

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, including Brisbane City Hall, Caloundra Fringe Festival, New England Bach Festival, and Robert Channon Wines. Their extensive repertoire features well known Baroque favourites as well as lesser known gems, many of which are included on their recent CD recording. The group aims to present high quality engaging performances and workshops with an emphasis on Historically Informed Practice. The instruments used are made by leading Australian luthiers, based on instruments of the Baroque era. www.ariosochamberensemble.com

Judit Molnar is a Hungarian born soprano, a Liszt Academy alumna, educator and emerging researcher. She performs as a soloist at recitals, oratorios and operas across Europe and in her adopted country Australia, with orchestras such as the Canberra and Queensland Symphony Orchestras and Opera Australia. Judit began lecturing at Miskolc University in 2008 and held the position of Lecturer in Voice for three years. Based in Brisbane since 2012, Judit was granted a most prestigious Distinguished Talent Visa by the Australian Government as an internationally recognised artist with exceptional and outstanding contributions to the arts. She is also an active chamber musician: in addition of being a founding member and soprano soloist of the 'Arioso Chamber Ensemble' she is the artistic director and founder of her own ensemble 'Fragments'. Judit is a DMA candidate at the Queensland Conservatorium focusing on the vocal chamber music of György Kurtág.

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. She completed a Masters of Music degree at JCU, focusing on early French violin sonatas.

Daniel Curro was a founding member of Arioso Chamber Ensemble before moving interstate in 2014. He has played baroque cello in man groups including the Australian Brandenburg Orchestra and the Badinerie Players. Dan’s musical interests are eclectic and his activities diverse, performing in many and varied musical configurations, from Baroque to Hip Hop. Dan has recorded two albums with the contemporary vocal group, *Plub* and reviewers described him as a “star performer” for a concert he gave with avant-garde/electronic musician Oxford Parker.

Janet Brewer 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 and pianist for Fragments Ensemble. Janet performs regularly with chamber ensembles and orchestras in SE Queensland, including with Camerata.

ARIOSO CHAMBER ENSEMBLE

Songs of Love and Joy

2:30pm Saturday 14 May 2022

Holy Trinity Anglican Church,
Fortitude Valley

4MBS Festival of Classics

4MBS *Classic* FM
103.7

Program

- C Monteverdi “Chiome d’Oro”
“Sì dolce è’l tormento”
- P Philips Variations on “Amarilli di Julio Romano”
- GF Handel “Das zitternde Glänzen der spielenden Wellen” HWV 203
“Süßer Blumen Ambraflocken” HWV 204
- JS Bach Sonata in A BWV 1015, movements 1 & 2
Dolce, Allegro
- GF Handel “Piangero la sorte mia” from Julius Caesar HWV 17
Interval
- H Purcell “Fairest Isle” from King Arthur Z. 628/38
- GB Pergolesi “Ah Serpina penserete” & “Stizzoso, mio Stizzoso”
from La Serva Padrona (The Maid turned Mistress)
- JB de Boismortier Trio Sonata in D, op 50 no 6
Largo, Allegro, Larghetto, Allegro
- GF Handel “Tornami a vagheggiar” from Alcina, HWV 34

Program Notes

Monteverdi (1567-1643) was one of the founders of the Baroque approach to vocal composition, 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.

The set of variations by English composer *Philips* (1560-1628) on Caccini’s madrigal “*Amarilli, mia bella*” (1602) cleverly brings the romance of the text to life on the harpsichord through a languishing melody enhanced by ornamentation.

Handel (1685-1759) was a German composer who spent much of his life in England. In his song cycle of *Nine German Arias*, the subtlety of Handel’s music is combined with Brocke’s intimate poetry to celebrate the wondrous world in which we live. Historically, the Baroque Era was an age of religious wars and conflict. Yet music remained a medium through which people could connect with their inner selves and look to the natural world for strength and peace. In contrast, Cleopatra’s aria “*Piangero ...*” from *Handel’s* opera *Julius Caesar* ranges in emotion from weeping and lamenting her fate to anger and revenge.

In the *Sonata in A*, *JS Bach* (1685-1756) expresses the mood or musical *affect* through the choice of key and the musical figures. The lilting 6/8 rhythms of the first movement, “dolce” suggest a pastorale theme, and the second movement, “allegro” with its rising theme and lively leaping figures is full of joyful energy.

Purcell, (1659-1695) the leading English composer of the 17th C, excelled in writing for the voice. “*Fairest Isle*” sung by Venus, goddess of love, praises the beauty of the British Isles.

Pergolesi (1710-1736) was an Italian Composer who took his name from the town Pergola and Jesi=Pergolesi. He was most famous for his comic operas, including *La Serva Padrona*.

The *Trio sonata in D* by French composer *Boismortier* (1689-1755) was first published in a set of cello sonatas, and features intricate dialogue between the violin and cello. The slow-fast-slow-fast arrangement of the four movements is typical of Baroque sonatas.

To close the program, we return to the operas of *Handel*. *Alcina*, the last to be based on magical themes, was first performed at Covent Garden in 1735. Without delving too far into the convoluted plot of illusion and mistaken identities, in this aria the sorceress Morgana calls for “Ricciardo” (actually a woman in disguise) to return to her faithful love.

Program notes by Arioso Chamber Ensemble