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## **A “virtual” Music in Adderbury Concert recorded at the Parish Church of Ss Peter and Paul, Deddington**

**Released on Sunday June 27, 2021 at 11:15**

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**We very much hope you enjoy this concert. If you would like to become a patron of Music in Adderbury or make a donation to help support our “virtual” concerts, please get in touch with us via the contact page at [musicinadderbury.com](http://musicinadderbury.com).**

This virtual concert will be available for a limited time after release.

### **The Adderbury Ensemble with Ian Wilson (recorder)**

**David Le Page (violin), Liz McCarthy (violin) Chris Windass (violin),  
Rose Redgrave (viola), Jane Fenton (cello), Jub (double bass),  
Martin Perkins (harpsichord), Linda Sayce (theorbo)**

- **Corelli: Concerto Grosso in D major, op 6, no 4**
- **Handel: Concerto for Treble Recorder, Strings, and Continuo in F major, HWV 369**
- **Vivaldi: Concerto in E major, La Primavera (Spring), RV 269 (from the Four Seasons)**
- **Vivaldi: Concerto in G minor, L’Estate (Summer), RV 315 (from the Four Seasons)**

#### **Ian Wilson (recorder)**

Ian Wilson is the Head of Woodwind at Eton College, the principal recorder professor at the Guildhall School of Music & Drama and is the visiting recorder specialist at the North East of Scotland Music School in his hometown of Aberdeen. He studied recorder and clarinet at the Guildhall School of Music & Drama where he won the woodwind prize twice (once on each instrument) and gained the Principal’s Prize upon graduation. Other prizes include the Skene Award, a LASMO Staffa Music Award and the Van Wassenaer Competition’s Musica Antica Prize for best individual musician.

As well as being a founder member of the renowned recorder group, The Flautadors, Ian is a member of the Burney Players and

regularly performs concertos with the Adderbury Ensemble. He has performed as a soloist with many of Europe’s period instrument orchestras including the Helsinki Baroque Orchestra, The Irish Baroque Orchestra, Arcangelo and the English Concert and has performed, recorded and broadcast with the English National Opera, Early Opera Company, BBC Philharmonic Orchestra, Bournemouth Symphony Orchestra, Retrospect Ensemble and contemporary music specialists Kokoro.

As a chamber musician, Ian has performed in many European festivals including the Auvergne and Innsbruck Early Music Festivals, the Edinburgh Festival and the BBC Proms. Outside classical music, Ian can be heard on the latest albums by the band Paris Motel and his live performance with

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Vashti Bunyan on the BBC's Jools Holland show featured on the show's 15-year anniversary DVD. In 2008 his career was the subject of a documentary for the Icelandic National Broadcasting Service and in 2010, Ian had the pleasure of teaching Janet Street-Porter for the Sky Arts programme First Love. In addition to his performing and teaching work Ian has worked as an adjudicator and examiner in the UK, France, Ireland and Hong Kong.

More information:

<https://www.theflautadors.org/>

### **The Adderbury Ensemble**

Formed in 1986 by a group of the UK's finest young freelance musicians, the Adderbury Ensemble have always had a flexible line-up, mixing and matching different players to deliver performances primarily as quartets, quintets or small chamber groups and occasionally adding further instruments to play symphonies and concertos by the likes

of Haydn, Mozart, Beethoven, Mendelssohn or Brahms – with or without a conductor. Everyone who performs as part of the Adderbury Ensemble is an eminent instrumentalist, usually a principal player with one or more of the leading orchestras of Europe.

From their early years playing Sunday evening concerts in the beautiful village of Adderbury in north Oxfordshire, the group have gone on to develop a global reputation. They perform regularly throughout Britain and other European nations and played their first concerts in the United States in Spring 2016. They also helped found the world-famous Oxford Coffee Concerts at the Holywell Music Room, the oldest purpose-built music venue in Europe. The Adderbury Ensemble have released ten recordings in their own right since their first CD was released in 1997, and individual members have recorded many more, either as soloists or as members of other groups.

More information:

[www.adderburyensemble.com](http://www.adderburyensemble.com)

## **Concerto Grosso in D major, op 6 no 4 by Arcangelo Corelli (1653-1713)**

### **1. Adagio – allegro; 2. Adagio; 3. Vivace; 4. Allegro.**

Corelli spent the bulk of his working life from at least 1675 in Rome, at a time when the city's musical life was flourishing to a quite remarkable extent. He published just six collections of instrumental pieces – four sets of trio sonatas, one of violin sonatas and one of concerti grossi – but his influence, both during his lifetime and for a long while afterwards, was more far-reaching than this might suggest. He was particularly

popular in England, and Handel's op 6 concertos clearly show his influence.

The concertos were issued as his op 6 in 1714 by the Amsterdam publisher Etienne Roger, who had brought out Vivaldi's groundbreaking collection of violin concertos, L'Estro Armonico, just three years before. Using Roger rather than a local publisher had two advantages. First, he was a pioneer in engraving music on metal plates, rather than

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the typesetting with moveable characters still used in Italy. Engraving produced more legible results and made repeat printings easier. Even more compelling was his extensive network of contacts, which more or less guaranteed wide circulation

Many of the separate movements of Corelli's op 6 probably originated some years earlier in music written for various public occasions. According to his German pupil, Georg Muffat, some it was being played in Rome as early as 1682. If he is correct, then these are among the earliest known examples of the concerto grosso, a dominant genre of baroque instrumental music, in which a small group of instruments is contrasted with a larger ensemble.

Records indicate that Corelli partially retired from public music-making in 1708. Three years later he was at work assembling the individual movements which make up the op 6 concertos and revising them for publication. It has been suggested that the collection's importance lies not so much in its presenting

material for performance as in offering a representative survey of Corelli's concerto style, leaving players free to select from its contents at will.

Corelli's concertos are scored for a concertino (solo) group of two violins and cello, and a ripieno (full) group of 2 violins, viola and bass which, according to the 1714 title-page, can be either increased in numbers or dispensed with altogether. Their role is simply to add weight to the full sections, heightening the contrast with the short solo passages, in which Corelli displays his command of idiomatic virtuoso violin writing.

The opening movement of no 4 consists of a brief slow section followed by a bustling allegro. The solo group takes its place as part of the full ensemble in the adagio, which moves steadily forward in patterns of repeated notes. The solo group then detaches itself again to lead off the quick final pair of movements. The first of these is a vigorous triple-time piece; the second begins as a lively gigue before switching, towards the end, into scurrying semiquaver figures.

## **Concerto for Treble Recorder, Strings, and Continuo in F major, HWV 369 by George Frederick Handel (1685-1759)**

### **1. Larghetto; 2. Allegro; 3. Siciliana; 4. Allegro.**

The sonata and organ concerto on which this transcription by soloist Ian Wilson is based are different versions of the same piece. Combining the two shines a light on two aspects of eighteenth-century music: the widespread practice of composers re-using their own material, and the murky world of music publishing.

The set of twelve solo sonatas, for a variety of instruments with continuo, known as

Handel's op 1 was first published in rather odd circumstances. It appeared in about 1730, alongside a group of six trio sonatas published as op 2. The sonatas were published without an opus number but, by implication, they have become known as op 1. Both sets were falsely issued under the imprint of the Amsterdam publisher Jeanne Roger (Etienne Roger's daughter), but they were, in fact, produced by Handel's regular London publisher John Walsh. It is not known

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why Walsh perpetrated this deception. According to one suggestion, he intended to force the composer's hand in allowing the sonatas to appear in print, but there is also evidence that Handel, at least to start with, may have been involved in preparing the edition, but then turned the whole project over to Walsh because of other pressing claims on his attention. Shortly afterwards Walsh published the op 1 sonatas again, as "Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin", this time under his own name.

The organ concerto as a genre was, to all intents and purposes, invented by Handel to fill the intervals between the acts of his oratorios, in an attempt to boost audience numbers, and, it has been suggested, to introduce a virtuoso element, something that was not a feature of the oratorios themselves (as opposed to his Italian operas). He himself was the soloist, displaying the keyboard virtuosity for which he was widely admired, especially when improvising. The concertos

soon became one of the main attractions of Handel's oratorio performances. Later advertisements made a point of drawing the public's attention to the concerto, stressing that it was either 'newly compos'd' or a revival of a popular favourite, as the case may be. John Walsh the younger issued six of them as Handel's op 4 in 1738. Walsh's title page describes them as concertos "for the Harpsicord [Walsh's spelling, again] or Organ", and the keyboard parts could be played either entirely as solos or in conjunction with the orchestral parts.

Handel made the organ concerto version of the Sonata op 1 no 11 in about 1735, adding orchestral passages to the original. Sonata and concerto both follow the four-movement slow-fast-slow-fast pattern common in Italian instrumental music of the period. The first movement is followed by a quick, bubbly allegro. The brief third movement is a siciliana, a dance characterised by its lilting rhythm, and which often had pastoral associations. The lively final movement is in the style of another common baroque dance, the gigue.

### **'Spring' and 'Summer' from The Four Seasons by Antonio Vivaldi (1678-1741)**

The Four Seasons comprise the first four of the twelve violin concertos published in 1725 as Vivaldi's op 8 with the title *Il Cimento dell'Armonia e dell'Inventione* (The Contest Between Harmony and Invention).

Other Vivaldi concertos have descriptive titles, such as 'La Tempesta di Mare' (The Storm at Sea) and 'Il Gardellino' (The Goldfinch), but The Four Seasons are unusual in having such detailed programmes, to borrow a nineteenth-century term. They are among the earliest instrumental works in

Western concert music to present an idyllic picture of country life. Their view of human activity as subordinate to nature was ahead of its time and would not become common for nearly another hundred years.

Each of the four concertos is prefaced by a sonnet describing the scene; the author is not named, but it may well have been Vivaldi himself. Phrases from the poems are added in the score at the appropriate points, and Vivaldi ingeniously matches musical and pictorial details. In the fast outer movements

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of each concerto the ritornello sections – the opening music which returns at intervals throughout the movement – represent the background scene, while the intervening

episodes, where the soloist has the spotlight, depict isolated foreground events. The slow movements are more like tableaux, with a number of different musical/pictorial layers going on at the same time.

## **Concerto in E major, La Primavera (Spring), RV 269**

**1. Allegro; 2. Largo e pianissimo sempre; 3. Danza Pastorale. Allegro.**

The orchestra welcomes Spring in the bright key of E major. Following birdsong from the soloist and two solo orchestral violins, undulating figures depict flowing streams. Furious tremolando writing heralds the onset of a storm, after which the birds return.

The second movement depicts a goatherd lying asleep (solo violin) in a flowery meadow, with his dog by his side (two-note barking figures on the violas). The finale is a pastoral dance over a drone bass, imitating bagpipes.

## **Concerto in G minor, L'Estate (Summer), RV 315**

**1. Allegro non molto – allegro; 2. Adagio/presto; 3. Presto.**

The oppressive heat in the opening ritornello is punctuated by the calls of the cuckoo, turtle dove and nightingale. Soft breezes are overtaken by a fierce north wind, and a shepherd boy calls out in fear (solo violin).

In the second movement he drags himself along wearily to get away from both the approaching storm (thunder in rapid repeated notes in the orchestra) and swarms of flies. The storm breaks out in the last movement.

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