

RED PRIEST

Piers Adams \pm recorders

David Greenberg \pm violin

Angela East \pm cello

David Wright \pm harpsichord

Spring Baroque Carnival

ANTONIO VIVALDI

& R Q F H U W R L Q (P D M R U ³ / D 3 U L P D Y H U D ')

Allegro \pm Largo \pm Allegro

GIOVANNI PAULO CIMA (17th Cent.)

Sonata a Tre

DARIO CASTELLO (c.1590c.1630)

Sonata Seconda for violin

JACOB VAN EYCK (1590-1657)

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DIEGO ORTIZ (fl.1550)

Two Ricercadas

SALVATORE LANZETTI (1710-1780)

Amoroso for Cello

GEORG PHILLIP TELEMANN (1681-1767)

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Largo \pm Vivace \pm Affetuoso Allegro

Program notes

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irregular and over the top, and the leading musicians of the day were ~~patrons~~,
riding the seas of change with wild abandon, ever searching for new musical ideas to
titillate the ears and move the souls of the public. On retrospect has the
mythology of highbrow, ruled men of quill and parchment been created; the
reality was much more down to earth, the majority of composers living boozy,
philandering, bohemian lives, intent on maximising their profits through, if necessary,
dubious means. Boundaries between high art and street music were yet to be fully
established and composers were free to draw inspiration from myriad sources,
resulting in a wild and colourful carnival of musical styles.

The life of Antonio Vivaldi ² the original Red Priest of Venice is a case study in
baroque extravagance. Indeed he was described by English composer William
+ D \ H V D V D P D Q Z L W K ³ W R R P X F K P H U F X U \ L Q K L V F R Q V
plentiful display in his Spring concerto² a joyful, bucolic romp, from its opening
invocation of birdsong to the rustic concluding May Day dance, which imitates the
sounds of bagpipes.

The Baroque era as we now define it began a century before Vivaldi, notably with the
operas of Claudio Monteverdi, and from this dramatic new style of writing sprang a
torrent of instrumental and vocal works as composers explored new means of musical
expression, away from the confines of church and banqueting hall. Their style became
known as the ~~Stilus Phantasticus~~ music without rigid form or structure, prone to
considerable eccentricities and flights of fancy. One of the very earliest examples of
this genre is the sonata by the Milanese organist Giovanni Paolo Cima, composed in
1610. In this short piece elements of dance, song and operatic gesture are combined in
a freewheeling, unpredictable fashion. Sonata Seconda by the Venetian Dario
Castello ³ Z L R Q D V W H U ' L Q 6 W 0 D U N \ style F D I W K G I C A U D O F D U U L H V
conclusion, producing some of the most freakish and fantastic chamber music of the
era.

One of the most popular compositional forms in the baroque was that of variation,
in which simple melodies are transformed through repetition, often into elaborate,
virtuoso fantasias. A master of this art was the blind Dutch recorder virtuoso
Van Eyck, who is represented here with his well-known set of variations on The
English Nightingale² one of a large opus of compositions which he would perform in
W K H R S H Q D L U W R W K H Y L V L W R U V R I 6 W - R K Q \ V & K X U F
sponsored busker and a major tourist attraction! Most commonly, the ~~vari~~
format would also involve ground bass or basso ostinato² a constantly repeating
bassline over which the variations would develop a technique used to wonderful
effect in the spirited pair of dances by the late Renaissance viol virtuoso Diego Ortiz.

One of the most cosmopolitan composers of the Baroque era was Georg Phillip
Telemann, who spent much time travelling and absorbing the culture and music of
Eastern Europe in particular. It is no surprise therefore to find folk elements in his
music, and indeed the sonata presented here is one of several he composed for the
line-up of our ensemble. It has the spirit of a wild gypsy carnival.

The great Johann Sebastian Bach was a master of stylistic alchemy. He studied
music from all over Europe, from the famed virtuosity of 17th century Italy to the

refinement of the French courts, blending all into his own unique voice. Bach was a prolific and creative arranger of the works of other composers and here we turn the tables on him with 4-part adaptations of some of his best loved works including the third Brandenburg Concerto L Q Z K L F K Z H K D Y H W U L H G W R E U L Q J R X G R Z Q ' Q D W X U H R I Vocal and Fugue in D Major which elements fantastic and formal are woven into a work of gothic proportions.

The search for music of the past can often have the sense of a treasure hunt, as one ploughs through dusty museum collections, occasionally chancing across a true gem along the way. The works of cellist Salvatore Lanzetti and folk violinist Neil Gow ± with whose gorgeous amentwe prelude an arioso movement George Frederick Handel² represent the tip of the iceberg of musical jewels frozen in time.

Our closing fantasia on one of the most famous of all ground Basses, takes the idea of musical transformation to its natural conclusion, adding Artangelo & R U H V O S d n i n ways which may not fit the currently accepted boundaries of ³ D X W K H Q W L F L W \ ' E X W Z H K R S H Z L O O E H W D N H Q D V L W spirit of the Baroque!

Piers Adams 2013