

Sunday May 8, 2.30pm Armidale. Running time 90mins incl.interval.

Performers:

Arioso Chamber Ensemble:Judit Molnár, soprano, Margaret Caley, baroque violin, Belinda Manwaring, baroque cello, and Janet Brewer, harpsichord,

With Jane Downer, baroque oboe, oboe d'amore, Ben Thorn, baroque flute, Margaret Butcher, baroque violin, Joanna Fairs-Wu, baroque viola

JSBach (1685-1750) Sonata in G major for violin and basso continuo BWV 1021
Adagio, Vivace, Largo, Presto.

JS Bach from Cantata no 68, *Also hat Gott die Welt geliebt*, BWV 68:
Mein gläubiges Herze

from Magnificat BWV 243:
Quia Respexit
Et exultavit

Giovanni Battista

Bononcini (1670-1747) Sonata in a minor for cello and basso continuo

Andante-Allegro-Minuets 1&2

GF Handel (1685-1759) from "Nine German Arias":

Meine Seele HWV207
Flammende Rose HWV210
Singe Seele HWV206

Interval

JS Bach *O Holder Tag, erwünschte Zeit*, BWV 210

1. *O holder Tag, erwünschte Zeit* (O lovely day, O hoped-for-time)
2. *Spielet, ihr beseelten Lieder* (Play on, O ye lively anthems)
3. *Doch, haltet ein* (No, now desist, ye lively viols)
4. *Ruhet hie, matte Töne* (Rest ye here, notes so weary)
5. *So glaubt man denn, dass die Musik verführe* (So is it thought that music doth mislead us?)
6. *Schweigt, ihr Flöten, schweigt, ihe Töne*(Hush, ye flutes now)
7. *Was Luft? was Grab?* (What air? What grave?)

8. *Großer Gönner, dein Vergnügen* (Mighty patron, thy diversion)
9. *Hochteurer Mann, so fahre ferner fort* (Esteemed good sir, continue ever thus)
10. *Seid beglückt, edle beide* (Live in bliss, noble couple)

Notes

Less well known than Bach's 6 sonatas for violin with obligato harpsichord, the sonata in G BWV 1021 is one of only two solo sonatas for violin and basso continuo. The 1st and 3rd movements feature a highly ornamented melody over a walking bass line, while the 2nd and 4th movements have a lively, imitative texture. The bass line of the 1st movement was also used by Bach in several other compositions.

Giovanni Bononcini was 15 years old when JS Bach was born. In 1702, following the outbreak of the [War of the Spanish Succession](#) Bononcini received patronage at the court of [Queen Sophia Charlotte](#) in [Berlin](#), where he became the queen's favourite composer and broadened his public reputation with a production of a new opera, *Polifemo* (he also composed *Cefalo* there). It was at the Berlin Court that JS Bach's 2nd and most famous son, CPE Bach found employment, some years later in 1738 - in the service of Crown Prince Frederick of Prussia, the future [Frederick the Great](#).

Handel wrote little for his native tongue, but what he did demonstrates a particular level of contemplative pietism while still employing the familiar techniques of Italian opera. In these nine German arias he set the poems of his contemporary Barthold Heinrich Brockes, and their theme is that the abundant goodness of God is evident in the joy and beauty of His creation. The musical relationships with Handel's opera arias are evident in the endless ingenuity of his characterization and the expressive, articulate melodies with which the soprano and the obligato instrument create their vivid images.

The Wedding Cantata BWV 210 shows a witty side to the serious JS Bach, including a paradoxical no. 6. It is a tongue-in-cheek look at the effect of music on one's feelings, and is thought to have been written for the wedding of the son of a friend who was a doctor, hence the references in nos. 8, 9, 10. The groom was also quite musical and obviously equally intelligent to Bach's intentions: on their wedding day which couple would want music, although food for the soul, to delay or detract from their joyous occasion.

Notes by Arioso Chamber Ensemble

The **Arioso Chamber Ensemble** brings together the talents and experience of leading specialists in Baroque performance - Hungarian soprano Judit Molnár, Margaret Caley - baroque violin, Belinda Manwaring - baroque cello, and Janet Brewer - harpsichord. Formed in January 2014, they have performed at the "Music by the Sea" Festival, Brisbane City Hall, and Caloundra Fringe Festival. Their extensive repertoire includes music by Baroque composers from across Europe such as Bach, Handel, Telemann and Vivaldi. The group aims to presents high quality, engaging performances and workshops with an emphasis on Historically Informed Practice.

Judit Molnár graduated from the Franz Liszt Academy of Music in 2008 and has performed extensively across Europe, Asia and Australia, most recently in the 2015 Brisbane Music Festival.

Margaret Caley studied baroque violin at the Royal Conservatory, The Hague and has performed in many baroque orchestras in Europe and Australia, including the Australian Brandenburg Orchestra and the Orchestra of the Antipodes.

Belinda Manwaring has performed with the Sydney Symphony Orchestra, the ACO, and the Australian Opera and Ballet Orchestra. She studied baroque cello with Tim Blomfield and Danny Yeadon in Sydney and in 2008 attended the Early Music summer school in Vancouver with Jaap der Linden. In August 2015 Belinda performed with the Sydney based ensemble, *Salut! Baroque*, at the instigation of Artistic Director and colleague Tim Blomfield

Holding two Masters Degrees from Queensland Conservatorium Griffith University **Janet Brewer** has recently returned from early music study in Norway and England. She performs regularly in chamber ensembles and orchestras.

(Jane Downer bio)

Arioso Ensemble is joined in this concert by well-known Armidale based musicians Festival Director Ben Thorne, Margaret Butcher and Joanna Fairs-Wu.