established by Vivaldi: the two outer fast movements alternate tutti and solo sections, while the middle movement is slow – in this case a flowing melody for the solo cello accompanied by a chromatic ostinato figure in octaves.

Trio Sonata in D after Organ Sonata in C BWV 529

J. S. BACH
(1685 – 1750)

Allegro
Largo
Allegro

Bach's six sonatas "für zwey Claviere und Pedal" were written in Leipzig around 1727 for his oldest son, Wilhelm Friedmann. Although their purpose was primarily as practice pieces, all six sonatas contain scintillating, virtuosic music,

written in Bach's most rococo style. Their instrumentation – two contrapuntally equal upper voices and bass – strongly suggest transcriptions such as ours into the more conventional trio sonata medium. This sonata, the fifth in the set, has been transposed up a tone to D major, with occasional octave transcriptions in the second part to suit the tessitura of the violins.

Concerto a quattro in D

G. F. HANDEL
(1685 – 1759)

Con contento
Allegro
Largo
Presto

Although this quartet has long been attributed to Handel, recent research has suggested that it is probably not by Handel – nor, indeed, by Telemann, another attributtee! It is possible that Handel wrote the virtuoso cello part for an already extant trio sonata by another composer, or even that Handel wrote the original trio, and someone else supplied the cello part. Whichever, the music is elegant and sparkling, losing nothing for its uncertain authorship!

INTERVAL (Supper will be served)

Sonata a 4 in G Op.5 No.4

HANDEL
(1685 – 1759)

Allegro, Tempo ordinario
Allegro non presto
Passeccaille
Gigue
Menuet

Handel is known to have borrowed frequently, both from his own music and that of others. The seven trio sonatas of his Op.5 are all composite works: Op.5 No.4 contains music from *Athalia*, *Il Parnasso in festo*, *Il Pastor fido* (1734) and *Alcina*. Although Op.5 No.4 is described as a trio sonata, Handel also supplied a viola part (taken from the orchestral works from which the trio sonata is arranged), which provides an extra richness to the chamber version. The work is unusual in that the French-style overture (a slow dotted section followed by a fugal *allegro*) comes second, after an arresting introductory 6/8 *allegro*. After the *Passeccaille*, where we hear Handel at his pastoral best, the work comes to a light conclusion with two dance movements, a *gigue* and a *menuet*.

Harpsichord Concerto in A BWV 1055

BACH
(1685 – 1750)

Allegro
Larghetto
Allegro ma non tanto

Bach's eight harpsichord concertos (BWV 1052 – 59, Leipzig c. 1738-9) are probably not originally for harpsichord, but are more likely transcriptions of concertos written for other instruments. This A major concerto was probably written first for Oboe d'amore – although this version is unfortunately now lost. Certainly the expressively melodic slow movement (a *Siciliano* in F sharp minor) seems to support this suggestion. On the other hand, the semiquaver broken arpeggios in the harpsichord which accompany the tutti passages in the first movement, and which seem so much a part of the music, are true harpsichord writing, and would not exist in a version for Oboe d'amore.