



Ensemble Augelletti

And we were Enchanted

Sunday 25 May 7.30pm

Toll Gavel United Church

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And we were Enchanted

Trio Sonata in D major, op. 5 no. 2 **George Frederic Handel** 1685-1759
Musette – Allegro – Musette

Trio Sonata in D minor, op. 3 no. 5 **Arcangelo Corelli** 1653-1713
Grave/Andante – Allegro – Largo – Allegro

Dances from: **Henry Purcell** 1659-95
The Fairy Queen, Z629
Dioclesian, Z627
King Arthur, Z628

Trio Sonata in E minor, op. 5 no. 3 **Handel**
Andante larghetto – Allegro – Sarabande
– Allemande – Rondeau – Gavotte

Sonata in G minor, BWV 1029 **Johann Sebastian Bach** 1685-1750
Vivace – Adagio – Allegro

INTERVAL

Concerto in A major, op. 2 no. 1 **Giuseppe Sammartini** 1695-1750
Spiritoso – Allegro Assai – Andante – Allegro

Duo in F major **Felice Giardini** 1716-96
Andante

Trio in C major, CWYB47 **Johann Christian Bach** 1735-82
Allegro

Trio Sonata no. 3 in A major **William Boyce** 1711-79
Tempo di minuetto

The Last Time I Came O'er the Moor **Francesco Geminiani** 1687-1762
from A Treatise of Good Taste in the Art
of Musick: Sonata 3

Sonata in D major, FaWVN:D1 **Johann Friedrich Fasch** 1688-1758
Largo – Allegro – Largo – Allegro

John Courtney (1734-1806) was a gentleman who loved music, going to the theatre, dancing at balls and playing card games. Based in Beverley, Courtney kept a record of his social engagements and daily encounters in a diary that spans the second half of the eighteenth century. Through this diary, we glimpse a reflective, sociable and proactive character for whom family and music are the most important things. Courtney could sing, play keyboard instruments and compose. He frequently attended performances in London and Yorkshire, and witnessed huge change in the musical taste of the British public. This programme explores the music that 'enchanted' John Courtney and filled his world.

Courtney bought a spinet, harpsichord and an organ for use in musical gatherings in his Beverley house. From January 1762, Courtney also became one of four committee members who organised and promoted a series of weekly concerts to an audience of subscribers. The performer roster was probably gathered from Courtney's contact list of professional musicians that he had met in London or York and the local musicians who attended the musical gatherings that he hosted in his home. The repertoire for these concerts likely included instrumental music by Corelli and Handel played on flutes, violins, cellos, keyboards and occasionally guitar. **Corelli's** Trio Sonata in D minor was published several times and Courtney could have purchased performing parts in the sheet music shops that he visited in London and Cambridge. Typical of the 'old style' of Italian music which continued to be performed in public concerts throughout the century, it contrasts suspensions that tug at the heartstrings with disguised dance movements.

When in London, Courtney frequented concerts and plays. A regular at the Theatre Royal, it is likely that Courtney encountered Henry Purcell's theatre music. Many of the plays staged during the months that Courtney spent in London were by William Shakespeare and Ben Jonson. Although the 'incidental music' performed during the play was often by 'new' composers such as Thomas Arne, the musical 'afterpiece' that followed the play often included dances and well-loved songs written a century earlier by **Henry Purcell**. The dance suite that we play today is selected from *The Fairy Queen*, *Dioclesian* and *King Arthur*.

Handel is the most frequently mentioned composer in Courtney's diary. Courtney almost certainly played Handel's music in his own house concerts and it formed a regular part of the other Beverley recitals. Courtney enthusiastically attended several oratorio performances in London and it is possible that he witnessed one of the last *Messiah* performances at the Foundling Hospital that Handel played in.

***This concert is being recorded by BBC Radio 3 for broadcast on 15 June.
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The present Trio Sonata almost appears as a miniature overture and dance set, sharing musical material with several of the oratorios heard by Courtney.

In 1764, Courtney attended several concerts in a ‘vastly elegant’ room in ‘Mrs Cornelly’s Carlisle House in Soho Square’. Around this time, the venue became associated with the ‘Bach-Abel’ concert series showcasing the music and playing of Johann Christian Bach and Carl Friedrich Abel, a renowned virtuoso on the viola da gamba. Abel’s friendship with the Bach family was deep-rooted: Abel’s sister was the goddaughter of J.S. Bach, and his father played gamba for J.S. Bach from around 1717. In this concert, we present our own version of one of **J.S. Bach’s** sonatas for viola da gamba and harpsichord arranging the gamba and right-hand harpsichord parts for the violin and recorder to play.

During the 1760s Courtney witnessed a huge shift in English musical taste as he attended concerts and entertainments in the public pleasure gardens of Vauxhall and Marylebone. In the words of Charles Burney, an eighteenth-century music historian, this was ‘a memorable era in the instrumental music of this kingdom’. He observed: ‘We went on in the tranquil enjoyment of the productions of Corelli, Geminiani, and Handel, at our national theatres, concerts, and public gardens, till the arrival of Giardini, Bach, and Abel; who soon created schisms, and at length...brought about a total revolution in our musical taste’. Burney cites the music of the Sammartini brothers as a pivotal voice of change in this revolution. Sammartini’s music brings together elements typically associated with Handelian oratorio and the early-classical style of the Mannheim school. **Sammartini’s** Concerto in A major exemplifies this with chamber music forces featuring textural ensemble effects of unisons and syncopations alongside Baroque dance forms, French-style overtures and motivic imitation.

The trio by **C.P.E. Bach** and duo by **Felice Giardini** elegantly encapsulate the ‘new’ musical style that Burney describes. Giardini played in Beverley several times, leading performances of Handel’s music, and performing his own solos. We conclude this little triptych of movements with a minuet from a Trio Sonata in A major by **William Boyce** who Courtney also saw conducting performances in London. One of the charming threads that weaves through Courtney’s diary is his use of music to form friendships and romantic attachments. A hopeful suitor, he brings a Miss Newsome several gifts of sheet music – some of which he had composed – for them to play together. When he finally marries in 1768, Courtney happily writes: ‘after supper...my bride and I danced a minuet together, I danced with [the] rest, and then we danced two country dances [with] my bride playing on [the] harpsichord’. Courtney was regularly on the dance cards of assembly ladies, and a minuet was the most common social dance of the era. The minuet in this

programme, like many, has a collective minuet at the start and end with a middle section for just a duet.

Folksongs also found their way into musical pleasure gardens and several of these songs, including *The Last Time I Came O'er the Moor*, exist in beautiful instrumental arrangements by **Geminiani**.

Our programme ends with a quartet which perhaps serves as a typical early model for the quartets for mixed wind and strings that the Bach-Abel concert performers became known for. The sonata by **Johann Friedrich Fasch** is elegant and light-hearted, emphasising the joyous dialogue between individuals in chamber music.

© Olwen Foulkes

Ensemble Augelletti

Olwen Foulkes *recorders*

Ellen Bundy *violin*

Carina Drury *cello*

Toby Carr *lute*

Benedict Williams *harpsichord*

Founded in 2019, Ensemble Augelletti is the current New Generation Baroque Ensemble in partnership with BBC Radio 3, the National Centre for Early Music and the Royal College of Music. They are also City Music Foundation Artists from autumn 2024.

Ensemble Augelletti specialises in creating engaging programmes that tell the everyday stories, through Baroque chamber music, of people living in the seventeenth and eighteenth centuries. The Ensemble performs regularly on BBC Radio 3's In Tune and Early Music Show and in arts festivals across the UK including the York, London, Brighton and Beverley early music festivals. Finalists of the York International Young Artist Competition, the Ensemble released a debut CD recording entitled 'The Library of a Prussian Princess' on Barn Cottage Records in 2022. A year-long digital project 'Pick a Card...' explored historical playing cards from the British Museum's collection, reaching more than 50K online viewers and available to explore on their website. A key stage 1 outreach programme 'Augelletti's Aviary' in collaboration with Voces8 Foundation was launched in September 2024, bringing music to Year 2 children from across Hackney and Islington. Five of Augelletti's projects including CD recordings, concert tours, digital projects and outreach concerts have received generous Continuo Foundation grants since 2020 and their kind support has enabled the development stage of several concert programmes.

2025 brings the Ensemble a new CD recording, a residency at Beverley Early Music Festival, several BBC Radio 3 Early Music Show episodes, and performances across Europe with eight new programmes in venues from pubs to universities, primary schools, concert halls, churches, restaurants, and gardens.

ensembleaugelletti.com

BEVERLEY & EAST RIDING EARLY MUSIC FESTIVAL is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through the York Early Music Foundation (registered charity number 1068331)

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