



Ensemble Augelletti

A Curious Mind

St Nicholas Church

Saturday 25 May 10.00am

Ensemble Augelletti
Olwen Foulkes *recorders*
Ellen Bundy *violin*
Carina Drury *cello*
Toby Carr *lute*
Benedict Williams *harpsichord*

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Trio Sonata in A major, op. 5 no. 1 **George Frideric Handel** 1685-1759
Andante – Gavotte

Sonata in F major, Z.810, 'Golden' **Henry Purcell** 1659-95
*Allegro – Largo – Canzona (Allegro) –
Grave – Allegro*

Recorder Sonata in C major, 'Cuckow' **Edward Finch** 1663-1738
Spirituoso – Allegro

Cello Sonata in C major **Lorenzo Bocchi** *fl.* 1720s
Andante and variations

Plea Rarkeh na Rourkough or An Irish Wedding
with Divisions after an Italian manner

Trio Sonata in D major, op. 2 no. 3 **Arcangelo Corelli** 1653-1713
Grave – Allegro – Vivace – Allegro

Sonata I: **Francesco Geminiani** 1687-1762
The Broom of Cowdenknows & Bonny arr. Ensemble Augelletti
Christy (from *A Treatise of Good Taste*
in the Art of Musick)

Trio Sonata in G major, op. 5 no. 4 **Handel**
*Allegro – Tempo ordinario – Passacaille –
Gigue – Minuet*

Divisions on an Italian Ground **Robert Carr** *fl.* 1684-97
(from *The Delightful Companion*)

Trio Sonata in D minor, RV.63, 'La Folia' **Antonio Vivaldi** 1678-1741

Edward Finch (1663-1738) was a prebendary of York Minster and a musician who played the recorder, violin and flute. He composed and collected music, compiling a large number of pieces in his manuscripts and making notes on performance practice, composition and transposition techniques. His fascinating library of manuscripts includes several of his own arrangements of pieces that he created for his circle of friends to perform in domestic situations and services at York Minster. Finch was wealthy and well-connected, regularly travelling to London where his associates seem to have included Purcell, Handel and several of the theatre orchestra musicians who had come from all over Europe to work in London.

Finch took a particular interest in Handel's sacred music and created his own luscious arrangement of Handel's *Te Deum* and *Jubilate*, perhaps having got the score from Handel personally. The gorgeous melody of the slow movement of his Trio Sonata with which we start this concert found its way into Handel's anthem 'I Will Magnify Thee', having first been conceived as a violin solo whilst Handel was in Rome.

There are many references to Purcell in Finch's manuscripts and he copies out one adagio from 'Harry Purcell's Golden Sonata'. Although the origin of the nickname 'Golden' is not known, it is the most famous of Purcell's ten sonatas which were published posthumously in 1697. In his manuscript, Finch transposed the sonata into a different key, and copied out the Purcell's original parts in black ink, before composing his own additional lines to weave around them in red ink. It is possible that Finch added parts for the whole sonata so that they could be performed by more instrumentalists in a music club. Purcell himself seems to have been fascinated by the possibilities of interweaving counterpoint and this is particularly evident in the third movement where the lines imitate one another with extraordinarily mathematical ingenuity.

Finch composed eleven solo sonatas, one of which is signed with a charming self-portrait. His recorder sonata in C major is subtitled 'Cuckow', presumably due to the cuckoo-like sound of the opening motif, and was written between 1685-88

This concert is being recorded for BBC Radio 3 and will be broadcast on the Early Music Show at 5.00pm on Sunday 9 June.

We would be grateful if you could silence any electronic devices and avoid coughing whilst the musicians are playing – thank you!

whilst Finch was in his early twenties and studying with Gottfried Finger. Published by both Henry Playford and John Walsh, it is perhaps Finch's most widely known composition today. Later in life, Finch took lessons with Lorenzo Bocchi, an Italian cellist who worked in Edinburgh, Dublin and London. Whilst staying in York in October 1720, Bocchi helped Finch to re-write several of his sonatas – creating more interplay between the parts, and strengthening some of the harmonic progressions. It is likely that Finch and Bocchi played together as they worked through Finch's compositions with Finch on the recorder, and Bocchi on the cello. Here we combine Finch's recorder sonata with a movement from one of Bocchi's lighthearted cello sonatas and a set of variations that Bocchi wrote on an Irish tune that he had heard whilst in Dublin.

Finch made many arrangements of pieces by the Italian composers Arcangelo Corelli and Francesco Geminiani, adapting their music to suit his performance needs. Publications of Corelli's sonatas were quickly disseminated from London through England's many music societies; arrangements made of his sonatas into larger-scale concertos allowed more people with differing skill levels to participate in his music. Finch expanded Corelli's Trio Sonata op. 3 no. 2 in D major by adding additional inner parts to make the textures richer; both Francesco Geminiani and Obadiah Shuttleworth created similar arrangements of other Corelli sonatas for this purpose. The sonata that Finch chose is gloriously hopeful, beginning with a gorgeous bassline that supports a soaring upper line, and finishing with a playful imitative dance.

Instructions of how to transpose violin music to fit different sized recorders can be found dotted amongst the music in Finch's manuscripts and he creates his own versions of Geminiani's violin sonatas so that they can be played on the recorder. We take inspiration from Finch, and create our own adaptation of 'The Broom of Cowdenknows' and 'Bonny Christy' – two of several traditional Scottish tunes that Geminiani sets in his 'Treatise of Good Taste'. Using the folk tunes as a canvas for his own notion of 'tasteful' harmonisations and ornamentation, Geminiani's settings are florid and musically charming.

Handel's Trio Sonata in G major exemplifies his skill in reshaping orchestral music for smaller forces and comprises his reductions of music heard in *Athalia*, *Parnasso in festa*, *Radamisto*, *Terpsichore* and *Alcina*. Several of the movements that Handel assembled in this trio sonata have dance titles and, when appearing in Handel's operas, they were danced by Marie Sallé. Sallé was renowned for her expressivity

of gesture and line. She was a pioneer, dancing her own choreographies and affecting change in the clothing worn by female dancers. She choreographed Handel's *Alcina*, taking the role of Cupid for which she wore trousers and no corset.

Finch composed several sets of variations over different repeating 'ground' bass patterns including one on the famous 'Folia' or 'Farinell's ground'. This ground bass sequence was popularised in London by violinists such as Gasparo Visconti. It's possible that Finch heard Visconti or the recorder player James Paisible improvise variations to it in one of the interval entertainments at the Drury Lane Theatre. The Vivaldi trio sonata that takes 'Folia' as its ground was published in 1705 shortly after Corelli's 'Folia' was printed in his op. 5 violin sonatas. Finch certainly came across the latter, transcribing transpositions of Corelli's sonatas to play on the recorder. Vivaldi's version shares many figurations in its fast passagework, and the layout of slow sections echoes the Corelli sonata that Finch encountered.

Ensemble Augelletti

Founded in 2019, Ensemble Augelletti is the current New Generation Baroque Ensemble supported by BBC Radio 3, the National Centre for Early Music and the Royal College of Music.

Ensemble Augelletti specialises in creating programmes that connect Baroque chamber music to the everyday stories of people living in the eighteenth century. The group performs regularly on BBC Radio 3 and has performed in several UK arts festivals including the London, Brighton, and York early music festivals. Ensemble Augelletti was a finalist in the York International Young Artists Competition in 2022 and winners of the FBAS young artist competition in Italy in 2019. A debut CD of trio sonatas, *The Library of a Prussian Princess*, was released on Barn Cottage Records in February 2022.

This year brings the Ensemble's debut at Beverley Early Music and London Handel festivals, the first BBC Radio 3 Early Music Show episodes and a large-scale education project Augelletti's Aviary in collaboration with Voces8.

A year-long digital project, 'Pick a Card...', which was kindly supported by the Continuo Foundation, explored the collection of historical playing cards housed in the British Museum. This project was released via weekly videos on social media

channels in collaboration with the Voces8 Foundation and Brighton Early Music Festival and has so far reached around 33,000 viewers in more than 35 countries.

Other recent projects include The Mystery of Mrs Philharmonica, A Spring in Lockdown, New Beginnings, and Arcadian Wilderness.

ensembleaugelletti.com



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