



## PERFORMERS

The **Arioso Chamber Ensemble** brings together the talents and experience of leading specialists in Baroque performance. Formed in January 2014 for the "Music by the Sea" Festival, they have since performed at many festivals and concert series since, including Brisbane City Hall, Caloundra Fringe Festival, New England Bach Festival, and Robert Channon Wines. Their extensive repertoire includes music by Baroque composers from across Europe. The group aims to present high quality engaging performances and workshops with an emphasis on Historically Informed Practice.

Hungarian soprano **Judit Molnár** graduated from the Franz Liszt Academy of Music in 2008 and performs regularly throughout Europe, Asia and Australia. She is in great demand as a lyric soprano, and including performing as soloist with the Queensland Symphony Orchestra.

**Margaret Caley** studied baroque violin at the Royal Conservatory, The Hague and has performed in many baroque orchestras in Europe and Australia, including the Orchestra of the Antipodes. She regularly performs chamber music on historical instruments with groups such as the Badinerie Players, Austral Harmony, and of course Arioso Chamber Ensemble.

**Belinda Manwaring** has performed with the SSO, ACO and the Australian Opera and Ballet Orchestra. Having studied baroque cello with Tim Blomfield, Belinda performed with Salut! Baroque in 2015 and performed a Cello Duo concert in Paris in 2016 as part of her overseas tour. In June 2017 Belinda attended the Nelson Bach Residency, studying and performing Bach Cantatas with Juilliard 415 and the esteemed Masaaki Suzuki.

**Janet Brewer** (harpsichord) has two Masters Degrees from Qld Conservatorium and has continued early music study in Norway and England. She is Artistic Director for the Pacific Chamber Players. Janet performs regularly with chamber ensembles and orchestras in SE Queensland, including with the Camerata of St John's in 2016.



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## ARIOSO CHAMBER ENSEMBLE

PRESENTS

# *Love & Celebrations*



SUNDAY 29 APRIL 2018, 2.30PM

SANDGATE TOWN HALL

SATURDAY 19 MAY 2018, 4.30PM,

GOOD SHEPHERD LUTHERAN CHURCH, NOOSAVILLE

SUNDAY 20 MAY 2018, 2.30PM,

CALOUNDRA UNITING CHURCH, CALOUNDRA

## Programme

Joseph Bodin de BOISMORTIER (1689-1755)

Sonata in D, Op 50 No 6, for Violin, Cello and Basso Continuo

*Largo, Allegro, Larghetto, Allegro*

Giulio CACCINI (1551-1618)

*Amarilli, mia bella*

Claudio MONTEVERDI (1567 – 1643)

*Sì dolce è'l tormento*

François COUPERIN (1668 - 1733)

*Concerts Royaux*, from Troisième Concert in A, for Harpsichord, Violin & Cello

*Prelude, Gavotte, Musette, Chaconne*

Claudio MONTEVERDI

*Lamento della Ninfa*

*Chiome d'Oro*

## Interval

Salvatore LANZETTI (1710 – 1780)

Sonata for Cello and Basso Continuo in G, Op 1 No 1

*Allegro, Adagio, Allegro*

Emanuele BARBELLA (1718 – 1777)

Sonata 5 in Bb major for Violin and Basso Continuo

*Andantino, Larghetto Andante, All Inglese*

Johann Sebastian BACH (1685 – 1756)

from the Notebook for Anna Magdalena

*Bist du bei mir*

*Solo per il Cembalo*

from Cantata "Jauchzet Gott in allen Landen", BWV 51

*Höchster, mache deine Güte*

from Cantata "Herz und Mund und Tat und Leben", BWV 147

*Beriet dir, Jesu, noch itzo die Bahn*

*Jesus bleibet meine Freude, meines Herzes Trost und Saft*

## Programme Notes

In this programme we traverse the rocky terrain of love in its many forms, as seen in the texts of the arias by Monteverdi, Caccini, and Bach. We also celebrate the anniversaries of composers Caccini, Couperin, and Barbella, and include works by their contemporaries.

The opening trio by French composer, **Boismortier**, is found in a set of cello sonatas, and features intricate dialogue between the violin and cello. The slow-fast-slow-fast arrangement of the 4 movements is typical of Baroque sonatas.

**Caccini** and **Monteverdi** are among the founders of the Baroque, abandoning the elaborate counterpoint of the Renaissance for a more direct, expressive style, where the clarity and meaning of the texts is of foremost importance.

Alongside Lully and Charpentier, **Couperin** is one of the most famous French Baroque composers. Couperin's *Concerts Royaux* can be performed by various instrumental combinations, and most movements are based on dance forms of the time.

**Lanzetti** was a virtuoso Neapolitan cellist. The Opus 1 Sonatas were dedicated to the Prince of Wales, Frederick of Hanover, who was himself an amateur Cellist. Lanzetti was one of the first Italian composers to use the 3 movement format in his sonatas, and made extensive use of the thumb in the higher register, developing virtuosic passages as a forerunner of L. Boccherini (1743-1805).

Violinist and composer **Barbella** was also from Naples, and wrote many works for mandolin as well for violin. Some of his violin compositions were included in Cartier's "*L'Art du violon*" (1798), possibly due their detailed bowing instructions. The first 2 movements of this sonata show elegant, singing melodies typical of the galante style.

**Bach** typically uses musical patterns to reflect or enhance the meanings of the vocal texts. In the aria "*Höchster, mache deine Güte*" (Highest, renew Your goodness). The lines in the continuo seem to constantly rise towards the addressed "*Höchster*" (Highest) which appears as an octave jump down. Two extended melismas express gratefulness for being a child of God. The virtuosic solo violin part in the soprano aria from Cantata BWV 147 may reflect expectation of coming joy "Prepare, Jesus, even now the path for Yourself". The original German title of the final chorale from the same cantata, often referred to as "Jesus Joy of Man's Desiring", can be translated as "Jesus shall remain my joy, my heart's comfort and sap".