



SLIGO
BAROQUE
MUSIC
FESTIVAL

23-25 September 2022

www.sligobaroquefestival.com

The Festival at a Glance

Friday 23 September

7.00pm	Culture Night Concert <i>Sligo Baroque Orchestra with Maria Viksnina</i>	Hawk's Well Theatre	FREE
8.30pm	Baroque Cantatas <i>The Geminiani Ensemble with Zoë Brookshaw</i>	St John's Cathedral	€20

Saturday 24 September

12.00pm	Tablatures <i>A talk on alternative musical notations by Maria Christina Cleary</i>	Presbyterian Church	€7
2.00pm	Handel's Water Music <i>Sligo Baroque Orchestra with Sligo Academy of Music</i>	Garavogue River	FREE
5.00pm	French Chamber Music <i>The Geminiani Ensemble</i>	Presbyterian Church	€15
8.00pm	Mediterranea <i>A Corte Musical</i>	St John's Cathedral	€20

Sunday 25 September

1.00pm	Airs and Grounds <i>Marja Gaynor, David Power, John Walsh</i>	The Model	€15
3.30pm	William Herschel <i>A talk by Prof. Michael Burton and Rod Alston</i>	The Model	€7
5.00pm	William Herschel, Composer <i>Sligo Baroque Orchestra</i>	Calry Church	€15
6.15pm	Festival Supper <i>Catered by Ósta Café</i>	The Model	€15
8.00pm	Il Canto della Sirena <i>A Corte Musical</i>	St John's Cathedral	€20

Tickets

The free Culture Night Concert on Friday can be booked in person at the Hawk's Well box office, by phoning 071 916 1514, or online at <https://www.hawkswell.com/whats-on/shows>.

No booking is required for the free open-air performance of Handel's Water Music at the Garavogue river performance space in Stephen Street on Saturday.

For all other events, tickets can be booked via The Model, in person or online at <https://www.themodel.ie/whats-on/>.

Please note that tickets will not be sold at the venues (other than The Model), but can be booked online up until the start of the event.

Ticket prices are as shown. As much of the enjoyment of a festival comes from attending several events, discounts are offered for multiple purchases:

- **Book all ten events (full price €134) for only €110 – a discount of 15%.**
- **Get 10% off when booking four or more tickets for any event or events.**

Under 18? With the support of Music Generation Sligo's Go See initiative, we are able to offer tickets to all events to under-18s for only €5 each.

Welcome

Welcome to the 27th Sligo Baroque Music Festival.

Timeless. If a single word could evoke the essence of Baroque music, it would be timeless. And in a world of constant change, a moment of timelessness in the company of friends is for the heart and soul both inspired delight and welcome peace. In that spirit, our 2022 programme is a journey through timelessness. Through life. Through death. To the very origins of the universe itself. This year we are delighted to bring you the first in a series inspired by The Elements of Nature.

Before the atom, before protons, neutrons, electrons and quarks, there were four elements from which all things were made – fire, air, earth and water. Across time and space, in societies far removed from one another, the curious human mind observed these elements, searching for some universal truth: though we be mortal, our lives bright but brief, we are formed of that from which the very universe is formed, and for that, we too, are timeless.

This year we celebrate water - ever flowing, ever changing, from where life came and which sustains all life. Together, in the company of friends, we explore these themes through the diverse array of compelling performances, lectures and education workshops. Take delight and welcome peace, through our shared passion of this wonderful music we are privileged once again to bring to Sligo.

A special thanks to our festival team, volunteers, venue partners, passionate performers, donors and funders, and to you all for coming to these amazing performances.

Nicola Cleary
Festival Director

Thanks and Acknowledgments

In addition to our main funders, The Arts Council and Sligo County Council, we thank those who have donated under the Festival Friends scheme.

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Thanks also for advice, help and support to: Aidan Haughey ATU, Bernard Mulhern, Daragh Stewart, Dean Arfon Williams, Breda Roche, Conor Gallagher – Eyecon Design, Revd David Clarke, Emer Harte, Emer McGarry, FCC Chartered Accountants, Ferdia Durkin, Fiona Simpson, Fionn Ó hAlmhain, Frankie Moran, Linda McMahan, Luisa McConville, Margrit Fahy, Marie O'Byrne, Mary Bell, Mary McDonagh - Sligo Arts Service, Mercy College, Music Generation Sligo, Noreen McIntyre, Pat Durkin, Revd Patrick Bamber, Rod Alston, Sligo BID, Steve Wickham.

Friday 23 September, 7pm. Hawk's Well Theatre



SLIGO BAROQUE ORCHESTRA
with **MARIA VIKSNINA** torban

Culture Night Concert



Jean-Féry Rebel (1666-1747)
Les Éléments

Johann David Heinichen (1683-1729)
Concerto Grosso S. 226

Concert supported by Sligo Tourist Development Association

Les Éléments, a ballet suite by Jean-Féry Rebel, was notable for not being part of an opera, but a stand-alone dance symphony, when it was first performed in Paris in 1737. Some months later, Rebel composed what became the prologue to the suite - and is arguably the most astonishing natural wonder in baroque music: an ear-tingling musical representation of the chaos out of which the universe was formed. It is music that was ahead of its time then - and more timely than ever today. After the initial discord, which was quite shocking to some early listeners - and indeed can be to this day - the prologue goes on to depict the four elements of water, air, fire and earth emerging out of the primordial chaos over the seven days of Creation, and is followed by seven lively dances.

Part two of the concert offers audiences the opportunity to hear a torban played for the first time ever in Ireland as a solo and continuo classical instrument. Showcasing this beautiful instrument is Maria Viksnina, an inspirational young musician

from Ukraine. She is currently doing post-graduate studies in early music in Berlin, and has set herself the mission of re-establishing the torban as a classical musical instrument. In Ukraine and surrounding countries the torban, an instrument that lies somewhere between a lute and theorbo, was used during the baroque period in a similar fashion to these - as a continuo instrument, and to accompany the human voice.

Maria Viksnina will join with Sligo Baroque Orchestra in a performance of a concerto grosso by Heinichen (with solo flute, oboe, violin, strings and continuo). She will also demonstrate the instrument in other pieces including music from 18th century Ukraine. Maria will also participate in the festival's music education outreach by joining Nicola Cleary, who plays baroque violin, to visit primary and secondary schools on 21st and 22nd September, as well as the Atlantic Technological University Sligo.

Notes by Rod Alston

Friday 23 September, 8.30pm. St John's Cathedral

THE GEMINIANI ENSEMBLE
with **ZOË BROOKSHAW** soprano

Baroque Cantatas

Alison Bury baroque violin, **John Dornenburg** bass viol, **Malcolm Proud** harpsichord, **Miriam Kaczor** flute.

Elisabeth Jacquet de la Guerre (1665-1729)
Le Sommeil d'Ulisse

Marin Marais (1656-1728)
Suite in A Major - Pièces de Viole, Livre II
prélude; boutade; la gracieuse; fantaisie

Jean-Marie Leclair (1697-1764)
Deuxième Récréation de Musique (excerpts)
ouverture; chaconne; tambourins

Louis-Nicolas Clérambault (1676-1749)
Orphée

Concert supported by Eileen and Ray Monahan

As a way of marking the centenary of the publication of James Joyce's *Ulysses*, this evening's programme includes *Le Sommeil d'Ulisse* (The sleep of Ulysses) from the third book of cantatas by Elisabeth-Claude Jacquet de la Guerre, published in Paris in about 1715. Elisabeth Jacquet had appeared at the French court at the tender age of five and so impressed Louis XIV with her singing, harpsichord playing and improvisation that the Sun King's mistress, Madame de Montespan, took her under her wing until Elisabeth married the harpsichordist and organist Marin de la Guerre in 1684.

The plot of *Le Sommeil d'Ulisse* gives plenty of opportunity for dramatic effects. Neptune, angry with Ulysses, spies the hero's ship and stirs up a storm. The ship is sunk and Ulysses is thrown into the waves. The goddess Minerva comes to his rescue, and once he is safely ashore, she conjures up the magical sleep which gives the cantata its name. Ulysses dreams of winning favour with King Alcinous and of how he will triumph eventually in all his endeavours.

Marin Marais, the leading figure in the French school of viol composers of his era, published five books - in all about 600 pieces - for viola da gamba (bass viol) and basso continuo between 1686 and 1725. These collections include many examples of the standard French courtly dances alongside a

substantial number of freely composed character pieces, as in this suite from Book II (1701). He was hired in 1676 as a musician to the court of Versailles and remained in royal service until 1725.

Jean-Marie Leclair performed as a violinist at the Concert Spirituel, one of the first public concert series anywhere, which ran in Paris from 1725 to 1790. The three pieces you will hear this evening are from his second *Récréation de Musique*, Opus 8, published about 1737.

The story of Orpheus' descent into Pluto's kingdom to rescue his beloved wife, Eurydice, has inspired composers such as Monteverdi and Gluck, as well as **Louis-Nicolas Clérambault**, who composed many secular cantatas based on classical myths. At the beginning Orpheus, lamenting the death of Eurydice, resolves to descend into the underworld. He steals the boat on which Charon ferries the souls of the dead across the River Styx and, having reached the shore of Hades, he pleads with Pluto to release Eurydice. On hearing Orpheus play his lyre, Pluto is so amazed by the beauty of the music that he agrees to let her go, but only on condition that Orpheus avoids turning round to see if Eurydice is indeed following him before they reach the land of the living once again. Happily, the cantata ends at this point with an air praising the victory of love over darkness.

Notes by Malcolm Proud



The Geminiani Ensemble takes its name from the Italian composer and virtuoso violinist Francesco Geminiani, who lived for periods of his life in Ireland. Between 1728 and 1733 he visited Dublin several times staying at his 'Great Music Room' in Spring Gardens, off Dame Street. In 1759 he was appointed Music Master to Charles Coote, first Earl of Bellamont, of Cootehill, Co. Cavan. He died in 1762 in Dublin and was buried there, though his remains were later exhumed and reburied in Lucca, the city of his birth.

As a concert soloist specialising in Baroque repertoire, English soprano **Zoë Brookshaw** has sung for many eminent conductors in Europe's greatest concert halls. Opera credits include Purcell's *Fairy Queen* and the role of Eurydice in Monteverdi's *Orfeo*. Zoë is a highly regarded consort singer and has performed with many of the leading ensembles including The Monteverdi Choir, The Sixteen, The Gabrieli Consort and Collegium Vocale Gent, with whom she has made distinguished recordings.



Miriam Kaczor is a Polish-born, Dublin-raised flautist and photographer. Miriam graduated from the Royal Irish Academy of Music as a pupil of William Dowdall and Patricia Morris. Among her other influential teachers were Michael Cox, Lisa Beznosiuk and Rachel Brown. She trained as part of the Britten-Pears Young Artist Programme and was a scholarship participant of the Tafelmusik Baroque Orchestra Institute in Toronto. She plays with the Irish Baroque Orchestra and has performed with Collegium Marianum, Ex Cathedra, Camerata Kilkenny and Ensemble Marsyas. Her own emerging ensemble is Cybele's Flutes.

Alison Bury was a founder member and regular leader of the Orchestra of the Age of Enlightenment, appearing and recording with them as leader, soloist and director. As leader of the OAE she was usually to be found at Glyndebourne Festival Opera for performances of the operas of Handel and other baroque composers. For over 20 years, Alison was leader of



the English Baroque Soloists and has taken part in numerous recordings and toured in Europe, Australia, the U.S.A. and the Far East. She is highly regarded by singers with whom she has worked, including Andreas Scholl and Daniele de Niese, with whom she recorded Mozart arias. Additional solo work includes performances and recordings with the Academy of Ancient Music, the Raglan Baroque Players and the Taverner Players.

After many years as a San Francisco Bay Area performer, teacher, and recording artist, **John Dornenburg** now resides in the Cotswolds region of England. He has made over thirty CDs of both solo and chamber music on all sizes of viola da gamba and violone, two of which feature virtuoso music for the unaccompanied bass viol. From 1988 to 2018 he held the position of lecturer in viola da gamba at Stanford University, and was also appointed instructor of violone at the University of California, Berkeley.

Malcolm Proud won first prize at the Edinburgh International Harpsichord Competition in 1982 after a year of study with Gustav Leonhardt. Since then he has enjoyed an international career both as a soloist and as a member of various ensembles. He is principal harpsichordist with the Irish Baroque Orchestra and has been a continuo player and soloist with the leading European early music consorts. In 2018 he curated a series of concerts at the National Concert Hall in Dublin to mark the 350th anniversary of François Couperin's birth. His many CD recordings include Purcell's harpsichord music, Bach's Six Partitas and the Goldberg Variations. He has recorded two CDs of Marais with bass viol player John Dornenburg. His ensemble Camerata Kilkenny has performed across Europe and recorded several CDs, most recently of Bach arias and Swedish folk hymns with soprano Maria Keohane, and *The Piper and the Fairy Queen* with uilleann piper David Power.

Saturday 24 September, 12pm. Presbyterian Church

MARIA CHRISTINA CLEARY

Tablatures: alternative musical notations



Tablature is a term that refers to notation systems used in Western music, where pitch and rhythm are described not by the 5-line staff system (mensural notation) but by indicating the physical gestures used when playing an instrument. Most tablatures are instrument specific. The earliest known tablatures date from around 1450 and were used by Renaissance and Early Baroque composers before mensural notation became standardized. Maria will show examples from the Renaissance and Baroque tablatures and share her current research on a Spanish harp manuscript entitled *Cifras para arpa*, held at the National Library of Madrid.

Dr Maria Christina Cleary, a professional harpist, is a member of the IMS (International Musicological Society) Tablature in Western Music Study Group. She has contributed to the *Encyclopaedia of tablature: alternative notations, unwritten practices 1450-1750*.

Saturday 24 September, 2pm. Garavogue Platform, Stephen Street

**SLIGO BAROQUE ORCHESTRA
AND SLIGO ACADEMY OF MUSIC**

Handel's Water Music



Come and enjoy an outdoor performance of movements from Handel's famous and beloved Water Music at the new performance space on the river at Stephen Street. No booking required. This is for everyone who likes music – even if you don't yet know you like baroque!

Saturday 24 September, 5pm. Presbyterian Church

THE GEMINIANI ENSEMBLE

French Chamber Music of the time of Louis XIV and Louis XV

Alison Bury baroque violin, **John Dornenburg** bass viol, **Malcolm Proud** harpsichord

Marin Marais (1656-1728)

Sonnerie de Ste. Geneviève du Mont de Paris

Jean-Henri d'Anglebert (1629-1691)

Tombeau de Mr. de Chambonnières

Marin Marais

Sonate à la Maresienne

un peu grave; légèrement - très lent; un peu gay; sarabande; très vivement – gravement; gigue

Tombeau pour Mr. de Ste. Colombe

Jean-Marie Leclair (1697-1764)

Sonata in D major Op. 9 no. 3

un poco andante; allegro; sarabanda (largo); tambourin (presto)

The French viol player **Marin Marais** was appointed *Ordinaire de la Musique de la Chambre du Roi* in 1685. He served at Versailles under Louis XIV, the Regency and Louis XV. His *Sonnerie de Ste. Geneviève du Mont de Paris* and *Sonate à la Maresienne* were published together in 1723. At the beginning of *Sonnerie* the three bells peal out, represented by the bass viol and harpsichord together, but the viol soon takes off to join the violin in flights of fancy, leaving the bells to the harpsichord alone. This is probably Marais's best-known piece. Less well known is his *Sonate à la Maresienne*. The meaning of the title is shrouded in mystery, but this beautiful piece can be seen as Marais's attempt to compose in the style of an Italian sonata for violin with basso continuo accompaniment; certainly there is no independent solo part for the bass viol as there is in *Sonnerie*. Towards the end of the *gravement* movement, marked successively *doux* and then *très doux*, Marais writes *un peu plus fort et toujours en augmentant jusqu' à la fin*, one of the earliest examples of a composer indicating a crescendo.

Despite writing four operas and chamber music for several instruments, Marais's reputation rests mainly on his five books of preludes, dances and character pieces composed for bass viol and basso continuo. The *Tombeau pour Mr. de Ste. Colombe* come from his second book published in 1701. It is a lament

composed on the death of his teacher, Ste. Colombe, who is portrayed in the film *Tous les Matins du Monde*. The rhetorical devices used in the *Tombeau* carry the listener through the whole gamut of emotions associated with a funeral oration.

Another *Ordinaire de la Musique de la Chambre du Roi*, the harpsichordist **Jean-Henri d'Anglebert**, also composed a *tombeau* for his teacher, Chambonnières. Essentially this is a very slow sarabande. The piece is from d'Anglebert's single volume of harpsichord pieces of 1689.

Jean-Marie Leclair was a virtuoso violinist born in 1697 in Lyon. Although not a musician at the French court, he did perform in the concert series in Paris known as the *Concert Spirituel*. Later he was employed by the Princess of Orange at her Court in Leeuwarden in the Netherlands and his only opera, *Scylla et Glaucus* was first performed in Paris in 1746. The last movement of his Sonata in D sounds rather like a typical *tambourin*, a dance in duple time, from a French opera and its double stopping (playing two strings simultaneously) is an example of the influence of Italian violin technique on a French composer. Notice also Leclair's use of Italian rather than French to indicate tempi. Leclair came to a violent end; he was murdered either by his ex-wife or by his nephew in 1764.

Notes by Malcolm Proud

Saturday 24 September, 8pm. St John's Cathedral

A CORTE MUSICAL

Mediterranea

Alice Borciani soprano, **Maria Ferré** theorbo & baroque guitar, **Stephan Schürch** violone
Maria Christina Cleary arpa doppia, **Rogério Gonçalves** baroque bassoon & percussion

<i>'Toda noite e todo dia'</i>	Cancioneiro d'Elvas, 16th century
<i>'Qué bien siente Galatea'</i>	Manuel Machado (c. 1590 - 1646)
<i>'A la villa voy'</i>	Cancioneiro d'Elvas, 16th century
<i>'Oíd, troncos!'</i>	Anonymous, mid 17th century
<i>'Es el amor, ay ay'</i>	Anonymous, mid 17th century
<i>Recercada prima sobre Doulce Memoire</i>	Diego Ortiz (c. 1510 - c. 1570)
<i>'Corazón, que en prisión'</i>	Juan Hidalgo (1614 - 1685)
<i>Folias, Rugero y Paradetas</i>	Gaspar Sanz (1640 - 1710)
<i>'Vaya pues rompiendo el aire'</i>	Sebastián Durón (1660 - 1716)
<i>Variations sur les Folies d'Espagne</i>	Anonymous, late 17th century
<i>'Repicaban las campanillas'</i>	Etienne Moulinié (1599 - 1676)
<i>'Passacalle la folie'</i>	Henri Le Bailly (- 1637)
<i>'Vieni, vieni in questo seno'</i>	Francesco Cavalli (1602 - 1676)
<i>Canzona</i>	Tarquino Merula (1595 - 1665)
<i>'Folle è ben'</i>	Tarquino Merula (1594 - 1665)
<i>'Ohimé ch'io cado'</i>	Claudio Monteverdi (1567 - 1643)

Concert supported by the Embassy of Switzerland in Ireland



The Swiss ensemble **A Corte Musical**, founded in 1998, is dedicated to the rediscovery of undeservedly forgotten composers of the past, with particular attention to those of Portugal and Spain. The name of the group means “the musical court”, a tribute to the musician-kings of Portugal. Their attendance at this year's festival is kindly supported by the Swiss Embassy in Ireland.

Under the direction of the Brazilian **Rogério Gonçalves**, himself a bassoonist, the group have acquired an international reputation in the performance of early music, both at leading

festivals and in their ten CDs, many of which have won awards, most recently *Il Canto Della Sirena* (tomorrow's concert), which received five stars from the French music journal Diapason.

Italian soprano **Alice Borciani** studied at the Schola Cantorum Basiliensis, has won many prizes and worked with the most prestigious ensembles. In this lively and varied programme she and A Corte Musical take us on a journey along the Mediterranean shores from Portugal to Italy, with songs of love and sorrow, madness, passion and repose, composed in the 16th and 17th centuries.

Sunday 25 September, 1pm. The Model

GAYNOR POWER WALSH

Airs and Grounds

Marja Gaynor baroque violin, **David Power** uilleann pipes, **John Walsh** guitar

Turlough O'Carolan (1670 - 1738)

Carolan's Welcome

Traditional

The Green Linnet - The Humours of Ballyloughlin

Henry Purcell (1659 - 1695)

Rondeau from Abdelazer

Traditional

Lampaan Polska

Georg Philipp Telemann (1681 - 1767)

Presto from concerto TWV 52:e1

"Le Couché de Quichotte" from suite TWV 55:G10

Pauline Viardot (1821 - 1910)

L'absence

Traditional

Drowsy Maggie - Callaghan's

Edmund Hyland (1780 - 1845)

The Fox Chase

Concert supported by Mullaney's Solicitors LLP



Three virtuosic exponents of three different musical styles explore the edges and affinities of baroque, traditional Irish and flamenco, in a programme of new arrangements and improvisations. Baroque violinist Marja Gaynor and uilleann piper David Power met during Camerata Kilkenny's "The Piper and the Fairy Queen" project - a celebration of the meeting of traditional and baroque music. Inspired by the tensions and affinities between those genres, they developed a duo concert series in March 2020, and were delighted by the audience's response to their splicing of different styles and backgrounds. In deepest lockdown, they invited guitarist John Walsh to join them, bringing his insights from the flamenco tradition to the mix.

"Our trio brings together a wealth of experience from three very different traditions; baroque, traditional Irish and flamenco. What we aim for is conversation and interplay, not fusion. Some of the elements of this interaction are already within the traditions - in O'Carolan's extension of the Irish harp tradition into baroque music, for instance, and the way Telemann drew on folk music in his baroque compositions. Sometimes there are tensions, and in the improvisations, experiments and discussions that happen between us as we form the repertoire, we find out what works musically despite these contradictions. "The Green Linnet", a song from the subjugated folk tradition in Ireland lamenting the loss of Napoleon, can still find resonances in the music of Henry Purcell for the royal court of London. The ground bass tune "La Folia" may have originally been a peasant dance in 16th century Iberia, but ended up being set by all of Europe's major Baroque composers, and went on to influence Scandinavian folk music, even appearing in a dance tune collection as a traditional Finnish "polska" in 1809.

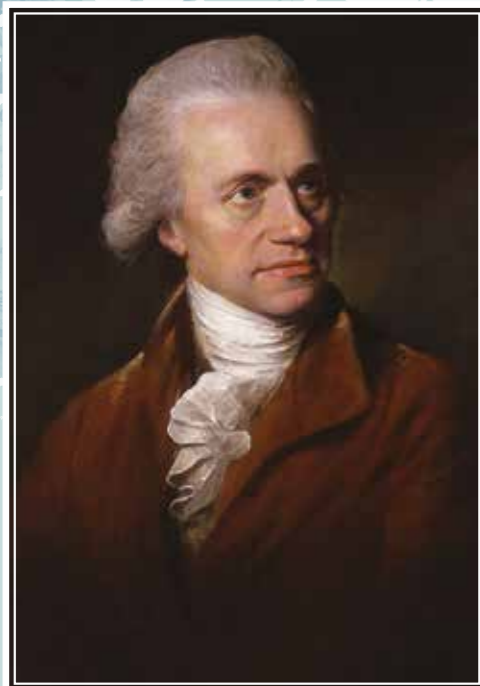
We try things out, and when they work, the spirit of music-making can unite the high air of professional music with the ground of the living folk tradition. The result, we hope, is a fresh take on traditional and classical pieces, brought into a new context that highlights enduring qualities."

Notes by Marja Gaynor

Sunday 25 September, 3.30pm. The Model

MICHAEL BURTON AND ROD ALSTON

William Herschel



Prior to the concert of his music, Professor Michael Burton and Rod Alston introduce us to William Herschel the astronomer, his achievements and connections to astronomy in Ireland, and to William Herschel the musician and composer in his earlier career.

Professor Burton is the Director of the Armagh Observatory and Planetarium, which combines the oldest continuously active observatory in Ireland or the UK, founded in 1790, with its longest operating planetarium. Michael is an astronomer, with primary research expertise in the formation of stars within the molecular clouds of our galaxy, and an educator, with 25 years of university-level teaching, and active involvement in science communication and outreach.

Rod Alston, harpsichordist with and founder of the Sligo Baroque Orchestra, as well as of this festival, researched and devised the concert of music by Herschel and his contemporaries which follows.

Sunday 25 September, 5pm. Calry Church

SLIGO BAROQUE ORCHESTRA

William Herschel – The Composer

William Herschel (1738 - 1822)

Symphony No 8 in C minor *allegro assai (first movement)*

Symphony No 14 in D major *allegro assai; andante; adagio - allegretto*

Carl Friedrich Abel (1723 - 1788)

Symphony in C major, Opus 1 No 2 [*allegro*]; *andantino; allegro*

William Herschel

Oboe Concerto No 2 in C *allegro (first movement)*

John Flanagan, solo oboe

John Garth (1721 - 1810)

Cello Concerto No 1 in D major *allegro (first movement)*

Anna Houston, solo cello

William Herschel

Violin Concerto in G major [*allegretto*]; *adagio assai; allegro assai*

Nicola Cleary, solo violin

Johann Christian Bach (1735 - 1782)

Symphony in D major, Opus 3 No 1 *allegro con spirito; andante; presto*

This music programme was devised and researched by Rod Alston, and first performed at Armagh Observatory on 19 August last, to mark the bicentenary of the death of Sir William Herschel (1738 - 1822). While Herschel is famous as an astronomer, his career as a musician and composer is less well known. We hope that the pieces in this programme give a glimpse of music in England shortly after the death of Handel, and a view of the mind of an astonishingly able individual, a facet of his thought and activity that may be forgotten because of his achievements in his other sphere, which after building his first large telescope in 1774, included the discovery of the planet Uranus, infrared radiation, and thousands of nebulae and stars.

From a musical family in the German state of Hanover, whose rulers were also the British monarchs, William, like his father and brothers, joined the Hanover military band, and with the militia made his first visit to England in 1755. With the onset of the Seven Years War, the regiment was recalled to Hanover, but William and his brother returned to England in 1757. When it appeared to him that London was over supplied with good musicians, he spent eight years in the north of England, mainly in Yorkshire, as an orchestral player of oboe and violin; as an organist and harpsichordist; and as a composer, director and teacher. In 1766 he moved to Bath to take up his post as organist in the newly built Octagon Chapel and also as Director of Public Music. William Herschel remained in Bath for fifteen years, and was joined there by his sister, Caroline, who became his collaborator in both musical and astronomical activities.

Having begun composing partly out of necessity, but mainly as a way of making himself better known to the music-going

public, Herschel's output included 24 symphonies, as well as numerous concertos, keyboard and vocal works. After his move to Bath, the need to compose largely disappeared. He was not one of those musicians who have an overwhelming desire to compose – for William it was more a functional matter. His increasing interest in astronomy and his success in that field led to the end of his music-making.

His compositions are firmly based in the baroque, with experimentation evident, but without adopting the new classicism that was emerging. All the pieces that make up this programme were composed within a few years around the early 1760s. They give a sample of Herschel's style, frequently showing evidence of his earlier time in the band of the militia.

John Garth was a colleague and friend to Herschel while he was in the north of England, both of them displaying their baroque roots quite clearly. Given the German influence in the court and fashionable society, the successors to Handel in the capital were Carl Friedrich Abel and Johann Christian Bach, who were establishing the new classical style, the beginnings of sonata form, and discontinuing the use of basso continuo. The eight-year-old Mozart had, in the opinion of some musicians, his only real tuition in composition from J C Bach and Abel during his year-long visit to England – and Mozart frequently commented on his debt to J C Bach.

Thanks are due to Alex Voice who produced the performing editions of the Herschel symphonies and the violin concerto for The Herschel Society.

Notes by Rod Alston

Sligo Baroque Orchestra was founded in 1990 as Sligo Early Music Ensemble, since when it has been rehearsing and performing mainly in Sligo and the North West of Ireland with a repertoire that is largely Baroque, but also extends to quite distant musical areas. Sligo Baroque Music Festival arose in 1995 from the activities of the orchestra. A particular area of interest has been the exploration of music other than that of the few musical giants known to all - Bach, Corelli, Vivaldi and Handel. SBO has also collaborated with traditional musicians, with a Congolese band, and recently with the Sligo based international folk orchestra, NoCrows.

Nicola Cleary violin/leader
Marie O'Byrne, Brigid Cafferty, Clare Horler violins
Cillian Houston viola
Anna Houston, Ella Rose Feeney cellos
Frank Maurer viola da gamba
Lorraine Howley flute
John Flanagan, Sophie Monaghan oboes
Milo Cummins bassoon
Rod Alston harpsichord

Sunday 25 September, 6.15pm. The Model



FESTIVAL SUPPER

Between the concerts, enjoy a full meal at table in the spacious atrium of The Model, catered by Brid Torrades and the Ósta Café team. A choice of main courses, with dessert and beverages, including wine, for only €15 – the supper is sponsored by the friends of the festival, to seduce you, before the sirens do, to meet your friends, the musicians, other members of the audience, and generally have a fine time!

Saturday 24 September, 8pm. St John's Cathedral

A CORTE MUSICAL

Il Canto della Sirena - Music of charm, seduction and despair

Alice Borciani, Annie Dufresne soprano, Davide Monti, Stephanie Erös baroque violin, Maria Ferré theorbo & baroque guitar, Theresia Kainzbauer baroque violoncello, Maria Christina Cleary arpa doppia, Stephan Schürch violone, Rogério Gonçalves baroque bassoon & percussion

' <i>Questa dolce sirena</i> '	Giovanni Giacomo Gastoldi (c. 1555 - 1609)
' <i>Mortífera cicuta</i> '	José de Torres (1665 - 1738)
' <i>Ondas, riscos, peces, mares</i> '	Sebastián Durón (1660 - 1716)
<i>Pavana</i>	Antonio Martín y Coll (c.1650 - 1734)
' <i>Il vostro maggio</i> '	George F. Handel (1685 - 1759)
<i>Tarantella Partenope</i>	Quito Gato (1960 -)
' <i>Slide soft, you silver floods</i> '	Henry Lawes (1595 - 1662)
' <i>Two daughters of this aged stream</i> '	Henry Purcell (1659 - 1695)
<i>Alborada</i>	Anonymous
<i>Corrente italiana</i>	Joan Cabanilles (1644 - 1712)
' <i>Folle è ben</i> '	Tarquino Merula (1595 - 1665)
<i>Ciaccona</i>	Anonymous
' <i>Belle donne</i> '	Giovanni Battista Mariani (c. 1634 - after 1697)
' <i>Piangete pur</i> '	Giovanni Battista Pederzuoli (c.1630 - 1689)
<i>Tarantella</i>	Quito Gato (1960 -)
' <i>Piangi pena ed adora</i> '	Giovanni Giordano (17th century)
' <i>La petenera</i> '	Anonymous



The myth of female water-creatures with power to seduce men to their destruction has been present in many cultures. In classical antiquity, the song of the sirens, part bird, part human, was irresistible to sailors, who under its spell would founder on the rocks and throw themselves into the sea. Odysseus had his men stuff wax in their ears, so they could sail past in safety, but bound himself to the mast, to listen to their song without perishing.

In this concert, based on their award-winning CD released in 2020, A Corte Musical explore the early music repertoire which drew inspiration from these fabulous creatures, representing the conflict of temptation and resistance, eternal joy and extinction.

Composers of music drama naturally fell for sirens: Torres and Durón in their Spanish baroque zarzuelas (*Mortífera cicuta* and *Ondas, riscos, peces, mares*), as did Purcell in *King Arthur* (*Two daughters of this aged stream*) and Handel in *Rinaldo* (*Il vostro maggio*) – which is paired here (and why not?) with a tarantella composed specially for this programme by the Argentinian lutenist Quito Gato. *Belle donne* and *Piangete pur* come from the 17th century comic opera genre of *scherzo drammatico*.

In fact, operatic divas in the baroque period were not infrequently regarded as sirens themselves, capable of luring young heirs or married men who were dazzled by their voices to financial and moral ruin.

The programme includes a number of chamber songs – *Slide soft, you silver floods, Folle è ben, Piangi pena ed adora* – and instrumental pieces, and concludes with *La petenera*, a traditional Mexican air, in a rhythm derived from flamenco, sung by a mermaid alone on the high seas.

Notes by Daniel Issa

“Gonçalves and his excellent players and singers have imaginatively realised a varied and characterful selection... a collection of earthy, foot-tapping madrigals and other pieces from the 16th and 17th centuries, delivered by a Swiss ensemble with a degree of vim rarely associated with the land of watches and bankers.”

The Times and Sunday Times



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