

*Ilkley Concert Club*



[www.ilkeleyconcertclub.org.uk](http://www.ilkeleyconcertclub.org.uk)

**BROOK STREET BAND**  
**baroque ensemble**



**Wednesday 11th May 2022**  
**King's Hall**

# PROGRAMME

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## **Bach**

Orchestral Suite no. 2 in B minor, BWV1067

## **Handel**

Concerto Grosso in G major, op 3 no. 3, HWV314

## **Geminiani**

Concerto Grosso in D major, op 5 no. 12 'La Follia'

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INTERVAL—10 MINS

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## **Handel**

Sonata a cinque in B flat major, HWV288

## **Muffat**

Sonata no. 5 in G major from *Armonico Tributo*

## **Bach**

Brandenburg Concerto no. 4 in G major, BWV1049

# PROGRAMME NOTES

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**JOHANN SEBASTIAN BACH**  
(1685-1750)

**Orchestral Suite no. 2 in  
B minor, BWV1067**

Ouverture – Rondeau – Sarabande  
Bourée I/II – Polonaise – Menuet – Badinerie

It is often difficult to pin Bach's works down to a specific date and the four orchestral suites (BWV1066-1069) are no exception. Nos. 1 and 4 probably date from his Cöthen period and 2 and 3 from Leipzig where the partial autograph set of parts is dated 1738-39. Certainly the source materials of the four suites are various and Bach almost certainly did not conceive them as a unity.

Although Bach called the suites *ouvertures*, the actual term *ouverture* refers only in part to the majestic style of the stand-alone French model. At Bach's time, the *ouverture* usually preceded a suite of dances in the French style, a popular genre in baroque Germany. Bach wrote several suites (*ouvertures*) for solo instruments, among the best-known of which are the *Overture in the French Style* (BWV831) for keyboard and the *Cello Suite no. 5* (BWV1011).

Two particular points of interest in the B minor suite are the *Polonaise*, which is a stylization of a Polish folk song 'Wezmę ja kontusz' and the *Badinerie* which has become something of a show-piece for flautists because of its speed and difficulty.

*First performance at ICC*

Duration: approx. 20 minutes

**GEORGE FREDERIC HANDEL**  
(1685-1759)

**Concerto Grosso in G major  
op 3 no. 3, HWV314**

Larghetto, e staccato - Allegro  
Andante  
Allegro

At a time when there was virtually no legal protection for intellectual property in England, John Walsh was pre-eminent as a publisher of pirate editions of popular music. It seems that Handel himself had no role in the publication in 1734 of the opus 3 *Concerti Grossi* that Walsh had cobbled together from existing works of the composer which he had, in effect, stolen. Handel, however, was never one to stand on his dignity when money was involved. Aware of the increasing popularity of chamber music, he was happy to insert the re-hashed pieces into the intervals of the oratorios which were beginning to dominate his compositional output, advertising them as 'new concertos for several instruments, never performed before'. Handel would soon work directly with Walsh on the publication of a set of organ concertos.

*First performance at ICC*

Duration: approx. 8 minutes

**FRANCESCO GEMINIANI**  
**(1687-1762)**

**Concerto Grosso in D major**  
**op 5, no. 12 'La Follia'**

Francesco Geminiani was born in the Tuscan city of Lucca (also the birthplace of Puccini) but spent most of his career in England and Ireland. A virtuoso violinist, Tartini reportedly called him *Il Furibondo* (the Madman) on account of his highly expressive rhythms. The co-founder of the first Italian Masonic lodge in England, he was also renowned teacher; his 1751 treatise *The Art of Playing on the Violin* is today an invaluable guide to authentic late Baroque performance practice. Geminiani died in Dublin, his death allegedly hastened by the theft of a manuscript on which he had been working.

Geminiani composed 42 concerti. The opus 5 set, from which tonight's piece is taken, is a re-working of his teacher Corelli's popular violin sonatas. Contemporary critics could not agree whether Geminiani's music lacked structural discipline or represented a refreshing departure from arbitrary laws of harmony and form. The D major Concerto Grosso uses *La Follia*, a fifteenth century melody popular throughout Europe. Its harmonic structure is similar to the modern-day 12-bar blues and is based around the tonic and dominant harmonies of a minor key (usually D minor) and its relative major.

*First performance at ICC*

Duration: approx. 14 minutes

**INTERVAL — 10 MINS**

**GEORGE FREDERIC HANDEL**  
**(1685-1759)**

**Sonata a cinque in**  
**B flat major, HWV288**

Andante

Adagio

Allegro

Handel's musical career began in Halle and, from 1703, continued in Hamburg where he joined the opera company as a violinist. He also began to compose opera and some keyboard and instrumental works. In 1706, while in Hamburg, Handel impressed Prince Ferdinando de' Medici who invited him to Florence, an invitation that Handel immediately took up. He lived in Italy between 1706 and 1710 and these four years comprised the most formative and decisive period in his career. Apart from France, Italy was the most advanced musical country in Europe, the home of the chief vocal and instrumental forms of the time and Handel took full advantage of his years there.

Handel learnt quickly, aided by his friendship with the leading practitioners of the day, including Rome's most celebrated violinist Arcangelo Corelli, under whose influence Handel wrote the *Sonata a cinque* (1707). This work is not only his earliest orchestral sonata but the only one in which the solo violin predominates in every movement. The flowing melodic lines and virtuosic violin motifs reflect Corelli's influence and he would play the work in public performance. However, Handel did not hesitate to include his own ideas, as in the first movement's harmonic plan which extends to such remote keys as D flat major.

*First performance at ICC*

Duration: approx. 10 minutes

**GEORG MUFFAT  
(1653-1704)**

**Sonata no. 5 in G major from  
*Armonico Tributo***

Adagio

Fuga

Adagio

Adagio

Passacaglia - Grave

Georg Muffat was born in Savoy to a Scottish father and a French mother. He probably studied in Paris with Lully and became Kapellmeister to the Bishop of Passua (in modern Bavaria). With a meagre catalogue of only 46 surviving works, which were quickly eclipsed by the mighty output of his much younger contemporaries Bach and Handel, it is perhaps not surprising that Muffat resides firmly in the footnotes of music history. However, Muffat is an important figure in the development of Baroque music. Possessed of a greater musical intellect than the somewhat wayward and eccentric Biber and Geminiani, Muffat became the first composer to fuse French, German and Italian styles into a single 'European' style, whilst his firm ground bases and busy upper lines anticipate the music of J S Bach. The musicologist Arthur Hutchings considered 'his best far better than Torelli's or Geminiani's and better than second-rate Vivaldi'.

The five *Armonico Tributo* sonatas were published in 1682 as 'chamber works suitable for few or many instruments'. The fifth sonata starts with an expressive *Allemanda*. A complex fugue appears between two *Adagios* characterised by delightful harmonic suspensions. The final movement, a magnificent *Passacaglia* of 25 variations over a ground bass, clearly pleased Muffat who used it again to round off his 12 *Concerti Grossi* of 1701.

*Last performance at ICC 10/12/2008*

Duration: approx. 18 minutes

**JOHANN SEBASTIAN BACH**  
**(1685-1750)**

**Brandenburg Concerto**  
**no. 4 in G major, BWV1049**

Allegro  
Andante  
Presto

In 1721, Bach finished compiling a manuscript of six *Concerts avec plusieurs instruments* which he dedicated to the Margrave of Brandenburg. It is uncertain when Bach actually composed these concertos but it is likely that he re-worked existing concertos chiefly written during his main Weimar period (1708-1717). Bach's overall aim seems to have been to present six different solutions to the instrumental concerto genre, a genre that was, as yet, far from fixed. The special significance of the Brandenburg concertos (BWV1046-1051) as a group is Bach's abandonment of the conventional concerto grosso in favour of a wide variety of instruments in an astonishing number of different combinations. In concertos 1, 2, 4 and 5, he divides his forces into two groups, a small group of soloists and a larger group of chiefly strings and continuo (known as the *ripieno*). In the fourth concerto, the solo trio comprises a violin and two recorders, the violin playing a particularly dazzling and virtuosic role.

*First performance at ICC*

Duration: approx. 15 minutes  
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The logo for Help Musicians features a large, bold, black vertical bar on the left. To its right, the word "Help" is written in a large, black, sans-serif font. Below "Help", the word "Musicians" is written in a smaller, black, sans-serif font. Two small black dots are positioned to the left of the word "Musicians", one above the other, between the vertical bar and the text.

At previous May concerts the Club has held a collection for Help Musicians and we are once again this year. If you wish to donate we are providing two ways. Gift aid envelopes are available in the Hall which can be dropped into collection buckets on the way out. Alternatively you can donate online through JustGiving visiting this donation page

**[www.justgiving.com/fundraising/ilkley-concert-club-1](http://www.justgiving.com/fundraising/ilkley-concert-club-1)**

Over the last two years, probably more than ever before, supporting Help Musicians will make a meaningful difference to the lives of musicians who have had engagements cancelled, losing their source of income. The charity offers a wide spectrum of support, which includes financial help to student, working and retired musicians, health & welfare services and a mental health helpline.

# BROOK STREET BAND

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<i>1<sup>st</sup> violins:</i>	<b>Rachel Harris, George Clifford</b>
<i>2<sup>nd</sup> violins:</i>	<b>Kathryn Parry, Fiona Huggett</b>
<i>viola:</i>	<b>Lucy Theo</b>
<i>cello:</i>	<b>Tatty Theo</b>
<i>bass:</i>	<b>Antonia Bakewell</b>
<i>harpsichord:</i>	<b>Carolyn Gibley</b>
<i>baroque flute:</i>	<b>Lisete da Silva Bull</b>
<i>recorder:</i>	<b>Lisete da Silva Bull, Emily Bannister</b>

The Brook Street Band was formed in 1996 by baroque cellist, Tatty Theo. Taking its name from the street where George Frederic Handel lived from 1723-1759, the Band soon became recognised as one of the UK's leading Handel specialists. The music of Handel and the wider 18th century repertoire has always been the main focus of the Band but in recent years their activities have expanded to include collaborations with conductors, choirs and venues on larger scale Handel vocal works. Committed to developing new repertoire, the Brook Street Band has joined forces with authors and librettists, including Louis de Bernières and Alasdair Middleton, fusing newly-commissioned prose with Handel's music

Appearing regularly at Wigmore Hall, St John's, Smith Square and The Maltings, Snape, the Brook Street Band performs and coaches at some of Europe's most prestigious festivals, including the Dartington International Summer School, the Barcelona Early Music Festival and the Kuhmo Chamber Music Festival in Finland. In 2017 the Brook Street Band set up its own music festival in Norfolk, *love: Handel*. As well as giving concerts across the area, the band works with schools focusing in particular on Handel's life and music and linking it to the wide areas of the national curriculum. A recent education project, **Getting a Handle on Handel**, resulted in the commission of a new community oratorio, *Il Pastorale, L'Urbino e Il Suburbano*, by composer Matthew King, in response to Handel's *L'Allegro, Il Penseroso ed Il Moderato*.

Lockdown saw the Band's plans, that had been years in the making, suddenly abandoned. But, not one to give up easily, Tatty Theo successfully applied for Arts Council Emergency funding to deliver an *At Home* programme, with players recording short solo recitals, delivering online masterclasses, podcasting and making short composer films. Help also came from a brand new funder, Continuo Foundation, who made available grants for ensemble projects which allowed the Band to resume planning for the future. The most notable result is a world premiere recording of a neglected 18th century English comic opera, *The Dragon of Wantley* by John Frederick Lampe, to be released next month.

## 76TH SEASON 2022-23

- 5 Oct 2022**      **Brodsky Quartet + Laura van der Heijden** (cello)  
to include Schubert: Quintet in C
- 2 Nov 2022**      **Marsyas Trio** (flute, cello and piano)  
music by women composers including Louise Farrenc
- 14 Dec 2022**    **Michael Collins + London Winds**  
to include Mozart: Serenade for 13 winds
- 11 Jan 2023**    **London Tango Quintet**  
to include Piazzolla: The four seasons of Buenos Aires
- 15 Feb 2023**    **Ensemble 360** (string trio)  
to include works by Beethoven and Dohnányi
- 8 Mar 2023**     **Consone Quartet**  
String quartets by Fauré, Haydn and Mendelssohn
- 12 Apr 2023**    **Voces 8 + Rachel Podger** (vocal group and violin)  
*Guardian Angel*
- 3 May 2023**     **Noriko Ogawa + Peter Donohoe** (two pianos)  
to include Rachmaninov: Symphonic dances

### Ilkley Concert Club

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The Club records its appreciation of the invaluable assistance and support given  
by the City of Bradford Metropolitan Council.

