



## PERFORMERS

The **Arioso Chamber Ensemble** brings together the talents and experience of leading specialists in Baroque. 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. 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, performing with the acclaimed boutique ensemble "Underground Opera".

**Margaret Caley** studied baroque violin at the Royal Conservatory, The Hague and has performed in many baroque orchestras in Europe and Australia, the most recent being with the Orchestra of the Antipodes as part of the 2016 Brisbane Baroque Festival.

**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 will be presenting a cello duo concert with Tim in Paris later this year.

**Janet Brewer** (harpsichord) has two Masters Degrees from Qld Conservatorium and has continued early music study in Norway and England. She performs regularly with chamber ensembles and orchestras in SE Queensland.

Resident in the UK **Jane Downer** performs with many ensembles across Europe and England including Concerto Köln and the Academy of Ancient Music. She plays principal oboe with the Oxford Bach Soloists and is the Artistic Director of Austral Harmony which promotes chamber music of the baroque era using historical instruments. Jane has appeared at the Innsbruck Early Music Festival and has worked as external specialist examiner for the Royal College of Music in London and the Birmingham Conservatoire.



## *Future Performances*

Sunday 8 May 2.30pm	New England Bach Festival, Armidale, NSW
Sunday 22 May 3.00pm	Holy Trinity Church, Woolloongabba



## ARIOSO CHAMBER ENSEMBLE

WITH GUEST ARTIST JANE DOWNER

PRESENT

# *Baroque Delights*



SATURDAY 30 APRIL 2016, 6.00PM  
BUTTER FACTORY ARTS CENTRE COOROY

SUNDAY 1 MAY 2016, 3.00PM  
LIFT ART GALLERY MALENY



# Programme

1. J S BACH *Wedding Cantata, BWV 210*
  - i Recit: "O Holder Tag, erwünschte Zeit"  
Aria: "Spielet ihr, beseelten Lieder"
  - ii Recit: „Doch haltet ein“  
Aria: „Ruhet hie, matte Töne“
  - v Recit: „Hochtheurer Mann“  
Aria: „Seid beglückt, edle Beide“
  
2. J S BACH *Violin Sonata in G, BWV 1021*
  - i Adagio
  - ii Vivace
  - iii Largo
  - iv Presto
  
3. G P TELEMANN *Trio Sonata in Bb*
  - i Vivace
  - ii Siciliana
  - iii Allegro

## Interval

4. D SCARLATTI *Harpsichord Sonata in D, K96*
5. J S BACH *Magnificat in D, BWV 243*  
„Quia respexit humilitatem“
6. BONONCINI *Sonata in A minor for Violoncello and Basso continuo*
  - i Andante
  - ii Allegro
  - iii Minuettos I and II
7. G F HÄNDEL *Neun deutsche Arien, HWV 207 and 208*
  - i Meine Seele hört im Sehen
  - ii Die ihr aus dunkeln Grüften

# Programme Notes

This programme presents both the serious and witty side of J S Bach (1685-1750). Written for the son of a friend the Wedding Cantata is a tongue-in-cheek look at how music affects one's feelings. We have selected to present the first, second and final recitative / aria sets. The opening declamatory recitative welcomes guests to this wonderful day with the ensuing lively aria creating a happy atmosphere. The next recitative however discusses how certain harmonies can lead one to idleness. Its associated aria is in a peaceful but sleepy 12/8 time: "rest ye here, ye weary notes". Certainly not an ideal piece for one's wedding. In the final set Bach offers his congratulations and well wishes to the noble couple.

His serious side is represented by the very moving "Quia respexit humilitatem" from the Magnificat in D and the Violin Sonata BWV 1021. The latter is one of only two solo sonatas for violin and basso continuo. The 1<sup>st</sup> and 3<sup>rd</sup> movements feature a highly ornamented melody over a walking bass line, while the 2<sup>nd</sup> and 4<sup>th</sup> movements have a lively, imitative texture.

In his lifetime Georg Philipp Telemann (1681–1767) was considered Germany's leading composer. He was a true exponent of the new *galant* style showing influences of Polish, French and Italian styles. Being aware of the changing role of music his compositions met the needs of both professional and the growing number of amateur musicians. The Trio Sonata in Bb is the first of a collection of six trio sonatas with different instrumentation. The lively rhythms and quirky turns of phrase in the first and last movements show elements of Polish folk music, sandwiching an Italianate slow movement.

Giovanni Bononcini (1670-1755) was a cellist and composer in particular of dramatic works. He resided throughout Europe including in the Court of Queen Sophia Charlotte in Berlin and in England at the invitation of Händel to present his operas at the newly-established Royal Academy of Music. In this cello sonata one can hear Bononcini's lyrical operatic style.

Georg Frideric Händel (1685 – 1759) 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: their theme being that the abundant goodness of God is evident in the joy and beauty of His creation. The musical relationships with Händel's opera arias are evident in the endless ingenuity of his characterisation and the expressive, articulate melodies with which the soprano and obligato instrument create their vivid images.