

# Salisbury Baroque

Patron - David Stancliffe

## Baroque is Back

**Julia Bishop**  
(director and leader)

with soloists

**Kate Bardsley, Hilary Brooks and Miranda Dodd**

**Sunday July 4 2021**

**The Medieval Hall, Salisbury**

### Programme

Four movements from *The Fairy Queen* Henry Purcell (1659 – 1695)

Prelude - Hornpipe – Rondeau - Chaconne

Concerto Grosso Op 6 No 6 Georg Frideric Handel (1685 – 1759)

Larghetto e affettuoso - Allegro ma non troppo - Musette – Allegro - Allegro

Concerto for 2 violoncellos in D minor Antonio Vivaldi (1678 – 1741)

Allegro – Largo – Allegro

Kate Bardsley and Hilary Brooks

Concerto for 2 violins in D minor Johann Sebastian Bach (1685 – 1750)

Vivace – Largo ma non tanto – Allegro

Julia Bishop and Miranda Dodd

Violin	Julia Bishop (leader), Miranda Dodd, Andrew Foot, Pauline Gallear, Lynn Menzies, David Morgan and Nigel Wyatt
Viola	Susan Wyatt
Cello	Kate Bardsley and Hilary Brooks
Double bass	Julie Mettyear
Bassoon	Matthew Dodd
Spinnet	David Davies

**Julia Bishop** discovered her love of Early Music during her studies at the Royal College of Music when one day she heard the Baroque orchestra being directed by the inspiring Cat Mackintosh. 30 years later Julia is recognised as one of the leading Baroque violinists of her generation, touring the world extensively and making numerous recordings with the period instrument orchestras of the UK including the London Classical Players, the Hanover Band, the Academy of Ancient Music, the English Concert, with whom she was a member for 6 years, and as leader and soloist with the Gabrieli Consort and Players.

In 1997 Julia co-founded the ensemble Red Priest with recorder player Piers Adams and enjoyed 19 years of huge success touring Europe, the Far East and America, and also making 6 highly acclaimed CDs. She left Red Priest in 2015 to spend more time at home with her daughter but still appears as guest violinist, and in March 2021 performed a live-streamed concert with the group in York for the Polyphonic Concert Club.

In recent years Julia has become increasingly popular for her lively and informative teaching on Baroque workshops and courses around the UK and abroad. She teaches in the Early Music department of the University of Chichester Conservatoire, and has also been guest Baroque violin teacher at the Royal Academy of Music and the University of York. Julia plays in the group Purcell's Muse with soprano Ana Maria Rincon and harpsichordist Howard Beach, and their next performance will be July 2021 for Lewes Baroquefest in Sussex.

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The death of Charles II in 1685 was to have a profound effect on **Purcell**. James II was a Catholic and established his own chapel, welcoming musicians from the continent. The Chapel Royal continued but with little support from the monarch. The overthrow of James and installation of William and Mary in 1688 did not reverse his fortune at court and church. William was mostly away on campaign, though Purcell clearly appreciated Mary as he composed fine odes to celebrate her birthdays, and very powerful music for her funeral.

He increasingly turned to the theatre, which flourished in London, contributing music, mostly a song or two, to at least fifty productions and then in the 1690s he composed substantial scores for four 'semi-operas' - *Dioclesian*, *King Arthur*, *The Fairy-Queen* and *The Indian Queen*. These had a brief popularity as a curious mixture of drama and musical scenes which often bore little relationship to the drama. Purcell died, possibly from tuberculosis, in late 1695 at the height of his creative powers and was buried in Westminster Abbey.

*The Fairy-Queen* (1692) was a semi-opera loosely based on an adaptation of *A Midsummer Night's Dream*; the author of the words which Purcell set is not known for sure (but is not Shakespeare!). The first three movements are part of the 'First Music' while the Chaconne which closes the opera (a dance 'For Chinese Man and Woman' who have appeared in the last act), is based on a repeating tune, usually in the bass with varied music above it.

The concerto grosso, in which the full orchestra or *ripieno* is contrasted with a small group or *concertino*, often of 2 violins and a cello, emerged in the late 17<sup>th</sup> century, with Corelli's Op 6 collection of 12 the best known. These were very popular with local musical societies in Great Britain right into the 19<sup>th</sup> century. This popularity inevitably attracted other composers and the publisher Walsh played a major role in putting together **Handel's** first set of 6 in 1734, very largely borrowed from music in his operas.

The second set of 12, Op 6, was different; in 1739 Handel very largely created new music, and this was done over a remarkably short period, just over a month. There is great diversity in these works, a high-water mark in his compositional career. Although they were eventually published by Walsh and sold widely to these same musical societies, Handel first used movements from them as interludes in performances of his oratorios. The Musette in the work we are to hear was, according to Charles Burney, the music historian, a particular favourite of Handel who 'frequently introduced it between the parts of his oratorios'.

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**Vivaldi** led a very diverse life: a virtuoso violinist, a priest who never said mass, a resident musician on and off at the Ospedale della Pietà, one of the Venetian institutions for the care of orphaned girls, a composer of at least 50 operas, and a much travelled man in the latter part of his life. He also composed up to 500 instrumental concertos. Yet after his death his music practically disappeared from view, and was ironically rediscovered through 19<sup>th</sup>-century research on Bach. Curiosity about him grew as scholars working on Bach's compositions discovered that several of them were reworkings of Vivaldi compositions. Interest grew greatly in the 1920s when a very large collection of his manuscripts (including the double cello concerto) was discovered - and now resides in the National Library in Turin.

Of the concertos, more than 350 were for solo instrument, ranging from violin to mandolin, a further 40 or so were for two instruments (mostly violins) and the rest for larger combinations. This double cello concerto is the only one for this pair of instruments. It was probably written for the residents of the Ospedale. There have been various guesses at its date, ranging from 1710 to 1720.

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**Bach** knew many of Vivaldi's concertos and as indicated above even transcribed some of them as solos or for other instrumental combinations - he was particularly taken by their three-movement structure which he used for his own concertos.

For a long time it was thought that Bach's double violin concerto, together with two single violin concertos, was composed at Cothen around 1720, at the same time as the Brandenburg Concertos, but recent research puts it at Leipzig around 1730 when he had been appointed director of the Collegium Musicum, the town musical society which met every week at Zimmermann's coffee house, or in his garden in the summer.

Bach's great 19<sup>th</sup>-century biographer, Philipp Spitta wrote of this work: '... without doubt the finest of the set [of violin concertos] ... Two solo violins are here employed, but it is not, strictly speaking, a double concerto, for the two violins play not so much against one another, as both together against the whole band. Each is treated with the independence that is a matter of course in Bach's style. In the middle movement, a very pearl of noble and expressive melody, the orchestra is used only as an accompaniment, as was usual in the adagios of concertos.'

Salisbury Baroque is grateful for financial contributions from donors, including those on our 'Friends' scheme:

Peter and Jane Howells; Patrick and Janey Middleton; Leslie Baker; Angus Menzies; Sue Morgan; Duncan and Geraldine Eves; Hadyn and Rowena Ingram, Rachel Davies, Libby Merriman, Gillian Collymore, Sue and Nigel Wyatt, Hilary and Colin Webster, Andrew Foot and Tim Griffiths.

Donations help us to maintain and develop our aim of producing high quality baroque music locally. If you would be willing to become a Friend and make a regular contribution, please contact Lynn Menzies (01722 717925) or email: [angus.menzies1@btinternet.com](mailto:angus.menzies1@btinternet.com)

Members of Salisbury Baroque also give concerts in smaller groups, sometimes fundraising for good causes. If you would like to discuss hosting a group, please contact [info@salisburybaroque.org.uk](mailto:info@salisburybaroque.org.uk).

We are very grateful to John, Jane and James Waddington for their support of us at the Medieval Hall.

We welcome feedback on our concerts - email Leslie Baker at [silvercroftles@outlook.com](mailto:silvercroftles@outlook.com)

Our Early Music e-mailing list informs you of early music events in the area. To join, e-mail [davidracheld@gmail.com](mailto:davidracheld@gmail.com)

*For your diary:*

Sunday 18 July at 6pm at St Martin's Church, Salisbury – The Gesualdo 6  
Unaccompanied vocal music from the Renaissance to the present day  
To book tickets go to [www.thegesualdosix.co.uk](http://www.thegesualdosix.co.uk)

Friday 3 September at 7.30pm at Wilton Parish Church – Hurn Court Opera  
*Dido and Aeneas* – Purcell in a staged performance  
For details – [www.hurncourtopera.org/whats-on](http://www.hurncourtopera.org/whats-on)

Sunday 19 September at St Thomas's Church, Salisbury – Salisbury Baroque  
We shall be celebrating our tenth anniversary (a year late because of Covid) by revisiting some of the music we performed in our first concert.  
Details will become available shortly at [www.salisburybaroque.org.uk](http://www.salisburybaroque.org.uk)

July 4 - a footnote:

One person booking for this concert and noting the date July 4, emailed to say 'why don't you write a set of variations on the Star-spangled Banner'. A curiosity is that the tune to the US national anthem was written by John Stafford Smith for the eighteenth-century London Anacreontic Society, a gentlemen's catch, glee and drinking club, and was sung to the words 'To Anacreon in heaven ...' at the beginning of all their meetings. John Marsh, whose Salisbury life we have celebrated, wrote in his diary that 'in the last verse we stood hand in hand all around the table'. Anacreon, by the way, was the Greek poet who celebrated love and wine.