

Programme-Second Half

Antonio Vivaldi (1678–1741)

Sonata VI in B-flat (RV 41) from *VI Sonatas: Violoncello col basso*
(Paris, c. 1740)

- ◆ *Largo*
- ◆ *Allegro*
- ◆ *Largo*
- ◆ *Allegro*

Santiago de Murcia (1673-1739) / anon. arr. Rob MacKillop

Canario / Terantela

Jean Barrière (1707–1747)

Sonata I in D from *Sonates pour le violoncelle avec la basse continue ...*
Livre III (Paris, c. 1739)

- ◆ *Andante*
- ◆ *Aria gratoso*
- ◆ *Allegro Presto*

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January 2016
Elegance and Extravagance
Programme

Elegance and extravagance

The cello, in the first few decades of the eighteenth century, was a relative novelty. Depending on where you were in Europe, it may even have seemed brand new: while in Naples and Bologna it had been used since the 1690s, in Paris it did not come into vogue until the 1730s. Audiences of the time were more familiar with other bowed bass instruments than the cello: the bass violin (*violone, basse de violon*)-larger, more bassy, but less agile—was commonly used as the foundation of larger ensembles, while the light and delicate tone of the viola da gamba had long been treasured in solo and chamber music, especially in France.

As always in the history of music, new developments in technology led to new sound possibilities. Here, it was the invention of wire-overwound lower strings which suddenly allowed musicians to experiment with smaller, more agile bass instruments. Musicians began to yearn for a bass instrument which combined the brilliance and power of the violin with the nimble qualities of the viol. Their experiments led ultimately to the violoncello, a name which translates literally as ‘small big fiddle’. The music written for it, as for any new instrument, was experimental. The Italians sought to imitate the extravagant virtuosity of the violin idiom, sometimes tending towards the dramatic qualities of the bass ‘rage aria’, a staple of *opera seria*. Meanwhile, the French sought to combine this exuberance with the elegance and delicacy of their own tradition, while never forgetting that the cello was essentially an Italian invention. Indeed, the two traditions eventually came together, with frequent travel by musicians between the two cultures, and even more frequent sharing of music, manuscript and printed. The fruits of this cultural exchange can be heard in the music presented in tonight’s concert.

Francis Yapp & Tomas Hurnik -Baroque Cello

Peter Low -Harpsichord

Jonathan Le Cocq -Baroque Guitar



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Joseph Bodin de Boismortier (1689–1755)

Sonata I from *Cinq sonates pour le violoncelle ... suivies d’un concerto*, op. 26 (Paris, 1729)

- ◆ *Moderato*
- ◆ *Gavotta*
- ◆ *Adagio*
- ◆ *Allegro*

François Couperin (1668–1733)

La tendre fanchon (rondeau) for solo harpsichord (Paris, 1715)

Francesco Geminiani (1687–1762)

Sonata VI from *Sonates pour le violoncelle et basse continue ... œuvre V^e* (Paris, 1746)

- ◆ *Adagio*
- ◆ *Allegro assai*
- ◆ *Grave*
- ◆ *Allegro*

Georg Philipp Telemann (1681–1767)

Sonata in D (TWV 41:D6) from *Der getreue Music-Meister* (Hamburg, 1728–29)

- ◆ *Lento*
- ◆ *Allegro*
- ◆ *Largo*
- ◆ *Allegro*

Interval

Refreshments at the *Studio Cafeteria*

