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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).

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:*

Saturday 19 March at 7.30pm at St Martin's, Salisbury, Farrant Singers - A Birthday Miscellany for Andy Mackay

Saturday 19 March at 7.30pm at Salisbury Methodist Church, St John Singers - Motets, Blues and Riffs.

Saturday 2 April at 7.30pm at Salisbury Cathedral. Salisbury Musical Society - Elgar - Dream of Gerontius

Saturday 2 April at 7pm at St Mary's Church, Dorchester. Dorchester Choral Society and Salisbury Baroque Orchestra. Bach - St John Passion. Details at [www.dorchesterchoralsociety.org](http://www.dorchesterchoralsociety.org)

Sunday 3 April at 7pm at Church of the Ascension, Burghclere Bach - St John Passion. Details at [www.burghclerebaroque.com](http://www.burghclerebaroque.com)

# Salisbury Baroque

Founder - David Morgan

Patron - David Stancliffe

## The Era of Baroque

### Julia Bishop

(director, leader and soloist)

with soloists

### Miranda and Matthew Dodd

**Sunday March 6 2022**

**St Martin's Church, Salisbury**

## Programme

**Concerto Grosso Op. 6 No. 12 Handel (1685-1759)**

Largo - Allegro - Aria and Variation - Largo - Allegro

**Concerto Armonico No. 2 van Wassenaer (1692 - 1766)**

Largo andante - Da Capella Presto -

Largo andante - Allegro moderato

**Concerto for Recorder and Bassoon in F**

**Telemann (1681 – 1767)**

Largo - Vivace - Grave - Allegro

soloists - Miranda and Matthew Dodd

**Grave and Allegro from Sonata 2 in A minor for  
unaccompanied violin**

**Bach (1685-1750)**

**Sonata No. 5 from Armonico Tributo Muffat 1653 - 1704)**

Allemanda - Adagio - Fuga - Adagio - Passacaglia

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| Violin      | Julia Bishop (leader), Miranda Dodd, Andrew Foot, Jenny Frost, Tim Griffiths, Nicola Jackman, Lynn Menzies, David Morgan, Shelley Stokes, Gillian Taylor and Nigel Wyatt |
| Viola       | Libby Merriman and Susan Wyatt   |
| Cello       | Kate Bardsley and Hilary Brooks  |
| Double Bass | Julie Mettyear   |
| Bassoon     | Matthew Dodd   |
| Keyboard    | David Davies   |

kept the orchestra in better order than he could with the harpsichord'.

His time at Cöthen came to an end when Leopold married his cousin, who had no artistic interests. The special relationship Bach had had with Leopold evaporated and news that Leipzig was looking for a new Kantor must also have increased his desire to move on.

**Georg Muffat** was a true European. Of Scottish descent, he was born in France but considered himself a German. He first studied with Lully in Paris then in Jesuit colleges in Alsace, eventually in 1678 taking up the post of organist and chamber musician to Archbishop Max Gandolf at Salzburg. In the early 1680s in Rome, he met the composer Arcangelo Corelli.

Corelli, in particular, was at that time developing the concerto grosso, a work in which a larger orchestra and a smaller group of players alternate. Strongly influenced by this, Muffat wrote five of his own concerti grossi called *Armonico Tributo*. The musical tribute was to his patron, as the archbishopric of Salzburg was celebrating its 1100th anniversary.

Muffat felt that in these works he was introducing to the Austro-German world musical styles that he had acquired both in Paris with Lully and in Rome with Corelli, and he saw in them something more than just music. He wrote: 'The weapons of war and the reasons for them are far from me; notes, strings and lovely musical tones dictate my course, and as I mix the French manner with the German and Italian I do not begin a war but perhaps a prelude to the unity, the dear peace, desired by all nations.'

Amongst his huge output were 47 concertos for a single instrument and orchestra, 25 for two instruments (just one for recorder and bassoon), 9 for three instruments and 6 for four.

Leopold, the young and musically talented Prince at Cöthen (now Köthen) had met **Bach** in 1716 at Leopold's sister's marriage and was very keen for him to come to Cöthen, as Kapellmeister, in charge of music making, but Bach was employed at Weimar by Duke Wilhelm who was unwilling to release him. Eventually, after a period of imprisonment, Bach moved with his family to Cöthen in December 1717. The musical world there was very different. The court chapel was Calvinistic and although there was also a Lutheran church, music formed a small part of their services. Indeed Bach wrote no religious cantatas during his time there. Instead he found that Leopold's musical enthusiasms had attracted eighteen musicians to the court. and to its collegium musicum. Inevitably his attention turned from church to secular music.

He was at Cöthen for nearly six years and in that time produced violin concertos (some probably lost), two of the orchestral suites and the six Brandenburg Concertos. He also created a very wide range of works for solo instruments, and works for solo instrument and harpsichord. His solo keyboard works included the French and English Suites, the two- and three-part inventions and the first set of the Well-Tempered Clavier.

For unaccompanied string instruments he produced the six cello suites and three sonatas and three partitas for violin. There were fine violinists at Cöthen, but it is a fascinating and insoluble question whether he wrote these works for himself. He played both the violin and the viola, and his son C P E Bach later recalled 'in his youth and until the approach of old age, he played the violin cleanly and penetratingly, and this.

**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.

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The concerto grosso was a form that emerged from Italy in the late seventeenth century. A small solo group called the *concertino*, generally of two violins and a cello, would be set against a full orchestra, the *ripieno*. No one composer can be said to have invented the concerto grosso, but Corelli was its best known exponent in Italy and his works were well known and very popular in England. **Handel** must have sought to

build on this popularity by writing his own concertos - the set of 12 concerti grossi in Opus 6, written in the space of one month in 1739 did just that; there were a hundred subscribers to the first edition, including Handel's Salisbury friend James Harris and the Salisbury Society of Musick. Interestingly, Handel premiered most of these concertos as additions to performances of his oratorios - audiences at that time liked much longer programmes than we have become accustomed to.

The name of **van Wassenaer** did not appear in musical dictionaries before 1980. The set of six Concerti Antiqui were attributed variously to the Italian violinist and impresario Carlo Ricciotti who had published them in 1740, to de Fesch, to Chelleri, to Pergolesi (who was credited with large numbers of works that were written by others) and even to Handel. More recently the musicologist Charles Cudworth wrote that the concertos can only be ascribed to 'that most prolific of composers, Signor Anonimo'.

All of this speculation was overturned when the Dutch musicologist Alfred Dunning discovered the scores for six concertos in the palace library at Twickel in the Netherlands. There was a foreword:

*Score of my concertos, engraved by Signor Ricciotti. These concertos were composed at different times between 1725 and 1740. When they were ready, I took them along to the musical gathering organized in The Hague by Mr Bentinck, myself and some foreign gentlemen. Ricciotti played the first violin. Afterwards I allowed him to make a copy of the concertos. When all six were ready, he asked permission to have the engraved. Upon my refusal he enlisted the aid of Mr Bentinck, to whose strong*

*representations I finally acquiesced, on condition that my name did not appear anywhere on the copy and that he put his name to it, as he did. In this way these concertos were published against my wishes. Some of them are tolerable, some middling, others wretched.*

Unico Willem van Wassenaer belonged to an affluent and very influential Dutch family; perhaps he felt that high-born men should not be seen to compose, or perhaps he just felt modest about the works. We don't as yet know of anything else he composed. The unusual instruction *Da capella Presto* means play in church style; that is, with solemnity, in a stately manner.

**Telemann** was a largely self-taught composer who was remarkably prolific - over a thousand church cantatas, numerous operas and a vast amount of instrumental music that, according to the author Romain Rolland 'let in currents of fresh air'.

He had founded the Collegium Musicum in Leipzig which Bach was later to direct, and continued throughout his long career in Frankfurt and Hamburg to write music of an uncomplicated style that appealed to amateurs and which was performed in public concerts. It is thus of small wonder that he was the most popular German composer with the public in the eighteenth century. For instance J G Walther's *Musikalisches Lexicon* of 1732 devoted four times as much space to Telemann as it did to Bach, a relative.

This popularity declined rapidly in the nineteenth century as the musical world discovered Bach, and it was only in the twentieth century that his works again began to be performed, at first in domestic music making but now more frequently in public performances.